

WUMB-FM FOLK RADIO WEEKLY SCHEDULE

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday											
5am	Member Concert	Art of the Song	Wood Songs	Tent Show	Member Concert	Beale Street Caravan	Blues Before Sunrise	5am										
6am	The Morning Express on Folk Radio with Dick Pleasants Upbeat program with revolving co-hosts, guests, news, and special features					E-Town	World Perspectives	6am										
7am						Folk Radio with Marilyn Rea Beyer featuring a variety of folk music, news, features and a daily "Live At Noon" interview					Highway	Humankind	7am					
7:30am											Folk Radio with Dave Palmater featuring a variety of folk music, news, features and occasional live interviews					61	Commonwealth Journal	7:30am
8am																American Routes		
9am	World Café																	
10am						Folk Radio Reprise with Marilyn Rea Beyer A repeat of the previous day's noon-3pm Folk Radio program												
11am											World Café							
Noon																World Café		
1pm	World Café																	
2pm						World Café												
3pm											World Café							
4pm																World Café		
5pm	World Café																	
6pm						World Café												
7pm											World Café							
7:30pm																World Café		
8pm	World Café																	
9pm						World Café												
10pm											World Café							
11pm																World Café		
11:30pm	World Café																	
Mid-Night						World Café												
1am											World Café							
2am																World Café		
3am	World Café																	
4am						World Café												


PUBLIC RADIO NETWORK ■ FOLK RADIO
WUMB
 91.9FM BOSTON
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NEW ENGLAND FolkWaves))))

A MAGAZINE OF NEW ENGLAND FOLK NEWS AND HAPPENINGS

Summer/Fall 2006

Julia Clarke

WUMB Music Director

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Photo by Lisa Hickler



Folk Song Society of Greater Boston

Celebrating our 47th year of concerts, singing parties and more!

Upcoming Concerts

Sat., Oct 21: Gordon Bok , 8pm, location & prices TBA (see www.fssgb.org)

Sat., Dec. 2: The Short Sisters, 8pm, First Parish of Watertown, 35 Church St., Watertown, \$15 general admission, \$10 FSSGB members, reduced prices for children

Our 37th annual Fall Getaway Weekend will be held Sat-Mon, Oct. 7-9, 2006, at Bement Camp in Charlton, MA. Staff members are David Dodson and Diane Taraz.

House Concerts

Thurs., Sept. 21: From Newfoundland: Fergus O'Byrne and Jim Payne, Location TBA

Thurs., Nov. 16: From Scotland: Peter Sheppard, Tom Spiers & Arthur Watson, Location TBA

Admission for house concerts is \$12 for all at the door. Reservations required for house concerts; (617) 327-1068 or send email to suzanne@smrozak.com.

*www.fssgb.org * info@fssgb.org * (617) 623-1806*

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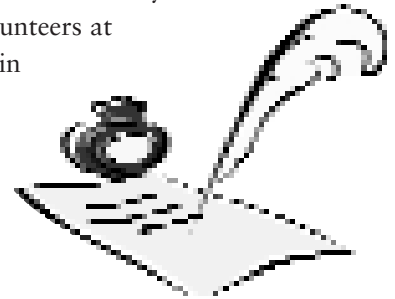
From the General Manager

Over the past year about 75,000 citizens in eastern and central Massachusetts listened each week to WUMB Radio over our five transmitter sites. In total they spent about 5.5 million hours listening to our station. Yes, 5.5 million hours! In addition to this, around the globe there were more than 2.5 million hours of listening to us through the internet. This is a combined 8 million hours of listening to WUMB Radio in just one year—and, of listening to the folk music that is the core of our programming.

This increase, of about 12% over the previous year, tells us we're providing a significant service to our listeners and for this we are very pleased. Wow, when we turned the radio station on 24 years ago in September 1982, none of us could have imagined we would have this much of a reach locally and around the world.

But these statistical measures only come periodically and quite honestly, we know things are working on a day-to-day level as well. The staff at WUMB reads and shares your e-mails and letters, and reports to each other your phone calls. Thousands of you have completed surveys when we've requested your input. And during our membership drives, you come through to help us reach our goals.

Your support and feedback is crucial to our continued existence and health as the only full-time Folk Radio station in the country. On behalf of all the staff and volunteers at WUMB—thanks for being out there, so we can continue the folk legacy in New England and around the world.



Vote for your favorite artists!

Cast your vote for your 10 top artists no later than Monday, November 6 and we'll have an old-fashioned countdown, digital style! Visit our Web site at www.wumb.org to vote on-line. If you're web-challenged, call **617-287-6900** to have a ballot mailed to you. We'll combine your vote with the votes of other listeners to come up with the 100 top artists.

Tune in Monday November 13 through Friday November 17 from 7AM to 6PM to find out if your favorite artists made it onto our annual Top 100 Countdown.

The *Renaissance of Folk Music* in Boston: After the '60s

By Marilyn Rea Beyer and Lisa Hickler

WUMB presented a symposium on April 27 on the Boston folk music scene “after the '60s” as part of a week of activities leading up to the inauguration of UMass Boston Chancellor Dr. Michael Collins. Mark Schlesinger, Associate Vice President for Academic Technology at UMass Boston, moderated. The panelists were Scott Alarik, folk musician and *Boston Globe* folk critic; Kari Estrin, '80s folk music promoter, now an artists' consultant in Nashville; Bill Nowlin, co-founder of Rounder Records; and Dick Pleasants, host of Folk Radio WUMB's *The Morning Express*, and long-time host of *Folk Heritage* on WGBH-FM.

The growth of a folk culture

Scott Alarik described the process by which a new folk culture was cultivated in the 1970s. This culture had its roots in the 1960s. The '60s were “anomalous” because for a brief period, the commercial music industry “embraced folk music as part of the larger world of pop music.” When the music industry began to turn its back on folk music in the 1970s, many fans looked for ways “to keep this music going on their own.”

Lovers of southern mountain music began holding bluegrass festivals (“bluegrass” after Bill Monroe's band, the Bluegrass Boys). These fans realized that “they had to do more than just cultivate stars, and get them on records, and get them in concert; that they had



Photo by Harry Brett

From left to right: Dick Pleasants, Bill Nowlin, Kari Estrin, Scott Alarik

to create a culture, a modern culture, in which this music could flourish,” including passing the music on to the younger generation. “Instruction was always a big part of what happened at bluegrass festivals... Alison Krauss is a great example—a kid who grew up in this new bluegrass culture, going to fiddle contests, and falling in love, not just with the music, but with the social culture of the music.” Similarly “Celtic” music communities came into being, as well as communities around African music and women's music.

Three important developments in Boston included the founding of Rounder Records and Club 47, and the launch of the Me & Thee Coffeehouse in Marblehead by Anthony Silva. The Me & Thee was “absolutely the archetype for the community coffeehouses that are flourishing in Boston now.”

The role of independent music promoters

After performing at Sanders Theatre

in 1978 as part of a chorus, Kari Estrin “vowed on that day to produce a show” at the 1200-seat hall at Harvard despite the fact that there were few women in the field. Estrin launched Black Dog Productions with Len Rothenberg in 1980. Their first show, with members of England's Pentangle, sold 900 seats. By the end of the year most of their shows were selling out. The following year, Kari continued on with Black Dog Productions and launched a newsletter, *Black Dog Rag* which had a distribution of 7,000. Success morphed this newsletter into a 32-page magazine, the *Black Sheep Review*. Over all, Estrin produced around 70 shows between 1980 and 1986.

Estrin pointed to the importance of a constellation of individuals and venues, folk reporters and radio personalities, that were a key part of the fabric that nurtured a lively folk scene. “By 1983, the Boston folk scene was vibrant, and Boston had one of the most unique markets in the country. And that was

(continued on page 6)

Julia Clarke

By Richard A. Danca

If you haven't heard any new music on WUMB lately, you must not have been listening.

Every week Julia Clarke, the station's music director, adds five or six new CDs to the station's playlist. These are the best recordings of the one hundred new CDs she receives and listens to each week from record companies and individual performers.

"We have a bigger music library; we have more songs in rotation; and we add more new records than the average station," Julia said. "We add albums, not just singles, so it's not unusual to add multiple songs" from any record to the playlist. This means the on-air announcers can choose from more than 10,000 tracks on thousands of CDs.

"In a song, I'm always looking for an acoustic base that fits our format, good production but not overly produced, and interesting lyrics. Beyond that, I'm looking for a song that's exciting and different, and makes me want to hear more; it could be a catchy hook, an intriguing lyrical concept, a great story, but there has to be something that makes it stand out. A good radio song grabs the listener from the first few chords and holds them til the end." Also it's important to audition every song on an album, though she receives dozens a day.

Though she receives many calls and messages from record companies and individual performers who send in CDs, it's not the record label—or even the artist—that determines what she

adds. "Every CD is taken on its own merit... We only put it in if it's the absolute best."

This selection process is far different from other stations she has worked at, Julia said. "I've been at stations where the music director had already decided what music to add once they knew a band was releasing a new album—without even listening to the CD."

Julia is the third woman in a row to serve as WUMB's music director, and may be unusual in radio, which is a male-dominated industry, Julia said. With her distinctive Scottish accent, Julia co-hosts the *Morning Express* show with Dick Pleasants two days a week and often serves as a substitute announcer when a regular on-air staff member is away.

In addition to her on-air and music director duties, Julia also schedules all the live performers who appear on the station almost daily. "One of the things that attracted me to the station

was that there's so much live stuff going on."

"I make a big effort to get some of the bigger-name artists" for on-air appearances, she said. Plus, "we bring in a lot of local artists" and that's sure to continue, she said. "It's unusual for a station to care so much about the local artists."

Even before Julia arrived this spring, WUMB has gradually broadened its musical choices, mixing its singer-song-

writer selections with some Americana, some more-traditional folk and some bluegrass, Julia said. This isn't a major change, however, because "people who like one of these tend to like the others," she said.

Julia notes that she arrived at the station as its ratings were climbing, so "I didn't come here thinking that I would change" the format. Her goal, she said, is gaining new listeners while

retaining the current stalwarts. "We don't want to alienate any listeners. We want to broaden our audience."



Photo by Lisa Hickler

(continued on page 9)

Renaissance *(continued from page 4)*

something all of us could be proud of. We each made it happen, separately and collectively, from the musicians, to media, to audiences.”

The founding of Rounder Records

As a freshman at Tufts, Bill Nowlin was assigned to room with Ken Irwin. Irwin and Nowlin are two of the three founders of Rounder Records. They started going to Club 47, and posting up fliers on campus and in town in exchange for free admission for local concerts. They bought albums and became aware of the music scene nationally from reading album liner notes. This led them to start taking trips down south. “So we hitchhiked from Boston down to North Carolina, to go to the fiddlers’ convention, and had a great time...”

The first year we started we spent every single weekend at a different festival in the Southeast, hunting down some of the older performers that we’d heard about.”

Following the British invasion, the labels that had been putting out folk albums began to go in a different direction. Nowlin and Irwin, along with Marian Leighton-Levy, decided to begin a record company. Support for such an independent label was strong. “Most of the photographs on all the early album covers were donated to us by people who just wanted to help. Most of the designs were donated by designers who wanted to help. Everybody kind of kicked in. It was like almost like a community process.”

They didn’t have a business plan when they started. “I didn’t know the meaning of the word ‘invoice’ when we began, literally!” It was hard work, but “we did it mainly because it was fun... we didn’t take any kind of salary or pay for the first four years. We were working at other jobs to support our ‘habit.’”

The importance of radio

Dick Pleasants talked about the power of radio. Pleasants left school, aiming to host a folk radio program.

the early ’70s saw the slow steady growth of venues, especially the mushrooming of the coffeehouses. Pleasants showed slides with a map of Boston-area coffeehouses from several different years, showing the steady growth of coffeehouses from the 1970s to today.

“About 1980, there was a real sense that some things were starting to happen. WERS came on the air doing *The Coffeehouse*.” Pleasants said that Brad Paul and Brian O’Donovan “did a fabulous job.” Dick had landed a job at WGBH-FM in 1978 presenting *Folk Heritage*. A 1981 Tom Rush concert at Symphony Hall sold out 2500 seats, folk clubs were having success, and Geoff McLaughlin was writing articles for the *The Boston Globe*. Three elements came together that remain important for a lively folk scene: “the combination of radio, press, and the venues themselves.”



Symposium audience

He began his radio career earning \$2.50 an hour for a weekend folk show at WCIB in Falmouth (and because of a long commute often slept on the floor of the record library). He made frequent trips to Cambridge. However in the early ’70s, a number of venues were closing: Club 47, the Unicorn, the Golden Vanity. It was “like somebody had shut the door.” In 1971 the Newport Folk Festival had ceased after a 12-year run. It seemed like “the end of the road.” However,



Bill Nowlin

a week. They don’t know a world like that. They see folk music as a permanent, strong, sub-cultural music where they can make music on their own terms without having to sell out.”

Folk eco-system

Scott Alarik summed up the evening’s panel when he called the network of folk fans and institutions nurturing the folk music scene as an “eco-system” which is healthy and strong. “There are songwriters in this town... who have never lived in a world where WUMB did not offer folk music seven days

Georges Collinet

Afropop Worldwide

Georges Collinet is the host of Afropop Worldwide, a weekly radio show distributed by Public Radio International and heard on WUMB Radio Sundays at 6PM (and repeated Mondays at 11 PM). The program's mission is to "increase the profile of African and African Diaspora music worldwide." Afropop Worldwide was launched in 1988 by producer, Sean Barlow.

Folk Waves: How did Afropop Worldwide program start?

Georges Collinet: Sean Barlow had the idea because he was studying African music at Wesleyan College in Connecticut and he was turned on. I returned from France after having worked with the Voice of America for many years, playing American music to Africans with great success. My show was attracting 120 million listeners a day per show throughout Africa. My dream was to bring African music to the United States. Sean and I met and the rest is history

FW: Don't you think there's more and more interest in cross-cultural fusion music? We've seen things like Taj Mahal playing with musicians from Mali, and so on.

GC: I definitely see this as happening more and more. I'm doing a lot of documentaries in Africa. Recently, I was in Morocco, the Ivory Coast, and Senegal. You can hear it. It's there. Global culture is happening. But I tell my friends who are musicians, "Be

careful. Do not sell your soul to Babylon" because you have this great American "imperialism." People tend to go into this different style of music and mix it so much so that at times it becomes difficult to differentiate. There's still a flavor, thank God. Thanks to people like Youssou N'Dour and Baaba Maal who understand they have to adopt some of the stuff, but then remain pure and original. Remain faithful to your roots. It works.

FW: What other influences are there on African music?

GC: Cuban music started in Africa and moved to the islands, transported by slaves. And it's been returning to Africa since the 60s.

Then you have reggae. In Senegal, there's a tribe that plays music that sounds very much like reggae. Rap music, same thing. In my part of Africa, you have musicians who go from village to village with their instrument, the m'vet. It's like a guitar but it's actually a gourd and a bamboo stick with six or seven strings. They play these instruments, and there are *griots* who go around telling stories in rhythm. In Mali, the *griots* are rappers.

When you go to Senegal, the fishermen, after they come back from their journey in the sea, they tell stories in rhythm. These are very influential. Everyone is into rap now. Sean [Afropop producer Sean Barlow] and I were in Johannesburg. People told us: "We have these big festivals" and when we arrived we saw all these guys dressed up like they came "from the American 'hood" and they were rapping!

The young people in Africa identify very much with rap. It is something genuinely African. Plus, it's also what they see on television. They have increasingly more access to TV

(continued on page 9)



Georges Collinet (center) trains young presenters in Chennai, India

Artist Profile: Liz Carlisle

By Julia Clarke

*What I miss about Montana
Is the silver blue sky
On a crisp, clear, cool mornin'
At the dawn of July – “Montana”*

Two thousand miles away, a quiet cul-de-sac in a glacial valley in Montana seems worlds apart from a dorm room in Harvard Square. But country singer-songwriter Liz Carlisle, calls both places home.

“I went from living on Wild Ground Lane, Missoula, where when cars went by you looked to see who it was, to walking past huge tour groups every time I went to breakfast!” says the 22-year-old, who arrived at Harvard from Hellgate High four years ago.

The young musician took the giant leap across the country in her comfortable stride, and has since earned a reputation locally as an ambitious force, both in the classroom and on stage. In 2005 whilst earning a degree in Ethnomusicology, Carlisle released her debut album *Five Star Day*. Its country twang and driving rhythm garnered the record airplay on country stations in Montana, but its pop sensibility and insightful lyrics also put Carlisle at home on Folk Radio, and in Cambridge’s singer-songwriter scene.

Shows at Johnny D’s, Club Passim, and across the nation have proved as enriching as Carlisle’s hours in the classroom: “I think it has been a really good mix to have that going on at the same time at school, because I felt like the two really contribute to each other.”

Five Star Day is a collection of songs covering love, basketball, and in “9/8 Central”, even cultural divisions, something Carlisle uses her music to confront.

“Something that really saddens me about our country is I feel like a lot of the division is product of misunderstanding and fear,” says Carlisle, “I think that one of the great things about the singer songwriter scene is people end up traveling all over the country, and you have a chance to connect with people, and break down some of those barriers,” she says.

While the role of cultural ambassador may be one Carlisle has embraced as an adult, music has always been part of her life: Her grandfather was a band director, her mother a flute player; her father, a guitar player, sang to her as a child: “There was this huge songbook of his favorite songs that he had, I remember a lot of James Taylor, and Tom Paxton and Joni Mitchell.”

Carlisle developed her effortlessly clear singing voice as a young child, but the guitar playing came later: “I always wanted to play the drums, so when I was in the 4th grade I got a snare drum.” A full drum set followed, and Carlisle became known in high school as Drummer Girl Liz.

Outside of home, Missoula offered Carlisle more ways to submerge herself in a variety of music, boasting a rich world music scene. Carlisle took jazz classes through the music program at The University of Montana.



Excelling in music and academics, Carlisle knew she didn’t have to choose between the two: “I was really interested in going as far as possible, meeting as many people, and exploring as far as I could.” A placement in the summer program at Berklee afforded her the opportunity to visit, and fall in love with, Harvard. It was then she asked her father for guitar lessons: “I realized that I was going to be going away, and I wouldn’t have my dad to accompany me then.”

Now with a degree under her guitar strap, Carlisle is looking to return to her music roots, and is considering recording in Nashville in the fall 2006.

“My music seems to be moving more and more in a country direction. I think the older I get the more I look to my roots, and these symbols and art forms that come out of the part of the country that I’m from,” she says.

Despite many chapters that lie ahead, Carlisle has achieved remarkable feats already. The key to her success seems to lie in the lyrics of “Don’t Think Too Hard”:

*Start your soul searchin
but don’t take too long
by the time your dead sure
that chance’ll be gone...*

Georges Collinet *(continued from page 7)*

programs from around the world. Of course, they also see these rap musicians from the U.S. in their big cars, with all of the glitz and bling. But also, they have made rap their own. This is something very important. It's rap with a conscience. I am involved in a program that trains DJs to work on AIDS awareness in Africa. There was this young DJ in the Ivory Coast, Kanry (Henri-Joel Kouadio), who wrote this unbelievable song called "It's Just A Disease." Here are some of the words: "Twice he was tested / Twice the results were unanimous / He was HIV positive / From that moment on, his life took a new turn / None of the people he knew less than a year ago wanted to see him again / Reject, indifference from each and every-one affected him physically and morally constantly..." and the song goes on to explain that today AIDS is not a death sentence [for the full text of this song, go to wumb.org/news/aidseduc].



Abidjan Siriki Baikro (left) and Henri-Joel Kouadio aka Kanry (right) recording song about AIDS

FW: What is world music?

GC: I don't know how to define world music. Edith Piaf, is that world music? My world music is what you hear on *Afropop Worldwide* – African rhythms that have been transported across the Atlantic. They have been modified,

Dana Westover hosts WUMB's world music show
Folk Odyssey (airs Sundays, 4PM to 6PM).
These are some of Dana's "picks" for spots in
the Boston-area to see world music:

Bill's Bar, Boston
billsbar.com
617-421-9678

Ryles, Cambridge
rylesjazz.com
617-876-9330

Green Street Grill,
Cambridge
thegreenstreetgrill.com
617-876-1655

Scullers Jazz Club
(Doubletree), Boston
scullersjazz.com
617-562-4111

Johnny D's, Somerville
johnnyds.com
617-776-2004

Somerville Theater,
Somerville
somervilletheatreonline.com
617-625-5700

Museum of Fine Arts,
Boston
mfa.org
617-267-9300

World Music
worldmusic.org
617-876-4275

modernized, synthesized, and amplified by many different cultures throughout the Caribbean and Latin America and have returned to Africa, influencing musicians across the continent. That music is now listened to around the world. Yet, we need to give more exposure to African music. There's the globalization of sounds and culture. African musicians — especially sub-Saharan Africans — are still digging deep into their own culture. There is that deep current of tradition that is really fantastic.

Julia Clarke *(continued from page 5)*

"My goal is to keep the station fresh and exciting, and make it appeal to younger listeners" without making the station less pleasing for older ones, she said. After all, she noted, "If our audiences have been getting older, one day we're not going to have an audience."

"With all the young singer-songwriters in Boston, including people like Antje Duvekot and the Weepies, there's no reason we shouldn't be able to bring in younger listeners."

Julia, who was born in Scotland and lived there most of her life, joined WUMB early in 2006, coming to Boston from Vermont, where she had

been on the air at a commercial station. Though Vermont was a good place to live, "I didn't like being at a commercial station. I'm not that into classic rock."

So she was happy to get the music director job at WUMB, and said she was impressed by the station's lengthy interview process, which included surviving a phone interview, reviewing a bunch of songs, providing an air-check tape of one of her broadcasts and appearing on *Morning Express*.

Before moving to Vermont Julia took her degree from a Scottish university to Central Missouri State University where

she studied journalism and Spanish. She'd planned to work in television, but while in Kansas City she worked at the university's radio station while it was shifting its format from jazz to Adult Album Alternative (or "triple-A").

Though she's far from her home country, Julia said her parents have always been able to tune in from Scotland to track her career because every place she's worked has streamed its broadcast on the Internet.

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WUMB Calendar of Events

* All dates are tentative and are subject to change. Consult the WUMB Web site at wumb.org for more information

July 15: Boston Folk Festival volunteer applications open

August 15: Volunteer for the Boston Folk Festival by today to get priority in assignments.

August 20- 26: Mon.-Fri. August 22-26 at 7:30 AM live broadcasts from the Summer Acoustic Music Week (SAMW), a music camp for adults at Lake Winnepesaukee in New Hampshire. Join Dick Pleasants for intimate conversation and live music with camp instructors.

Aug. 22: Rolly Brown

Aug. 23: The Kennedys, Sloan Wainwright

Aug. 24: Scott Ainslie, Bob Franke

Aug. 25: John Kirk and Trish Miller

Aug. 26: Mary Flower

September 8 – Last day to get member discounts on Boston Folk Festival tickets.

September 16- 17: 9th Annual Boston Folk Festival with Bruce Cockburn, Eileen Ivers, Richie Havens, and more

September 21: WUMB Friends Council Meeting, more info at wumb.org/about/friendscouncil.php

September 24: UMass Field Station Open House, Nantucket, Listener Appreciation Concert

Friday, November 3: WUMB Honors the Community

November 6: Deadline for your Top 100 ballot

November 13-17: 7AM to 6PM WUMB Radio airs Top 100 Countdown

November 23: (Thanksgiving Day): at Noon WUMB airs Arlo Guthrie's "Alice's Restaurant."

Thanks... Thanks to all of the following organizations for their ongoing support of our public radio services.

- AJ Stephan's Beverages
- Bank of America Celebrity Series
- Boston Bluegrass Union
- Boston Celtic Music Festival
- Blue Cross, Blue Shield of Massachusetts
- Bose Corporation
- Boston Ballet
- Brattle Film Foundation
- Capitol Records
- Center for Spiritual Development, Haverhill
- Domo Records
- Falcon Ridge Folk Festival
- Firehouse Center for the Arts
- Harvard Square Business Association
- Irish Cultural Centre of New England
- Java Jo's
- Jimmy Tingles Off Broadway Theater
- Live Nation New England
- Music for Robin Concert Series
- New England Wild Flower Society
- North Shore Health Project
- Passim Folk Music and Cultural Center
- Penny Pincher Kitchen Cabinets of Walpole
- Revels, Inc
- Shakespeare on the Cape
- Southern New England School of Law
- Tex's BBQ Express
- The Reagle Players, Waltham
- UMass Boston Department of Continuing Education
- What Are Records

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Here is my gift to Folk Radio

\$50 Basic Membership

\$125 Circle of Friends

Other

Enclosed is \$ _____

I am paying by check payable to WUMB/UMass

I prefer to use my credit card.

MasterCard Visa Discover

Credit Card Number: _____

Expiration Date: _____

Signature: _____

This is the first of _____ monthly installments of \$ _____ each, towards a total gift of \$ _____

Home Phone: _____

Work Phone: _____

Name: _____

Address: _____

Email: _____



Return to WUMB Radio, UMass Boston,
100 Morrissey Blvd., Boston, MA 02125

Commercial-free programming on WUMB-FM

PROGRAM DESCRIPTIONS:

Acoustic Images *Fridays 7 PM* Joan creates emotional landscapes with her particular blend of music and lyrical commentary. Host: Joan Orr

Acoustic Sunrise *Sundays 8 AM* A wide variety of acoustic instrumental music. Host: Bob Cannon

Afropop Worldwide *Sundays 6 PM, repeats Mondays 11 PM* Contemporary popular music from Africa and beyond, from Public Radio International. Host: Georges Collinet

American Routes *Saturdays 1 PM, repeats Mondays 7 PM* Showcases America's music and its music makers—from rock 'n' roll and soul, to country, blues, and jazz. From Public Radio International. Host: Nick Spitzer

Art of the Song *Tuesdays 5 AM and 7 PM* Explores the art and craft of songwriting with music and interviews. Hosts: John Dillon and Vivian Newbitt

Beale Street Caravan *Saturdays 5 AM, repeats Tuesdays 11 PM* Live blues performances from Memphis. Hosts: Daren Dortin and Pat Mitchell

Blues Before Sunrise *Saturdays Midnight* Traditional and contemporary blues from WBEZ, Chicago. Host: Steve Cushing

Brazilian Hour *Sundays 10 PM* Brazilian classics as well as the latest releases. Hosted by Sergio Mielniczenko

Celtic Twilight *Saturdays 3 PM* Contemporary and traditional music from Ireland and the British Isles, including a cultural events calendar and ceili segment. Host: Gail Gilmore

Commonwealth Journal *Sundays 7:30 AM and 7 PM* Interviews with scholars, writers, public officials, and others, examining current issues of interest to the people of Massachusetts. Host: Barbara Neely

Downeast Ceilidh *Saturdays 8 PM* Traditional and contemporary folk music of Canada's Atlantic Provinces. Host: Marcia Young Palmater

E-Town *Saturdays 6 AM, repeats Tuesdays 8 PM* Musical guests and informative interviews concerning the environment and modern-day social problems. Host: Nick Forster

Folk Odyssey *Sundays 4 PM* Music from just about everywhere, from Albania to Zimbabwe, including a cultural events calendar. Host: Dana Westover

Folk Radio *Monday through Friday 10 AM, repeats at Midnight* Contemporary and traditional folk and acoustic music with a broad focus, mixed with news, weather, and informational features. Hosts: Marilyn Rea Beyer, Dave Palmater

FolkScene *Sundays 1 PM, repeats Mondays 3 AM* One of the longest running folk programs in the country. Comes to us from Los Angeles. Hosts: Roz and Howard Larman

Grateful Dead Hour *Thursdays 11 PM* Classic tapes from the band's own archives, fresh digital tapes of recent shows, interviews, and information. Host: David Gans

Guest Mix *Fridays 9 AM, repeats Sundays 3 PM* Dick Pleasants shares the microphone with special guests. They play the songs they listen to; that influence them; that they wish they had written. Host: Dick Pleasants

Highway 61 Revisited *Saturdays 7 AM* A fond look back at the classic folk and folk rock of the 60s and 70s, with contemporary artists contributing to the spirit of that era. Host: Barnes Newberry

Humankind *Sundays 7 AM, 7:30 PM and 11:30 PM* Profiles of people whose courageous lives help create a more humane society. Produced by David Freudberg for Public Radio International.

Latino USA *Sundays 11 PM* English-language radio journal of news and culture produced from a Latino perspective. Produced by partnership of KUT Radio and the Center for Mexican American Studies at University of Texas at Austin.

Live at Noon *Weekdays noon* Music and interviews with acoustic artists.

Member Concert *Mondays and Fridays 5 AM, Sundays Noon* Rebroadcasts of the best of WUMB Member Concerts.

Midnight Special *Sundays 10 AM, repeats Sundays Midnight* A lively potpourri of folk and ethnic music, show and novelty tunes, and comedy routines. Produced by WFMT Chicago. Host: Rich Warren

Morning Express *Monday-Friday 6 AM*. An upbeat, open-format program with revolving co-hosts, live guests, and special features; with a focus on music, almanac, listeners and the community. Host: Dick Pleasants

Mountain Stage *Saturdays 11 AM, repeats Wednesdays 7 PM* Contemporary music seasoned with traditional and roots performers. From Public Radio International. Host: Larry Groce

National Geographic World Talk *Sundays 9 PM*. Informal discussions with reporters, explorers, and scientists that will fire your imagination with host Peter Laufer.

Tent Show Radio *Thursdays 5 AM, repeats Monday 2 AM* Live performances and interviews. Host: Warren Nelson

Traditional Folk *Saturdays 9 PM* Exploring the roots of American and Celtic folk music. Host: Sandy Sheehan

Women in Music *Fridays 11 PM* From reggae to rock, folk to blues: the best music from new female artists and seasoned women musicians. Host: Laney Goodman

Wood Songs Old Time Radio Hour *Wednesdays 5 AM and 11 PM* A live audience music show: from the Blues to bluegrass, country to Celtic, old-timey to new singer/songwriters.

World Café *Monday through Friday 9 PM, repeats at 3 AM* A blend of alternative music and in-studio guests. By WXPB in Philadelphia, from Public Radio International. Host: David Dye

World Perspectives *Sundays 6 AM and 8 PM* Brings you the best in public affairs and music programs with a global outlook.

DAILY INFORMATIONAL FEATURES:

Ceili Sat 6:30 PM. A Celtic dance set featuring jigs and reels from Ireland and the British Isles.

Concert Calendar *Mon-Fri 9:40 AM, 11:40 AM, 2:40 PM, 4:40 PM*.

Earth & Sky *Mon-Fri 1:10 PM, 5:10 PM; Sat 8:10 AM*. A look at astronomy and geology and how it affects our lives, produced by Block & Bird productions.

Mass Moments *weekdays at 7:20 AM*. Daily features on Massachusetts history with host Jack Clancy. Produced by the Massachusetts Foundation for the Humanities.

Masters of Traditional Music *Sat 10:20 PM*. A representative of the wide variety of traditional music from our heritages with host Nancy Lamb.

The Ocean Report *Mon-Fri 4:10 PM*. A look at the ocean and how it affects our environment.

Word for the Wise *Mon-Fri 6:40 AM, 12:40 PM*. Definitions, and the origins, of the word for the day.

Writer's Almanac *Mon-Fri 6:20 AM*. Daily thoughts and vignettes, with host Garrison Keillor.