

Dirty **L**inen

Folk, Electric Folk, Traditional and World Music

Issue #27, Winter 1989-90

\$5.00

Do'ah Kate Bush The Bobs Oyster Band



**Tannahill Weavers Fairport Convention
Dissidenten**

Music of Canada and Finland

Record Reviews Concert Reviews

Book Reviews Review Reviews



Dirty Linen

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"...mince pies from children's thighs
with which to feed the fairies."
— *trad. arr. Dogy Among the Bushes*

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Please renew promptly...

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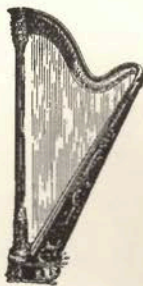
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#26 - Summer '89 - 84 pages - \$5/\$8/\$7 - Interviews with Michael Doucet (of Beausoleil), Anonyma, Steve Tilston & Maggie Boyle, and Boiled in Lead, rocket festivals in Thailand, all the latest news and record releases, discographies of Danny Thompson and John Kirkpatrick & Sue Harris.

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For Sale

Here's what's currently available. All prices are in U.S. dollars and include postage (4th class for records & tapes, 3rd class for everything else. Overseas— surface mail; add 20% more for overseas airmail). Add \$4.00 if paying in foreign currency (including Canadian dollars!) Make check or M.O. payable to Dirty Linen, Ltd.

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Fairport Convention *Red & Gold* T-shirts Large only \$13.00

Fairport Fanatics Back Issues!

#22 - Spring '88 - \$4/\$7/\$5 - 52 pages of information about Fairport Convention, Richard Thompson, The Albion Band, 10,000 Maniacs, Kathryn Tickell, Rare Air, Strawbs, Andy M Stewart & Manus Lunny, Ian Matthews, and other Anglo-Celtic-North American-acoustic-electric-folk-rock-roots-traditional artists. Interview with Annie Haslam of Renaissance, discographies of Dave Mattacks and Gregson & Collister, and The Old Curmudgeon goes to a GREAT BIG ROCK SHOW.

#21 - Winter '87 - 40 pages - Sold out! - Interviews with Simon Nicol & Ric Sanders of Fairport, Ian Anderson, ex-Fairport fiddler Dave Swarbrick, and others, as well as stories about real music & real ale at Fairport's 1987 anniversary reunion festival at Cropredy.



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Do'ah

The World Beat Goes On...

by Lahri Bond

Before the Talking Heads recorded *Remain in Light*, before Peter Gabriel programmed his drum machines to play African polyrhythms, before Paul Simon and *Graceland*, and before the term "world music" was ever coined, there was Do'ah.

The band was founded 15 years ago by two New Hampshire musicians of eclectic musical skills and taste, Randy Armstrong and Ken La'Roche. Do'ah was one of the very first groups to combine musical instruments and traditions from all over the world to form a new unified whole.

With this year's release of *World Dance* on the CBS/Global Pacific label, Do'ah's 5th album, the band still includes Armstrong and La'Roche who are joined for the second album by additional musicians Marty Quinn, Volker Nahrman, and Charlie Jennison. Together these five musicians trade off on over 70 instruments from

around the world.

A major focus of Do'ah's music is the peaceful coexistence of the widely diverse peoples and traditions on the planet. Do'ah has earned formal recognition by the United Nations for their highly successful "Peace Tour" of the United States and Canada. Highlights of the tour included the San Francisco International Peace Conference, where Do'ah played to an appreciative audience of over 8,000 people. They were also recently part of the first Earth Run and an invitational tour of India.

Do'ah's music can be described in a phrase, "life affirming." The band's name comes from the Arabic term *do'a*, which means literally "to call to worship." The music itself, while often described as New Age because of its message, is more akin to the world jazz of Don Cherry, Oregon, or Weather Report.

Do'ah's beginnings in 1974 as a duo tea-

tured Armstrong and La'Roche on guitar and flute. The early recordings spell their name in the traditional Arabic *do'a*, but has recently been changed to avoid confusion with the punk-rock band DOA (Dead On Arrival!). "That actually happened once," says Armstrong, "we were both playing in the same city and some people showed up expecting DOA, who were playing across town." Certainly, these two bands occupy the opposite two ends of the musical spectrum.

Do'ah's music is as many-faceted as the many instruments they play. "Do'ah falls into a lot of categories. So what we've been able to do is cross over into many different markets..." explains Armstrong. "We've played in jazz festivals, we've been on fine arts series, we do a lot of work at universities, and as a duo we've gone out on the folk circuit."

Indeed this writer's first contact with Do'ah



Do'ah, the quartet - Ken La'Roche, Volker Nahrman, Randy Armstrong, Marty Quinn

Photo: Dorothy Imagine

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was as a duo back in 1982 playing on a stage literally filled with exotic instruments at the now legendary folk club The Folkway, in Peterborough, New Hampshire.

Nowadays as a quartet, Do'ah; La'Roche, Armstrong, Quinn, and Nahrman, with the occasional addition of Jennison, travel with up to 75 instruments from the band's personal collection of over 400. Ken La'Roche can be found playing concert and alto flute, piano, synthesizer, soprano sax, North Indian bansri flutes, South African kalimba, mbira, and various percussion. Randy Armstrong performs on acoustic and classical guitars, West African balafon, talking drums, mandolin-harp, Japanese biwa, Chinese yueh-chin, sitar, Bolivian charango, and percussion. Marty plays on various exotic percussion and drums, with Volker Nahrman, a native of West Germany, on acoustic and electric bass, cellos, and keyboards. These two can provide a tight, and at times even funky, rhythm section.

To sample Do'ah's music, pick any one of their five albums and your ears will be treated to a multi-cultural celebration of textures, rhythms, and voicings. Nowhere is this more evident than on their new album, *World Dance*, perhaps their most mature work yet. The album opens with "Wayo," which is actually getting a great deal of



When times were lean
La'Roche & Armstrong as Do'ah

airplay and was used for a week as background music on TV's "Entertainment Tonight." The song has a great flair for the dramatic hook, which you may find yourself humming afterwards. "Night Season" combines such widely removed instruments as the ceramic ocarina and synthesizer

The same goes for the poetically titled "Moth-Like Lovers of the Light." The difference with Do'ah is that its use of synthesizer is as Armstrong puts it, "purely atmospheric." When you hear an African balafon on a track, you can be sure it's the real thing and not a sampled keyboard swipe.

The centerpiece of the album where all the musicians really stretch out and show their mastery and skill is the album-sided composition "One World Symphony." A suite containing three movements, "World Dance," "19 Letters (19 Beat Cycle)," and "The Awakening," featuring the word "Peace" sung in 39 languages and arranged by Marty Quinn.

Do'ah has one other thing going for it than similar bands found in the new age category: don't—their music is extremely danceable. With what looks like a hit from the newest album, Do'ah is already in the studio working on the next. An extensive tour of the nation's colleges and universities is planned in 1990, and plans are underfoot for a possible European festival tour.

If you enjoy world music and have been looking for a group who plays powerful, optimistic, and danceable tunes, an investigation into Do'ah is definitely in order.

Do'ah

Do'ah Philo PH 1056
Ornament of Hope Philo PH 9000
Ancient Beauty Philo PH 9004

Do'ah World Music Ensemble

Companions of the Crimson Colored Ark Rounder/Philo 9009

Do'ah

World Dance
CBS/Global Pacific GPC335