FLOOD TIDE ON NICKEL CREEK

BY FRANKIE FARRELL

Nickel Creek, the Dillards, and traditionalists such as Ricky Skaggs echo the hard-driving sound of bluegrass, folding folk and jazz into the mix. New traditions are born at the annual Telluride festival to celebrate ensemble playing at its finest. Today, traditionalists like the Seldom Scene brought the band to Los Angeles for their own concert at Hollywood’s Largo. As Chris Thile and Sean Watkins studied with the band’s fiddler, John Moore, and Sean’s sister, Sara, their own music is rooted in North County San Diego. In the tradition of Bill Monroe, the “Daddy of Blue Grass,” and a stream of former Blue Grass Boys to recreate the tunes that helped to define this music, Locals and “city billies” joined in the music making and, after several days on non-stop workshopping and performances, the Sunday gospel concert and finale show, the format for future successful bluegrass festivals, from Bill Monroe’s Bean Blossom to Huck Finn in Victorville, was born.

Bluegrass festivals have grown in popularity, with 500 workshops around the country, and they have played a central role in keeping this music alive and popular. The 60’s led to a bluegrass revival and in the 70’s bluegrass grew in the new festival environment, supported by established performers and nurturing the next generation of traditionalists and “newgrass” fusion bands such as Washington DC’s Seldom Scene, Kentucky’s J.D. Crowe and the New South, the New Grass Festival, and California transplants, The Dillards.

In the 80’s musicians like David Grisman expanded the definition of bluegrass, folding folk and jazz into the mix. New traditionalists like Ricky Skaggs echo the hard-driving sound of bluegrass, folding folk and jazz into the mix. New traditions are born at the annual Telluride festival to celebrate ensemble playing at its finest. Today, traditionalists like the Seldom Scene and the Seldom String in Numbers came together for the annual Telluride festival to celebrate ensemble playing at its finest. Today, traditionalists like The Lynn Morris Band and The Del McCoury Band and leading progressive players like Alison Kraus & Union Station and Illid Time Out share the forefront with Southern California’s premier young bluegrass band, Nickel Creek. Taking bluegrass to the next level, Nickel Creek is leading the charge in a spectral fusion of the best of bluegrass, jazz, pop, Celtic and even classical music.

This mature, dynamic band has its roots in North County San Diego. In the best tradition of Old Time and Bluegrass music, Nickel Creek is a family-based band. Chris Thile and Sean Watkins studied with Bluegrass Etc. mandolinist/guitarist, John Moore, and Sean’s sister, Sara, studied with the band’s fiddler, Dennis Caplinger. Saturday night the Thile and Watkins families would go to a local pizza parlor to hear their teachers play. During the breaks the kids would get together and jam. The jams led to a spot at a local festival and, in 1990, with Chris’s dad, Scott, on bass, Nickel Creek was formed.

Continued hard work on their instruments while growing together as a band plus time on the festival circuit lead to the band’s invitation to play at the 1990 Mandolin Championship at Winfield for Chris, and finalist status at Winfield on both mandolin and guitar for Sara. Sara won the 1996 Arizona State Fiddle Championship and in 1994, while all three were still in their early teens, the band won the SW Regional division of Pizza Hut International Bluegrass Band Showdown. Their double Grammy nominated Sugar Hill recording, Nickel Creek, brought the band to Los Angeles for this year’s Grammys and for a show of their own at Hollywood’s Largo. As excellent as this Alison Krauss produced recording is, with mind-opening instrumental arrangements, gorgeous vocal leads and harmonies, and seamless ensemble playing, their live show was that much better. Musical inventiveness, ease, humor, and pure delight in the sharing of extraordinary music well played, filled the evening. Nickel Creek considers L.A. home and it’s an ideal venue for this band, intimate and welcoming with excellent sight lines, well-run sound, a friendly staff and tasty food.

With Chris on mandolin, Sean on guitar and mandolin, Sara on violin, Nashville’s Byron House on bass, and Sara, Chris and Sean on vocals, the band opened the show with a Keith Whitley gospel tune, “You Don’t Have to Move the Mountain.” Chris took the vocal lead on his “The Lighthouse’s Tale” and then they launched into Chris and Sean’s Irish-tinged “Road to Wrigley.” Sara’s strong, clear vocal lead on “Seven Wonders” and Chris and Sean’s edgy vocal duet on their “matrix song,” matched the high standards of their instrumental work.

Nickel Creek comfortably powers through alternating meters, trading strong solos that irresistibly fuse elements from bluegrass, gospel, jazz sensibilities, Celtic expression, and the harmonic richness and formal complexity of Strength in Numbers sessions. They can also play with an understated sweetness, as with Chris’s song resetting of Robert Burns’ “Sweet Afton” and set the stage on fire with traditional tunes like “The Cuckoo’s Nest.”

The balancing of Sara’s singing of “Reasons Why,” with tight instrumental work, elegant solos and quietly compelling rhythms displayed the band’s credentials in contemporary song. Chris’s blazing “House of Tom Bombadil” catapulted the listener through the piece with references to “Peter and the Wolf,” gestural accents, mixed meters, and inspired arrangement. Sara’s sweet, sweet “swinging Ain’t Misbehavin’” was followed by mando pingpong, as Chris and Sean tore up their “For All It’s Worth.” Sara’s singing of “La Luna” from Nickel Creek’s soon-to-be-released new album, gave the audience a promise of things to come and Chris’s singing of O’Brien and O’Keefe’s “When You Come Back Down,” added to the evidence of this band’s song mastery.

The show ended in fireworks. The band took the lead on his “Robin and Marian” which resonates with Renaissance overtones, a hint of Mozart, a Celtic overlay and the rhythm drive and open harmonies of Strength in Numbers. Then Chris grabbed “The Fox” by the throat and roared through a tour de force performance, deconstructing the melody, tossing in “Soldier’s Joy,” reprising Dylan’s “Subterranean Homesick Blues,” Bach and a Cajun close. The audience sang Chris’s “Happy Birthday” for his 20th, and with two encore, Chris’s “Lullaby” and his Grammy nominated Best Country Instrumental, “The Butterfly,” a night of exceptional music concluded.

Frankie Farrell plays mandolin and other assorted instruments.
FolkWorks is people’s music. It is acoustic music. It is music that has passed on from generation to generation. Back in the days before we had the ability to preserve and play back sound artificially, we had to do it by ear. We had to listen and remember. We experienced music in a way that is much different than we do today.

The ability to record and play back music is a mixed blessing. Without it we either created our own music or learned from our friends, neighbors or visitors. Recorded music has given us the ability to listen to what folks sang created a hundred years ago. This gives us a glimpse into the past. The recording media has also become a reason to create music. It is a way to communicate personal musical ideas for the public to appreciate. It has also created a music industry in which some in ways has created its own raison d’etre. Music, once in the realm of the expressive, personal or communal experience, now is often created to feed the machine.

But the experience of listening to recorded music has changed us. Instead of making music ourselves, many of us go out and upgrade our sound systems. Then we sit around our living rooms and listen to something that can never quite equal the excitement of live music.

We are fortunate in L.A. to have many opportunities to listen to live music - much of it in intimate settings. Kolak’s Woodshed, the Backyard Art’s, CTMS Folk Music Center. We also live in close proximity to several Spring music festivals: Claremont Spring Folk Festival, CTMS Summer Folk Music, Dance and Storytelling Festival, Topanga Banjo Fiddle Contest, Long Beach Bayou Festival, Simi Valley Cajun/Creole Music Festival and the Los Angeles Irish Fair.

We have received some good suggestions for ways to improve the paper in form as well as content. We have gotten new volunteers to work on the weekend and some of our ideas make it into the paper.

What you will experience will be a pants off, top-of-the-line surround sound stereo system. You will experience some of the best live music in the world. No kidding. And you can get up close and personal. At the CTMS Solstice Festival you can sit on in music classes or go to small concerts or dance. At the Topanga Banjo Fiddle Contest, you can listen to up-and-coming musicians as well as some old (and proud of it) flogers. You can take in the jam sessions with some of the best bluegrass and old-time musicians around. If you like your music flavored with Cajun hot sauce, come out to one of two Cajun festivals: one in Simi Valley and one in Long Beach. The Irish Fair, in its new home in the Sepulveda Dam Recreation Area will also be a treat. And if you have the inclination to travel, check out the Live Oak Music Festival, near Santa Barbara, or Strawberry near Yosemite or fly up to Seattle for the FolkLife Festival.

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FolkWorks is not responsible for accuracy of information. Call venue to verify.

T h e E D I T O R I A L

Whew! Have we forgotten anything? Probably. Thank you everyone for continuing to remind us!
RAYNA: I've got two older brothers and they were both into the whole rejection thing at about middle-school age, like, god my parents are so dorky 'cause they play this old cheery music, and how embarrassing that my dad plays the fiddle. But I never went through that; I always really loved the music. And I always felt that it was this immensely valuable thing. I listened to all kinds of music, and that was true of my parents also. They love all kinds of stuff.

RAYNA: Well she played guitar and sang in the string band they had.

RAYNA: No! I've been making all these tapes at festivals of all these various fiddle players. So I was just sitting in my dorm room trying to learn tunes off of these tapes and horribly shy about the whole thing. I didn't want people to know. And eventually I wrote Dan basically what's like a 'coming out' letter. Like, "OK, I'm playing old-time music." And saying that I really wanted to play with him, but that he really intimidated me. And I wanted him to know how much I wanted to play with him, but how much he scared me, basically.

RAYNA: So did you just hate the old-time stuff back then?

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In the last issue, we focused on a C major scale and extrapolated a pattern of whole-steps and half-steps that define a generic major scale. This pattern was then used to construct a G major scale that had one sharp (#) and is, therefore, called the key of one sharp. I promised you that in this installment, I would show you how to generate all the scales in all the keys and tell you how I knew to pick G as the second scale. But first, a quick review:

• The space between adjacent keys on the piano is a half-step.
• Two half steps make a whole-step.
• The C major scale is played on the white keys only.
• The spacing between the notes of the C major scale is: 1, 1, 9, 1, 1, 9.
• The C major scale can be written in letters: C—D—E—F—G—A—B and as numbers: 1—2—3—4—5—6—7.

This number version is the generic major scale.

All numbered steps are separated by a whole-step except for the half step between 3 & 4 and the half step between 7 & 1.

All letter names are separated by a whole-step except for the half step between E & F and the half step between B & C.

To better understand our next step, let’s start with the chromatic scale in the key of C. The chromatic scale consists of all the half steps as shown in the first line of the following table:

| TYPE OF SCALE | C | C# | D | D# | E | F | F# | G | G# | A | A# | B | C |
|---------------|---|----|---|-----|---|---|     |   |     |   |     |   |   |
| Chromatic     |   |    |   |     |   |   |     |   |     |   |     |   |   |
| Major         |   |    |   |     |   |   |     |   |     |   |     |   |   |
| minor         |   |    |   |     |   |   |     |   |     |   |     |   |   |
| C Major       | C | D  | E  | F  | F#| G | G# | A  | B  | C#| D#| E#| F#| G#|
| C# Major      |   |    |   |     |   |   |     |   |     |   |     |   |   |

On the second line of the table, below the chromatic C scale, is the now familiar generic major scale in numbers and with their proper spacing. To produce our C major scale, all we have to do is copy the letter names from above each number.

Now it’s your turn. Take out a piece of paper and try the same exercise, but this time start your chromatic scale on G instead of C. Remember that there is only a half-step between E & F and G & A. Put the numbered pattern below it with the proper spacing. Remember there is only a half-step between 3 & 4 and between 7 & 1. Bring down the letter names that line up with the numbers. This is the G major scale.

All major scales can be produced in this way. But there is a trick: they fall in a certain order. This order is a key element of understanding music and will serve as an essential principle in later lessons. Here’s how you do it: start with C, which is counted as one, then count to five and you will be on the G. You already know something important about C and G: the C major scale has no sharps and the G major scale has one sharp. If you count five starting from G, you’ll be on the D. Guess what? The D major scale has 2 sharps, but I know you figured that out already. Try the rest of the scales on your paper and check it against the table shown here.

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While these are not all of the scales you will encounter, they are all the major scales that include the sharp (#) keys. Next time we will look at the flat (b) keys. In the meantime, you might want to see if you can figure that out on your own using what you already know. The flat keys can be a little tricky, so be sure to stay tuned…
AMERICAN MUSIC: ROOTED IN CULTURAL FUSION

By Steve Goldfield

The fusion of European, African, and Native-American music is the root of all American popu-
lar music from blues to bluegrass, from jazz to rock and roll and country music. The prevailing
image of white/black relations in the American
South is shaped by the disasters of slavery, segre-
gation, racism, and the rest of the baggage of
white supremacy. But there is also an undercurrent, a counter-

melody of cross-fertilization, cooperation, and collaboration.

While that counterright has received attention in the politi-
cal sphere, notably in the civil rights movement, the meeting of the
music of Americans from Europe and from Africa is less well
known.

Africans brought the instrument which became the banjo
with them on slave ships, and eventually taught the first
Europeans to play it, probably the early missionaries
such as, Joel Sweeney and Dan Emmett. Howard and Judith
Sacks argue that Emmett learned “Dixie” from his African-
American neighbors in Ohio. Africans also learned to play the
fiddle, and there is much documentation—primarily in adver-
tisements about runaway slaves who fled that—African-
American fiddlers might have outnumbered their European-
American counterparts.*

Dena J. Epstein cites two slaves playing
the fiddle and fiddle together on a boat in 1774. The legal prohi-
bition of drumming by African slaves in the southern states
inevitably channeled African-American music into banjo and
fiddle, along with other instruments such as the parupene and bones.

The banjo brought with it African rhythms and playing styles. African-American
fiddlers brought syncopation and polyrhythm to fiddling, as well. It is precisely these
contributions which make American music unique and distinct from the music
can be compromised or lost. That would be a tragedy, for it is precisely the cultural
heritage of black and white that blues began on the banjo, but the introduction of the guitar quickly displaced it.

“frolics,” in white homes.

Art Rosenbaum

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* Dena J. Epstein, Sinful Tunes and Spirituals: American music from blues to bluegrass, from jazz to rock and roll, and enticed the next generations away from their traditional music. It is like-

ly played by African-

American musicians today. Perhaps the most remark-

able evidence of musical shar-

ing between blacks and whites

in five commercial recordings made in the 1920s. Jim Booker, an African-American
from a musical family, recorded four tunes as the fiddler with Taylor’s Kentucky Boys,
the rest of whose members were white, including noted banjo player Marion
Underwood. Booker was simply the best fiddler in the area. Andrew Baxter was an
African-American fiddler whose record label was called “G Rag,” with the Georgia
Yellow Hammers. Baxter’s heritage reflects the fact that intermarriage was very
common between African Americans and Native Americans in the South and
that Native-American music is likely fused into the mix, too.

There are other famous black/white recordings. Jimmie Rodgers, Louis
Armstrong, and Earl Hines were in a recording studio in Los Angeles at the same
time, and Rodgers’ producer had the idea of having them record one together.
Cajun greats Dennis McGee and Armande Ardon recorded together, as

SUGGESTED READING:

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Steve Goldfield writes for the Old-Time Herald, Bluegrass Unlimited,
and Fiddler. He also hosts the weekly radio show, “Shady Groove,” on KCHI and
KFPR in Chico and Redding, California.
Ancient Chord Music
CD AND CONCERT REVIEWS BY DENNIS R. STONE

Review written for this column feature CD and occasional concert reviews mainly in the realm of Celtic folk music but venture beyond to the close neighbors in Scandinavia and Eastern Europe.

The purpose in writing these reviews is not only to spread the word about new CD releases but to make artists from Ireland (and the US) known to further afield.

Another area of interest deals with the more obscure and hard-to-find releases. Many of these are traditional reel, hornpipe or slip-jig type tunes and are independently produced and are worth looking into. Lastly, as FolkWorks is a regional publication, an effort will be made to review artists based in the Southern California area.

Concordance and feedback is welcome by email at AncientChord@hotmail.com or by writing to: FolkWorks • P.O. Box 55051 • Sherman Oaks, CA 91413.

Artist: Randal Bays
Title: THE SALMON’S LEAP
Label: Foxglove Records # FG01 50CD
Release Date: September 2000
Rating: ★★★★★

A re you looking for a new CD of Irish Traditional Fiddling to throw on the burner? Have you searched the local record shops and overseas web sites for a new Irish music CD? Not much luck from Ireland now! Look no farther than our own backyard in the Pacific Northwest to find the new CD by Fiddler/Guitarist Randal Bays, “The Salmon’s Leap.”

The Cork Examiner, Ireland’s second largest newspaper, called Randal Bays “A rare beast, a master of both the fiddle and guitar,” and Fiddler Magazine called him “One of the best Irish fiddlers of his generation.” Gearoid O’Allmhurain, author of “The Pocket History of Irish Music” called Randal “One of the few American born fiddlers to have mastered the complex art of East Clare fiddling.”

Randall first gained international attention recording with Irish fiddler Martin Hayes, but has also recorded in the US. His work has been featured in a number of Irish and US Television programs. He has also earned the title “The Cork Examiner’s Most Influential Musician of the Year.”

This CD contains not only the usual sets of traditional reels, jigs, slip jigs, hornpipes, marches and slow airs, but also original tunes written by Bays. It also contains three Baroque style pieces by the legendary Irish harpist Turlough O’Carolan. Another obscure Baroque style track included is called “Molly St. George.” It is written by Thomas Connellan (born 1640), a Co. Sligo, Ireland harpist and composer who preceded O’Carolan by a generation.

Randal’s expressive fiddling on O’Carolan’s “The Princess Royal” with guitarist O’Brien is a lively, yet respectful arrangement that is particularly beautiful. The traditional style of the collector “The Shores of Longh Grane” and “Ormond Sound” feature the great accordian-harmonica playing of Joel Bernstein. Randall is also joined by Gerry on guitar and Doug Whitlock on the banjo.

BSO’s composition, “Lament for the Great Forests” which commemorates the great Oak forests that once covered Ireland, and the similar destruction to the great forests of the Pacific Northwest “A Stór mo Chroí.” The second is another visit to the world of O’Carolan with the tunes “The Shores of Lough Graney” and “Ormond Sound” feature the great accoridn-harmonica playing of Joel Bernstein. Randal is also joined by Gerry on guitar of reels “The Shores of Lough Graney” and “Ormond Sound” feature the great accordion-harmonica playing of Joel Bernstein. Randal is also joined by Gerry on guitar of reels “The Shores of Lough Graney” and “Ormond Sound” feature the great accordion-harmonica playing of Joel Bernstein. Randal is also joined by Gerry on guitar of reels “The Shores of Lough Graney” and “Ormond Sound” feature the great accordion-harmonica playing of Joel Bernstein. Randal is also joined by Gerry on guitar.

Randal’s presentation of his guitar skill is represented on two tracks. The first is a high energy, up-tempo tune called “Lickkus Interruptus,” a composition by their fiddler and mandolin player, Wayne Jacobs. An instrumental piece which gets its name from a series of start-and-stop passages in the middle of the song (at least that’s where I hope the names comes from…), it’s a bouncy, up-tempo bluegrass piece that displays the instrumental skill of the band members. From there, the band shifts to “Compadres in the Old Sierra Madre,” a western piece with skilled vocals.

Overall a well produced and balanced effort.

**** ENGLISH:
Attractive guitar work and vocal harmonies makes this important release.

OOR:
Highly recommended.

The album opens with “Lickkus Interruptus,” a composition by their fiddler and mandolin player, Wayne Jacobs. An instrumental piece which gets its name from a series of start-and-stop passages in the middle of the song (at least that’s where I hope the names comes from…), it’s a bouncy, up-tempo bluegrass piece that displays the instrumental skill of the band members. From there, the band shifts to “Compadres in the Old Sierra Madre,” a western piece with skilled vocals.

As the album progresses, the mood swings even wider, ranging from a cover of Charlie Parker’s “Scrapple from the Apple” to a truly strange version of “I Want ‘Da Be Like You.” If you don’t recognize the latter song, it is not in the common folk repertoire. It’s from the Disney cartoon version of Kipling’s “The Jungle Book,” and is sung from the viewpoint of ape wanting to be human. The Waybacks typically use an arrangement of several guitars, a mandolin or fiddle, bass and drums, but they switch around a bit. James Nash, the lead guitarist, also plays mandolin. Steve Coyle plays various types and styles of guitar. Chris Kee plays both string bass and electric bass. Peter Magee Tucker plays drums. All of them sing, and do a good job of it.

A key to the musical style of The Waybacks is a note on the back of the CD that music stores should file the album under the category “Acoustic may-hem.” This five-piece band from northern California has its roots in bluegrass and western music, but they certainly put their own spin on things as they go. The album opens with “Lickkus Interruptus,” a composition by their fiddler and mandolin player, Wayne Jacobs. An instrumental piece which gets its name from a series of start-and-stop passages in the middle of the song (at least that’s where I hope the names comes from…), it’s a bouncy, up-tempo bluegrass piece that displays the instrumental skill of the band members. From there, the band shifts to “Compadres in the Old Sierra Madre,” a western piece with skilled vocals.

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TOPANGA BANJO FIDDLE FESTIVAL

BY DAVID K. LYNCH

The 41st annual Topanga Banjo Fiddle Festival will be held Saturday, May 20, 2001, from 9:00AM to 6:00PM at the Paramount Ranch near Agoura Hills, California. The all-day event features bluegrass music on four stages, international dancing, folk singing, arts and crafts vendors, children’s craft area, and plenty of food and sunshine. In addition to over 100 contestants, the contest is open to all ages and skill levels, and includes categories for banjo, fiddle & guitar players, singers, bands and others.

Many of southern California’s leading music organizations will be on hand to answer your questions. Plenty of jamming so bring your instruments. Admission is $9, $5 for youngsters 11-17 or 65 and older, free for children under 10. Parking is free. Volunteers are needed. For more information call (818) 382-4819 or check out the website www.topangabanjofiddle.org.
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| **Folk Happenings at a Glance. Check out details by following the page references.***

**OGM**: On-going Music-page7 • **OGD**: On-going Dance-page10 • **SE**: Special Events-page16

**SUNDAY**
- **Torrance Elks (OGM)**
- **Scottish (OGD)**
- **Polish (OGD)**
- **International (OGD)**
- **Long Beach Bayou Festival (SE)**
- **The Summer Solstice Folk Music, Comhaltas Ceoltoiri Eireann (OGM)**
- **Welsh Choir of So. California (OGM)**
- **McCabe’s (OGM)**
- **Scottish (OGD)**
- **Israeli (OGD)**
- **International (OGD)**
- **Fred Sokolow & Friends (SE)**
- **High Hills (SE)**

**MONDAY**
- **The Ugly Mug Café (OGM)**
- **Songmakers (OGM)**
- **Awakening Coffee House (OGM)**
- **Scottish (OGD)**
- **Israeli (OGD)**
- **International (OGD)**
- **Suzanne Buirgy (SE)**
- **Live Oak Music Festival (SE)**
- **Los Angeles Irish Fair (SE)**
- **Scottish (OGD)**
- **Israeli (OGD)**
- **International (OGD)**
- **Contra (OGD)**
- **Sean Wiggins & Friends (SE)**
- **Mark Humphreys (SE)**

**TUESDAY**
- **Kulak’s Woodshed (OGM)**
- **Viva Fresh (OGM)**
- **Scandinavian (OGD)**
- **Irish (OGD)**
- **International (OGD)**
- **Balkan (OGD)**
- **Bob Hillman (SE)**
- **Seamus Kennedy (SE)**

**WEDNESDAY**
- **Highland Grounds (OGM)**
- **The Cinema (OGM)**
- **Scandinavian (OGD)**
- **Irish (OGD)**
- **International (OGD)**
- **Armenian (OGD)**
- **Hallenbecks (OGM)**
- **Scottish (OGD)**
- **Israeli (OGD)**
- **Irish (OGD)**
- **International (OGD)**
- **Armenian (OGD)**
- **Kulak’s Woodshed (OGM)**
- **Viva Fresh (OGM)**
- **Celtic Arts Center (OGM)**
- **Scottish (OGD)**
- **Scandinavian (OGD)**
- **Israeli (OGD)**
- **International (OGD)**

**THURSDAY**
- **Kulak’s Woodshed (OGM)**
- **Viva Fresh (OGM)**
- **Celtic Arts Center (OGM)**
- **Morris (OGD)**
- **Irish (OGD)**
- **International (OGD)**
- **Balkan (OGD)**
- **Bob Hillman (SE)**
- **Seamus Kennedy (SE)**

**FRIDAY**
- **Lampost Pizza (OGM)**
- **CCF**: On-going Dance-page10 • **SE**: Special Events-page16

**SATURDAY**
- **Kulak’s Woodshed (OGM)**
- **Viva Fresh (OGM)**
- **Celtic Arts Center (OGM)**
- **Morris (OGD)**
- **Irish (OGD)**
- **International (OGD)**
- **Armenian (OGD)**
- **Bob Hillman (SE)**
- **Seamus Kennedy (SE)**

**SE**: Special Events-page16

**OGM**: On-going Music-page7 • **OGD**: On-going Dance-page10 • **SE**: Special Events-page16

**SUNDAY**
- **Los Angeles Irish Fair (SE)**
- **Live Oak Music Festival (SE)**
- **Hank Fine Jalkeen (SE)**
- **Scottish (OGD)**
- **Greek (OGD)**
- **Hank Fine Jalkeen (SE)**
- **Los Angeles Irish Fair (SE)**
- **Scottish (OGD)**
- **Greek (OGD)**
- **Hank Fine Jalkeen (SE)**
- **Scottish (OGD)**
- **Greek (OGD)**
- **Hank Fine Jalkeen (SE)**
- **Scottish (OGD)**

**MONDAY**
- **Vicenzo’s (OGM)**
- **Songmakers (OGM)**
- **Me-N-Ed’s (OGM)**
- **Israeli (OGD)**
- **Morning & Jim Michols (SE)**
- **Wicher Brothers (SE)**
- **David Grier (SE)**
- **Spirit High Ridge (SE)**

**TUESDAY**
- **Santa Monica Folk Music Club (OGM)**
- **Vicenzo’s (OGM)**
- **Me-N-Ed’s (OGM)**
- **Brazilian Samba (OGD)**
- **Hallelbecks (OGM)**
- **Scottish (OGD)**
- **Morris (OGD)**
- **Dave Carter and Tracy Grammer (SE)**
- **The Summer Solstice Folk Music, Dance and Storytelling Festival (SE)**

**WEDNESDAY**
- **Cache Valley Drifters (SE)**
- **Huck Finn Jubilee (SE)**
- **Lady Luck (SE)**
- **Marc Boussoumak (SE)**
- **David McLean (SE)**
- **Marc Boussoumak (SE)**
- **Huck Finn Jubilee (SE)**
- **Lady Luck (SE)**
- **Marc Boussoumak (SE)**

**THURSDAY**
- **Che’s Lounge (OGM)**
- **Balkan (OGD)**
- **Greek (OGD)**
- **Marc Bosserman (SE)**
- **Cache Valley Drifters (SE)**
- **Huck Finn Jubilee (SE)**
- **Lady Luck (SE)**
- **Marc Boussoumak (SE)**
- **Huck Finn Jubilee (SE)**

**FRIDAY**
- **Lampost Pizza (OGM)**
- **CCF**: On-going Dance-page10 • **SE**: Special Events-page16
- **Kulak’s Woodshed (OGM)**
- **Scottish (OGD)**
- **Morris (OGD)**
- **Balkan (OGD)**
- **Wicher Brothers (SE)**
- **David Grier (SE)**

**SATURDAY**
- **The Summer Solstice Folk Music, Dance and Storytelling Festival (SE)**
- **Marc Boussoumak (SE)**
- **Lady Luck (SE)**
- **Marc Boussoumak (SE)**
- **Che’s Lounge (OGM)**
- **Balkan (OGD)**
- **Greek (OGD)**
- **Marc Bosserman (SE)**
- **Hackbarth (SE)**

**SE**: Special Events-page16

**OGM**: On-going Music-page7 • **OGD**: On-going Dance-page10 • **SE**: Special Events-page16
LIVE OAK FESTIVAL
JUNE 15-17
BY JOE HILL

The Live Oak Music Festival, a three-day concert and camping event, is held every year on Father's Day weekend in the hills above Santa Barbara, California. 100% of Live Oak proceeds go to support KCBX Public Radio!

Live Oak, as it has become affectionately known, is more than just a music festival — it is an experience rooted in music and community. These two elements together create a three-day journey into a timeless place that is far removed from ties and clocks, suits and schedules. The festival features an aural collage of live music ranging from traditional, folk, bluegrass and gospel, to blues, jazz, classical and world music.

Nestled in the oak trees of the quiet Santa Ynez Valley, near Santa Barbara, Live Oak comes alive as an outdoor music festival showcasing some of the finest musicians from around the world. The camping experience at Live Oak creates a community of several thousand friendly people that are all doing the same thing — relaxing and having fun in the warm sunshine of June.

Live Oak is a family event, you are encouraged to bring your kids. And, there's lots for them to do. No getting bored here! There's even a childcare tent for the evening concerts so you can focus on the music. Hands-on arts and crafts, storytelling, talent show, scavenger hunt and some fun teen activities, including a teen dance, are some of the happenings for kids at Live Oak. They will not want to miss the fun! Are you into folk arts and crafts? Live Oak has that as well. There are a variety of arts and crafts booths selling goods, musical instruments, imported clothing, jewelry, hand-thrown pottery, rock art, stoneware, hats, T-shirts, hand-crafted footwear, and a host of other interesting booths. You can even get a massage. And, of course, there's lots of jamming. So here's the music line-up (as of our press time):

Friday: The Cyrus Clark Band (California heartland) and Chris Hillman (acoustic harmonies)
Saturday: Carol Lowell (singer/songwriter), Guy Davis (acoustic blues), Darol Anger Mike Marshall Band (jazzgrass extraordinaire), Olodom (Afro-Brazilian samba-reggae), All Wound Up (bluegrass plus much more), Sir Charles Thompson (legendary jazz pianist), Rosse Ledet Zydeco Sweetheart (dance friendly Zydeco), Ricardo Lemvo and Makina Loca (Cuban son & African soukous) and, at the end of the day, a Zydeco Dance hosted by Rosie Ledet.

Sunday: Colecannon (Irish traditional), Alison Brown Quartet (acoustic jazzgrass), Janis Ian (singer/songwriter), LAGQ (guitar extraordinaire) and Odetta (a classic American voice)

Full festival tickets are $105 ($100 over the web); adult day tickets are $35 ($33.50 over the web); kid's full festival tickets are $25; kid's day tickets are $10. A $15 parking fee will be charged for vehicles (RV's and large buses over 22 feet are $30) wishing to park in the main camping area. Free parking is available in the lower parking area for those camping on-site. Day parking for cars with fewer than three people is $5. Save $5 per adult full festival ticket when you order over the web at www.liveoakfest.org. You can also contact KCBX at (805) 781-3030 for tickets and additional information about this year's festival.

**NEW LOCATION**
Festival Fields – Woodley Park
Encino, CA

Where the 101 & 405 Freeways meet.
EXIT 405 FREEWAY TO BURBANK BLVD VICTORY
GO WEST INTO THE PARK TO WOODLEY AVE 15 minutes from West L.A. Thousand Oaks, Santa Clarita
**HUCK FINN JUBILEE CELEBRATES 25TH SEASON**

JUNE 15 - 17

S ummer is almost here, and with it the fun and adventure reminiscent of the days of Tom Sawyer & Huck Finn are once again visiting Victorville, CA in the form of the Huck Finn Jubilee. Traditionally held on Father's Day weekend, the Jubilee is celebrating its 25th season and is scheduled for June 15, 16 and 17 - summer officially arriving on the 21st. It’s like a miracle tonic for modern city life; states Don Tucker, who started the event 25 years ago as a kickoff to summer vacation. “As a kid, I remember all the adventure things Tom and Huck did back then want the Jubilee to help folks enjoy some of that fun.” Just to get started, one can attend a big tent circus, listen to musical jam sessions around a campfire, or climb aboard a haywagon destined to explore the nearly 800 acres of river parkland. The low boy trailer where local musicians once entertained has grown into a major concert stage. Now, 16 top flight bluegrass, country and gospel acts are showcased. Among them are Mark Chesnutt, The Seldom Scene, Nickel Creek, and The Lynn Morris Band who anchor more than 30 hours of main stage entertainment.

Mojave Narrows Park is a perfect setting for the Jubilee. A place Huck and Mark Twain both liked. The Narrows mirrors the Mississippi Riverbottom where Mark Twain’s mythical character grew up. Two lakes lay lazily alongside open meadows and are surrounded by cottonwood and elm forests. Camping and fishing offer a laid back vacation break, and trail rides into the woods cater to the more adventurous.

Last minute camp arrivals are welcome due to the large size of Mojave Narrows camp grounds. Two nights camping and three day admission (including catfishing) are $45 for adults and $15 for juniors six years thru 11 years. For day time visitors, a fee of $10 for adults Friday or Saturday; $15 on Sunday. Juniors six years thru 11 years are $5 each day. Under six is free. Many motels are located in nearby Victorville, and discounted Jubilee lodging and admission packages are available by calling (760) 241-1577.

To reach Mojave Narrows, exit I-15 just south of Victorville. Take Bear Valley Road east towards Apple Valley and turn left on Ridgecrest Avenue to the park.

For information call (909) 780-8810 or check the Jubilee’s web site at http://huckfins.com

**STRAWBERRY FESTIVAL**

MEMORIAL DAY WEEKEND - MAY 24-28

W hat a perfect setting, up at Camp Mather in Yosemite, California! A weekend of folk music on 350 acres of mountains, pine forest and picturesque Birch Lake nestled on the brink of Hetch Hetchy, the Grand Canyon of the Tuolumne. This festival is known to all as simply Strawberry. The Strawberry Music Festival has over 30 hours of musical presentations by the finest musicians in the acoustic music world. In addition, there are workshops for instrumentalists, singers and dancers. Bring your camping gear, because you will be living in the woods cater to the more adventurous.

Besides the main stage in Music Meadow, there is a secondary Birch Lake area where music, storytelling, and other child-related activities, including arts and crafts, take place. Birch Lake is also where the Sunday Revival occurs.

Be sure to bring your instrument so you can be part of a Strawberry Jam. There are different kinds of jams at Strawberry:

• The basic old-time fiddle tune jam. Lots of people with fiddles, mandolins and guitars playing Appalachian tunes in unison
• The basic bluegrass jam. The best jams always have a good bass player and a couple of good soloists on guitar, mandolin, and fiddle. There is one and only one banjo player and he knows how to play softly.
• The everybody sings and everybody plays oldies but goodies jam. Such a jam would not be tolerated at a bluegrass festival, but Strawberry has a couple of good ones and they are the best for those of us who are only singers.
• The Show Band mini concert. Strawberry has a few acts floating around who are to one extent or another polished and well rehearsed.
• The New Age drum circle. These usually form in a part of the camp called “Bongo Hell”
• The Everybody Dances jam. This only happens if the weather is good and there are a lot of people.

Here’s the lineup:

**Thursday:** Modern Hicks, The Larry Stephenson Band , Irene Farrera, The Jim Lauderdale Band

**Friday:** Dr. John, Cary Ann Hearne & Jerry Douglas, Jim Lauderdale Band, The Narrows, Modern Hicks, The Larry Stephenson Band , Irene Farrera, The Jim Lauderdale Band, T-Bone Burnett and Jerry Douglas

**Saturday:** The Seldom Scene, Nickel Creek, The Lynn Morris Band, The Boot Hill Band, The Larry Stephenson Band

MEMORIAL DAY WEEKEND, SATURDAY AND SUNDAY, MAY 25TH AND 26TH

**STRAWBERRY MUSIC FESTIVAL**

Page 12 FolkWorks May - June 2001

**FROM L.A. TO L.A.**

**TWO CAJUN FESTIVALS**

**JUNE 15 - 17**

I f you’ve every tried Cajun food, you know this stuff is hot. Well, so is the music! There are two festivals in the coming months. Both present some of the best bands in the country. And there is Cajun dancing. If you’ve never seen or done Cajun dancing, it looks like Swing dancing with a limp. It is really fun! In addition, they each have great Cajun food and other activities for the family including Mardi Gras style parades with colorful costumes. So come on down y’all and “Laissez les bons temps rouler!”

**SIMI VALLEY CAJUN/CREOLE MUSIC FESTIVAL**

The 11th annual Simi Valley Cajun/Creole Music Festival happens on Memorial Day weekend, Saturday and Sunday May 26 and 27, 11:00am to 8:00pm. The line up this year is: Hunter Hayes, Leroy Thomas & the Zydeco Road Runners, Lisa Haley and the Zydeks and Acadiana. This event is a fundraiser for The Rotary Club of Simi Sunrise. For more information and ticket calls: (805) 520-4894.

**LONG BEACH BAYOU FESTIVAL**

The 11th annual Long Beach Bayou Festival is on Saturday and Sunday June 23rd and 24th, 11:00am to 8:00pm at the Queen Mary Events Park in Long Beach adjacent to the Queen Mary ship. This event is a fundraiser for Comprehensive Child Development, Inc. The bands this year include: Gelo Delafleur & French Rockin’ Boogie, Chris Ardoin & Double Clutchin’, Walter Mouton & The Scott Playboys, Sheryl Cormier, Ann & Marc Savoy (Saturday Performance and Sunday Music Workshop), Rosie Ledet (Sunday Only) and Acadiana

For more information and tickets call: (562) 427-3713 or (562) 427-8834.

http://www.longbeachfestival.com/

**STRAWBERRY FESTIVAL**

MEMORIAL DAY WEEKEND - MAY 24-28

**HUCK FINN JUBILEE CELEBRATES 25TH SEASON**

JUNE 15 - 17

Please call: (818) 785-3839 or email to: mail@FolkWorks.org, or write to:
FolkWorks, P.O. Box 55051, Sherman Oaks, CA 91413.

http://www.strawberrymusic.com

**CLASSIFIED**

**MUSIC EQUIPMENT NEEDED:** FolkWorks needs donations of sound equipment: speakers and stands, mikes and stands, 16 channel sound board, and amplifiers. Donations are tax-deductible.

Please call: (818) 785-3839 or email to: mail@FolkWorks.org, or write to:
FolkWorks, P.O. Box 55051, Sherman Oaks, CA 91413.

http://www.strawberrymusic.com

**Aaron Shaw bagpiper**

(323) 665-7473

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Beats, books, gourds, tools, workshops, metals & friendly advice

California current workshop schedule!
FEATURED ORGANIZATION

THE CALIFORNIA TRADITIONAL MUSIC SOCIETY

by Kathy Qualey

In this hi-tech world of faxes, cell phones, and Seven-Wonders-of-the-World cups of coffee, we frequently need to remind ourselves to slow down and breathe. This might be the reason that many people turn to folk music and dance to balance the demands of daily life.

For almost twenty-five years the California Traditional Music Society (CTMS) has been providing alternativeatives to big-screen TVs and fern bars. Besides its most visible contribution, the annual Summer Solstice Festival, it has run scores of concerts, classes, and camps. The backbone of CTMS is the volunteers who have helped carry out its programs. But the organization itself owes its existence to the energies of Clark and Elaine Weissman.

When the Weissmans first met at a folk music camp, the CTMS was nothing more than a gleam in their eyes. They were active members of a folk music club where they would gather with friends to play music and sing. Soon they recognized that there were “some pretty phenomenal people out there” on the folk circuit, with not enough concert venues in Los Angeles to accommodate them. From attending folk festivals and meeting with the organizers, they heard about the number of house concerts happening across the country. Their home had a room that would probably seat 250 people with the furniture moved out. So in 1976 they decided to give house concerts a try.

The worst seat at the Weissmans was closer than the performers, but from the front-row seat in the most comfortable seat in the house” turned out to be the number of house concerts happening across the country. Their home had a room that would probably seat 250 people with the furniture moved out. So in 1976 they decided to give house concerts a try.

“We can do something here. I could see it, I could remember thinking, “We can do something here. I could see it, I could see every aspect of it.” In 1981 the Weissmans did a one-day festival at Greystone, with workshops in fretted and hammered dulcimer, autoharp, and singing taught by local musicians. The next year they went to two days with double the number of workshops. Both festivals were sellouts. Within five years the Dulcimer Festival (as it was then known) had expanded to include international folk and concert dancing, and a wide range of instruments.

From the beginning the emphasis was on teaching, not performances; this focus made it then, as now, unusual among folk festivals. Later it moved to Cal State Northridge, then to Soka University in Alhambra, changing its name twice to reflect its expand- ing activities.

Interest in the house concerts and the festival “built so fast,” Elaine says, that “it was kind of shocking.” The Weissmans were still covering their expenses out of pocket, and realized it was time to form a non-profit organization. In 1983 the California Traditional Music Society (CTMS) was incorporated, and the CTMS Journal was now a full-fledged publication with articles, reviews, and special-interest advertisements.

The Weissmans had always wanted a dedicated folk center. In 1999 they learned that a vacant building was being offered by the Los Angeles City Department of Cultural Affairs. Thanks to a successful proposal written by Clark, CTMS was awarded a free five-year lease. The new CTMS Folk Center, with its office and archives, sits in Encino Park, and has already hosted a number of concerts and classes produced by both CTMS and other groups.

CTMS has also taken folk music into the schools with the help of NEA and L.A. city grants. Last spring seven local folk musicians visited over seven thousand students in eleven elementary schools, the majority of which had never had an extra-curricular program. The participatory programs included folk dancing, singing, storytelling, and the playing of folk instruments. Like other CTMS programs, this one is growing; additional grants have increased the 2001 program, and they are now receiving requests from other schools for visits.

With Tammy Javorsek installed as its Festival Director (“a blessing at the right time”), according to Elaine, the California Traditional Music Society is now preparing for its 19th Annual Solstice Festival. An expanded Board of Directors is planning new initiatives, particularly connected with the education mission that has fueled all this activity. There’s no doubt, says Elaine “A passion for the music. It’s always been about the music.”

On-going Storytelling Events

COSTA MESA SOUTH COAST STORYTELLERS GUILD 3rd Sundays • 7:00 pm 1351 Baker A  • (714) 496-1960 SOUTHCOUNTY STORYTELLERSSaturdays & Sundays Santa Ana • 2-00:30 pm Borders Kiefer, 1402 North Main Street  (714) 480-1520 • http://www.borders.com/folk.htm MISSION VIEJO STORYTELLERSWednesdays • 7:00 pm to 8:00 pm Borders 2322 El Paseo  • (949) 496-1960 COSTA MESA STORYTELLING BY LAURA BEASLEY Wednesdays • 7:00 pm South Coast Plaza • (949) 496-1960 COSTA MESA STORYTELLING BY LISA VARNEReadys • 7:00 pm South Coast Plaza • (949) 496-1960
know, nowadays I feel like I get something from just about any fiddling I listen to. Right now I really admire Kirk Sarphin. Beside my dad, he’s probably my favorite of people who are alive right now.

GAILI: Where can people pick up your CD?

RAYNA: My favorite way for people to get it is through my website where you can mail order it along with everything else we have for sale. All the information is up there. The website address is: www.oldtimeduo.com

GAILI: I saw on your website that you’ve been touring with your partner, Frank.

RAYNA: We played a lot of house concerts which we loved the best. It’s such a great setting for old-time music because there’s just nothing formal about this music. So it’s great when people can holler out a question like, “Who was that guy that you learned that tune from again?” We love to talk about the sources that we get the music from. And we also played in coffeehouses and clubs, and we played at the San Francisco Bluegrass and old-time Festival which was a really cool thing. And we’re doing a Swedish tour in a couple of weeks.

GAILI: Wow, that’ll be really fun. You know I’m wondering, in your travels, do you notice audiences differing regionally in the way they react to your music, or do find that people tend to be the same pretty much all over?

RAYNA: Well, I’ve noticed a few different reactions to the music. When you’re playing to people who know old-time music there’s one kind of reaction. Then there are the people who’ve let’s say into Bluegrass but don’t often hear old-time music and you get their reaction. Then you play for people who’ve never heard old-time music or anything like it and you get another kind of reaction. They’re all fun, but they’re all kind of different. It’s really fun for us to play for people who have no clue of what we’re doing, who have no context at all for what we’re presenting to them. Because they’re amazed by it, and they think it’s funny and interesting. To me that’s the coolest thing because it just proves that it’s still good music, and it never stopped being good music.

Gaili Schoen plays in the old-time band “Turtle Creek” in West Los Angeles and also composes music for film. Her latest film Festival in Cannes featuring jazz from the 1920s is due out this summer. You can listen to her music on her webpage at www.composersnet.com/schoen
The 19th Annual Summer Solstice Folk Music, Dance & Storytelling Festival

June 22 - 24

by Leah Jacoby

The Summer Solstice Folk Music, Dance & Storytelling Festival is the largest teaching-oriented gathering of its kind in the nation. Held in June for the past 18 years, it attracts over 5,000 individuals, families, and friends for a weekend of “hands on” workshops, jam sessions, master classes, performances and over 300 events.

Now is the time to dust off that guitar, mandolin or accordion that has been sitting in the closet waiting for you to have the time to play some music. All your good intentions can come to fruition at the Solstice Festival. There are beginner, intermediate, and advanced workshops. If you just like to listen, you can sit on the grass at the main stage, hear music from around the world. Or you can wander down paths filled with booths of crafts, instruments, and battik children’s clothing.

The Festival also encourages family participation. Here is an opportunity for children to learn about the folk music and songs of America and other cultures. Children are welcome at all events (children under 12 are admitted for free). Children, teens, and parents can participate in the workshops together. They can explore introductory guitar, folk singing and dancing, storytelling as well as workshops on making instruments from recycled materials. There are loaner instruments that children who may be unfamiliar with them can touch and try and learn about folk music by actually playing. They will have a great time!

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**SPECIAL EVENTS**

**THURSDAY MAY 3**
8:00pm: Josh Vincent & Friends • Los Angeles (310) 316-6554
Kulak’s Woodshed (see Coffee Houses pg.7)

**FRIDAY MAY 4**
8:00pm & 9:30pm: Nebraska Hot Feet: Bluegrass at McCabe’s • 7071 Warner Ave, Huntington Beach, 714 841-5552
Kulak’s Woodshed (see Coffee Houses pg.7)

**SATURDAY MAY 5**
8:00pm: Appetite For Sound • 11122 1/2 Magnolia Blvd., North Hollywood
Genghis Cohen, 740 N. Fairfax, Los Angeles

**THURSDAY MAY 10**
8:00pm: Singer-Songwriter • 7071 Warner Ave, Huntington Beach
Kulak’s Woodshed (see Coffee Houses pg.7)

**FRIDAY MAY 11**
8:00pm: House Concert, Torrance • Genghis Cohen, 740 N. Fairfax, Los Angeles
Russ & Julie’s House Concerts
House Concert • houseconcerts@jrp-graphics.com

**SUNDAY MAY 13**
8:00am-11:00am: Long Beach Bayou Festival • Queen Mary Events Park, Long Beach
www.newridersofthepurplesage.com

**THURSDAY MAY 17**
8:00pm: Andy Hill • 11223-1/2 Magnolia Blvd., North Hollywood
Lampost Pizza, 7071 Warner Ave, Huntington Beach

**FRIDAY MAY 18**
8:00pm: Michael Maloney • 10000 Ridgecrest Blvd., Westlake Village
Duncan House Concerts • Los Angeles

**SATURDAY MAY 19**
8:00pm: Al Barlow • 3842 Highland Avenue, Los Angeles
Mandolin’s Playhouse • 11122 1/2 Magnolia Blvd., North Hollywood

**SATURDAY JUNE 2**
8:00pm: Jon Herington • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY JUNE 5**
8:00pm: Bruce Jackman • 11122 1/2 Magnolia Blvd., North Hollywood
House Concert, Torrance • Genghis Cohen, 740 N. Fairfax, Los Angeles
Russ & Julie’s House Concerts
House Concert • houseconcerts@jrp-graphics.com

**THURSDAY JUNE 7**
8:00pm: Jim Brunzell • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SUNDAY JUNE 10**
8:00pm: Matt Nathanson • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**FRIDAY JUNE 15**
8:00pm: Adam Miller • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SUNDAY JUNE 17**
8:00pm: Al Barlow • 3842 Highland Avenue, Los Angeles
Mandolin’s Playhouse • 11122 1/2 Magnolia Blvd., North Hollywood

**FRIDAY JUNE 22**
8:00pm: Mike Auldridge • 11122 1/2 Magnolia Blvd., North Hollywood
House Concert, Torrance • Genghis Cohen, 740 N. Fairfax, Los Angeles
Russ & Julie’s House Concerts
House Concert • houseconcerts@jrp-graphics.com

**SUNDAY JUNE 24**
8:00pm: The John Doe Thing • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY JUNE 26**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**FRIDAY JUNE 29**
8:00pm: John Butler • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SUNDAY JUNE 30**
8:00pm: John Butler • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**THURSDAY JULY 5**
8:00pm: Mark Fidrych • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**FRIDAY JULY 6**
8:00pm: Trajan Smith • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY JULY 10**
8:00pm: Dead Moon • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SATURDAY JULY 14**
8:00pm: Brandi Carlile • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**THURSDAY JULY 19**
8:00pm: Fred Sokolow • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SUNDAY JULY 22**
8:00pm: Allison Crowe • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY JULY 24**
8:00pm: David Crowder • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SATURDAY AUGUST 4**
8:00pm: The Delgados • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY AUGUST 7**
8:00pm: John Roderick • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**FRIDAY AUGUST 10**
8:00pm: Mark Kozelek • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**SATURDAY AUGUST 11**
8:00pm: Dipset • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**TUESDAY AUGUST 14**
8:00pm: Dom Flemons • 9130 Sunset Blvd., West Hollywood
Lamplight Inn, 1015 Roundhouse Rd., West Hollywood

**THURSDAY AUGUST 16**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**TUESDAY AUGUST 21**
8:00pm: Dom Flemons & The Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**SATURDAY AUGUST 25**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**FRIDAY SEPTEMBER 14**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**SATURDAY SEPTEMBER 15**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**TUESDAY OCTOBER 16**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)

**SATURDAY OCTOBER 20**
8:00pm: Tim Reynolds & Carolina Chocolate Drops • Los Angeles
Boulevard Music (see Concert Venues page 7)