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A BI-MONTHLY NEWSPAPER ABOUT THE HAPPENINGS AROUND THE GREATER LOS ANGELES FOLK COMMUNITY

"Don't you know that Folk Music is illegal in Los Angeles?" -Warren Casey of the Wicked Tinkers

CELTIC PLUMBING

MYSTERY OF THE PIPES

BY AARON SHAW

a renaissance.

f all the musical instruments played in Celtic music, the one that most readily conjures up images of the Gaelic heartland, tartan kilts, and even shamrocks, is the bagpipe. Whenever I play, I am usually asked if I'm Irish. I'm even more frequently asked what I'm wearing "under there." There are many stereotypes associated with the bagpipes, not all of them correct. I'd like to dispel a few of these and answer some of the questions most people have about the pipes.

The bagpipe we are most familiar with today is the "Great Highland Bagpipe," or Piob Mhor in Gaelic. It was developed to its current standard in Scotland and is most associated with that country, though it is played in Ireland and Brittany, as well. It is also played all over the world by people of all ethnic backgrounds, usually in the Scottish manner. We don't know where it originated but the first examples are from the Middle East. The Roman army marched to the sound of bagpipes, and it is possible that the instrument was introduced to the British Isles during the Roman conquest. It is also possible they were invented in many places at many different times, and that the type played in Scotland and Ireland was a local product. Bagpipes were once common throughout Europe and the Middle East, though only a few have made it to the present day with a continuous history of performance. The Irish Uilleann Pipes, the Spanish Gaita, and the Macedonian pipes to name a few. Other types of bagpipes are being resurrected, and the instrument is now enjoying

The Great Highland Bagpipe consists of five pipes and a bag. The bag was formerly made of sheepskin and many players still use them. Cowhide is also still popular but most players today use one of the many synthetic types available, which usually incorporate some sort of internal air-drying device to keep the reeds from getting too wet. The blowpipe is a simple tube through which the player inflates the bag. It has a one-way valve at the end, so air cannot come back out of the bag while the player takes a breath. The pipe, held in front, is called the chanter. It has eight finger holes, and is used to play the melody. Sound is generated by a double reed similar to that of the oboe. The three pipes, which go over the shoulder, are called the drones. Each of these has a single reed, and plays one note— the two shorter drones are the tenors and play the same note; the bigger bass plays an octave below them. They are tuned by changing their length so that they match the Chanter. When playing, the bag is kept inflated most of the time and the players breath supplies air to the reeds. The bag is only squeezed while inhaling. This renders continuous sound.

The Great Highland Bagpipe uses a scale that is somewhat different from that which we're used to in twenty first century America— or in most of the western world, for that matter. The scale of the pipe chanter was never "fixed" like most instruments were around the time of Bach. It is an older, more natural scale that seems to have a profound emotional effect on people, who find it either fascinating or disturbing. The scale has only nine notes and should be tuned so as to blend well with the drones. Unfortunately, all too often, careless pipers say, "It doesn't matter if I can't play well. Nobody knows the difference anyway." This may be somewhat true, but it has given the bagpipe a very bad name.

The Scottish Bagpipe is at its best when playing music

composed for it. Most popular tunes do not play well on the pipe due to its limited range different tuning. Nonetheless, probably the most popular pipe tune today is Amazing Grace, a song not written for the pipes, but one that works very well.

Bagpipe music comes in several varieties. There are marches; slow airs; quick tunes for dances like the fling called strathspeys; and quicker dance tunes like jigs, reels and hornpipes. Another, rarely heard type of bagpipe music is c a 1 1 e d Piobaireachd (pronounced sort of like "peebrock"). This is the classical music of the pipes. A single piece can be over fifteen minutes long, and consists of a slow tune, followed by several variations on a theme taken from that tune. These variations get more and more complex, as well as faster and faster, until the piper finally finishes with a repeat of the original tune. Not many pipers play this type of music but it can be very hypnotic and beautiful when played

by a skilled performer. Surprisingly, there are a lot more pipers in Southern California than most people realize. Your best bet to get your fill of the Great Highland Bagpipe is at one of the many highland games held in the area. The first of the year is held at the Queen Mary in Long Beach on President's Day weekend. Then there's the big one at the Orange County Fairgrounds on Memorial Day weekend followed by the San Diego Games in Vista on the last weekend in June, and the Loch Prado Games in Chino in October. There are many more throughout the state, country, and world. games somewhere if you're willing to travel. There are several pipe bands in the area as well. Pipe bands are rated in grades one through five for competition purposes, one being the highest. The Los Angeles Scots of Orange County, is one of only three Grade One pipe bands

BAGPIPES page 15



EDITORIAL

elcome to the mostly Celtic issue of *FolkWorks*, just in time for St. Paddy's day. You don't have to wait, though, for green beer and paper shamrocks to get involved, either as a player, dancer, or listener. Los Angeles is a place where you can listen to Celtic music or dance Celtic dances year-round.



by Leda & Steve Shapiro

Perhaps your introduction to

Celtic music was as recent as going to see *Riverdance* or *Lord of the Dance*. Or perhaps you've been a long time aficionado. Many of us were introduced to Irish music in the 1970s by the playing of the great Bothy Band, Planxty, or the Chieftains. Or in the 1980s to the Scottish folk-rock band, Silly Wizard. No matter what your introduction, perhaps you have discovered the depth of skill, beauty and imagination of this art form.

Over the past several years, of all the folk subcultures, it is Celtic music and dance that have reached into the "mainstream." Celtic music and dance have become "popular." Thousands of people filled the Hollywood Bowl to hear the group Altan (from Donegal, Ireland), along with Lunasa (an up and coming Irish band), and Natalie McMaster (a traditional fiddler from Cape Breton Island, Nova Scotia). Thousands have flocked to see *Riverdance* and *Lord of the Dance*. Of all the Celtic music groups, the ever persistent and charming Chieftains have reached beyond their traditional following and have become the champions of Irish music worldwide. Irish musicians in particular seem to bridge those fine lines between what may be considered folk, folk-rock, and "popular" music.

Yet Celtic music and dance are still accessible. Many people have been inspired to pick up the fiddle, bodhran or even the Ullean pipes. Many people, particularly young people, have been inspired to learn to step dance, both in the Irish and Scottish traditions. And still others have become involved in the social dances, set dances, Ceilis or Scottish country dances.

What is considered Celtic music, you ask? First of

all, in case you were confused as we were when we were first introduced to it, the word Celtic is pronounced with a hard "C" (keltic), and not like the basketball team, the Boston Celtics. Strictly speaking, the Celts are people who live in countries where the Gaelic language is spoken. They live in Ireland, Scotland, Wales, and Brittany. But with emigration

from the home countries in the late nineteenth and twentieth centuries, parts of eastern Canada, such as Cape Breton, Newfoundland, and Prince Edward Island, are also considered Celtic. These days there are also other places that lay claim to the Celtic moniker, such as parts of Spain. But we will leave these debates for the academics. For us, it falls into the realm of "If I recognize it as Celtic music, it must be Celtic music."

Our interest in this issue of FolkWorks is to focus on the Celtic scene in the greater L.A. area. It is to attempt to inspire you to get out and discover. In L.A., throughout the year, we can hear lots of native Irish and Scottish bands, as well as great players from Chicago, Portland, and other centers of Celtic involvement. We also have our own Celtic community. The Celtic Arts Center, located in their new home in North Hollywood, presents concerts and hosts seisuins and dances. There is also a newly formed L.A. chapter of Comhaltas Ceoltoiri Eireann, which is gearing up in L.A. We have the Scottish Fiddlers of Los Angeles. We have a variety of Irish dance groups, including both set and step dancers. We have the Scottish Country Dancers. We have great Celtic musicians and bands, such as the Wicked Tinkers. Highland Sun, TamLyn, the Scottish Fiddlers and the list goes on.

So, come on out and join in the fun. Come to concerts. Come to seisuins. Come to dances. If you are musically inclined, learn to play Irish or Scottish music. If you like to dance, try step dancing or the more community-oriented Ceili dancing. We promise you, once you get started, your life will be changed forever.

FOLKSCENE REDUX

FOLK MUSIC ON THE RADIO

ore that four months have now passed since Roz and Howard Larman, producers of the the FolkScene program on KPFK(90.7FM), were asked to sign a document which would have given the station the right of ownership of their the work work that the Larman's had.worked so hard to develop. At this point, it is fairly safe to say that FolkScene will not return to the KPFK airwaves. Of course this saddens all of us, their faithful folk enthusiasts.

However, Howard and Roz can now be heard on the Internet. By producing their program on www.kpig.com, the Larmans have taken their first step into the new era of communication technology. And while they do not have the resources to resume live interviews, we can continue to appreciate their fine programming. In the next few years Internet technology will move beyond the home computer. Digital audio will be everywhere: in our cars, on our wrists, maybe imbedded in eyeglasses. This will give unprecedented access, to a variety of musical opportunities, from broadcasters around the world. For now, listen to FolkScene on www.kpig.com and view the playlists on the www.folkscene.com.

As the 21st century moves on, we move into a new era of communication technology. The Larman's, by producing their program on www.kpig.com, have made their first step in this direction. You can get the playlists on www.folkscene.com. And, while they do not have the resources to resume live interviews, you can continue to appreciate their fine programming.

Meanwhile, life goes on at KPFK. The Sunday night 7-to-10p.m. slot is now hosted alternately by Mary Katherine Aldin and Mark Humphrey. Mary Katherine is a veteran folk broadcaster and, in the past, has hosted blues shows. KPFK is still the best place on the Los Angeles radio dial to catch folk music (and world music). If you are not a regular KPFK listener, listen in on Saturdays. The morning starts with Ben Elder who has a fine mix of Bluegrass and Old-time. This is followed by John and Deanne Davis, who feature Singer-songwriters. And, in the early afternoon, catch Tom Nixon, who plays an interesting variety of music, but always seems to include some folk performers.

In the world of Celtic music, the radio pickings are rather slim or non-existent. The foremost Celtic program, The Thistle and Shamrock, can no longer be heard on any of the L.A. public radio stations. You can find out where they are playing around the country on their website, www.thistleandshamrock.com. Only Chuck Taggart on KCSN (88.5FM) continues to play a good selection of Celtic music.

If there is any possibility of returning the FolkScene or The Thistle and Shamrock to the airwaves in Los Angeles, it will come from the showing of public interest. As we demonstrate that folk music is alive and doing well, and that there is interest and "a market," there will be interest on the part of station managers and music directors, to include these programs on the air. FolkWorks encourages you to call the appropriate station managers, and express your interest in the return of these shows to the airwaves.



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SPOTLIGHT ON: IRISH DANCE

COLLECTED BY GAILI SCHOEN



caught up with Cecily Thompson Geraghty at her Irish dancing class in Santa Monica to talk about the growing popularity of Irish dancing in the United States, and about her school; The Thompson School of Irish Dance.

Cecily, how has the theater production of *Riverdance* affected Irish dancing in America?

Riverdance definitely boosted American interest in Irish dance. *Riverdance* debuted in Ireland to overwhelmingly positive reviews. It finally brought Irish dance to the masses.

Is *Riverdance* representative of the artform do you think?

I think that *Riverdance* is a great interpretation of the art form. It modernized Irish dancing. *Riverdance* has allowed us to view Irish dance in a whole new light and given us wings to experiment. Many of the more modern movements used in *Riverdance* are being seen at feiseanna ["feshunnu"], which is the Irish word for Irish dancing competitions.

Is American Irish dancing different than it is in Ireland?

Irish dance is pretty much the same everywhere. Some places might have different movements that are "in" or have a certain style, but for the most part, the technique and the form are the same.

Why do Irish dancers hold their arms at their side?

There are many different hypotheses regarding the Irish keeping their arms down at their sides. One of the thoughts is that the priests felt arms were too provocative, so they insisted that the dancers keep their arms rigid at their sides. Another thought is that Queen Elizabeth I of England, during a serious repression of the Irish in the 1500s, forbade the Irish from using their arms in dance in the hopes that their spirit to dance would die. This is the story that I tend to believe because it makes sense to me. Why else would we see a difference in arms between the Scottish and Irish? I'm glad that we don't use our arms though, it allowed Irish dance to evolve into a form with very intricate footwork and amazing lifts.

What brought you into Irish dancing?

I fell in love with Irish dance at a Chieftains concert 14 years ago. Two Irish dancers came flying out onto the stage during one of their tunes. It was so magnificent that I got goose bumps all over my body. I said to myself, "I HAVE to do that!!" I vowed to myself that I would one day dance with the Chieftains, just like those dancers who first peaked my interest in Irish dance. This dream of an 11-year-old girl finally came true on 1/21/01. My new dream is that one day, my dancers will have the amazing opportunity to dance with the Chieftains.

At what age can children start to learn Irish dance?

Children are usually ready to begin Irish dancing at around 4 or 5. It is a great way for them to learn coordination, discipline, pride, humility, appreciation for hard work, Irish culture, and respect for their peers. It is also a fun social activity. This is why most adults are interested in Irish dance. I have some competitive adults and they work very hard for their accomplishments.

I know that competitions are a big component of

Irish dancing. Have you ever competed?

Yes, in fact, I have entered more competitions—or feiseanna—that I can remember. During my competitive years, I placed as high as 1st in the state, 3rd in the Western U.S. Region, and 22nd in the North American Championships (which actually allows competitors from all over the world to compete). Although I qualified for the Worlds a few times, I was unable to afford the trip overseas to compete. I hope to accompany one of my own dancers to the Worlds one day so that I might fulfill some part of that unanswered dream.

Do you like teaching Irish dance?

I absolutely love teaching Irish dance. I have gotten so much enjoyment out of this beautiful and challenging dance form that I want to share my knowledge with others. I hope that they will love it as much as I do. I love the different ways that people learn; it keeps me on my toes. I enjoy getting to look at life through the eyes of children, and adults who have had different experiences from my own. I'm not sure who gets more out of the classes...my students or me.

Do your students compete?

Most of my students do compete. However, some of my students choose not to compete and I support their decision. Our two school rules are to have fun, and do your best. If one student feels that in order to follow those two rules they need to compete, then great. I encourage all of my dancers to try a feis ("fesh") at least once, but I won't force anyone to compete. It's just not for everyone.

Why do girls curl their hair at competitions?

Curled hair has become the standard for female Irish dance competitors. I think that it appeals to people's idea of what a cute little Irish lass should look like. I personally love the look of the ringlets, but have a serious problem with the look of some of the wigs, especially on some of the youngest girls. They wear wigs to save time curling hair, but the wigs are so big that they don't look natural. So, while it is not a requirement for girls to curl hair, most teachers encourage it.

Do boys Irish dance?

Boys absolutely Irish dance! In fact, they are highly sought after and are very popular in their mostly female classes. Boys get to do different things from the girls because their soft shoes have hard shoe heels on them. I love to watch the boys' competitions at the Oireachtas (regional qualifier for the World Championships) level and above because the level of their dancing is just superb. They are wonderfully crisp and very powerful. It is a different style from the girls, and that keeps it interesting.

Tell me about your school, the Thompson School. What makes it unique?

I believe that my teaching style is unique because I treat each dancer the way that I would want to be treated. I support their decisions regarding competing. I encourage them to have fun with Irish dancing, whether that means striving for 1st place at a feis, dancing with the Chieftains, or being able to get both feet off the ground at the same time. Each dancer is unique and has unique goals. I try to specialize my teaching for each student and help him or her achieve their goals.

Do you have any special performances planned for St. Patrick's Day?

I'm pretty excited about this St. Patrick's Day. Last year was a total bust! Because I was such a



new teacher, we weren't asked to do any shows. This year is proving to be very different. My phone hasn't stopped ringing for the last 2 days, and I've received quite a few e-mails as well. I remember that this was my favorite time of year as a child because of all of the shows we got to do. Hopefully, my students will share that love, though they might be a little bit blown away this year going from famine to feast.

You travel a lot to teach and attend feises and shows. Is that difficult? Why do you do it?

Historically speaking, Irish dance masters of old traveled throughout Ireland from village to village teaching along the way. For me specifically, I travel to feiseanna because I want to be there to support my students. I want to be there to share their joy at dancing their best, but also to hug them when they haven't had the best day. I feel that I have a responsibility to my dancers as their teacher to give them my all since they usually give me theirs. This is also why I travel, sometimes over 250 miles, to teach classes and workshops. I also feel an obligation to Irish dancing to keep it alive and well. Irish dance has given me so much; it is only fair that I help it survive with love and caring. I will travel just about anywhere! If there are 10 students ready to dance in a given location, I'll be there in a heartbeat.

Where do you teach?

I'm still expanding since I'm a fairly new school (1 year), but I currently have classes in Los Alamitos, Santa Monica, and Las Vegas. Why Las Vegas? Well, the population is growing rapidly out there and a need existed for Irish dance teachers. Since there are so many teachers here in Southern California, it seemed that the school would have a better chance for growth in Las Vegas. Besides, I just love all of the sparkly lights!

For more information about Irish dancing, check out the Thompson School of Irish Dance website at http://rince.celtic.org/ or call Cecily at (562) 867-5166.

A GUIDE TO IRISH TRADITIONAL MUSIC

DEFINITION AND CHARACTERISTICS

BY NICHOLAS CAROLAN, IRISH TRADITIONAL MUSIC ARCHIVE

rish traditional music' is best understood as a very broad term that includes many different types of singing and instrumental music, music of many periods, as performed by Irish people in Ireland or outside it, and occasionally, nowadays, by people of other nationalities.

The different types, however, do have in common an essentially 'oral' character, that is, they belong to a tradition of popular music, in which song and instrumental music are created and transmitted in performance and carried and preserved in the memory, a tradition which is essentially independent of writing and print. The necessity of being widely understood and appreciated and the nature of human memory, govern the structures of the music and its patterns of variation and repetition.

It is impossible to give a simple definition of the term. Different people use it to mean different things; the music shares characteristics with other popular and classical music; and, as traditional culture changes, traditional music changes also, showing varying features at varying times.

Irish traditional music does however have some generally agreed characteristics which help define it:

- It is music of a living popular tradition. While it incorporates a large body of material inherited from the past, this does not form a static repertory, but is constantly changing through the shedding of material, the reintroduction of neglected items, the composition of new material, and the creative altering in performance of the established repertory.
- It is nevertheless music which is conservative in tendency. Change only takes place slowly, and in accordance with generally accepted principles. Most new compositions are not accepted into the tradition, and only a relatively small amount of variation takes place. Elements of the repertory perceived as old are held in esteem.
- Being oral music, it is in a greater state of fluidity than notation-based music. Versions of songs and tunes proliferate, skilled performers introduce variations and ornaments as the mood takes them, and the same melody can be found in different metres.
- It is European music. In structure, rhythmic pattern, pitch arrangement, thematic content of songs, etc., it most closely resembles the traditional music of Western Europe.
- The bulk of it comes from the past, and is of

- some antiquity. Much of the repertory is known to have been current in the eighteenth and nine-teenth centuries. Some is earlier in origin, and it is likely that some very old melodies and lyrics survive, adapted to modern forms.
- It is handed down from one generation to the next, or passed from one performer to another, more by example than by formal teaching. The traditional learner normally acquires repertory and style through unconscious or conscious imitation of more experienced performers. But nowadays learning also takes place in groups organised for teaching, and occasionally within the formal education system. Printed and manuscripted song and music have had an influence on the tradition since at least the eighteenth century. Throughout this century, books, sound recordings, radio and television have played an important part in the transmission of the music, and there are always traditional performers with experience of popular and classical music.
- Although items of the repertory are initially produced by individual singers and musicians, they are changed as they pass from performer to performer, and they eventually become the produc-

IRISH page 13

KEYS TO THE HIGHWAY



BY ROGER GOODMAN

In the last FolkWorks, I promised to take you on a journey—a journey to better understanding, appreciation and ability in music. I'm going to start

this journey at the piano keyboard because it is clearly laid out and there is only one choice about which key to strike to produce any particular note. Other instruments, including the guitar, can produce the same note from different placements.



Look at the piano keyboard. Notice that most of the white keys are separated by intervening black keys in a repeating pattern—two black keys, then three, then two, over and over.

This uneven but consistent distribution of the black keys among the white will prove to be an important concept to remember.

First, a couple of musical terms, namely, the "half-step" and the "whole-step." The distance between any two adjacent keys is a half-step, whether it is from white-to-black, black-to-white or white-to-white. If you move this distance twice (two half-steps) the distance is (surprise!) a whole-step. So, adjacent keys = a half-step; two half-steps = a whole-step. Not too complicated, yet.

Beginning pianists initially learn to play in the key of "C" (C D E F G A B C) because it has no sharps or flats so only white keys are used. Let's use the "C" scale to make some observations about scales in general. Look back at the key-

board. As you move to the right or up in pitch from C to D, you first encounter a black key (a half-step), before you get to the white key, D (another half-step). The distance from C to D, then, is two half-steps or one whole-step. I write this as "C—D" to show a whole-step. The next note in the scale takes us through adjacent keys twice, making another whole-step. I write this as "C—D—E". Now, something different happens. There is no black key between the white keys of E and F because it is only a half-step. I write this as "C—D—E_F" to show a whole-step, a whole-step and a half-step. Proceeding along, we get our



C scale: start with a C and progress by a wholestep to D, a whole-step to E, a half-step to F, a whole-step to G, a whole-step to A, a whole-step to B, and finally a half-step to C. Expressed in steps this is 1, 1, ?, 1, 1, 1, ?

It turns out that by examining the C Major Scale in particular, we have discovered something about major scales in general. The spacing of half-steps and whole-steps between successive degrees of the scale holds true for all major scales making it possible to generalize some rules that will pro-

duce the others. For example, major scales have a generalized numbering scheme. If we call C the first note or first degree of the scale and substitute numbers for letters, the scale looks like this:

Note that there is a whole-step between each degree of the scale except for the half-steps between 3 & 4 and 7 & 1. This is the rule. Now, test the rule in the key of G. First, write the formula for a major scale in numbers: 1—2—3_4—5—6—7_1. Then, put the letter names below the numbers starting with G under the 1. Look at the piano again. You will see that a whole-step from G gets you to A. A goes under the 2. Then a whole-step to 3 puts you at B. Now comes the first half-step which is the C. Since there is only a half-step between B and C, this works out just the way it's supposed to. The C goes under 4, the D under 5 and E under 6. At this point we have

All is fine until we get to 7. There should be a whole-step (or two half-steps) between 6 and 7. Starting with E go the first half-step to F. The other required half-step leaves you on a black key, in this case, F-sharp (F#). It is still a major scale but includes a black (sharp or flat) key. It looks like this:

This is a major scale in the key of G. The key of G is also referred to as the key of one sharp. Go ahead—try another key. Start on any note you want and "listen" to it work.

In my next installment I will show you how to generate all the scales in all the keys. And, I'll even tell you how I knew to pick G as the second scale to get the key of one sharp. Stay tuned...

PARTYING WITH ST. PATRICK

BY TERRY SQUIRE STONE



don't know much about Irish music. Being a dancer by nature, I don't always pay attention to the finer points of structure and pitch arrangement and all that. But there is something about Irish music that clearly puts it in a class by itself.

Why? There are lots of answers, but I like the one I got from an old man at a party in the late 70's.

It was one of those L.A. music parties – the kind I would go to hoping for an impromptu dance. They were usually held in a big home with lots of lawn between houses, and lots of rooms. Eventually every room would be filled with a different kind of music as musicians grouped together to play their favorite tunes. I would go from room to room, tapping my toe, talking with friends, smoking cigarettes (hey, it's the 70's), smoking pot (hey, it's the 70's) and watching couples go off into still other rooms (hey, oh, you get the drill). Each large room would be filled with a different type of music: country, sea shanties, English dance, and bluegrass, with banjo players and fiddlers also wandering from room to room. And if there wasn't always a lot of dancing, there was always a lot of talking and eating and roaming around.

"I'm sure the Celts took one look at him and had a hardy laugh."

Except in one particular room. That was the room where they played "Irish." There was no talking, no dancing, no wandering in and out. No, they were serious, concentrated, maniacal. The Irish room had a kind of fanatic reverence about it. It was no fun. It was serious. It was Irish. You could feel the difference the moment you stepped in the room.

Oh, don't get me wrong, it was great music. But it was different than the rest. The musicians who entered that room had a different "aire" about them. They didn't joke, they didn't banter. Hell, they didn't even talk. They just played, and played, and played.

It was hauntingly primitive music, repetitious and lyrical, boring and driven. And always very important. After all, it was "Irish."

As I stood in the doorway, I asked an old man standing next to me, "What makes this Irish music so, well, Irish?"

"Ah, you mean, what makes the Irish Irish," he seemed delighted to have been asked a question he obviously knew the answer to.

"Certainly Irishness as we know it started with Patrick," he went on. Saint Patrick. You see, before Patrick, the inhabitants of the hills and valleys of that incredibly beautiful island were just wild Celtic warriors. The Celts had no cities, no states, no kingdoms, just tribal territory and huts and long houses. They took every chance they could to spill each other's blood for bloods' sake. Then, went into battle stark naked carrying only sword and shield. Men sucked each other's nipples as a sign of greeting and they traced their Celtic lineage back to the Pharaohs of Egypt. Not a particularly straight thinking lot. And they believed in such fabulous variety of deities, spirits, physical phenomenon that it's a miracle that they ever got out of bed in the morning!"

"Can't you just picture it? Like motherless children living in their perfect paradise, they rose when they wanted, fought when they wanted, and loved when they wanted. They gyred and gimbaled all through their private wabe. "

"And then, in about 430 A.D., along came Patrick," he said.

"Oh, I'm sure the Celts took one look at him and had a hardy laugh. What could this little man, this ex-slave, this milquetoast do to them? Little did they know that they had lost the battle before it had even started."

"You see," he continued, "Patrick was the product of the three most persuasive forces that the world had known. He had been raised in the Roman Empire, trained by the Roman Catholic Church, and born of the soil of England."

Patrick, or Patricius, as he was probably called in his Roman life, is said to have been born in the late 4th century to an upper class British family living in Roman occupied England. This was an England that was steeped in the

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Roman culture of Caesar and Virgil, Cicero and indoor plumbing. But, in his early teens, he was kidnapped, taken to Ireland, and enslaved by the same wild Irish Celts he would later preach to. Among green hills and white sheep of Ireland, Patrick attained adulthood, won his freedom, got religion, and went to far-off Rome to be educated, this education would lead to his life's work: to

> single-handedly convert an entire island of wild men to the word of god."

> "Those war-torn children of the Emerald Isle weren't prepared for Patrick. It wasn't to be a fair fight. They had no defenses. Slings and arrows were no match against his silken words and loving logic. He slipped into their souls and produced that wonderful being we have today: A Celt warrior with an overly ambitious conscience. And that's when I think the Irish got to be so Irish. You see, St Patrick did not drive the snakes out of Ireland, he drove the snakes out of the Celts and in the process produced the Irish.

> "So don't you see, that's where their music started. That's what you hear in their endless repetitions of a frantic melody. It's like a rosary made of thorny roses. The beauty repeats and repeats till you collapse of exhaustion, only to want do it all over again. It's the Celtic warrior continually pulling on the silken

chains of civilization."

At least that's what I was told by an old man as we sat listening to "Irish" long into the night.

How can you not believe a guy named Pat?



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Artist: **DERVISH**

Title: MIDSUMMER'S NIGHT Label: Whirling Discs # WHIRL005

July, 1999 Release Date: **** Rating:

idSummer's Night is the fifth and newest CD release from Dervish, a seven-piece band that hails from Co. Sligo in Northwest Ireland. The band, which formed in 1988 and has been releasing CD's since 1989, has grown to be one of Ireland's best in the category of young traditional bands. The band's members include a number of All-Ireland champions they are: Cathy Jordan-Vocals, Bodhran & Bones; Liam Kelly-Flute; Tom Morrow-Fiddle & Viola; Shane Mitchell-Accordion; Michael Holmes–Bouzouki; Seamus O'Dowd–Guitar & Fiddle; and Brian McDonagh- Mandola.

Dervish produces a near-perfect balance of vocal and instrumental tracks,

and the resulting effect is nothing short of a great, high-quality effort, perhaps the band's finest moment so far. The CD opens with a blistering, over six-minute set of five reels, the last reel being the album title "MidSummer's Night." The first vocal track, Seán Bháin (Fair-haired Sean), has Cathy Jordan singing in Irish, and is about a young woman who invites the handsome Sean to join her for a 'roll in the hay'. A set of jigs called "The Tenpenny Bit" follows, and features the double fiddling of Tom Morrow and Seámus O'Dowd, plus the excellent accordion playing of Shane Mitchell.

The vocal track "Banks of Sweet Viledee" follows. Cathy obtained this English language song from the late Frank Browne, a music collector from Ballingare, Co. Roscommon. Next is a set of reels titled "Palmer's Gate." The following vocal track is the beautiful "Erin Grá mo Chroí." The band heard this lovely slow song being performed by Seámus O'Donnell from Aclare, Co. Sligo when they were at Matt Molly's Pub in Westport, Co. Mayo, which is not far from Sligo.

Next is a combination of jigs and reels titled "Lark on the Strand." This set starts off slowly, but at the midway point, picks up tempo and ends at a very fast pace. The next vocal track starts with a gorgeous, almost magical like slow air, named "Cairns Hill" by Cathy, which is the area in which the band works and rehearses. This piece then turns into another Frank Browne find about a man who returns to his lover after seven long years, titled "There was a Maid in her Father's Garden."

What follows is a lightning-fast set of jigs and slides called "Abbeyfeale Set.". "At T-Ull" (The Apple) is an Irish-language song, introduced to the band by Brian McDonagh from the old Clannad album "Fuaim." Another vocal track follows, the powerful "Bold Doherty," which tells of the consequences of having an affair with a "tinker man's wife." The last set of reels, which includes popular session tunes is titled "Out on the Road". The CD closes with the song "Red-haired Mary", which was written by Seán McCarthy. Cathy first heard this song performed by Con Greaney, who is from the Limerick town of Athea.

After once again listening to "MidSummer's Night" for this review, the reviewer firmly believes this CD to be one of the most enjoyable traditionally based albums out of Ireland in recent years.

apparent throughout. It is always a joy to hear young artists that have gone out of their way to revive some old, forgotten songs and tunes, along with new interpretations of some standards. If you are a lover of tradition, but want to hear it from the younger folk scene, Dervish offers this delightful album that will surely not disappoint.

obtained through the Dervish website at www.dervish.ie, or domestically, at

Artist: **SOLAS**

Title: THE HOUR BEFORE DAWN

Label: Shanachie # SH-78041

Release Date: October, 2000 Rating: ****

hen Solas founding member and lead vocalist Karan Casey announced her departure from the band in 1999, many of us, including fans and critics, wondered if this was the beginning of the end for one of the world's great Irish/Celtic bands. The first loss of a band member came earlier when brilliant accordion player John Williams decided to bow out due because raising a family had become a top priority, which is quite understandable. He was quickly replaced by the equally talented Mick McAuley. But the sudden and shocking loss of Casey left many doubts about the band's ability to find an equally talented lead singer, since Karan Casey was, and still is at the top of her form. Well, lay your fears to

> rest. Solas has again pulled off the trick of replacing seemingly irreplaceable members who left, with new ones equally as talented; and they introduce All-Ireland Champion vocalist Deirdre Scanlan on their fourth CD release, The Hour Before Dawn.

> The album wastes no time presenting Deirdre Scanlan to us and opens with a rousing version of the Irish language song "Bheadh Buachaillin Deas Ag Sile," which at once relieves you of anxiety about her ability to replace Karan Casey. Your jaw drops in amazement, as you realize that Solas was able to find such a great vocalist who was not already grabbed up by another band. The fast pace of the first song does not let up during the first set of reels which include "Granny Quinn's," "The Lilac Reel," and "Sporting Pat."

> And how do the now-seasoned veterans of the band sound on the first instrumental set of tunes you may ask? They simply could not sound better! Band leader and multi-instrumentalist Seamus Egan appears to be supernatural in his ability to take a seemingly effortless command of flutes and whistles, along with nylon string guitar, electric guitar, mandolin, bodhran, and percussion. Fiddler Winifred Horan is now joining the ranks of the Irish fiddle elite, and her playing is arguably equal to most of Ireland's finest fiddlers. Accordion, concertina, whistler player and vocalist Mick McAuley is also unstoppable. And the brilliant John Doyle continues to dazzle with his high-energy rhythms on acoustic guitars and bouzouki, not to forget his vocal talents.

The album continues and slows pace

with the sad lament "Last of the Great Whales," which quietly reminds us of the importance of all life forms on our planet. The next track is a beautiful, slow air called "A Little Child," a reflective piece with the soothing sounds of both Winifred Horan's fiddle and the piano playing of guest Michael Aharor The vocal track that follows, "A Miner's Life," features a impressive lead vocal by John Doyle. The CD picks up pace again for a Solas-written set of three jigs, in which great interaction between all band members is much the stand out. They are titled "What's Up with Win," "Sonny Brogan's," and "Cahal's Jig." Again the pace slows as Deirdre Scanlan sings the mournful traditional song "When My Love and I Parted," with Horan's lonely fiddle answering to Scanlan's soul-searching lament for her lost love. Seamus Egan composed the next track titled "Homeless," another slow piece with a gorgeous melody. The tempo picks up once more for the band-written set called "Boy/Girl Tune,"

SOLAS page 15



Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

Reviews written for this column will feature CD and occasional concert reviews. I will deal mainly in the realm of Celtic folk music, but venture beyond to the close neighbors in Scandinavia and Eastern Europe. However, this column is not closed to other folk music genres so you may see reviews that reach beyond the previously mentioned traditions.



The purpose in writing these reviews is not only to spread the word about new CD releases and up-and-coming artists. It is also to journey into recordings of the past, especially those artists that are worth listening to a second time around. In this way, many of these "Treasures of the Past" can be discovered by new ears or rediscovered by those who either passed them by on the first listen.

Another area of interest, to be featured in this column, will deal with the more obscure and hard-to-find releases. Many of these artists are on small regional labels, or are independently produced and are worth taking note of. Lastly, as FolkWorks is a regional publication, there will also be an effort to address reviews that deal with artists based in the Southern California area.

Since this particular issue of FolkWorks is "mostly Celtic" in honor of St. Patrick's Day, the reviews written are Irish based.

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

ANCIENT CHORD MUSIC RATINGS GUIDE

- **POOR** Unbearable to listen to.
- FAIR One or two tracks acceptable, the rest garbage.
 GOOD Same as Fair, with more favorable tracks, but still
- EXCELLENT Overall a well produced and balanced

effort.)
BINGO The Gods watched over this creation. Basically a flawless joy from beginning to end, with an apparent effort to make it that way. A work of art that will last a lifetime. Highly recommended.

The creative spark of energy, and the band's commitment to excellence is

Availability: This CD has not yet been released in this country, but can be Tayberry Music: www.tayberry.com.

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(mostly Singer-Songwriters) **KPFK** (90.7FM)

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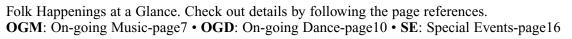
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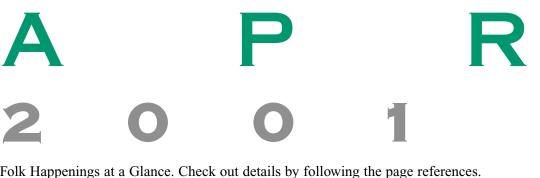
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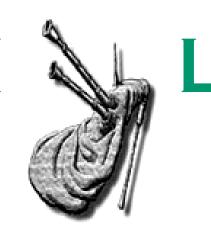
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				Newport Folk Festival (SE) Paul Kulak's Shedhead House Rent Hootenanny (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Severin Browne & James Coberly Smith, Sandy Ross, & Delany Bramlett (with Chad Watson) (SE) Marc Bosserman (SE) Taraf de Haidouks (SE) Delany Bramlett / Sevrin Brown / Sandy Ross (SE) San Francisco Songwriter's Tour (SE) Welsh Choir St. David's Day Festival (SE) Candye Kane (SE) • Conejo Valley Feis (SE) Carnaval Veracruzano (SE) • Contra (OGD) Greek (OGD) • International (OGD) Israeli (OGD) • Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	Robin & Linda Williams (SE) Newport Folk Festival (SE) Robben Ford (SE) Kelly Joe Phelps (SE) New West (Michael Fleming and Raul Reynoso) (SE) Sandy Ross (SE) • Taraf de Haidouks (SE) Marc Bosserman (SE) Bright Blue Gorilla World Café (SE) Judy Krueger (SE) Conejo Valley Feis (OGD) Contra (OGD) • Israeli (OGD) Me-N-Ed's (OGM) • Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
Fred Sokolow & Friends (SE) Welsh Choir St. David's Day Festival (SE) Jennifer Warnes w. Sue Foley (SE) Conejo Valley Feis (SE) Irish Set Dancing Workshop (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Comhaltas Ceoltoiri Eireann (OGM)	Sandy Ross / Michael McNevin / Christie McCarthy / Mary Ritzenhaler / John Stowers / Craig Lackey (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)	Mare Lennon w Sharon Benson (SE) John Townsend & Friends (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Susan Werner (SE) Golden Bough (SE) Steve Gillette / Cindy Mangsen (SE) The Del Grosso's Blues Jam (SE) Welsh Choir St. David's Day Festival (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	Celtic Roots - Hesperus with Scottish fiddler Bonnie Rideout (SE) Golden Bough (SE) Steve Gillette / Cindy Mangsen (SE) Tom Ball & Kenny Sultan (SE) Tom Corbett & Friends (SE) Sandy Ross (SE) Burhan Ocal (SE) Marc Bosserman (SE) Mandi's Playhouse (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
Adult Storytelling (SE) Steve Gillette & Cindy Mangsen (SE) Everything Celtic / Highland Sun (SE) Craobh Rua (SE) Andrea Louise & Friends (SE) Welsh Choir St. David's Day Festival (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	Merle Haggard (SE) Marc Bosserman (SE) Che's Lounge (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	Fragment (SE) Harold Payne & Friends (SE) Everly Brothers / Ramblin' Jack Elliot (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	The Young Dubliners (SE) Chris Cain (SE) Southpaw Jones (SE) Paul Inman & Judy Toy & Friends (SE) Ireland's Own Social Club (St. Patrick's Day Dance) (SE) The Seventh Annual St. Patrick's Day Celebration Dinner (SE) St. Patrick's Day Ball (SE) Contra (OGD) • Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	Solas (SE) • Cats & Jammers (SE) The Fenians (SE) Mick Moloney - Irish Music and Dance Festival (SE) Waybacks / Ken Graydon & Phee Sherline (SE) Steve Gillette / Cindy Mangsen (SE) St. Patrick's Day Celebration Banquet (SE) Mark Romano & Friends (SE) American Wake in Concert (SE) Trinity Irish Dance Company (SE) Contra (OGD) • International (OGD) Israeli (OGD) • Me-N-Ed's (OGM) Songmakers (OGM) • Vicenzo's (OGM)
Cats & Jammers (SE) Dublin's Traditional Irish Cabaret (SE) Sean Wiggins & Friends (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	Donn Deedon and Heather Long (SE) Balkan (OGD) International (OGD) IIsraeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Laurie Lewis & Tom Rozum (SE) Marc Bosserman (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	Buzzworld (SE) Los Angeles CEILI (SE) Tom Chapin (SE) Banjo Dan plus Paul Arnoldi (SE) Marc Bosserman (SE) Phil Ward Live CD Recording (SE) Caledonia Feis (SE) Contra (OGD) Israeli (OGD) Israeli (OGD) Snew-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
Bruce Molsky (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	Santa Clarita Cowboy Music and Poetry Festival (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Sourdough Slim plus Blackie (SE) Pasacat Philippine Dance Company (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	Tom Paxton (SE) Roland White, Diane Bouska, Bill Bryson, and Herb Pederson, Tom Sauber (SE) Marc Bosserman (SE) Michael Paul Smith, A Tribute To Paul Robeson (SE) Dancers of Bali and Beyond (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM)





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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Ethnic and American dance masterpieces (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Comhaltas Ceoltoiri Eireann (OGM)	John Howard, Antara & Delilah, Dave Kinnoin, James Grey, Paul Arnoldi, David Zink (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scandinavian (OGD) Cottish (OGD) Celtic Arts Center (OGM) Wiva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)	African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Battlefield Band (SE) Vida (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	Craic Cruinniu (SE) Alasdair Fraser with Tony McManus (SE) Blues Unplugged VI (SE) Blackwaterside, Susan Craig Winsberg (SE) Marc Bosserman (SE) Ensemble Galilei / Celtic Music in a Classical Way (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
Willy Porter (SE) Contra (OGD) International (OGD) Irish (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Morris (OGD) Scandinavian (OGD) Scatish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	Marc Bosserman (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Morris (OGD) Scondinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Harry Smith Symposium (SE) Lucy Kaplansky (SE) Paco de Lucia and Septet (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	Harry Smith Symposium (SE) Aly Bain & Phil Cunningham (SE) Bob Fox (SE) Bill Mize (SE) Ciro Hurtado (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
Bob Fox (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	Harriet Schock, Kathrin Shorr/ Tim Burlingame, others (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	The Harry Smith Project (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	The Harry Smith Project (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Sharon Shannon (SE) Lili Cai Chinese Dance Company (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	Briege Murphy (SE) Cheryl Wheeler (SE) Marc Bosserman (SE) Ballet Folklorico Los Lupeños (SE) Wild West Feis (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
Tom, Dick and Pete (SE) Anke Summerhill (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)					

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm Yoruba House 3264 Motor Ave West L.A. (310) 838-4843 yoruba@primenet.com www.primenet.com/~yoruba/

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS Tuesdays 7:45-10:00pm 17231 Sherman Way, Van Nuys Susan Ounjian (818) 845-7555

BALKAN DANCING

CAFE DANSSA

11533 W. Pico Blvd., Los Angeles Wednesday 7:30-10:30pm Sherrie Cochran: Worldance1@aol.com

hometown.aol.com/worldance1/CafeDanssaHome

SAN PEDRO BALKAN FOLK DANCERS Mondays 7:30-9:30pm

YWCA 437 West 9th St., San Pedro Zaga Grgas (310) 832-4317

CAJUN DANCING

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena

LALA LINE (626) 441-7333

For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org **1st Fridays** - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Barbara Stewart (818) 951-8255

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena Woman's Club 1424 Fremont Blvd., South Pasadena Leda Shapiro (818) 785-3839

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm Sierra Madre Woman's Club

33 E. Sierra Madre Blvd., Sierra Madre Drew Tronvig (310) 459-7179 tronvig@pobox.com 2nd Sundays 2:00-5:00pm

Frazier Park Community Building, Park Drive Frazier Park

Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com

2nd Sundays 6:00-9:00pm La Verne Veteran's Hall 1550 Bonita Ave., La Verne Gretchen Naticchia (909) 624-7511 gretchen.naticchia@worldnet.att.net

3rd Fridays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena James Hutson (310) 474-8105

3rd Saturdays - Lesson 7:30 Dance 8:00-11:00pm Westside Jewish Community Center 5870 W. Olympic Blvd., Los Angeles Steve Lewis (661) 255-2149

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena Woman's Club 1424 Fremont Blvd., South Pasadena Kathy Qualey (818) 989-1356 bj371@lafn.org

5th Saturday - Dance 7:00-11:00pm Throop Memorial Church 300 S. Los Robles Ave, Pasadena Chuck Galt (562) 427-2176 cgalt@gte.net

THE LIVING TRADITION www.thelivingtradition.org

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Bellflower Women's Club 9402 Oak St. (at Clark), Bellflower Jill Morrill: (949) 559-1419 JMorrill24@aol.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Jill Morrill: (949) 559-1419 JMorrill24@aol.com

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org
1st & 3rd Thursdays 8:00-10:00pm First United Methodist Church

1551 El Prado, Torrance Giovanni DeAmici (310) 793-7499 sbecd@geocities.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER

Fridays 8:00-11:30pm \$5.00 Skandia Hall 2031 E. Villa St., Pasadena Joan Friedberg (818)795-8924 Dalia Miller (818) 990-5542 demotika@earthlink.net

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30am Thursdays 3:00-4:00am Altadena Senior Center 560 E Mariposa St., Altadena Karila (818) 957-3383

ANAHEIM INTERNATIONAL FOLKDANCERS

Wednesdays 7:30-9:30 • 511 S. Harbor, Anaheim Carol Maybrier (714) 893-8122

CAL TECH FOLK DANCERS

Tuesdays 8:00-11:55pm Cal Tech, Dabney Lounge, Pasadena Nancy Milligan (626)797-5157 franprevas@yahoo.com

CONEJO VALLEY

Mondays 7:30-10pm \$1-2 Conejo Elementary School 280 Conejo School Road, Thousand Oaks Jill Lundgren (805)497-1957

DUNAJ INT'L DANCE ENSEMBLE

Wednesdays 7:30-10:00pm Empire Building 202 N Broadway, Santa Ana Richard Duree (714) 641-7450

FOLK DANCE FUN

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

HOLLYWOOD PEASANTS OF CULVER CITY

Wednesdays 7:30 - 10:30pm \$3.00 Culver West Park • 4162 Wade St., Culver City Al Drutz (310) 398-8187

INTERNATIONAL FOLK DANCE CLUB

AT UCLA

Mondays 9 pm- Free

UCLA Ackerman student Union Building Room 2414 • 2nd Floor Lounge Westwood (310) 284-3636 • universitydanceclubs@usa.net

LA CANADA FOLKDANCERS

Mondays 7:30-9:30 pm La Canada Elementary School 4540 De Nova St., La Canada Lila Moore (818) 790-5893 LAGUNA FOLK DANCERS

Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree (714)641-7450 dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS

Tuesdays 8:30-11:00am Saturdays 8:30-11:00am Club House 1, Leisure World, Laguna Hills Florence Kanderer (949) 425-8456

MOUNTAIN DANCERS

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

NARODNI FOLKDANCERS

Thursdays 7:30-10:30pm \$3 California Heights United Methodist Church 3759 Orange Ave., Long Beach John Matthews (562) 424-6377 ba737@lafn.org

PASADENA FOLKDANCE CO-OP

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

RESEDA INT'L FOLK DANCERS

Thursdays 3:30-5:00pm Reseda Senior Center • 18255 Victory Blvd Reseda LoAnne McColloch (818) 340-6432

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre Chuck Lawson (818) 441-0590

SOUTH BAY FOLK DANCERS

2nd Fridays 7:45-9:45pm Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler (310) 372-8040

TUESDAY GYPSIES

Tuesdays 7:30-10:30pm \$4.50 Culver City Masonic Lodge Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu Millicent Stein (310) 390-1069

TROUPE MOSAIC Tuesdays 6:30-8:30pm

Gottlieb Dance Studio • 9743 Noble Ave., North Hills Mara Johnson (818) 831-1854 VESELO SELO FOLK DANCERS

Thursdays, Fridays 7:30-10:30pm

(an intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman (714) 680-4356

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or \$40/10-wk session

Westchester United Methodist Church 8065 Emerson Ave., Los Angeles Diane Winthrop (310) 376-8756 wclariats@aol.com

WEST HOLLYWOOD FOLK DANCERS Wednesdays 10:15-11:45am

West Hollywood Park, San Vicente & Melrose W. Hollywood • Tikva Mason (310) 652-8706

WEST L.A. FOLK DANCERS Mondays Lesson 7:30-10:30pm

Fridays 7:30-10:45pm Brockton School • 1309 Armacost Ave., West L.A Beverly Barr (310) 202-6166 bebarr@scif.com

WESTWOOD CO-OP

Thursdays 7:30-9pm \$3 Emerson Middle School 1650 Selby, West Los Angeles Marlene Levine (213) 651-3516 nanajana@aol.com

WEST VALLEY FOLK DANCERS Mondays 10:30-11:30am Fridays 7:30-10:15pm \$3

Canoga Park Sr. Ctr. 7326 Jordan Ave., Canoga Park Jay Michtom (818) 368-1957 • JayMichtom@juno.com

IRISH DANCING

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

CELTIC ARTS CENTER

Mondays 8:00-9:00pm (ex. 1st Mondays) Irish Ceili 4843 Laurel Canyon Blvd, Valley Village (818) 752-3488

LOS ANGELES IRISH SET DANCERS

Mondays 7:30pm - 9:30pm The Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank Thursdays 7:30pm - 9:30pm The Glendale Moose Lodge 357 W. Arden Ave., Glendale Michael Patrick Breen (818) 842-4881 www.IrishDanceLosAngeles.com

O'CONNOR-KENNEDY SCHOOL

OF IRISH DANCE
(818) 773-3633 • katekennedy@irishdancing.net

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

ISRAELI DANCING

ARCADIA FOLK DANCERS Tuesdays 7:30-9:00pm Shaarei Torah, 550 N 2 St., Arcadia

David Edery, (310) 275-6847 COSTA MESA ISRAELI DANCERS

Wednesdays 7:00-11:30pm JCC of Orange County • 250 Baker St., Costa Mesa Yoni Carr (760) 631-0802 yonic@earthlink.net

ISRAELI & INT'L FOLK DANCERS

(also International) Tuesdays 7:45-10:00pm Temple Menorah 1101 Camino Real, Redondo Beach

Ginger McKale (310) 375-5553 JCC ISRAELI DANCERS

Saturdays 7:00-10:30pm JCC 3801 East Willow St., Long Beach David Ederly (909) 591-1688

JCC ISRAELI DANCERS

Wednesdays 7:45pm-12:00mid Valley Cities Jewish Community Center 13164 Burbank Blvd., Van Nuys David Dassa (818) 786-6310

LA CRESCENTA DANCERS

Wednesdays 7:00-8:30pm Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila (818) 957-3383

LONG BEACH ISRAELI DANCERS Sundays 7:00-11:30pm JCC 3801 E.Willow St., Long Beach

Yoni Carr (760) 631-0802 MASONIC LODGE DANCERS

Mondays 7:00-12:30am, Thursdays 7:00pm-Westwood Masonic Lodge 2244 Westwood Blvd, Los Angeles

Israel Yakovee (818) 886-5004 UCLA ISRAELI DANCERS Mondays, Tuesdays, Thursdays 7:00pm-Wednesdays 5:00-7:00pm

James Zimmer (310) 284-3636 UNIVERSITY OF JUDAISM

Wednesdays 7:30-10pm 5600 Mulholland Drive, Los Angeles Natalie Stern (818) 343-8009

UCLA Ackerman Union, Los Angeles

WESTSIDE JCC ISRAELI DANCERS Fridays 9:00am-12:00noon

Westside JCC • 5870 Olympic Blvd., Los Angeles Naomi Silbermintz (213) 983-2531 naomirps@msn.com

MORRIS DANCING

PENNYROYAL MORRIS Mondays 7:00pm

Debi Shakti & Ed Vargo (818) 892-4491 Sunset Morris • Santa Monica Jim Cochrane (310) 533-8468 jimc3@idt.net

POLISH DANCING

GORALE POLISH FOLK DANCERS Sundays 6:00-8:00pm Pope John Paul Polish Center

3999 Rose Dr., Yorba Linda Rick Kobzi (714) 774-3569 rickkobzi@worldnet.att.net

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB Wednesdays 7:30 - 10:00pm \$5

Lindberg Park • 5401 Rhoda Way, Culver City Sparky (310) 827-3618 • Ted Martin tedmart@juno.com Cameron Flanders & John Chittum

SKANDIA SOUTH

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

7:30 - 9:00pm - \$5.00 La Cienega and Gregory Way (between Wilshire/ Olympic Blvds.) Ann Skipper (310) 276-8990

Thursdays - Beginners/ Intermediate

412 South Camino Real, Redondo Beach

Joan Baker (310) 325-4241 rscdsla@aol.com

Fred DeMarse (310) 791-7471 fwde@chevron.com

BEVERLY HILLS COMMUNITY CENTER

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Contact the event producer to verify ing any event. (Things change!!!) CORRECTIONS

FolkWorks attempts to provide current and accurate informa-tion on all events but this is not always possible. Please send

ongoing@FolkWorks.org or call (818) 785-3839. LIST YOUR EVENT!

To have your on-going dance event listed in FolkWorks provide the following information:

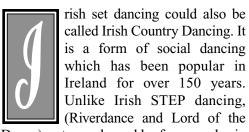
Indicate if it's an on-going or one-time event
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 Location Name • Event Day(s) and Time

Cost • Event Sponsor or Organization
 Location Address and City
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IRISH SET DANCING THE OTHER IRISH DANCE

BY MICHAEL PATRICK BREEN



Dance), sets are danced by four couples in a square, similar to American Square Dancing, and are usually divided in to several "figures" with a short pause between each. There are usually 5 or 6"figures" in a set, but there can be as many as 9.

The "figures" are danced to reels, jigs, polkas, hornpipes, slides or the occasional fling. Sets dances are descended from the Quadrilles, danced at the French court in the late eighteenth and early nineteenth century, and other related dances from

Scotland, and elsewhere. These dances are said to have been brought to Ireland by the British army in the nineteenth century, where Irish dance masters adapted the dances to Irish traditional music, and modified the footwork to form dances with great drive and enjoyment. Sets are danced flat on the feet unlike Irish step dancing, which has a 'leaping' movement.

There are over 100 different sets from localities in all parts of Ireland and styles vary depending on



which village, town or county a set may come from. At one time set dancing was considered "foreign" to Ireland while ceili dancing was considered by some to be "more Irish". The Catholic Church tried to "stamp out" set dancing by using the Public Dance Hall Act of 1935 but set dancing survived in those parts of the country that held most strongly to their traditions and continued dancing their local set at "Crossroads Dances" and in their homes.

In the 1950's and 1960's, Ireland's Comhaltas Ceoltóirí Éireann(traditional music and dance league), and the Gaelic Athletic Association began to sponsor set dancing competitions and the 1980's and 1990's have seen a large-scale revival of the popularity of set dancing.

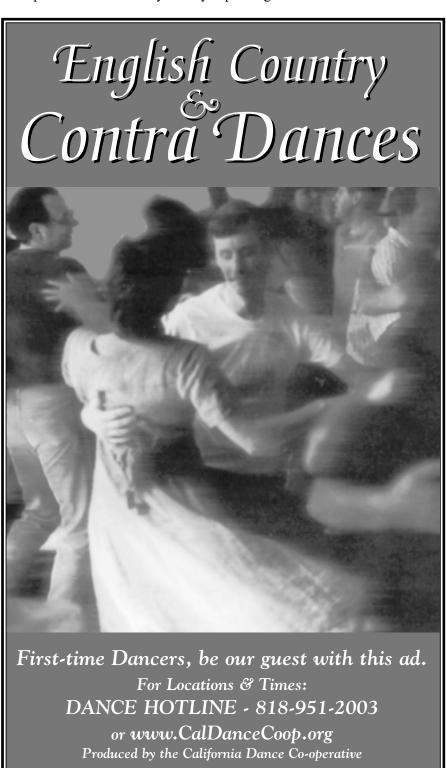
In July of last year Irish dance champion Michael Patrick Breen formed the Los Angeles Irish Set Dancers. The group has weekly classes, hosts regular Ceilis (social dances/gatherings) and sponsors workshops given by dance Masters from Ireland.

For further information on Irish Set Dancing in Southern California: Los Angeles Irish Set Dancers

Michael Patrick Breen
Tel/Fax: (818) 842-4881
email:IrishDanceLA@aol.com
Website: www.IrishDanceLosAngeles.com.

The Claremont Set Dancers
Paul Clarke - Tel: (909) 399-9260
email: ppclarke@juno.com.

The Ceili House Dancers (Redlands) Terry Lee (909) 792-4097



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Saturday, April 21 • 8:00 P.M.

ALY BAIN & PHIL CUNNINGHAM



Fiddler Aly Bain and accordionist Phil Cunningham are two of the most celebrated musicians on the Scottish traditional music scene. By the time they began working together in 1988, they were already renowned for their previous accomplishments. Aly

was a founding member of the Boys of the Lough and Phil became a member of the infamous Silly Wizard.

Together, Bain & Cunningham represent the finest in Celtic music, with humor and joviality balanced by a commitment to the music rich tradition. Encino Community Center in cooperation with Calif. Traditional Music Society. Friday, April 27 • 8:00 P.M.

SHARON SHANNON

Sharon Shannon defines casual brilliance. She plays accordion with carefree fluidity, virtuosic but not flash. She performs traditional Irish music with a contem-



porary freshness and an ear to compatible ethnic influences. She has had huge success both in her solo career and with A Woman's Heart, the Waterboys, Steve Earle, Nanci Griffith's Other Voices and Donal Lunny's Coolfin at the Performing Arts Center at Cal State University Northridge.

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BRUCE MOLSKY

BY GAILI SCHOEN

GAILI: So, how did a boy from New York City get mixed up in old-time music?

BRUCE: Well, when I was 10 years old I started guitar lessons around the corner from our house in the Bronx. That lasted about a year, and that was all the formal training I ever had. In fact, it wasn't 'til about two years ago, that I finally started to learn how to read music.

GAILI: Really. Wow!

BRUCE: Then when I was 12 years old, my sister bought me a Doc Watson album for my birthday. And at that moment, I decided that I wanted to be a bluegrass guitar player. Now I actually never became a bluegrass guitar player because I ended up sticking with folk music. But in New York City, there were a lot of really great concerts. Also a lot of real active Folk Music organizations, and I fell in with that crowd. When I was about 16 or 17 I took up the banjo and fiddle. At 18, in 1973 I went to my first Fiddlers' Convention in Galax, Virginia. Galax is now one of the biggest, best-known and longeststanding fiddlers' conventions out there, but back then it wasn't that big. And there I met, not only a lot of great musicians, but I met the culture. I got really turned on to the music. In 1976, being rebellious, I decided that I wanted to move, so I moved to Virginia.

GAILI: That must have been a big shock after New York.

BRUCE: Well, I went from living in an apartment in the Bronx to living in a little log cabin on the border of the National Forest, 13 miles out of Lexington, Virginia. And I wasn't very good at it! I went to the local junk shop to buy a wood stove. I loaded it onto the truck myself, brought it in the

house and hooked it up, and then found out it was a coal stove! The opening was too small to put wood in. There was definitely a learning curve; I couldn't believe I'd done that!

GAILI: But you lived to tell the tale. Those are the kinds of things we're supposed to do in our early 20s!

BRUCE: Right!

GAILI: So when you moved to Virginia, did you start studying with any old-time musicians down there?

BRUCE: In Rockridge County where I moved, there were a bunch of us who had come from different urban areas in the north and midwest, and we all kind of converged there to learn music, to play music, and we had a big scene, you know.

GAILI: Great.

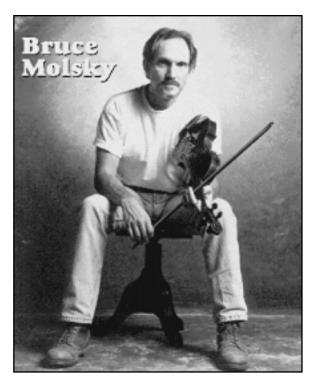
BRUCE: There was a restaurant downtown in western Virginia called The White Column Inn run by this really wonderful woman named Mata Maguire, who still lives out there. We'd be down there every night, just getting together and playing music. I think what drew us down was that there were a lot of old-timers living around there, and Tommy Jarrell was one. These were not necessarily professional musicians, but people who just lived with the music growing up. You know, that was their form of entertainment.

GAILI: The real thing.

BRUCE: Yeah, you know, it seemed like a window into a much older time and a much older lifestyle, and I really found that attractive.

GAILI: So at that point you're self-taught and you're learning from each other.

BRUCE: Yeah, I've always learned by ear. I'd



listen to a whole lot of different kinds of music, and certain things sink in, and other things don't.

GAILI: What do you think of as being your primary instrument?

BRUCE: Well, most people know me for the fiddle. But guitar is really my first instrument. I play the banjo, too, and I love it and I'm serious about it, but I only really play one style of banjo. I'm what they call a clawhammer banjo player, I play the old-fashioned kind of dance music...

GAILI: Soul music!

BRUCE: ...from the southern mountains, you know.

GAILI: I've noticed on your website [www.brucemolsky.com] that you're working all the time. You have a steady stream of workshops and concerts lined up across the country throughout the year.

BRUCE: Well I've been doing this professionally for about four years. Before then, I was playing gigs on the side, but it wasn't a full-time occupation.

GAILI: Do you like being on the road?

BRUCE: Yeah, it's great... The best decision I've ever made. It's a lot of hard work, a lot of traveling, and I meet a lot of really wonderful people and get to play music. Yeah, I feel really lucky.

GAILI: What do you do when you're in between dates?

BRUCE: Come home and try to book new ones!

GAILI: (laughing) That's the musician's cycle. **BRUCE:** I do most of my own booking. And I've been married for almost 20 years to a wonderful woman who really believes I should be doing this.

GAILI: Do you ever tour together?

BRUCE: Yes, she's a great guitar player. She doesn't tour on a regular basis but she's on all my CDs...Audrey. And I can get her out to perform sometimes.

GAILI: Do you write original tunes, or do you pretty much stick to traditional tunes?

BRUCE: I've never written any fiddle tunes. I got up in the middle of the night once, and thought I did. But when I listened to the tape the next morning, I realized I didn't. I do write music on the guitar, in fact *Poor Man's Troubles* [Bruce's latest CD, on the Rounder label] has one of my pieces on it [a great tune called *Brothers and Sisters*, which crosses the mellow reflectiveness of folk guitar with mantric West African rhythms and changes].

GAILI: I noticed on *Poor Man's Troubles* that you list the banjo and fiddle tunings, as well as whom you learned each tune from.

BRUCE: I feel like this music is not MY music. I'm just lucky to have it and be able to play it. But the whole idea is that people know where it came from. And there are a lot of people who listen to my recordings who are players, and they want to know how it's played and what tunings the instru-

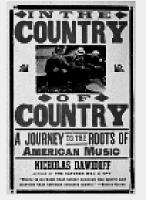
BOOK REVIEW

BY POET, SCOTT WANNBERG

IN THE COUNTRY OF COUNTRY

A JOURNEY TO THE ROOTS OF AMERICAN MUSIC

by Nicholas Dawidoff Vintage Books; 384 pp., \$14 paperback



icholas Dawidoff's feet are bare as they empathetically step down onto the history of country, and American roots music, in this heartfelt ongoing shot of resonant Bourbon. No big name megabuck hat acts need apply, but those guys you can see on the late night talk shows anyhow. The artists, storytellers, musicians, and all around hapless, lovable, human strivers here are all flesh to blood, full of pain, angst, hope, ambition, dreams, and the incorrigible whisper of history.

Ralph Stanley cuts loose and swears "don't call me a bluegrass musician, I'm a mountain musician." Johnny Cash bites into a steak and his jaw becomes anarchy. Merle Haggard never truly appreciates a room until he's sized up the available exits.

Each chapter of this passionate fan's loving history is laced with wit, drollness, a sense of fair play, and just plain damn good writing. The source and origins of this ongoing process of music is the bones and skin of America itself, and Dawidoff is in touch with the different lighting and atmosphere of Buck Owens' Bakersfield all nighters, as well as the struggles of such diverse artists as The Carter Family and Doc Watson in different geographical tone poems of the country, but what connects all of them, what connects Dawidoff to them, and through him, them to us, is the determination to dance it through, despite all the odds.

Dawidoff kicks it all off with a telling Steinbeck superscription from *The Grapes of Wrath*, which is only fitting. Steinbeck and Dawidoff merge into one oration, and the campfire of our soul is kept going by the Louvin Brothers, Rose Maddox, and her kin, Kitty Wells, Flatt and Scruggs, and Patsy Cline, to name a few.

Nomads of the spirit, caretakers of the flame, Iris DeMent and Merle Haggard enter the soirce simultaneous, crossing the arbitrary bridge of age, and become partners in the duet of hello.

If you appreciate bluegrass music, folk music, American music, this book will become a bible for you to read aloud, and share with anyone you run into.

MOLSKY page 15

FEATURED ORGANIZATION

AN CLAIDHEAMH SOLUIS CELTIC ARTS CENTER

BY KAREN ANDREWS

o what's an Irish fiddler/dancer going to do on a languid Monday night for some entertainment? Well, if you're like me, and your idea of fun is to kick back and play or just listen to some tunes with a couple of dozen friends, then plenty. An Claidheamh Soluis Celtic Arts Center (pronounced "un clive sullish") is host to the famous weekly Monday night music seisiún which is known as The Longest Running Traditional Music Jam Session West of the Rockies! It's in Los Angeles -- and it's the place to be.

Walking through the door, you'll be greeted with a hearty "Hello - Welcome" from Thom MacNamara, Stiurthoir (executive director), and his wife Jennifer Mahoney. Once inside, things are abuzz -- there's a whole lot of energy wrapped up in these intimate surroundings. Folks are gathered in the lobby while discussing the day's events, and overflow onto the sidewalk outside the front door. Other folks head inside the theater area to find a seat in the audience. It's 8 o'clock, and the stage is full of spirited céilí dancers being coached by the resident dance instructor, Bird, who's also a prizewinning Irish step dancer. Glancing around, you'll see Karla Rausch, one of the volunteer bartenders, busily setting up. She's great at telling you a joke or story, while simultaneously pouring your favorite beverage. Adrien Burke, resident artist, has just brought in a scrumptious treat for everyone. She teaches a really fun Celtic calligraphy class. The musicians, who've been patiently counting down the minutes until 9 o'clock, hastily begin the chair convoy -- placing seats in a semi-circle for the music seisiún. Some fiddlers sit down...joined by players with guitars, mandolins, banjos, whistles, and flutes ...and bódhran. As someone's unconscious noodling quickly morphs into a tune, we soon find the groove, and we're off with an energetic set of reels. Stick around and you'll hear an impressive group of musicians playing well with a rich, multidimensional, acoustic sound. In between tunes, you'll be treated to some gorgeous songs sung by the Gaelic choir, led by Tim Martin. You'll glimpse solo dancers, stirred into motion by the music, performing an elegant step dance, or groups organizing themselves for a figure or céilí dance. And remember, you don't need to play an instrument, dance or sing to enjoy the seisiún at the Center -- just take a seat in the audience, relax, and enjoy the show!

The Center offers classes and performances in Celtic music, dance, and languages. It is a membership-based group, with more than 120 active members who pay annual dues, and a mailing list of over 700 names. For the past five years, it has been based at The Raven Playhouse, and offers programming every Monday night, as well as monthly concerts, special events, and a variety of classes presented at different venues throughout the year.

ACS Celtic Arts Center, host to the longest running traditional music jam session in Los Angeles, moves to a bigger, better space

The new location is 4843 Laurel Canyon Blvd.

Two blocks north of the 101/Ventura Freeway at the Laurel Canyon Boulevard exit, the cross street is Riverside Drive.

Thom says, "We went to great lengths to design the theater to emphasis acoustic music. The seating plan and the style of the stage relieves the clutter of our last place, yet maintains the intimacy many have come to appreciate at our sessions and our monthly Celtic Concert Series. We've got a large stage area within the 1,400 sq. ft. facility. There's a 61-seat theater to comfortably enjoy the numerous plays and concerts. There are plans for a pub and a Celtic crafts boutique."

It's the new millennium, and we're all trying to stay afloat in this tech-savvy society. We're constantly bombarded with stuff like amps, mixers, CDs, DVDs, mp3s, streaming media, funk, punk, Techno, Transient, Ambient...the Internet. Irish traditional music from a rich Celtic culture requires nothing more than friends getting together to play

tunes, tell a story, sing a song, dance, or just check in with each other every week — it's the most grounding thing I can do. It's an uncomplicated free pleasure, which connects us all to a time when life was a whole lot simpler. At ASC Celtic Arts Center, you'll not only enjoy superb music, song and dance, first-class plays and productions, opportunities to learn an ancient language or a fun craft — but you'll also find a collection of really terrific folks.

An Claidheamh Soluis/ Celtic Arts Center

Preserving and Promoting the Culture and Languages of the Celtic Nations 4843 Laurel Canyon Boulevard Valley Village, CA 91607-3747 Celtic Hotline: 818-752-3488 www.celticartscenter.com

IRISH continued from page 4

tion of many hands, music 'of the people.' There is a community of taste among composer, performer and audience. The original producer normally receives no financial reward and is forgotten. Words of songs are often written to existing tunes.

- Repertories and styles have originally evolved in given regions, but natural processes of diffusion, and especially the modern communications media, have spread them more widely.
- It is music of rural more than urban origins, a reflection of earlier population distribution, but many items and forms of the repertory have come from towns and cities, or through them from abroad. Much traditional music is now performed and commercially produced in urban areas.
- It is performed, almost entirely for recreation, by people who are normally unpaid. There are relatively few full-time professional performers
- Solo performance, in which subtleties of style can best be heard, is at the heart of the tradition, but group performance is common. Singing is normally unaccompanied. Unison singing, in duet especially, is heard. Instruments are played in unison in combinations of any number. Counterpoint is not employed, and harmonic accompaniment, when possible on an instrument, is generally of a simple kind.
- It is played in the home, in the public house and at other social gatherings — parties, weddings, dances, festivals — and latterly, at concerts, and on radio, television and record.
- Written words or music are only used as an aid to memory, if at all, and never in performance.
 Most singers cannot read music, but many players make some use of staff or other kinds of notation.

- It is a small-scale art form, and its structural units are typically symmetrical. Within them are found variations and embellishments of text, rhythm, phrasing, and melody, but rarely of dynamics
- Songs are performed in Irish and English, but those in English, the more recent, are the more widespread. Songs can be quick or slow, strict or relaxed in rhythm.
- The bulk of the instrumental music played is fast isometric dance music jigs, reels, and hornpipes for the most part; slower listening pieces composed for an instrument or adapted from song airs form only a small proportion. Melodies are generally played in one or two sharps, and belong to one of a number of melodic modes, which have mostly seven notes to the scale, but sometimes six or five. Their range does not frequently exceed two octaves, and they end on a variety of final notes. The dance music has associated solo and group dances.
- String, wind, and free-reed melody instruments predominate especially fiddle, whistle, flute, uilleann pipes, concertina and accordion and percussion instruments are of minor importance. Certain timbres are considered traditional, and certain stylistic techniques are used which arise from the nature of the instruments. All are forms of instruments found in Western Europe.
- The term 'traditional music,' which lays emphasis on transmission, is nowadays preferred to the term 'folk music,' which emphasises origin and circulation.

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BODHRÁN BASICS

BY STEVE FORMAN

he bodhrán (which rhymes with "cowrawn") is an ancient Celtic frame drum, the most commonly used percussion instrument in traditional Irish music. The basic design is very simple, consisting of a round wooden hoop with an animal skin tacked over one side. The hoop is often spanned with a cross brace, which serves a variety of purposes. The diameter of the hoop ranges from 14 to 20 inches, with a depth of 3 to 5 inches: the most popular size averaging 18" diameter, with around a 4" depth. Traditionally, the head is made of goat skin, although there are plenty of inexpensive drums available with calf skin or

synthetics adequate for beginning enthusiasts. While there are high-end professional bodhráns available with internal tuning systems selling around \$350 to \$500, they have little real advantage over simple well-made drums retailing around \$80 to \$150, other than convenience in tuning. The essential components are a good quality goat skin and a round rigid frame.

The playing technique for the bodhrán is unique among percussion instruments. The drummer holds only one stick, called a tipper, and both the front and back of the tipper are used in a variety of basic strokes. Most drums are played by striking a horizontal membrane with a downward stroke. The rebounding upward stroke simply resets the stick for the next down stroke. The Bodhrán is played vertically, 90 degrees to the player's body. With the left hand inside stabilizing the drum, the head is struck with the tipper held in the right hand, both with a downward stroke and with the following upward stroke. This is accomplished by rotating the right wrist in both directions while holding the tipper at about the middle of it's length with a grip similar to holding a large pencil. To get the idea, try holding a flat object like a pizza box vertically in your left hand 90 degrees to your chest. With a pencil in the right hand draw a line at about the center of the box diagonally from upper left to the lower right by simply rotating your wrist down and away. Try not to move your arm. Then re-trace the line by rotating your wrist up and toward the body. That's the basic mechanical motion used for striking the bodhrán. In producing an authentic sound, the left hand is used to modulate the pitch and tone of the drum by altering the hand's position and pressure on the inside of the head. A skilled drum-



mer can produce a profound variety of color and inflection by coordinating the movements of both hands. In all, the technique has more in common with playing a banjo or mandolin than playing a conventional drum. The right hand initiates the sound but the left hand determines it's pitch and character. The bodhrán has the potential for subtleties of expression achievable by only an elite group of other drums, including the tabla and mridangam of India. Today, great players are rapidly expanding the tonal parameters of the bodhrán. Since around 1950, the sound of the drum in traditional Irish music has evolved from a sort of monotone rhythmic drone into a rich dynamic voice, spanning up to two octaves in pitch, with an intri-

cate variety of effects.

Learning to play the bodhrán is a matter of practice, just like any other musical instrument. It's easy enough to get a sound out of the drum— you just hit the thing. after all—and a sound results. Making music with it requires a bit more commitment. The good news is it's never been easier to learn than right now. If you're interested in teaching yourself, there are excellent video tutorials available, fine affordable drums for sale from more and more good makers, and hundreds of great recordings available as models to emulate. It's all there when you're ready.

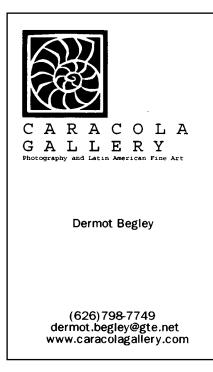
Recommended Videos:
"The Bodhrán Video" – Steáfán Hannigan
Ossian Publications Ltd., P.O. Box 84, Cork, Ireland

"Bodhrán. Bones & Spoons" –Tommy Hayes C.W.Productions, Waltons Musical Galleries. 2-5 North Fredrick St., Dublin 2, Ireland

A good source for these videos, books, and commercially available Bodhráns: Lark In The Morning, PO Box 799, Fort Bragg, CA 95437 (707) 964-5569, Fax (707) 964-1979 • http://www.larkinam.com

My favorite bodhrán web resource: http://www.ceolas.org/instruments/bodhran

For more about Steve Forman: http://tambourine.net/Pages/steve.html

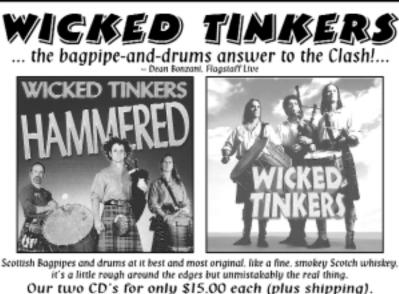












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MOLSKY continued from page 12

ments are in.

GAILI: I think that is really great, because you're honoring your community and you're helping to perpetuate the "culture," as you say, by making the tunes as accessible to other musicians as possible.

BRUCE: Well, I want people to want to play this stuff. Being a folk musician, there's part of me that just likes to perform and be on a stage and have that relationship with an audience. But I also want people to learn the old tunes. So I give workshops all over the place. And I just love being with people on that level. Every once in awhile I get an email from somebody saying, "Hey what tuning was that tune in?" or "I didn't understand this particular lyric in a song you sang," and I love that stuff. Because it improves MY musicianship.

GAILI: I've always wondered, do string players use multiple tunings so that they can use more open strings, making it easier to play the tune?

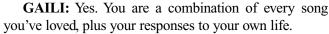
BRUCE: It's not because it's easier, it's because it changes the timbre of the instrument and makes it sound completely different.

GAILI: Listening to your music, it's obvious that you're not just a die-hard old-time fiddler. For example, one of your songs that I love is Peg and Awl. I guess it's an old-time tune but you sing it in a slow bluesy style, adding some contemporary harmonies that give me goose bumps. You have these other influences that color your music and make it sound so rich.

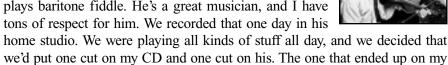
BRUCE: People have a tendency to put musicians in a box and say that you play THIS WAY. But once you study this stuff for awhile, you realize that every generation of musicians is affected by the popular music of their time. Even if they're playing in a folk style. You know the folk music of the 1920s had been so affected by ragtime and Tin Pan Alley, which had been the pop music they'd heard previously.

GAILI: Right, and, of course, ragtime in itself had been a sort of synthesis of west European melodies with West African syncopated rhythms.

BRUCE: Right. All that stuff gets mixed together. For a long time, I imitated a lot of different kinds of music and a lot of different people. You know, when you first start playing you try to sound like this person or that one. And then one day you wake up and realize that you don't sound like any one of those people, you sound like you.



BRUCE: On that song, Peg and Awl, Darol Anger



CD was Peg and Awl, which was a new take on an old Hobart Smith ballad. What ended up on his CD, was Jimi Hendrix's Voodoo Chili. **GAILI:** That's so funny! How do you think old-time music is faring these days? Is it gaining popularity, or is it declining?

BRUCE: I think it has gone through some real strong periods, like when I was first learning to play. There was a generation of us that picked it back up, and a lot of us laid it back down again, when people got married and started to have families. And it kind of died off for awhile. BUT, it's coming back again. And it's coming back as part of this whole big interest in roots music in general. Fiddling is really big right now. Not just old-time fiddling, but fiddling in general as an art-form. People are really into Irish music, Scottish music. A lot of this Township Music from South Africa has been reissued on CDs on Shanachie, there's fiddling in that.

I'm doing a couple of tours that I'm really excited about where I'm getting to bring this particular style of music that I play in with other American roots music and presenting it to a bigger audience in a different context. And people are really into it. There's gonna be Cajun and bluegrass and jazz and old-time, with Michael Doucet, Darol Anger, and myself, with a cellist. We're even going to explore some kind of string quartet possibilities for American vernacular folk fiddling!

GAILI: Wow, that sounds great.

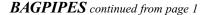
BRUCE: I've played the music straight for so many years, it's great to step out of the envelope. And now that I have, I've found that people really like it.

GAILI: Keeping it growing and evolving.

BRUCE: Yes. And when I find that I'm afraid to step out, I find that I'm more afraid of myself than I am the music. You know what I'm saying?

Bruce Molsky will be performing at 7:00 p.m. on March 25, at the CTMS Folk Music Center, at 16953 Ventura Blvd in Encino. For more information about the dance he will play on March 24, or his fiddle workshops on March 24 and 25 in Sherman Oaks, call (818) 785-3839 or log on to www.FolkWorks.org

Gaili Schoen is a member of the Appalachian danceband Turtle Creek, and composes music for film. She is currently finishing the score to the film, Festival, directed by Henry Jaglom which will be out in theaters this spring.



Cabar Feidh, Blandford and Son, Pacific Coast Highlanders, City of Glendale, Nicholson, Misty Isle, San Clemente Scots, Cameron Highlanders, Los Angeles Police Emerald Society, Stirling



Bridge, House of Scotland, and others. There are also players who are not affiliated with a band. Thus there are probably well over two hundred and fifty pipers from LA to San Diego. The Internet is a great resource for places to learn the pipes and to learn more about them (see inset below).

Although not the easiest of instruments, the bagpipe can learned at any age, even by children as young as ten. All it takes is a love of the instrument, a good teacher, patience, an understanding family, and some place to practice.

LOS ANGELES AREA BAGPIPE TEACHERS:				
Aaron Shaw	(323) 665-7473 aaronshaw@wickedtinkers.com			
John Allen	(323) 463-7011			
AREA SHOPS FOR KILTS, BAGPIPES & ACCESSORIES				
R.P. Blandford & Sons Ltd.	(800) 686-1060, (909) 686-1060			
Carroll-McKenzie	(310) 454-7174			
Scottish Heritage Center	(562) 499-1760			
The Ford Company	Mail Order (714) 738-3424			
Wicked Tinkers	Mail Order (323) 665-7473 aaronshaw@wickedtinkers.com			
WEBSITES:				
Links to all things bagpipe	Bagpipe Web Directory: www.members.aol.com/bagpipeweb			
Wicked Tinkers	www.wickedtinkers.com6			

SOLAS continued from page 6

which has an obvious eastern European/Balkan influence. The timeless Irish song standard, "Bruach na Cairraige Baine," follows, with a gentle interplay among Doyle's acoustic guitar, Egan's electric guitar, and Scanlan's vocals. The upbeat traditional Scottish song from the Child Ballad Collection, "Bonnie Mae," delights next. The last set of five reels, titled "The New Custom House," "The Flavor of the Month," "The Tinkers Daughter," "Dogs Among the Bushes," and "Pinch of Snuff," is the absolute showstopper on this CD. It features great guitar picking by Doyle, and burning hot fiddle playing by Horan, with equally hot solo spots for the other band members. If this doesn't get you on your feet and dancing, then you must be dead! This great album closes with Deirdre Scanlan singing the Seamus Egan/Sarah McLachlan song "I Will Remember You," a song that was a major hit for McLachlan and helped earn her a Grammy. An additional treat here is that this CD is an enhanced one, so you can also be thrilled by a bit of live performance of the band, if you own the equipment to be able to view it.

The endless energy and creativity displayed by Solas on "The Hour Before Dawn," continues a career that stands at the top of the Irish/Celtic genre. They are without doubt the top Irish/American band, and are creating a history that is the making of legend, somewhat like past peers "The Bothy Band," "Clannad," and "Planxty," to name a few. This CD has timeless tradition, along with a vibrant raw and contemporary energy that is all its own. Solas is unbelievably talented, and this CD is my pick for top Irish album of 2000. Availability: Released domestically, and easily obtainable.

AS

DRUMMER WANTED: Successful Scottish Bagpipe and drum band; Wicked Tinkers, is looking for a performer/snare drummer/percussionist in both the marching and rock disciplines. Must be fun and entertaining on stage. If you have a kilt an play the pipes also, a big plus!! We are touring across the U.S. this year and can offer a small wage and a lot of fun.

> Contact Warren Casey for details: (818) 548-4566 or warrencasey@wickedtinkers.com

MUSIC EQUIPMENT WANTED: 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.

THURSDAY MAR 1 8:00pm Newport Folk Festival - \$20-\$35 with Nanci Griffith & The Blue Moon Orchestra, Rodney Crowell & Guy Clark UCLA Performing Arts Center (see Concert Venues, pg. 7)

8:00pm Paul Kulak's Shedhead House Rent Hootenanny w/Julie Chadwick & Harold Payne & Friends Kulak's Woodshed (see Coffee Houses pg. 7)

FRIDAY MAR 2

Candye Kane – Folk Blues Cozy's Bar & Grill Sherman Oaks • (818) 986-6000

Conejo Valley Feis Irish dance competition hosted by the O'Connor School of Irish Dance. Hilton Hotel, Glendale • (805) 495-8562

Severin Browne & James Coberly Smith, Sandy Ross, & Delany Bramlett (with Chad Watson) Singer-songwriters
Kulak's Woodshed (see Coffee Houses pg. 7)

8:00pm Marc Bosserman – Singer-songwriter Borders Books and Music 3700 Torrance Blvd., Torrance (310) 540-7000

Carnaval Veracruzano 8:00pm Dances of Mexico, Africa and the Caribbean Norris Center for the Performing Arts 27570 Crossfield Drive, Rolling Hills Estates (Palos Verdes) www.norristheatre.org • (310) 544-0403.

Taraf de Haidouks - Gypsy (Rom) - \$18 Conga Room 5364 Wilshire Boulevard, Los Angeles

(323) 938-1696 www.congaroom.com 8:00pm Delany Bramlett, Sevrin Brown, Sandy Ross Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

San Francisco Songwriter's Tour Michael McNevin, Christie McCarthy, & Mary Kelly Coffee Gallery Backstage • 2029 N. Lake, Altadena • (626) 398-7917

Welsh Choir St. David's Day Festival \$15 in advance \$18 at door St. Francis Episcopal Church 2200 Via Rosa, Palos Verdes Estates (818) 363-5105 jim@beazell.com

SATURDAY MAR 3 8:00pm Robin & Linda Williams - Singer-songwriters \$17 / \$19 at door

Neighborhood Church 301 N. Orange Grove Blvd., Pasadena www.acousticmusicseries.homepage.com Acoustic Music Series

Newport Folk Festival Nanci Griffith & The Blue Moon Orchestra, Rodney Crowell & Guy Clark Cerritos Center for the Performing Arts (see Concert Venues, pg. 7) Conejo Valley Feis (see Mar 2)

8:30pm Judy Krueger – Singer/songwriter – Free Borders Books & Music 429 South Associated Rd., Brea, CA (714) 672-0120

7:30 & Kelly Joe Phelps - \$15

10:00pm McČabe's (see Concert Venues, pg. 7) 8:00pm New West (Michael Fleming, Raul Reynoso, David Jackson) – Western Swing Boulevard Music (see Concert Venues, pg. 7)

Sandy Ross - Singer-songwriter Buster's Ice Cream Stop 1006 Mission St. So. Pasadena (626)441-0744

Taraf de Haidouks – Gypsy (Rom) \$24 / \$21 (Children 12 and under \$10) El Camino College, Marsee Auditorium, www.elcamino.cc.ca.us/CenterfortheArts/worldculture.html (800) 832-ARTS (310) 329-5345

artstickets@elcamino.cc.ca.us Marc Bosserman – Singer-songwriter Borders Books and Music 1600 S Azusa Ave., City of Industry (626) 913-9344

8:00pm Bright Blue Gorilla World Café -Singer-songwriters
Kulak's Woodshed (see Coffee Houses pg. 7)

SUNDAY MAR 4

Conejo Valley Feis (see Mar 2) Jennifer Warnes w. Sue Foley 200 East Katella Ave., Anaheim (714) 712-2700

1:00-4:00pm Irish Set Dancing Workshop Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank www.IrishDanceLosAngeles.com

8:00pm Fred Sokolow & Friends Kulak's Woodshed (see Coffee Houses pg. 7)

8:00pm Welsh Choir St. David's Day Festival \$15 in advance, \$18 at door 1st United Methodist Church of Pasadena 500 E. Colorado Blvd., Pasadena (818) 363-5105 • jim@beazell.com

MONDAY MAR 5

7:30pm Sandy Ross, Michael McNevin, Christie McCarthy, Mary Ritzenhaler, John Stower Craig Lackey – Singer-songwriters - \$8, \$10 Listening Room Concert Series (see Concert Venues, pg. 7)

THURSDAY MAR 8

5:00pm-7:00pm Mare Lennon w/Sharon Benson Violin Coffee Junction

19221 Ventura Blvd., Tarzana • (818) 342-3405 8:00pm John Townsend & Friends – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

FRIDAY MAR 9

Susan Werner - \$17.50 McCabe's (see Concert Venues, pg. 7)

Golden Bough Torrance Arts Center 3330 Civic Center Drive, Torrance (310) 530-5271

Steve Gillette / Cindy Mangsen - Folk Marie & Ken House Concert, Los Angeles The Del Grosso's Blues Jam Kulak's Woodshed (see Coffee Houses pg. 7)

Welsh Choir St. David's Day Festival \$15 in advance \$18 at door 1st Baptist Church of Santa Ana 1010 W. 17th St., Santa Ana (818) 363-5105 jim@beazell.com **SATURDAY MAR 10**

8:00pm Celtic Roots - Hesperus w/ Scottish Fiddler Bonnie Rideout - \$25, \$21, \$17 Caltech Performing Arts, Pasadena

(888) 222-5832. www.events.caltech.edu Golden Bough - Celtic Music \$12 Adult; \$10 Senior; \$8 Child Palmdale Playhouse, Palmdale (661)267-5685

8:00pm Steve Gillette / Cindy Mangsen - Folk The Fret House (see Concert Venues, pg. 7) 8:00pm Tom Ball & Kenny Sultan – Blues, Ragtime Boulevard Music (see Concert Venues, pg. 7)

Tom Corbett & Friends - Bluegrass and Folk -CTMS Folk Music Center - \$10 16953 Ventura Blvd., Encino • (818) 700-8288 Blue Ridge Pickin' Parlor

Sandy Ross - Free Butler's Brew House 575 County Club Dr. #A, Simi Valley (805)577-5980

8:00pm Burhan Ocal – Istanbul Oriental Ensemble plays Turkish Gypsy (Rom) music UCLA Performing Arts Center (see Concert Venues, pg. 7)

8:00pm Marc Bosserman – Singer-songwriter Borders Books and Music 20 City Blvd. West, Orange (714) 385-1025

Mandi's Playhouse – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

SUNDAY MAR 11 8:00pm Steve Gillette & Cindy Mangsen – Folk - \$12 Noble House Concerts, Van Nuys (818) 780-5979 • fgreen@aol.com

Everything Celtic/Highland Sun – Dance-Celtic

Celtic Arts Center (see Concert Venues, pg. 7) Craobh Rua - Irish Music Shade Tree Stringed Instruments (see Concert Venues, pg. 7)

Adult Storytelling Concert - \$10-15 "The Case of Victoria Woodhull" by Pam McGrath Eagle Rock Community Cultural 2225 Colorado Blvd., Eagle Rock Lynn Worrilow (818)291-0921 storywise@earthlink.net

Andrea Louise & Friends – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

Welsh Choir St. David's Day Festival \$15 in advance, \$18 at door Covenant Presbyterian Church 607 E. 3rd St., Long Beach (818) 363-5105 • jim@beazell.com

WEDNESDAY MAR 14 8:00pm Merle Haggard - \$40 House of Blues

1530 South Disneyland Dr., Anaheim

Marc Bosserman – Singer-songwriter Starbucks • 2627 Foothill Blvd., La Crescenta (818)541-1477

Che's Lounge - Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

THURSDAY MAR 15

8:30pm Fragment - Bluegrass 14 Below •1348 14th Street, Santa Monica (310) 451-5040 • www.14below.com

8:00pm Harold Payne & Friends – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7) 8:30-pm Everly Brothers / Ramblin' Jack Elliot

Sun Theatre • 200 East Katella Ave., Anaheim (714) 712-2700

FRIDAY MAR 16 Ireland's Own Social Club – Irish Dance St. Patrick's Day Dance

Music by Des Regan's Irish Showband. Alhambra • (626) 284-6747 The Young Dubliners – Irish - \$17.50

House of Blues 1530 South Disneyland Dr., Anaheim www.youngdubs.com

The Seventh Annual St. Patrick's Day Celebration Dinner - \$45 Des Regan's Irish Showband., Bagpipers, Champion Irish Dancers The Hilton Hotel, Glendale (818) 238-0445 or www.irishcenter.org Irish Center Of Southern California

St. Patrick's Day Ball - Dinner, Dancing, Bagpipers, Irish Step Dancers - \$65 The Biltmore Hotel, Los Angeles Reservations: (818) 501-3781 Rose Of Tralee Debutante Presentation

9:00pm Southpaw Jones Coffee Junction 19221 Ventura Blvd., Tarzana • (818) 342-3405

8:00pm Paul Inman & Judy Toy & Friends Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

SATURDAY MAR 17

8:00pm Solas – Premier Irish band - \$30, \$26 Irvine Barclay Theater 4242 Campus Drive, Irvine www.thebarclay.org/homepage.htm (949) 854-4646

8:00pm Mick Moloney - Irish Music and Dance Festival El Camino College, Marsee Auditorium, Torrance • (800) 832-ARTS (310) 329-5345 (310) 660-3029 • artstickets@elcamino.cc.ca.us www.elcamino.cc.ca.us/CenterfortheArts/worldculture.html

Trinity Irish Dance Company 2:00 & UCLA Performing Arts Cente (see Concert Venues, pg. 7) - \$20-\$35

Cats & Jammers – \$15 - Swing The Fret House (see Concert Venues, pg. 7)

The Fenians - \$20 1530 South Disneyland Dr., Anaheim www.hob.com

American Wake in Concert Galaxy Concert Theatre, Santa Ana (714) 957-1133

Aniar Academy of Irish Dance

Waybacks – Folk - \$10 Ken Graydon & Phee Sherline open Downtown Community Center, Anaheim (949) 646-1964 steve@psitech.com The Living Tradition Concert Series

Steve Gillette / Cindy Mangsen - Folk Shade Tree Stringed Instruments (see Concert Venues, pg. 7) St. Patrick's Day Celebration Banquet

Irish Center of Southern California
Bagpipers - Irish Band - Irish Dancers Glendale Hilton Hotel (818) 238-0445 • www.IrishCenter.org

8:00pm Mark Romano & Friends – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7)

SUNDAY MAR 18

Cats & Jammers – Swing Music - \$12 (818) 780-5979 • fgreen@aol.com Noble House Concerts, Van Nuys 8:00pm

2:00pm Dublin's Traditional Irish Cabaret & 6:00pm Cerritos Center for the Performing Arts (see Concert Venues, pg. 7)

8:00pm Sean Wiggins & Friends – Singer-songwriters Kulak's Woodshed (see Coffee Houses pg. 7) WEDNESDAY MAR 21
8:00pm Donn Deedon & Heather Long

Singer-songwriters
Kulak's Woodshed (see Coffee Houses pg. 7)

FRIDAY MAR 23

8:00pm Laurie Lewis & Tom Rozum - Bluegrass Encino Community Center 4935 Balboa Blvd., Encino Acoustic Music Series in co-operation with California Traditional Music Society

Marc Bosserman – Singer-songwriter Borders Books and Music 5055 S Plaza Lane, Montclair • (909) 625-0424

SATURDAY MAR 24 8:00pm Buzzworld - Irish Music The Fret House (see Concert Venues, pg. 7) 7:00pm-midnite - Los Angeles CEILI - Irish

Music and Dancing 7:00-8:00pm - Workshop 8:00pm - Midnight - Open dancing (818) 842-4881 www.IrishDanceLosAngeles.com

2:00pm Tom Chapin \$15 Adult, \$12 Sr./CSULB/Child, \$9 Group Carpenter Performing Arts Center CSULB 6200 Atherton Street Long Beach www.carpenterarts.org (562) 985-7000 • cpac@carpenterarts.org

Caledonia Feis Irish Dance Competition hosted by the Gavan School of Irish Dance • Anaheim (909) 371-7900 • www.irishdanceco.com

8:00pm Banjo Dan plus Paul Arnoldi Boulevard Music (see Concert Venues, pg. 7) 8:00pm

Marc Bosserman - Singer-songwriter Borders Books and Music 100 S Brand Blvd., Glendale • (818) 241-8099

Phil Ward Live CD Recording - Singer-songwriter Kulak's Woodshed (see Coffee Houses pg. 7) SUNDAY MAR 25

Bruce Molsky – Old-time Music - \$15-\$17 CTMS Folk Music Center 16953 Ventura Blvd., Encino (818) 785-3839 www.FolkWorks.org FolkWorks Concert

THURSDAY MAR 29 Santa Clarita Cowboy Music & Poetry Festival Sourdough Slim (w/Larry Maurice & Dave Stamey)

\$15 museum members; \$20 general admission. Autry Museum of Western Heritage Wells Fargo Theater 4700 Western Heritage Way, Griffith Park, Los Angeles • (530) 872-1187 x243

FRIDAY MAR 30

8:00pm Sourdough Slim plus Blackie Boulevard Music (see Concert Venues, pg. 7)

8:00pm Pasacat Philippine Dance Company Pierpont Inn, Ventura • (805) 497-5800

SATURDAY MAR 31 Tom Paxton -Legendary Folk - \$20

McCabe's (see Concert Venues, pg. 7) Roland White, Diane Bouska, Bill Bryson, and

Herb Pederson opening Tom Sauber Bluegrass • \$13 in advance, \$14 at door, Children/Students \$10 Neighborhood Church 301 N.Orange Grove Blvd., Pasadena Bluegrass Association of So. California Marc Bosserman - Singer-songwriter

Glendale Marketplace "by the frog fountain" On Brand Blvd, 1/2 block south of Broadway Glendale

8:00pm Dancers of Bali and Beyond Mission San Buenaventura, Ventura (805) 497-5800

Michael Paul Smith A TRIBUTE TO PAUL ROBESON San Juan Capistrano Multicultural Arts Series

SUNDAY APR 1 2:00pm Ethnic and American Dance Masterpieces City Hall, Ventura • (805) 497-5800

MONDAY APR 2 John Howard / Antara & Delilah / Dave Kinnoin James Grey /Paul Arnoldi / David Zink

Listening Room Concert Series- \$10/\$8 (see Concert Venues, pg. 7)

FRIDAY APR 6 8:00 & Battlefield Band – Legendary Scottish Band 10:00pm McCabe's - \$17.50(see Concert Venues, pg. 7) 8:00pm Vida – Woman's singing group performs music of Bulgaria, South Africa, etc.

UCLA Performing Arts Center

(see Concert Venues, pg. 7)

SATURDAY APR 7 Craic Cruinniu - An Irish Music Gathering Workshops in Traditional Celtic Music, Song,

Dance and Languages. Ceili and Potluck. Long Beach (310) 726-3974 or www.craicnet.org

Alasdair Fraser w/ Tony McManus-Scottish Fiddler Performing Arts Center at Cal State Northridge (818)677-3943

Blackwaterside w/ Susan Craig Winsberg www.musicatthelibrary.com San Juan Capistrano Multicultural Arts Series

8:00pm Marc Bosserman – Singer-songwriter Borders Books and Music 1600 S Azusa Ave., City of Industry (626)913-9344

7:30pm Ensemble Galilei / Celtic Music in a Classical Way - \$20 adv., \$23 at door Church of Religious. Science 101 S. Laurel, Ventura • (805) 646-8907

SUNDAY APR 8

7:00pm Willy Porter - \$16 McCabe's (see Concert Venues, pg. 7)

SATURDAY APR 14 6:00pm Marc Bosserman – Singer-songwriter Glendale Marketplace "by the frog fountain" Brand Blvd, 1/2 block south of Broadway,

FRIDAY APR 20 9:00am-9:00pm Harry Smith: The Avant-Garde in the American Vernacular – Symposium 9:30am-5:00pm: presentations/discussion

7:00pm - 9:00pm: film screening Getty Research Institute www. Harry Smith Archives. com8:00pm Lucy Kaplansky Neighborhood Church 301 N. Orange Grove Blvd., Pasadena www.acousticmusicseries.homepage.com

(626) 791-0411 r.stockfleth@gte.net Acoustic Music Series 8:00pm Paco de Lucia and Septet - Flamenco Puro music UCLA Performing Arts Center

(see Concert Venues, pg. 7) SATURDAY APR 21

9:00am-9:00pm Harry Smith: The Avant-Garde in the American Vernacular – Symposium 9:30am-4:30pm: presentations/closing session 7:00pm-9:00pm: performance/concertGetty Research Institute • www.HarrySmithArchives.com

8:00pm Aly Bain & Phil Cunningham - Celtic Music Encino Community Center 4935 Balboa Blvd., Encino Acoustic Music Series in co-operation with California Traditional Music Society www.acousticmusicseries.homepage.com (626) 791-0411 r.stockfleth@gte.net

7:30pm Bob Fox – English Folk - \$10 Downtown Community Center, Anaheim (949)646-1964

The Living Tradition Concert Series 8:00pm Bill Mize

The Fret House (see Concert Venues, pg. 7) Ciro Hurtado www.musicatthelibrary.com

San Juan Capistrano Multicultural Arts Series

SUNDAY APR 22 3:30pm Bob Fox – English Folk Celtic Arts Center (see Concert Venues, pg. 7)

MONDAY APR 23 Harriet Schock, Kathrin Shorr, Tim Burlingame, others. Hosted by Brett Perkins Listening Room Concert Series (see Concert Venues, pg. 7)

WEDNESDAY APR 25

8:00pm The Harry Smith Project
w/ Elvis Costello, Marianne Faithfull, Kate & Anna
McGarrigle, Mary Margaret O'Hara & more. • \$70,
\$50, \$30 (\$15 w/UCLA student ID)
UCLA Performing Arts Center
(see Concert Venues, pg. 7)

THURSDAY APR 26

8:00pm The Harry Smith Project (see April 25) FRIDAY APR 27

8:00pm Sharon Shannon - Irish Music Cal State Northridge Performing Arts Center Reserved \$20-24 \$17 General, \$12 Student 18111 Nordhoff St., Northridge www.acousticmusicseries.homepage.com (626) 791-0411 • r.stockfleth@gte.net Acoustic Music Series

8:00pm Lili Cai Chinese Dance Company El Camino College, Torrance
(310) 660-3029 • artstickets@elcamino.cc.ca.us

SATURDAY APR 28 Wild West Feis - Irish Dance Irish Dance Competition Buena Park danceinfo@celticgold.com

The Celtic Gold Academy of Irish Dance. 3:30pm Briege Murphy – Irish Singer Celtic Arts Center (see Concert Venues, pg. 7)

Cheryl Wheeler Neighborhood Church 301 N. Orange Grove Blvd., Pasadena www.acousticmusicseries.homepage.com (626) 791-0411 • r.stockfleth@gte.net Acoustic Music Series

8:00pm Ballet Folklorico Los Lupeños Mexican Folk Dance - \$22, \$18, \$14 Caltech Beckman Auditorium (626) 395-4652 (888)2-CALTECH (888) 222-5832) • events@caltech.edu

8:00pm Marc Bosserman – Singer-songwriter Borders Books and Music 330 S La Cienega Blvd., West Hollywood (310) 659-4045

SUNDAY APR 29

7:00pm Tom, Dick and Pete - Old-grass/Blue-time Tom Sauber, Richard Greene & Peter Feldmann CTMS Folk Music Center - \$15-\$17 16953 Ventura Blvd., Encino (818) 785-3839 • www.FolkWorks.org FolkWorks Concert

6:30pm Anke Summerhill - Singer-songwriter (310) 410-4642 • scottd012@mediaone.net Duncan House Concerts