



Volume 1 Number 4 July/August 2001

A BI-MONTHLY NEWSPAPER ABOUT THE HAPPENINGS N & 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

AMERICA'S ROOTS MUSIC

NEW FILM EXAMINES THE LIFE & MUSIC OF APPALACHIAN PEOPLE



ike O Brother, Where Art Thou, Songcatcher is a movie where the plot is built to showcase the music. As with O Brother... the music being trumpeted is from Appalachia. The haunting songs in the film, as well as on the soundtrack, represent some of America's most powerful musical

influences - the roots that later sprout into blue-

grass, country music, folk singing, and eventually, the Southern-influenced rock 'n roll of Elvis Presley. Appalachia remains a hotbed of creative music with new stars such as Iris DeMent rising out of the old traditions with the rarest of gifts: a high lone-some voice and a simple song that can shatter a person's heart. Along with DeMent, Emmy Rossum, legendary Hazel Dickens, Emmylou Harris, Taj Mahal and Emmy and Grammy Award-winner Pat Carroll, sing songs about everyday life - stories of hardship and hope, ballads of love and murder in a powerful a cappella that takes your breath away.



singing ballads and young folks fiddling away on the corner.

Songcatcher

attempts to give us a glimpse into life in the mountains at the turn of the century. Dr. Lily Penleric (JANET MCTEER) is an academic folklorist. When she is passed over again for university promotion, she leaves the universi-

ty and heads to the mountains where her sister runs a local schoolhouse. Once there, she "discovers" the treasure-chest of music, sung with such expression and depth that she is at once inspired to tell the world (and make her statement to the academic world). She wins the confidence of some of two local women: Viney Butler (PAT CARROLL) and orphan Deladis Slocumb (EMMY ROSSUM), both of whom are great singers. With the assistance of young Deladis and Deladis' ornery suitor, she drags a bulky cylinder-recording device to remote parts to capture the magic. She also

painstakingly transcribes as much music as she can. During this process, Lily becomes privy to the struggles of mountain people – from marital squabbles and runaway husbands to the community's fight to save their land from greedy coal companies.

The story is rich with conflict between the ways of mountain and city folk. Several subplots play backdrop to the main story, including several romances. After initially being put off by Tom Bledsoe (AIDAN QUINN), Viney's grandson, who is both a war veteran and talented musician, they succumb to the attraction of opposites. Tom rightfully points out the delicate

line that Lily is walking between exploiting their music for her own gain and giving it as a gift to the rest of world. There is another surprising romance between Lily's sister Elna (JANE ADAMS) and her co-teacher Harriet (E. KATHER-INE KERR) which leads to the dénouement.

As you can imagine, the story is a bit contrived. However, it does raise some interesting points. The film portrays the state of our hectic modern society versus the simple purity of the culture in the mountains. It presents the people's daily struggle to maintain their way of life and community against the ravages of progress. And ringing through the film is the music, which in its soft simplicity can move you to tears.

We strongly recommend that you see the movie. Go for the music. Go for the dance. In addition, we recommend that you buy the soundtrack, which has cuts that are not in the film.

www.vanguardrecords.com/songcatcher www.songcatcherthefilm.com

SONGCATCHER

Written & Directed by Maggie Greenwald with Janet McTeer, Emmy Rossum, Pat Carroll, Aidan Quinn

"Songcatcher" the old mountain
term which refers
to anybody who
collects songs,
whether a singer or
an outsider

THE WIND & THE RAIN

There were two sisters of County Claire Oh the wind and the rain One was dark and the other was fair Oh the dreadful wind and rain

And they both had the love of the miller's son
Oh the wind and the rain
But he was fond of the fairer one
Oh the dreadful wind and rain

So she pushed her into the river to drown Oh the wind and the rain And watched her as she floated down Oh the dreadful wind and rain

She floated until she came to the miller's pond Oh the wind and the rain Dead on the water like a golden swan

Oh the dreadful wind and rain

And she came to rest on the riverside Oh the wind and the rain And her bones were washed by the rolling tide Oh the dreadful wind and rain And along the road came a fiddler fair Oh the wind and the rain And found her bones just a lying there Cried oh the dreadful wind and rain

So be made a fiddle peg of her long finger bone Oh the wind and the rain He made a fiddle peg of her long finger bone Cried oh the dreadful wind and rain

And be strung his fiddle bow with long yellow hair
Ob the wind and the rain
He strung his fiddle bow with hor long vellow hair.

He strung his fiddle bow with her long yellow hair Cried oh the dreadful wind and rain

And be made a fiddle fiddle of ber breast bone Ob the wind and the rain He made a fiddle fiddle of ber breast bone Cried ob the dreadful wind and rain

But the only tune that the fiddle would play was Ob the wind and the rain

The only tune that the fiddle would play was Oh the dreadful wind and rain

Appalachian music is American's most primitive music, our equivalent of the African drumbeat. In fact, influences on Appalachian music are the very make-up of America. African banjos and rhythms merged with Scottish and Irish fiddles and ballads.

Today, Appalachian folk culture, not just music, but the dance, arts and craftsmanship of an earlier era, is undergoing a vibrant revival. There is a broad, youthful movement to get back to simpler, more primal roots-based music and arts, and a fascination with what the "mountain folk" of American history may have known about the mysteries of living a full life. Music and dance were an integral part of that life.

To us, as urban folk, music is mostly passive entertainment. Aside from small pockets of alternative culture, we tend to listen, not participate. But in some communities such as Asheville, North Carolina (where the film, incidentally, was shot), the music is still a part of everyday life, you can find it on back porches, in the back of drugstores, old folks

KEYS TO THE HIGHWAY..... 4 **CLARK & ELAINE WEISSMAN 5** Nurturing folk music for a quarter century THE NEXT GENERATION 5 CD REVIEWS 6 ON-GOING MUSIC HAPPENINGS7 CALENDAR OF EVENTS 8 ON-GOING DANCE HAPPENINGS 10 **BEVERLY BARR11** Folk Dance Teacher Extraordinaire ROZ & HOWARD LARMAN11 Still goin' strong after all these years **WARNING:** RHINO CHARGING12 **FEATURED ORGANIZATION.13** What is Comhaltas Ceoltóirí Éireann's KULAK'S WOODSHED13 A Living Room for Singer-Songwriters A LABOR OF LOVE15

Clark Branson turned a hobby into a

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The world of folk music and dance is not unlike most other interests in life. If you are attracted to it, it is because there is something inherent in it that speaks to you. You may have heard a singer that has sung a song the words of which hit home. Or you are fascinated by the rhythms or melodies that you have heard. You have seen colorful cos-

tumes, flowing to intricate rhythms. It makes you smile. It makes you want to dance. It makes you want to sing.

For some of us, folk music and dance is part of our heritage. It is music and dance that we grew up with. We experienced it in our homes, in our villages, in our communities. For others, we are guests, visiting cultures that are not our own. We were introduced to it on the radio or were taken to a concert or dance by parents or friends.

We are fortunate to have many people in Los Angeles who not only have an appreciation of the music and dance, but went beyond just listening and dancing, to share their love of it with others. There are so many of these people that we can only scratch the surface in presenting some of them to you in the pages that follow. We apologize in advance for those who certainly are deserving of attention but have not been featured.

We look at the people whose stories we tell, as our guides. They have made it possible for us to be able to be gracious guests. They have been responsible for opening



BY LEDA & STEVE SHAPIRO

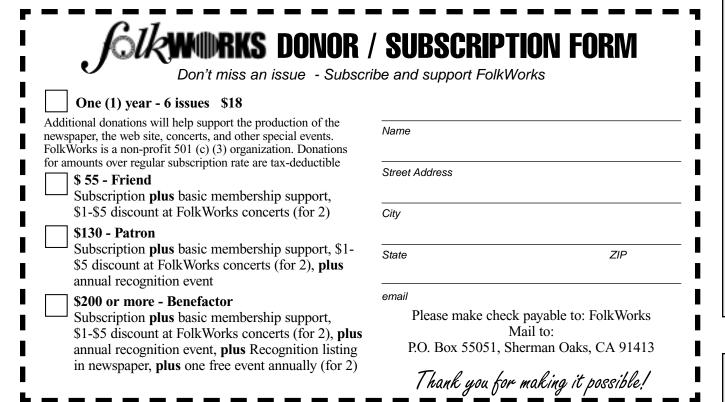
our eyes, ears and feet to worlds we would not have known. Thousands of lives have been enriched by Howard and Roz Larman, who for over thirty years presented FolkScene; Elaine and Clark Weissman, who have produced some of the best concerts and festivals in Los Angeles; Beverly and Irwin Barr whose patience has taught us dances from around the world and by Clark

Branson who has brought us concerts, festivals and sea-

In addition to people, we thought it would be interesting to take look a look at some venues past and present that have been home to folk music in Los Angeles. What could be more obvious than to find out about Rhino Records in Westwood, a mainstay of folk music or the venerable venue, the Ash Grove, which for so many years was known across the country because of its dedication to folk music.

Finally, we want to dedicate this issue to Paul Kulak who put his heart and soul into Kulak's Woodshed which brings music to the community every night of the week. We know the Woodshed is struggling to stay open and we hope that music can keep happenin' there.

Having scratched the surface with a few of the people who make it all happen, we realize that we could fill a book with their stories. Short of a book, we will continue to highlight some of the L.A. folk movers and shakers in the issues to come.



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| A | LTADENA |
|-------------------------|----------------------------|
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| | Blueridge pickin' Parlor |
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CLAREMONT Claremont Folk Center Rhino Records

COVINA Fret House Music **CULVER CITY**

Boulevard Music **ENCINO**

CTMS Folk Music Center

GLENDALE Bakers Square Borders Books & Music Sylvia Woods Harp Center HERMOSA BEACH Tower Records HOLLYWOOD Aron's Records Irish Import Shop

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PUBLISHERS AND EDITORS

Leda & Steve Shapiro

LAYOUT & PRODUCTION Alan Stone

FEATURE WRITERS

Roger Goodman, Keys to Highway Gaili Schoen, Interviews Dennis Stone, CD Reviews

COPY EDITOR

Nicole Gallard

CONTRIBUTING WRITERS

Karen Andrews Frankie Farrell Bill Howard David Lynch Judy Messinger Ed Pearl Nick Smith

DISTRIBUTION

Jeff Foster Daria Smolke Stan Smith Dennis Stone

LOGO DESIGN

Tim Steinmeier

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CONTACT INFORMATION

MAILING ADDRESS:

P.O. Box 55051 Sherman Oaks, CA 91413

Phone: (818) 785-3839 e-mail: mail@folkworks.org Web page: www.FolkWorks.org ©2001 FolkWorks All Rights Reserved

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INTERVIEW

GEOFF MULDAUR

BY GAILI SCHOEN



enice resident Geoff Muldaur has enjoyed a lifetime of legendary recordings and tours. As a founding member of both the Jim Kweskin Jug Band and Paul Butterfield's Better Days group, Geoff has always been on the cutting edge of explorations into American

Roots Music. This has paired him with the likes of fiddler Richard Greene and banjoist Bill Keith, multi-instrumentalist David Lindley, guitar wizard Amos Garrett...the list goes on. Geoff's current recordings (as heard in his latest albums "The Secret Handshake and "Password") bring all his influences together into a tasty package of blues, gospel and folk which he arranges in a powerful, personal style. I caught him in Washington DC in the middle of a whirlwind tour through Japan, Ireland and the States. He'll be back home at McCabe's on September 22nd.

Gaili: Geoff, I know that you've just come back from Ireland. How was that?

Geoff: I just loved it. I drove around with a leprechaun and played. You know I'll play a festival which sort of pays the way, and then I play at these little dinky pubs all over and I just love it.

Gaili: Are you touring with a band or solo?

Geoff: I'm doing it solo but from time to time I involve other musicians.

Gaili: You play guitar, and I heard you on tin whistle, and you sing...

Geoff: I do sing and arrange. I'm a singer/arranger I think.

Gaili: Yes, you do incredible arrangements.

Geoff: That's been my job for 40 years.

Gaili: I love your arrangement, for example on the song "Beautiful Isle of Somewhere" from your latest album, "Password." You have strings and some brass and woodwinds. It's so beautiful.

Geoff: Thank you.

Gaili: Can you tell me about that tune? It sounds like something from the 1890s.

Geoff: Well I can't put the date on it but I can tell you a little about it. I learned it from a friend of mine. Late at night over at his apartment at Cambridge, Massachusetts. But he had learned it from his father. It was a Southern Methodist hymn. And then I was over in Glasgow for the BBC a couple of years ago and I sang "Beautiful Isle of Somewhere" on a barge on the river to a few hundred people. And a guy came up to me afterwards and said "Gee, I didn't know that was a song. I thought it was just something my father sang me to sleep with at night."

Gaili: Wow.

Geoff: And the hairs stood up on my head because you realize that now you're talking about hundreds of years old, 'cause obviously it goes back to the Scottish lexicon.

Gaili: Right. So are you as comfortable arranging for violin and clarinet as you are for banjo and guitar?

Geoff: Well nobody's that comfortable arranging for violin, not even Igor Stravinsky. He had to have someone show him. Violin's tough, but on "Beautiful Isle of Somewhere," that type of part is no big deal.

Gaili: How did you learn how to arrange?

Geoff: Well my first training, besides the fact that I

came up through church choirs, etc. and had an ear for music, was the Jug Band. When I finally took courses over at the Berkelee School of Music in the late 60's, mostly what I did was find out that I already knew what they were teaching, but I didn't know the names of things, and I didn't know that I knew. You know 'cause what I did in the Jug Band was intense arrangements, which was a lot of fun! And the right people were in the Jug Band to make any idea you had happen. 'Cause we had Richard Greene

from L.A., and we had Bill Keith in the band, who reinvented the banjo for everybody. Do you know about Bill Keith?

Gaili: No, tell me.

Geoff: Well Bill Keith was the first guy to play arpeggios on the 5-string banjo and fiddle tunes. He played with Bill Monroe for awhile and he left Bill Monroe for the Jug Band. And he invented those Keith pegs that everyone uses that bend the strings, and so every banjo player since Bill Keith owes Bill Keith, every fiddle player since Richard Greene owes Richard Greene.

Gaili: Tell me more about Richard Greene.

Geoff: He extended the instrument. People don't realize how boring things were before people like Richard stretched the instrument out. I mean he would take a traditional fiddle tune and enhance it. You know you take for granted what David Grisman and these Newgrassers do now, but that was not done before the likes of Richard Greene. He also he was the first Rock fiddler with a group called Seatrain. And I'm not even through with who was in the Jug Band, I mean it just goes on, but that's okay.

Gaili: And the Jug Band was happening in the 1960s?

Geoff: It was 1963-68.

Gaili: And what happened with that band?

Geoff: It broke up. But you know we used to come to L.A. quite often, I mean it was amazing. When we first came to L.A., they didn't have a clue about what was going on. We played at the Troubador and it was the stupidest gig of our lives. We ended up playing our last set lying down in protest for the stupidity of the audience. And you know Spike Jones came to see us and people like that. And everybody thought the fact that we just talked amongst ourselves and everything was just planned shtick. People would say, "we love the no-costume shtick." And you know we were the precursor of the Grateful Dead in a way. 'Cause we were the first band that just was having a party in front of you.

Gaili: Wow. Was it fun?

Geoff: It was, it was the best. And then later when we played the Ash Grove things started hipping up in L.A. We started having some fun in that town. And we did a lot of TV in L.A. We did the Steve Allen shows and later we did the Johnny Carson show and other shows.

Gaili: So how do you think L.A.'s doing now, folkwise?



Geoff: It's doing great! I mean when you see the mailing list and the things that can be done at that little dinky store at McCabe's, you know, that's pretty amazing.

Gaili: I love McCabe's, and have you been to the CTMS Folk Center in Encino? There are some great concerts going on there, we just had Bruce Molsky.

Geoff: No, I'd love to play there sometime.

Gaili: It's kind of small, but very intimate...

Geoff: There's nothing wrong with small, I love small places. And I've also done the Pasadena Neighborhood Church.

Gaili: What are you doing in D.C. right now?

Geoff: I'm playing.

Gaili: Great. Where are you playing?

Geoff: There's a Folklore Society kind of series here at a church on the outskirts. There's no gig left in D.C., and it used to be my best town in the United States. But now there's no gig. Some of the major cities have no gig, that's why McCabe's is so important. Like Seattle, no gig, really. There's a big place for stars, or the toilet.

Gaili: I didn't know that.

Geoff: Look at what's happened in places like Ann Arbor and Madison. Places that were like centers of folk music.

Gaili: What has happened?

Gaili: They're pretty dried up.

Gaili: Really. Do you play in the South much?

Geoff: Not much, but in the fall I play Memphis and Houston. And I've played Auburn, Alabama, so I do some gigs there. I just played the MerleFest down in North Carolina, Doc Watson's Festival about a month ago, and had a ball.

Gaili: That must have been great

Geoff: It was. But people down there say, "Why don't you ever get down here?" And I say, "Where's the gig?"

Gaili: How about places like San Francisco, Boston and New York?

Geoff: San Francisco and Boston are pretty special but New York is tough. But I have a wonderful gig there in a few days with Bob Neuwirth and my old buddy from the Jug Band, Fritz Richmond, who plays washtub and jug. And I'm playing the Lincoln Center in the summer. So I like to play like I said for 40 people in a pub in Ireland, and I also play places like the Lincoln Center. So there's a

GEOFF page 14

KEYS TO THE HIGHWAY



BY ROGER GOODMAN

A Journey into Flatland

Last time on the musical highway we constructed all of the major scales in the sharp keys. This time we will journey a bit farther and enter "flat land." Let's start with what we already know from our study of the sharp keys by writing out a chromatic scale in the key of F. Then below it, we write the familiar major scale

numbers with their proper spacing. The next step is to bring down the letter names that line up with the numbers, just as we did in the previous articles. Everything appears to be fine until we reach the fourth note of the scale.

| F Chromatic | F | F# | G | G# | A | A# | В | С | C# | D | D# | Е | F |
|---------------|---|----|---|----|---|------|---|---|----|---|----|---|---|
| Generic Major | 1 | | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 1 |
| F Major | F | | G | | A | A# ? | | | | | | | |

It looks like the next note should be an A# but in a major scale we must proceed to the next letter name with each succeeding degree of the scale and, since we've already used the letter name "A," we can't also use A#. Instead, we can use the same note but give it a different name, in this case, "Bb." What we have is the key of F—the key of 1 flat. As you continue with the rest of the F major scale, there will be no more surprises.

| F Chromatic | F | Gb | G | Ab | A | Bb | В | С | Db | D | Eb | Е | F |
|---------------|---|----|---|----|---|----|---|---|----|---|----|---|---|
| Generic Major | 1 | | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 1 |
| F Major | F | | G | | Α | Bb | | С | | D | Е | | F |

If you've been reading the previous columns in this series, you may have guessed that there's a logical way to get to the next scale. You may even realize that the next scale after F (the key of 1 flat) is Bb (the key of 2 flats). How did we know what key to pick next so that the order goes from C (no flats) to F (1 flat) to Bb (2 flats)? Remember in the last column we began with the key of C (no sharps), then starting with the note C as "1" we counted up 5 to arrive at the next key, G—the key of 1 sharp. Once we wrote out a G major scale we counted G as 1 and went up 5 to D which has 2 sharps and so on up to the key of C# which has 7 sharps.



Well, it's the same thing for the flat keys, except we count in the opposite direction by 5 to get to the next flat key. Here's how: Use a C major scale and start with the C at the right end of the scale. Go down (or back) for a count of 5. Count the C as 1, move left to B (counted as 2), A (3), G (4) and F (5). So, going a fifth down from C lands us at F, which is the key of 1 flat. To get to the key of 2 flats, write out the F major scale then, starting at the rightmost F (counted as 1), count back 5 to Bb. You guessed it—Bb is the key of 2 flats. Keep going and you will eventually wind up at the key of 7 flats. When you finish, check your results against the table below.

| K | ey | Flats | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1 |
|---|-----|-------|----|----|----|----|----|----|----|----|
| | () | 0 | С | D | Е | F | G | A | В | С |
| | F | 1 | F | G | Α | Bb | С | D | Е | F |
| В | b | 2 | Bb | С | D | Eb | F | G | Ab | Bb |
| E | b | 3 | Eb | F | G | Ab | Bb | С | D | Eb |
| A | p | 4 | Ab | Bb | С | Db | Eb | F | G | Ab |
| D | b | 5 | Db | Eb | F | Gb | Ab | Bb | С | Db |
| G | b | 6 | Gb | Ab | Bb | Cb | Db | Eb | F | Gb |
| C | b | 7 | Cb | Db | Eb | Fb | Gb | Ab | Bb | Cb |

Perhaps you noticed that "a fifth down" lands you on the same letter name as if you went "a fourth up." It may be easier to count "up a fourth" than "down a fifth," especially if you are doing these calculations in your head. Use the up or down direction that works the easiest for any particular interval, but remember always to count the first note as "1."

A little trivia: All complementary intervals add up to 9. We have just seen that a 5th down & a 4th up (5+4=9) resolve to the same letter name. If we want a 6th up we could get to the same letter name by counting a 3rd down (6+3=9). Look at the scales above and try this for other intervals.

Next time we will look a little deeper into the importance of the progression of fifths. In the meantime, review your major scales in the sharp and the flat keys to reinforce what you have learned on this journey and be sure to stay tuned...

THE ASH GROVE

PHOENIX RISING

BY ED PEARL

rom 1958 to 1973 at 8162 Melrose Ave., the Ash Grove presented folk music as a great, popular art, and as a major voice for the experiences, beliefs and feelings of various communities and cultures. It was also an important focus in the lives of over 100,000 Southern Californians. The performance standards and creative interplay among musicians, young and old, produced many great artists, enriched the lives of audiences, and gave the club a leading role in the culture of a generation.

Flatt and Scruggs, Lightnin' Hopkins, Bill Monroe, Muddy Waters, Mississippi John Hurt, The Stanley Bros. and Doc Watson performed their first West Coast concerts here, often performing for weeks and teaching at Bernie Pearl and David Cohen's Ash Grove School of Traditional Music.

Linda Ronstadt, Ry Cooder, Jerry Garcia, Phil Ochs, Joan Baez, Bob Dylan, Bonnie Raitt, Jackson Browne, Dave Alvin and literally dozens of other stars frequented the club, often both learning from the masters and then as performers. For passing on the tradition, special note has to be made of the role played by the New Lost City Ramblers, the Chambers Bros., Taj Mahal, Bernie Pearl, and the Kentucky Colonels. And to Clarence White, who might have created the next step in country music. We'll never know.

Since fire closed the Ash Grove, in late 1973, no other institution has appeared which approximates the standards, the musical force, or the integration of cultures and ages of its audiences. In 1996 Ash Grove reopened on the Santa Monica Pier and once again presented a terrific line-up of folk musicians. Unfortunately, due to the economic climate of the day, in 1997 the new Ash Grove had to close its doors. Nothing will ever again create that unique era, the discovery of the music and its creators or the meaning and passion of the original club. It's impossible to sketch those dynamic and multi-faceted years. It is far better just to list these names and tap into the memories and feelings of those of you who shared musical, social experiences at the club with some of these great artists and each other. Check out the Ash Grove's website www.a-r-t/ashGrove for a detailed history and listing of the many great artists who performed there.

PARTIAL LIST OF ASH GROVE PERFORMERS SINCE 1958

Steve Allen, Mose Allison, Luther Allison, Laurindo Almeida, An Albannachd Pipers, Clarence Ashley, Hoyt Axton, Roger Abrahams Joan Baez, Byron Berline, Marcia Berman, Herschel Bernardi, Chuck Berry, Leon Bibb, Geronimo Black, Ronee Blakely, David Blue, Juke Boy Bonner, Wellman Braud, Elaine Brown, Oscar Brown, Jr., Jackson Browne, Roscoe Lee Browne, Lenny Bruce, Bud & Travis, Bodacious Bugorilla, Charles Bukowski, Sandy Bull, Eric Burden, Burrito Brothers, The Byrds, Randy California, Canned Heat, Guy Carawan, June Carter, Mother Maybelle Carter, Johnny Cash, Chambers Bros., Len Chandler, Richard Chase, Sam Chatman, Clifton Chenier, Chicago All Stars, Clancy Bros. Gene Clark, Commander Cody, Albert Collins, Congress of Wonders, Ry Cooder, Larry Coryell Elizabeth Cotton, James Cotton, Country Boys, Country Gazette, Country Gentlemen, Pee Wee Crayton, Credibility Gap, Jim Croce, David Crosby, David Cohen, Barbara Dane, Rev. Gary Davis, Jesse Ed Davis, Spencer Davis, Doctor Demento, Jackie de Shannon, Dianne di Prima, Hazel Dickens, The Dillards, The Dirty Blues Band, Willie Dixon, Bob Dorough, Bob Dylan, Hamza El Din, El Teatro Campesino, Ramblin Jack Elliott, Don Ellis, Logan English, Cousin Emmy, Seamus Ennis, Sleepy John Estes Kimeo Eto, Margie Evans, John Fahey, Billy Faier, Richard & Mimi Farina, Jose Feliciano, Firesign Theater, Flatt & Scruggs, Flying Burrito Bros., Jane Fonda, Robben Ford, Freedom Singers I & II, Jesse Fuller, Lowell Fulson, Tret Fure, Grorgia Sea Islanders, Lynn Gold, The Gosden Bros., Gospel Pearls, Lou Gottlieb, Judy Grahn, The Greenbriar Boys, Richard Greene, Bessie Griffin, Stephan Grossman, The Groundlings, Guadalajara Univ. Dance Troupe, Arlo Guthrie, Buddy Guy, Frank Hamilton, John Hammond, Don Sugarcane Harris, Harrison & Tyler, John Hartford, Ammon Hennessey, John Herald, Rene Heredia, Sarita Heredia, Carolyn Hester, Dan Hicks, Billy Higgins, Sam Hinton, Jack Hirschman, Hollywood Fats, John Lee Hooker, Lightnin' Hopkins, Doc Hopkins, Shakey Jake Horton, Walter Horton, Son House, Miss. John Hurt, Janis Ian, Ian & Sylvia, John Jackson, Ahmad Jamal, Skip James, Stu Jamieson, Dr. John, Bessie Jones, Kaleidoscope, Kathy & Carol, Fred Katz, Bill Keith, Kentucky Colonels, Albert King, Freddy King, King David & the Parables, John Klemmer, John Koerner, Leo Kottke, Kris Kristofferson, Kweskin Jug Band, Sir Lancelot, R'wanda Lewis, Furry Lewis, David Lindley, Mance Lipscomb, Lawrence Lipton, A.L.

Lloyd, Macaluso, Country Joe MacDonald, Fred MacDowell, Lonny Mack, Rose Maddox, Taj Mahal, Magic Sam, Miriam Makeba, Junior Mance, Joe and Roselee Maphis, Jimmy Martin, Benito Martinez, Letta Mbulu, Steve Mann, The McGanns, Brownie McGhee, Don McLean, Larry McNeally, Memphis Slim, Phil Melnick, Deena Metzger, Nobuko Miamoto, Ed Michel, Long Gone Miles, Bill Monroe, Bernabe de Moron, Morris Bros., Moving Star Hall Singers, Goeff Muldaur, Maria Muldaur, Charlie Musselwhite, Holly Near, New Lost City Ramblers, Nitty Gritty Dirt Band, Hammy Nixon, Phil Ochs, Odetta, Kajsa Ohman, Johnny Otis, Outlaw Blues Band, P.G.&E., Pat Parker, Van Dyke Parks, Gram Parsons, Kenneth Patchen, Tom Paxton, Suni Paz, Bernie Pearl, Ralph Pena, Art Pepper, The Persuasions, Pitchel Players, Pitu Guli, Pam Poland, Suni Paz, Yank Rachel, Bonnie Raitt, Alla Rakha, Bernice Reagan, Almeda Riddle, Rising Sons, Sixto Rodriguez, Jimmy Rogers, Linda Ronstadt, Dick Rosmini, Peter Rowan, Rowan & Martin Sabicas, Mort Sahl, Buffy Saint-Marie, Tony Saletan & Irene Kassoy, Pharoah Sanders, Mongo Santamaria, Martha Schlamme, Seals & Crofts, Sea Train, Mike Seeger, Peggy Seeger, Pete Seeger, Maxine Sellers, Juan Serrano, Ravi Shankar, Tom Shaw, Harry Shearer, Johnny Shines, Frank Silvera, Pat Sky, George Smith, Kilby Snow, Rosalie Sorrells, Joseph Spence, Spencer Davis, Spirit, Mark Spoelstra, Stanley Bros., Steeleye Span, Carl T. Sprague, Stoneman Family, Scotty Stoneman, Babe Stovall, Angela Strehli, Alice Stuart, Sunnyland Slim, Sweetsmill, Mtn.Boys, Horace Tapscott, Jimmy Tarleton, The Tarriers, Earl Taylor, Koko Taylor, Sally Terry, Sonny Terry, Big Mama Thornton, Los Tigres de la Sierra, Linda Tillery, Dalton Trumbo, Big Joe Turner, The United States of America, Mariachi UCLAtlan, Dave Van Ronk, Manolo Vasquez, Vern & Ray, Geronimo Villarino, Leroy Vinegar, Virgin Isl. Steel Band, Lauden Wainright, Wendy Waldman, David T. Walker, Phillip Walker, T-Bone Walker, Clara Ward, ackie Washington, Muddy Waters, Doc Watson, Johnny "Guitar" Watson, The Watson Family, Watts 103rd St. Band, Wavy Gravy, The Weavers, Eric Weissberg, Junior Wells, Hedy West, Westwind Music and Dance Ensemble, Ian Whitcomb, Booker "Bukka" White, Clarence & Roland White, Josh White, Kenny Whitson, Big Joe Williams, Robert Pete Williams, Gerald Wilson, Stan Wilson, Mac Wiseman, Jimmy Witherspoon, Howlin' Wolf

FOLK-ROCK: THE NEXT GENERATION

BY NICK SMITH



mage: The Santa Monica Pier filled with people, bouncing and dancing at the finale to a summer concert series. Near the sound booth is a group of 20-somethings from Eastern Europe, pogo dancing. "Rocky Road to Dublin" is playing...

Image: Unsigned band night at the Whiskey A Go Go. The opening act is good, the follower is not. The crowd tension builds as the third group takes the stage. The drummer and two others are already there before the last one arrives. He is wearing black shades, a black tank top and a black leather kilt... and struts onto the stage carrying bagpipes...

Image: The El Portal theater is dark, the house lights down as show time nears. From the darkness, a lone figure walks out to center stage. He picks up an instrument, playing it solo for the opening bars of the first song. The instrument is a didgeridoo...

In the 1960s and even into the 1970's, there was a movement to break the boundaries of musical genres in the United States and the British Isles. This movement was sometimes called "folk rock" because it included bits of both, but wasn't quite either one. The British part of the movement produced wonderful acts like Pentangle, Steeleye Span, Fairport Convention and others. Unfortunately, on this side of the Atlantic, the term was applied to pretty much anyone who used an electric guitar to play Bob Dylan songs, and so the style failed to solidify. The Byrds and other acts fit the genre, but did not spawn successors, or broke up to do other things.

Now a new generation of musicians has come forth, without a particular genre label attached, but very much creating the new "folk rock" by using the instruments and the musical sensibilities of both. Young Dubliners and Brother are two such bands.

Young Dubliners, as their name suggests, take inspiration from the Irish tradition. If you've ever listened to the old Dubliners recordings (much less "commercial" than The Chieftains or others), you'll realize that their name is appropriate too. The Young Dubliners are the Young Turks of Irish music. They take traditional licks and play them on electric instruments, loud and rowdy when they want to, or softly and sweetly when the song calls for it. Their closest thing to a hit song so far is "Red," a collaboration with longtime Elton John associate Bernie Taupin.

Brother is even more of an outrage to musical traditionalists, mixing rock music, Scottish traditional music and Australian aboriginal instruments. Watching their two lead players jam with bagpipes and didgeridoo, while rock-style guitarist and drummer back them up, you realize just how small the world has become. Hamish and Angus Richardson are Australians of Scottish descent, and it shows in everything they do musically. The band originally featured another family member, Fergus,



who added even more musical instruments to their mix. Even now, their concerts range from their own wild compositions like "Romp and Circumstance" to arrangements of "Wild Mountain Thyme" and other Scottish traditional numbers.

The fans of both groups range widely in age: Teens and their parents both enjoy the show. The older fans date back to the "folk music scare" of the 60s and the older Folk-Rock movement. The key to the appeal of these new groups may stem from something that was mentioned by a member of Schooner Faire (a group who recorded several albums of modern and traditional sea songs) at one of their concerts: "Folk music is the music your parents sang to you…The Beatles will one day be folk music."

We have had an entire generation whose idea of "Tam Lin" and other traditional songs has been flavored by the versions done by Steeleye Span, Fairport Convention, Pentangle and others. More important, we have had an entire generation that takes the musical styles and sensibilities of electric instruments for granted.

Many will scream, at this point, that electric instruments are not traditional. If, by traditional, one means old, then they are not. On the other hand, mandolins were not part of traditional American music until at least the 1880s. Dobros and steel guitars are more modern still. The very size and shape of the acoustic guitar and the banjo are a lot newer than the songs you hear played on them... and just try to find a mountain dulcimer that isn't based on a 20th century design.

Maybe the new Folk-Rock movement echoes the relationship that the early bluegrass movement had to traditional music: It is an attempt to bring traditional music to a new audience, with sensibilities affected by new technologies. In the 1920s, those technologies were radio and phonograph records, and instruments were changed to match the listeners and the methods of listening. In the 21st century, those technologies include electric instruments and musical styles from different parts of a world made closer by airlines and media.

CLARK & ELAINE WEISSMAN

NURTURING FOLK MUSIC FOR A QUARTER CENTURY

LAINE and CLARK WEISSMAN have made many contributions to the folk music scene in Los Angeles and around the country. The focus of all their activities has been through the organization they formed back in 1978, California Traditional Music Society (CTMS). CTMS is known as the organization behind the Summer Solstice Folk Music and Dance Festival and as the hosting organization behind events the CTMS Folk Music Center.

The Solstice Festival is just one of many activities that have driven Clark and Elaine. For years they presented house concerts in their Tarzana home. People came to hear quality concerts in an intimate setting. For years they had a News Years weekend camp in the woods of Malibu where friends came to sing, dance and relax with great folk music. For years the published the CTMS Journal, a folk music magazine with wide distribution.

In October 1999 CTMS opened its doors at the Folk Music Center in Encino Park. They renovated the 1100 square foot building to create the headquarters for CTMS operations. This center provides space for folk music and storytelling concerts. It is also used for classes, meetings, jams, and rehearsals. CTMS hosts an all-day jam and picnic in Encino Park. This event is co-sponsored by many other community folk music and dance groups. The 2nd annual Jam-in-the-Park will be on Sunday August 19th and everyone is warmly welcome to participate.

For Clark and Elaine, the primary goal is to get people involved in folk activities. The focus of the Solstice Festival is the teaching of folk music and dance. They fly noted folk artists across the country so that we in Los Angeles can learn from the masters. They also call on local talent, not only to present at the Festival, but also to teach at the local San Fernando Valley public schools. With corporate, private and government grants, thousands of local students are exposed to folk music. Clearly they are fulfilling their goal to "teach the next generation their folk musical heritage."

In 1989 Elaine and Clark Weissman co-founded the North American Folk Music

and Dance Alliance (Folk Alliance) which now boasts 2200 members across the Americas. They served on the formation steering committee and were members of the first Board of Directors. Elaine has been the chairperson of the Folk Alliance conference site selection committee for 11 years. Clark was the first Treasurer of the Folk Alliance and chaired the first Folk Alliance Executive Director Search Committee.

Elaine and Clark have many other folk-related credits to their names. They are members of over 500 folk music and dance organizations throughout the world. Elaine has served on the Los Angeles City Cultural Affairs Department music panel and was appointed in 1990 to the Mayor's Arts Advisory Committee. For ten years she was a traditional music booking agent and artists' representative introducing new musical artists from all over the world to the United States and the West Coast. She has been a consultant on traditional American music to the French, Canadian and Quebec Government cultural offices and some 20 universities. She has also been an invited lecturer at the Cannes Music Festival (MIDEM) in France and at Folklore Canada in Quebec. And the list goes on.

Elaine, a Los Angeles native, graduated from Fairfax High School and went on to study at Los Angeles City College and USC. She has played piano for 21 years, guitar for 10 and little bit of hammered dulcimer.

Clark, who grew up in New York City, plays 5-string banjo, guitar and harmonica. He played music in Greenwich Village and accompanied Peggy Seeger on her first Folkways album, *Songs of Courting and Complaint*. In the late 50's, he sang with Guy Carawan's Ballad Makers. In his non-folk life, Clark is an engineer and an expert in computer security.

Somehow, while presenting all this great music and, in the case of Clark, having a full time career, they managed to raise six kids and now have seven grandchildren. Enough of a crew to hold their own family house concerts.

 $Check\ out\ {\bf www.ctms-folkmusic.org}$

C D R E V I E W S

Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

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

The purpose in writing these reviews is not only to spread the word about new CD releases 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 deals 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, an effort will be made to review artists based in the Southern California area.

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.

Artist: ANNBJØRG LIEN Title: BABA YAGA

Label: NorthSide Records # NSD6044

Release Date: February, 2000
Rating: ★★★★

BY DENNIS STONE

Many folk music enthusiasts in America are still unaware of the folk music explosion that has occurred in the Scandinavian countries of Sweden, Norway, Finland and Denmark in the last decade. Minneapolis-based NorthSide Records has been the leader in promoting many of Scandinavia's finest folk artists. Here they present one of their finest releases to date from Norwegian Hardanger fiddle master Annbjørg Lien: her third North American release, Baba Yaga.

Annbjørg Lien first gained attention in her native Norway through NRK-TV (Norwegian National Television) in 1986. A recording contract soon followed, and for over a decade she has contributed to the promotion of Norwegian music and culture abroad. Coming from a musical family that trained her in both folk and classical music, Annbjørg has won six Norwegian national championships in traditional folk music, as well as both a national championship and a Nordic title in dance music. She has also performed as a soloist with a number of orchestras where she has played compositions specifically written for Hardanger fiddle. And she also composes music inspired by folk music traditions for her own performances and recordings. To top that off she is also a member of the group Bukkenne Bruse, which formed in 1987. This group has met with worldwide critical acclaim, even having the honor of being the official Olympic musicians during the closing ceremonies of the Lillehammer Winter Games in 1994.

Lien's latest solo album Baba Yaga, recorded in 1999, refers to the famous mythic figure from old Russian fairy tales. From the opening ancient sounds of "Loki" to the closing moments of the final track "W," Annbjørg takes us on a mystical, magical journey across Russian forests and Norwegian fjords. Firmly grounded in traditional Nordic folk, the album includes styles ranging from soothing, almost New-Age tunes such as "Astra" to dark, moody pieces like the title track "Baba Yaga," which was influenced and inspired by Modeste Mussorgsky's famous "Pictures at an Exhibition." Although mainly instrumental, there are inclusions of very ancient-style chanting by Lien on selected tracks, and the droning, grunt-like traditional Sámi male chants on the track "Aja." Another noticeable feature on several tracks included in this package is the connection between folk music and progressive rock. This is most apparent on the track "Wackidoo," the absolute jawdropper on this CD. This is a heavy, up-beat folk powder keg, with intricate rhythms as the backbone to Lien's frenzied, flying fiddle. Every track on Baba Yaga is a unique experience, and if you were not aware of Annbjørg Lien before, by the end of this album you will certainly have become a committed fan. Warning: I would only recommend this album to those who welcome the addition of several music genres into the folk realm, as this album is not only acoustic, but electric as well. Again, the moods can range from dream-like, soothing New-Age airs to world-beat rhythms to progressive rock explosions, all with tradition at their roots. Her excellent band of musicians is further enhanced by guest guitarist Roger Tallroth from the Swedish folk Supergroup "Väsen."

To sum up, this album is *progressive folk that stands out as a world-class quality extravaganza*. Highly recommended.

Availability: Released domestically and easily obtainable. More great Scandinavian music can be explored on the NorthSide Records web site at: www.noside.com

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 uneven

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.

Artist: MILLADOIRO
Title: AUGA DE MAIO

Label: Green Linnet Records # GLCD 3134

Release Date: July, 2000 $\star\star\star\star\star$

BY DENNIS STONE

Buyers of Celtic music over the last several years have probably noticed that many of their favorite Irish and Scottish artists have been including tracks on their new albums that come from either Galicia or Asturias, which are adjacent provinces in northwest Spain. Unlike other regions of Spain, Galicia and Asturias are called "Green Spain," and both are steeped in pre-Roman and pre-Christian Celtic history, heritage, language and folklore. Since the late 1980's, Galicia and Asturias have both experienced a huge Celtic folk art revival. The regional folk music scene has since generated an explosion of new Celtic folk music artists. Most of these artists have been directly influenced by Galicia's pioneering Celtic folk group, Milladoiro.

Milladoiro takes its name from the Galician (or Gallego) word for the small stone piles (cairns) left by pilgrims along the famous spiritual trail called the "Road to Santiago" leading Christians from France to the city of Santiago de Compostela in Galicia. Although now a Christian pilgrimage route, its origins pre-date Christianity. Milladoiro, called by many "the Galician Chieftains," have been more influential in starting the current Spanish Celtic music revival than any other folk group in Spain. The origins of the group started in 1978, the resulting group being a combination of one group that played medieval music and another traditional music. Their first album as a group was released in 1979, and as of this year they have 15 official album releases. The group has also performed and recorded with many famous Celtic music luminaries including The Chieftains, Liam O'Flynn, Bill Whelan and more. They have now established themselves as one of the world's premier traditional ensembles. Self-described as "Chamber-folk," the group incorporates early music, Moorish styles and Spanish influences with an uncanny Celtic base. The all-acoustic instrumentation can include exotic instruments such as the hurdy-gurdy, ocarina, oboe, clarinet and gaita (Galician bagpipes), as well as the more traditional Celtic ones such as tin whistle, flute, Celtic harp, bouzouki, guitar, accordion, fiddle, mandola and uillean pipes. Most tracks are instrumental with an occasional group vocal or guest vocalists.

The present album Auga de Maio, recorded in 1998 and released in Spain in 1999, celebrates the 20th anniversary of the group, and is a work of overwhelming beauty from start to finish. Devoted to traditional Galician music and song, this CD firmly solidifies Milladoiro's continuing position as the leading Galician folk group. The album includes ten traditional pieces and five originals. It contains haunting airs of timeless beauty, foot-tapping traditional dances, and three rousing vocal tracks in the Galician language. Highlights to take note of include the opening track "Alalas de Polvora" and the very Celtic-sounding "Romance de Triacastela," which features the gaita playing of Nando Casal. Other great tracks include the gorgeous air "Ribeirana e Golpe" featuring the harp playing of Rodrigo Romani, The entire group explodes on two marvelous dances tunes, "Muñeiras de Poio de Manuel Dopazo" and the final track "Maneo de Fontenla." The group also enlisted the collaboration of Spanish pop star Ana Belén, and Olga Cerpa from the group Mestissay.

I would describe "Auga de Maio" as a beautiful pearl, with a polished sound that is distinctly Celtic, yet exotic and international in flavor. I included this album in my list of top ten Celtic CD's for the year 2000. The quality of this effort is outstanding. Highly recommended.

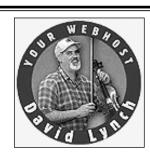
Availability: Released domestically and easily obtainable. Other CDs by Milladoiro can be obtained through Tayberry music at 803/366-9739 www.tayberry.com, or through the Milladoiro web site at: www.milladoiro.com. I would also highly recommend two great on-line CD shops for those interested in investigating more Celtic music from Spain: In Galicia, Discos Bits at: www.discosbits.com, and in Asturias, Asturshop at www.asturshop.com.

CD REVIEW BY DAVID LYNCH

"Down Home"

The Roan Mountain Hilltoppers

Finally! The Roan Mountain Hilltoppers first album is now available on CD. I've been grooving to the original vinyl LP for years, and saw the very last copy of it sell at the Swannanoa Gathering a few years back - a few people told me they repaired their old record players just so they could listen to this recording. The CD features the original all-Birchfield Hilltopper band: Creed, Bill and Janice -



See David Lynch's website for cool old-time stuff: www.oldtimemusic.com

and Joe Birchfield at his fiddling best. The Hilltoppers' style combines their unique raw, ancient-sounding energy with a hard-driving beat that will make the hair on the back of your neck stand up and start your feet dancing involuntarily!

"Down Home" features all 18 tracks from the original Cloudlands 001 LP, plus 9 additional tracks from the same recording sessions - every cut is a dandy! The Hilltoppers are the real deal, making their home near the Tennessee/North Carolina border - and their music reflects their authentic, generations-old sound. In my opinion, this CD should be on your "must have" list.

\$15.00 + 2.50 shipping and handling (add \$1 S&H for each additional CD). Your purchase directly supports both the Birchfields and The Old-Time Music Home Page. Secure online credit card transaction via PayPal.

Or send a check for 15.00 + 2.50 S&H to: David Lynch, 20 Battery Park

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Russ & Julie's-Agoura Hills/Westlake Village www.jrp-graphics.com/houseconcerts.html houseconcerts@jrp-graphics.com

Ryan Guitar's-Westminster (714) 894-0590

The Tedrow's-**Glendora** (626) 963-2159

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Beantown, Sierra Madre (626) 355-1596

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Wednesday's House, Santa Monica (310) 452-4486 or (310) 450-637

BEFORE ATTENDING ANY EVENT CONTACT THE EVENT PRODUCER TO VERIFY

INFORMATION. (Things change!!!)

CORRECTIONS FolkWorks attempts to provide current and accurate information on all events but this is not always possible. Please send corrections to:ongoing@FolkWorks.org or call (818) 785-3839.



SATURDAY

Wildwood Flower 6:00-8:00am

Ben Elder (mostly Bluegrass) **KPFK** (90.7FM)

www.kpfk.org

7:30-10:00am Bluegrass Express

Marvin O'Dell (Bluegrass) KCSN (88.5FM)

www.kcsn.org

8:00-10:00am Heartfelt Music

John and Deanne Davis

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

www.kpfk.org 1:00-3:00pm

Cosmic Barrio Tom Nixon (eclectic mix) **KPFK** (90.7FM)

www.kpfk.org

Down Home 3:00-5:00pm

Chuck Taggart (variety includ-

ing Celtic, Cajun, Old-time, New Orleans, Quebecois) **KCSN** (88.5FM)

www.kscn.org

A Prairie Home Companion[®] 6:00pm **KPCC** (89.3FM)

www.kpcc.org prairiehomecompanion.com

SUNDAY

7:00-10:00am Bluegrass, etc Frank Hoppe (Bluegrass, Old-

time with emphasis on historical recordings)
KCSN (88.5FM)

www.kscn.org

A Prairie Home Companion 12:00pm **KPCC** (89.3FM)

www.kpcc.org

prairiehomecompanion.com 5:00-7:00pm Citybilly (country)

René Engel

KCSN (88.5FM) www.kscn.org

7:00-10:00pm Alive & Picking

Mary Katherine Aldin **KPFK** (90.7FM) www.kpfk.org

KPFK also has morning and evening programming which sometimes include folk or world

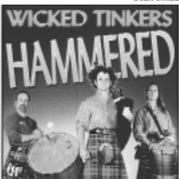
ON THE INTERNET:

FolkScene with Roz and Howard Larman

(live music, interviews with performers, special features and latest in recorded music from America, the British Isles and Ireland)

www.kpig.com

Wicked tinkers ... the bagpipe-and-drums answer to the Clash!...





Scottish Bagpipes and drums at it best and most original, like a fine, smokey Scotch whiskey, it's a little rough ground the edges but unmistakably the real thing

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JAM SESSIONS / OPEN MIKES / ON-GOING GIGS

AWAKENING COFFEE HOUSE

3rd Sundays 3:00-7:00pm 10932 Pine St., Los Alamitos • (562) 430-5578

BAKERS' SQUARE

3rd Tuesdays 17921 Chatsworth St. (at Zelzah), Granada Hills.

Bluegrass Jam

(818) 366-7258 or 700-8288 BLUE RIDGE PICKIN' PARLOR

Every other Saturday Slow jam 6-7:30pm Big guns 7:30-20246 Saticoy St., Canoga Park. (818) 700-8288

CELTIC ARTS CENTER

Irish Music Session **Mondays** - 9:00pm (1st Mondays @ 8:00pm) 4843 Laurel Canyon Blvd, Valley Village (818) 752-3488 • www.celticartscenter.com

CELTIC SONG GROUP **2nd Fridays** - West Los Angeles Janet Cornwell (818) 348-3024

THE CINEMA - AMERICAN ROOTS MUSIC SHOWCASE Wednesdays - The Tip Jar

3967 Sepulveda Blvd., Culver City. (310) 390-1328. COMHALTAS CEOLTOIRI EIREANN -LARRY BANE BRANCH

The Moose Lodge • Live Irish traditional music session, singing and dancing. 1st Sundays 4:00-6:00pm 1901 W. Burbank Blvd., Burbank

(818) 898-2263 DesRegan@aol.com

CTMS FOLK MUSIC CENTER Old-time Jam

1st Sundays 4:00-9:00pm 16953 Ventura Blvd. Encino • (949) 640-4110

EL CAMINO COLLEGE

Bluegrass Jam **1st Sundays** 1 to 5 pm (12 to 4 DST) 16007 Crenshaw Blvd., Torrance Bill Elliott (310) 631-0600

THE FRET HOUSE

Open Mike, \$1

1st Saturdays, signup 7: 30 309 N. Citrus, Covina (818) 339-7020 • covina.com/frethouse

HALLENBECKS

Open Mike, Free Tuesdays, signup 7:30pm 5510 Cahuenga Blvd., North Hollywood

(818) 985-5916 • www.hallenbecks.com HIGHLAND GROUNDS

Wednesdays - 8:00 - 11:00pm 742 N. Highlind Ave., Hollywood (213) 466-1507 • www.highlandground.com

THE HIDEWAY

Bluegrass **Wednesdays** - 8:00 -11:00pm 12122 Kagel Canyon Rd, Little Tujunga Canyon.

Dana Thorin (626) 799-2901 dthorin@flash.net KULAK'S WOODSHED

Mondays 7:30pm - Open Mike, Free Tuesdays 8:00pm - Freebo & Friends 5230 1/2 Laurel Canyon Blvd., North Hollywood (818) 766-9913

Bluegrass bands **Fridays** 7:30-10:30pm 7071 Warner Ave., Huntington Beach

3101 Pico Blvd., Santa Monica

LAMPOST PIZZA

McCABE'S GUITAR STORE Open Mic First Sundays 6:30pm • Free after 1st Sundays

(310) 828-4497 ME-N-ED'S

Bluegrass

Saturdays 6:30-10:30pm 4115 Paramount Blvd. (at Carson), Lakewood (562) 421-8908.

MULDOON'S Irish Session

2nd Sundays 1:00-5:00pm 202 Newport Ctr. Dr., Newport Beach (949) 640-4110

SONGMAKERS

Wednesdays - Sing-Along at the Huffs Simi Valley 8:00pm-Midnight (805) 527-7349 1st Fridays - North County Hoot, Granada Hills • (818) 363-0942

1st Saturdays - Orange County Hoot Anaheim Hills 8:00pm - Midnight (714) 282-8112

1st Saturdays - Camarillo Hoot Camarillo 8:00pm - Midnight (805) 484-7596 2nd Saturdays - Valley Glen Hoot, Van Nuys

3rd Saturdays - Southbay Hoot Redondo Beach • 8:00pm - Midnight (310) 376-0222 3rd Sundays - East Valley Hoot, Van Nuys 1:00-5:00pm (818) 780-5979 4th Saturdays - West Valley Hoot

Woodland Hills • 8:00pm - Midnight (818) 887-0446 SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm

Sha'Arei Am (Santa Monica Synagogue)

aprilstory@aol.com TORRANCE ELKS LOUNGE Bluegrass Jam

1448 18th St., Santa Monica

4th Sundays 1:00-5:00pm, 1820 Abalone Ave., Torrance. Bill Elliott (310) 631-0600. THE UGLY MUG CAFE

Bluegrass Jam Session

VINCENZO'S

3rd Sundays 7:00-9:00pm

261 N. Glassell, Orange (714) 997-5610 or (714) 524-0597

VIVA FRESH RESTAURANT Thursdays 7:30 - 8:30pm - Fiddle Night Mondays 7:30 - 8:30pm - Losin' Brothers Other roots music throughout the week. 900 Riverside Dr., Burbank (818) 845-2425.

Saturdays 7:30-10:30pm - Grateful Dudes

24500 Lyons Ave., Newhall. (805) 259-6733 WELSH CHOIR OF SO. CALIFORNIA **Sundays** 1:30pm Rutthy (818) 507-0337

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Folk Happenings at a Glance. Check out details by following the page references. **OGM**: On-going Music-page 7 • **OGD**: On-going Dance-page 10 • **SE**: Special Events-page 16

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|--|--|--|--|---|---|
| Ken O'Malley(SE) The Therapy Sisters(SE) Celtic Tiger Me Arse(SE) Ani DiFranco(SE) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) El Camino College(OGM) McCabe's(OGM) Welsh Choir of So. California(OGM) Comhaltas Ceoltoiri Eireann (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) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Songmakers(OGM) Highland Grounds(OGM) | Sandii Castleberry & Ron Daigh (SE) The Riders in the Sky(SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Big Jim's (OGM) Viva Fresh(OGM) | Sandii Castleberry & Ron Daigh (SE) Celtic Tiger Me Arse(SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Songmakers(OGM) Lampost Pizza(OGM) | The Twilight Lords(SE) Peter Feldmann & Very Lonesome Boys(SE) Celtic Tiger Me Arse(SE) Mark Bosserman(SE) Contra(OGD) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Welsh Choir of So. California(OGM) |
| Emmylou Harris(SE) Ken O'Malley(SE) Blackwaterside(SE) Mark Bosserman(SE) Celtic Tiger Me Arse(SE) Contra(OGD) 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) Viva Fresh(OGM) Kulak's Woodshed(OGM) | Emmylou Harris(SE) Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Mark Bosserman(SE) Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | Billy and the Hillbillies(SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Lalo Guerrero(SE) Celtic Tiger Me Arse(SE) Daniel Nahmod w. Mary Coppin(SE) Kieran Kane & Kevin Welsh(SE) Cajun(OGD) Contra(OGD) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Celtic Song Group(OGM) Lampost Pizza(OGM) | Jaliyaa(SE) Mark Bosserman(SE) The Perfect Gentlemen(SE) John Renbourn(SE) Blue Highway and the Bladerunners(SE) Hollywood Klezmer(SE) Muvrini & Hollow Log(SE) Celtic Tiger Me Arse(SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| Ken O'Malley(SE) Boulevard Music Summer Festival(SE) Amazing Grace(SE) Celtic Tiger Me Arse(SE) Orquesta Ibrahim Ferrer w. Ruben Gonzalez(SE) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Awakening Coffee House (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) Irish(OGD) Israeli(OGD) Scottish(OGD) Baker's Square(OGM) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | Cache Valley Drifters(SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Music Ntica(SE) Ellen Johnoson & The Mark Massey Trio w. Mary Coppin(SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM) | Judy Krueger (SE) Kate Rusby(SE) Mediterranean Festival(SE) The Crooked Jades w. Chris Berry(SE) Cache Valley Drifters(SE) Contra(OGD) International(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| Young Dubliners(SE) Rachid Taha & Les Yeux Noirs(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) | Sandii Castleberry & Gary Francisco(SE) Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | Mary Chapin Carpenter(SE) Ken O'Malley(SE) Richard Smith & Robby Longley(SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | The Twilight Lords(SE) Sandii Castleberry & Gary Francisco(SE) Danú(SE) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM) | The Twilight Lords(SE) Trail Mix w. Mark Drummond(SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| Young Dubliners(SE) The clear and The Kennedys(SE) Altan (w. Paul Brady, Donal Lunny), Elieen Ivers Band, Danu, Claddagh Irish Dancers(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) | Sandii Castleberry & Paul McIntire (SE) Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | | | | |

A U G U S T 2 0 0 1

Folk Happenings at a Glance. Check out details by following the page references. **OGM**: On-going Music-page 7 • **OGD**: On-going Dance-page 10 • **SE**: Special Events-page 16

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|--|---|--|--|---|---|---|
| | | | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Songmakers(OGM) Highland Grounds(OGM) | Sandii Castleberry & Paul McIntire(SE) C.J. Chenier Zydeco(SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Big Jim's (OGM) Viva Fresh(OGM) | Gaelic Storm(SE) Sandii Castleberry & Paul McIntire(SE) Mark Bosserman(SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Songmakers(OGM) Lampost Pizza(OGM) | Lisa Haley & the Zydecats(SE) Long Beach Irish Festival(SE) Leasebreakers(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) |
| Lisa Haley & the Zydecats(SE) Terence Martin(SE) Los Folkloristas(SE) International(OGD) International(OGD) Polish(OGD) Scottish(OGD) El Camino College(OGM) McCabe's(OGM) Welsh Choir of So. California(OGM) Comhaltas Ceoltoiri Eireann (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) | Sandii Castleberry & Ron Daigh(SE) Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Lisa Haley & the Zydecats(SE) Mark Bosserman(SE) Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | The Persuasions(SE) Eric Bibb w. Linda Tillery & The Cultural Heritage Choir(SE) Buckwheat Zydeco(SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Cajun(OGD) Contra(OGD) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Celtic Song Group(OGM) Lampost Pizza(OGM) | John Renbourn(SE) Mark Bosserman(SE) James Lee Stanley w. Hunter Payne(SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| Broceliande(SE) Lisa Haley & the Zydecats(SE) Los Angeles-St. Petersburg Russian Folk Orchestra(SE) Contra(OGD) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Welsh Choir of So. California(OGM) | Lisa Haley & the Zydecats(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) Irish(OGD) Israeli(OGD) Scottish(OGD) Baker's Square(OGM) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | Lisa Haley & the Zydecats(SE) Big Sandy and his Fly-Rite Boys(SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Ballet Folklorico del Pacifico(SE) Gipsy Kings(SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM) | When Pigs Fly w. Patrick Hanifin(SE) Gipsy Kings(SE) Mark Bosserman(SE) Contra(OGD) International(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| CTMS Pickin' in the Park (SE) The An Claidheamh Soluis Choir(SE) Sandii Castleberry & Ron Daigh(SE) Bluegrass at the Ford(SE) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Awakening Coffee House(OGM) Songmakers(OGM) Torrance Elks(OGM) Welsh Choir of So. California(OGM) The Ugly Mug Cafe(OGM) | The Nonchalants and Mark Davis(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) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | Sandii Castleberry & Gary Francisco(SE) Dave McKelvy Trio / West Coast Klezmer(SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Lisa Haley & the Zydecats(SE) Lowen & Navarro(SE) Mark Bosserman(SE) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM) | Contra(OGD) sraeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM) |
| 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) | Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM) | Balkan(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scandinavian(OGD) Scottish(OGD) The Cinema(OGM) The Hideway(OGM) Highland Grounds(OGM) | The Hot Club of Cowtown(SE) Strawberry Music Festival(SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM) | Strawberry Music Festival(SE) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(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 • ledas@pacbell.net

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm Sierra Madre Masonic Temple 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

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

 $\textbf{2nd Fridays} \text{ -} Lesson \ 7:30 \ Dance \ 8:00\text{--}11:00pm$ 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

Mondays 9:00-11:00 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

9635 Venice Blvd., Culver City Gerda Ben-Zeev: 310 32 benzeev(*a*)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

7:30-10:45pm \$3 Emerson Junior High 1650 Selby, West Los Angeles Tom Trilling • (310) 391-4062

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

CLEARY SCHOOL OF IRISH DANCE

www.irish-dance.net • (818) 503-4577 CELTIC ARTS CENTER

Mondays 8:00-9:00pm (ex. 1st Mondays) 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

MARTIN MORRISEY SCHOOL OF IRISH DANCE

(818) 343-1151

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 UCLA Ackerman Union, Los Angeles

James Zimmer (310) 284-3636 UNIVERSITY OF JUDAISM

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

WESTSIDE JCC ISRAELI DANCERS

Tuesdays 9:00am-12:00noon and 7:30-11:00pm Fridays 9:00am-12:00noon Westside JCC • 5870 Olympic Blvd., Los Angeles

Naomi Silbermintz (213) 983-2531 naomirps@msn.com

MORRIS DANCING PENNYROYAL MORRIS

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

SCOTTISH DANCING

AMERICAN LEGION HALL

Sundays Highland - 5:00-7:00pm Advanced - 7:30 - 9:30pm 412 South Camino Real, Redondo Beach Fred DeMarse (310) 791-7471 fwde@chevron.com Joan Baker (310) 325-4241 rscdsla@aol.com

BEVERLY HILLS COMMUNITY CENTER

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

COLUMBUS-TUSTIN GYM Wednesdays Beginner - 7:00 - 8:30pm

Intermediate - 8:30 - 10pm

17522 Beneta Way, Tustin Shirley Saturensky (949) 851-5060 DANCE STUDIO, VALLEY COLLEGE Mondays Beginner - 7:00 - 8:30pm Intermed - 8:00 - 10pm

Ethel at Hatteras St., Van Nuys Aase Hansen (818) 845-5726 • AaseHansen@aol.com **EDISON COMMUNITY CENTER**

Thursdays Beginner - 7:30 - 9:00pm Intermediate - 7:30 - 9:30pm

Renee Boblette Bob Patterson (714) 731-2363 GOTTA DANCE II DANCE STUDIO

Thursdays - Intermed/Advanced - 8:00-10:00pm 10656 Zelzah Ave., Granada Hills Deanna St. Amand (818) 761-4750 dgsa@pacbell.net

LINDBERG PARK RECREATION BUILDING

Tuesdays 6:30-7:30pm children; 7:30-10:15pm adults 5041 Rhoda Way, Culver City • (310) 820-1181 LONG BEACH COLLEGE ESTATES PARK

Fridays - Beginners/ Intermediate -7:30 - 9:30pm Helen Winton (562) 430-0666 LUTHERAN CHURCH OF THE MASTER 1st & 3rd Fridays Beginner/Intermediate

7:00 - 9:00pm 725 East Ave J Lancaster

Aase Hansen (818) 845-5726 NEWPORT-MESA BALLET STUDIO Fridays Beginner - 7:30 - 9:30pm

Intermediate - 7:30 - 9:30pm Shirley Saturensky (714) 557-4662 RANCHO SANTA SUSANA COMM. CTR.

Mondays Children - 6:30 - 7:30pm Beginner - 7:30 - 9:00pm

5005-C Los Angeles Ave., Simi Valley Dave Brandon (818) 222-4584 dbbrand@attglobal.net

ROYAL SCOTTISH COUNTRY DNC. SOC.

Knights of Columbus Hall Tuesdays Beginner - 7:00pm Intermed - 8:15pm 224-1/2 S. Sepulveda Blvd., Manhattan Beach Wilma Fee (310) 546-2005 (310) 378-0039

feewilma@mattel.com SCOTTISH COUNTRY DANCE

Wednesdays (562) 916-8470 Jack Rennie • JackRennie@aol.com SOUTH PASADENA WAR MEMORIAL

Sundays Beginner - 7:00 - 9:00pm 435 Fair Oaks Ave., South Pasadena

Dave Brandon (818) 222-4584 dbbrand@attglobal.net STONER PARK UPSTAIRS GYM **Wednesdays** Beginner - 7:30 - 9:00pm 1835 Stoner Ave., West Los Angeles

Mary Lund (818) 996-5059 ST. PAUL'S EPISCOPAL CHURCH **Thursdays** Beginner - 7:30 - 9:30pm Intermediate - 7:30 - 9:30pm

Don Karwelis (714) 730-8124 THE DANCE ACADEMY

Mondays Intermed - 8:00-10:00pm 24705 Narbonne at 247th St., Lomita Jack Rennie (310) 377-1675 jackrennie@aol.com

TORRANCE CULTURAL CENTER Fridays Beginner - 7:00 - 8:30pm Intermediate - 8:00 - 10:00pm Between Torrance & Madrona, Torrance

Jack Rennie (310) 377-1675 jackrennie@aol.com VENTURA COLLEGE DANCE STUDIO Fridays Beginner - 7:00 - 8:30pm Intermediate - 8:00 - 10:00pm 4667 Telegraph Road, Ventura Dave Brandon (818) 222-4584

WAVERLY SCOTTISH DANCERS

Wednesdays 7:30pm Adams Middle School Auditorium 2425 Sixteenth St., Santa Monica Jerry Lubin (310) 820-1181

BEFORE ATTENDING ANY EVENT

attending 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
Catagory/Type of Dance (i.e., Cajun, Folk)

· Location Name · Event Day(s) and Time

- Cost Event Sponsor or Organization
 Location Address and City

LIST YOUR EVENT!

Contact Name, Phone and/or Email
 Send to: ongoing@FolkWorks.org or call (818) 785-3839

ROZ & HOWARD LARMAN

STILL GOIN' STRONG AFTER ALL THESE YEARS

BY STEVE SHAPIRO

t's 1999. It's Sunday night, 7:00pm. You turn on the radio, tune to .90.7FM. You hear "Livin' in the Country." It's time for FolkScene.

Whether you were at home with the family or driving around in your car, Roz and Howard Larman would be there, bringing you the best in folk music. They would play new recordings from disks sent to them by artists and record companies. And there would be in-studio guests, live performances and interviews, performers coming through



Howard Larman

town promoting their concerts or records. They'd come by and have a casual conversation with a friend. And you would be the eavesdropper, listening to every word. Folk singers, bluegrass bands, Irish fiddlers, dulcimer players. You name it, when it came to folk music, Roz and Howard knew them, presented them and shared their enthusiasm and knowledge.

It all started in the mid sixties, when Roz and Howard were involved with a group called the Songmakers, an organization of folks who get together to sing and play music. Howard wanted to play banjo and Roz, guitar. They quickly found that their talents were not in playing but in presenting. Howard, as program chairman, put on concerts with the Beers Family, Taj Mahal, The New Lost City Ramblers and others.

Even back in those days, Roz and Howard were long time KPFK "listener sponsors." The station was looking for someone with skill in electronics and Howard, who fit the bill, volunteered. The station wanted to do remote broadcasting and they wanted Howard to build a microwave truck. But, like many good ideas, this did not pan out. However, the connection with KPFK was made. When the program director found out Howard was interested in folk music, Howard found himself organizing the music

KPFK in those days was a very casual operation: The "folk music show" was hosted by a succession of people. By all accounts it was pretty disorganized. After running a 90-minute series by Gunther Schuller with the Ragtime Conservatory Orchestra twice, they agreed to give Howard a chance. But there was a hitch. Programmers could not use the studio until they were "trusted." Howard started producing programs in his living room with a \$99 Sony tape deck and a turntable.

FolkScene started on air February 3rd, 1970. It was a 90 minute program that aired twice a week on Tuesdays and Thursdays from 10:30am to noon. The following May, Roz was working on the KPFK Folio (a brochure/program schedule mailed to subscribers) and found out, by seeing it in print, that Howard's show would also have a Sunday slot from 9:30pm to midnight. No one bothered to tell him! For a year or so Howard continued to record in his living room.

Roz never had ambitions to be on the

radio. She called the record companies and made contacts. But the station manager at the time had other ideas. Before she knew it, Roz was on air. It was trial by

> fire. As she describes her first on-air experience, "I had a pain in my chest like a heart attack for a week." The show continued from that point on as a duo: Roz would do much of the announcing and the FolkScene schedule of events and Howard would do the interviews.

The Larmans spent a lot of time preparing for the show. They'd get new recordings

artists and recording companies. But back in those days, companies like Rounder Records, Green Linnet and Sugar Hill either did not exist or were just starting out. Roz and Howard had to dig far, wide and deep. Folkways, Electra and Smithsonian were major sources. But they also made contact with overseas companies like Topic in the British Isles. It was a lot of work getting material in the beginning, but as their reputation grew, recordings started to pour in. They'd made it a point to listen to at least a few cuts of each recording. Their musical taste buds became well honed, so they could quickly tell whether a recording

was worth extended listening and on-air

The Larman's always were big fans of singer-songwriters, with particular likes and dislikes. Roz said: "There are some of them that are what I call the 'me me I I' kind of singer-songwriters. Those selfindulgent singersongwriters bore me to death. But there's a lot of

good people like John Gorka and Greg Brown, John McCutcheon and so we don't play one of anything."

Roz Larman

They were also big fans of bluegrass, old-time Appalachian and Celtic music, all of which they considered interrelated. They saw the historical connections between the people who came from the British Isles to the American south, the intermingling with African-Americans, and the resulting rich musical heritage.

KPFK became family to them. KPFK was open to things that were different, out of the mainstream, provocative. The Larmans were proud that they could play Uncle Dave Macon or audition tapes of

Hank Williams knowing would be an appreciative audience. They felt at home

> at a station that did not demand they pick from an approved playlist. And, course, their presence, skill and dedication helped build the station into the professional environment that exists today.

In the late 1990s, the Larmans produced a couple of CDs that were compilations of in-studio recordings of some of their favorite artists that they had presented.

recordings were well received by the folk community, and part of the proceeds went back to KFPK. They are currently working on a third CD that will be available shortly. The Larman's also received, in February, 2001, the Outstanding Achievement award from Folk Alliance, a national organization of folk music and dance presenters and artists.

Over the years many people have assisted the Larman's in producing FolkScene. But the person they would give most thanks to is Peter Cutler, the man who, for most of their years on air, was their recording engineer.

LARMAN page 14

BEVERLY BARR

FOLK DANCE TEACHER EXTRAORDINAIRE

BY JUDY MESSINGER

The name Beverly Barr is synonymous with folk dance instruction in Los Angeles. For more than thirty years she's enthusiastically combined natural talent with expert teaching techniques sharing her passion for

International and Line Dancing at four classes locally and workshops throughout the world. A spirited, diminutive woman, Beverly's blond hair brings Dolly Parton to mind. She has a gift for creating a relaxed atmosphere that gets people up to dance quickly and yet have fun with a new learning expe-

Beverly began dancing as a child (her mother asserted she was born dancing) and performed in amateur and semi-professional productions throughout early adulthood. When her children were young, Bev enrolled in an Israeli dance class and commented, "While I was dancing I couldn't think of anything else," adding, "It's wonderful therapy." The variety of music and steps drew

Beverly to International dance. And she was on her way, her curiosity extending to the traditions and folklore of many cultures, and even the reasons behind dance choreography. Bev's taught Balkan, Israeli, Contra, English Country, Scandinavian and even Chinese dances.

About five years after Beverly started folk dancing, a fellow dancer asked her to teach because, "Your feet are so easy to follow." Her first teaching experience was a Mother/Daughter after school course. In amazement Bev asked, "You mean you're going to pay me for this?" Before long fathers joined in and Friday evenings became a more convenient time for family folk dancing. Ironically, after a while she noticed the children weren't around. It seems the adults enjoyed the dancing and concurrent socializing so much they decided babysitters were in order so they could have the evening to themselves!

About six years after she started teaching Beverly's husband Irwin joined her to help with the technical equipment. She indi-

> cated he wasn't a natural dancer but is living proof that "dancing is a learned skill." Beverly emphasizes that Irv's become an outstanding dancer and together they lead classes and workshops, teach at private parties and special events, and plan group trips and cruises. Alaska, Colorado, New Mexico, Nevada, New Zealand and Australia have all benefited from the Barrs' visits. Additionally, Beverly and Irwin share their love of dance by entertaining seniors at retirement and convalescent facilities in the Los Angeles

> Queried what International Folk Dance means to her, Beverly immediately answered, "It's our life." She explained, "The folk dance community is like a family. They're great fun

to be with and always lend support in times of need." Beverly jokes that she's so involved she's become the clearinghouse for most of the parties and social events in this circle.

Beverly explained that while the goal in travel with folk dance friends is to see the sights, the experience is enriched by their mutual interest. She usually researches local folk classes and events ahead of time and the group frequently spends time with people throughout the world with whom they share a love of dance and music.

One of Beverly and Irwin's most memorable experiences occurred soon after they arrived in Dundee, New Zealand with twenty dance friends. As the group walked through a museum



BARR page 14

WARNING: RHINO CHARGING

BY FRANKIE FARRELL

an a company be a "local hero"? Can it's founders' vision, values and humor be expressed in the organic growth of the organization and result in both a cherished resource for lovers of pop music and culture and a force for social change? Rhino Records answers these questions with a resounding "yes."

In the early 1970s Richard Foos was a pop music fan, a bass guitar player who gigged in L.A. blues and rock bands and a record collector who scoured local swap meets and sales for old records. His tender years had been filled with the outrageous patter of East Coast and L.A. DJs and their wacko humor found a kindred spirit in this music fan. He loved roots music, blues and pop classics from the 50's and 60's and discovered that others shared his passion and would buy his finds at a profit. A sociology

major at CSU Northridge, he balanced his love for music with a sense of social responsibility that have continued throughout his personal and professional

Richard Foos

Harold Bronson

In 1973 Foos began selling used records from the

back of a small Santa Monica storefront. After the store was relocated to near UCLA another record fanatic, Harold Bronson, became a regular customer. Harold soon augmented his own study of Sociology at UCLA and playing in bands like Mogan David and His Winos with managing the new store. This pop music braintrust shamelessly plugged their new venture with their first recording, "Go To Rhino Records" by street singer, Wild Man Fischer. And in 1978 with \$500, some recording time in Dodger Stadium and the further vocal

stylings of Fischer in "Wildmania", Foos and Bronson launched the Rhino label.

According to Sonja Smith (Dr. Rhino the day this author queried), Rhino founder Richard Foos came up with the name, 'Rhino', "... because he liked the idea of a Rhino charging forward without a lot of complicated business plans, etc. And charge we do!" The company's mission is straightforward:"...to put out great stuff, have some fun, make some money, learn from each other, and make a difference wherever we can." They have fulfilled the promise of that statement.

Rhino Records soon assumed the mantle of "Pop Cultural Archivists". From their start with such novelty recordings as the Temple City Kazoo Orchestra hit single of Led Zeppelin's "Whole Lotta Love" they expanded to specialize in box sets, reissues and anthologies of classic pop music and videos from the 20's to the 80's. Rhino's first reissue, a picture disc of The Turtles, was followed, in 1980, by three Ritchie Valens LPs. Compilations have included "Blues Masters"; "Beg Scream and Shout" ('60's soul); "Doo

Wop Box"; "Have a Nice Day: Super Hits of the '70s"; "Hillbilly Fever!"; "Masters of Jazz"; "Nugggets: Original Artyfacts from the First Psychedelic Era - 1965-1968"; "R-E-S-P-E-C-T: A Century of Women in Music"; "Smooth Grooves: A Sensual Collection" (R&B love songs); "Songs that Got Us Through WWII" and "Troubadors of British Folk". Rhino's single artist albums range from Laurie Anderson to Johnny Cash, Celia Cruz, John Fahey, Tom Lehrer, Curtis Mayfield, Charlie Parker, Wilson Pickett, The Ramones, The Righteous Brothers and Roy Rogers.

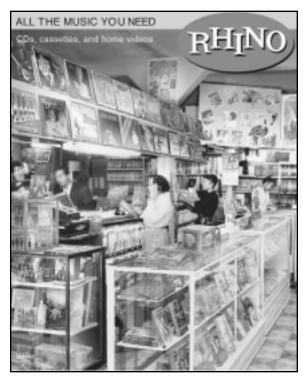
Rhino Audio expanded its horizons to Beat poetry with "Jack Kerouac Collection" and Historical Presidential Speeches from the Library of Congress collection on its Word Beat label. Tunes from Hanna-Barbera, Nickelodeon, Warner Brothers and the Simpsons are featured on Kid Rhino Records,

new music by established contemporary artists like BeauSoleil and Todd Rundgrun are featured on their Forward Label; and, on Rhino Movie Music, they partnered with Turner Classic Movies to re-release such classic soundtrack albums as "The Wizard of Oz", "Dr. Zhivago" and "The Rocky Horror Show". Rhino Handmade, from the "Rhino Handmade Institute of Petromusicology," produces internet-accessible only, limited-edition CDs editions of "otherwise unavailable audio delights."

Expanding their multimedia empire, Rhino Home Video has exalted TV clas-

sics and oddball films while Rhino Films has brought new movies such as "Fear & Loathing in Las Vegas" and "Why do Fools Fall In Love" to the screen. Rhino Books documents pop culture pop music history and celebrating it all is the annual Rhino Musical Aptitude Test [RMAT] to crown the pop music "Geekus Musicus Maximus."

Rhino's 1998 purchase by the Warner Music Group has not affected the core values of the company. Folks at Rhino have fun but social philanthropy is still at the heart of the business. Their SERT [Social and Environmental Responsibility Team] continues to strive for local social change, providing outlets for the 16 hours of paid annual community service built into every job at Rhino. Whether volunteering at South Central's Al Wooten Center for neighborhood kids, the



Mid -Valley Youth Center or the Culver West Convalescent Center, "Rhinos" work for positive change in their communities. Rhino continues to put its bottom line on the line to support worthy causes. Proceeds from the Blues Masters series go to the Rhythm & Blues Foundation. Over \$1 million has gone from the Kid Rhino recording, "For Our Children, Too," to the Pediatric AIDS Foundation, "The Best of Broadway" has generated \$80,000 for the TJ Martell Foundation and their "Comic Relief series has produced \$400,000 for L.A.'s Health Care for the Homeless. All of Rhino's proceeds from "Voices of the Shoah: Remembrances of the Holocaust" go to the work of the Jewish Federation of Greater Los Angeles and a portion of the proceeds from "Tom Joyner's Old School Mix" go to support Black students and colleges through the Joyner Foundation.

Rhino continues to put out great stuff, have fun, make money and make a difference. To experience Rhino visit the two retail outlets on Westwood Blvd. or their info-packed websites.



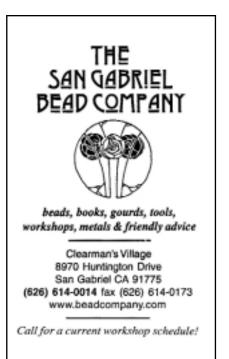
VISITING THE RHINO

www.rhino.com

Rhino Retail:

Rhino Westwood 1720 Westwood Blvd. Los Angeles, CA 90024 210/474-8685 www.rhinowestwood.com New Rhino Bargain Store 2028 Westwood Blvd. Los Angeles, CA 90024 310/446-3992







FEATURED ORGANIZATION

WHAT IS COMHALTAS CEOLTÓIRÍ ÉIREANN?



BY KAREN ANDREWS

s I edged my way through the crowded, bustling main ballroom at the Old Ground Hotel in Ennis, Co Clare in Ireland a couple of years ago, the excitement was palpable. Jetlag was to blame for my late arrival to the opening ceremonies of the Fleadh Nua, a week-long music and dance festival organized by Comhaltas Ceoltóirí Éireann (CCÉ). To my dismay, it was standing room only. Wisely figuring I should save my dancing feet for later, I spotted one lone seat way up on the front row and decided to go for it. Catching my breath, I looked around to find myself seated next distinguished fiddler P.J. Hayes, masterfiddler, Martin Hayes' father, and his legendary Tulla Céilí Band – one of the most famous ceili bands in the country. [P. Joe Hayes, a founding member of the band, unfortunately passed away in May at 80 years old - a tremendous loss to the great East Clare musical tradition. R.I.P.] These guys have been playing together for over 50 years! Being a big fan of theirs and an Irish fiddler myself, I was in for a real treat. They were ready and waiting to kick off the evening's activities with some spectacular music. During the opening speeches, I reflected on all the traditional events sponsored by the CCÉ, an international organization dedicated to the advancement of Irish traditional music (ITM), language, dance, and culture, but were logistically unavailable to me. With dozens of branches in the US and over 400 worldwide there were no branches close to home - until now. In order to benefit from CCÉ's programs — this necessity would be taking me to Ireland. To learn to dance the Clare Sets and to a instructional workshop with the legendary Irish fiddle maestro, Tommy Peoples! So what exactly is The CCÉ? The Irish translation means roughly a gathering

of Irish musicians. It was founded in 1951 by The Dublin Pipers Club and some traditional musicians from Co. Meath for the purpose of promoting ITM throughout the county. It was decided to simultaneously organize a great annual festival or fleadh where musicians would be given a platform from which they could play to appreciative audiences. This was an era during which traditional music was on a slow decline in popularity. That first Fleadh Cheoil, or Music Festival, was attended by only a small audience; however, within five years, the annual gathering had grown to become a great National Festival attended by thousands of traditional musicians, singers, and dancers from all parts of Ireland and overseas. Fleadh Cheoil was to establish standards in Irish traditional music through competition. The Fleadh developed as a mainly competitive event, but it also included many concerts, parades, pageants, and street sessions. As popularity grew, Branches of Comhaltas were formed, classes were organized; concerts, and sessions at the local level were planned. In the past 50 years, the Fleadh and Comhaltas have independently grown and Irish exiles have played an active part. The CCÉ now has over 400 branches — in every Irish County, Britain, Australia, United States and Canada, and even in places such as Japan, Hungary, and Sardinia.

Comhaltas is meant to be a forum for the traditional Irish culture as contrasting the popular stereotypical images of which we are all too familiar. In other words, don't come to a session expecting to hear Danny Boy and see people crying into their Guinness. Instead, what you will see are dedicated musicians playing traditional tunes and accompanying singers. You'll most likely see some energetic solo step dances performed

in jig (hard) shoes, superb séan nos (old style) dancing – and groups of spirited set dances will be underway, as well.

Annually, the CCÉ holds a North American Convention and also sponsors an annual concert tour of award-winning musicians and dancers. The organization has no political or religious agenda, and is open to anyone interested in traditional Irish culture.

We are very fortunate that Des Regan, a mighty musician from Co. Galway, recently took great initiative and opened Southern California's first branch. Des is an exceedingly generous and most-charming host for the music sessions. These occur on the first Sunday of every month from 3pm to 6 pm.

COMHALTAS CEOLTOIRI EIREANN

Larry Bane Branch – Los Angeles, CA 818-898-2263 DESREGAN@AOL.COM

The best way to experience Irish culture and learn about Comhaltas is to attend a session at a local branch where activities such as dance, music and language lessons, sessions, and céilís can be found. Des Regan has plans to make our local branch active and vibrant plans are in the works to give concert this fall. He's also committed to bringing musicians and teachers from Ireland for concerts and workshops as well as sponsor activities. Gather your instruments and dancing shoes and join the next Comhaltas Seisiún!

Moose Lodge in Burbank

1901 W. Burbank Blvd in Burbank, CA.

First Sunday of every month from 3:00 to 6:00 pm. The Moose Lodge is spacious, clean, smoke-free, private, and has plenty of available parking.

KULAK'S WOODSHED

A LIVING ROOM FOR SINGER-SONGWRITERS

BY NICK SMITH

y would performers drive 400 miles to play for an audience of less than fifty, without even getting enough money to pay for their gas? In this day and age, they would have to be crazy, right? Either that, or they're driving to Kulak's Woodshed to have fun with their music.

When you walk into Kulak's Woodshed, you find yourself in a strange mixture of 60's coffee house and modern high-tech sound equipment. There are chairs, couches, strangely-placed cushions, a few tables, low lighting... and an overhead video monitor, so that you can see the show as it's being videotaped. The video mon-

A Dead Rulaks Laods at Laods a

itor isn't really needed by the audience, since they are all close to the stage. The stage itself is tiny but professional, complete with good lighting and wiring for an impressive mixing board and sound system. The atmosphere lends itself to musicians trying out new material or exposing the audience to works in progress.

The performers range from people you've never heard of to people you definitely have heard, on stage or on recordings. Recent performers have included John Beland (of the Flying Burrito Brothers), the Dave McKelvey Trio (wonderful harmonica band), Freebo (backup musician for Bonnie

Raitt, among others) and one of the monthly highlights, the Bright Blue Gorilla World Café. This last show is on the first Saturday of each month, and is centered on the duo who make up Bright Blue Gorilla (I don't know how to describe them other than as lovable, weird singersongwriters who play



eebo and friends

in a sort of folk-pop style). They also invite their friends. They have a lot of friends. Their shows tend to blend music with the spoken word and have included Dogwood Moon, Michael McNevin, David Zink, Brett Perkins and a host of other singer-song-writers. This monthly event consists of short sets by each performer, as well as a sort of musical bazaar in the back of the room, where the night's performers sell CDs with an interesting twist: If you want to buy two or more CDs from any combination of the show's performers, you get them at a tremendous discount. This encourages the timid to try a CD by someone new, and it works very well.

The truly unique thing about Kulak's Woodshed is the admission price: There isn't one. Granted, performers ask for donations from the audience, sort of an advanced tip jar system, but the owner of the venue doesn't take a dime from the artists or the audience. There are cheap refreshments in the back room at intermission, not enough to pay for a fraction of the cost of the place. Paul Kulak, the owner and himself a fairly good musician, got into this for the love of the music, and has sunk a lot of his own heart and money into the space. If you haven't been to one of the shows at this quirky little venue, do yourself a musical favor and drop in. There is something at 8 pm almost every night of the year.

KULAK'S WOODSHED 5230 Laurel Canyon Blvd., North Hollywood, CA 91607. 818-766-9913 www.kulakswoodshed.com

LARMAN continued from page 11

As has been reported in previous issues of FolkWorks, the Larmans are no longer on KPFK. But they are still producing FolkScene. You can hear it any time on the Internet at www.kpig.org. They also produce a show for WUMB 91.9 FM, a folk oriented radio station in Boston. This too can be heard on the Internet at www.wumb.org. In the past few months they have featured Vin Garbutt from the north of England, Steve Gillette and Cindy Mangsen, Over the Rhine, a band from Ohio, blues performer Guy Davis, accordionist Josephine March and her band from

Ireland, Tom Russell and Andrew Hardin.
Check out FolkScene's web-site.

Check out FolkScene's web-site, www.FolkScene.com, for links to online shows and a host of other material, including the ability to purchase the FolkScene CDs. You can also get on the FolkScene e-mail list to be notified when new shows are available on-line by e-mailing them at:

FolkScene@FolkScene.org.

As the Internet becomes the prevalent medium and source for our knowledge and entertainment, Roz and Howard are well positioned to find their international audience.

BARR continued from page 11

gift shop Beverly posed her standard question, "Do you know where there is folk dancing?" A call to the nearby Scottish Shop connected them with Annie, the local kilt maker, who happened to be the Scottish Dance teacher.

As word spread through the dance grapevine twenty-four locals trickled into the visitors' hotel over a two-hour period, instruments in tow. Annie taught Scottish dances and Beverly reciprocated with instruction in International Dance. At the end of the evening the New Zealanders serenaded the group with a popular Scottish song in a stirring farewell. Moved by this touching salute the American visitors responded in kind.

Beverly Barr's contribution to folk dance has been immeasurable. In addition to her many years as a teacher she's a Past President of the Folk Dance Federation of California South. Bev recently retired from State Fund Insurance after nineteen years where she was tops in sales production. Her flexible work schedule made it possible for her to continue teaching. On a more personal level Bev and Irv illustrate that involvement in dance not only makes a difference on a community level it's the path to a healthy, fulfilling life.

West L.A. Folk Dancers: Mon & Fri evenings, 7:45 - 10:30 p.m.
Oasis Line Dance Class: Mon afternoons 1:00 - 2:30 p.m.
Roxbury Park Folk Dancers: Thurs mornings 10:45 a.m. - 12:30 p.m.
Info call Beverly at (310) 202-6166 for location and type of classes taught.

Judy Messinger is a psychotherapist in West L.A. who considers any day lost in which she hasn't danced.

English Country Contra Dances First-time Dancers, be our guest with this ad. For Locations & Times: DANCE HOTLINE - 818-951-2003 or www.CalDanceCoop.org Produced by the California Dance Co-operative

GEOFF continued from page 3

wide range of what I do, and I try and love it all.

Gaili: You know one of the things I find most appealing about your work is the way you combine so many different influences and make this amazing new synthesis. You take a lot of traditional folk styles and you infuse it with fire and make it your own and it just turns into something amazing.

Geoff: Well thank you. You know I've had to try to define what I do a little bit and what I'm realizing is that in the traditional world there are people I consider, especially in the Blues world, classical musicians. Meaning, if you learn how to do a fiddle tune, like Gaither Carlton did it on an old tiny record with Doc Watson, and you learn it note for note, technique for technique, it's a wonderful carrying on of the tradition. And god bless ya. But that's a classical approach. And so in the Blues world we have these fellas like Paul Rishell and other people who have learned Blind Lemon Jefferson and Blind Boy Fuller and all these guys, and learned note for note what those guys played, which I think is incredible. When I was young back there at Cambridge we could never figure that stuff out. And I think maybe partially because I couldn't figure some of that stuff out and because maybe I have this craving inside to express myself in another way, I just started taking the essence of stuff. And if I can't figure out a way to preserve its essence and change it for my own heart, then I don't do it.. So there you go.

Gaili: Yeah, that's interesting. Speaking of Blind Lemon Jefferson, I love your song about your quest to find his grave. You tell the first part of the story on your album The Secret Handshake (1998, Hightone Records), and finish the story in Password (2000, Hightone.) It's a great tune, and fun to listen to.

Geoff: Thank you.

Gaili: I love Prairie Lullabye also.

Geoff: Yeah, that's on some reissue of Jimmy Rogers somewhere. But the thing for me with that tune is that all three of my girls I sang to sleep with that.

Gaili: You have three daughters you sang to sleep yodeling? Where did you learn to yodel?

Geoff: I didn't. I'm not much of a yodeler, but I must've just been in voice that day or something.

Gaili: Tell me about the gospel tune on your album, "Wait till I put On My Robe."

Geoff: It's one of those tunes that's just stuck in my mind since the 60's when we found an album of these two blind singers in Philadelphia. They were The New Gospel Keys, and you know you play these things at parties over and over and I would hear other harmonies and I would sort of scheme that someday I would love to do it. You sort of wait for the conditions to be right. And I sang with the McGarrigle sisters over in London and started plotting to capture them in the studio. Which I did!

Gaili: Where did you record?

Geoff: Mostly in LA on this one, but I recorded them in Woodstock; they came down from Montreal. The Secret Handshake was recorded in San Francisco Austin, New York and Denver. You know I wanted those horn players in New York and that's sort of the horn capital of the US.

Gaili: Are you liking all of the traveling you're doing now?

Geoff: Um hmm. Because I never did it before. I never have gone around the world alone with a guitar. So it's a new experience for me. I figure if I want to keep those synapses popping, I've got to do new things all the time.

Gaili: So you don't get too tired of traveling all the time?

Geoff: Sure I do. But I'm sure people get tired of going to the same cubicle everyday. So I'm still lucky. It's a gift.

www.diu.or.jp/~hideki-w/geoffmuldaur.html

Gaili Schoen plays in the old-time band "Turtle Creek" in West Los Angeles and also composes music for film. Her latest film, Festival in Cannes, featuring jazz in the style of the 1920s, is due out this summer. You can hear her music on her webpage at www.composersnet.com/schoen

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A LABOR OF LOVE

CLARK BRANSON TURNED A HOBBY INTO A PROFESSIONAL CAREER

BY BILL HOWARD



hen asked to define himself, Clark Branson pauses for a second then says, "A guy who starts as a hobbyist, pursues this onto a professional level, learns from other people and finally gets into small theater and small community concerts and folk festivals...I might be described as having the spirit of a serious amateur." One must go back to the original definition to understand what Clark means when he says "amateur." The word is rooted in the Latin amat ("he loves"), and perfectly

describes Clark's impetus toward collecting, performing, producing and supporting folk music in Southern California. All of Clark's works have been labors of love.

It began with a record collection - jazz in particular - that in the 60s led also to folk. A trip to England brought Clark into contact with the renowned folksinger Roy Harris and the vibrant 60s British folk scene. The vitality he experienced has stayed with him ever since, as has the model of the English folk club. "It's the way they did it. It's the small intimate club – a neighborhood club. I thought it was wonderful... It was a grass roots affair and at the same time it was professional. Everyone considered them vital." By the mid-seventies, Clark was back in the L.A. area, performing, doing graduate work in folklore and mythology under D.K. Wilgus at UCLA and forming a folk club of his own.

"I have a special affinity for the British Isles' ballads and Irish songs," says Clark of his performing, "but I also do very well with blues in my way...I'll sing a cappella, and I use the dulcimer fairly well. And I love other American stuff – any place in the English-speaking world..." For most of the past three decades, Clark has performed at schools, libraries and theaters as a singer and storyteller. His performing led him in the early 70s to the West Coast sea song community and the creation of sea shanty festivals from Vancouver to San Diego. This brought him not only a deep sense of community with his fellow performers, but experiences in producing both folk events, featuring such performers as Lou Killen, Stan Hugill and the X-Seaman's Institute, and recordings of the festivals for Folkways Records.

Clark's first folk club, the Garland Society, ended, he feels, disappointingly. But subsequent projects brought success - and growth. His experiences with the sea song community led him to produce Leave Her Johnnie, Leave Her, a Folkways compilation of shanties as well as the reminiscences of Hjalmar Rutzebeck, an ancient mariner whose memoirs Clark later edited and published under the title Alaska Man's Luck. Over the years Clark acquired a small but dedicated staff who ensure not only that Clark's inspirations are brought into being, but also that con-

Z. Clark Branson Projects, Inc. and VALLEYFOLK CONCERTS present The 4th Annual **MOUNTAIN LION FOLK WEEKEND! CONCERTS • TEACHING WORKSHOPS** SONG CIRCLES • STORY SWAPS • JAMS! Fri., Sat. & Sun. Sept. 21-23, 2001 at beautiful Camp de Benneville Pines in the San Bernardino Mountains with Special Guest Artists Folksinger and Instrumentologist **MIKE SEEGER** Renowned Storyteller and Musician ANGELA LLOYD PLUS Bobbie Jo Curley, Yavonne Dearth, Kim Friedman, Barney Gentry, Barbara Greenspan, Jon Hughes, Pitt Kinsolving, Leslie Perry, Jim Savarino, True Thomas "It's the Lion King of all festivals... up close and personal." Elaine Weissman, Exec. Director, California Traditional Music Society; Co-Founder No. American FolkAlliance Fees Include: 2 Nights Lodging & 5 Great Meals LIMITED TO 90 PARTICIPANTS; ONLY 65 SPACES LEFT! MAKE YOUR RESERVATIONS NOW! Adults \$175 Teens 12-18 \$150 Children 4-12 \$100 Children Under 4 Free 10% OFF WITH THIS AD IF RECEIVED BY JULY 31 Reserve your space by sending your check or money order to: Z. Clark Branson Projects, Inc. 2349 S. Beverly Glen Bl. #106, L.A., CA 90064

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certs, festivals and events are worthy of his name. Heading the staff at Z. Projects, Inc. is Paula Randol-Smith, who for more than eighteen years has been line producer, assistant, advisor and friend. Paula is frank about her role: "If you don't have a line producer, you can't get all the pieces put together. And that was



the key to Clark being able to produce a lot more." It's a symbiotic relationship: Clark comes up with ideas, and Paula puts them into action.

Clark and Paula's years together have resulted in a plethora of entertainments featuring such local and national names as Dave Parra and Cathy Barton, Ross Altman, Leslie Perry, U. Utah Phillips and (at last October's Mountain Lion Folk Weekend) Ramblin' Jack Elliott, in spaces ranging from The Venue: A Performing Space (in LA's Brewery Arts Complex) to the FolkAlliance Conventions (in Albuquerque and Cleveland) to Camp deBenneville Pines (in the San Bernardino Mountains). Presentations have ranged from concerts like the annual Celtic Christmas Concert (produced in conjunction with the Celtic Arts Center) to plays like 'Round the Horn: The Sea Shanty Musical, scripted by Paula and writing partner Bill Howard; to Mountain Lion Folk Weekend, a deliberately small, friendly festival in the mountains. His support of both individual performers and of organizations have won him, in turn, the camaraderie and support of the California Traditional Music Society, Los Angeles DreamShapers and the Celtic Arts Center, to name only a few entities.

Mountain Lion, now preparing for its fourth year on September 21 - 23 and featuring folk luminary Mike Seeger, seems to epitomize three of Clark's ideals. Limited to ninety participants, it is small. "Small is good," says Clark. "I like a situation in which everybody gets to do something, in which there are plenty of chances to get in a song circle, sing, tell – lots of things to do." With its emphasis on teaching workshops, it educates. Says Paula: "Even though Clark's not out there in a college or teaching in a high school class, he's doing it in the community. He's committed to presenting these performances and supporting these performers so people in the community are learning and getting this material in a different spectrum." And with returning participants and performers, it has begun to create a community of its own. "We've been able to learn a lesson from Mountain Lion," says Clark, "how good it is to have a company that comes back there every year... and will be there as regulars." Intimacy, education and community are much of what Clark is about.

Intimacy, education and community also define Boston Court Theater, a characteristically small arts complex Clark is planning in Pasadena that will feature a ninety-nine seat performance space with a somewhat smaller recital/rehearsal hall, both designed to accommodate jazz, classical music, folk, children's fare and storytelling. And the labors of love continue. Clark ends the interview by singing an all-come-ye entitled "Jimmy Murphy" (interspersed with footnotes). It is a song of causes. HeClark Branson is a man of causes, or as Paula characterizes him, "He is one of the kindest, most generous and supportive lights in this town."

For information and reservations for Mountain Lion Folk Weekend, call (323)960-7630 Bill Howard is a storyteller, singer, writer, artist and teacher. He lives in San Gabriel and can be contacted at whoward@lausd.k12.ca.us/

Bill Howard is a storyteller, singer, writer, artist and teacher. He lives in San Gabriel and can be contacted at whoward@lausd.k12.ca.us/

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S P E C I A L E V E N T S

| | SUNDAY JULY 1 | 7:30pm | John Renbourn - Fingerstyle Guitar Legend \$20 | 8:00pm | Danú - Irish Music \$15 adults | 6:00pm | Mark Bosserman – Singer-songwriter Free |
|----------|---|-----------|--|-----------|---|----------|--|
| * | Ken O'Malley - Irish Singer Joxer Daly's | | www.johnrenbourn.com Shade Tree 28062 Forbes Road, Laguna Niguel • (949) 364-5270 | | www.mid-mo.net/dpara \$4 Caltech students/children Cal-Tech Dabney Hall Pasadena | | home.earthlink.net/~marcboss Glendale Marketplace Brand Blvd, 1/2 block S. of Broadway |
| | 11168 Washington Blvd., Culver City (310) 838-3745 | 7:30pm | Blue Highway and the Bladerunners - Bluegrass s20 oldhomepage.com/bluehighway | | (888) 222-5832 • rmayreis@earthlink.net Caltech Folk Music Society | 8:00pm | Glendale James Lee Stanley - Singer-Songwriters \$10 |
| 7:00pm | The Therapy Sisters - Folk www.thetherapysisters.com Coffee Gallery Backstage • 2029 N. Lake, Altadena | | www.webworker.com/bluegrass/bladerunners/brinfo.html John Anson Ford Theater | * | SATURDAY JULY 28 The Twilight Lords - Irish Singing | олооры | w. Hunter Payne The Coffee Gallery Backstage |
| 7:00pm | (626) 398-7917 Celtic Tiger Me Arse – Irish Play \$15 | 8:00pm | 2580 Cahuenga Blvd, Los Angeles • (323) 461-3673 Hollywood Klezmer - Traditional, Jazz and Classical music | | O'Brien's 2941 Main Street, Santa Monica | | 2029 N. Lake, Altadena • (626) 398-7917 SUNDAY AUGUST 12 |
| 7.00pm | Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village • (818) 760-8322 | | members.aol.com/HWKlezmer West Valley Playhouse | 8:00pm | (310) 396 4725 Trail Mix - Cowboy Songs and Poetry \$10 | * | Broceliande Celtic Arts Center |
| 8:00pm | Allette Brooks - Folk \$7 www.geocities.com/Wellesley/5262/ | 0.00 | 7242 Owensmouth, Canoga Park (818) 884-1907 | | w. Mark Drummond The Coffee Gallery Backstage | | 4843 Laurel Canyon Blvd., Valley Village (818) 752-3488 |
| | Gengis Cohen 740 N. Fairfax, Los Angeles• (800) 236-0507 | 8:00pm | Muvrini & Hollow Log - World Music Grand Performances 350 S. Grand Ave., Los Angeles | | 2029 N. Lake, Altadena (626) 398-7917 | 4:00pm | www.zydecomusic.com |
| 8:00pm | Ani DiFranco \$32 Universal Amphitheatre | 8:00pm | www.grandperformances.org Celtic Tiger Me Arse – Irish Play \$15 | * | SUNDAY JULY 29 Young Dubliners | 8:00pm | Pollywood Park, Manhattan Beach Los Angeles-St. Petersburg Russian Folk Orchestra \$25 |
| | 100 Universal City Plaza, University City (818) 622-4440 House of Blues | 1 | Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | 7:00pm | Warner Center Park, Woodland Hills The clear and The Kennedys \$16 | | John Anson Ford Amphitheater 2580 Cahuenga Blvd East, Hollywood (323) 461-3673 |
| | THURSDAY JULY 5 | | (818) 760-8322 SUNDAY JULY 1.5 | | www.otheroom.com/theclear • www.kennedysmusic.com Duncan House Concerts, Westchester | | MONDAY AUGUST 13 |
| 6:30pm - | 9:30pm Sandii Castleberry & Ron Daigh - Bluegrass/Folk www.SandiiCastleberry.com | * | Ken O'Malley - Irish Singer Joxer Daly's | 7:30pm | (310) 410-4642 Celtic Journeys II \$1-\$90 | 7:00pm | Lisa Haley & the Zydecats Central Park, Whittier |
| | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach (949) 494-3030 Sandii 1@aol.com | | 11168 Washington Blvd., Culver City (310) 838-3745 | | Altan (w. Paul Brady, Donal Lunny), Elieen Ivers Band, Danu, Claddagh Irish Dancers Hollywood Bowl | 6:30pm | THURSDAY AUGUST 16 Lisa Haley & the Zydecats |
| 7:00pm | The Riders in the Sky - Singing Cowboys / Comedy Free www.ridersinthesky.com | 11:00am t | o 4:00pm Boulevard Music Summer Festival Evan Marshall,David Hall & Pat Colgan, Bob Jones, Dave | | 2301 N. Highland Avenue, Hollywood (323) 850-2000 | | www.zydecomusic.com Redondo Beach Pier, Redondo Beach |
| | Culver City City Hall Courtyard 9970 Culver Blvd. (at Dusquene), Culver City | | McKelvy Trio, Clare Day, Noel Harrison, Trailmix, Rick Shea, Steve Ferguson, David Anderson, Matt Cartsonis, Gunnar Madsen Folk, Country, Blues, Jazz, Classical | 1.00 | TUESDAY JULY 31 | 7:00pm | Big Sandy and his Fly-Rite Boys - Western Swing and Hillbilly Free |
| | (310) 253-6643 • Boulevard Music FRIDAY JULY 6 | | Veteran's Park 4117 Overland, Culver City | 1:00pm - | 4:00pm Sandii Castleberry & Paul McIntire - Bluegrass/Jazz/Swing www.SandiiCastleberry.com | | www.bigsandy.net Culver City City Hall Courtyard |
| 6:00pm - | 9:00pm Sandii Castleberry & Ron Daigh - Bluegrass/Folk www.SandiiCastleberry.com | | (310) 398-2583 Boulevard Music | | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach | | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 • Boulevard Music |
| | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach | 3:30pm | Amazing Grace - Celtic Music Celtic Arts Center | | (949) 494-3030 • Sandiil@aol.com THURSDAY AUGUST 2 | 8:00pm | FRIDAY AUGUST 17 Ballet Folklorico del Pacifico - |
| 8:00pm | (949) 494-3030 • Sandii1@aol.com Celtic Tiger Me Arse – Irish Play \$15 | | 4843 Laurel Canyon Blvd., Valley Village (818) 752-3488 | 11:00am - | - 2:00pm Sandii Castleberry & Paul McIntire - Bluegrass/Jazz/Swing | | Mexican Songs and Dance \$22/\$25 John Anson Ford Amphitheater 2580 Cahuenga Blvd East, Hollywood |
| | Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | 7:00pm | Celtic Tiger Me Arse – Irish Play \$15 Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | | www.SandiiCastleberry.com Laguna Beach Sawdust Festival | 8:00pm | (323) 461-3673 Gipsy Kings \$30.00-\$110.50 |
| | (818) 760-8322 SATURDAY JULY 7 | 7:30pm | (818) 760-8322 Buena Vista Social Club presents \$1-\$90 | | Laguna Cyn. Rd., Long Beach (949) 494-3030 • Sandii1@aol.com | 8.00pm | www.gipsykings.com Greek Theatre |
| * | The Twilight Lords - Irish Singing O'Brien's | 7.50pm | Orquesta Ibrahim Ferrer w. Ruben Gonzalez Hollywood Bowl | 7:00pm | C.J. Chenier Zydeco -Accordion Master Free Culver City City Hall Courtyard 9970 Culver Blvd. (at Dusquene), Culver City | | 2700 North Vermont (Griffith Park), Los Angeles SATURDAY AUGUST 18 |
| 8:00pm | 2941 Main St., Santa Monica • (310) 396 4725 Peter Feldmann & Very Lonesome Boys | | 2301 N. Highland Avenue, Hollywood (323) 850-2000 | | (310) 253-6643 Boulevard Music | 7:30pm | When Pigs Fly - Celtic / Americana w. Patrick Hanifin \$10 (\$9 w. TLT membership) |
| | Bluegrass & Appalachian Music www.silcom.com/~peterf/verylb.htm West Valley Playhouse | 7:00pm | THURSDAY JULY 19 Cache Valley Drifters - Bluegrass Free | * | FRIDAY AUGUST 3 | | 50 E Center St., Anaheim (949) 646-1964 or steve@psitech.com. |
| 8:00pm | 7242 Owensmouth, Canoga Park • (818) 884-1907 Celtic Tiger Me Arse – Irish Play \$15 | , .oop | www.mightyfine.net Culver City City Hall Courtyard | * | Gaelic Storm - Irish Music Grand Performances 350 S. Grand Ave., Los Angeles | | The Living Tradition www.thelivingtradition.org |
| о.оорш | Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 | 1:00nm = | www.grandperformances.org 4:00pm Sandii Castleberry & Paul McIntire - | 8:00pm | Gipsy Kings \$30.00-\$110.50 www.gipsykings.com |
| 8:30pm | (818) 760-8322 Mark Bosserman – Singer-songwriter Free | | Boulevard Music FRIDAY JULY 20 | 1.00pm | Bluegrass/Jazz/Swing www.SandiiCastleberry.com | | Greek Theatre 2700 North Vermont (Griffith Park), Los Angeles |
| | home.earthlink.net/~marcboss Java Junction • 22722 Lyons Ave Newhall • (661) 254-7500 | Noon | Music Ntica - Traditional Italian Music Grand Performances | | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach | 8:00pm | Mark Bosserman – Singer-songwriter Free home.earthlink.net/~marcboss Borders Northridge |
| * | SUNDAY JULY 8 Emmylou Harris | | 350 S. Grand Ave., Los Angeles www.grandperformances.org | 8:00pm | (949) 494-3030 Sandiil@aol.com Mark Bosserman – Singer-songwriter Free | | 9301 Tampa Ave., Northridge (818) 886-5443 |
| | Sun Theatre 82200 East Katella Ave, Anaheim | 8:00pm | Ellen Johnoson & The Mark Massey Trio \$10 - Singer-Songwriters w. Mary Coppin | | home.earthlink.net/~marcboss Borders City of Industry 1600 S Azusa Ave., City of Industry | * | SUNDAY AUGUST 19 The An Claidheamh Soluis Choir - Celtic Music |
| * | (714) 712-2700 • info@sun-theatre.com Ken O'Malley - Irish Singer | | The Coffee Gallery Backstage 2029 N. Lake, Altadena | | (626) 913-9344 SATURDAY AUGUST 4 | | w. Cathy McFadden, Uileann Pipes & Staise Ni Bhriain, Sean Nos |
| | Joxer Daly's 11168 Washington Blvd., Culver City (310) 838-3745 | | (626) 398-7917 SATURDAY JULY 21 | 10:00am- | 10:00pm Lisa Haley & the Zydecats www.bluefiddle.com | | Celtic Arts Center 4843 Laurel Canyon Blvd., Valley Village |
| 3:00pm | Blackwaterside – Celtic Music \$10 Celtic Arts Center | * | Judy Krueger - Singer-songwriter Beantown, Sierra Madre | | International Family Festival 7000 W. Manchester Ave., Westchester | 1:00pm - | (818) 752-3488 4:00pm Sandii Castleberry & Ron Daigh - Bluegrass/Folk www.SandiiCastleberry.com |
| | 4843 Laurel Canyon Blvd., Valley Village (818) 752-3488 | * | (626) 355-1596 Kate Rusby | 11:00am- | (310) 837-8118 8:00pm Long Beach Irish Festival \$20 (\$15 Sr./Stud.) | | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach |
| 5:30pm | Mark Bosserman – Singer-songwriter Free home.earthlink.net/~marcboss | | www.purerecords.demon.co.uk McCabe's (see Concert Venues page 7) | | w. Gaelic Storm, Tempest, Wicked Tinkers, The Browne Sisters & George Cavanaugh, Linda Dewar, Janet Cornwell. | 7:30pm | (949) 494-3030 Sandii1@aol.com Bluegrass at the Ford |
| 7.00 | 22nd Annual Whittier Uptown Family Festival, North Stage Greenleaf Ave & Philadelphia St., Whittier | 5:00pm | Mediterranean Festival Viva La World Featuring Amina, Ekova And Lo'jo Plus Hassan Hakmoun And Music Ntica | | Queen Mary Special Events Park, Long Beach www.longbeachcelticfestival.com | • | John Anson Ford Amphitheater 2580 Cahuenga Blvd East, Hollywood |
| 7:00pm | Celtic Tiger Me Arse – Irish Play \$15 Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | | Grand Performances 350 S. Grand Ave., Los Angeles | 6:00pm | info@longbeachcelticfestival.com Leasebreakers - \$30 | 10.00 | (323) 461-3673 BASCmail@aol.com Bluegrass Association of Southern California |
| | (818) 760-8322 | 7:30pm | www.grandperformances.org The Crooked Jades – Old Time Music \$10 | • | Tour, Dinner, Jug Band accompanying silent 1921 film "Three Word Brand" | 10:00am | - 4:00pm Pickin' in the Park Free Big Jane by all folk music groups California Traditional Music Society |
| * | TUESDAY JULY 10 Emmylou Harris www.emmylou.net | • | w. Chris Berry (\$9 w. TLT membership) 50 E Center St., Anaheim | | www.leasebreakers.com William S. Hart Museum 24151 San Fernando Rd., Newhall | | 16953 Ventura Blvd., Encino www.ctms-folkmusic.org |
| | John Anson Ford Amphitheater 2580 Cahuenga Blvd East, Hollywood | | (949) 646-1964 or steve@psitech.com. The Living Tradition www.thelivingtradition.org | | (661) 254-4584 SUNDAY AUGUST 5 | 7:00pm | MONDAY AUGUST 20 The Nonchalants and Mark Davis \$12 (\$10 students) |
| | (323) 461-3673 | 8:00pm | Cache Valley Drifters \$10 www.mightyfine.net | * | Lisa Haley & the Zydecats www.bluefiddle.com | 7.00pm | www.thenonchalants.com Duncan House Concerts, Westchester |
| 7:30pm | WEDNESDAY JULY 11 Mark Bosserman – Singer-songwriter Free home,earthlink.net/~marcboss | | Russ & Julie's House Concerts Oak Park (Agoura Hills / Westlake Village) | | Music by the Sea Festival Point Ferman Park, San Pedro | | (310) 410-4642 THURSDAY AUGUST 23 |
| | Starbucks La Crescenta 2627 Foothill Blvd., La Crescenta • (818) 541-1477 | | houseconcerts@jrp-graphics.com SUNDAY JULY 22 | 6:45pm | Terence Martin \$12 Duncan House Concerts, Westchester | 11:00am | - 2:00pm Sandii Castleberry & Gary Francisco - Bluegrass/Folk |
| 7.00 | THURSDAY JULY 12 | * | Young Dubliners www.youngdubs.com | 7:00pm | (310) 410-4642 Los Folkloristas - Latin Amerian Folk Music \$30 | | www.SandiiCastleberry.com Laguna Beach Sawdust Festival |
| 7:00pm | Billy and the Hillbillies - Bluegrass / Comedy Free billyandthehillbillies.com/ Culver City City Hall Courtyard | | Newhall Park 24933 Newhall Ave., Santa Clarita | | John Anson Ford Theater 2580 Cahuenga Blvd, Los Angeles | | Laguna Cyn. Rd., Long Beach (949) 494-3030 Sandiil@aol.com |
| | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 • Boulevard Music | 7:00pm | Rachid Taha & Les Yeux Noirs – World Music Grand Performances California Plaza | | (323) 461-3673 TUESDAY AUGUST 7 | 7:00pm | Dave McKelvy Trio / West Coast Klezmer - Harmonica ensemble/Klezmer Free Culver City City Hall Courtyard |
| Noon | FRIDAY JULY 13 Lalo Guerrero - Father of Chicano Music | | 350 S. Grand Ave., Los Angeles www.grandperformances.org | 5:00pm - | 8:00pm Sandii Castleberry & Ron Daigh - Bluegrass/Folk www.SandiiCastleberry.com | | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 • Boulevard Music |
| Noon | Grand Performances 350 S. Grand Ave., Los Angeles | | TUESDAY JULY 24 | | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach (949) 494-3030 Sandii1@aol.com | 7:30pm | FRIDAY AUGUST 24 Lisa Haley & the Zydecats |
| 8:00pm | www.grandperformances.org Celtic Tiger Me Arse – Irish Play \$15 | 1:00pm - | 4:00pm Laguna Beach Sawdust Festival Sandii Castleberry & Gary Francisco - Bluegrass/Folk www.SandiiCastleberry.com | | NESDAY AUGUST 8 | 7.50pm | www.zydecomusic.com Olivas Adobe, Ventura |
| | Celtic Arts Center (\$12 ACS/CAC members) 4843 Laurel Canyon Blvd., Valley Village | | Laguna Beach Sawdust Festival Laguna Cyn. Rd., Long Beach | 6:30pm | Lisa Haley & the Zydecats www.bluefiddle.com La Habra Heights Park | 8:00pm | Lowen & Navarro \$10 www.lownav.com |
| 8:00pm | Daniel Nahmod - Singer-Songwriters \$10 | | (949) 494-3030 Sandii1@aol.com | 7:30pm | Mark Bosserman – Singer-songwriter Free home.earthlink.net/~marcboss | | Russ & Julie's House Concerts Oak Park (Agoura Hills / Westlake Village) |
| | w. Mary Coppin The Coffee Gallery Backstage 2029 N. Lake, Altadena • (626) 398-7917 | * | Mary Chapin Carpenter - Folk, Country www.MaryChapinCarpenter.com | | Starbucks La Crescenta 2627 Foothill Blvd., La Crescenta | 8:30pm | houseconcerts@jrp-graphics.com Mark Bosserman – Singer-songwriter Free |
| 8:00pm | Kieran Kane & Kevin Welsh \$17 advance / \$19 at door www.kierankane.com | | Greek Theatre, Los Angeles 2700 North Vermont (Griffith Park), Los Angeles | | (818) 541-1477 THURSDAY AUGUST 9 | | home.earthlink.net/~marcboss Borders Sherman Oaks 14651 Ventura Blvd., Sherman Oaks |
| | www.deadreckoners.com/kevbio.html Neighborhood Church | * | Ken O'Malley - Irish Singing Ireland's 32 | 7:00pm | The Persuasions - A Capella Free Culver City City Hall Courtyard | | (818) 728-6593 THURSDAY AUGUST 30 |
| | 301 N. Orange Grove Blvd, Pasadena (626) 791-0411 • r.stockfleth@gte.net | | 13721 Burbank Blvd, Van Nuys (818) 785-4031 | | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 | 7:00pm | The Hot Club of Cowtown - Western Swing Free Culver City City Hall Courtvard |
| | Acoustic Music Series SATURDAY JULY 14 | 7:00pm | Richard Smith & Robby Longley - Guitar Free Culver City City Hall Courtyard 9970 Culver Blvd. (at Dusquene), Culver City | 7:30pm | Boulevard Music Eric Bibb | | 9970 Culver Blvd. (at Dusquene), Culver City (310) 253-6643 • Boulevard Music |
| 10:00am | Jaliyaa - Traditional West African Music, Stories & Dance John Anson Ford Amphitheater | | (310) 253-6643 • Boulevard Music | | w. Linda Tillery & The Cultural Heritage Choir Skirball Cultural Center 2701 N. Sepulveda Blvd., Los Angeles | | AUGUST 30-SEPTEMBER 3 |
| 6,00. | 2580 Cahuenga Blvd East, Hollywood (323) 461-3673 | * | FRIDAY JULY 27 The Twilight Lords - Irish Singing | 7:30pm | 2/01 N. Sepulveda Blvd., Los Angeles (310) 440-4500, (323) 655-8587 Buckwheat Zydeco Free | | Strawberry Music Festival strawberrymusic.com Camp Mather, Yosemite • (209) 533-0191 |
| 6:00pm | Mark Bosserman – Singer-songwriter Free home.earthlink.net/~marcboss Glendale Marketplace | | Ireland's 32 13721 Burbank Blvd., Van Nuys (818) 785-4031 | r.sopin | Santa Monica Pier 200 Santa Monica Pier, Santa Monica | | 2p |
| | Brand Blvd., 1/2 block S. Broadway Glendale | 1:00pm - | 4:00pm Sandii Castleberry & Gary Francisco - Bluegrass/Folk | | (310) 458-8900 SATURDAY AUGUST 11 | | |
| 7:30pm | The Perfect Gentlemen - A Cappella \$14 www.singers.com/barbershop/perfectgentlemen.html | | www.SandiiCastleberry.com Laguna Beach Sawdust Festival | * | John Renbourn - British Singer, Guitar www.johnrenbourn.com | | |
| | Shade Tree 28062 Forbes Road, Laguna Niguel • (949) 364-5270 | | Laguna Cyn. Rd.,Long Beach (949) 494-3030 Sandii1@aol.com | | McCabe's (see Concert Venues page 7) | | |
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