

Hot Dancing From Southwest Louisiana

By PETER PARRISH

Cajun/Zydeco music and dance from the prairies and bayous of Southwest Louisiana and East Texas is one of the most exciting and enduring folk/roots dance scenes in California. Largely supported by expatriates from the Southwest Louisiana and East Texas regions, this music and dance can be found at regular monthly dances, “church dances”, and clubs like the *House of Blues*.

The Cajun/Zydeco scene in California owes its roots to a considerable number of Louisiana and East Texas natives that immigrated to California during and after WWII. Today the Bay Area, the Sacramento/San Joaquin Valley and Southern California are home to large numbers of these Louisiana expatriates now into their third generation. For this reason, Cajun/Zydeco is strongly linked to Southwest Louisiana and their cultural identity includes the French language, the Catholic church, and a world famous cuisine—as well as the music and dancing.

For over 150 years—up until the late 1920s and early 1930s—this music was able to thrive in relative isolation in Southwest Louisiana because, in part, of its unique geographic location. The Atchafalaya River/Swamp to the East, the Sabine River to the West and Gulf of Mexico to the South formed natural barriers to the forces of homogenization. Today French can heard on local radio and TV, in supermarkets, barber shops, and of course the dance halls. For some of the older generations, French is their language of choice.

In Southern California, regular dances are held in South Pasadena and Gardena and these are augmented by “church dances” and other special events when out-of-town bands make an appearance. Los Angeles is fortunate to have a num-

ber of local bands as well as a steady stream of excellent bands from Southwest Louisiana and East Texas. These touring bands come to California for 2 or 3 weeks at a time, playing for dances from San Diego to Sacramento, and Oregon and Washington.

In addition to these regular and church dances, California hosts several annual Cajun/Zydeco summer festivals. Good examples of these festivals are those held in Long Beach, San Diego, Reno and the Sacramento area.

Some of the better local bands include the California Cajun Orchestra and André Thierry (Bay Area), Lisa Haley and the Zydecats (Los Angeles), Cajun John and the San Diego Playboys, and Acadiana (Santa Barbara). Some of the better touring bands from Louisiana and East Texas include Geno Delafosse and French Rockin’ Boogie, Willis Prudhomme and the Zydeco Express, Thomas “Big Hat” Fields and his Foot Stomping Zydeco Band, Leroy Thomas and the Zydeco Road Runners, the Creole Zydeco Farmers, Steve Riley and the Mamou Playboys, and Beausoleil.

It is difficult to compartmentalize Cajun and Zydeco music and dance styles: they really form a continuum. At one end of the spectrum is classic Cajun music—played with acoustic instruments such as the diatonic, single-row button accordion, fiddle, guitar, bass, triangle (“tit fer”) and drums—featuring one-steps, two-steps and waltzes. At the other end is Zydeco—played with the chromatic piano accordion, electric guitars, rubboard (“frottoir”) and occasional saxophone—featuring rhythmically more complex tunes with R&B and Caribbean influences. Not only is there no neat dividing line, but both of these musical idioms have at times

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photographer unknown. Long Beach Cajun Festival 1995

The Cajun/Zydeco scene in California owes its roots to a considerable number of Louisiana and East Texas natives...

CONTRA MAGIC

By JEFF SPERO

The piano sets the groove. The mandolin adds its frenetic energy. The fiddle soars above it all. All around, the hall is a blur of movement and smiles. The band reaches its peak, the dancers whirl with excitement — and it’s over. Time to find a new partner and start it all over again.

People are having these joyous experiences more and more often these days. Contradance has spread throughout the nation and beyond from its New England origins. In Southern California, there are as many as seven dances, with approximately 350 attendees, in any given weekend.

But for the unfortunate few who have yet to experience a contradance, a description may be in order. Contra is a community dance, and during a dance event it is likely that everyone in the dance hall will have a chance to greet each other. Many movements are familiar to anyone who did the often obligatory square dancing in grade school : allemande, do-si-do, swing. Through the years, many other patterns have found their way into contradance (some via other folkdances, some completely unique to contra), creating a melting pot of movement that models its American heritage. By watching the dance, it is easy to see the similarities to square dance. But mix in the live music and a dash of flirtation and this becomes folkdance — supercharged.

Although a description is a good starting point, it isn’t an adequate definition. As with most art forms, defining contradance is an unusually difficult proposition. In fact, there is an in-depth web page solely devoted to this effort (<http://www.sbcds.org/contradance/whatis/>). But foolhardy as it may be, here is yet another attempt: the convergence of caller, musicians, and dancers to create magic.

Magic? Well, other descriptions have included “it’s like falling in love” or “it feels like flying.” If magic means “producing extraordinary results as if by supernatural means” (and it does... I looked it up), then falling in love or flying while dancing a do-si-do certainly qualifies as magic. But how exactly is that magic accomplished?

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Photo by Valerie Cadey at Camp Suteranti

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EDITORIAL

You are in a dance hall. There is a live band playing an upbeat, catchy tune. You can't help but move your feet. Music is the force, but dance is the action. Folk dancing is a community activity that goes back generations. It is deep rooted. Dance ethnomusicologists spend their lives studying this culture. For the rest of us, dance is just something we do.

The folk dance scene in L.A. is happening. It has been happening for many years. Square dancing was big in L.A. in the 1950s. Reading back in the history books, there is reference to Wilshire Blvd. being closed off for a Square Dance event. And there have been international dance venues such as The Intersection and Café Dansa, as well as other, less formal gatherings. English country and Contra dancing in L.A. go back to the early 1970s. And, of course, there is ethnic dancing as part of the local culture: Hungarian, Irish, Greek, Armenian, Bulgarian and more.

Folk dancing encompasses various degrees of difficulty. Some forms are easy to learn. You can walk onto a dance floor and, with little or no instruction, dance the night away; others require years of study. Some forms are individual efforts like Irish step dancing. Other forms are couple-centric like Cajun, Hungarian and Scandinavian dance. Others, like Contra and English country dancing are couples dancing with groups of other couples. Finally, there are group dances like Israeli, Greek, Southern Appalachian, and others. Perhaps such categorizations are overly simplistic, for as soon as you note the generalizations, exceptions come to mind.

With the advent of vinyl recordings in the 1950s, the trend in many folk dance groups was to abandon live music and use recordings for dances. While this made it easier for dance organizers and dancers to have the music available to them, it had a downside. Missing was the interaction between live musicians and dancers. No longer could the music be geared to the skill level of the dancers. No longer could the




BY LEDA & STEVE SHAPIRO

musicians observe and react to the feeling on the dance floor. This trend has reversed direction in the last quarter of the 20th century, and dancers can, once again, dance to live music. While this is not always the case, we believe, given the choice, that dancers would always choose to dance to live music. It is precisely this "magic" interaction that often creates what is referred to as the dance "high."

Many of the boomer generation were introduced to folk dance in summer camps and to square dancing in elementary public schools. These childhood experiences seem not as prevalent in today's high tech world. Children are generally not exposed to folk dancing unless it is part of their culture or they have been included in family folk dances. As a result, most young people go through life with minimal or no exposure to folk dancing. One highly visible exception to this unfortunate trend is the popular production, Riverdance. As a result of this extravaganza of Irish music and dance, there has been a significant increase in attendance at Irish dance classes. It is also encouraging that some teachers include folk dancing in the school curriculum. In fact, if you have current experience doing this or suggestions of ways to make this happen, let us hear from you. We believe that it is important to keep folk dancing alive for the next generation.

As we embark on the next millenium, we note that many people are reacting to techno-culture. Los Angelenos, so isolated in our cars and air-conditioned homes and offices, are looking for ways to interact with other people. Folk dance provides an alternative to our frenetic lifestyle. And it is happening in L.A. All you have to do is find it. Like other folk activities, it is hidden from the mainstream of public life. It is because of this that we have focused this issue of FolkWorks on folk dance. Participants involved in various dance forms have written about their experiences. Perhaps reading their stories will pique your interest. We hope it will encourage you to come out and try it for yourself.



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I N T E R V I E W

GERRY MILNES

BY GAILI SCHOEN

Gerry Milnes is an accomplished musician, author, dancer, storyteller, musicologist, film producer and an advocate for traditional culture. He's on staff of the renowned Augusta Heritage Center in West Virginia, which brings traditional music, crafts, dancing and folklore alive for residents and visitors. He has recently written a book called *Play of a Fiddle*, an old-fashioned work of folklore, filled with anecdotal and local histories of music, dancing and singing. (available through the University Press of Kentucky and online at Borders.com or most other .com booksellers.)

This is part I of a II-part interview.

Gaili: Gerry, when did you first hear old-time music?

Gerry: Well I sort-of grew up in a music-playing family in Pennsylvania. My older brother was a fiddle player, and when I was in high school I was playing bluegrass.

Gaili: On what instrument?

Gerry: On banjo. I'd started playing guitar when I was about nine. I think it was a bluegrass festival up in Maryland that I went to and there was an old guy in the parking lot with a fiddle and I went over to see what he was doing. It was the first really strong impression of old-time fiddle music that I had, and I spent the rest of the bluegrass festival in the parking lot with the old guy with the fiddle. His name was Red Hartnett. I haven't heard about him for a long time, and I suppose he's moved on by now. So when I was probably still a teenager, I sort-of "found" old-time music. Of course I was aware of people like "The New Lost City Ramblers," people like that. But there was something about meeting this old fiddle player that got me thinking in a whole new direction, musically.

Gaili: So at that time you were playing banjo and guitar. And eventually you picked up fiddle as well.

Gerry: Yeah. I think it was when I was about 20 I decided to take the plunge. It's a lifelong job is the way I still look at it! You never get as good as you want to be. But I got turned on to fiddle music and started going to festivals, mostly down in West Virginia. And I met loads of really good traditional musicians at those events. So then I started coming out and visiting people, rather than going to festivals. And then in 1975 I moved down to a town called Huttonsville in Randolph County in West Virginia. And it wasn't very long before I started meeting all these old banjo players around Huttonsville. There were about 5 or 6 pretty decent clawhammer banjo players, all people who were I'd say in their late 70s and through their 80s; people who weren't to be around for much longer. So I did a lot of field recording of those folks. And in fact later on I ended up making an anthology of old-time banjo music from there.

Gaili: Is that available to us now?

Gerry: Yes. It's called *The Old-time Banjo Anthology* and that was on the Marimac label in the Augusta Heritage Series, and it's in 2 volumes.

Gaili: People can order that from the Augusta Store online?

Gerry: Yes. The online address is www.augustaheritage.com

Gaili: OK, great. You know there's been a lot of excitement about the film *Songcatcher*, which is about a musicologist who collects old-time tunes from Appalachian people. But of course you are the real thing! So I was wondering how did you go about it, actually making these field recordings. The musicologist in the film lugs a gramophone up the mountain. What kind of equipment

did you have to bring?

Gerry: The most important piece of equipment was my fiddle. 'Cause the fiddle would open doors. Especially here in West Virginia, among older people, if you knock on their door with a fiddle in your hands, you're "in like flint" wherever that expression comes from. And I was recording fiddle players too, and ballad singers on a professional Sony cassette tape recorder.

Gaili: This was in the mid-70s?

Gerry: Yes, I moved to West Virginia in '75 and in '77 I moved to a pretty remote farm further down in the country in Webster County. We found this incredible piece of land and built a house there. And not knowing anything about the musicians in that area—it was about 75 miles from where we'd previously lived—I immediately started meeting great musicians in that area including people like Ernie Carpenter who was a fine old-time fiddle player, and Sarah Singleton who was a dance fiddle player. There was a really lively square dance scene around there and I would go and play and dance, and it was quite an interesting community of dancers, musicians and callers who got together every weekend. They were really good dances where we'd get people like Wilson Douglas and Ernie and Sarah and probably a few other people that I can't think of right now. So it was like a mini folk festival every Friday night with all these great old-time musicians around.

Gaili: When you were playing with these guys, were you playing banjo?

Gerry: Banjo, fiddle, and guitar. And we were playing music for dancing. There's certainly a new and revised dance movement throughout the country now, but it's quite a bit different from the older dances I had discovered there.

Gaili: Really? So not like the contradancing we're doing now...

Gerry: There was no contradancing at all. It was all circle dancing and square dancing. No teaching, that was unheard of. If a new dancer showed up, he or she was taken under wing and lead through the dance, and in time,

they're dancing. That's one thing within the current dance movement; it's always a kind of workshop setting where they stop and walk through a dance. And to me, it takes so much away from the dance so that it's not a social thing anymore, but a learning session or something. But anyway, I'm glad there's a revival in traditional dance, of course. There is a big controversy in the South. Some callers will refuse to call contradances. And some places you'd go where there's only contradances.

Gaili: Why would they'd be refusing to call contradances?

Gerry: Because the South had such a strong tradition in square and large circle dancing.

Gaili: Where did contras come from?

Gerry: Contras came from New England.

Gaili: Oh, I see. Another Yankee invasion!

Gerry: Yeah, they were the traditional dance there, but they've swept the country now.

Gaili: Yes, here in Los Angeles our dances are primarily contras.

Gerry: Yeah, and a lot of callers feel like that's too bad. Even the younger callers think, well why? Why are we



Photo by Gerry Milnes

dropping this really strong tradition to go to this new regional tradition that's not part of who we are? But there are certainly lots of people doing it in the South, as well as in other parts of the country.

Gaili: Wow, that's so interesting. I haven't seen many circle dances, except an occasional mixer. Is it basically like a square?

Gerry: Yeah, people couple up and get 4 to a small circle and do a figure and then move on. It's almost like a square dance, enlarged.

Gaili: Yes, I just remembered that we had a caller from North Carolina named Fred Park at our Summer Solstice Festival who called a circle dance like that. You could see that the die-hard contradancers were challenged by that dance!

Gerry: Yes, there's a lot of resistance to it.

Gaili: Gerry, let's talk about the work you've been doing since you've become involved in old-time music. You've written and recorded a book and cassette for children which we're going to talk more about in our next interview. But you've also recorded a lot of music yourself as well as with your band Gandydancer (available through Gerry at gcm@augustaheritage.com). You've recently written a very highly acclaimed book for adults, and you've also made a documentary, is that right?

Gerry: Well, I've made several video documentaries (www.augustaheritage.com). That's sort-of another avenue for me to present folk traditions. In *Fiddle Snakes* and *Dog Days*, one of the things I try to do through film is show people that old-time music here in West Virginia has a context. Unfortunately, a lot of people hear old-time music played on a stage, which is way out of context. And what I tried to do throughout the film was tie the music itself to the people, and to the rest of their lives, so it was all filmed in people's homes. Besides a lot of really good musicians that are in that film, a few of which have even died here recently, I think it shows this connection to something other than just people's musical lives.

Gaili: That sounds incredible. I can't wait to see it. Now tell us a little about your book, *Play of a Fiddle*.

Gerry: Well, there was an old man I heard about in the area in where I was doing my research, and he made the statement that if a man couldn't dance of a jig, shoot of a gun, or play of a fiddle he wasn't worth a damn. So that's where the title comes from.

Gaili: That's great. The book is sort of a culmination of all the research you've been doing since you moved to West Virginia?

Gerry: Yes, I try to talk about old-time music in


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THE CIRCLE OF FIFTHS

Previously on the musical highway we produced all of the major scales in the sharp (#) keys and, in the last installment, we finished up all of the flat (b) keys. So, here is the complete set of major scales in all the keys:

Key	#/b	1	2	3	4	5	6	7	1
C#	7#	C#	D#	E#	F#	G#	A#	B#	C#
F#	6#	F#	G#	A#	B	C#	D#	E#	F#
B	5#	B	C#	D#	E	F#	G#	A#	B
E	4#	E	F#	G#	A	B	C#	D#	E
A	3#	A	B	C#	D	E	F#	G#	A
D	2#	D	E	F#	G	A	B	C#	D
G	1#	G	A	B	C	D	E	F#	G
C	0	C	D	E	F	G	A	B	C
F	1b	F	G	A	Bb	C	D	E	F
Bb	2b	Bb	C	D	Eb	F	G	Ab	Bb
Eb	3b	Eb	F	G	Ab	Bb	C	D	Eb
Ab	4b	Ab	Bb	C	Db	Eb	F	G	Ab
Db	5b	Db	Eb	F	Gb	Ab	Bb	C	Db
Gb	6b	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
Cb	7b	Cb	Db	Eb	Fb	Gb	Ab	Bb	Cb

BY
ROGER
GOODMAN



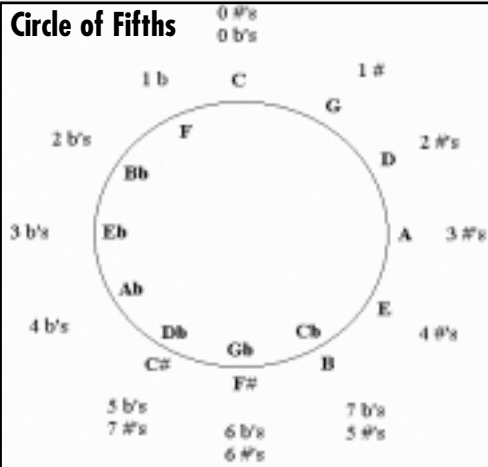
obvious that the **Circle of Fifths** overlaps itself. The three overlapping keys at the bottom of the circle are known as **enharmonic** keys (sounds the same, but has a different name). C# and Db, for example, are named and notated differently but sound exactly the same.


If you've spent time around any serious musicians you've probably heard of the **Circle of Fifths** and wondered what it was. Just as other fields of study have tools to help you remember pertinent details and visualize complex concepts; the **Circle of Fifths** is basically a tool that synthesizes lots of information in a concise, visual way. Actually, it turns out that the Circle of Fifths is even more interesting and useful than it appears. As we progress farther along the musical highway we will keep revisiting the Circle of Fifths and show how to use it in many different musical applications.

Here's a little extra information: I found a host of interesting things while researching the **Circle of Fifths** on the web. Here are the three most unusual I encountered:

- **Circle of Fifths Watch** (I bought one and love it)
http://www.chromaticwatch.com/Details/Circle_of_Fifths/circle_of_fifths.html
- **The Harp Circle-Of-5ths** (Play in any key on any harmonica... like I'm sure.)
<http://www.angelfire.com/tx/myquill/CircleOfFifths.html>
- **The Unit Circle of Fifths** (Why?)
<http://www.sas.upenn.edu/~gavenoni/fifths.html>


When I first discovered the **Circle of Fifths** I was immediately struck by its beauty and simplicity. It was one of those great moments when I felt like I had stumbled on a universal secret. So keep looking for musical truths and be sure to stay tuned...





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YORUBA DANCE TO THE SPIRIT OF THE DRUM

BY CAROLE ZEITLIN ADEYEMI



Yoruba drum and dance bring people together in common celebration. The call and response form of the songs invites everyone to participate no matter what the occasion. The music is lyrical, complex and polyrhythmic, and all in all just makes you want to move your body.

The Yoruba, an ancient spiritual tribe that migrated to Nigeria from Egypt in roughly 746 BC, revered dance as an integral part of life. As in most African cultures, dance in the Yoruba tradition serves various functions. There is ritual dance, a sacred form of worship; ceremonial dance, an important part of community celebration; and dance as a form of entertainment and self-healing.

The ritual dance entails years of devotion, initiation rites, ceremonies and costumes, plus the correct paraphernalia and sacred ingredients to make the outcome of the experience beneficial. The ritual comes from Ifa, a Yoruba metaphysical practice and mythological understanding of Creation that believes in different forces and spirits of nature known as Orisas, very much like the Gods of the Greek and Roman civilizations. As a form of prayer or sacrifice, a ritual dance is performed to an Orisa such as Yemonja/Olokun to invoke the spirit of the Ocean. Each Orisa - e.g., God or Goddess of Fire, Wind, Ocean, River, Metal, Peace, etc. - is identified by a series of corresponding movements and storytelling pantomime that relate to his or her virtues, frailties or supernatural powers. Certain colors, symbols, instruments and props further enhance the power of the dance. For example, Yemonja, Mother of the Fish, dressed in a wide circular skirt of blue and white, emulates the motion of ocean waves. Ogun, the God of Durability and Iron, dances with machete in hand, cutting his way through the forest with strong and deliberate warrior-like movements. Oshun, Goddess of the River, dances to the rhythm of cool water moving slowly and sensuously with mirror in hand as if she is moving in honey. Shango, the God of Fire and Manifestation, dances like fire - fast and furious, moving every which way. In general the movement of the male deities is more exaggerated and almost acrobatic, while the female movements are usually more internal, simulating the discipline of cool character, sensuality and inner beauty.



Photo by Carole Zeitlin Adeyemi

At religious gatherings known as bembes, dancers who have been initiated into the religion can call down the spirit of their own guiding Orisa. If the Orisa descends upon them, they become elevated to another awareness where they sometimes receive messages or healing qualities beneficial to themselves and everything around them.

Traditionally, ceremonial dance has been used to mark time and bring the community together. There are dances for welcoming the Elders, the birth of a child, naming a child, entering into adulthood, getting married, the cycles of the moon, the change of seasons, or just on waking up and/or ending a day. Since the beginning of time, we have all been drummers and dancers, so everyone in the community learned these dances no matter what shape or size, age or gender. The role of the drummer cannot be underestimated. He is the master of the rhythm, keeper of the tempo and invoker of the spirit. He communicates the message in Yoruba, the tonal language of the drum. Once the rhythm is established the corresponding dance is expected to follow. The dancer is cued to start or stop or change the step by the musical break.

Although most of the steps require uniformity in movement there is plenty of room for individual expression. After extensive practice and embodiment of a rhythm, the dancer and drummer become unified. Exactly as the tempo of the drum is accelerated so is the movement. It looks as if each note propels a twist of the body, a step, then a jump. In that state the dancer feels as if he is moving without effort by the power of the drum or dancing on top of the rhythm.

Yoruba social dance was and may still be the most common form of entertainment. As rhythm is a way of life, dance is natural to most people. If in fact our first drum is our heartbeat, then everything we do or say or even think has a rhythm and a dance. So in a sense, we are dancing to our own beat. That is both the similarity and the difference in African dance: we are dancing to traditional rhythms that have been passed down from generation to generation for hundreds of years. These rhythms have power, purpose and a significant effect upon the human psyche. Most popular Yoruba music utilizes these rhythms and combines them with electric instruments to make Highlife music.

At Yoruba House in West Los Angeles everyone is welcome to experience all these kinds of dance in an authentic and respectful way. With Baba Ayo Adeyemi, native Nigerian Ifa Priest and master Yoruba drummer and dancer, there are workshops, classes, parties, rituals, drum circles and other events open to the public. Yoruba House Ensemble, a traditional drum and dance group, is available for all kinds of performances, as is the YH Highlifers, a dance band that will make any party rock. For more information please call 310-838-4843 or email yoruba1@mindspring.com.

<http://yoruba1.home.mindspring.com>



Photo by Carole Zeitlin Adeyemi

THE VOICES IN MY HEAD

BY JOANNA CAZDEN



CATCHING SINGERS

Hello Folkworks readers! I'm pleased to join you with a regular new column on singing. I'll cover some basic techniques - how to keep your voice healthy, folk-oriented vocal styles, performance tips, and miscellaneous related ruminations. My website (www.voiceofyourlife.com) includes an archive of articles I've written for other music magazines, but as a lifelong folkie, I look forward to answering your questions and supporting this great new publication.

Like many of you, I was delighted by the recent film *Songcatcher*. It hit close to home because my father, Norman Cazden, spent 40 years doing very similar original-source musicology in the mountains of New York State. I'll save the full story of that "Folksongs of the Catskills" project for another column; for now, suffice it to say that *Songcatcher* had me beaming and grinning 'til my face ached.

As a singer and voice teacher, I was especially interested in the different vocal styles that reflect the film characters' cultural backgrounds and their attitudes toward music. Lily's piano-accompanied version of "Barbara Allen," which carries the opening credits, is what I call "parlor-style" folk music. Actress Janet McTeer's singing tone is round and smooth with a light, natural vibrato, and her diction and phrasing are as precise as they would be for a classically composed song. She describes the ballad to her students as equal in artistic value to the other music they study, and she shows her respect by presenting it in a genteel manner.

When we first hear the raw mountain version of the same song, it is a striking contrast: unaccompanied, unpretentious, not framed as a piece of art. As Lily later says, music here is a natural part of the fabric of daily life.

In mountain singing, the tone is hard and piercing rather than rounded or softened by extra breathiness. Vibrato is minimal, and the chest voice is pushed high like a holler. It is an outdoor style with lots of carrying power. Lily eventually sings along with the folks she learns from, and acquires a bit of their characteristic vocal ornamentation. But her tone quality doesn't change; she belongs to the city world.

Aidan Quinn plays Tom, a musician who has lived in both worlds, and he sings in a more generic style: comfortable and warm, neither artsy nor pure mountain-raw. This seemed to me like the actor's natural sound, but not exactly what I'd expect from his character. I wish that Quinn or the director had done more to adapt his vocal style to fit his character's mountain origin.

At the end of the film, after Lily and Tom decide to start recording and selling the music, we hear professional singer Emmy Lou Harris's version of "Barbara Allen." Her voice shows strong country roots in its minimal vibrato, informal diction, and thin, clear, focused sound. But her ornamentation is subdued, and her phrases fall away in a unique personal style. Her singing is close to the old tradition, but shaped by her experience as a seasoned commercial artist.

A foreign-language teacher once told me that to learn a new language well requires a desire to belong to that cultural group, to expand one's identity at a level deeper than just learning new words and grammar. Vocal styles probably work the same way. We start out singing in the dialect of our home tribe, but we can join other tribes, at least partly, by hearing and practicing their sound. This deeper immersion in, and embodiment of, a new culture brings a richness to our lives and voices that goes farther than just "catching" someone else's song on paper.

So if you hear something new, try it out. You probably won't be able to sound exactly like another singer. But you'll learn something by trying, your voice will grow more flexible, and your regular repertoire will be enriched by that new flavor. Meanwhile, if you have questions about singing, or topics you'd like covered in this column, please e-mail me (Joanna@voiceofyourlife.com) or the Folkworks editors. May all our voices be heard!

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:
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Artist: LUAR NA LUBRE
Title: BEST OF...15th ANNIVERSARY
Label: Warner Music (Spain) # WEA 8573 87642 2
Release Date: April, 2001
Rating: ★★★★★

BY DENNIS STONE

In the year 1986, a group of young musicians from the Galician coastal city of A Coruña in Spain came together to form what is today one of Galicia's most important Celtic folk bands. Standing beside its better known Spanish Celtic group Milladoiro, is Luar na Lubre.

In the Galician language, Lubre refers to the sacred forest groves where ancient Celts held their religious rituals. The group primarily draws from their Galician culture and music but they also incorporate music from their Celtic cousins in Ireland, Scotland, Wales and Brittany. The group is as comfortable in presenting Irish jigs and reels, as it is with modern versions of old Galician 'cancioneiros' or songbooks. They also present marvelous versions of Galician dance tunes.

Their first recording, 'O Son Do Ar' was released in 1988. It was followed in succession by 'Beira Atlantica' (1990); 'Ara Solis' (1993); 'Plenilunio' or 'Full Moon' (1997); 'Cabo do Mundo' (1999) and the current collection. Piper and original member Bieito Romero leads the band. Over the years there have been many personnel changes. The band currently consists of: Rosa Cedrón, cello & vocals; Bieito Romero, bagpipes, accordion & hurdy gurdy; Xulio Varela, bouzouki, vocals & percussion; Eduardo Coma, fiddle; Patxi Bermúdez, bodhran, tabor & djimbek; Pedro Valero-guitars; Xavier Ferreiro-Latin & African percussion & effects and Xan Cerqueiro-flutes. All the vocals and most of their CD liner notes are in Gallego, the Galician language.

A high point for Luar na Lubre came in 1992, when the band performed for English musician Mike Oldfield. They have since become good friends. In 1996 Mr. Oldfield recorded a version of Bieito Romero's 'O Son Do Ar' (The Song of the Sun) on his Celtic flavored CD 'Voyager.' Mr. Oldfield also has had the band's vocalist, Rosa Cedrón, sing on his latest CD 'Tubular Bells III.' Another high point was in 1997 when the band signed a contract with Spain's Warner Music. Since then, the group has enjoyed a steady rise in popularity not only within Spain, but also throughout Europe. The band has also received many local music awards including a Spanish Gold Record, which is rare for a Galician folk group.

The new CD, 'lo mejor de Luar na Lubre – XV aniversario' (The Best of Luar na Lubre – 15th Anniversary), is a great introduction to this great band. Unlike most 'best of' packages which just re-hash the old cuts, this new compilation includes three new compositions, live recordings, remixes, duets and plus some of the best tracks from past albums. Most of the studio material comes from their last two Warner CD's 'Plenilunio' and 'Cabo do Mundo', which are by far the groups most popular work. However, the three new studio track are breathtaking, and demonstrates this band's ability to continue to grow, becoming one of the top groups in their field.

Luar na Lubre's sound is a bit difficult to describe. It can be very ancient and traditional. It also can be very contemporary, with modern arrangements. I don't usually like to make comparisons, but making an exception here, I would have to say that they sound like a Galician version of Capercaille, although not as electrified. Most instrumentation is acoustic, though they do incorporate occasional electric guitars, bass and keyboards. The lush and beautiful vocals by Rosa Cedrón make those tracks a plus, balancing the searing instrumental dance tunes and spellbinding airs. Several of the vocal tracks have been remixed and now include famous Spanish male vocalists performing duets with Ms. Cedrón. Asturian piper Jose Angel Hevia also makes a guest appearance on the track, 'Grial.' Other highlights include the outstanding 'O Son Do Ar', which originally debuted on their first album, but, in 1997, was re-recorded and arranged after the aforementioned Mike Oldfield's version was released. 'a frol d'au-goa' was also originally recorded on the first album, but a fantastic new and much improved arrangement is included here. The CD's final two tracks are live, recorded at the Rosalía de Castro Theatre in A Coruña in 2000. These are exciting versions of dance tunes also originally released on earlier albums, and provide insight to how the band sounds in concert.

I would best describe 'The Best of Luar na Lubre-15 year Anniversary' as "a powerful and brilliant compilation from one of Galicia Spain's best Celtic folk groups." This CD is ample proof that Luar na Lubre is at the forefront of the Spanish Celtic music scene."

Availability: This and all CD's by Luar na Lubre are only available as imports from the Luar na Lubre web site at: www.luarnalubre.com or Discosbits at: www.discosbits.com

Title: RAVENCHILD
Artist: MADDY PRIOR
Label: PARK RECORDS
www.parkrecords.com
Rating: ★★★★★
BY NICK SMITH



After many years of sporadic releases, Maddy Prior has released three new albums, all in a little over a year, all very different. One of them, Ravenchild, is made up of two song cycles plus a small selection of beautifully-arranged traditional pieces. Even though there are some limited electronic influences (keyboard, electrified guitar and Chapman stick (sort of a stringed synthesizer)), the overall effect is English folk. The four stand-alone pieces, "Twankydllo," "Bold Poachers," "Rigs of the Time" and "Great Silkie of Sules Skerry", are a strong reminder of her Steeleye Span years. In fact, the group recorded "Bold Poachers," and the song became the basis of an award winning short film produced back in 1974.

In "Rigs of the Time," the lyrics have been updated, which is exactly what the folk process is all about. If you aren't familiar with the original lyrics, don't worry, only the chorus survives: "Honesty's all out of fashion/These are the rigs of the time." In Maddy's version, the rigs of the time takes a poke at transnational companies, private utilities, huge corporate stores, logo-based clothing and the media. This becomes a timely and wondrous reworking of this classic song.

The two song cycles are very odd (in an interesting way), very distinctive and well worth the listening time. The first is called "With Napoleon in Russia," and starts with a bit of a traditional piece ("Boney") commonly sung by sailors. It goes on to "Scorched Earth," and finishes with a song called "Loot." In all three, the music is based on traditional tunes but with new lyrics by Maddy Prior. The cycle is excellent, but in a way, too brief. I guess she thought people wouldn't sit still for an album-length saga about the destruction of an army and an empire.

The other song cycle, "In the Company of Ravens," is about Ravens, both real and mythical; their life cycles and songs of the Morrigan (Celtic war goddess), whose symbol they were. The songs in this cycle are entirely Maddy Prior creations. One of the most musically attractive of these pieces is based on a study of Ravens by a noted ornithologist, who pointed out the fact that Ravens form the bird equivalent to teenage gangs. (They leave the nest at a typical age for birds, but do not mate and form pairs until they are four or five...in those intervening years, they form wandering mobs that intimidate other birds to get to their chosen food.) The song, "Young Bloods", is that combination of grim and bouncy which works so well for Maddy's voice. The others in the cycle are good as well, but that's my favorite of the bunch.

The album was produced by Troy Donnockley and Nick Holland, who play most of the instruments on it as well. Using the traditional tunes to cleanse the palate before, between and after the song cycles worked very well. Maddy's distinctive voice was showcased well, and the results were in most cases excellent. If you enjoy up-tempo British Isles music, you will enjoy this one.

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.

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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)
1448 18th St., Santa Monica
aprilstory@aol.com

TORRANCE ELKS LOUNGE
Bluegrass Jam
4th Sundays 1:00-5:00pm,
1820 Abalone Ave. , Torrance. Bill Elliott (310) 631-0600.

THE UGLY MUG CAFE
Bluegrass Jam Session
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.

VINCENZO'S
Bluegrass
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


S E P T E M B E R

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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
<div></div> <div>PICKS OF THE MONTH</div> <div>SOLAS “...a five-member Irish American band of startling instrumental and vocal firepower.” — <i>Los Angeles Times</i></div> <div>APRIL VERCH “22-year-old April Verch’s CD <i>Verchusity</i> is a peppy, lively and, above all, happy recording of fiddle tunes played with exceptional grace and skill.” — <i>Tom Knapp, Rambles, A Cultural Arts Magazine</i></div> <div>CHERYL WHEELER “...the rare artist that combines strong poetry, specificity of images, eccentrically complex yet memorable melodies, and clever wit...” — <i>Sing Out! Magazine</i></div> <div>GREY LARSEN & PADDY LEAGUE “There playing is both authentic and beautiful, the product of artistic humility and insight. Grey and Paddy have found the perfect balance between maintaining tradition and finding their own unique voice” — <i>Martin Hayes</i></div>						<div>1</div> <div>Strawberry Music Festival (SE) Lisa Haley & the Zydekats (SE) The Tinker’s Own (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)</div>
<div>2</div> <div>Strawberry Music Festival (SE) Western Serenade Music/ Ross Altman (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) CTMS Old Time Jam (OGM)</div>	<div>3</div> <div>Strawberry Music Festival (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)</div>	<div>4</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>5</div> <div>Led Kaapana & Cyril Pahinui (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Kulak’s Woodshed (OGM)</div>	<div>6</div> <div>Waifs (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM)</div>	<div>7</div> <div>Malathi Iyengar and Rangoli Dance Company (SE) Severin Browne & James Coberly Smith (SE) Lisa Haley & the Zydekats (SE) Anny Celsi / Claudia Russell / Kevin So (SE) Habib Koite & Bamada (SE) Gillian Walsh (SE) Sonidos Gitanos (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)</div>	<div>8</div> <div>Matt Carlsonis (Mr Charm) plus Dawn Hummer (SE) Pierce Pettis (SE) Cache Valley Drifters (SE) Northern Cross & Merlin Snider (SE) DreamShapers Story Swap with David Myers, Diane Macinnes (SE) New Orleans Klezmer Allstars (SE) Contra (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
<div>9</div> <div>Andrea Louise & Friends (SE) Sonidos Gitanos (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div>	<div>10</div> <div>Songwriters on Stage - Debra Davic, Kevin So, Corrine May, Aven (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)</div>	<div>11</div> <div>Jill Cohn (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>12</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak’s Woodshed (OGM)</div>	<div>13</div> <div>Wildflower Festival- Janis Ian / Judy Collins / Roger McGuinn / Richie Havens (SE) Songwriter Hang -Carla Ulbrich / Mary Coppin / Bob Malone (SE) Lady Luck & others - The NSAI “Songwriters Lineup” (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>14</div> <div>Bluegrass Etc (SE) Charangoa (SE) Cheryl Wheeler (SE) The Del Grosso’s Acoustic Blues Jam (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Celtic Song Group (OGM) Lampost Pizza (OGM)</div>	<div>15</div> <div>Phil Keim and Mary Murphy plus Tom Corbett (SE) Brian Peters (SE) “Little Heroes” with Karen Rae Kraut, Ray De La Paz, Bondana Jun German (SE) Mark Romano & Friends (SE) Carla Ulbrich (SE) Ramblin’ Jack Elliott (SE) Andy Irvine (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
<div>16</div> <div>Blvd Music Variety Night with Vicki Hill (SE) Family Fun Days in Topanga Canyon- Katherine Dines (SE) Marcia Berman Family Sing-A-Long- with Jacki Bregger, Marcia Berman and guests (SE) Solas (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)</div>	<div>17</div> <div>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)</div>	<div>18</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker’s Square (OGM) Hallenbecks (OGM)</div>	<div>19</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak’s Woodshed (OGM)</div>	<div>20</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>21</div> <div>Mountain Lion Folk Weekend-Mike Seeger (SE) April Verch (SE) Ruby Fradkin & Friends (SE) Del Rey (SE) Darryl Purpose (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>22</div> <div>Mountain Lion Folk Weekend-Mike Seeger (SE) Geoff Muldaur (SE) Del Rey (SE) Nina Gerber, Barbara Higbie, Vicki Randal & Cary Black (SE) Eileen McGann (SE) April Verch (SE) Eric Hansen (SE) Contra (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
<div>23</div> <div>Peter, Paul & Mary (SE) Mountain Lion Folk Weekend (SE) Paddy Keenan (SE) Western Serendate Music- Tongva Dancers (SE) Morgan LeFay (SE) Tabache (SE) Andrew Freeman / Kenni (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div> <div>30</div> <div>Tour Baby (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD)</div>	<div>24</div> <div>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)</div>	<div>25</div> <div>Robert Mirabal’s (SE) Lisa Haley & the Zydekats (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>26</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak’s Woodshed (OGM)</div>	<div>27</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>28</div> <div>The Kathy Kallick Band (SE) Lady Luck (SE) Grainne Hambly and Grey Larsen/ Paddy League (SE) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>29</div> <div>Grey Larsen & Paddy League (SE) L.A. Playford Ball (St. Michael’s Madness) (SE) Small Potatoes (SE) Contra (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Welsh Choir of So. California (OGM)</div>

OCTOBER

2001



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
<div></div>	<div>1</div> <div>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)</div>	<div>2</div> <div>Richard Bona & Daniela Mercury (SE) Muddy Waters Tribute Band (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>3</div> <div>Väsen (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>4</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>5</div> <div>Lynn Miles & Katy Moffatt (SE) Severin Browne & James Coberly Smith (SE) Stories of Sprit: Harvest Home with Leslie Perry, Nick Smith, Bill Howard, Debra Olson Tolar, & Wanna Zinsmaster (SE) Eddie from Ohio (SE) Andy M. Stewart & Gerry O'Beirne (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)</div>	<div>6</div> <div>Small Potatoes (SE) Steve Kaufman (SE) Andy M. Stewart & Gerry O'Beirne (SE) Del Rey (SE) James Taylor (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)</div>
<div>7</div> <div>The Woody Show (SE) Fred Sokolow & Friends (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Welsh Choir of So. California (OGM) Comhaltas Ceoltóiri Eireann (OGM) CTMS Old Time Music Jam (OGM)</div>	<div>8</div> <div>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)</div>	<div>9</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>10</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>11</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>12</div> <div>International Folk Dance Weekend (SE) Gordon Lightfoot (SE) The Del Grosso's Acoustic Blues (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Celtic Song Group (OGM) Lampost Pizza (OGM)</div>	<div>13</div> <div>International Folk Dance Weekend (SE) Covina Bluesapalooza with Tom Ball, Kenny Sultan & Nathan James (SE) Nevenka (SE) Gordon Lightfoot (SE) Bob Norman (SE) DreamShapers Story Swap with David Myers, Diane Macinnes (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>14</div> <div>International Folk Dance Weekend (SE) The 30th annual Santa Barbara Old Time Fiddlers' Convention (SE) Bob Norman (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div>	<div>15</div> <div>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)</div>	<div>16</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div>17</div> <div>Youssou N'dour (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>18</div> <div>Youssou N'dour (SE) Odetta (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>19</div> <div>Prince Diabate (SE) Susan Werner / Ellis Paul (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>20</div> <div>Mike Seeger (SE) Jory Nash (SE) Dougie MacLean (SE) William Jackson (SE) Left of Memphis (SE) Mike McClellan & Threë of Hearts (SE) Mark Romano & Friends (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>21</div> <div>Whiskey Galore (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)</div>	<div>22</div> <div>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)</div>	<div>23</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>24</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>25</div> <div>Miriam Makeba (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>26</div> <div>Lady Luck (SE) Sourdough Slim (SE) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>27</div> <div>Witcher Brothers (SE) Sourdough Slim (SE) Footworks Percussive Dance Ensemble (SE) Tom Ball & Kenny Sultan (SE) Birol Topaloglu Laz Music Ensemble (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>28</div> <div>Footworks Percussive Dance Ensemble (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	<div>29</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)</div>	<div>30</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>31</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>PICKS OF THE MONTH</div> <div>VÄSEN “deeply rooted in the forests and rich earth of the Swedish countryside, in the centuries-old tradition of the folk music of Uppland, Väsen is more than just folk sounds. There's a playfulness to their music, joyous-ness, and a delight in clothing new ideas in a wonderfully original musical garb.”</div> <div>NEVENKA “..haunting voices... exquisite harmonies and lilting melodies that intoxicate..” — <i>The Daily News</i></div> <div>ODETTA “Few ...possess that fine understanding of a song's meaning which transforms it from a melody into a dramatic experience, Odetta, who has influenced me greatly in this area of dramatic interpretation, is just such an artist. The sensitivity and belief which she brings to her performances surpass even her vocal gifts, which are of the highest quality.” — <i>Harry Belafonte, forward of Vanguard album My Eyes Have Seen</i></div> <div>DOUGIE MacLEAN — The feelings and imagery found in Dougie's music is unparalleled, and to the listener, a live concert is Dougie at his very best. Dougie MacLean writes songs that lodge in your brain cells and nudge at your heart.” — <i>Folk Roots, UK</i></div>		

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
(626) 293-8523
hometown.aol.com/worldance1/CafeDanssaHome
Pagephoto.html

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

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

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

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

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

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

THE LIVING TRADITION
www.thelivingtradition.org

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

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

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org
1st & 3rd Thursdays 8:00-10:00pm
First United Methodist Church
1551 El Prado, Torrance
Giovanni DeAmici (310) 793-7499
sbeecd@geocities.com

GREEK DANCING

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

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

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

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

DUNAJ INT’L DANCE ENSEMBLE
Wednesdays 7:30-10:00pm
Empire Building 202 N Broadway, Santa Ana
Richard Duree (714) 641-7450

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

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

INTERNATIONAL FOLK DANCE CLUB AT UCLA
Mondays 9:00-11:00 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: 310-474-1232 benzeev@ucla.edu
Millicent Stein (310) 390-1069

TROUPE MOSAIC
Tuesdays 6:30-8:30pm
Gottlieb Dance Studio • 9743 Noble Ave., North Hills
Mara Johnson (818) 831-1854

VESELO SELO FOLK DANCERS
Thursdays, Fridays 7:30-10:30pm
(an intermediate class)
Saturdays 8:00-11:00pm
Hillcrest Park Recreation Center
1155 North Lemon & Valley View, Fullerton
Lorraine Rothman (714) 680-4356

WESTCHESTER LARIATS
(Youth Group)
Mondays 3:30-9:30pm \$30 or \$40/10-wk session
Westchester United Methodist Church
8065 Emerson Ave., Los Angeles
Diane Winthrop (310) 376-8756
wclariats@aol.com

WEST HOLLYWOOD FOLK DANCERS
Wednesdays 10:15-11:45am
West Hollywood Park, San Vicente & Melrose
W. Hollywood • Tikva Mason (310) 652-8706

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

WESTWOOD CO-OP
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

IRISH DANCING

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

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

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

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 Ederly, (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 yonick@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
Mondays 7:00pm
Debi Shakti & Ed Vargo (818) 892-4491
Sunset Morris • Santa Monica
Jim Cochrane (310) 533-8468 jimc3@idt.net

POLISH DANCING

GORALE POLISH FOLK DANCERS
Sundays 6:00-8:00pm
Pope John Paul Polish Center
3999 Rose Dr., Yorba Linda
Rick Kobzi (714) 774-3569 • rickkobzi@worldnet.att.net

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB
Wednesdays 7:30 - 10:00pm \$5
Lindberg Park • 5401 Rhoda Way, Culver City
Sparky (310) 827-3618 • Ted Martin
tedmart@juno.com
Cameron Flanders & John Chittum

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

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
Contact the event producer to verify information before attending any event. (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.

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
- Contact Name, Phone and/or Email

Send to: ongoing@FolkWorks.org or call (818) 785-3839



WHAT DO I MEAN BY STORYTELLING?

BY HARLYNNE GEISLER

Storytelling is a word used to mean many things—writing a novel, filmmaking, oral history, etc. For the purposes of this column I will be focusing on telling folktales orally to a live audience of one or more people (although I do plan to discuss collecting family stories in future columns).

Folktales as an art form started in preliterate society as people passed on a story by word of mouth from person to person until the author, the creator of the story, was forgotten. Yes, someone had to be the first person to tell Cinderella or a Jack tale. But as the story traveled on from generation to generation and from country to country, the “folk” claimed it. “Folk” is just a fancy way of saying people like us.

It is a fallacy to believe that all storytellers in the past (and in the present!) freely passed their stories on to anyone who wished to tell them. I read of one Irish teller who hid in the attic to hear a tale another teller had kept from him. He then leaped down in triumph to crow, “Now I’ve got your story!” and ran out the door. There

were rules about folktales in some cultures, such as which gender could tell which stories and at what time of day or season. Stories were passed on by professional entertainers who were paid, sometimes by passing the hat before they’d tell the exciting part of the tale. Stories were passed on by beggars and handicapped people who earned a meal or a night’s lodging in exchange. Stories were passed on by village boys conscripted into the army where they heard tales from other villagers and brought them home.

As books became more readily available and as folklorists wrote tales down, stories passed from print to mouth back to print, blurring the lines between a literary and a folk tale.

Most storytellers today learn their folktales from researching printed sources rather than living within a culture and gathering tales from oral sources.

To learn more about the history of storytelling worldwide read *The World of Storytelling* by Anne Pellowski, H.W. Wilson, 1990.

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ON-GOING STORYTELLING EVENTS

GREATER LOS ANGELES
LOS ANGELES COMMUNITY STORYTELLERS
2nd Thursdays • 7:30 pm
Temple Beth Torah • 11827 Venice Blvd
Audrey Kopp • (310) 823 7482
akopp@ucla.edu
SUNDAYS ARE FOR STORIES
2nd Sundays • 3:00 pm
Free
Jewish Community Centers
Los Angeles Citywide.
(323) 761-8644 • INFO@JCLLA.ORG.
FAMILY STORYTELLING
Saturdays/Sundays • 11:00 am, noon, 1:00am
Free
Storytelling in Spanish on alternating Saturdays.
Getty Center Family Room
1200 Getty Center Drive • Los Angeles
(310) 440-7300.
WHITTIER ADULT STORYTELLING GROUP
Tuesdays • 5:00 - 6:00 pm
Los Nietos Community Center,
11640 E. Slauson Ave., L.A.
(562)-699-9898
LEIMERT PARK GRIOT WORKSHOP
3rd Wednesdays • 7:00 pm
Ja-Phyl's Place, 4346 Degnan Bl.
(310) 677-8099
SAN GABRIEL VALLEY STORYTELLERS
3rd Tuesdays Pasadena • 7:30 pm
Allendale Library, 1130 S. Marengo Ave.
(626)792-8512

LONG BEACH STORYTELLERS
1st Wednesdays • 7:00 pm
El Dorado Library, 2900 Studebaker Road
(310) 548-5045
ORANGE COUNTY
COSTA MESA SOUTH COAST STORYTELLERS GUILD
3rd Thursdays • 7:00 pm
1551 Baker #A • (714) 496-1960
SOUTH COAST STORYTELLERS
Saturdays & Sundays Santa Ana • 2:00-3:00pm
Bowers Kidseum, 1802 North Main Street.
(714) 480-1520 •
<http://www.bowers.org/link3c.htm>
ORANGE STORYTELLING
Wednesdays • 7:00pm to 8:00pm
Borders at the Block, City Drive
(949) 496-1960
MISSION VIEJO STORYTELLING
Wednesdays • 7:00 to 8:00pm
Borders, 25222 El Paseo • (949) 496-1960
COSTA MESA STORYTELLING BY LAURA BEASLEY
Wednesdays • 10:00am
South Coast Plaza • (949) 496-1960
COSTA MESA STORYTELLING BY LAUREN ANDREWS
Fridays • 10:00am
South Coast Plaza • (949) 496-1960

This is a new column on the art (and business) of storytelling. Does that mean that the folk musicians should stop reading this space? Not according to our new columnist, Harlynn Geisler. She writes, “I believe that artists such as folk musicians and storytellers have a lot in common. In upcoming issues I plan articles on topics which all artists have to deal with, such as burnout.”

You may know Geisler’s name. For eight years she was a columnist for the California Traditional Music Society Journal and has appeared at the Summer Solstice festival several times.

*Geisler has been a freelance professional storyteller since 1980, telling folktales from around the world in elementary schools, libraries, and festivals. She is the author of **Storytelling Professionally; the Nuts and Bolts of a Working Performer**, Libraries Unlimited Press, 1997. Recently she had an adaptation of a Portuguese fairy tale published in the book **More Ready-to-tell Tales from Around the World**, edited by David Holt and Bill Mooney, August House, 2000. She has edited the bimonthly *Story Bag; A National Storytelling Newsletter* since 1980.*

Her CD and cassette, “A Giant, an Imp, and Two Jacks; Children’s Stories from Scotland, Ireland, and England,” got great reviews in Booklist Magazine, School Library Journal, and storytelling newsletters nationwide.

You can find more about these materials, a calendar of storytelling events nationwide by state and a new story every month at the Story Bag website at or www.swiftsite.com/storyteller.

If you have questions you would like her to answer in the column, e-mail: (put the word “Folkworks” in the subject line), or write her at 5361 Javier Street, San Diego, CA 92117-3215. (She will only respond personally to letters that include an SASE.) Only call her at 858-569-9399 IF you wish to hire her—she hates talking on the phone!

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Photo by Judy Nahman-Stouffer

◀ PREVIOUS

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terms of what it’s meant to the musicians who’ve played it, and what it means to me, and as with the video Fiddle Snakes and Dog Days, I also wanted the book to show a little bit more of the context. I think to really understand old-time music, you need to sort of pry into people’s private lives a little bit to see what’s there, you know. You need to know what’s in the till there that’s generating all this music, all this expressive sound.

So, it’s somewhat anecdotal, but at the same time those anecdotes are all important to understand. A lot of old-time music pertains to certain families, or even individuals. So I wrote about those families, and individuals a little bit. I also talked about in general, fiddle music, banjo music, and ballad singing. And there’s a chapter devoted to dance, and a chapter devoted to black influence on music in these parts.

Gaili: Well there’s the banjo for one thing...

Gerry: The banjo for sure, but also on the fiddle too. And I was able to identify several pretty important black musicians who had been born slaves and who had taught a lot of local white players and also a lot about the music they play.

Gaili: How interesting.

Gerry: And I wrote about most everything from my own perspective, in that I would talk about meeting a certain musician and what I came to find out about that musician besides his or her music. That’s the kind of thing you can’t get from listening to a CD. Writing a book like this is one way to fill that gap, I guess. And in fact, I think that most regions should have a book like this, to tell about the traditions in that area.

Gaili: Yes, that’s a good point. Were people fairly forthcoming when you asked them about their stories?

Gerry: Yeah, like I said, that fiddle got me through a lot of doors. But I would never go and visit somebody and take a tape recorder the first time I met them, and probably not the second time. And I also made it a point never to learn anything musically off of a tape recorder; I always tried to learn one on one with the people I was visiting. But I’m glad I have the tapes now, because dozens of those people have moved on.

Gaili: When you were talking about “all this expressive sound” coming out of the old-time musicians, it reminded me of that quote from your children’s book *Granny Will Your Dog Bite*, where a woman tells that her 90 year-old mother got out of her sick bed to dance to the tune her husband was playing on the fiddle (“Sugar in my Coffee.”) What do you think it is about old-time music that just feels so magical?

Gerry: Well, let’s see. To me, and I wrote a little bit about this in the first chapter of my book, to me it’s a real emotional experience. I’ve had instances in my own life whereby I was really seriously emotionally affected by the sounds of some traditional music. And I think that is what it is. That is the attraction. It has something to do with the musicians themselves, who are just sort of vehicles in this time, in this place, for the music. But to me, the part that gets real emotional is the part that goes back. And you realize that you’re hearing in your ears this music coming out of this fiddle that’s been processed through the mind of this fiddle player who got it from the playing of another fiddle player, and so on, and so on, and so on till you get back hundreds and possibly thousands of years. Because you know in our tradition of old-time music, say here in West Virginia, we’ve never had this music, in most cases, in print. It’s never been passed through the eyes at all, it’s always been passed through the ears and out through the hands. And there’s the magic.

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” starring Maxamilian Schell, Ron Silver and Greta Scacchi, features jazz in the style of the early 1930s, and is due out this fall. You can hear her music on her webpage at www.composersnet.com/schoen

WHERE TO START

A LIMITED GUIDE TO RECORDINGS OF DANCE MUSIC

CONTRADANCE

Mary Cay Brass., Susan Kevra & friends
Full Swing (GMM2006)

Fiddle Fever
The Best of Fiddle Fever (Flying Fish FLY 303)

The Freight Hoppers
Where'd You Come From, Where'd You Go?
(Rounder CD 0403)

The Groovemongers
Fresh Wares (Red Woolies Music GM-001)

Laurie Hart & Friends
Danse ce soir!: Traditional Tunes of Quebec (TB-187-CD)

Hillbillies from Mars
Hillbillies from Mars (HMF CD1301)

Sabin Jacques, Richard Forest, Rejean Brunet & Luc Laroche
Domino (Le Productions Domino DOMCD)

Jigsaw
Cut Up The Floor

Randy & Rodney Miller
New England Chestnuts, Vols. 1 & 2 (Great Meadow GMM-CD2005)

Rodney Miller
Airplang: American Instrumental Fiddle Tunes (Rounder CD 0193)

Bruce Molsky
Bruce Molsky and Big Hoedown (Rounder CD 0421)

Nightingale
The Coming Dawn (Epact CD-104)
Sometimes when the moon is high (midNight Music CD-001)

Wild Asparagus
Call of the Wild (WA 004 CD)
From The Floor Up (WA 005 CD)
Tone Roads (WA 003 CD)

ENGLISH COUNTRY DANCE

Bare Necessities
The CDS Boston English Dance Collection, Vol. 1-4
English Country Dances

Marshall Barron, Eric Leber & Chuck Ward
Step Stately

Contradance and English Country Dance recordings available through Country Dance and Song Society www.cdss.org

CAJUN / ZYDECO

BeauSoleil
Bayou Boogie (Rounder CD 6015)
Hot Chili Mama (Arhoolie CD 5040)
L'Amour Ou La Folie (Rhino R2 72622)

Balfa Toujours
Deaux Voyages (Rounder CD 6071)
La Pointe (Rounder CD 6086)

California Cajun Orchestra
Not Lonesome Anymore (Arhoolie CD 356)
Nonc Adam Twostep (Arhoolie CD 436)

Steve Riley and the Mamou Playboys
Trace of Time (Rounder CD 6053)
Friday at Last! (Swallow SW-6139)
Live! (Rounder CD 6058)
Bayou Ruler (Rounder CD 6083)

Clifton Chenier
Zydeco Dynamite: The Clifton Chenier Anthology (Rhino 71194)

Geno Delafosse & French Rockin' Boogie
La Chanson Perdue (Rounder CD 2151)

Compilations
Alligator Stomp, (5 Volumes) (Rhino)
Cajun Dance Favorites (Swallow Records SW-6104-2)
Allons en Louisiane (Rounder 616093)

To purchase Cajun / Zydeco recordings go to www.sfbayou.com/musicrec.htm and click on the recording. Recordings are available through www.amazon.com

HOT DANCING continued from page 1

freely absorbed influences from Western Swing, delta blues and even Appalachian fiddle styles.

One of my favorite styles is what I call Creole music, which actually owes its lineage to an older black precursor to Zydeco music, Zydeco having been “created” and popularized by Clifton Chenier in the fifties and sixties.

As for the dance styles, folk dancers will easily pick up the more popular Cajun dance styles: two-steps, jitterbugs and waltzes—even though the waltzes are played at a faster tempo than they might be familiar with. Two very popular Zydeco dance steps are “freestyle” which is basically a two-step danced in place with your partner involving a great deal of improvisation, and line dancing such as the “Electric Slide”. One very important thing to remember: all Cajun and Zydeco dances are open to newcomers. The warmth and friendliness shown to beginners is quite disarming!

Since Cajun/Zydeco dances are fundamentally social events, people of all ages come to dance, visit with each other and eat good food. You will find small children running around and playing games, youngsters learning the dance steps from their parents, teenagers trying out the latest styles and acting cool, and married couples—from their twenties well into their seventies—dancing in effortless harmony. Expect food at most every dance: gumbo, red beans and rice, and boudin sausage are popular fare.

Where to Cajun/Zydeco Dance in Los Angeles

- Chuck and Karen Hysell have been running dances at the South Pasadena Memorial Hall on Fair Oaks Avenue (just north of the 110 freeway) for more than ten years. They favor Cajun/Creole music over Zydeco, but occasionally they will host a Zydeco band. Excellent food is always available, prepared by local Creole cooks. The South Pasadena dances are scheduled on the second Friday of every month. Chuck and Karen offer lessons from 7:30 to 8:00 pm, with the band playing from 8:00 to 11:00.
- Murphy Mathews hosts a Sunday afternoon/evening dance at the VFW Hall at 162nd & Western in Gardena from 5:00 to 9:00 pm. Murphy does a good job of bringing in Louisiana bands as well as hosting local bands, and he leans towards the Zydeco sound. When a good Louisiana band comes to town, Murphy’s dances are about as close as you can get to Louisiana itself.
- Although not in the Los Angeles area, the San Diego Bon Temps Social Club (BTSC) presents dances on the 2nd Saturday of each month at the Balboa Park Club in San Diego’s Balboa Park. The BTSC is one of the best organized and most fun groups promoting Cajun and Zydeco music in all of California. If you can attend one of their dances, “You will pass a good time, chère, I guarantee.” Doors open at 6pm, with a free dance lesson at 6:20pm. Live music and dancing run from 7:00 to 10:30 pm.

The Summer Festival and Concert Scene

A great way to experience Cajun and Zydeco music is at one of the many Summer and Fall music concerts and festivals. While most of the local festivals are in the summer months, there is one event coming up:
The San Diego Cajun/Zydeco Festival
October 19th, 20th, 21st 2001
Bayside Marina Park in Chula Vista, California

More Information on Regularly Scheduled Dances

- Chuck and Karen Hysell’s Cajun Hot Line is (626) 441-7333
- For more information on the Gardena dances call Murphy at (310) 608-1735 or Connie at (562) 427-8834. The VFW Hall number is (310) 324-6161.
- The BTSC hotline is (858) 496-6655
- The best on-line source of information on the Cajun and Zydeco dance scene is Zydeco Brad’s website: <http://members.aol.com/zydecobrad/zydeco.html>.

Peter Parrish was first bit by the folk dance bug while teaching at the University of Massachusetts in Amherst. Contradancing and clogging consumed most of his interest until he discovered Cajun and Zydeco music at the August Heritage Arts Festival in Elkins, West Virginia in the late seventies. He and his wife Priscilla go to the local dances and also visit Louisiana and East Texas a couple of times a year to sample the “real thing.”

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◀ PREVIOUS

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FEATURED ORGANIZATION

Los Angeles
DreamShapers

BEARING TALES TO
THE SOUTHLAND

By Bill Howard



Badger, who has been described as a living, breathing Japanese animation character, and who is one of L.A.'s most formidable chefs, faces the audience. And his eyes have all the seeming of a demon's that is dreaming as he tells his variation of Andersen's "The Steadfast Tin Soldier" – only Badger's version takes place in a modern-day insane asylum. To the right of the performance area sits percussionist Chazz Ross, who, with a surreal array of instruments and an uncanny precision, plays off Badger's verbal riffs. Finished with his tale, Badger relinquishes the audience, still shaken with delighted horror, to Mariluna Martin. Clothed in dazzling purple robes and looking like Sheherezade, she shakes us even further with a tale of rape and murder from the Book of Judges and with a terrifying tale of dragon slaying, which we realize only at the end is her retelling of "Jabberwocky". And Chazz plays off every nuance. This is not your kindergarten teacher's storytelling, but the Los Angeles DreamShapers. In any given month DreamShapers offers Angelenos from one to four opportunities to experience this most ancient form of performance art. Tonight we are at the California Traditional Music Society (CTMS) Folk Music Center in Encino Park. In a week or so we might listen to Leslie Perry tell "Wiley and the Hairy Man" in Pasadena or we might hear stories and music from Angela Lloyd in Claremont, or we might share a tale of our own with Diane MacInnes and Dave Myers in Tujunga. For seven years now DreamShapers has been dedicated to bringing storytellers and audiences together and to exposing the public to the myriad styles of telling.

Though DreamShapers, which began in 1994, has been the result of the combined work of many people –at its heart has been the vision, energy and drive of one person. Rob Seutter, also known as "True Thomas," envisioned DreamShapers as a way of promoting the art of storytelling by creating venues for tellers to share their tales. Seutter developed his own taste for yarnspinning first through role-playing games and as an historical reenactor. His "True Thomas" persona grew from telling tales at medieval fair campfires while reenacting Irish legend as a member of the Queen Maeve Encampment. Later, he and Jon Hughes, another veteran of fairs and festivals, began a weekly series of storytellings at Eagle's Coffee House in the NoHo arts district. Out of two years of Wednesday night shows and the thousand natural shocks that such a schedule is heir to, DreamShapers was formed. In the years since, DreamShapers has moved, expanded, experimented, retooled and become what Seutter feels is a truly unique storytelling organization.

At the time of this writing, DreamShapers sponsors four regular storytelling series, each on its own schedule and each with its own focus:

On the second Saturday of each month is a concert and story swap at the Sunland-Tujunga Branch Public Library. Diane MacGinnis and David Meyers are host-performers at this admission-free sharing of spirit and story.

On every third Saturday there is a storytelling concert at CTMS Folk Music Center, hosted by Jon Hughes. These concerts are designed to showcase the talents of both national and local tellers.

About every two months on a Friday evening is Stories of Spirit, an ongoing exploration of archetypal themes featuring Wanna Zinsmaster, Debra Olson Tolar, Nick Smith, Leslie Perry and Bill Howard. Stories of Spirit's current home is at the San Gabriel Valley Red Cross Headquarters in Pasadena.

One Saturday each quarter Rhoda Huffman presents local and national tellers at the Claremont Forum.

(Except for the story swaps at Tujunga, a ten-dollar admission price is charged at the door.)

In addition to coordinating venues, DreamShapers, which recently achieved its official nonprofit status, has hosted the 2001 Southern California Story Swapping Festival and will be the parent organization for the Los Angeles World Storytelling Festival, which is slated for November of 2002. Plans are also in the works for educational and senior outreaches and multicultural, hospice and at-risk programs. And though DreamShapers has a small, dedicated board, like most non-profits, it could certainly use more hands.

Says Seutter: "I hadn't realized how hard it was going to be and how few people have the time in their lives for something as essential to the human condition. [But] never underestimate the power of passion...of believing in something."

One major setback for the organization was the loss in May of 2000 of Lora Katheryne Jacobs when she was hit and killed by a drunk driver. Lora Katheryne had been an indefatigable worker whose love of the storytelling art and whose belief in DreamShapers' purpose made her indispensable. After a year DreamShapers is still reeling from her tragic, and premature death. DreamShapers has become a family and with that metamorphosis come the joys and griefs that are the core of any good story.

Has DreamShapers made a difference? Has it helped to defray the damage done to oral tradition by the overwhelming influence of popular culture? Seutter is quiet for a moment. "It's subtle. We've gotten stories out to thousands of people, and though you can't put a stamp on people's foreheads, you know they've been touched... People get to breathe in a little imagination and wisdom and breathe out a little of 'this is us, here and now.'"

The ancients saw the storyteller as a weaver of magic, and as something indispensable to human existence. It is DreamShapers' mission to keep that magic alive and to make it available to as many people as possible. For a storyteller, says Seutter, the magic is "being in the moment with the audience. As you walk away, you realize the connectivity, over thousands of years, between then and now."

For information regarding DreamShapers performances, call (626) 286-6960 or email billhowardst@earthlink.net

Bill Howard is a storyteller, singer, writer, artist and teacher. He lives in San Gabriel.

ELEGANCE & STYLE
ENGLISH COUNTRY DANCING

By Linda Repasky

This article was first modified by Alan Winston, and then by FolkWorks to fit the Los Angeles community. Taken from text by Linda Repasky, who dances in Amherst, Massachusetts

You say you've never heard of English country dancing? You're in good company, since many people are unfamiliar with it. But if you've watched *Pride and Prejudice* on TV or seen *Sense and Sensibility* or *Emma* at the movies, you have indeed seen it. But fear not - English country dancing is not the obscure relic you might think it to be! This traditional form of dance has been around for several hundred years, and it's still thriving today. There are dances all over the United States.

People love English country dancing for a variety of reasons. For many, it's the music - hauntingly beautiful tunes that make the heart swell. Some dance tunes are taken from old ballads and political satire; others come from classical music and operas. This gives the music tremendous variety: sometimes sweet and melodic, sometimes melancholy, and sometimes absolutely driven with a pulsating beat. Others love it for the grace and elegance with which you glide as you dance. At times, you simply get swept away as you become one with the music. Many people love the beautiful patterns that you create as you dance and weave. Through it all, there's an indefinable quality to English country dance that makes it energizing, mesmerizing, and just plain fun.

English country dancing is not hard to learn. If you can walk and know the difference between left and right, you already have much of the basic knowledge you'll need. As we do it in the United States, most of the movements are based simply on a walking or skipping step. Dancers move in a number of specific figures, sometimes holding hands, sometimes by themselves. Each dance is prompted by a caller, so that each figure and movement is called in time to the music; you don't need to rely on your memory alone to know what to do.

Beginners are welcome and encouraged at all the regular local dances. Partners are not necessary; you can come by yourself and be assured of dancing throughout the evening, since our tradition is to change partners for each dance. Local dances are social and friendly, and the atmosphere is informal. No special clothing is needed, other than clean, soft-soled shoes or sneakers. Interested in coming to try a bit of dancing, or simply to watch before you take the plunge?

The South Bay English Country Dance, an affiliate of the California Dance Cooperative, organizes twice-a month events in Torrance (see the Ongoing Dance listings for details).

The first Los Angeles Playford Ball is scheduled for September 29, 2001. For information, contact James Hutson (310) 474-8105.

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VALLEY GIRL HOOKED ON IRISH MUSIC & DANCE

VAN NUYS' KIRA OTT'S PASSION BEGAN EARLY

By JUDITH MESSINGER

How does a 19 year-old self-described “valley girl” develop a passion for playing fiddle in Southern California? That was one of the questions I sought to answer when I spoke with talented Kira Ott, a shy 19-year old young woman with a mane of long, thick, wavy brown hair.

Born and raised in Van Nuys, Kira’s mother’s family is mostly Irish though the family has been here for a few generations. Her father’s background is a mix: German, Russian, Irish and Welsh. Kira’s interest in music began at an early age. Her mother and brother also play string instruments and the three would often make music together. Kira commented, “Music was all around me, it just seemed like the natural thing to do.” She conjectures she learned to read words and music about the same time.

Kira first heard Irish music on public radio because Thistle and the Shamrock followed Prairie Home Companion, her Dad’s favorite show. At seven she was a flower girl at a family wedding where an Irish band provided the music for the reception. Family lore has it that Kira had to be dragged away from the band as the celebration ended. Soon after her Aunt gave her a tape of the Chieftains with James Galway on flute. Kira remarks, “I wore it out dancing around the house to their music.” (She eventually had to replace it with a CD!)

Kira started with the violin, but settled on classical viola, attending Van Nuys Magnet School for the Performing Arts. Her training included learning a variety of music forms. Kira explained that viola is customarily a back-up or harmony instrument so it was quite a switch experimenting with jazz and rock and roll because it involved playing the melody line. Undoubtedly extensive string experience helped when Kira decided to try the fiddle. She explained the fiddle is a lot easier to play than the viola because the reach is closer. Additionally with the fiddle one can express style, play ornamentation, and vary tunes.

Kira attends community college and may transfer to UCLA when she completes her course of study. She’s thinking about majoring in music, but fiddling interferes with classical practice and she doubts she’d become a concert viola player. However, Kira would like to be a performer of some kind; she’s always danced (tap, ballet and most recently Irish), sung in choruses, appeared in a few commercials, and “basically performed all my life.”

Interestingly, Kira admitted in her viola days she hated to practice. Now that she’s a fiddler it’s a different story. She reports, “I get up in the morning, start playing, do what I have to do, and keep coming back to it all day until I go to bed.” Her fiddle doesn’t return to its case until bedtime. She added, “I’m obsessed.” In fact when we talked at ten o’clock one morning Kira had already practiced a couple of hours.

Finding Irish song and dance isn’t easy if one isn’t part of the local Irish community. About three years ago Kira heard about the Celtic Arts Center in North Hollywood from a friend. She started with language classes and stopped at Shamrock Imports Shop to purchase books. Kira mentioned her interest in Irish dance lessons and was referred to Martin Morrissey. She attends dance class Monday evenings and follows it with the Center’s seisiun, an Irish jam session.

Kira started coming to the seisiuns almost immediately after finding the Celtic Arts Center, but was “too chicken to play and just sat there the first year.” She credits Pat Collins for creating a warm environment and emphasized that he makes a point of introducing himself to new faces, so they’ll feel welcome. Pat taught her a few tunes on the whistle, which she tried “before I had the guts to bring a fiddle.”

It didn’t occur to Kira to take up the fiddle until October 1999 about the time she decided to attend the Frankie Kennedy Winter Music School in Donegal. Howard Chu lent her a fiddle and took her on as a student. Similar to CTMS Summer Solstice Festival, but on a much smaller scale, the Kennedy School takes place between Christmas and New Year’s each year. It’s sponsored by Altan, the hottest band out of Ireland, and is a family run operation honoring the renowned fiddler for whom the school is named.

At the Kennedy School beginning, intermediate and advanced classes are taught by famous musicians and it’s eat, drink and sleep music. There are classes in the

which in turn is often applicable to other tunes. Kira reports one never gets sheet music in these settings, but it’s easy to ask people to help because they’re so affable. Another way to learn songs is to ask the name of a tune at a jam session, go home and download it off the Internet. Still others hear a tune and it sticks in their head.

Kira indicated she combines learning styles. “A friend often breaks down the music playing a section at a time. Then I play it back.” She notices fingering and has relative pitch so she can hear the intervals. Kira adds, “If you can sing it you can play it back.”

Currently Kira is in *Highland Sun*, a band that plays various gigs: weddings, parties, restaurants and cafes. She admires Tommy Peoples who she considers “the ultimate Donegal fiddler,” the *Chieftains*, and locally loves the way Melanie Nollie plays.

Kira’s advice to people who want to learn Celtic music is, “If you play an instrument, go to sessions and really open your ears. Get to know people who are there and talk to them.”

One can see that Kira, who has always been interested in Irish dance and music, has found her calling in the fiddle. With her combination of talent and passion she, and the other young musicians and dancers, will carry the tradition into the future.

Judith Messinger is a psychotherapist in West L.A. who considers a day lost is one in which she hasn’t danced.



Photo by Judy Nahman-Souther

MARTIN MORRISEY

Martin Morrissey is the director of the Los Angeles-based Morrissey School of Irish Dance. Martin competed successfully in both stepdancing and Scottish Highland dance, becoming Western U.S. Men’s Irish Dance Champion three years running. He has performed at various venues around the country and shared the stage with *The Chieftains* during their tour 2000. Martin teaches regularly at traditional music and dance festivals around the country, and is a sought-after accompanist (accordion & piano) for stepdance feisanna (championships). Martin is a founding member of the Celtic alternative group, *Green Man*, who are currently preparing release of a second CD, following their successful 1998 self-titled debut.

morning, concerts in the afternoon and evening and then seisiuns at various pubs until the wee hours of the morning. Kira pointed out people are so welcoming “it’s almost unnerving.” Musicians will query newcomers, “What instrument do you play, invite you to sit down and join in,” frequently asking, “Do you have a tune for us?”

Celtic musicians usually learn by ear at workshops and festivals. Artists will talk about ornamentation,



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FOLK DANCING: A PLEASURE & A TREASURE

BY BEVERLY BARR

Folk dances are ethnic dances from countries around the world, and they are danced in many different venues with different emphasis. There are recreational groups, performing groups, and ethnic groups that dance their own country's dances. Dances are from Israel, Scandinavia, Armenia, Greece, Turkey, the Balkans, the Mideast, South America, the South Pacific, Africa, Scotland, England, the U.S.A. and many more. Some dances are ancient, even from countries that no longer exist, and some are more recent creations. Some dance groups also include a few contradances and line dances in their international folk dance repertoire.

Folk dancing is primarily fun, but it is also a beautiful learning experience. Through folk dance, we learn about the different cultures of the world and hear the wonderful and exciting music of different countries. If you sit out during a dance, you still enjoy the music that surrounds you.

Recreational international folk dancing is what I am most involved in and we do dances from all countries. Folk dancing is a hobby that many people of all ages enjoy. Recreational groups can be found all over the world. There are many very large Folk Dance Festivals and weekend and full week folk dance Retreats that are available for all to attend and enjoy.



Folk dancing is a wonderful, non-threatening environment in which to meet people. No partners are needed and singles and couples all mingle together. Life-long friendships are often made, and a common bond is formed between people that you would otherwise probably never get to know or befriend. Folk dancers make up an extended family.

Regardless of your skill level, you are equally accepted by the group. Most folk dance groups are warm, friendly, and helpful to those learning the dances.

There are wonderful side benefits of folk dancing. It is good, vigorous exercise that is easy to do several times a week. While folk dancing, you free yourself of the stresses and problems in your life. Your mind is clear and open to the wonderful music and to learning new dances.

There are many places to folk dance throughout Southern California, and there is a choice every night of the week (see ongoing dance listings). Many of the dance groups belong to the Folk Dance Federation of California South. For information you may call the Folk Dance Federation at (310) 478-6600.

Beverly Barr is an active folk dance teacher and leader of several groups. To reach her call (310) 202-6166.

CONTRA continued from page 1

Let's take a look at the three essential ingredients.

The caller is the glue that holds the three elements together. As the one who prompts the dance, the caller is the most visible person in the hall. He (or she) is also the person with the most balls in the air. For most callers, the job of preparing for a contradance starts hours, if not days, in advance. Dances must be chosen and programmed into an order that takes into account a beginner's learning curve and at the same time is rewarding for the experienced dancer. Once at the dance hall, the caller must properly instruct each piece of choreography and work with the musicians to select music that is appropriate for each individual dance. But above all, by providing a fun attitude, the caller initiates the character of the dance and sets the tone for both the dancers and the musicians.

From there, the musicians take over. Bands either rehearse in advance or are certain that most members have a similar repertoire of tunes. Once the dance begins, the musicians communicate with the caller to determine what tunes they will play. These tunes are not just accompaniment for the dancers' feet, but serve as a guide to how the entire body moves. Tunes may evoke incredible bursts of enthusiasm. The tempo may vary from dance to dance, and the musicians will often shape the rise and fall of energy throughout an evening. Whether it's a smooth, flowing melody with an arpeggiated back-up, a feverish lead with a salsa beat, or anything in between, the music sends signals to the dancers to alter their movements into gliding, walking or even strutting.

And by their movements (along with enthusiastic whoops and hollers!), the dancers give immediate feedback, which serves to energize both the caller and the band. Specific movements may turn from smooth to bouncy depending on the dancers' interpretations of the music. Dancers also interact with the musicians in how they fill up musical phrases with an extra turn or a glance at their partner. Some interactions with the caller are obvious—the caller teaches and the dancers respond. But the dancers also communicate with the caller in their attentiveness and excitement with each dance.

There are many volunteers who contribute to the overall effect of a magical evening: the people who produce the event, those who cook, bake, or shop for the refreshments, and those who choose to volunteer to collect admission at the door, among others. These contributions help shape a dance community and should not be overlooked. But once on the dance floor, the rest of the world seems to fall away, leaving the caller, the musicians and the dancers. The synergy between these three elements and the excitement that it builds creates the magic that dancers have enjoyed for many generations.

Jeffrey Spero is a contradance caller, musician and dancer. He co-edited "(southern) California Twirls", a book of contradances and community histories of Southern California, and is currently working on a second book of contradances composed throughout the state.

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SPECIAL EVENTS

FRI AUG 30 - MON SEPT	
	Strawberry Music Festival strawberrymusic.com Camp Mather, Yosemite • (209) 533-0191

SAT SEPT 1	
6:00pm	Lisa Haley & the Zydekats www.zydecomusic.com Alhambra Mardi Gras

8:00 & 10:00pm	Dave Edmunds & 16 McCabe's Guitar Shop
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10:00am	The Tinker's Own Orange Street Fair, Orange • (949) 646-1964
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SUN SEPT 2	
12:30, 1:30, and 2:30 pm	Western Serenade Music - Ross Altman Autry Museum Heritage Court 4700 Western Heritage Way, Griffith Park (323) 667.2000

WED SEPT 5	
8:00pm	Led Kaapana & Cyril Pahinui Hawaiian Slack Key Guitar Knitting Factory 7021 Hollywood Blvd., Hollywood • (323) 463-0204

THURS SEPT 6	
*	The Waifs - Australian Folk/Blues The Mint 6010 West Pico Blvd., Los Angeles • (323) 954-8241

FRI SEPT 7	
Noon	Malathi Iyengar and Rangoli Dance Company Indian Folk Music and Dance Grand Performances

8:00pm	Sonidos Gitanos - Gypsy Flamenco \$30 Ford Ampitheatre 2580 Cahuenga Blvd East, Hollywood • (323) 461-3673
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8:00pm	Severin Browne & James Coberly Smith free Folk/Rock (donations accepted) Kulak's Woodshed
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8:00pm	Lisa Haley & the Zydekats \$32 ww.zydecomusic.com Rooftop Mardi Gras Party L.A. Athletic Club, Cory Hathaway • (213)-630-5255
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8:00pm	Genghis Variety Plate \$8 Anny Celsi / Claudia Russell / Kevin So Genghis Gohen
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8:30pm	Habib Koite & Bamada - Guitar from Mali \$20 / \$45 Conga Room
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9:00pm	Gillian Walsh El Rey Theatre, 5515 Wilshire Blvd., Los Angeles
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SAT SEPT 8	
*	CD Release Party - Singer/songwriter Matt Cartsonis (Mr Charm) plus Dawn Hummer Boulevard Music
*	Pierce Pettis - Folk/Blues Undergrounds First Presbyterian Church of Hollywood 1760 N. Gower (at Carlos), Hollywood • (323) 526-2916

8:00pm	Cache Valley Drifters - Bluegrass \$12, \$4 Caltech Dabney Hall Lounge Students/Children Caltech Folk Music Society
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8:00pm	Northern Cross and Merlin Snider \$12 Acoustic trio of singer/songwriters Noble House Concerts
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8:00pm	DreamShapers Story Swap Free with David Myers, Diane Macinnes Sunland-Tujunga Library 7771 Foothill Blvd., Tujunga • (626) 286-6960 Dreamshapers
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8:30pm	New Orleans Klezmer Allstars \$15 / \$22.50 Rowdy Jewish folk music from New Orleans Conga Room
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SUN SEPT 9	
8:00pm	Andrea Louise & Friends - Folk/Rock free Kulak's Woodshed (donations accepted)
8:00pm	Sonidos Gitanos - Gypsy Flamenco \$30 Ford Ampitheatre 2580 Cahuenga Blvd East, Hollywood • (323) 461-3673

MON SEPT 10	
8:00pm	Songwriters on Stage - Singer-songwriters Debra Davic, Kevin So, Corrine May, Aven Host Mark Humpreys Fremont Center Theatre, 1000 Fremont Ave South Pasadena (626) 441-5977 • brett@brettperkinspresents.com

TUES SEPT 11	
9:00pm	Jill Cohn \$6 Genghis Cohen

THURS SEPT 13	
*	Wildflower Festival \$49.50 Janis Ian / Judy Collins / Roger McGuinn / Richie Havens Sun Theatre, 2200 East Katella Ave., Anaheim (714) 712-2700

7:00pm	Songwriter Hang free Carla Ulbrich / Mary Coppin / Bob Malone w/ host Mary Coppin The Hermosa Steak-Out 1141 Aviation Blvd., Hermosa Beach • (310) 379-0082
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7:30pm	Lady Luck & others - The NSAI "Songwriters Lineup" Lois Blaisch / Karen Tobin / Shandi Cinnamon Hallenbeck's
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FRI SEPT 14	
*	Bluegrass Etc - Bluegrass Boulevard Music
Noon	Charangoa - Dance Music of Cuba Grand Performances

8:00pm & 10:00pm	Cheryl Wheeler \$17.50 McCabe's Guitar Shop
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8:00pm	The Del Grosso's Acoustic Blues Jam free Kulak's Woodshed (donations accepted)
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SAT SEPT 15	
*	Phil Keim and Mary Murphy plus Tom Corbett Boulevard Music



7:30pm	Brian Peters Downtown Community Center, Anaheim (949) 646-1964 • The Living Tradition
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8:00pm	"Little Heroes" with Karen Rae Kraut, \$10, Ray De La Paz, \$8 for DREAMSHAPERS Bondana Jun German Members, Seniors & Students Claremont Forum 111 S College Ave, Claremont • (909) 286-2365
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8:00pm	Mark Romano & Friends free (donations accepted) Country/Folk Kulak's Woodshed
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8:00pm	Carla Ulbrich - Folk songs and comedy \$10 The Coffee Gallery Backstage 2029 N. Lake, Altadena • (626) 398-7917
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8:00pm	Ramblin' Jack Elliott McCabe's Guitar Shop
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8:00pm	Andy Irvine - Celtic Singing \$18 advance, Acoustic Music Series – CAC \$19.50 at the door
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SUN SEPT 16	
*	Bldv Music Variety Night with Vicki Hill Boulevard Music

11:00am	Family Fun Days in Topanga Canyon Katherine Dines - Folk, storytelling, children Will Geer Theatricum Botanicum • 1419 N.Topanga Cyn. Ian (310) 455-2322 • Topanga Canyon
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3:00pm	Marcia Berman - Family Sing-A-Long with Jacki Breger, Marcia Berman and guests Grand Performances
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8:00pm	Solas - Celtic Super Group CSUN Performing Arts Center, Northridge (818) 677-3943(info) • (818) 677-2488(tix)
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FRI SEPT 21-23	
*	Mike Seeger - Mountain Lion Folk Weekend Redlands • (323) 960-7630 Z. Clark Branson Projects / Valleyfolk Concerts

*	Peter, Paul & Mary Thousand Oaks Civic Arts Plaza, Thousand Oaks (805) 449-2100
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FRI SEPT 21	
*	April Verch - Canadian Fiddler Boulevard Music

7:30pm	Ruby Fradkin & Friends - Ragtime free Kulak's Woodshed (donations accepted)
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7:30pm	Del Rey - Acoustic Blues Shade Tree Stringed Instruments
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8:00pm	Darryl Purpose \$15 McCabe's Guitar Shop
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SAT SEPT 22	
7:30pm & 9:30pm	Geoff Muldaur - Folk / Blues \$17.50 McCabe's Guitar Shop

*	Del Rey - Acoustic Blues Boulevard Music
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8:00pm	Nina Gerber, Barbara Higbie, Vicki Randle & Cary Black Acoustic Music Series – TC
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8:00pm	Eileen McGann - Celtic Singer \$12, \$4 Caltech Dabney Hall Lounge Students/Children Caltech Folk Music Society
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8:00pm	April Verch - Canadian Fiddler \$19 CTMS Folk Music Center
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8:00pm	Eric Hansen - Singer/Songwriter \$14 Fret House
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SUN SEPT 23	
7:00pm	Paddy Keenan \$15 McCabe's Guitar Shop

12:30, 1:30, & 2:30pm	Western Serendate Music Tongva Dancers Traditional Native American singing and dancing Autry Museum Heritage Court 4700 Western Heritage Way, Griffith Park (323) 667-2000
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3:30pm	Morgan LeFay - Celtic Celtic Arts Center
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7:30pm	Tabache - Celtic Aidan O'Rourke, Claire Mann, Ross Martin, guitarist Acoustic Music Series - NC
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8:00pm	Andrew Freeman / Kenni Genghis Cohen
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TUES SEPT 25	
*	Robert Mirabal's - Music From a Painted Cave Dramatic Music & Dance in the Native American Tradition Cerritos Center for Arts, 12700 Center Court Dr. Cerritos • (562) 916-8501 or (800) 300-4345

12:00pm	Lisa Haley & the Zydekats Pershing Square Lunchtime Concert Series 532 South Olive Street, Los Angeles (213) 847-4970
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SAT OCT 27	
8:00pm	Birol Topaloglu Laz Music Ensemble \$21/\$18 Skirball Polyphonic voices Members/\$15 Students from Turkey and Greece Skirball Cultural Center

FRI SEPT 28	
*	The Kathy Kallick Band Boulevard Music

*	Lady Luck - Folk/Rock free (donations accepted) Kulak's Woodshed
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7:30pm	Grainne Hambly and Grey Larsen with Paddy League - Irish Music Shade Tree
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8:00pm	Clive Gregson \$15 McCabe's Guitar Shop
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SAT SEPT 29	
*	Grey Larsen & Paddy League \$15 CTMS Folk Music Center

7:00pm	L.A. Playford Ball (St. Michael's Madness) \$25 English Country Dance pre-paid reservation South Bay Masonic Center 520 Main St., El Segundo California Dance Co-operative
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8:00pm	Small Potatoes - House Concert \$10 www.smallpotatoesmusic.com Russ & Julie's House Concerts houseconcerts@jrp-graphics.com
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SUN SEP 30	
7:00pm	Tour Baby - Folk/Rock free (donations accepted) Kulak's Woodshed

TUES OCT 2	
5:30pm	2001 Verizon Music Festival Richard Bona & Daniela Mercury Bahian rhythms & Cameroonian vocalist Grand Performances

8:00pm	Muddy Waters Tribute Band - Blues The Barclay
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WED OCT 3	
*	Väsen - Swedish Super Group CSUN Performing Arts Center, Northridge (818) 677-3943(info) • (818) 677-2488(tix)

FRI OCT 5	
8:00pm	Lynn Miles & Katy Moffatt \$18 advance Acoustic Music Series –NC \$19.50 at the door

8:00pm	Severin Browne & James Coberly Smith free Folk/Blues (donations accepted) Kulak's Woodshed
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8:00pm	Stories of Spirit: Harvest Home \$10 with Leslie Perry, Nick Smith, \$8 for Bill Howard, Debra Olson Tolar, DREAMSHAPERS & Wanna Zinsmaster Members, Seniors American Red Cross and Students San Gabriel Valley HQ 430 Madeline Dr., Pasadena (626) 286-6960 or whoward@lausd.k12.ca.us Dreamshapers
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8:00pm & 10:00pm	Eddie from Ohio \$15 McCabe's Guitar Shop
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8:00pm	Andy M. Stewart / Gerry O'Beirne - Celtic \$10 Celtic Arts Center
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SAT OCT 6	
*	Small Potatoes \$12 (\$10 for students) www.smallpotatoesmusic.com/ Los Angeles • (310) 836-0779 Marie and Ken House Concert

7:30pm	Steve Kaufman - Flatpick Guitar + Workshops \$16 Shade Tree Stringed Instruments
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8:00pm	Andy M. Stewart / Gerry O'Beirne \$18 advance Celtic \$19.50 at the door Acoustic Music Series – TC
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8:00pm	Del Rey - Fingerpick guitar/country blues \$12 Noble House Concerts
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8:00pm	James Taylor www.jamestaylor.com. Hollywood Bowl, 2301 N. Highland Avenue, Hollywood (323) 850-2000
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SUN OCT 7	
1:00pm	The Woody Show \$15 The Geer family & special guests for the songs and stories from the life of Woody Guthrie Will Geer Theatricum Botanicum • (310) 455-3723

8:00pm	Fred Sokolow & Friends - Bluegrass free Kulak's Woodshed (donations accepted)
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FRI OCT 12 - SUN OCT 14	
*	International Folk Dance Weekend taught by Beverly & Irwin Barr, Yoni Carr, Denise Heenan Camp Hess Kramer, Malibu Beverly (310) 202-2166 or Folk Dance Federation (310) 478-6600

FRI OCT 12	
*	Gordon Lightfoot Canyon Dinner Theater 28912 Roadside Dr., Agoura Hills • (818) 879-5016

8:00pm	The Del Grosso's Acoustic Blues Jam free Bluegrass (donations accepted) Kulak's Woodshed (see Ongoing Music / Coffee Houses)
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SAT OCT 13	
1:00pm-6:00pm	Covina Bluesapalooza \$25 with Tom Ball, Kenny Sultan & Nathan James & many others Fret House

8:00pm	Nevenka \$12 advance (members \$10) First United Methodist Church Simpkins Hall Alcove 1108 11th St., Santa Monica • (818) 785-3839 FolkWorks
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8:00pm	Gordon Lightfoot Sun Theatre 2200 East Katella Ave., Anaheim • (714) 712-2700
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8:00pm	Bob Norman - Folk and songwriter \$10 The Coffee Gallery Backstage 2029 N. Lake, Altadena • (626) 398-7917
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8:00pm	DreamShapers Story Swap Free with David Myers, Diane Macinnes Sunland-Tujunga Library 7771 Foothill Blvd., Tujunga (626) 286-6960 • Dreamshapers
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SUN OCT 14	
*	The 30th annual Santa Barbara Old Time Fiddlers' Convention www.sbsunriseritary.f2s.com/fiddler/index.html Stow House, 304 N. Los Carneros Rd, Goleta

8:00pm	Bob Norman Tedrow House Concerts, Glendora • (626) 963-2159
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WED OCT 17	
*	Youssou N'dour - Senegalese singer Cafe Largo, 432 N. Fairfax, Los Angeles • (213) 852-1073

THURS OCT 18	
*	Youssou N'dour - Senegalese singer UCLA Royce Hall, Westwood • (310) 825-2101

8:00pm	Odetta \$21/\$18 Skirball Members Skirball Cultural Center \$15 Students Concerted Efforts • (323) 655-8587
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FRI OCT 19	
12:00pm	Prince Diabate Grand Performances

7:30pm	Susan Werner / Ellis Paul McCabe's Guitar Shop
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SAT OCT 20	
7:30pm	Mike Seeger - Old time Music Master McCabe's Guitar Shop

7:30pm	Jory Nash - Canadian Singer-songwriter \$10 Downtown Community Cntr. \$9 with TLT membership 250 E Center St. Children under 18 Anaheim FREE with paid adult (949) 646-1964 or steve@psitech.com The Living Tradition
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8:00pm	Dougie MacLean \$26, \$24, \$19 Acoustic Music Series – CSUN
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8:00pm	William Jackson \$12 / \$4 Caltech students/children Scottish Harper Dabney Hall Lounge Caltech Folk Music Society
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8:00pm	Left of Memphis \$10 www.leftofmemphis.com Russ and Julie's House Concert houseconcerts@jrp-graphics.com
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8:00pm	Mike McClellan and Three of Hearts \$12 Hawaiian Slack Key guitar / Female A Cappello Trio Noble House Concerts
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8:00pm	Mark Romano & Friends - Country/Folk free Kulak's Woodshed (donations accepted)
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SUN OCT 21	
3:30pm	Whiskey Galore - Celtic bagpipe and song Celtic Arts Center

THURS OCT 25	
8:00pm	Miriam Makeba - South African Music The Barclay

FRI OCT 26	
*	Lady Luck - Folk/Rock free (donations accepted) Kulak's Woodshed

8:00pm	Sourdough Slim - Cowboy songs and comedy \$10 The Coffee Gallery Backstage 2029 N. Lake, Altadena • (626) 398-7917
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SAT OCT 27	
*	Witcher Brothers - Bluegrass \$15 Fret House

*	Sourdough Slim Autry Museum Heritage Court 4700 Western Heritage Way, Griffith Park (323) 667-2000
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*	Footworks Percussive Dance Ensemble Palmdale Playhouse • (661) 267-6685
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7:30pm	Tom Ball & Kenny Sultan \$15 Shade Tree Stringed Instruments
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SUN OCT 28	
2:00pm & 7:00pm	Footworks Percussive Dance Ensemble Brea Civic & Cultural Center (Curtis Theatre) 1 Civic Center Circle, Brea • (714) 990-7722

VENUE LOCATIONS

Acoustic Music Series – CAC
CAC, Celtic Arts Center, 4843 Laurel Canyon Blvd., Valley Village
TC, Throop Church, 300 S. Los Robles Ave., Pasadena
NC, Neighborhood Church, 301 N. Orange Grove Blvd., Pasadena
CSUN, CSUN Performing Arts Center, Northridge • (626) 791-0411

The Barclay
4255 Campus Dr., Irvine • (949) 854-4646

Boulevard Music
4316 Sepulveda Blvd. Culver City
(310) 398-2583 • GMANPROD@aol.com

Caltech Folk Music Society
California Institute of Technology, Pasadena • (888) 222-5832

Celtic Arts Center
4843 Laurel Canyon Blvd., Valley Village • (818) 760-8322

Conga Room
5364 Wilshire Blvd., Los Angeles • (323) 930-1696

CTMS Folk Music Center
16953 Ventura Blvd, Encino • (818) 817-7756

Fret House
309 N. Citrus, Covina • (818) 339-7020

Genghis Cohen
740 N. Fairfax, Los Angeles • (323) 653-0653

Grand Performances
California Plaza, 350 S. Grand Ave., L.A. • (213) 687-2159

Hallenbeck's
5510 Cahuenga Blvd., North Hollywood • (818) 985-5916

Kulak's Woodshed
5230 ½ Laurel Canyon Blvd., North Hollywood • (818) 766-9913

McCabes Guitar Shop
3101 Pico Blvd., Santa Monica • (310) 828-4497

Noble House Concerts
5705 Noble St., Van Nuys • (818) 780-5979

Shade Tree Stringed Instruments
28062 Forbes Rd., Laguna Niguel • (949) 364-5270

Skirball Cultural Center Magnin Auditorium
2701 N. Sepulveda Blvd., Los Angeles • (323) 655-8587