

THE MYSTERY OF FLAMENCO

By LAILA DEL MONTE

The Origins of Flamenco
Flamenco is a way of life and an art form born in Spain that has made its way in recent years to the world's major stages. Today the public is far more acquainted with flamenco than it was ten years ago. Just as jazz has become an internationally accepted musical idiom, flamenco is gaining more and more acceptance throughout Western culture. Yet it remains a mystery to most people. As a flamenco dancer, I will try to shed some light on this beautiful art form.

At its origins, flamenco is an intoxicating mixture of Andalusian, Jewish and Arabic traditions, a fusion of Gypsy, Moorish and Sephardic liturgical chants and regional folk songs. It was only in 1845 that the term "flamenco" was applied to describe these new forms of song and dance. By the end of the nineteenth century, flamenco had become a formalized art form described by historians as a part of the "Epoca de los Café Cantantess" (Era of the Entertainment Cafes). Flamenco dancers and singers, once lacking the respect given to other serious performers, became reputable artists. From that period emerged such famous dancers as La Tanguera, La Macarrena, El Estampio and such singers as Nina de los Peines, Manuel Vallejo and Manuel Torres.

The Origins of the Flamenco Gypsies

I am often asked about the role the Gypsies played in the development of flamenco, something that even most Gypsies don't know. Most Gypsies I have met and studied with believe that flamenco was originally a Gypsy art form, but the development of flamenco was more complex. It is known that the Gypsies originated in India; some groups traveled to the Balkans and others went to Egypt, Africa, or the Mediterranean. Various groups of Gypsies, such as Tziganes in Romania, adapted the music around them and made it their own, enhancing it with virtuoso and rhythmic elements. Similarly, Spanish Gypsies transformed the oral music and dance tradition in Spain, embellished it with their own rhythmic and other artistic traits picked up from the various cultures they encountered on their journeys, and that became what is known today as flamenco.

The Expulsion of the Gypsies Under Catholic Rule

The Moorish civilization in Spain lasted from the end of the eighth century until 1492. That period was called the Epoca de Oro (Golden Age). Andalusia, then governed by the Moors, was a jewel of civilization and refinement at a time when the rest of Europe was plunged into the darkness of feudal nobility. Arts, medicine, science and music flourished. Monuments, magnificent gardens filled with roses and orange trees, aqueducts, public baths and libraries were built, and the Christians, Moors and Jews lived in peace and unity. It was then that all these artistic traditions in music and dance became subtly intertwined and adopted by the Gypsies to later form what we know as flamenco.

After the Crusades and the conquest of Spain, including the expulsion of the Moors by the Christian Spaniards, Ferdinand and Isabella, the Catholic Rulers, imposed Catholicism to unite Spain. In 1478 they began the Spanish Inquisition in order to "purify" the people of Spain, first by driving out the Jews, Gypsies, Protestants and other "non-believers". There were thousands of forced conversions of the Jews and general enslavement of the Gypsies. Many flamenco songs refer to las galeras, the galleries where Gypsies were sent to row on the ships, enduring atrocious conditions. If not enslaved, they were accused of heresy and were publicly killed or sentenced to life in prison.

Most persecuted Jews and Gypsies left Spain for other countries in the Mediterranean. Some escaped to the New World, others converted to Catholicism and stayed. Even as

late as the end of the eighteenth century, a law was passed called "Rules for Repressing and Chastising the Vagrant Mode of Life, and Other Excesses, of Those who are Called Gypsies". Many flamenco songs depict the persecution of the Gypsies and their tragic life under the Inquisition. For example, the Seguirilla, a music and dance form in 12/8 rhythm, draws its name from the Sephardic word endecha, or 'song of death'. Its lyrics are usually tragic and solemn, describing persecution or the death of a relative. The musical forms Mineras and Tarantas and the dance form Tarantos all depict the suffering and losses of the Gypsy workers in the mines.

Flamenco and the Era of the Spanish Ballets

Flamenco, as an art form, flourished and gained in popularity outside of Spain from 1937 to 1973, thanks to the Spanish Ballets. They were mainly large companies that performed ballets and classical Spanish dances, but they also integrated the typical Cuadro flamenco composed of a guitarist, singer, dancer and palmero (hand-clapper). In 1921, the Cuadro flamenco was presented for the first time in Paris by Russian choreographer Serge Diaghilev with costumes and sets designed by Pablo Picasso. Flamenco rhythms were formally orchestrated by Manuel de Falla and Isaac Albeniz. In 1943, Café Chinitas was presented in New York. This story by national poet Federico Garcia Lorca was staged by surrealist painter Salvador Dali. Some famous ballets of the 1930s were "Ballet Antonio", "Pilar Lopez", and "Luisillo". Pacita Tomas, who was one of my first teachers, was also a well-known dancer at the time. She told of how those dance companies flourished but periodically had to submit to Franco's censorship and often had to perform when told to do so. After Franco's death in 1973, Spaniards largely rejected flamenco, because it was associated with the exaggerated nationalism of the dictatorship. After some time it gained in popularity in the rest of Europe, Japan and the United States. During the last twenty-five years, flamenco has been resurrected in Spain. Dance academies geared to foreign students, clubs and festivals abound, primarily in Madrid and Sevilla.

Some Personalities that Changed the Face of Flamenco

Some famous artists stand out in the history of flamenco because they dramatically revolutionized or created new paths for upcoming artists. The most famous dancer of the 1950s and 1960s was Carmen Amaya, a Gypsy from



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EDITORIAL

Usually as a year comes to its end, we reflect on what has happened, and list our ten best of everything for our readers. While we do intend to do the year in review, and recommend CDs as gifts, we cannot help but reflect on how in this year 2001, our lives have been forever changed. We have all been affected in one way or another by the attacks on New York City and the Pentagon, and our collective psyche will never be the same. Our hearts go out to all those who have lost family and friends. We can only hope that more lives are not needlessly lost (both here and around the world).

On the home front, we are faced with the reality of a declining economy. Many people are out of work both as a result of the collapse of the Internet technology boom and as an outcome of the attacks. We wish well to all those folks who are victims of this double whammy.

It is in these times of crises that people come together - friends and family are once more a priority. The connections we make with people include music and dance. Through music, dance, storytelling, and other traditional arts, we listen to the stories of people around the world. Woven into our lives through their music is a quilt of fiddles, bagpipes, dumbeks and voices in harmony.

Old-time music tells a story about the people of Appalachia. This year, two different films have brought this traditional American music to broader public view. The first film was *O! Brother Where Art Thou*, followed soon afterwards by *Songcatcher*. Though one can easily criticize the cinematic content of these films, there is no arguing that the



BY LEDA & STEVE SHAPIRO

musical content of both films (and CD sound tracks) is excellent. We recommend either soundtrack for your collection and for gifts as well.

Celtic Journeys II (Danu, Altan, and Eileen Ivers) made an appearance at the Hollywood Bowl. While the Hollywood Bowl is by no means a terrific venue for listening to Celtic music, it did bring within the radar three of the greatest practitioners of Irish music, who would have otherwise been left to the ears of a small but enthusiastic group of followers. Those lucky enough to see Danu at Caltech, will not forget the experience. For those who missed out this year, keep checking the pages of FolkWorks for intimate venues with excellent performers. We will continue to keep our finger on the pulse and let you know what's happening. Again, if you are looking for gifts to lift the spirit, you cannot go wrong with purchasing CDs from any of the groups afore mentioned.

As we progress into the next year, we at FolkWorks are working at honing our presentation. We will be attempting to broaden our cultural compass, looking for and incorporating the folk traditions beyond our admittedly narrow experience. We realize that we need to learn about and present the broad array of cultures that are sitting at the doorsteps of our home. It is the music of people of the world - much of which you can find represented here in Los Angeles.

Use the FolkWorks calendar to explore the world within our city's boundries. It will give you hope for a more peaceful world.

LETTERS

Dear Folkworks,

I regret to inform you that your feature story, "Hot Dancing from Southwest Louisiana", by Peter Parrish, is fraught with erroneous information.

Parrish writes, "Some of the better local bands include the California Cajun Orchestra and André Thierry (Bay Area), Lisa Haley & the Zydecats (Los Angeles), Cajun John and the San Diego Cajun 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..."

I agree that the California Cajun Orchestra and André Thierry are among the better bands in the Bay area. But, there has never been a band by the name of "Cajun John and the San Diego Cajun Playboys". The name of this band is, and has always been, the San Diego Cajun Playboys.

Mr. Parrish's rating of Lisa Haley & the Zydekats as one of the better Los Angeles area bands reveals that he is not well informed regarding the authenticity and quality of the bands in the Los Angeles area.

There are several authentic zydeco bands in Los Angeles to include Bonne Musique Zydeco. Bervick "BJ" Deculus, manager and bass player of Bonne Musique, is a native of Eunice, Louisiana. Bonne Musique performs with several musicians from Louisiana to include Willis Prudhomme of Kinder, JoJo Reed of Eunice and Christopher P. Ardoin of Elton, Louisiana.

Mr. Parrish writes that some of the better touring bands include Willis Prudhomme and the Zydeco Express. Willis Prudhomme performs with Bonne Musique Zydeco when he performs in California.

On a final note, for Mr. Parrish to rate Lisa Haley & the Zydekats and Acadiana as "some of the better local bands" with regard to Cajun and zydeco music casts a dark shadow of doubt on the credibilty of Parrish as a writer on the subject of Cajun and zydeco music

Gary C. Huggins
President
Cajun & Creole French Music Association
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Peter Parrish replies.

Gary Huggins raises a couple of valid points in his letter. Lisa Haley & the Zydecats and Acadiana do not regularly play "authentic" Cajun or Zydeco, rather something closer to "New Orleans Mardi Gras" music with a little "Swamp Pop" thrown in. Lisa however is a very talented fiddler and for many years studied and played with Joe Simien, one of the finest Cajun/Creole musicians in California. Joe, who unfortunately passed away recently, made sure that Lisa hewed to the Cajun idiom when they performed together.

Huggins insists that the San Diego Playboys never used the name "Cajun John and the San Diego Playboys." All I can say is that, at least on one occasion, they were billed as such. As for exactly who plays with Willis Prudhomme when he comes to California: it depends. Willis has brought his band, Zydeco Express, to California on more than one occasion, and recently brought a group of Louisiana musicians with him to Los Angeles to play in Gardena, and he has of course been backed up by Bonne Musique Zydeco, as well.

Which brings me to what may be the real point of Mr. Huggins article. In my cursory list of "better local bands" I failed to include Bonne Musique Zydeco. This was indeed an oversight of mine, and my apologies go out to the band. BMZ provides an valuable service by backing up those out-of-town musicians who choose to tour without their regular band. Given the opportunity, I should also include Benny and the Swamp Gators and David Sousa and Mudbug!

Finally, it was pointed out to me that Acadiana hails from Oxnard not Santa Barbara. What was perhaps missed by Huggins was the real reason I had for writing the article in the first place—publicizing Cajun/Zydeco music and dancing in Southern California to a group that might not otherwise be exposed. If two or three new people become regulars at our dances, I will consider the article a success.

CORRECTION

The article about Kira Ott (Valley Girl Hooked on Irish Music & Dance) incorrectly identified Frankie Kennedy as a renowned fiddler. He was a renowned flute player.



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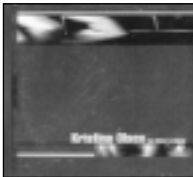
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BY ROGER GOODMAN

IT IS WRITTEN

(SO DO I REALLY HAVE TO BE ABLE TO READ IT?)

My wife has a favorite story about a passerby who stops to listen to an old man playing a tune on his fiddle. When the old man finishes the tune the passerby says, “So, you must know how to read music?” The old guy thinks for a moment and then says, “Well, not enough to hurt my playin’.”

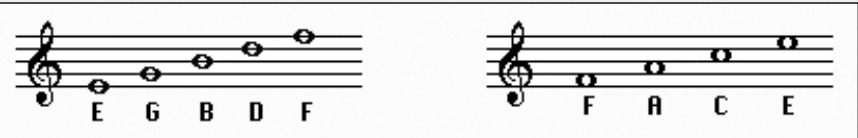
Many people want to play a musical instrument, only to be put off by the idea of first having to learn to read music. My advice: don’t let anything like that stop you. Learn any way that you can and still stay motivated. You can always learn to read music later, but in the meantime you will still be learning your instrument. I play old-time fiddle, and most of the people with whom I play, even some of the very best players, don’t know how to read a note of music.

I’m not saying that you should not learn to read music. History and music were both oral traditions long before they were written down. But as the body of knowledge grew beyond the ability and scope of the oral tradition it became necessary to develop tools to save that knowledge from being lost. Just as we have the ability to speak even if we do not know how to read, I doubt that many of us would consider the ability to read the printed word as unimportant. So it is with music. Knowing how to read music will afford you access to a much larger body of work. When I think that a musician in the 18th Century put pen to paper and now, two centuries later, I can look at that paper and the same melody comes back to life — what could be more magical than that? So let’s see how this magic works.

Modern music is written on a five -line staff. As the notes are placed higher up on the staff they represent successively higher pitches. Each line and each space has an associated note name as shown:

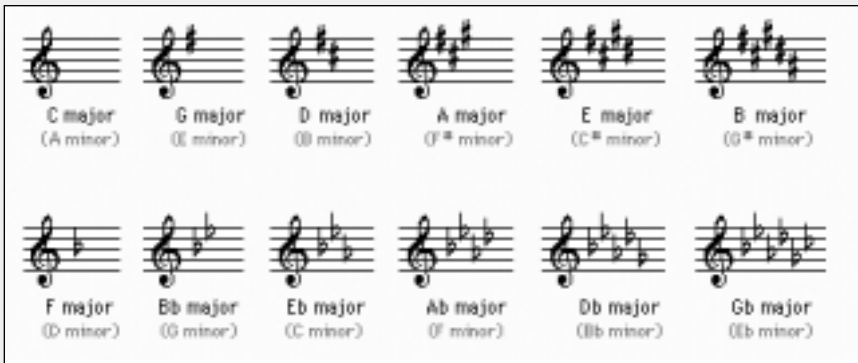


There are some common memory tricks used to retain this information. The note names that fall on the lines are EGBDF and are usually remembered with the sentence, “Every Good Boy Does Fine.” The notes occupying the spaces on the staff spell the easily remembered word, “FACE.”



In a past lesson we developed the major scales in all the keys. Here’s how that information is important to this lesson. You probably remember that the key of C has no sharps or flats. The key of G has 1 sharp (F#); D has 2 sharps (F#, C#); A has 3 sharps (F#, C#, G#); E has 4 sharps (F#, C#, G#, D#) and so on. Notice that as you progress to each successive scale, you just add another sharped note. You don’t have to start over each time a sharp is added. Simply keep the same list and add the next note to be sharped. The same, of course, is true for the flat keys.

When the musical staff for a particular key is set up, the sharp (#) or flat (b) symbols are actually placed on the corresponding lines or spaces to show which notes are to be altered for that key. So the key of G has 1 sharp placed on the top line of the staff to denote F#. The key of D, with 2 sharps, keeps the F# and adds C# on the middle space of the staff. This set of sharps or flats at the beginning of the staff is called the key signature. The sharp and flat symbols that make up any of the key signatures always appear in the same order as they were added to create each successive key. You’ll see this chart again when we cover the relative minor keys shown here in a future issue.



When you look at a key signature on a sheet of music, you don’t have to figure out which notes are to be sharped or flatted and then try to remember all of that while you play. Instead, you need only count the number of sharps or flats, and that tells you what scale to use. Now you think in that key’s scale and the sharps or flats take care of themselves. Once again there is an underlying simplicity, logic and beauty to be discovered. I think you will find this more and more if you just stay tuned.

CORRECTION

Due to a print-time error part of this chart was missing from last month’s *Keys to the Highway - Adventures in Music Theory* article. The entire chart did appear correctly in the on-line edition at www.folkWorks.org.

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

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THE VOICES IN MY HEAD



BY JOANNA CAZDEN

CAROLS, CANDLES & COLDS

I've always loved the winter solstice. As a child spending holidays in Maine, I was awed by the clear, cold, stillness in the air, the moon reflecting on icicles and snow. The music in that house was Beethoven, not folk. But when the sun hung low for shortening days, and then stopped and turned around, we all took notice.

Many folks also stop — or slow down — when the winter season brings colds and flu. Singers especially despise these bugs, but a few simple habits can help you get through. Please note that what follows is general advice. See an ear-nose-throat doctor if your voice stays hoarse for more than two weeks, or if vocal symptoms linger when the rest of your cold is gone.

The common cold — what we in health care call an upper respiratory infection or URI — is caused by a type of virus that likes cold, dry conditions. You can ward off some URIs by washing your hands frequently when in public places, and keeping your immune system strong with adequate rest and exercise. But a further recommendation, especially for singers, is to keep your breathing environment humid rather than dry.

Running a vaporizer at night will make you less susceptible to colds, and more comfortable if you catch one. Take longer showers and baths; if you have access to a steam room, use it! Keep a hot beverage near your workspace, and sniff the steam in between sips. Steam soothes and protects your entire airway, and also helps clear extra phlegm.

If a URI bug does make its way into your throat, the vocal cords can become inflamed. Swollen cords vibrate more slowly, which makes your pitch lower. The vocal cords may also vibrate unevenly, leading you to sound hoarse or rough. Other vocal symptoms of a URI can include a smaller pitch range (inflamed cords don't stretch as far) and less control over loudness (that all-or-nothing honk).

Extra congestion in the nose or sinuses can temporarily block resonance, making your voice sound dull. Chest congestion or overall fatigue can diminish breath support. Repeated coughing can irritate otherwise healthy vocal cords. Under any of these conditions, pushing or tensing to try to sound "normal" will give you more trouble in the long run. Instead, a few days of relative silence — plus sleep, fluids, and steam — will help your voice recover quickly.

Avoid excessive use of over-the-counter decongestants, because while you feel more comfortable, your airway will be drier and more vulnerable to infection. Pain-killing throat lozenges also tend to be drying, and may tempt you to use your voice more than is wise. Drink steamy beverages instead, and use that vaporizer at night. (If I'm totally stuffed up for a gig I can't postpone, I'll take a decongestant, but only a little and just for those few hours. Consult your doctor for individual advice.)

If you're fluey and weak but the show must go on, warm up your voice with extra care. See an ear-nose-throat specialist if necessary; some prescription inhalants can knock back an acute laryngeal inflammation. But don't push your luck by constantly singing when ill. Jazzer Miles Davis sang over his doctor's objections, once, and ruined his voice forever.

Also keep in mind that resting your voice for a few days need not mean neglecting your band or singing circle. Have a business meeting, learn lyrics, tweak arrangements, or update your press-kit. If you're comfortable with meditation or visualization, borrow a tool from athletes and rehearse your songs mentally, until your strength returns.

Many voice patients I see in spring or summer trace their problems back to the holiday season, when they got a cold, got exhausted, but sang and talked a lot anyway. Vocalizing with swollen cords and reduced breath support required extra tension, which then became an ingrained bad habit. Six or eight months down the road they found they had deeper voice problems, more anxiety, and possibly-avoidable medical bills.

So give your vocal instrument a little extra care in this season of fellowship and music. With simple remedies like extra sleep and steam treatments, you can bounce back quickly from colds and flu, ready to sing-in the New Year.

May all our voices be heard!

Joanna Cazden is a singer/songwriter and licensed speech pathologist. Find her online at www.voiceofyourlife.com

CLASSIFIEDS

For Sale: Upright piano from the 20's, M. Schulz Co. Great condition (I think). \$2,000.00 Call (818) 909-7718

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C D R E V I E W S

CELTIC MUSIC FOR THE SEASON

As the days of autumn grow shorter and our American Thanksgiving holiday passes, we enter, once again, the Judeo-Christian holiday season. Many of us, thankfully, no matter what our religious or cultural background, still embrace this time in a non-commercial aspect. We see it as a quiet time of spiritual reflection and a time of giving and sharing. And we also embrace it as a magical, mystical season in honor of the unknown higher powers. Music has always played a role in the magic of this season. Over the years I have collected many seasonal based CD's with a Celtic theme. In an effort to share what I see as quality gifts in this genre, I present my top five Celtic music CD's for the season, all of which I would highly recommend.

The first of these CD's is *Ancient Noël's*, by Maggie Sansone & Ensemble Galilei (Maggie's Music # MMCD108). Maggie Sansone is an outstanding hammered dulcimer player who is also the owner of her own, Maryland-based record label. Performing with her is Ensemble Galilei, a Chamber-folk ensemble, also based in Maryland, who have enjoyed a loyal audience that favors their beautiful arrangements of Celtic, Medieval, Renaissance, Baroque and original compositions. They have also produced a growing catalog of CD's on their own labels. Featured musicians in this ensemble are viola da gamba player Carolyn Anderson Surrick and Celtic harpist Sue Richards. The highlight of this CD is that it features a combination of lesser known instrumental pieces of traditional carols, medieval cantigas and Renaissance dances, all from various European countries.

Moving to the west coast, we have *Celtic Tidings*, by Chris Caswell & Friends (North Star Music #NS0110). Chris Caswell is a renowned multi-instrumentalist who has been a leader in the Celtic music scene in and around the San Francisco Bay area for many years. He is a gifted musician who plays metal-strung and nylon strung Celtic harps, Paraguayan harp, whistles, Baroque flute, recorders, chromatic button accordion, bodhrán, field snare, doumbek and tingha. His friends are some of the Bay Area's most gifted musicians (most of whom have recordings on the Santa Cruz-based Gourd Music label) and include guitarist William Coulter, Aniar recording artist and uilleann piper Todd Denman, fiddler Deby Benton Grosjean, pianist Paul Machlis (of Alasdair Fraser and Skyedance fame), plus the husband and wife team of Barry Phillips (cello) and Shelley Phillips (oboe, English horn). This CD contains the most common and recognizable Christmas music of all the CD's in this review list. However, what makes this CD standout is in the quality of the mesmerizing arrangements, obviously produced lovingly by these excellent musicians. This is a must for those who favor the more traditional sounds of Christmas.

Next on the list is *Celtic Christmas* by Kim Robertson (Invincible #INV110). Kim is one of America's most gifted Celtic harpists. This early recording (1987), features solo harp selections of well-known and lesser-known seasonal pieces from Europe and America. Kim's mystical and ethereal versions of these beautiful selections show her phenomenal talent as an arranger. This CD is stark, solo harp magic, with a Celtic/New Age feel.

We now move back to the U.S. east coast for another Maggie's Music release titled *A Scottish Christmas*, by Bonnie Rideout, Maggie Sansone & Al Petteway (Maggie's Music # MMCD215). This time, hammered dulcimer player Maggie Sansone teams up with Scottish fiddler Bonnie Rideout, guitarist Al Petteway, piper Eric Rigler (of Skyedance and Titanic Soundtrack fame), and cellist Abbey Newton. This gorgeous collection of Scottish based music contains many beautifully arranged contemporary versions of famous Christmas music, along with dance tunes that are fit for holiday celebration, and some lesser known tunes. This 1996 recording is well produced and is a very satisfying listen.

Finally, we leave the shores of America and journey to the British Isles for *A Celtic Christmas*, Winter Ritual Song and Traditions from Brittany, Cornwall, Ireland, Isle of Man, Scotland and Wales (Saydisc Records-England #CD-SDL417). This is a fabulous compilation CD, featuring many talented artists from the aforementioned countries. Among them are vocalist Julie Murphy and harpist Robin Huw Bowen from Wales, vocalist and harpist Emma Christian from the Isle of Man, and piper Dougie Pincock from Scotland. This CD not only presents Christian based holiday tunes, but is also the only CD reviewed here that contains music with noticeable elements of pre-Christian origin. It is also the only CD on this list that includes not only instrumentals, but also vocal tracks. Several of these tracks are sung in the very rare Celtic languages of Manx and Cornish, and are among the few recordings that exist in these languages. An extensive booklet is also included with this essential holiday compilation. This CD is a must for those seeking the more obscure and ancient origins and elements of seasonal holiday music.

Availability: These CD's can be found domestically at most major Audio retailers during the holiday season.

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.

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: LÚNASA
Title: THE MERRY SISTERS OF FATE
Label: Green Linnet Records # GLCD 1213
Release Date: June, 2001
Rating: ★★★★★

Around the first of August of each year, the pagan Celts of ancient Ireland held a harvest festival in honor of their Sun god, Lúgh. Lúnasa, the Irish traditional music quintet, takes its name from this festival. They are arguably as hot as those ancient Celtic farmers who toiled at mid-summer to yield the rich harvest that the Earth provided. Instead of providing nourishment for the body, Lúnasa provides rich music for the heart and soul in stunningly contemporary fashion. They are certain to warm your dancing shoes.

Lúnasa, hailed as one of the best of Ireland's new generation of Celtic super-groups, is often compared to past legends such as The Bothy Band. There is ample reason to acknowledge the hype and excitement around the new release, *The Merry Sisters of Fate*, Lúnasa's third CD and the follow-up to 1999's highly acclaimed, *Otherworld*, also released on the Green Linnet label. The key to Lúnasa's steady climb to Celtic immortality is the band's ability to arrange traditional music while adding a contemporary groove. This groove includes an unusual rhythm section of percussive guitar (Donogh Hennessy) and stand-up double bass (Trevor Hutchinson).

The band, at times, sounds very electric, though they are certainly all acoustic. Take a look at the rest of the fellows in the band: flautist Kevin Crawford, fiddler Seán Smyth and Uilleann piper Cillian Vallely. All are former members of famous Irish bands, and together they produce a Celtic powerhouse sound.

Unlike Solas, an Irish-American band that has always featured a vocalist, Lúnasa is strictly instrumental. However, the absence of vocal energy is more than compensated by an almost rock-n-roll blast of power. *The Merry Sisters of Fate* is a well-balanced recording. It is energized by intricate, high-powered Irish jigs and reels but also includes mesmerizing airs and, in the now-established Lúnasa tradition, tunes from other Celtic lands. Breton tunes were found on both of their earlier albums, but this time the band include airs and dance tunes from the Spanish Celtic regions of Galicia and Asturias.

It is difficult to single out particular tracks on this CD, as all 43-plus minutes are a joyful and most satisfying listening experience.

In summary, *The Merry Sisters of Fate* is an electrifying Irish traditional music experience and an outstanding example of the new generation of musicians that are paving the path for the future of Celtic music. *The Merry Sisters of Fate* solidifies Lúnasa's importance on the Irish traditional music scene, and it affirms their destiny to stand among the giants of Celtic music. Highly recommended.

Availability: Released domestically and easily obtainable. The first eponymous Lúnasa CD is an import only and is also a very enjoyable listen. It can be ordered through major CD retailers or through Tayberry Music at (803) 366-9739, www.tayberry.com.

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I N T E R V I E W
GERRY MILNES PART II
OLD-TIME KIDS

Gerry Milnes is an accomplished musician, author, dancer, storyteller, musicologist and advocate for traditional culture. He's on the staff of the renowned Augusta Heritage Center in West Virginia, which brings the traditional arts alive for visitors. His book and CD *Granny Will Your Dog Bite* is a glorious and beautiful collection of Old-time music and rhyme any kid could learn to love this holiday season. It's the perfect antidote for parents singing the Gameboy and radio Disney blues!

Gerry, the first time I heard about you was when my kids received the *Granny Will Your Dog Bite* book and cassette as a gift. They're pretty "citified" kids, so the first time they heard it they started howling with laughter. Hearing the little girl with her thick singsong accent saying, "How do you spell turkey buzzard?" well that was way beyond anything they'd ever heard before. So they started imitating it for awhile, and pretty soon they became addicted to it. They listen to it in the car all the time and they know all the lyrics, and of course I love it too. Tell me what made you decide to make this recording for children?

Well, I had two. When they were young, one night I was reading a nursery rhyme book to my kids. Now I had all these rhymes and ditties and whatnot from *Granny Will Your Dog Bite* in my head that I'd learned from old people. So I'm reading all this Mother Goose stuff, and I realized that there're these local versions of some of those things, plus there's also a huge body of local traditional rhymes that, to me, were just as good as Mother Goose. It seemed a shame that these kids were learning Mother Goose out of a book when there's old people in the neighborhood here who knew rhymes that are just as good, and not being passed on. So that was the impetus for it.

Wow, that's great. I was just thinking that it would make a great Christmas present. Besides this wonderful traditional music, the book has beautiful illustrations, too. Can you tell me about the illustrator?

Her name is Kimberly Root. She lives in Pennsylvania and has ties to old-time music through some relatives who play. She was sent a rhyme by the original publisher to see what she could do with it. The result was illustration used for the rhyme: I had an old horse, his name was Bob As soon as I saw that, and the publisher too, I knew we had the right person.

Where is *Granny Will Your Dog Bite* available now?

Well, it was originally distributed by Random House, but August House Books has picked it up, and last year published it in paperback. They did not do the recording unfortunately, but I did the recording myself, and I redid it as a CD.

I can't believe that they wouldn't include the recording with the book! Where can people order the CD and where can they order the book?

Well the book can be found at most "dot.com" places like borders.com or bn.com. But you'd have to order the CD from me at gcm@augustaheritage.com, or from my address at 34 Vine St., Elkins, WV 26241. I also have the book, and would be glad to sign them for anyone who getting them from me.

Gerry can you suggest some other resources for people wanting to expose their children to more old-time music? Is there anything else for kids at the Augusta store?

Well there's a big mixture. I'm thinking of one singer named Phyllis Marks who definitely does children's material. But it's mixed in there with love ballads and whatnot. But you know it seems to me that today we make this real distinction between what is children's material and what is adult material. I don't think that was the case in the past. For instance, although all those rhymes are presented in *Granny Will Your Dog Bite* today as a book aimed at children, I learned them all from people who were in their 80s and 90s, who didn't think of them as children's material. They were just catchy, fun, little things. So I think that's quite a difference between the way people look at this form of folk art today and the way people looked at it in the past.

Yes, I see what you mean. What are some other ways people can expose their children to traditional music and dance?

Well Augusta recently got a grant from the NEA [National Endowment for the Arts] to work in communities around here where we put together a group of teenaged musicians and dancers, and we take them to local schools and they do a performance. The children can then sign up for afterschool lessons on stringed instruments—instruments they've seen in the performance. There are kids

around here whose families may not be able to afford an instrument. We've begun a campaign to acquire donated instruments and have acquired quite a few. The NEA program is called "Creative Links," and it's aimed at younger people. It's been working out really well. And besides that, we've been able to raise quite a bit of money to bring young people to our Augusta workshops. It's through our "Youth Scholarship" program.

Can any child apply for an Augusta scholarship?

Yes, it's not limited to West Virginia youth. And we have kids coming to our Irish week, our Blues week. At Augusta you have these themed weeks where people can come and immerse themselves in the music and also dance and crafts. The dance parts of our program are related to the music parts. In our old-time week we have step dancing, flatfooting and square dancing being taught. Our Cajun week we



have Cajun dancing being taught and our blues and swing week, we have swing dancing being taught. And a lot of the crafts are Appalachian crafts but we don't only do traditional crafts, we do contemporary handcrafts as well.

So if you were a dancer you could concentrate on dancing during the week, and if you were a musician you could concentrate on the instrumental classes...

Yeah, and although those things are separated in the learning phase, we bring it all together at the end and the musicians play for the dancing. And you know, as a musician myself, I think it's really important for musicians to dance. And if they don't, they really might not quite get it.

Yeah, a lot of us don't dance. We're just too shy! I've brought my kids to dances sometimes, but they get a bit overwhelmed, and worry that they're not good enough, or that the adults won't want to dance with them.

I think the old-time way to remedy that was just that everyone was included in everything. I played and danced at an old-time square dance in Braxton County, West Virginia for years. Whenever a child or a new person showed up, he or she was guided through the dance in a way that just said, "You're welcome!" Experienced dancers would almost pounce, in a good way, on new or young dancers. There was a warm feeling there for them.

I'm afraid that today, too many barriers exist between age groups. They need to be broken down, whether it's through dancing, music or any expression of folk or traditional art. Art always, as it should, takes the lead in things like this. If you think about the ways women have broken down their barriers, art has been at the forefront. In my fiddle classes here at the Augusta Workshops, going back to the seventies, women have made up half, and sometimes more, of the percentage of participants. While they or we still have work to do on other fronts, when it comes to artistic expression, the barriers are history. Now we need to be inclusive about kids and the elderly. What better way than through art? And besides, we already know how. It's the traditional way.

Gaili Schoen is a musician and film composer living in Santa Monica. Her latest film Festival in Cannes featuring music in the style of 1930s jazz will be in theaters this winter.

DANCES OF THE SILK ROUTE & BEYOND

By CAROLYN KRUEGER

*Hearts respond to the strings!
Hands respond to the drums!
At the first sound of strings and drums,
two sleeves were raised.
Like whirling snow, so graceful,
revolving in the opulent dance!*
- Bo Juyi (772-846 A.D.)

As in bygone times, today's Uzbek dancer invites us to share in the hospitality of the moment, to open our hearts and senses to the joy of living, and to join in her celebration of the feminine. Her artful and sensuous emotional and aesthetic expressions summon catharsis, awaken archetypes and enliven the spirit. Uzbek dance has traded influences with the dances of India, China, Persia and Arabia and elements of this seminal tradition can be traced all the way from Japan to Eastern Europe. Uzbekistan, a former Soviet republic which gained independence in 1991, is an Islamic country in Central Asia lying on the fabled Silk Route and considered part of the greater cultural area known as the Middle East. The native language of the Uzbeks belongs to the Turkic family, but most Uzbeks are bilingual in Uzbek and Russian, and many also speak the ancient Persian dialect of their culturally-related neighbors in Tajikistan. Along with a rich reservoir of folk dances, Uzbekistan is home to one of the world's oldest professional dance traditions. Writings of Chinese poets and historians from the first millennium A.D. show that the professional dance tradition of the area we now call Uzbekistan predates the 6th century (and Islam) when dancers and musicians from the legendary Silk Route centers of Bukhara, Samarkand and Tashkent were already resident artists in Chinese courts.

In contemporary Uzbek dance, the aesthetic integrity, rhythmic and musical structures, and expressive qualities of the original genre are maintained within a modern theatrical framework. Highly-regarded professional dancers appear each day on television and throughout the year in theaters and outdoor festivals and at celebrations held in hotels, restaurants and homes. Take away television, and replace theaters with opulent palace halls, silk tents and rich merchants' homes, then replace restaurants and hotels with taverns, caravanserais, chaikhonas (teahouses) and the ichkari (women's quarters).

Today, this inherently female art is practiced almost exclusively by women. At the advent of the Soviet Era (1921-1991), however, and for hundreds of years before that, it was also practiced by professional dancing boys (bachas) who played an important role in their gender-segregated society. The bachas, who donned feminine wigs and silk dresses, performed publicly and privately, mostly for men-only gatherings, in chaikhonas, palaces and the homes of the wealthy. The domain of female performers, on the other hand, included private women's gatherings as well as private entertainment within royal and upper-class urban settings where men were present. It seems clear that the practice of gender segregation with regard to performing arts, which is largely attributable to Islamic convention (which penetrated the area by the late 8th century), has fluctuated somewhat in response to geographical, political and socio-economic conditions and has not been absolute, especially as applied to non-Muslim female performers (e.g., Jewish and Armenian).

The bacha, whose primary goal was to be purchased or employed by a wealthy master, became a casualty of the October Revolution of 1917, which outlawed the buying and selling of human beings. The revolution also set out to liberate Central Asian women from their cloistered way of life and, theoretically, allowed them to perform in public. Nonetheless, societal injunctions in place at the time of the revolution required all urban women to cover from head to foot when outside of the home. This was accomplished with two garments which were worn over the woman's indoor attire. One was the paranja, a cape-like coat worn on top of the head and draping all the way to the



ground. The second was the chasmband—a rectangular length of black mesh made of horsehair which covered the face and neck. The woman, though entirely concealed by these garments, could see clearly through the chasmband.

The issue of veiling fanned the flames of opposition to public performances by women. So fierce was this opposition that one of the first actresses who dared to perform publicly under the new regime was murdered by her own brother—with the approval of her husband. There were several such incidents, but the crimes did not go unpunished by the authorities and, eventually, old attitudes were overwhelmed by many factors, not the least of which were Communist decrees prohibiting the wearing of paranjas and chasmbands and state sponsorship of performing arts schools and ensembles where female artists flourished.

Contemporary Uzbek dance is classified into three styles—Bukhara, Khorezm and Ferghana—which correspond to the three kingdoms that were joined to form modern Uzbekistan early in the 20th century: the Bukharan Emirate (which was divided between Uzbekistan and Tajikistan, with Uzbekistan retaining the cities of Bukhara and Samarkand), the Khanate of Khiva (the ancient kingdom of Khorezm) and the Kokand Khanate (situated in the Ferghana Valley and containing the now-capital city of Tashkent). These three refined styles are distinguished by variations in movement, expression and costuming. Inextricably linked with the Tajik tradition, the highly-rhythmic

Bukharan style, which is usually performed with wrist bells, is the most vigorous with its swift turns, plunging backbends and rapid and angular head, arm, hand and torso isolations. The vibrant Khorezmian style, another rhythmic style performed with wrist bells, features complex quivering motions which were traditionally performed in place. The soft, lyrical and elegant Ferghana style offers the broadest range of emotional expression.

The evolution of Uzbek dance and its musical accompaniment have been guided by a variety of cultural influences, including mystical ones. Islamic spirituality is reflected in the many dances employing movement and gesture expressive of classical songs with lyrics from the Sufi (esoteric Islamic) poetic tradition. At the same time, the folk and classical traditions of the Bukharan region owe much of their development to Jewish artists who, beginning with their migration from Persia more than 1,000 years ago, have served in Bukhara as the primary performers for Jewish and Muslim, secular and religious functions alike. Further, the varied, intricately ornamented and dynamic movement vocabulary of Uzbek dance contains evidence of Central Asia's enduring ties to its pre-Islamic, shamanistic spiritual roots.

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8:00-10:00am Heartfelt Music
John and Deanne Davis (mostly Singer-Songwriters)
KPFFK (90.7FM)
www.kpffk.org

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Tom Nixon (eclectic mix)
KPFFK (90.7FM)
www.kpffk.org

6:00pm A Prairie Home Companion-
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www.kpcc.org
prairiehomecompanion.com

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7:00-10:00am Bluegrass, etc
Frank Hoppe (Bluegrass, Old-time with emphasis on historical recordings)
KCSN (88.5FM)
www.kscn.org

12:00pm A Prairie Home Companion-
KPCC (89.3FM)
www.kpcc.org
prairiehomecompanion.com

5:00-7:00pm Citybilly (country)
René Engel
KCSN (88.5FM)
www.kscn.org

7:00-10:00pm Alive & Picking
Mary Katherine Aldin
KPFFK (90.7FM)
www.kpffk.org

KPFFK also has morning and evening programming which sometimes include folk or world music.

ON THE INTERNET:

FolkScene with Roz and Howard Larman (live music, interviews with performers, special features and latest in recorded music from America, the British Isles and Ireland)
www.kpig.com

Thistle & Shamrock
www.npr.org/programs/thistle

JAM SESSIONS / OPEN MIKES / ON-GOING GIGS

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

BAKERS' SQUARE
Bluegrass
3rd Tuesdays
17921 Chatsworth St. (at Zelzah), Granada Hills. (818) 366-7258 or 700-8288

BLUE RIDGE PICKIN' PARLOR
Bluegrass Jam
Every other Saturday
Slow jam 6-7:30pm Big guns 7:30-20246 Saticoy St., Canoga Park. (818) 700-8288

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

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

THE CINEMA -AMERICAN ROOTS MUSIC SHOWCASE
Wednesdays - The Tip Jar
3967 Sepulveda Blvd., Culver City. (310) 390-1328.

COMHALTAS CEOLTOIRI EIREANN - LARRY BANE BRANCH
The Moose Lodge • Live Irish traditional music session, singing and dancing.
1st Sundays 4:00-6:00pm
1901 W. Burbank Blvd., Burbank (818) 898-2263 DesRegan@aol.com

CTMS FOLK MUSIC CENTER
Old-time Jam
1st Sundays 4:00-9:00pm
16953 Ventura Blvd. Encino • (949) 640-4110

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

THE FRET HOUSE
Open Mike
1st Saturdays, signup 7: 30
309 N. Citrus, Covina (626) 339-7020 • www.covina.com/frethouse

HALLENBECKS
Open Mike - Free
Tuesdays, signup 7:30pm
5510 Cahuenga Blvd., North Hollywood (818) 985-5916 • www.hallenbecks.com

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

THE HIDEWAY
Bluegrass
Wednesdays - 8:00 -11:00pm
12122 Kagel Canyon Rd. Little Tujunga Canyon. Dana Thorin (626) 799-2901 dthorin@flash.net

KULAK'S WOODSHED
Mondays 7:30pm - Open Mike, Free
Tuesdays 8:00pm - Freebo & Friends
Wednesdays 8:00pm - House Rent Party w/David Stone & Amy Yago
5230 1/2 Laurel Canyon Blvd., North Hollywood (818) 766-9913

LAMPOST PIZZA
Bluegrass bands
Fridays 7:30-10:30pm
7071 Warner Ave., Huntington Beach (714) 841-5552

McCABE'S GUITAR STORE
Open Mic
First Sundays 6:30pm • Free after 1st Sundays
3101 Pico Blvd., Santa Monica • (310) 828-4497

ME-N-ED'S
Bluegrass
Saturdays 6:30-10:30pm
4115 Paramount Blvd. (at Carson), Lakewood (562) 421-8908.

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

SONGMAKERS
Wednesdays - Sing-Along at the Huffs
Simi Valley 8:00pm-Midnight (805) 527-7349
1st Fridays - North County Hoot, Granada Hills • (818) 363-0942
1st Saturdays - Orange County Hoot
Anaheim Hills
8:00pm - Midnight (714) 282-8112
1st Saturdays - Camarillo Hoot Camarillo 8:00pm - Midnight (805) 484-7596
2nd Saturdays - Valley Glen Hoot, Van Nuys
3rd Saturdays - Southbay Hoot
Redondo Beach • 8:00pm - Midnight (310) 376-0222
3rd Sundays - East Valley Hoot, Van Nuys 1:00-5:00pm (818) 780-5979
4th Saturdays - West Valley Hoot
Woodland Hills • 8:00pm - Midnight (818) 887-0446

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB
1st Saturdays 7:30-11:30pm
Sha'Arei Am (Santa Monica Synagogue)
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
Ruthy (818) 507-0337

N O V 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 9 • OGD: On-going Dance-page 12 • SE: Special Events-page 20


SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
PICKS OF THE MONTH Lucy Kaplansky (November 2) - “Singer-songwriter Lucy Kaplansky is a keen observer of the emotional ground people cross as they struggle with their lives and loves.” - <i>Behind the Beat</i> Patrick Ball (November 3) - “Patrick Ball...casts a haunting spell... a graceful and often bittersweet evocation of the past.” - <i>Washington Post</i> Paddy Glackin and Robbie Hannan (November 16, 17) - Fine Northern Irish Fiddler and Uilleann Pipe players plus special exhibition “The Northern Fiddler: Traditional Fiddle Playing in Donegal and Tyrone” Cathie Ryan (November 8, 10, 11) - “There is a powerful sweetness in Cathie Ryan’s voice, as well as a Celtic intensity that can be felt in all the songs she writes and sings — songs of place, songs of memory, poignant songs of the heart.” - <i>Billy Collins, U.S. Poet Laureate</i> TRIBAL, FOLK & TEXTILE ART SHOW (November 10-12) Lila Downs (November 16) - “Exotic beauty and startling voice...Lila Downs is a reflection of a 21st century world culture where ethnicity and national boundaries blur.” - <i>Los Angeles Times</i>				1 GYPSY CARAVAN (SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Big Jim's (OGM) Viva Fresh(OGM)	2 LOUDON WAINWRIGHT III (SE) JOHN PRINE plus RAMBLIN' JACK ELLIOTT (SE) LUCY KAPLANSKY (SE) JOHN PRINE plus RAMBLIN' JACK ELLIOTT (SE) DANZA FLORICANTO Dia de los Muertos Celebration (Day of the Dead) (SE) SEVERIN BROWNE & JAMES COBER-LY SMITH (SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Songmakers(OGM) Lampost Pizza(OGM)	3 INTERTRIBAL MARKETPLACE Native American arts, music, dance (SE) ELIZA GILKYSON plus NINA GERBER (SE) WILLY PORTER (SE) PATRICK BALL (SE) STEVE NOONAN and JORY NASH (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)
4 INTERTRIBAL MARKETPLACE Native American arts, music, dance (SE) TERRI HENDRIX & LLOYD MAINES (SE) STIMMEN - World Voices Festival (SE) KATHERINE DINES (SE) PATRICK BALL (SE) CELIA FARRAN (SE) MARY BLACK (SE) FRED SOKOLOW (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)	5 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)	6 RONNIE MACK'S BARNDANCE (SE) Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Morris(OGD) Scottish(OGD) Hallenbecks(OGM)	7 DAVID STONE, AMY YAGO (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)	8 TRIBAL FOLK ARTS SHOW Native Arts Objects (SE) CATHIE RYAN (SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM)	9 TRIBAL FOLK ARTS SHOW Native Arts Objects (SE) CHULRUA (SE) Cajun(OGD) Contra(OGD) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Celtic Song Group(OGM) Lampost Pizza(OGM)	10 TRIBAL FOLK ARTS SHOW Native Arts Objects (SE) CHULRUA (SE) TINA KRISTON (SE) Contra(OGD) JAMES INTVELD & CHRIS GAFFNEY (SE) CATHIE RYAN (SE) VENICE (Sold Out) (SE) JUDY KRUEGER (SE) DIANE MACINNES AND YOU! (SE) ROY ZIMMERMAN (SE) 'Starry Night' KYLE VINCENT, RON DANTE, PARTHENON HUXLEY, JACK-SON TURNER, MAVIS (SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)
11 TRIBAL FOLK ARTS SHOW Native Arts Objects (SE) COSY SHERIDAN (SE) JUDY KRUEGER (SE) LEDWARD KAAPANA & CYRIL PAHINUI (SE) OISÍN MAC DIARMADA & JOHN BLAKE (SE) CATHIE RYAN (SE) ANDREA LOUISE (SE) Contra(OGD) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Welsh Choir of So. California(OGM)	12 OISIN MAC DAIRMADA (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)	13 Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM)	14 JUST PLAIN FOLKS SHOWCASE (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)	15 CAPITOL STEPS (SE) African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM)	16 PADDY GLACKIN & ROBBIE HANNAN (SE) LILA DOWNS (SE) THE DEL McCOURY BAND plus THE CHERRYHOLMES FAMILY (SE) INCA, The Peruvian Ensemble (SE) IAN MOORE (SE) HARRIET SCHOCK (Ain't No Way To Treat A Lady), LISA NEMZO (SE) Contra(OGD) Greek(OGD) International(OGD) Israeli(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM)	17 PADDY GLACKIN & ROBBIE HANNAN (SE) JAMES KEELAGHAN and JEZ LOWE (SE) ANDY RAU BAND (SE) KAREN RAE KRAUT, BILL HOWARD, JODY HOELLE, ARVEE ROBINSON AND MORE (SE) MARK ROMANO (SE) Contra(OGD) International(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)
18 HOLLYWOOD KLEZMERS (SE) HENNACY HOUSE BAND (SE) MARIACHI FESTIVAL (SE) THE DEL McCOURY BAND (SE) SEAN WIGGINS (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)	19 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)	20 Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Baker's Square(OGM) Hallenbecks(OGM)	21 DAVID STONE, AMY YAGO (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)	22 THANKSGIVING	23 MARK HUMPHREYS (SE) AMERICAN INDIAN DANCE THEATER (SE) LADY LUCK (SE) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM)	24 RICK SHEA & BRANTLY KEARNS (SE) JOHN TOWNSEND (Smoke From a Distant Fire), SUSAN TONEY (SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)
25 AMERICAN INDIAN DANCE THEATER (SE) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Torrance Elks(OGM) Welsh Choir of So. California(OGM)	26 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)	27 Armenian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Hallenbecks(OGM)	28 JILL COHN (SE) CHAVA ALBERSTEIN (SE) DAVID STONE, AMY YAGO (SE) SAM SHABER (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)	29 DEAN DOBBINS (SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM)	30 THE CHERRYHOLMES FAMILY plus DEBORAH LIV JOHNSON (SE) ANGEL SHORT, DUTCH RALL (SE) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM)	

DECEMBER

2001



Folk Happenings at a Glance. Check out details by following the page references.
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div> <div>PICKS OF THE MONTH</div> <div>Laurie Lewis and Tom Rozum (December 15) - “Laurie Lewis is a tremendously gifted writer with a unique vision, the possessor of an exquisitely lovely voice, and a whiz on fiddle.” - <i>Billboard magazine</i> Together with mandolin partner Tom Rozum they celebrate not just the Christmas holiday but the entire winter solstice season.</div> <div>Kevin Burke (December 15) – “Burke imparts a rhythmic intensity that is remarkably powerful...a superior instrumentalist in any idiom...impressively virtuosic...” - <i>The New York Times</i></div>						<div>1</div> <div>CLAY PREUITT (SE) TOM RUSSELL & ANDREW HARDIN (SE) LOS FAKIRES (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>ORANGE COUNTY KLEZMERS (SE) JILL COHN (SE) FRED SOKOLOW (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>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>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>African(OGD) English(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Big Jim's (OGM) Viva Fresh(OGM)</div>	<div>7</div> <div>MARK HUMPHREYS (SE) LESLIE PERRY, ARVEE ROBINSON, NICK SMITH, BILL HOWARD, DEBRA OLSON TOLAR & WANNA ZINSMASTER (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Songmakers(OGM) Lampost Pizza(OGM)</div>	<div>8</div> <div>KYLE VINCENT (SE) JEFF LINSKY (SE) MUSIC OF THE BEDOUINS (SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)</div>
<div>9</div> <div>RIDERS IN THE SKY (SE) PATRICK D'ARCY & MARAID SULLIVAN (SE) DIANE MACINNES AND YOU! (SE) ANDREA LOUISE (SE) Contra(OGD) International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Welsh Choir of So. California(OGM)</div>	<div>10</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>11</div> <div>RIDERS IN THE SKY (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>DAVE MCKELVY HARMONICA TRIO (SE) KHOROSHKY (SE) African(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Viva Fresh(OGM)</div>	<div>14</div> <div>STACEY EARLE (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>LAURIE LEWIS & TOM ROZUM: WINTER'S GRACE (SE) KEVIN BURKE (SE) JOHN STEWART (SE) A Winter Solstice Celebration (Dreamshapers Family) (SE) david romano (SE) Contra(OGD) International(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)</div>
<div>16</div> <div>JOHN WESLEY HARDING (SE) SEAN WIGGINS, LINDA MOSS & GUESTS (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>Contra(OGD) Greek(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM)</div>	<div>22</div> <div>JOHN TOWNSEND (SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM) Songmakers(OGM) Vicenzo's(OGM)</div>
<div>23</div> <div>International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Torrance Elks(OGM) Welsh Choir of So. California(OGM)</div>	<div>24</div> <div>CHRISTMAS EVE</div>	<div>25</div> <div>CHRISTMAS</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>LADY LUCK (SE) Greek(OGD) Hungarian(OGD) International(OGD) Irish(OGD) Israeli(OGD) Scottish(OGD) Lampost Pizza(OGM)</div>	<div>29</div> <div>SECOND ANNUAL HOLIDAY SHOW featuring SEVERIN BROWNE, PENNY NICHOLS and FREEBO (SE) Contra(OGD) Israeli(OGD) Me-N-Ed's(OGM)</div>
<div>30</div> <div>International(OGD) Israeli(OGD) Polish(OGD) Scottish(OGD) Welsh Choir of So. California(OGM)</div>	<div>31</div> <div>NEW YEARS EVE KHOROSHKY (SE)</div>					

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm
Call for update

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
Jeff Spero (310) 396-3322 • speroni@loop.com

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

THE LIVING TRADITION
www.thelivingtradition.org

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

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

ENGLISH COUNTRY DANCING

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

GREEK DANCING

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

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

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

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

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

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

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

INTERNATIONAL FOLK DANCE CLUB AT UCLA
Mondays 9:00-11:00 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 McCulloch (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 yonic@earthlink.net

ISRAELI & INT’L FOLK DANCERS
(also International)
Tuesdays 7:45-10:00pm
Temple Menorah 1101 Camino Real,
Redondo Beach • Ginger McKale (310) 375-5553

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

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

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

LONG BEACH ISRAELI DANCERS
Sundays 7:00-11:30pm
JCC 3801 E.Willow St., Long Beach
Yoni Carr (760) 631-0802

MASONIC LODGE DANCERS
Mondays 7:00-12:30am, **Thursdays** 7:00pm-
Westwood Masonic Lodge
2244 Westwood Blvd, Los Angeles
Israel Yakovee (818) 886-5004

UCLA ISRAELI DANCERS
Mondays, Tuesdays, Thursdays 7:00pm-
Wednesdays 5:00-7:00pm
UCLA Ackerman Union, Los Angeles
James Zimmer (310) 284-3636

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

WESTSIDE JCC ISRAELI DANCERS
Tuesdays 9:00am-12:00noon and 7:30-11:00pm
Fridays 9:00am-12:00noon
Westside JCC • 5870 Olympic Blvd., Los Angeles
Naomi Silbermintz (213) 983-2531
naomirps@msn.com

MORRIS DANCING

PENNYROYAL MORRIS
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
Page 10 Ongoing Dance

PERSIAN DANCING

SHIDA PEGAHI
Tuesdays 6:00pm • (310) 287-1017

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 BAILET 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



STORYTELLING, WAR, AND PEACE

BY HARLYNNE GEISLER

For anyone who ever thought that storytelling was a bit of fluff to entertain bored children, the events since September 11 proved them wrong. It is the stories — narratives with a beginning, middle, and end, told in person, on television, through emails, letters, and phones — that have been as compelling as the images we have seen. We realize that each person lost in this tragedy will remain with us as stories and memories. There is a West African folktale of a hunter killed by a lion. His family continues without him, until his baby son is old enough to talk. This youngest son asks, “Where is my father?” Then the older sons look for and find the hunter’s bones and use magic to bring him back to life. The hunter, home once again, makes a cow-tail switch decorated with beads and cowry shells. He declares that the switch shall be given as a gift to the son “who did the most to bring me home.” When the story is told orally in Liberia, the audience members often argue about which son has earned the switch, but Harold Courlander has written down the most used answer. The hunter gives the switch to his youngest son because “it was a saying among them that a man is not really dead until he is forgotten.” The stories of the priest who took off his fire helmet to lean closer to a dying man, of so many heroes who did all they could to rescue or comfort those in need, will remain with us. As the priest speaking of his fallen colleague said at his funeral, “We bury his heart , but not his love.”

Each of us wants to do something to help out with this tragedy. I read of English teacher Karen Kriegel in New York who photocopied signs that said “Give blood now,” and started walking towards St. Vincent’s Hospital in Greenwich Village. She handed out the fliers and soon had one hundred people walking with her. They all gave blood. It reminded me of a tale (from India, I believe) of the hummingbird who was lying on her back with her feet in the air. An elephant passing by, asked why. The bird said, “I hear that the sky is going to fall, so I have put my feet up to catch it.”

The elephant laughed at this and said, “Your tiny feet? What good will those fragile feet do?”, to which the hummingbird retorted, “We all do what we can.” This recent tragedy has affected everyone, even a Southwestern storytelling festival in a town of 4,000. On September 14 and 15, the organizers, tellers, and audience members of the Taos Storytelling Festival in Taos, New Mexico, carried on, despite the absence of teller Joe Hayes who was stranded in Cuba when international flights were canceled. Michael Parent, of Maine, spent the day hopping flights until he arrived late for his Friday evening concert straight from the airport and performed magnificently. We had a moment of silence with a lit candle, and then poet James Nave recited “The Road Not Taken” movingly. Saturday a college student made and handed out finger rings with loose beads attached and asked that you play with the beads and send out positive thoughts and prayers. The last concert of the festival ended with Michael Parent leading us in “Down by the Riverside.”

As we begin to talk of war, I think of the Chinese tale first told over two thousand years ago by a Taoist prince. In the story an old man’s horse runs away. His neighbor says, “How terrible.” The man replies, “I don’t know if it’s bad or good.”

The horse returns, bringing with it a wild horse. The neighbor says, “How wonderful!”

Again the man replies, “I don’t know if it’s bad or good.” In trying to tame the wild horse, his son’s leg is broken badly. To the neighbor’s lamentation about this disaster, the man gives the same reply as before. War is declared, and all able-bodied men are called to join the military, but the crippled son is left behind. The neighbor, seeing his own son march off to a possible death, tells the old man, “You are lucky.” “I don’t know if it’s bad or good.” The story ends there, to be continued in each listener’s mind, as life’s pendulum swings back and forth between the positive and the negative.

May stories sustain you in the dark days ahead. Remember, this too shall pass.

Harlynn Geisler tells stories for children and adults all over southern California. Web site for further information: www.storybag-for-kids.com • e-mail: storybag@juno.com Phone: (858) 569-9399

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FURTHER READING

- Courlander, Harold - *The Cow-tail Switch and Other West African Stories*
- Schram, Peninnah - *Jewish Stories: One Generation Tells Another* (Peninnah’s story, “The Golden Watch” is a variant of “The Cow-tail Switch”)
- MacDonald, Margaret - *Peace Tales*
- Forest, Heather - *Wisdom Tales from Around the World* (Read her version of “A Farmer’s Horse Ran Off” and the notes on the tale at the back of the book)
- Creeden, Sharon - *Fair is Fair: World Folktales of Justice*

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

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speroni@loop.com

ORIGINS OF GYPSY FIDDLING

By MICHAEL SIMMONS

The earliest written mention of the Gypsies, or Roma, as they call themselves, appeared around 950 in an Arab book called Shah Nameh (The Book of Kings). It tells the story of how a 5th century Persian king named Bahram Gur brought 12,000 musicians from India to entertain his people. According to the story, Bahram Gur gave the musicians, who were known as the Luri, cattle, donkeys and seed corn as a reward. But within a year the Luri had eaten the cattle and corn and Bahram Gur decreed that from then on the Luri were to load their donkeys with their possessions and wander throughout his country making their way by playing music.

Although modern scholars dismiss this story as a romantic fiction, it does contain a few nuggets of truth. The Roma are from India, they are wanderers, and they are famed for their ability to make music. The most reliable scholarship has the Roma leaving Northern India in a series of migrations starting around 1000. Their reasons for leaving are obscure but probably include warfare, food scarcity and natural disasters. The Roma first began to arrive in Europe in the 14th century. There are records showing their arrival in Serbia in 1348, Croatia in 1362, and Bulgaria in 1378. The local populaces they passed through called the Roma a variety of names. By the time the Roma arrived in England in 1514, people believed they were pilgrims or magicians from Egypt, and the name “Egyptians” was corrupted over time to Gypsy. In their travels, the Roma learned that they were not always welcome but that music could lessen the hostility. The Romani aphorism “Stay where they sing; evil people would have nothing to do with songs” reflects this hard-won knowledge.

As the Roma passed through Europe, they adapted the local instruments to their own music. In Spain, for example, they excelled on guitar and in Greece they were famed for their skill on the clarinet and other



PHOTO BY PETER ANICK

wind instruments. But it was in Bulgaria, Romania and particularly Hungary that the Roma became associated with the violin. The Roma have numerous legends about how the violin was magically created for them. One tells of a young Romani girl named Mara who was in love with a Gadje (non-Gypsy) who didn’t love her in return. She called on the Devil, who promised to make the young man love her, if she would give her family to him. She did so and the Devil turned her father into a violin, her four brothers into the strings and her mother into the bow. She learned to play the instrument and attracted the Gadje to her bed, whereupon the Devil appeared and carried them both away. A young Roma passed by a few days later and found the violin and returned to his camp with it and learned to play it. And to this day, because the violin was born in such sorrow, even when a Gypsy plays a happy song on his instrument, it always has a sad sound.

The first mention of Romani violinists in the Balkans is from the 16th century and in 1683 an early Hungarian novelist mentions that every Hungarian nobleman had a Gypsy violinist as part of his entourage. These early violinists played solo, or occasionally in duets with bagpipes. In 1773 a violinist named Mihaly Barna won a fiddle contest at the wedding of a Hungarian landlord and so became the first Romani violinist to be known by name.

By the middle of the 18th century, the first Romani bands began to perform in Hungary. The first known group, which was led by a woman named Panna Czika, consisted of two violins, a bass and a cimbalom, a configuration that is still common today in the Balkans. Romani musicians were respected in the Balkans and by the end of the 18th century, Romani musicians were changing Hungarian music. The better musicians, who played for the aristocracy and performed for a wide variety of people at court, soon picked up tips about harmony and chord progressions from musicians visiting from other parts of



PHOTO BY PETER ANICK

Europe. The Roma began to blend the new musical ideas with the older melodies and came up with a new style of music called verbunkos. One of the great violinists from this period was Janos Bihari, whose band played all over Hungary. He was described as a captivating musician with a passionate delivery. His arrangements of folk melodies helped create a vogue for Gypsy music among the Hungarian middle class and even the aristocracy. Franz Liszt was great admirer, and was inspired to compose his “Hungarian Rhapsodies” by Bihari’s music. Bihari’s descendents are still performing to this day.

Although the “Hungarian Rhapsodies” were composed for piano, the success of Liszt’s work created a vogue in Europe for Romani music. Romani bands began to leave Hungary for the rest of Europe and the image of the Gypsy as a passionate and fiery musician with a special attraction to the violin was born.

By the early 20th century, Romani bands could be found in all of the major cities of Europe. Players such as George Boulanger, Lily Mathe, La Kazanova, Grigoras Dincicu and Miska regularly performed in classy theatres, nightclubs, cafes and restaurants. The success of the Gypsy violinists on stage led musicians such as Belá Bartók and Zoltán Kodály to head off into the Hungarian countryside to try and trace the folk roots of the style.

The Romani have been playing violin in various European countries for centuries. Abram Wood, a Roma who showed up in Wales at the beginning of the 18th century, was said to have been the man who introduced the violin to that country. But it’s the violin music of the Hungarian Roma that has captured the world’s ear. Even as the style fades in Hungary, a victim of changing tastes among the younger generations, the descendants of the original musicians can be found playing in bands and as solo performers in cities all through Europe and America. The music has learned how to travel and survive, just as the musicians who played have done for centuries. And as long as there is someone who needs the mournful wail of a Romani violin, the style will never die.

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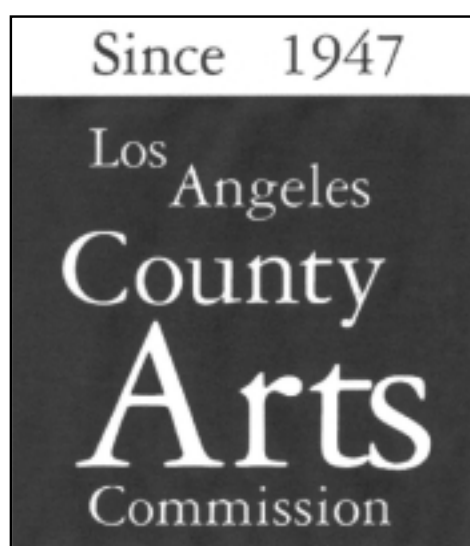
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FEATURED ORGANIZATION

COUNTY PROGRAM ASSISTS FOLK & TRADITIONAL ARTISTS



The Los Angeles County Arts Commission was created by the Board of Supervisors in 1947 to foster excellence, diversity, vitality, and accessibility of the arts in the County. Through its largest program, Organizational Grants, it has awarded \$2.3 million to regional nonprofit arts organizations just this year. The Arts Commission also produces events at the John Anson Ford Amphitheatre and the [INSIDE] THE FORD theater series. It produces the Los Angeles Arts Open House (a countywide day of free performances and exhibits held annually on the first Saturday of October) and the Los Angeles County Holiday Celebration (a free 6-hour concert at the Dorothy Chandler Pavilion held annually on December 24 and also broadcast on public television). The Commission operates a year-round free music program in conjunction with the Recording Industries' Music Performance Trust Funds through Musicians Union Local 47. And in March 2001, it began a Folk and Traditional Arts Program to serve the needs of folk and traditional artists.

The Folk and Traditional Arts program provides support, develops activities and acts as a resource for folk and traditional artists and organizations throughout the county. It resulted from the Arts Commission's participation in a series of meetings among arts funders, administrators, presenters, educators and artists to discuss the state of support for folk and traditional arts and artists in the county. In these meetings, the importance and need for support for these previously underserved artists became evident, and a plan emerged to coordinate efforts through a centralized position based at the Arts Commission.

The program connects folk artists with resources through gatherings, workshops, mentorships, an e-mail listserv and funding opportunities. It also supplies linkages to an emerging statewide network of artists and administrators forming under the banner Alliance for California Traditional Artists.

Lisa Richardson, the new program manager of the Folk and Traditional Arts, is working with the most diverse community in the nation right here in Los Angeles. Lisa recently moved back to L.A., having spent 10 years in Louisiana where she did extensive fieldwork in the Cajun and Creole communities, was associate producer of the Public Radio International program "American Routes," music director for radio station KRVS, V.P. of programming for Festival International de Louisiane, and grant writer for the Performing Arts Society. Lisa believes that folk and traditional arts deeply reflect cultural heritage and can express a community's sense of identity or way of life. These arts are passed down through the generations within a family or community that share a common ethnic heritage, language, religion, occupation or region. Folk art can be music, dance, visual arts and crafts, storytelling, and cuisine. Some folk and traditional arts have been brought to California from other countries, taken root here and become woven into the state's cultural identity, while others have prospered within indigenous tribes for centuries.

The Arts Commission is compiling a countywide online database of folk and traditional artists, created to connect artists with presenters and researchers. It is also creating professional development settings — workshops and one-to-one mentor program — specifi-

cally geared toward traditional artists. The Commission is also working on making grants more accessible to folk artists and community organizations that might not have non-profit status.

As mentioned, the Arts Commission set up a new e-mail group called "LAFolkArts." When you subscribe to LAFolkArts you participate on-line with other people in the folk and traditional arts community of greater Los Angeles. LAFolkArts provides information of interest and a forum for discussion including performances, exhibits and events; funding opportunities; gatherings, conferences, workshops and mentorships; and discussion of artistic, social and political

issues. To subscribe, send an email to LAFolkArts-subscribe@yahoogroups.com

If you would like to be listed in the database, would like information on upcoming workshops and mentorships, would like information on grants, or would just like more information on the L.A. County Arts Commission's programs, visit their website at www.lacountyarts.org. Lisa Richardson can be reached at (213) 974-1343, or lrichardson@bos.co.la.ca.us

VISITING IRISH MUSICIANS: PADDY GLACKIN & ROBBIE HANNAN UCLA FOWLER MUSEUM

The Fowler Museum is pleased to welcome two of Ireland's foremost traditional musicians as artists-in-residence. Fiddler Paddy Glackin and uilleann piper Robbie Hannan will appear in a series of events at the Museum in conjunction with the exhibition *The Northern Fiddler: Irish Traditional Fiddle Playing in Donegal and Tyrone 1977-1979*.

Friday, November 16, 8:00 pm

Museum members should not miss this rare opportunity to hear Glackin and Hannan, joined by top local musicians, in an intimate session. Reserve early! Seating is limited to 40 Museum Members only. \$25 For membership and reservations, call (310) 206-0306.

Saturday, November 17, 4:00 pm, Lenart Auditorium

Join Glackin and Hannan for a pre-concert "Conversation on Traditional Irish Music," moderated by Irish music scholar Dr. Lillis Ó Laoire from the University of Limerick. The impromptu conversation and musical demonstrations will explore the roots of the music and its meaning. FREE (Program made possible in part by a grant from the California Council for the Humanities, a state affiliate of the National Endowment for the Humanities).



The Northern Fiddler Exhibition October 24, 2001 through January 20, 2002

The exhibition *The Northern Fiddler: Irish Traditional Fiddle Playing in Donegal and Tyrone 1977-1979* uses photographs, drawings, text, and field recordings to explore the dynamic northern style of Irish fiddling and the legendary generation of fiddlers who kept it alive under conditions of great social change. On view October 24, 2001 through January 20, 2002.

Saturday, November 17, 8:00 pm Lenart Auditorium

Glackin and Hannan bring their spectacular duo performance to the Los Angeles public for the first time. Come hear them combine fiddling and piping to bring the musical traditions of Ireland's northern regions to new heights. \$20 Seating is first come, first serve. Doors open at 7 pm. Advance purchase and early arrival recommended. For tickets please call (310) 825-2101. Concert co-hosted by the Fowler Museum and the UCLA Departments of Ethnomusicology and World Arts & Cultures.

THE ROUGH GUIDE TO IRISH MUSIC

By PHILIPPE VARLET

The Guide is a 600-page, small-format (about 4 x 5.5") book that provides and is basically a biographical directory of musicians associated with Irish music, i.e., either traditional musicians or, in the words of the authors, "musicians influenced by the tradition but not necessarily part of its mainstream," as the authors put it. This broad, inclusive definition allows them to stretch the boundaries and list many commercially successful performers, particularly bands like the Waterboys or Kila, whose links with the tradition seem rather tenuous. I admit to being taken aback when finding Freddie White listed — notwithstanding the qualities of White's excellent music, as "Irish music" just because White is Irish. I can't question Van Morrison's inclusion, after all, he performed with the Chieftains and sang traditional songs.

Preceding the directory section proper is one entitled "Background," offering a decent historical survey as well as one of forms and styles, and a closing section entitled "Listings," containing much valuable information about sessions, festivals and traditional music schools, resources and organizations, etc.

In the main biographical section, entries are divided among singers, groups, families, instrumentalists (according to instruments played, fiddlers, harpers, pipers, etc.), and "other major figures." Each entry consists of a fairly short but informative biographical sketch, often illustrated with a photograph, and concluding with a listing of one or two a couple of representative recordings. On that point, the information is usually impressively up-to-date, —although I see that Frank Harte's brand new "My Name is Napoleon Bonaparte" didn't quite make it in. The selection of the representative recording is another matter, however, and well-versed readers may often find themselves in disagreement with the authors. For instance, I

certainly would not have picked *The Best of Frankie Gavin*, a rather disappointing collection, over any of Gavin's other solo albums. —thankfully, the Christmas album is not even mentioned. Typically, the recordings selected are ones which that are currently available, primarily CDs, although now and again a cassette recording or an essential out-of-print album will be listed.

A useful section is one included in the introduction to the biographical section and presenting a the listing of compilation albums. However, I must confess being slightly annoyed at seeing Ron Kavana getting kudos for putting together the 4-CD set "Farewell to Ireland," when what he did was just reissue tracks already released on other CDs and cassettes which were produced (found, selected, researched, remastered) by Harry Bradshaw, Reg Hall, and yours truly.

I also must note that I did not really like the book's small format, which makes it a bit awkward to handle. But I assume the decision to use such a format has had to do with making the book portable —for all those going to Ireland this summer and ready to raid the music stores with guide in hand.

Overall, this is a nice reference work, although one that might be better for a quick checking of facts rather than in-depth research, and one where there is (or may be) is a slight suspicion of a some (or 'a degree of' or 'a measure of' etc.) bias towards the commercial. But that should not be much of a surprise with this type of publication. And after all, it is called a guide to "Irish Music," not "Irish Traditional Music."

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Hard-to-find Irish CDs, 301-565-0648, philvar@erols.com, www.celticgrooves.com

EUROPEAN BLUEGRASS

By JUDI LUBECK

I was visiting my Los Angeles home in April, when I was invited to a small bluegrass concert at the Folk Music Center in Encino. It had been years since I had taken the time to savor this traditional music.

The performance was given by the threesome Tom, Dick and Pete (Tom Sauber, Richard Greene,

gram included an impressive combination of 41 bands from all corners of Europe, the U.S. and Canada.

The twanging of the banjo, the spirited fiddle, mandolin and guitar playing upbeat bluegrass tunes. Irina Gribova begins singing, and out comes Russian!

Irina is the lead singer of the Countrybandist, hailing from Smolensk, Russia. She stands like a Barbie doll, with a dress straight out of an old western movie. The group, formed in 1988, is made up of six very talented members. Besides performing pure bluegrass music, they also integrate jazz, pop and retro into their music. In their country, they have performed in many places and in unusual combinations,

Peter Feldman). After the performance I spoke to Tom, explaining that I live in Holland and of course don't have the opportunity to hear Bluegrass. Tom was surprised and informed me that he'd visited Holland just a couple of years ago to perform at a large festival. This was organized by The European World of Bluegrass (EWOB). I must have looked a bit astonished and I dashed home to look up the website on the computer. I have lived overseas for nearly 25 years and was rarely exposed to this music style. Quite frankly, it was my assumption that such traditional American music is indeed limited to America. How wrong I was!

Without delay I contacted EWOB regarding upcoming activities. When I arrived back home in Holland, an announcement was awaiting me in my mailbox: the annual EWOB Festival & Trade Show would be held May 24-26 in Voorthuizen. The pro-

such as with the Smolensk City Chamber Music Orchestra. Most of the groups sang in English; however a few, like the Countrybandists, were much more comfortable singing in their own language. It surprised me to learn that from The Czech Republic alone there are no fewer than 200 bluegrass groups. Considered the heart of European bluegrass, the Czech

Republic holds tens of festivals each summer, including a Dobro festival. 'Dobro' means "good" in the Czech language, but I'm sure the music and ambiance are better than good! The Banjo Jamboree in Kopidlno, Czech Republic, is the oldest bluegrass festival in Europe.

Linda Thomas and Dan DeLancey were the special guests from the United States. Both of these instrumentalists are musicians' musicians. They have such mastery of their instruments that other people turn to them to learn. Their names are well known among readers of Flat Picking Guitar Magazine and Dulcimer Players News. Their performance was polished and energetic, in spite of jet lag after a 15-hour trip.

If you are planning a trip to Europe, I would definitely include the May EWOB Festival in Holland. You can visit the canals of Amsterdam, walk through lush fields of tulips, ride bikes on the dikes and enjoy the refreshing form of European bluegrass music.

For more information, photos and story:
judieye@wanadoo.nl
General info about EWOB: rienk.janssen@tip.nl
General info about European bluegrass: <http://bluegrass.de/bge/news.htm>



Photo by Judi Lubek



Photo by Judi Lubek

ABC'S FOR FOLK MUSICIANS

BY STEVE SHAPIRO

Three years ago I had notebooks full of fiddle tunes that I had collected. I had transcribed them by listening to them with a half speed tape player. To find a tune, I'd scramble through pages and pages. If I lucked out, I would find the tune I was looking for. Often, the search was unsuccessful. Sometimes I depended on the tune books of Frank Hoppe, a fiddler companion of mine. His transcribed tunes are neatly organized in books with indexes. You can find the tunes easily enough, but you need a magnifying glass to read the tunes. Then I discovered a really neat tool on the Internet. It is officially called "abc musical notation language" or just "*abc*" for short. *abc* is a great tool for all musicians who read music. Since it was developed by musicians who play music from Western Europe, it is particularly well suited for the folk and traditional tunes of Western European origin, such as Irish, Scottish, and English. *abc* notation is saved in files as ASCII characters (otherwise known as plain text). The advantages of using ASCII characters are many. Files containing *abc* can be e-mailed without any fancy encoding, so they take up little disk space. *abc* files are platform independent so they can be viewed or played on PCs, Macs, Unix, or even Linux machines.

To give you an idea how a tune written in abc looks, check out a simple Am scale:

ABcd efga.

The first “A”, in caps, is an octave lower than the second, “a”. *abc* programs have the ability to translate this text into notes on a music staff. Our Am scale, after it is translated, would look like this:



Here is a list of conventions or syntax rules that are key elements of the notation.

- As noted above, case is important; specifically, notes including the c contained within the staff lines and above are notated in lower case and notes below are capitalized.
- A comma is placed after the character (“C,”) for even lower notes (middle C and below).
- A single quote is placed after the character (“c’”) for really high notes (the C above the staff).
- The bar symbol is a “|”; double bar is a “||”; repeat is “:||”.
- Some letters followed by a colon are used to specify other important features of written music such as the key (“K:”), default note length (“L:”), meter (“M:”).
- The default duration of a note can be changed by placing a number after the letter. If the default note length is a $\frac{1}{2}$ note, then placing a 2 after the note would double the note length to a $\frac{1}{4}$ note.

Here is a favorite tune of mine that I transcribed and created in *abc* format:

X: 79

T: Hunter's House

M: C|

L: 1/8

C: Ed Reavy

S: Yankee Ingenuity

R: G reel

D: Yankee Ingenuity:Heating Up the Hall

Z: Steve Shapiro

K: G

B3d cAFA|G2BG DGBG|

B3d cAFA|GBAG FGEF|

DG~G2 AG~G2|BGAF GABc|

dgfg agfd|cAFA G3A:||

B2gB aBgB|B2gf edcB|

Aa^ga бага|Aagf gfed|

B2gB aBgB|B2gf edcB|

cBAg fdfa|gdBd cAFA:||

Fig. 2 shows how the tune looks printed out.

abc assists me in dealing with my human frailties. I can combine several tunes on one printed page. This is great when I want to create “a set” and have all the tunes readily available. I no longer fumble around with two or three pages falling from my music stand and transitions from tune to tune now have easily read visual clues.



I often forget a sharp or flat or get the timing wrong when I transcribe a tune. I now have the ability to hear a tune and control the speed at which it is played. This allows me to check the accuracy of my transcription.

To view *abc* music files, an *abc* program is needed and there is a variety to choose from. Each has different capabilities so it is worth the time downloading and trying different ones that work on your computer. All are shareware, meaning that you download a program, try it, and pay the author if you plan to continue using it.

Many times a key feature, like the ability to print, is disabled until you send in your bucks. This is a small price to pay for such a terrific tool.

If you go to the main abc web site, <http://www.gre.ac.uk/~c.walshaw/abc/>, or put “abc music” into www.google.com, you will find everything you need to know about abc, including exam-



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GREAT GIFTS IDEAS FOR THE HOLIDAYS

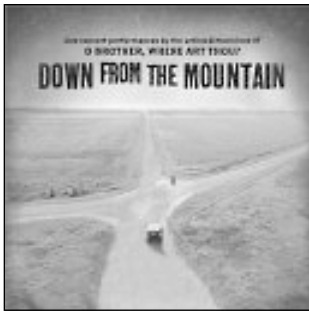
A SHORT LIST OF CD TITLES

RECOMMENDED BY ROZ AND HOWARD LARMAN - WWW.FOLKSCENE.COM

Artist: VARIOUS
Title: O BROTHER WHERE ART THOU
Label: UNI/MERCURY NASHVILLE
Although the movie *O Brother Where Art Thou* and the accompanying sound track was actually released at the end of 2000, it swept the country in the beginning of 2001. The CD contains some memorable performances of old-time music (music of the Appalachian mountains) by the likes of Norman Blake, Allison Krauss and Ralph Stanley. The song that caught everyone's imagination was *I Am A Man Of Constant Sorrow* by The Soggy Bottom Boys featuring Dan Tyminski.



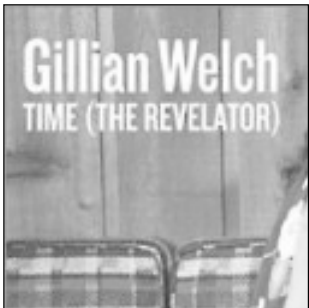
Artist: VARIOUS
Title: DOWN FROM THE MOUNTAIN: LIVE CONCERT PERFORMANCES BY THE ARTISTS & MUSICIANS OF O BROTHER, WHERE ART THOU?
Label: UNI/LOST HIGHWAY
If you enjoyed the music of *O Brother*, then this recording will also be to your liking. It contains performances by Emmylou Harris, Gillian Welch, Alison Krauss and Union Station, the late John Hartford. The CD and documentary film were recorded in Nashville in Ryman Auditorium. If you have *O Brother*, this is a good follow-up.



Artist: VARIOUS
Title: SONGCATCHER
Label: VANGUARD
The soundtrack from the movie of the same name, this CD contains some great music from the mountains of Appalachia, some of which is in the movie, some not. Many of the tracks are by great women singers like Roseanne Cash, Iri DeMent, Emmylou Harris, Hazel Dickens, Gillian Welch and the young newcomer Emmy Rossum. Ignore the some annoying background cuts from the movie.



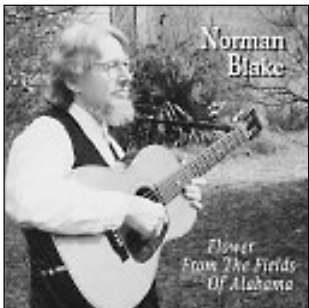
Artist: GILLIAN WELCH
Title: TIME (THE REVELATOR)
Label: ACONY RECORDS
It is no coincidence that Gillian Welch appears on all three previously mentioned recordings. Her new CD is produced by David Rawlings, who also sang with her on *Songcatcher* and has been described as a masterpiece. It includes a brilliant 14 minute track called *I Dreamed A Highway*.



Artist: JOHN HARTFORD
Title: GUM TREE CANOE
Label: FLYING FISH RECORDS
John Hartford, the great multi-instrumentalist and stage personality, passed away this year. He left us with many great recordings, but *Gum Tree Canoe*, which was released this past summer, is a collection of some of his best performances. John is backed by many great musicians but what really shines through is his sense of humor and his humanity. John left us with quite a legacy in his recordings.



Artist: NORMAN BLAKE
Title: FLOWER FROM THE FIELDS OF ALABAMA
Label: SHANACHIE
Norman Blake is a great guitar and mandolin player and has been around the old-time, bluegrass, country scene forever (well it may seem that way). *Flower* is a collection of traditional folk, country, blues, ballads and even ragtime. He combines intricate melodies with lyrical songs without missing a beat. There is nothing flashy about Norman's play, just good folk music.



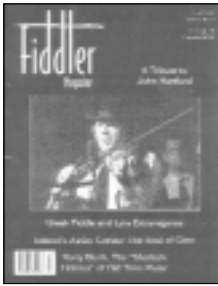
Artist: CATHAL MCCONNELL
Title: LONG EXPECTANT COMES AT LAST
Label: COMPASS RECORDS
If you're into Irish music, then you know Cathal McConnell; the great flutist and singer with Boys of the Lough. Every once in a while Cathal releases a solo album. He shares with us his fine, straight ahead, renditions of Irish music at its' best.

MAGAZINE SUBSCRIPTIONS

Acoustic Guitar Magazine
Acoustic Guitar is a magazine for all acoustic guitar players, from beginners to performing professionals. Through interviews, reviews, workshops, sheet music, and song transcriptions, Acoustic Guitar readers learn music from around the globe and get to know the artists who create it, such as Michael Hedges, Jewel, Gillian Welch, Pat Metheny, James Taylor, Ricky Skaggs, Béla Fleck, and many others. Acoustic Guitar magazine also has product reviews and expert advice. For more information checkout www.acousticguitar.com or snail mail to Acoustic Guitar PO Box 767 San Anselmo, CA 94979 or e-mail ag@pcspublink.com or call 415-485-6946 or fax 415-485-0831



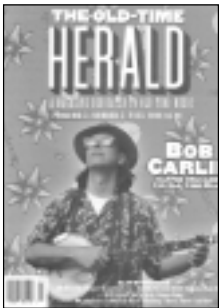
Fiddler Magazine
Fiddler Magazine is a quarterly magazine that started publishing in the spring of 1994. It is one of the best resources for fiddlers and would-be fiddlers. They have had columns on bluegrass fiddling, practicing, contest fiddling, fiddle care, Irish fiddling, old time tunes, improvisation, and violin makers. They also produce instructional books, videos, and recordings. Each issue also includes transcriptions of several tunes. For more information checkout www.fiddle.com or snail mail to Fiddler Magazine, P.O. Box 101, North Sydney, Nova Scotia, Canada B2A 3M1 or e-mail fiddlermagazine@ns.sympatico.ca or call 902-794-2558.



Dirty Linen Magazine
Dirty Linen is the bi-monthly magazine of folk and world music. Each issue contains feature articles on artists and bands. In addition, it is chocked full of listings and reviews of new recordings, videos, DVDs, books and concerts. It has the most comprehensive listing of concerts across the country. Copies can be obtained at some local newsstands, Borders Books and Music and Barnes and Noble Bookstores. For more information check out www.dirtynelson.com/linen or snail mail to: Dirty Linen P.O. Box 66600 Baltimore, MD 21239-6600 or e-mail: info@dirtylinen.com or fax: 410-337-6735



Old Time Herald Magazine
The Old-Time Herald celebrates the love of old-time music — grassroots or home-grown music and dance. *The Old-Time Herald* highlights the South-eastern tradition while opening its pages to kindred and comparable traditions and new directions. The magazine contains a variety of feature articles including interviews, histories as well as ongoing articles on dance, music on the air. For more information checkout www.oldtimeherald.org or snail mail The Old-Time Music Group, Inc. PO Box 51812 1812 House Avenue Durham, NC 27707 or e-mail: oth@mindspring.com or call/fax: 919-402-8495



Irish Music Magazine
Irish Music Magazine is published out of Dublin, Ireland. If you are into Irish music, this is the magazine

to subscribe to. There are articles featuring Irish performers like Frankie Gavin and Danu, articles on the variety of traditions in Irish music and, of course, CD and concert reviews. Though published in Ireland, they are not Ireland centric, with articles covering Europe, UK and the States. For more information checkout mag.irish-music.net or snail mail 11 Clare St, Dublin 2, Ireland or e-mail: irishmusic@mayo-ireland.ie or call: + 353 (0) 1 6624887 or fax: + 353 (0) 1 6624886



Sing Out! The Folk Song Magazine
Sing Out! is a quarterly journal which has been published since May, 1950. Each issue contains words and written music for traditional and contemporary folk songs plus feature articles and interviews, instrumental teach-ins, tons of recording and book reviews. *Sing Out!* also has a comprehensive listing of folk festivals and camps. There are regular columns on the folk process, songwriting, storytelling and children's music. Regular columnists include Pete Seeger, Tony Trischka, Faith Petric and many more.
Sing Out! is a non-profit organization. You can subscribe to the magazine or become a member of the organization. Copies can be obtained at some local newsstands, Borders Books and Music and Barnes and Noble Bookstores. For more information check out www.singout.org or snail mail to: Sing Out!, P.O. Box 5460, Bethlehem, PA 18015-0460 or e-mail: io@singout.org or fax: 610-865-5129



FLAMENCO continued from page 1

Barcelona who transformed flamenco forever through her strong footwork (zapateo) and by dancing in pants. This was unheard of in flamenco, as women traditionally danced in the bata de cola (a long dress with a train), with a manton (shawl) and abanico (fan) or palillos (castanets). Women's dancing was soulful, lyrical and coquettish, with a lot of arm work, spins and little footwork, which was reserved for the male dancers. Amaya, with her strong, fiery and intensely rhythmical footwork, laid a new foundation for future female dancers. The male dancer, Vicente Escudero, called the "Picasso of Flamenco", modernized flamenco by breaking the established aesthetic lines and leading the way for future innovators.

From the 1990s to the present there has been an explosion of excellent dancers. Flamenco, once open to a few Gypsy families, is now taught in crowd-ed dance academies in Madrid, Sevilla and all around the world. The main dancers of the current generation who stand out as having made the biggest difference in flamenco style are Antonio Canales and Belen Maya.

In the guitar world, the renowned Sabicas played the major role of his generation in the 1950s and 1960s by introducing a more classical technique. He laid the musical foundation for future generations. Ramon Montoya followed in his steps and made the rhythm more coherent. The most influential guitarist of our generation is Paco de Lucia. Drawing on a strong sense of the traditions of Nino

Ricardo and Sabicas, he has reinvented and evolved the style of flamenco every three to four years for the last twenty years. He gradually expanded flamenco music by introducing new rhythms and instruments such as the flute, electric bass and drums. Working with Al Dimiola, John Mc Laughlin and Chick Corea, he introduced jazz harmonies and pop flavors into flamenco, laying the groundwork for most of the younger generation of guitarists.

From the 1920s to the 1940s, Don Antonio Chacon was the singer who created the structure of what cante (singing) is today. During the 1950s and 1960s, Antonio Mairena accumulated the most verses and lyrics. His contemporary, Caracol, helped to develop the soul and spirit of cante. The most influential cantaor in the history of flamenco was Camaron, who, along with Paco de Lucia, polished and modified the style of singing into a more Western and contemporary art form.

Laila del Monte was raised in Spain and France. She has performed in Israel, France and Spain in such venues as Teatro Conde Duque , the 500th Anniversary of Columbus Celebrations and television. In the United States her main venues have been the Hollywood Bowl, Cerritos Center for the Performing Arts, Mark Taper Forum and John Anson Ford Theatre. Laila teaches in several locations throughout Los Angeles County. Please call (626) 286-6747 or e-mail flamenko@ix.netcom.com for current schedule.

P A S S I N G S



FRED NEIL

Fred Neil was one of the great folksingers of the 1960s folk revival. Fred (or Freddy, as some of us called him), hung around Greenwich Village and wrote some great songs, including *Everybody's Talking*, which was made popular by Harry Nilsson in the movie, *Midnight Cowboy*. Fred was a quiet guy who did not seek fame and fortune. Fortunately his beautiful baritone voice remains with us in his recordings, many of which have been released on CD including double-disc set *The Many Sides of Fred Neil*. Another side of his life was concerned with the dolphin rescue. He co-founded the non-profit group Dolphin Rescue in 1970. Tim Buckley recorded a version of Fred's song Dolphin in which he addressed his concern. Fred was 64 and apparently died on July 7th of cancer-related causes in Florida.

Photo credit: The Dolphin Project
www.dolphinproject.org



JOHN JOHNSTON

John R. Johnston died in Pasadena of a heart attack the week of September 10th John (Johnny) was 44 and is survived by mother, Jane Johnston, and his sisters, Pat Johnston Hartline and Carole Johnston of Portsmouth, VA. John was a founding member of the Bungalow Band and a frequent participant in music jams and festivals. He was an accomplished old-time fiddler and a joyful contradancer who will be missed by members of the traditional music community in southern California and Arizona. A music get-together in John's memory was held Sunday September 30th with his family in attendance. Though an evening of sadness, the rhythmic old-time tunes held a memory of Johnny for everyone there.

Memorial contributions may be sent to the Juvenile Diabetes Research Foundation, Greater Delaware Valley Chapter, 225 City Ave., Suite 104, Bala Cynwyd, PA 19004



JOHN HARTFORD

John Hartford most recently came to national attention with his renditions of old-time songs in the critically acclaimed Coen brothers film *O Brother Where Art Thou*. His version of *Indian War Whoop* was one of the most compelling songs in the movie.

John Hartford died of cancer June 5, 2001 at the age of 63. He was nationally known for his song *Gentle on My Mind* that was recorded more than 300 times, most prominently by Glen Campbell in 1967. The song is about a hobo whose mind is eased by the thought of a former lover.

John lived briefly in California in the late 1960s and wrote and performed on The Smothers Brothers Comedy Hour and The Glen Campbell Goodtime Hour.

John was known as a singer-songwriter, comedian, tap-clog dancer, and riverboat enthusiast (he was a licensed steamboat pilot on the Mississippi River). He was one of the few musicians who successfully bridged the gap between newgrass (an offshoot of bluegrass) and old-time music. His proteges included Sam Bush, John Cowan and Bela Fleck. In recent years he recorded with old-time banjo player Bob Carlin who also produced some of his later albums.

John studied the life of the great fiddle player, Blind Ed Haley. John's last two recordings on Rounder Records brought back to life some of Haley's music.

We also would like to acknowledge the passing of other folks this past year:

P.J. Hayes – P.J. helped develop the East Clare style of Irish fiddling which lives on with the playing of his son Martin Hayes. P.J. was the founder of the Tulla Ceili Band.

Mimi Farina – Mimi, along with her late husband Richard, entertained and inspired many in the 1960s folk revival. She started Bread & Roses a non-profit organization which brings performing artists to people in prisons.

John Lee Hooker – Blues guitar legend

Chet Atkins – Famed country guitar legend

SPECIAL EVENTS

THURS NOV 1		
8:00pm	GYPSY CARAVAN: A Celebration of Roma Music and Dance Cerritos Center for the Performing Arts	\$17-\$35

FRI NOV 2		
*	LOUDON WAINWRIGHT III J. Paul Getty Center 1200 Getty Center Drive, West L.A. (310) 440-7300	

8:00pm	JOHN PRINE plus RAMBLIN' JACK ELLIOTT Sun Theater 2200 E. Katella Ave., Anaheim (714) 712-2700	
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8:00pm	LUCY KAPLANSKY with Alice Peacock McCabe's Guitar Shop	\$15
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8:00pm	DANZA FLORICANTO Dia de los Muertos Celebration (Day of the Dead) El Camino College Marsee Auditorium	\$22/\$19 children
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8:00pm	SEVERIN BROWNE & JAMES COBERLY SMITH Kulak's Woodshed	
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SAT NOV 3		
*	INTERTRIBAL MARKETPLACE Native American arts, music, dance Southwest Museum (323) 221-2164	

*	ELIZA GILKYSON plus NINA GERBER (626) 791-0411 The Acoustic Music Series (AHC)	
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7:30 & 9:30pm	WILLY PORTER McCabe's Guitar Shop	\$16
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8:00pm	PATRICK BALL Sylvia Woods Harp Center	\$16
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*	STEVE NOONAN and JORY NASH Duncan House Concerts	
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SUN NOV 4		
*	INTERTRIBAL MARKETPLACE Native American arts, music, dance Southwest Museum (323) 221-2164	

*	TERRI HENDRIX & LLOYD MAINES The Acoustic Music Series (AHC)	
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7:00pm	STIMMEN - World Voices Festival UCLA Royce Hall	\$25/\$35
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11:00am	KATHERINE DINES Children, storytelling McCabe's Guitar Shop	
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2:00pm	PATRICK BALL Sylvia Woods Harp Center	\$16
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3:30pm	CELIA FARRAN Celtic Arts Center,	\$12 (\$10 CAC, others)
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7:00pm	MARY BLACK El Camino College Marsee Auditorium	\$28/\$25
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8:00pm	FRED SOKOLOV Kulak's Woodshed	
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TUES NOV 6		
8:30-2:00am	RONNIE MACK'S BARNDANCE Crazy Jack's Country Bar & Grill 4311 W. Magnolia Blvd., Burbank (818) 845-1121	

WED NOV 7		
8:00pm	DAVID STONE, AMY YAGO Kulak's Woodshed	

NOV 8-11		
*	TRIBAL FOLK ARTS SHOW Native Arts Objects Santa Monica Civic Auditorium (310) 455-2886	

THURS NOV 8		
*	CATHIE RYAN San Juan Capistrano Public Library Liberty Concert Series workshops	

FRI NOV 9		
8:00pm	CHULRUA \$12 adults/\$4 for Caltech students/children Caltech Folk Music Society	

SAT NOV 10		
8:00pm	CHULRUA CTMS Folk Music Center	\$17
8:00pm	TINA KRISTON The Fret House	\$15
8:00pm	JAMES INTVELD & CHRIS GAFFNEY Acoustic Music Series (TC)	

8:00pm	CATHIE RYAN San Juan Capistrano Library San Juan Capistrano Multi-Cultural Series	
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6:00pm & 8:30pm	VENICE (Sold Out) Russ and Julie's House Concerts	
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*	JUDY KRUEGER Coffee Cartel	Free
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8:00pm	DIANE MACINNES AND YOU! Sunland-Tujunga Library 7771 Foothill Blvd., Tujunga DreamShapers Story Swap	Free
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8:00pm	ROY ZIMMERMAN McCabe's Guitar Shop	\$12.50
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8:00pm	'Starry Night' KYLE VINCENT, RON DANTE, PARTHENON HUXLEY, JACKSON TURNER, MAVIS Kulak's Woodshed	
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SUN NOV 11		
*	COSY SHERIDAN Marie & Ken's Houseconcerts Los Angeles (310) 836-0779	

*	JUDY KRUEGER Coffee Cartel	Free
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*	LEDWARD KAAPANA & CYRIL PAHINUI McCabe's Guitar Shop	\$18.50
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3:00pm	OISÍN MAC DIARMADA & JOHN BLAKE Celtic Arts Center	\$15 (\$12 CAC, others)
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7:30pm	CATHIE RYAN The Acoustic Music Series (CAC)	\$18 advance/\$19.50 at the door
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8:00pm	ANDREA LOUISE Kulak's Woodshed	
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MON NOV 12		
7:30pm	OISIN MAC DAIRMADA Shade Tree Stringed Instruments	

WED NOV 14		
8:00pm	JUST PLAIN FOLKS SHOWCASE Kulak's Woodshed JustPlainFolks.org	

THURS NOV 15		
8:00pm	CAPITOL STEPS Cerritos Center for the Performing Arts	\$30-\$40

FRI NOV 16		
8:30pm	LILA DOWNS The Conga Room	

7:30pm	THE DEL McCOURY BAND plus THE CHERRYHOLMES FAMILY Acoustic Music Series (NC)	
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8:00pm	INCA, The Peruvian Ensemble CSUN Performing Arts Center	Free
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8:00pm	IAN MOORE McCabe's Guitar Shop	\$13.50
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8:00pm	PADDY GLACKIN & ROBBIE HANNON Lenart Auditorium, UCLA Fowler Museum (310) 206-0306 See page 15	\$25
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8:00pm	HARRIET SCHOCK (Ain't No Way To Treat A Lady), LISA NEMZO Kulak's Woodshed	
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SAT NOV 17		
12:00pm-2:00pm	FIDDLE WORKSHOP WITH PADDY GLACKIN UCLA fsimpson@visto.com	

8:00pm	PADDY GLACKIN & ROBBIE HANNON Lenart Auditorium, UCLA Fowler Museum (310) 825-2101 See page 15	\$20
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7:00pm	The Timisul Ansamlblu from Timisoar (Temesvar) Top-notch group - dances from all over Romania Holy Trinity Romanian Orthodox Church 3315 Verdugo Blvd. Eagle Rock (at Eagle Rock Rd.)	
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7:30pm	JAMES KEELAGHAN and JEZ LOWE Downtown Community Center 250 E. Center St., Anaheim (949) 646-1964 The Living Tradition	\$15
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8:00pm	ANDY RAU BAND The Fret House	\$15
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8:00pm	KAREN RAE KRAUT, BILL HOWARD, JODY HOELLE, ARVEE ROBINSON AND MORE Dreamshapers Members, Seniors & Students Claremont Forum 111 S College Ave, Claremont 626-286-6960 or billhowardst@earthlink.net DreamShapers TELLABRATION	\$10 \$8
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8:00pm	A SELECTION OF LA'S FINEST TELLERS Dreamshapers Members, Seniors & Students	\$10 \$8
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8:00pm	CTMS Folk Center (818) 704-4240 DreamShapers TELLABRATION	
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8:00pm	MARK ROMANO Kulak's Woodshed	
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SUN NOV 18		
11:00am	HOLLYWOOD KLEZMERS The Knitting Factory	\$20
3:30pm	HENNACY HOUSE BAND Celtic Arts Center	\$12 (\$10 CAC, others)

12:00-5:00pm	MARIACHI FESTIVAL Mariachi Plaza 1st and Pleasant St Boyle Heights (213) 485-2437	Free
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6:30pm & 8:30pm	THE DEL McCOURY BAND McCabe's Guitar Shop	\$18.50
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8:00pm	SEAN WIGGINS Kulak's Woodshed	
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WED NOV 21		
8:00pm	DAVID STONE, AMY YAGO Kulak's Woodshed	

FRI NOV 23		
*	MARK HUMPHREYS Beantown 45 N Baldwin Ave Sierra Madre (626) 355-1596	

8:00pm	AMERICAN INDIAN DANCE THEATER The Barclay	\$26/\$32
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8:00pm	LADY LUCK Kulak's Woodshed	
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SAT NOV 24		
8:00pm	RICK SHEA & BRANTLY KEARNS The Fret House	\$15

8:00pm	JOHN TOWNSEND (Smoke From a Distant Fire), SUSAN TONEY Kulak's Woodshed	
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SUN NOV 25		
3:00pm	AMERICAN INDIAN DANCE THEATER The Barclay	\$26/\$32

WED NOV 28		
8:00pm	JILL COHN BMI Songwriters in the Round The Knitting Factory	

8:00pm	CHAVA ALBERSTEIN Israeli Folksinger Skirball Museum (310) 440-4500	
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8:00pm	DAVID STONE, AMY YAGO Kulak's Woodshed	
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10:00pm	SAM SHABER Genghis Cohen	
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THUR NOV 29		
8:00pm	DEAN DOBBINS Kulak's Woodshed	

FRI NOV 30		
7:30pm	THE CHERRYHOLMES FAMILY plus DEBORAH LIV JOHNSON The Acoustic Music Series (NC)	
8:00pm	ANGEL SHORT, DUTCH RALL Kulak's Woodshed	

SAT DEC 1		
8:00pm	CLAY PREUITT Kulak's Woodshed	Free

8:00pm	TOM RUSSELL & ANDREW HARDIN The Acoustic Music Series (TC)	
8:00pm	LOS FAKIRES, Cuban vocal ensemble UCLA Schoenberg Hall	\$25

SUN DEC 2		
11:00am	ORANGE COUNTY KLEZMERS The Knitting Factory	\$20

7:00pm	JILL COHN Duncan House Concerts	
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8:00pm	FRED SOKOLOV Kulak's Woodshed	Free
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FRI DEC 7		
*	MARK HUMPHREYS Beantown Coffee Bar 45 N Baldwin Ave., Sierra Madre (626) 355-1596	

8:00pm	LESLIE PERRY, ARVEE ROBINSON, NICK SMITH, BILL HOWARD, DEBRA OLSON TOLAR & WANNA ZINSMASER Dreamshapers Members, Seniors & Students American Red Cross Pasadena Service Center 50 North Hill Ave., Pasadena (626) 286-6960 or billhowardst@earthlink.net DREAMSHAPERS STORIES OF SPIRIT: PEACE TALES	\$10 \$8
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8:00pm	SEVERIN BROWNE & JAMES COBERLY SMITH Kulak's Woodshed	
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SAT DEC 8		
8:00pm	KYLE VINCENT Starry Night Kulak's Woodshed	

8:00pm	JEFF LINSKY The Fret House	\$15
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8:00pm	MUSIC OF THE BEDOUINS (nomads of the Middle Eastern deserts) The Brandeis-Bardin Institute, Wapner Main House 1101 Peppertree Lane, Brandeis, CA 93064 (805) 582-4450 info@thebbi.org	
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SUN DEC 9		
7:00pm	RIDERS IN THE SKY Lancaster Performing Arts Center 750 W. Lancaster Blvd., Lancaster www.lpac.org (661) 723-5950	\$25 Orch/\$20 Balc

3:30pm	PATRICK D'ARCY (Ullican pipes) and MARAID SULLIVAN (vocals) Celtic Arts Center	
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8:00pm	DIANE MACINNES AND YOU! Sunland-Tujunga Library 7771 Foothill Blvd., Tujunga DreamShapers Story Swap	Free
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8:00pm	ANDREA LOUISE Kulak's Woodshed	
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TUES DEC 11		
8:00pm	RIDERS IN THE SKY Cerritos Center for the Performing Arts	\$25-\$35

THURS DEC 13		
*	DAVE MCKELVY HARMONICA TRIO New Valley Symphony Concert Burbank maxharp@netzero.net	
2:00pm	KHOROSHKY Belorussian National Dance Ensemble Cerritos Center for the Performing Arts	

FRI DEC 14		
8:00pm	STACEY EARLE McCabe's Guitar Shop	\$15

SAT DEC 15		
8:00pm	LAURIE LEWIS & TOM ROZUM: WINTER'S GRACE The Acoustic Music Series (TC)	

8:00pm	KEVIN BURKE Caltech Folk Music Society	\$15 adults \$4 for Caltech students/children
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7:00pm & 9:00pm	JOHN STEWART McCabe's Guitar Shop	\$17.50
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8:00pm	A WINTER SOLSTICE CELEBRATION Featuring the Dreamshapers Family CTMS Folk Center (In Encino Park) 16953 Ventura Blvd (818) 704-4240 DreamShapers The Warmest Night of the Year	\$10 Dreamshapers Members, Seniors and Students \$8
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8:00pm	DAVID ROMANO Kulak's Woodshed	
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SUN DEC 16		
7:00pm & 9:30pm	JOHN WESLEY HARDING McCabe's Guitar Shop	\$15

8:00pm	SEAN WIGGINS, LINDA MOSS & GUESTS Kulak's Woodshed	
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SAT DEC 22		
*	JOHN TOWNSEND Kulak's Woodshed	

FRI DEC 28		
*	LADY LUCK Kulak's Woodshed	

SAT DEC 29		
8:00pm	SECOND ANNUAL HOLIDAY SHOW featuring SEVERIN BROWNE, PENNY NICHOLS and FREEBO Russ and Julie's House Concerts	

MON DEC 31		
8:00pm	KHOROSHKY Belorussian National Dance Ensemble CSUN Performing Arts Center	

VENUE LOCATIONS

- ACOUSTIC MUSIC SERIES**
AHC Altadena House Concert
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
(626) 791-0411
- THE BARCLAY**
4255 Campus Dr., Irvine • (949) 854-4646
- CALTECH FOLK MUSIC SOCIETY**
California Institute of Technology, Winnett Lounge
Pasadena • (888) 222-5832
- CELTIC ARTS CENTER**
4843 Laurel Canyon Blvd., Valley Village
(818) 760-8322
- CERRITOS CENTER FOR THE PERFORMING ARTS**
12700 Center Court Dr. Cerritos
(562) 916-8501 or (800) 300-4345
- COFFEE CARTEL**
Redondo Beach
(310) 316-6554
- CONGA ROOM**
5364 Wilshire Blvd., Los Angeles
(323) 930-1696
- CSUN PERFORMING ARTS CENTER**
18111 Nordhoff, Northridge
(818) 677-3943 or 677-2488
- CTMS FOLK MUSIC CENTER**
16953 Ventura Blvd, Encino • (818) 817-7756
- DUNCAN HOUSE CONCERTS**
Westminster
(310) 410-4642 scotttd012@mediaone.net
- EL CAMINO COLLEGE MARSEE AUDITORIUM**
16007 Crenshaw Blvd., Torrance
(310) 329-5345 artstickets@elcamino.cc.ca.us
- FRET HOUSE**
309 N. Citrus, Covina • (818) 339-7020
- GENGHIS COHEN**
740 N. Fairfax, Los Angeles • (323) 653-0653
- THE KNITTING FACTORY**
7021 Hollywood Blvd.
(323) 463-0204
- MCCABE'S GUITAR SHOP**
3101 Pico Blvd., Santa Monica • (310) 828-4497
- RUSS AND JULIE'S HOUSE CONCERTS**
Oak Park (Agoura Hills/Westlake Village area)
(818) 707-2179 or
www.jrp-graphics.com/houseconcerts.html
- SAN JUAN CAPISTRANO PUBLIC LIBRARY**
31495 El Camino Real
San Juan Capistrano
(949) 493-3984
- SHADE TREE STRINGED INSTRUMENTS**
28062 Forbes Rd., Laguna Niguel
(949) 364-5270
- SYLVIA WOODS HARP CENTER**
915 N. Glendale Avenue, Glendale
(800) 272-4277
- UCLA PERFORMING ARTS**
(310) 825-2101 • (310) 825-4401