

Volume 2 Number 1  
January/February 2002

BY VALERIE COOLEY

A black and white illustration of a large, leafless tree with a person sitting on a branch, set against a background of a quilted blanket. The tree is dark and silhouetted, with many bare branches reaching out. A small figure of a person is perched on one of the lower branches, looking towards the right. The background is a quilted blanket with a grid of squares in various shades of gray. The overall mood is quiet and contemplative.

A black and white photograph of a Japanese textile design, likely a kimono or obi. The central panel features a stylized figure, possibly a deity or a person in traditional dress, surrounded by various geometric patterns including circles, squares, and triangles. The figure is positioned in the center, with a large circle to its left and a large square to its right. The background of the central panel is filled with intricate patterns. The entire design is framed by a wide border with repeating motifs, including a series of small circles and a larger, more complex pattern. The overall style is traditional Japanese textile art.

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EDITORIAL

Can you believe it? It's been a year since we published the first issue of FolkWorks and we've been very pleased with the results. We've gotten positive feedback from many people, some who we have known for years and many others who we've never met. We are also pleased at the willingness of people to write articles and columns, and others to help us edit. And we can never give enough thanks to Alan Stone and his family who we've all but driven crazy every other month this past year.

Over the year, we have also learned a lot. Not just what it takes to publish a newspaper, but what it takes to keep it going. We wake up nearly every day thinking of new ideas; ways to get the word out; ways to get support; ideas for articles; people we could approach to help us distribute or sell advertising, etc.

The one thing that we did not realize when we started out was how difficult it would be to raise money to support our efforts. We thought that we could ask some of the stores and venues which in some way were interested in folk music, dance or folk arts and they would see the opportunity we presented. In some cases, this did happen, but we, ourselves, have not had the time to continue the effort. As we go to press, we have a new marketing plan in progress. and more people have come forward to help in this ongoing task.

We are pleased that some folks have become members (at one level or another). Artists donated CDs to FolkWorks so that we are able to give premiums as new member thank

you gifts. But we need more of you to become members (remember, your contribution is tax-deductible).

We have had a great time producing concerts. We started out with John McCutcheon and followed that with Kevin Burke, Vincent Griffin, Bruce Molsky, Tom, Dick and Pete (Tom Sauber, Richard Greene and Peter Feldman) and Nevenka. We enjoy being able to present live music in small venues and plan on doing that again this year.

So, it's a New Year. As is traditional, we all make resolutions. And we try to keep them, at least for a while. Over the long Thanksgiving weekend we finally had the opportunity to visit the Los Angeles Folk and Craft Museum. And, as coincidence would have it, (we had just received the enticing article by Valerie Cooley), lo and behold, there was an exhibit on Mennonite quilting at the museum. We encourage you all to get out and see this exhibit, which will be around until January 27th. It is quite amazing.

The turning of a New Year often marks new beginnings: resolutions to do something you have always wanted to do but not had the time. Now is when we resolve to make time for ourselves: to start an exercise program (try contradancing), to learn to play an instrument,(practice the harmonica in your car) to relax and relieve stress (go to an acoustic concert in an intimate venue). The pages of this issue have many ideas to try out in the new year. Music, dance and the traditional arts are food for the soul. Find the one(s) that nourish you.



BY LEDA & STEVE SHAPIRO

Photo by Judi Lubeek

LETTERS

Dear FolkWorks

Volume 1 Number 6 - November-December 2001 issue  
"The Mystery of Flamenco"

On page 19 it states that Augustin Castellon Campos Sabicas introduced classical techniques into flamenco and was followed by Ramon Mantoya. Actually, Ramon Mantoya preceded Sabicas by 25 years, and it was he who introduced the classical techniques into flamenco repertoire. Those techniques were pioneered by Segovia and Lloba. Ramon Mantoya was the great uncle of Carlos Mantoya.

As for Sabicas, his career started at the age of 10 in the El Dorado theater, where he accompanied the great singer "Chelito". In 1936 he fled the Spanish Civil War and met Carmen Amaya in Buenos Aires, Argentina, and performed with her until 1950. In 1955 he moved to New York where he played and composed extensively.

About "Nino Ricardo" (his real name was Manuel Serrapi Sanchez) – used elements of the 3 giants of Flamenco that preceded him: Ramon Mantoya, Javier Molina and Manola De Huelva.

Yours truly,  
David H. Lichten

CORRECTIONS

CORRECTIONS TO NOV/DEC ISSUE

UZBEK DANCE

Carolyn Krueger is the founder and artistic director of Gulistan Dance Theater, a Los Angeles-based ensemble specializing in traditional dances of the Silk Route. Carolyn and Gulistan specialize in Uzbek and Tajik dance, but their repertoire also includes dances of Iran, Azerbaijan, Armenia, Afghanistan, Turkey and Egypt. Ms. Krueger's accomplishments as a performer and artistic director have earned her two NEA-approved grants from ArtsLink, a program of CEC International Partners, for study, performance, and documentation projects in Tashkent, Uzbekistan, with Vilayat Akilova, People=B9s Artist of Uzbekistan. While in Tashkent, Ms. Krueger performed in her own television special for Tashkent Television, in the official Navroz (New Year) Festival, and with Mme. Akilova's ensemble. She has made three trips to Uzbekistan and has also traveled to Tajikistan, Azerbaijan, Turkey, Greece, Russia and Ukraine to research dance.


Vilayat Akilova (pictured in "Dances of the Silk Route and Beyond), who completed a two-week choreographic residency with Gulistan this past September, hails from a celebrated Bukharan Jewish family of dancers. Her grandmother was a favorite dancer of the Bukharan Emir before Soviet times, and her mother and father were leading figures in the establishment of Uzbek theatrical dance in the Soviet Era. The eldest of four dancing sisters, Vilayat was a veteran performer by age seven, having toured by cart to collective farms around the country and gained the moniker "Little Artist Akilova." When the State required Vilayat to retire from her role as principal dancer with her father's Shodlik ensemble at age 40, she went to Moscow to work with Igor Moiseyev, creating for him an acclaimed suite of Uzbek dances and launching her career as a choreographer. Vilayat returned to Tashkent to become Artistic Director of the Zerevshon ensemble.

She now directs the Dance Theater of Vilayat Akilova and claims several prominent proteges-some of them Merited Artists and one of them a People's Artist of Uzbekistan.

For more information on Gulistan Dance Theater, please visit their web page at <http://home.earthlink.net/~gulistan>.



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Thanks to all those who have supported and inspired us, especially Warren Casey of the Wicked Tinkers.

Published bi-monthly by FolkWorks a 501 (c)(3) non-profit organization an affiliate of Country Dance and Song Society (CDSS).

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I N T E R V I E W

PETER CASE

BY GAILI SCHOEN

**P**eter Case has been called “the most articulate singer-songwriter working in the American Folk Tradition these days” by writer Peter North. He has recently released *Avalon Blues: A Tribute to Mississippi John Hurt*; a compilation album of artists performing songs by the old Bluesman John Hurt. And also, *Thank You St. Jude*, Peter’s latest solo album. Peter lives in Santa Monica, CA

*I wanted to talk a little bit about the two albums you’ve released this year. Let’s start with Thank You St. Jude.*

**It’s a record we made on tour. I’ve been on the road with violinist David Perales who I’ve worked with for a few years.**

*He’s really great. I like his playing a lot. It sounds like fiddling, but it feels a little different.*

**He’s really good. He’s more of a violinist than a fiddler; he’s got a pretty deep tone with a lot of body to it, and he’s a pretty explosive player, so it’s real different. So we were on tour and I just thought we should document this. We had two afternoons off in San Francisco and we booked a studio, and we just played live. We had a couple of other sessions down in LA to record with my drummer, and the whole thing was finished in about 4 sessions. Some of the songs we’ve recorded before, but I think they’re better versions than some of those that were on my old Geffen recordings because it’s really the way I sound. On Geffen, whoever was the producer would come in to try to really dress things up, you know. On my first record, it was suggested that I not even play on some of the songs, just let the musicians play and I just sing.**

*(Gaili laughing)*

**They thought that was more like the “big time.” They thought I was maybe a little too primitive, and maybe I was a bit more primitive than I am now, but really what I insist on now is that the record sounds like what I sound like when they come to see me.**

*Yes, I’m glad that you’re producing your own stuff now because it’s not as slick, but it feels more emotional and more honest.*

**Yeah, we pretty much just cut it all live now, and I think it’s more exciting that way, and it’s also truer to what I do. It’s not so much of an intellectual exercise.**

*Yeah, it feels like listening to a group of great musicians jamming in your living room.*

**Yeah, they’re all 1st or 2nd takes.**

*Wow, amazing. Why do you call the album, Thank You St. Jude?*

**Because St. Jude is the Patron Saint of lost causes.**

*(Gaili laughing!)*

**Yeah, sometimes I feel like I’m out there working in that category once in awhile. He’s gotten me through a few times, but I won’t go into that too much! But I thought I’d take the opportunity to thank him publicly. If you’re ever in a really bad place you can pray to a saint. St. Jude or St. Francis. In fact I was just at St. Francis’ grave over in Assisi.**

*Really? You were in Italy?*

**Yeah I took a trio to Italy on tour. We were on our way to Recanati and went out of our way a little bit to Assisi.**

*Wow, did you get a good response from the Italians? Are they different from American audiences would you say?*

**Yeah, I find that different countries are more or less attuned to American music. For example when you go to Dublin or anywhere in Ireland, they’re really into the songwriting itself, and the song. They love the song. And in Italy, it’s similar to Ireland, even though there’s a language difference. There’s a huge connection they have to song, that you don’t really get in Germany, for example. You definitely get it in Ireland, which is kind of like a songwriters’ spiritual home, you know? And for some reason that’s also true in Italy, too. It seems like my music strikes a chord in Italy that works, so that’s nice.**

*How would you compare them with an audience here in Southern California?*

**Well, I love LA, this is my hometown. But when you play here and in other places in California, audiences are a little more reserved. They have a little bit more of a “hip-guard” on, you know. They’re a bit more “show-me” than you’d think. California may be the true show-me state. You have to work hard to break them down.**

*That’s funny isn’t it? And we think it’s the east coast that’s uptight! Anyway, I want to talk about some of the songs on your album. I love “Beyond the Blues.” It’s just beautiful.*

**Thanks. That was one of the old Geffen ones that went out of print so I rerecorded it. It’s one of the most popular songs, so we wanted to put it back on the play list.**

**I love the lyrics:**

*The old man on the corner is singin my life*

*He’s playing guitar with a rusty old knife*

*Each line that he sings rhymes with truth*



*And the promise of something beyond the blues*

**I think everyone can relate to that. You know, the hope that our lives will add up to more than just the sum total of our problems. How would you play with a rusty old knife?**

**It would be playing slide guitar with a rusty knife.**

*OK, right. Now I noticed that you recorded 3 tunes from 1928.*

**Yeah, 1928 was the year before the great depression. Some people think that it was the end of true folk music, before it was hugely influenced by the national media. Then by the time they started recording after the Great Depression, a lot of things changed. There’s a Charlie Poole song;(Charlie Poole was one of the original really popular country performers in North Carolina.) It’s sort of a poppy version of the Frankie and Johnny story. Then there’s a Sleepy John Estes song that a lot of people have recorded, but he wrote it originally, that’s sometimes called “Trouble No More” or other people call it “Someday Baby Blues.”**

*I love the percussion on that one.*

**Yeah, that’s this guy Erik Nielsen who plays with Queen Ida. And he was playing rub-board, which he learned with Queen Ida.**

*He was playing what?*

**It’s what you call a rub-board. You have thimbles on your fingers so it’s like a washboard, but it rests on your shoulder. He played on it with some thimbles and on another track he was banging some metal sticks on it.**

*And who’s playing the harmonica on that tune?*

**I’m playing the harp on that one.**

*It sounds great, I love that. And on the “Ginseng Blues” you’re yodeling. That sounds pretty cool.*

**Yeah , the “Ginseng Blues.” I played that for Mike Seeger at a folk festival once. And he’d never heard it so it must be a really obscure one. I thought it was a really unique song being the Ginseng Blues.**

*That was recorded in 1928 also, by the Kentucky Ramblers. Who were they?*

**They made about 3 or 4 records. They weren’t nearly as popular as Charlie Poole and the North Carolina Ramblers. Charlie Poole was legendary and sold a lot of records. The Kentucky Ramblers were much more obscure. Charlie Poole was known as kind of a madman. Like one time he flew a plane into a barn.**

*(Gaili laughing) Oh my gosh!*

**Yeah, he was a guy who pulled a lot of legendary stunts. A real rambler himself.**

*How about Sleepy John Estes?*

**He was a Bluesman down in Tennessee. He was a great lyricist. He was known as “the poet of Country Blues.” See, a lot of country blues was taken from the vast pool of lyrics, you known, and they were repeated a lot from song to song and put together in different ways. But Sleepy John Estes wrote a considerable amount of really original blues. He’s also a pretty rockin’ singer. Ever since I was a kid I’ve been singing a song by him called “Broke and Hungry, Ragged, and Dirty too”**

PETER CASE page 6




# SEARCHING FOR THE LOST CHORD I FOUND THE BEST TEACHER – MYSELF.

Suppose you play a chording instrument, perhaps the guitar, and you know a few chords you learned from a friend or from a book. If you could figure out how those chords came to be then you could create your own chords and essentially be your own teacher.

Start with a chord you probably already know, like a C chord, and “de-construct” it. This is similar to the approach used by computer hackers. They take a computer program and “reverse-engineer” it to reveal its inner workings. Once they know this they are in control and that’s where you want to be with music—in control. See Fig. 1 below to see what a C chord looks like on the guitar. Let’s “de-construct” it!

First, find what notes are being played to make this chord. Start with the names of the open (unfretted) strings and work from there. The open strings on the guitar are (from lowest to highest) E A D G B E. What you want to do is to find all of the C, E and G notes. On the chord chart for C, the 6th or lowest string is already an open E but many chord charts suggest not playing this string, and do so by placing an “X” above that string. The open 5th string is an A, so count up 3 frets, A#, B, C. To get a C, then, the 5th string is played at the 3rd fret. The 4th string starts out as D; move up two frets through D# to E. So, the fourth string is playing E. The 3rd string remains an open G. The 2nd string starts as B and moves up one fret to C. The 1st string is another open E. Here are the notes, string-by-string, that made up our C chord on the guitar: E C E G C E. Looking at our C major scale we can see that this is every other note or the 1st, 3rd and 5th notes of our C scale. This 1-3-5 triad should work the same with any major key scale.

Now let’s go the other direction to “construct” a G major chord. If you have been following this series of articles (available at [www.folkWorks.org](http://www.folkWorks.org)), you should already know how to write out a G



BY  
ROGER  
GOODMAN

major scale. From there you take every other note to get the 1-3-5 triad of G-B-D. Going back to the guitar we can now turn this triad into a guitar chord. The bottom or 6th string is an E when open. We need it to be a G, a B or a D. So, moving up the guitar neck a fret at a time, we go from E to F to F# to G, leaving us at the 3rd fret on the 6th string. The 5th string starts out an open A and we move up to A#, then B. So the 5th string is played on the 2nd fret. The 4th string is an open D, the 3rd string is an open G and the 2nd string is an open B. All of them can stay open since they are already part of a G chord. The 1st or highest string is another open E and, like the 6th string, winds up on the 3rd fret to make a G. Your guitar chord should now look like the G chord chart (Fig. 2 below).

With what you know from past articles about constructing major scales and now the 1-3-5 major triad from this article, you should be able to generate the major triads or chords in all the keys. You’ll find it useful to do that as an exercise so that you will have a list of the notes for all the major triads. Also you now know enough that you should be able to pick up any chording stringed instrument and, once you know the names of the open strings, figure out your own chords. Another advantage of making up your own chords is that you will be able to see optional ways to play the chords rather than be stuck with the versions offered by standard chord charts. We will continue this discussion in the next article, so please stay tuned.

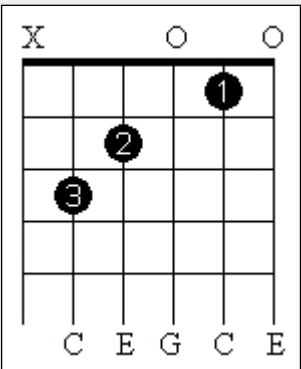


Fig. 1 Guitar - C Major Chord

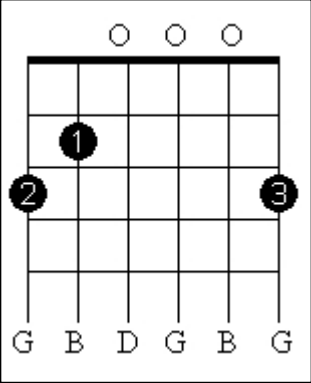


Fig. 2 Guitar - G Major Chord

Triad or chord	1-3-5	1st-3rd-5th	Every-other note						
C-E-G									
Major Triad									
C	Major Scale	C	D	E	F	G	A	B	C
Any	Major Scale	1	2	3	4	5	6	7	1
C	Major Triad	C		E		G			
Any	Major Triad	1		3		5			
G	Major Scale	G	A	B	C	D	E	F#	G
Any	Major Scale	1	2	3	4	5	6	7	1
G	Major Triad	G		B		D			

# GOT TO BUY A GIFT

BY HARLYNNE GEISLER

Birthdays and Valentine’s Day looming? Buy books, CDs, and stationary directly from storytellers whenever possible to support these artists rather than their middle men. Many of them have websites where you can print out order forms. Use them to make a wish list for gifts for you or to purchase for others. You will find links to some of their websites at [www.storybag.for-kids.com](http://www.storybag.for-kids.com). Story-Lovers produces beautiful storytelling greeting cards, notepads, post-cards, and other products featuring illustrations from folklore. I’m especially fond of the storytelling notepads and stationary because each sheet in the pack you purchase has a different picture and storytelling quotation on it. You can find the catalog online at <http://www.story-lovers.com>, or call Story-Lovers toll-free at 1-877-996-7007, e-mail: [bubbul@vom.com](mailto:bubbul@vom.com), or write P.O. Box 446, Sonoma CA 95476. Also at the website you will find links to many other storyteller’s materials for sale Two very worthwhile publishers of many storyteller’s books are August House, P. O. Box 3223, Little Rock, Arkansas, 72203, 501-372-5450, [www.augusthouse.com](http://www.augusthouse.com), and Libraries Unlimited, P.O. Box 6633, Englewood, CO 80155-6633, 1-800-237-6124, [www.lu.com](http://www.lu.com). They have books suitable for children, parents, teachers, storytellers, and story-lovers.

## 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*

## THE GIFT THAT KEEPS ON GIVING

Tell your friends and family that you have made a donation in their name to one of these groups to keep stories alive at a time when our country really needs them:

- 1 Corn Island Storytelling Festival, Tale Trader Magazine and E.A.R.S.,longtime storytelling arenas for tellers are devastated by the financial effects of Sept. 11. The festival took place the weekend after 9/11/01 with only 50% in attendance. All report it was a truly wonderful event which provided a healing environment to many tellers and fans just when it was needed most. At 20 years old, this is one of the oldest and largest festivals in the country. Its revenues supported the magazine and storytelling guild. Without our donations all three venues will close. Donations are 100% tax deductible. You may send contributions ASAP to: International Order of EARS, Inc., 12019 Donohue Avenue; Louisville, KY 40243. Call 502-245-0643 to donate via major credit cards.
- 2 DreamShapers is the only nonprofit dedicated to creating storytelling venues in the Southern California area. They need tax deductible donations to cover expenses, or they may go under. They also need fund-raisers, grant writers, and publicists. Send money to Los Angeles DreamShapers, 2926 Honolulu Blvd., La Crescenta, CA 91214
- 3 Because of the events of 9-11-01, Storyfest, a couple who takes people on storytelling tours (including religious tours) to worldwide destinations suspended all travel and pilgrimage programs for the next six months. They were the primary source of Storyfest’s income. You can support a lifetime’s work by subscribing to one or more of their publications, which would enable them to pay their bills until they recover. If you go to their website at [www.storyfest.com](http://www.storyfest.com), you can download 14-to-23 page samplers of the first three books.



Harlynn Geisler has created a program of All-American Folktales for schools and libraries. She can be reached at [storybag@juno.com](mailto:storybag@juno.com) or 858-569-9399. Her website is [www.storybag.for-kids.com](http://www.storybag.for-kids.com). © 2001

## ON-GOING STORYTELLING EVENTS

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**LOS ANGELES COMMUNITY STORYTELLERS**  
2nd Thursdays • 7:30 pm  
Temple Beth Torah • 11827 Venice Blvd.  
Audrey Kopp • (310) 823 7482  
[akopp@ucla.edu](mailto:akopp@ucla.edu)

**SUNDAYS ARE FOR STORIES**  
2nd Sundays • 3:00 pm • Free  
Jewish Community Centers  
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Storytelling in Spanish on alternating Saturdays.  
Getty Center Family Room  
1200 Getty Center Drive • L.A.  
(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 Blvd.  
(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  
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# THE VOICES IN MY HEAD



BY JOANNA CAZDEN

## FATHERS OF FOLKLORE

Where have all the folksongs gone, long time passing?  
Where have all the folksongs gone, long time ago?  
Where have all the folksongs gone?  
Gone to collectors, every one!  
When will they ever learn ...  
Where have the collections gone? ...Gone to archives, every one  
Where have all the archives gone? ...Pop stars raid them, every one  
Where have all the pop songs gone? ...Gone to records, every one  
Where have all the records gone? ...Folks have bought them, every one  
Where have all the pop songs gone? ...Folks are singing them, every one”

Joe Hickerson, retired head of the Archive of Folk Culture at the Library of Congress, wrote this parody to illustrate the circular interweavings of raw folklore, scholarship, and popular culture. He sang it at the Library on November 16, 2001, during a two-day conference celebrating the legacy and centennary of Benjamin Botkin, who was head of the Folksong Archive in the early 1940s, following Alan Lomax.

Botkin may be best known for his Treasury of American Folklore, published in 1944 and still in print. His preferred term “folklife” united “folklore and the life from which it springs, “ and he urged historians and sociologists to honor public folklore: common people’s leisure activities and workplace traditions as well as their music, dance, and literature. For more information about this influential visionary, go to [www.loc.gov/folklife/botkin](http://www.loc.gov/folklife/botkin).

The conference closed with a panel discussion of a unique summer camp for children in upstate New York — Camp Woodland — whose involvement with local folklife embodied Botkin’s ideas and predated the better-known Foxfire program. My father, Norman Cazden, was music director at the camp from 1945 to 1960, and his decades of immersion in Lomax-style musicology brought me to folkmusic.

Norman and his colleague, Herbert Haufrecht, collected hundreds of oral-tradition songs in the Catskill Mountain region. They brought dozens of city-bred campers to meet aging rural singers and help transcribe song lyrics. The collection was nearly ready for publication when Norman died in 1980, and Haufrecht saw the project to completion. The fully annotated Folk Songs of the Catskills, which includes a description of the camp by its director, Norman Studer, and a Forward by frequent camp visitor Pete Seeger, was published in 1982 by SUNY Press. A few copies are still available: log onto [www.sunypress.org](http://www.sunypress.org).

When Haufrecht died in 1998, his widow decided to honor him with a CD of music from the collection. So, in the spring of 2000, I was thrilled to join Seeger, Ronnie Gilbert, Jay Unger and Molly Mason, Eric Weissberg, Bob and Louise DeCormier, Hickerson, and Catskills-raised singer/producer Geoff Kaufman in recording songs I had known and loved all my life.

This CD — Folk Songs of the Catskills: A Celebration of Camp Woodland — was released at the Botkin conference, and copies can be ordered from [gkaufman@snet.net](mailto:gkaufman@snet.net). I also spoke briefly at the panel about my experiences as a little kid surrounded by such cultural treasures. Pete and Peggy Seeger joined Hickerson and others in the final singalong. Their father, musicologist Charles Seeger, had mentored both Botkin and my father, so the personal roots and branches felt profoundly intertwined.

Naturally, just being in Washington DC was bittersweet. ID-checks at the airport were predictably redundant; the city was thick with policemen. Security screeners at the Library politely insisted that an arrogant musician toting several instruments wait his turn with the anonymous public. Yet the marble halls of government gleamed in a pale blue sky with rusty autumn leaves for counterpoint, and Union Station showcased a crafts boutique named for Aaron Copland’s Appalachian Spring.

The events of September 11, 2001 have already entered American folklife via oral history, photojournalism, concerts, and essays both in print and online — multi-faceted responses that justify Botkin’s faith in the “freshness and nobility” of ordinary people. These days, activities such as those featured in FOLKWORKS feel more precious than ever. The rich variety of folklife projects that now nourish our country’s soul are part of Botkin’s enduring gift to democracy.

Look for my Songs of the Catskills workshop at the CTMS Summer Solstice Festival in June 2002. Buy FOLKWORKS subscriptions and support our advertisers to help keep the lore flowing. And if you have questions or topics about singing that you’d like to see in this column, please email me at [jcazden@earthlink.net](mailto:jcazden@earthlink.net). May all our voices be heard!

*Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at [www.voiceofyourlife.com](http://www.voiceofyourlife.com)*

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PETER CASE continued from page 3

which I got off an album when I was about 19, when I used to sing on the street a lot. And he's just a screaming singer on the record that he made of that in the early 60s when I guess he was about 55 or 60. And made this record that just rocked with a jug band with a harmonica player Hammy Nixon and Yank Rachel who is a really famous mandolin player. Sleepy John is one of my favorites so I wanted to include him.

*That's great, I'll check him out. Let's move on to your album "Avalon Blues : a tribute to Mississippi John Hurt." I love Mississippi John Hurt. What made you decide to do this tribute?*

Well, I've loved Mississippi John Hurt ever since I was a kid and I found the record when I was about 14, and it just killed me. I'd never heard The Blues before and I just loved it; it just opened up that whole world. But it was more than just the blues, it was all-American music. 'Cause John Hurt doesn't just play Blues, he's what you call a "songster;" he actually plays songs, and plays fiddle music, and what was called country music, and he plays Gospel stuff, and pop songs of the day, and he could play dances, and he was just an all-around songster. His music has got an incredible gentle but really insistent swing and drive to it that I just found really compelling as a kid. There's a song I've always loved from his first record called "Payday" that Bill Morrissey sings on this record. It's about a guy who's in all this trouble but he's gonna straighten it all out on payday, you know what I mean?

*Yeah, that's great.*

Some of those old blues guys were really hard, bitter people. But John Hurt somehow came through that whole period of living in Mississippi and having his career fall apart in '28 and having to go back to work on the train and on farms and stuff. He came through it with a really strong spirit and he kept his music alive for years, just on his own locally, without a lot of outside support. And he got better as the years went on and when he finally did make it back recording again in the early 60s and he was really really great.

*He sure is. You know when I was first dating my husband I asked him to play me his favorite 3 albums, and one of them was a Mississippi John Hurt album, and I thought , "ok, I like this guy!"*

Really? That's cool.

*Peter, I was looking on your website (www.petercase.com) and saw that you're doing some songwriting workshops at McCabe's.*

Yeah, the next series is starting on February 2nd.

*Tell me about it.*

Well it's a 6-week course and it's pretty in depth, and we write songs in the class and workshop them in the class.

*So do you get mostly experienced songwriters, or is it for beginners, too?*

Yeah, it's pretty much an all level kind of thing. It tends to be more advanced, but some people are beginners coming from other creative fields. Like we've had screenwriters and architects that wanted to get into it. We just try to open doors and solve whatever creative problems people are having. I show people how to utilize the ideas they have as opposed to racking their brains in a torturous kind of way. It's a pretty fun class.

*When's the class?*

I think it's on Saturdays at 3:00 and there might be one on Tuesday night if the Saturday one fills up. People can call McCabe's or Email me at case\_peter@hotmail.com if they have any questions about it.

*If people want to buy your albums is that the best place to find them?*

Yeah, they can go to my website and buy any of my records there. It'll be a better price there than they can get from Tower or something. Or they have them at stores or at my gigs, but the website is the best place.

*So what's coming up next for you?*

I'm working on a new album. Hopefully it will come out in May, and it seems like these songs will be pretty different from the last bunch. Everything's changed after September 11th, you know? It almost seems like we need something else after that. It's so weird, like the whole world tilted on its axis for a moment there. But that's sort of the function of music, to help us deal with this stuff.

*Yeah, whatever's happening in the world is reflected in the art of the time.*

I've always thought that music is a way for people of our generation to establish an emotional home you know? An emotional center where you can feel things, and it's okay.

*Gaili Schoen is a musician and film composer living in Santa Monica. Her two latest films, Festival in Cannes and The Chocolate Fairy will appear in theaters this Spring.*



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C D R E V I E W S

# Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

Music reviews written for this column mainly concentrate on the folk music realms of Celtic, but will also occasionally venture into Scandinavia, Eastern Europe and the Middle East. Crossover artists with a large folk music element and influence will also be addressed. This column will not be closed to any other folk or world music genres, so you may also see reviews by noteworthy artists that reach beyond the previously mentioned traditions.

The purpose of this column is not only to review new releases by popular artists in the aforementioned music genres, but to also introduce quality releases by more obscure, hard to find and unknown artists. These are the artists whose music releases would be absent from the local audio music shops due to domestic and/or international distribution restrictions. I believe that many folk music enthusiasts in the Los Angeles region would embrace these artists, if only they knew of their existence, and how to obtain their music.

All artists in these music fields, whether established on major labels or independently produced are welcome to send FolkWorks their music for review consideration. Promotional material can be sent to FolkWorks at P.O. Box 55051 Sherman Oaks, CA 91413 or directly to the reviewer, Dennis R. Stone Ancient Chord Music P.O. Box 5032 Downey, CA 90241-8032. Inquiries and/or feedback are welcome by writing to FolkWorks or the reviewer at the previously mentioned mailing addresses or by email at: AncientChord@hotmail.com



Artist: CELTIC FIDDLE FESTIVAL  
Title: RENDEVOUS  
Label: Green Linnet Records #GLCD 1216  
Release Date: November, 2001  
Rating: ★★★★★

It was ten years ago, 1992, when three of the world’s most renowned Celtic fiddlers decided to join forces. Each fiddler had shown an interest in learning from, and performing with musicians from Celtic regions other than their own. The three fiddlers agreed to set off to do one tour of the U.S., just for the fun of it. Accompanying them was a guitarist who served as the rhythm section. Soon into this tour the fellows discovered that they were really enjoying themselves and before the tour was finished a second tour had been planned. In addition, a European tour was confirmed. Some of the concerts from that first U.S. tour were recorded and a CD was released.

Presenting a show highlighting Celtic fiddle music from Ireland, Scotland and Brittany (in France) proved to be an enjoyable and educational experience for their audiences, as well. The folks at these shows were very lucky to hear this wide variety of instrumental traditional music. This experience alone might have been a great draw. But, of course, the real draw was who these three fiddlers were: Irish fiddler Kevin Burke, Scottish fiddler Johnny Cunningham and Breton fiddler Christian LeMaitre. They need no introduction. The bands that these fiddlers had been associated with (and, in some cases, still are) include The Bothy Band, Patrick Street, Open House, Silly Wizard, Relativity and Kornog to name a few. They are each masters of their respective style. They coined their tours and the combination of players “The Celtic Fiddle Festival.”

The recipe for the live performances is as follows. One of the fiddlers played a short set with the accompanying guitarist. After he ends his set, all three fiddlers perform a set together, then the next fiddler performs his set, etc. Sometimes, to change the pace, the guitarist performs a solo set. The show builds up to the blazing finale with all three fiddlers performing together.

Over the years this formula worked with great success, the only change being the guitarists who toured and recorded with them. Each of the guitarists is a renowned musician on his own right: John McGann, Soig Siberil, Tony McManus, Nicolas Quemener and currently Ged Foley.

After many successful tours in Europe and America during the nineties, in 1998 the group recorded a second live album aptly named ‘Encore’, once again to critical acclaim. The new ‘CFF’ CD ‘Rendezvous’ has all the same successful ingredients as the two previous albums, with one difference. Instead of producing a recording of their live concerts, they took their concert formula and brought it to the studio. In January 2001, all three fiddlers agreed to rendezvous (hence the title), with guitarist Ged Foley, at Sound Station 7 in Providence, Rhode Island. Does it work? Obviously! How could you miss with music performed by these masters?

Highlights include a gorgeous rendition of the Scottish song ‘The Skye Boat Song’, the rousing Irish dance tunes ‘Old Apples in Winter / Knocknagow Jig’, and two classic Breton dance tunes ‘Laridé / Gavotte’, among many others. Another highlight is a very chamber-like arrangement of the famous Turlough O’Carolan piece ‘O’Carolan’s Concerto’ with its Italian Baroque influence. The whole listening experience is a joy, and extensive liner notes by the artists are included. Look out for the usual ‘tongue and cheek’ humor by the always witty Johnny Cunningham.

So, if you enjoy listening to the different styles to be found within traditional Celtic music, this CD will please you. The ongoing success of this combination is proven once again by the joy and delight emanating from their live performances. If you have not caught their shows, hopefully they will be touring again soon. You simply cannot go wrong with music created by these great artists, who continue to entertain on the highest level. Highly recommended.

Availability: All three Celtic Fiddle Festival CD’s have been released by Green Linnet Records and should be readily available at most large audio retailers or through the Green Linnet web site [www.greenlinnet.com](http://www.greenlinnet.com).

Artist: STONECIRCLE  
Title: ALCHEMY  
Label: Lodestar # LS001006  
Release Date: March, 2001  
Rating: ★★★★★

Looming out of mists like ghostly figures from barren landscapes, moor and forest glade, around the western shores of Europe from Scandinavia in the north, to Spain and Malta in the south, stand the megaliths. Built by an ancient culture in pre-history between 3500 BC and 1500 BC, these great rocks, over 50,000 in number, range from single standing boulders to complex grandiose structures that demanded architectural planning and the labor of thousands. The builders of these great rock structures and their purpose have been shrouded in mystery over the centuries. Scientists, archeologists and practitioners of Earth based religions have given several theories for their existence. The general belief is that these structures were originally astronomical observatories, built also on natural energy power spots that were held sacred. When the nomadic Celtic tribes of central Europe expanded and spread to the west and into the British Isles between 1000 BC and 500 BC, the original builders were long gone. The Celtic religious priests, the Druids, are believed to have held these monuments in high regard as ancient sacred shrines. It is also believed that the Druids held many of their religious rites at these locations, including human sacrifices.

Many of these great monuments consisted of long slender stones that were erected to stand lengthwise in perfectly round circles. The Druids and many of today’s practitioners of the old religions believe that communication with the Otherworld and magic could be conjured within these sacred circles, along with a great electrical energy flow that emits from the rocks themselves.

There is one place in America where there is also a stone circle that emits a high electrical charge. But this circle is mortal, and the electrical charge emitted is received as the magic sounds of music.

Stonecircle is a five piece Celtic band based in Salt Lake City, Utah. They have been performing contemporary arrangements of Celtic music, along with original compositions since 1993. Their first CD ‘Serendipity’, which received many thumbs up reviews, was released in 1997.

Stonecircle’s newest CD ‘Alchemy’ is just what the named implies. It is the chemical blend from the heart and souls of its musicians that produces an essence of life unique to this band. The resulting sound can be ethereal and ancient, as well as danceable, lively and modern. The band consists of George Schoemaker-12 string guitar, harmonica, vocals; Lauren Buffington-Jones-vocals; Nina Cooley-flute, whistles, percussion, vocals; Krista Baker-fiddle; and Irminsul-celtic harp, keyboards. Over the years there have been several personnel changes, with original members George Schoemaker and vocalist Lauren Buffington-Jones being the guiding forces of the band. Many of the so-called ‘New Celtic’ bands fail in the attempt to merge the old traditional forms with the new. Stonecircle merges these styles effortlessly, producing an eclectic blend of quality New Age and Celtic music. All of the musicians add their touch: George Schoemaker’s 12-string guitar is mesmerizing, as is Lauren Buffington-Jones’s magical vocals, which have been compared to the voice of Loreena McKennitt. Nina Cooley’s flutes and whistles are pan-like and transport you to the land of the fairies in no time at all. Krista Baker’s fiddle can be elegant on the airs and quiet pieces, but pagan and wild on the dance tunes. The beautiful Celtic harp and droning keyboard sounds from Irminsul will transport you to other worlds.

I can only describe ‘Alchemy’ as a magical listening experience from beginning to end. All of the tracks are excellent. Highlights to note include the set called ‘Bachlava’ which successfully merges a classical Bach piece with several Irish dance tunes. Also excellent is the original Irminsul air called ‘My Tapestry’. The George Schoemaker original, ‘The Homecoming’, is turned to magic by the stunning voice of Lauren Buffington-Jones. Mr. Schoemaker takes his turn with lead vocals in French on ‘Pierre de Grenoble’, the source of this song coming from the legendary French folk-rock group ‘Malicorne’. The song closes with a traditional Breton-Celtic dance tune ‘Sclarazzula/Marazzula’. The CD lists eleven tracks in total, but there are actually twelve. The surprise track is a beautiful rendition of the Peter Jung air ‘Far Away’, performed in recent years by many Celtic bands, but seldom as good as this version.

Along with the surprise quality of this musical effort is the beautifully artistic cover and interior liner notes. An extensive article about the band by the famous Irish Broadcaster and Journalist John O’Regan also included.

Stonecircle’s ‘Alchemy’ is the resulting gem from this outstanding group. They are obviously an important, and as yet fairly unknown group in the American Celtic music scene, and an energy force that should be recognized and reckoned with. Highly recommended.

Availability: Amazon.com or the Stonecircle web site at: [www.stonecirclemusic.com](http://www.stonecirclemusic.com).

MUSIC RATINGS GUIDE

★ POOR Unbearable to listen to.

★★ FAIR One or two tracks acceptable, the rest garbage.

★★★ GOOD Same as Fair, with more favorable tracks, but still uneven.

★★★★ EXCELLENT Overall a well produced and balanced effort.

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

# WHAT IS A HURDY GURDY?

BY ASTRA THOR

The hurdy gurdy, known in France as the *vielle a roue* or *vielle* for short, is an ancient instrument which is undergoing a modern renaissance in Europe and America. First, to dispel a popular misconception: the hurdy gurdy was not played by the organ grinder or his monkey. They used a large music box operated by a crank. Today's hurdy gurdy is roughly the same as those built in the middle ages. It has three to six strings which are caused to vibrate by a resined wheel turned by a crank. Melody notes are produced on one string, or two tuned in unison, by pressing keys which stop the string at the proper intervals for the scale. The other strings play a drone note. Some instruments have a "dog", "trompette" or "buzzing bridge". A string passes over a moveable bridge, which by a clever movement of the crank in the open hand, can produce a rasping rhythm to accompany the tune by causing the bridge to hammer on the sound board. The instrument is held in the lap with a strap to hold it steady. The case can be square, lute back, or flat back with a guitar or fiddle shape. Forms of the *vielle a roué* existed not only in France, but in Germany, Italy, Britain, Russia, Spain and Hungary.

An interesting related instrument is the Swedish *nyckelharpa* which was developed around the sixteenth century. It has keys and is played with a short bow. It is enjoying a revival of interest and new custom made instruments are now available.

The origins of the hurdy gurdy are unknown but one theory says that when the Moors invaded Spain they brought with them many stringed and bowed instruments. There is no proof that the *vielle a roue* was one of them, but the possibility exists that something similar arrived in Spain at that time and dispersed throughout Europe along the pilgrim's roads.

## THE HURDY GURDY'S ANCIENT ROOTS

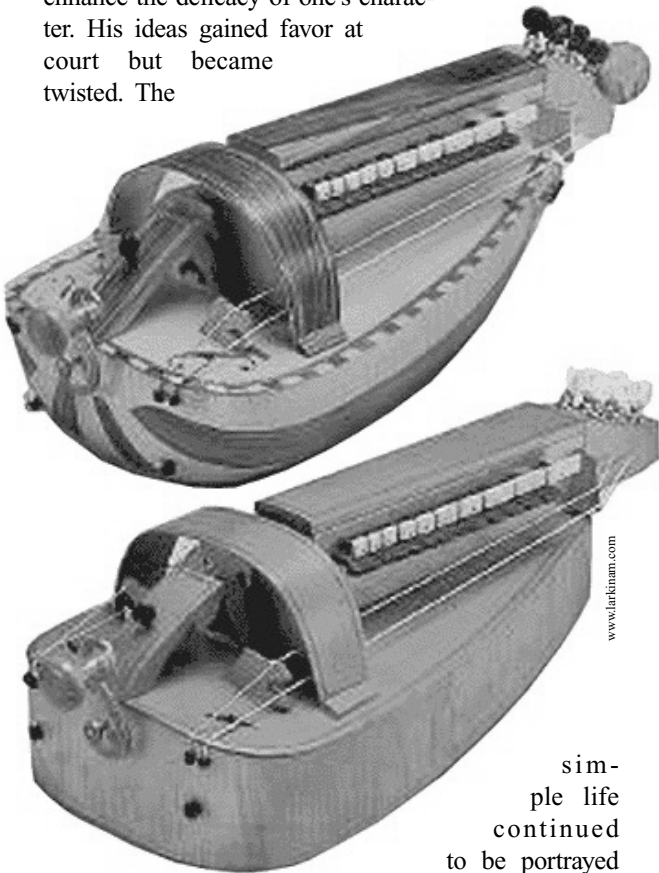
The earliest known form of the *vielle a roue* was called an organistrum and bore little resemblance to the modern one. It was so large that one person turned the crank and another played the keys. The wooden keys were arranged in various ways depending on whether secular or religious music was to be played. The organistrum was only capable of playing slow melodies and simple harmony because of the hard key action. It's main use was in the medieval church. The first mention of the organistrum was in a construction manual by Odo of Cluny, which was discovered in the twelfth century and possibly written in the tenth century. There are also other depictions dating from the twelfth century. During the thirteenth century, the organistrum was redesigned to be playable by one person, which encouraged use by blind and itinerant musicians. The improved key action with drone accompaniment made it ideal for dance music. It was adopted for popular and folk music of the day, and use in the church diminished. Even the name organistrum had died out by the fourteenth century. In France, it was known as a *symphonia* until it was abandoned for popular music in the late fifteenth century. One can surmise that, at this time, the name changed to *vielle a roue*, which is still used today. The *vielle* was used only for folk music by peasants and street musicians. It was known all over Europe by about 1650 but remained a peasant instrument for the next one hundred years. By this time the design had standardized to the size and shape familiar today.

## THE VIELLE A ROUE'S REBIRTH

Although the *vielle a roue* was mentioned frequently as a beggars instrument in the early seventeenth century, it appeared occasionally at the royal court along with the musette (bagpipe), providing music to accompany the new pastoral plays. Gradually, courtly diversions about the Arcadian idea of rural bliss gained favor at court. Shepherds and milkmaids were portrayed passing away pleasant hours together. During the reign of Louis XIV, 1660 to 1715, Arcadian pastimes greatly increased because the king enjoyed them and all his court followed suit. Music for the *vielle a roué* and musette were written by popular composers such as Vivaldi in the baroque period and later by Mozart. Many

aristocrats became accomplished performers on these instruments.

During the mid-seventeenth century, writers like Jean Jacques Rousseau castigated the corruption and lax morals at court. He advocated a return to the simple rural life where virtue and integrity came naturally with the hard work of the peasant life. He also encouraged the display of sentiment and emotion to further enhance the delicacy of one's character. His ideas gained favor at court but became twisted. The



simple life continued to be portrayed in pastoral plays by

highly decorated persons impersonating rural folk playing traditional instruments but behaving as no peasant would.

During the *vielle a roué's* favor at court, Paris instrument makers started to make elegant instruments with fancy inlay and carving. The mechanism was built into guitar and lute bodies, giving the instrument a better tone. Many fine instruments were manufactured during this period.

This renaissance of the hurdy gurdy continued until the reign of Louis XV was over in 1778. The next king, Louis XVI, was rather puritanical and did not participate in the diversions of the court. The amusements continued under Marie Antoinette but her tastes changed to the neo classical. She abandoned her milkmaid roles for Sappho with her harp. The hurdy gurdy had no logical place in this type of entertainment but it did not disappear entirely from the court scene until the French Revolution. At this time, it simply was left to the streets where it had always been. Use of the instrument for more than a beggars tool gradually retreated into central France in the areas of Auvergne, Berry and Limousin, where the tradition has remained to this day.

After the French Revolution, around early 1800, the peasants began to leave the place of their birth and migrated to Paris to find work. They typically became first water carriers then coal carriers. Many set up storefronts in conjunction with the coal business, where they sold wine from their native areas. By the 1850's, there were many homesick peasants in Paris. They gathered at the wine shops, sitting on benches and wine barrels, to drink, dance and play the familiar old folk tunes on the hurdy gurdy and cabrette (bagpipe).

About 1880, the diatonic accordion began to be added at these sessions, and gained in popularity rapidly because it was easier and less troublesome. The hurdy gurdy had to be tuned carefully and was subject to constant problems from dampness. Originally, the diatonic accordion played a simple melody line but about 1890, a chromatic model was developed which could play a fast melody with runs and grace notes. Starting about 1850, the bagpipe was often played without the drone because of the conflict with the new chromatic music. The hurdy gurdy was not so versatile playing this music,

so it's use decreased while the accordion increased in popularity.

The small groups of homesick peasants dancing traditional dances gradually grew larger as more people became interested. By 1910, the dances had grown so large in Paris that large halls were built to accommodate as many as 400 dancers. The instrumentation had changed solely to chromatic accordion and drones cabrette. A whole new style of music and dance was created by the changing times. The polka, mazurka, waltz and musette are some of the creations of that period.

The new dance and music gradually trickled back to central France where traditional music was still played and the hurdy gurdy was still appreciated. This time the accordion did not displace the hurdy gurdy, but was merely added. The cabrette, hurdy gurdy and accordion are still playing traditional music in this area today.

The term hurdy gurdy was not coined in England until the eighteenth century. The instrument still occurred as a street instrument in many places throughout Europe till about the twentieth century. During the eighteenth century a variation of the *vielle* was developed. The *Lira Organizzata* was a hurdy gurdy with a bellows and organ pipes inside which were operated by the crank and keys respectively. The pipes had a very high squeaky sound. These instruments are being made today and are enjoying a revival of interest.

In the early 1960's France showed an enormous interest in American folk songs and singers such as Bob Dylan and Pete Seeger. In a few years, when this material was digested, something new was needed. French musicians noted how the Irish and English were reviving their own ancient and beautiful folk traditions and were reminded of their own traditional songs and instruments. This rekindled interest has now swept France and is the rage of Paris.

HURDY GURDY page 16

## HURDY GURDY RECORDINGS

**A Garden of Hurdy-Gurdy Delights:** Instrumental music featuring hurdy gurdy and middle eastern percussion. RCD991

**The Ancient Music of Christmas Ancient:** Christmas music on the hurdy gurdy, mostly Renaissance and Medieval music. A good combination of lively folk and darker medieval pieces. RCD951

**Fait en Californie:** Great French traditional music from California's French Creek. G.F. Cloud on guitar, Penny Cloud on hurdy gurdy, and Dorothy Hawkinson on fiddle, and guest artists on a variety of instruments. RCE076

**L'alchimie des raciness:** Hurdy gurdy music from France. RCA010

**La Marmotte:** The new CD of the German group 'La Marmotte' contains traditional French songs and tunes played on bagpipes, hurdy gurdy, ccordeon, recorder, etc. Most of the tracks are made for dancing - even the songs (An Dro, Hanter Dro, Pil? Menu, Waltz). Musicians: Ulli RYdiger: Cornemuse francais, Biniou koz, Nyckel-Harpa, vocals Konstanze Kulinsky: vocals, Hurdy-Gurdy Christoph Pelgen: vovals, Bombarde, French bagpipes, Gaita galega, Recorder JYrgen Treyz: Akkordeon, Guitar, vocals Guest usicians: Herbert Wachter: Perc.; Gudrun Walther: vocals RCE431

**Oswald:** Well known Medieval and Renaissance songs and tunes, played on historic and folk instruments: hurdy gurdies, bouzouki, mandolin, violin, rebec, harp, flute, rauschpfeife, lute, guitar, dudelsack, and krummhorn. Great sound! RCE069

**Trio Grande Nabucodonosor :** New compositions on hurdy gurdies, accordion, guitars, conga, darabukka, djembe and conga. RCE072  
Recordings available at Lark in the Morning  
www.larkinam.com



ON - GOING MUSIC HAPPENINGS

MUSIC, MUSIC AND MORE MUSIC

**HOUSE SPECIAL EVENTS**

These are informal, intimate special events that people hold in their homes. Some are listed under SPECIAL EVENTS in this issue. Call your local hosts for scheduled artists.

Scott Duncan's-**Westchester** (310) 410-4642

Noble House Concerts  
5705 Noble Ave., **Van Nuys** (818) 780-5979

Marie and Ken's - **Beverlywood** (310) 836-0779

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

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

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

Kris & Terry Vreeland's-**South Pasadena**  
(323) 255-1501

Bright Moments in a Common Place-hosted by David Zink, **Altadena** (626) 794-8588

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(949) 854-4646

**BOULEVARD MUSIC**  
4316 Sepulveda Blvd., **Culver City**  
(310) 398-2583. GMANPROD@aol.com  
www.boulevardmusic.com

**BLUE RIDGE PICKIN' PARLOR**  
(818) 700-8288

**CALTECH FOLK MUSIC SOCIETY**  
www.cco.caltech.edu/~folkmusi

California Institute of Technology • **Pasadena**  
(888) 222-5832

**CELTIC ARTS CENTER**  
4843 Laurel Canyon Blvd., **Valley Village**  
(818) 760-8322 • www.celticartscenter.com

**CERRITOS CENTER FOR THE PERFORMING ARTS**  
12700 Center Court Drive, **Cerritos**  
(562) 916-8501 • www.cerritoscenter.com  
ticket\_office@cerritoscenter.com

**CTMS FOLKMUSIC CENTER**  
16953 Ventura Blvd., **Encino**  
(818) 817-7756 • www.ctms-folkmusic.org

**FOLKWORKS CONCERTS**  
www.FolkWorks.org  
(818) 785-3839 concerts@FolkWorks.org

**THE FRET HOUSE**  
309 N. Citrus, **Covina**  
(818) 339-7020 • covina.com/firehouse

**GRAND PERFORMANCES**  
California Plaza, 350 S. Grand Ave., **Los Angeles**  
(213) 687-2159

**LISTENING ROOM CONCERT SERIES**  
Fremont Centre Theatre  
1000 Fremont, **South Pasadena**  
(626)441-5977 • www.listeningroomconcerts.com  
www.fremontcentretheatre.com/  
listening-room.htm

**THE LIVING TRADITION**  
250 E. Center St. Anaheim  
www.thelivingtradition.org  
(949) 559-1419

**McCABE'S GUITAR SHOP**  
www.mccabesguitar.com  
3101 Pico Boulevard, **Santa Monica**  
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**COFFEE HOUSES**

14 Below, **Santa Monica** (310) 451-5040

Anastasia's Asylum, **Santa Monica**  
(310) 394-7113

Awakening Coffee House, **Los Alamitos**  
(562) 430-5578

Barclay's Coffee, **Northridge** (818) 885-7744

Beantown, **Monrovia** (626) 305-1377

Beantown, **Sierra Madre** (626) 355-1596

Buster's, **South Pasadena** (626) 441-0744

Café Vibe, **Sherman Oaks** (818) 986-4262

Coffee Cartel, **Redondo Beach** (310) 316-6554

Coffee Gallery Backstage  
2029 N. Lake, **Altadena**  
(626) 398-7917 www.coffeegallery.com

Coffee Junction, **Tarzana**  
(818) 342-3405 • www.thecoffeejunction.com

Coffee Klatch, **Rancho Cucamonga**  
(909) 944-JAVA

Coffee Klatch, **San Dimas** (909) 599-0452

Coffee Tavern, **Long Beach** (562) 424-4774

Common Grounds, **Northridge** (818) 882-3666

Hallenbecks  
5510 Cahuenga Blvd., **North Hollywood**  
(818) 985-5916 • www.hallenbecks.com

Highland Grounds, **Hollywood**  
(323) 466-1507 www.highlandgrounds.com

It's a Grind, **Long Beach** (Atlantic Ave)  
(562) 981-0028

It's a Grind, **Long Beach** (Spring St.)  
(562) 497-9848

Kulak's Woodshed  
5230-1/2 Laurel Canyon Blvd.,**North Hollywood**  
(818) 766-9913 www.kulakswoodshed.com

Lu Lu's Beehive, **Studio City** (818) 986-2233

Novel Cafe, **Santa Monica** (310) 396-8566

Portfolio Cafe, **Long Beach** (562) 434-2486


Priscilla's Gourmet Coffee, **Burbank**  
(818) 843-5707

Sacred Grounds, **San Pedro** (310) 514-0800

Sponda Music & Espresso Bar, **Hermosa Beach**  
(310) 798-9204.

Un-Urban Coffehouse, **Santa Monica**  
(310) 315-0056

Wednesday's House, **Santa Monica**  
(310) 452-4486 or (310) 450-6372



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(323) 653-0653

**CONGA ROOM**  
5364 Wilshire Blvd., Los Angeles  
(323) 930-1696

**BEFORE ATTENDING ANY EVENT**  
CONTACT THE EVENT PRODUCER TO VERIFY INFORMATION. (Things change!!!)

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

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**SEE PAGE 2 FOR RATES.**



**MUSIC ON THE RADIO**

**THURSDAY**

7:00-9:00pm **Down Home**  
Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois)  
**KCSN** (88.5FM)  
**www.kcsn.org**

**SATURDAY**

6:00-8:00am Wildwood Flower  
Ben Elder (mostly Bluegrass)  
**KPFFK** (90.7FM)  
**www.kpffk.org**

7:30-10:00am **Bluegrass Express**  
Marvin O'Dell (Bluegrass)  
**KCSN** (88.5FM)  
**www.kcsn.org**

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

1:00-3:00pm **Cosmic Barrio**  
Tom Nixon (eclectic mix)  
**KPFFK** (90.7FM)  
**www.kpffk.org**

6:00pm **A Prairie Home Companion®**  
**KPCC** (89.3FM)  
**www.kpcc.org**  
prairiehomecompanion.com

**SUNDAY**

7:00-10:00am **Bluegrass, etc**  
Frank Hoppe (Bluegrass, Old-time with emphasis on historical recordings)  
**KCSN** (88.5FM)  
**www.kcsn.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.kcsn.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**  
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**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.  
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1901 W. Burbank Blvd., Burbank  
(818) 898-2263 DesRegan@aol.com

**CTMS FOLK MUSIC CENTER**  
Old-time Jam  
**1st Sundays** 4:00-8:00pm  
16953 Ventura Blvd. Encino • (818) 817-7756

**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/firehouse

**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 1<sup>st</sup> 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  
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**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  
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Other roots music throughout the week.  
900 Riverside Dr., Burbank (818) 845-2425.

**VINCENZO'S**  
Bluegrass  
**Saturdays** 7:30-10:30pm - Grateful Dudes  
24500 Lyons Ave., Newhall. (805) 259-6733

**WELSH CHOIR OF SO. CALIFORNIA**  
**Sundays** 1:30pm  
Rutthy (818) 507-0337

JANUARY

2002



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
<div>PICKS OF THE MONTH</div> <div>BUENA VISTA SOCIAL CLUB with Ibrahim Ferrer y Su Orquesta (January 18, 19, 21)</div> <div>Known in Cuba as “los superabuelos” (the super-grand-fathers) - as well as their dazzling play to sell out houses across the country.</div> <div>RICHIE HAVENS PLUS LIVINGSTON TAYLOR (January 26)</div> <div>Richie Havens is gifted with one of the most recognizable voices in popular music. His fiery, poignant, and soulful singing style has remained unique and ageless since he first emerged on the folk scene in the early 1960s.</div> <div>Livingston Taylor, younger brother of James Taylor, has been writing and performing folk music for three decades. His memorable songs continue to inspire hope and joy.</div>		<div>1</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>2</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>3</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>4</div> <div>Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)</div>	<div>5</div> <div>CELTIC HOLIDAY CONCERT (SE) HARRIET SCHOCK &amp; FRIEND (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>6</div> <div>CELTIC HOLIDAY CONCERT (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>7</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>8</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>9</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>10</div> <div>MURIEL ANDERSON (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>11</div> <div>CHRIS PROCTOR (SE) KATE CAMPBELL (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>12</div> <div>DAVID HAMBURGER (SE) JANE AUSTEN EVENING (SE) LULA WASHINGTON DANCE THEATRE (SE) DREAMSHAPERS STORY SWAP (SE) JIM EARP (SE) DAVE ALVIN (SE) CHERRYHOLMES FAMILY (SE) MURIEL ANDERSON (SE) PETE HUTLINGER (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>13</div> <div>MURIEL ANDERSON (SE) COURTNEY CAMPBELL (SE) UZBEK &amp; TAJIK DANCE WORKSHOP (SE) KHOROSHKY (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div>	<div>14</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>15</div> <div>THE CHEIFTAINS (SE) MATT GRIEF TRIO &amp; RICHARD ALCOY (SE) Armenian (OGD) International (OGD) Irish (OGD) Scottish (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div>16</div> <div>BRIAN JOSEPH / REBECCA / FOLSOM / MELANIE HERSCH (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>17</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>18</div> <div>JOHN McEUEEN (SE) BUENA VISTA SOCIAL CLUB (SE) JANET KLEIN &amp; HER PARLOR BOYS (SE) DON CONOSCENTI (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>19</div> <div>BEPPE GAMBETTA (SE) LISA HALEY &amp; THE ZYDECATS (SE) MARTIN SIMPSON (SE) HARVEY REID w. CLAUDIA RUSSELL (SE) CHRIS PROCTOR (SE) JOHN McEUEEN w. MATT CARTSONIS (SE) BUENA VISTA SOCIAL CLUB (SE) MICHAEL DeLALLA / ANDREW McKNIGHT (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>20</div> <div>WILLIAM PINT &amp; FELICIA DALE w. BILL DEMPSEY (SE) GLENFINNAN (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>21</div> <div>CATFISH KEITH (SE) BUENA VISTA SOCIAL CLUB (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>22</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>23</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>24</div> <div>GUIARRA DEL MAR CHAMBER PLAYERS (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>25</div> <div>NICK ARIONDO &amp; SUZY WILLIAMS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>26</div> <div>DAN CRARY &amp; BEPPE GAMBETTA (SE) HARVEY REID (SE) RICHIE HAVENS plus LIVINGSTON TAYLOR (SE) DEBORAH LIV JOHNSON (SE) WE 5 plus JO ANNE MONTANA (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>27</div> <div>DAVID GARZA (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	<div>28</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>29</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>30</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>31</div> <div>KHOROSHKY (SE) INBAL DANCE THEATER &amp; KESHET CHAIM DANCE ENSEMBLE (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>		

FEBRUARY

2002



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
<div>PICKS OF THE MONTH</div> <div>ARLO GUTHRIE (February 2) Son of Woody Guthrie, author of “Alice’s Restaurant.” Arlo’s stories get better every year.</div> <div>MICHAEL DOUCET – BEAUSOLEIL (February 14) America’s most popular Cajun group. BeauSoleil has preserved the rich Cajun musical traditions of Louisiana, while adding elements of zydeco, New Orleans jazz, Tex-Mex, country, blues and more. A Prairie Home Companion’s Garrison Keillor has dubbed them “the best Cajun band in the world.”</div> <div>DOWN FROM THE MOUNTAIN (February 17) Music from the motion picture “O Brother Where Art Thou.” ALLISON KRAUSS &amp; UNION STATION, EMMYLOU HARRIS, RALPH STANLEY</div> <div>LUNASA (February 23) “The hottest Irish acoustic group on the planet.” - The Irish Voice.</div>					1 <div>Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)</div>	2 <div>JOHN McEUEEN &amp; MATT CARTSONIS (SE) BAABA MAAL (SE) ARLO GUTHRIE (SE) KARTIK SESHADRI (SE) INBAL DANCE THEATER / KESHET CHAIM DANCE ENSEMBLE (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>
3 <div>INTERNATIONAL GUITAR NIGHT w. PIERRE BENSUSAN, ANDREW YORK, PAULO BELLINATI and BRIAN GORE (SE) UNCLE RUTHIE &amp; FRED SOKOLOV (SE) KEKUHI KANAHELE-FRIAS and KAIPO FRIAS (SE) INBAL DANCE THEATER / KESHET CHAIM DANCE ENSEMBLE (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>	4 <div>PIERRE BENSUSAN (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak’s Woodshed (OGM)</div>	5 <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	6 <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>	7 <div>BAABA MAAL (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM)</div>	8 <div>CHRIS SMITHER w. LOUISE TAYLOR (SE) BRAZILIAN CARNAVAL 2002 (SE) SAMUL NORI (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>	9 <div>LISA HALEY &amp; ZYDECATS (SE) KIM and REGGIE HARRIS (SE) KATE BENNETT &amp; AMILIA K SPICER (SE) Contra (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
10 <div>ALOKE DAS GUPTA SAMUL NORI Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div>	11 <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>	12 <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	13 <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>	14 <div>MICHAEL DOUCET avec BEAUSOLEIL (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	15 <div>Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	16 <div>JIM and MORNING NICHOLS (SE) TRINITY IRISH DANCE COMPANY (SE) MICHAEL SMITH plus KATE BENNETT (SE) PETER CASE w. CHRISTOPHER ALLPORT (SE) THE LITTLE ANGELS (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
17 <div>DOWN FROM THE MOUNTAIN (SE) CELTIC SPRING (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>	18 <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>	19 <div>GUITAR NIGHTS CONCERTS (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker’s Square (OGM) Hallenbecks (OGM)</div>	20 <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>	21 <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	22 <div>FRANK WAKEFIELD (SE) RICHARD SMITH &amp; JULIE ADAMS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	23 <div>MICHAEL SMITH (SE) LUNASA (SE) Contra (OGD) Israeli (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>
24 <div>GUNNAR MADSEN (SE) SPECIAL POST FIDDLING FROG CONTRADANCE w. FLAPJACK and LISA GREENLEAF (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	25 <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>	26 <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	27 <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>	28 <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div> <div></div>		



# ON-GOING DANCE HAPPENINGS

## DANCING, DANCING AND MORE DANCING

**AFRICAN DANCING**

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

**YORUBA HOUSE**  
(310) 838-4843 (310) 475-4440  
yoruba@primenet.com  
www.primemet.com/~yoruba

**ARMENIAN DANCING**

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

**BALKAN DANCING**

**CAFE DANSSA**  
11533 W. Pico Blvd., Los Angeles  
Wednesday 7:30-10:30pm  
Sherrie Cochran: Worldance1@aol.com  
(626) 293-8523  
hometown.aol.com/worldance1/CafeDanssaHome  
Pagephoto.html

**SAN PEDRO BALKAN FOLK DANCERS**  
Mondays 7:30-9:30pm  
YWCA 437 West 9th St., San Pedro  
Zaga Grgas (310) 832-4317

**CAJUN DANCING**

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

**LALA LINE (626) 441-7333**  
For additional Cajun/Zydeco dancing:  
users.aol.com/zydecobrad/zydeco.html

**CONTRA DANCING**

**CALIFORNIA DANCE CO-OPERATIVE**  
www.CalDanceCoop.org

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

**1st Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena Woman’s Club  
1424 Fremont Blvd., South Pasadena  
Leda Shapiro (818) 785-3839 • ledas@pacbell.net

**2nd Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Sierra Madre Masonic Temple  
33 E. Sierra Madre Blvd., Sierra Madre  
Drew Tronvig (310) 459-7179 tronvig@pobox.com

**2nd Sundays** 2:00-5:00pm  
Frazier Park Community Building, Park Drive  
Frazier Park  
Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com

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

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

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

**4th Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena Woman’s Club  
1424 Fremont Blvd., South Pasadena  
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 Fridays** - Lesson7:30, Dance 8-11pm  
Coastal Contra, 541 Standard St, El Segundo  
Diane 310-322-5249

**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 McColloch (818) 340-6432

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

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

**TUESDAY GYPSIES**  
**Tuesdays** 7:30-10:30pm \$4.50  
Culver City Masonic Lodge  
9635 Venice Blvd., Culver City  
Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu  
Millicent Stein (310) 390-1069

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

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

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

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

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

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

**WEST VALLEY FOLK DANCERS**  
**Mondays** 10:30-11:30am  
**Fridays** 7:30-10:15pm \$3  
Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park  
Jay Michtom (818) 368-1957 • JayMichtom@juno.com

**IRISH DANCING**

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

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

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

**MARTIN MORRISEY SCHOOL OF IRISH DANCE**  
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# RANDAL BAYS: AN AUTHENTICITY OF SPIRIT

BY LARRY HILL

**R**andal Bays comes at you like a summer squall: a little anticipation and suddenly you're drenched. He leads you through a complex musical experience: frolicsome, introspective, lamenting, and plain break-neck fun, and he leaves you with a sense of stimulated well-being. Widely known as the superb guitar accompanist on Martin Hayes' 1993 debut album, Randal first embraced the Irish fiddle more than twenty years ago, devoting both personal and professional focus to the intricacies and subtle nuances of this tradition. With the winter 1997/98 release of his own album, *Out of the Woods* (reviewed in *Fiddler Magazine*, Spring 1998), he placed himself clearly among the best Irish fiddlers of his generation. He teaches and performs full-time, both here and abroad. He produces recordings for his own label, Foxglove. Witty and engaging, he seeks the smaller stage and the more intimate setting, where performer, music, and audience merge. The following is condensed from a two hour conversation last spring.

*You read music, but you learn by ear?*

I pick up things pretty immediately by ear. I think in Irish traditional music that it's important to learn the music that way and not rely on written sources. I use written sources but mainly as reminders. Joel Bernstein and I both keep these little books that we note down tunes in. They're like little reminders, lest you forget what you used to play.

*You take musical dictation?*

Yeah. I used to go to sessions, and I'd sit in the background with a little notebook and write down tunes as they went by. It's better than taping because you actually get it into your head while you are writing it down. It is not anything like an inborn skill. It's just a matter of ear training and practice, hearing intervals and relationships. I'm confident that anybody who is a pretty good musician can train their ear to do that.

I think ear training is really important. I've had some students who were trained musicians, classical musicians, who wanted to learn everything from printed sources. I used to write tunes out for them, but I got out of doing that because I'd find that they wouldn't actually remember the music. They'd go to sessions, and they couldn't play. Whereas, if I'd teach them the tune by rote — get this phrase, get that phrase — they'd have it in their mind, and build up a session repertoire, and take part in the world of Irish music, which is what they really wanted.

*So you were about twenty-six, you heard the Irish fiddle, and you made a big change.*

I had already quit the classical guitar. Basically, it just wasn't a big enough voice for me. It expresses a kind of gentleness, but there was also this more powerful voice I wanted to have. I didn't realize so much in those terms what I was looking for, then I got talked into going to hear a concert. Kevin Burke and Michael O'Domhnaill were working as a duo, and the music they played absolutely, totally got me. It was absolute magic. I was awake all night talking about it. So I got into the fiddle then. I was lucky because those guys ended up moving to Portland. Kevin was my neighbor. I never took formal lessons from him, but he was so generous with his time, and he guided me to a lot of great players who were a lot different from him. In particular, to P.J. Hayes and Paddy Canny. So I got on to them right in the beginning, and I'd been listening to them for years by the time I met Martin Hayes. It's part of the reason Martin and I clicked so readily. I already had his family repertoire in my brain.

*You are a traditional musician, and you write new tunes in the tradition. Is there a conflict?*

The Irish tradition is a living tradition, unlike some of those that died out and got revived. Irish music never died out. It continued to be a rural peoples' music right up into the present. I mean we're seeing the end of it now, unfortunately. So it has always been a living music, which means it has always been added to. What I've tried to do is to make tunes that sound as though they have the right sense about them. And you can't get too fat a head about it because if you're successful you'll have to come up with tunes that are original and yet have a lot of elements of other things in them that have already gone down. It just seems unnatural not to be making new tunes into a tradition.

*You are a professional musician, but do you have a larger purpose?*

When I quit the classical guitar, part of it was turning against that whole world of professionalism. I came to not like that paradigm of the performer being separate. You spend all your time: practice, practice, practice. You go up on stage at a huge distance from the audience — put the music out. It's like spectator sports. I'm much more into sandlot softball. Well, I do go to Mariners games.

Everywhere I go, I find a great group of people who are really interested in traditional music on a grass roots level. I play for those people. I find it's the same in Ireland. You have the really big gigs and the fame, but there is this kind of kitchen and small gig oriented thing of people who really appreciate the art of the music.



Photo credit: R. Borda

And there's more to it. It's making a connection with people. I travel around this country, and every community harbors people who will come to a house concert. You look out, and the room is full of people who play themselves. So there is generally some element of tune swapping and chatting. Often you're invited to a session with local people when you finish playing. You stay in people's houses. It seems sustainable.

*Tell me about Foxglove Records.*

It's a very low key thing. I made an album. It wasn't accepted by either of the two big East coast labels, so I decided I'd just make up a label. Then Dale Russ made an album, and we put it on the label. Same with the *Suffering Gaels*. Then Joel Bernstein and I as the *Rashers*. Then *Jody's Heaven*. It never was intended to turn into anything like a big business. I don't have the time or energy. I'm too busy making music and I don't want that to change. I don't want to be a business man sitting around selling albums. So, it's possible other people will get involved and turn it into a business, or it could stay a very minor thing.

What this has done for those of us in the Northwest — we've all been playing for a long time, and the quality of what we do is right up there with anybody else — this has given us a chance to have a little credibility, visibility. Maybe it will mean that some of the people on the label will be able to move on to a higher level of recognition. But I don't expect Foxglove to ever become any kind of corporate entity.

*By way of closure, can you reflect a bit?*

When I got into this I had no attraction on an ethnic interest level. The music itself is what attracted me. I see so many people who are so passionate about it, so I ask myself, why is it? I find over the years, the dynamics of how this music works — the music itself, the performance settings, the scene — it has a lot in common with blues or jazz. It is a social music, an intense music, and it's a music that respects and honors wildness. That's really important. It's not necessarily always a nice music. In fact, that's another place where us Yanks get into trouble with it. We want everything to be democratic and nice. This music isn't that way. Sometimes it's wild and intense and fiery.

I'd like to say here: we need to take this music seriously. Somewhere else put: we really shouldn't take this music too seriously. Both are true. I go into these sessions and see people staring intensely at the floor, I want to say, "Lighten up. Joke with the person next to you. Have some fun." On the other hand — take it seriously because it's a precious heritage, whether you're Irish or not.

When you play music, regardless of your technical level, the music that comes out is who you are. So, as you go into this stuff, years go by, you're refining your musical expression, but it's becoming more and more who you are. It is kind of like your character, your personality, gets into it and becomes part of the process. It's important to keep that in mind from the beginning. No matter how much of a beginner you are, what you are playing is expressing who you are to the world. You can't hope it's going to be anything other than that. It's just the way it is. Anyway, it's fun.

*Reprinted with permission from Fiddler magazine. [For the rest of this article, plus the tunes "The Homer Spit" (from Randal's Out of the Woods album) and "Tim Moloney's Reel" (from the Pigtown Fling album by Randal Bays and Joel Bernstein), see the Winter 1998/99 issue of Fiddler Magazine. Back issues available!]*

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ON THE TOWN

FULL MUSICAL MENU  
ON THE BOULEVARD

CULVER CITY STORE OFFERS A MIX, FROM RAGTIME TO KLEZMER TO BLUES.

BY BARBARA GARY

**B**oulevard Music, located at the crossroads of Sepulveda & Culver in Culver City, is one of the best-kept secrets in the Los Angeles music community. Gary Mandell, owner, teacher, erstwhile remodeler, and sometime-housekeeper, has turned this former liquor store into an inviting music store, music school and weekend concert venue.

Gary has been playing guitar since his early teens, and has been teaching for 37 years, from his first class at the Westchester YMCA to UCLA extension, to four local guitar shops. He has had some experience in the non-musical world. He once worked for Chuck Blore’s Creative Services as a copywriter, which was interesting, since Gary earned only a “D” in creative writing in college. Apparently Chuck liked Gary’s novelty songs.

Gary’s work has included arrangements and orchestrations from the L.A. Philharmonic and the Rochester Symphony to the Tonight Show band. He is the president/producer of Major Label recordings, which features harmonica virtuoso David McKelvy, singer/songwriter Noel Harrison, and country artist Rick Shea. His music production has recently included work for Fox as well as CBS television. For 25 years he has been producing a one-day concert in the park (currently Veterans’ Park) during the summer. And, in his spare time, he coordinates Culver City’s Summer Sunset Series, a free weekly concert in the courtyard of the Culver City Hall.

Gary opened Boulevard Music because he was looking for a place where he could have 24-hour access to a studio. He thought it would be nice to have a window in his teaching room. He wanted to present concerts to people of all ages. He wanted to get back to music arranging and producing (films, commercials). And most important, he coveted a parking space of his own!

Boulevard Music’s concerts feature “great players, great songwriters, great singers, great performers, and combinations of the above. The guitars that are not

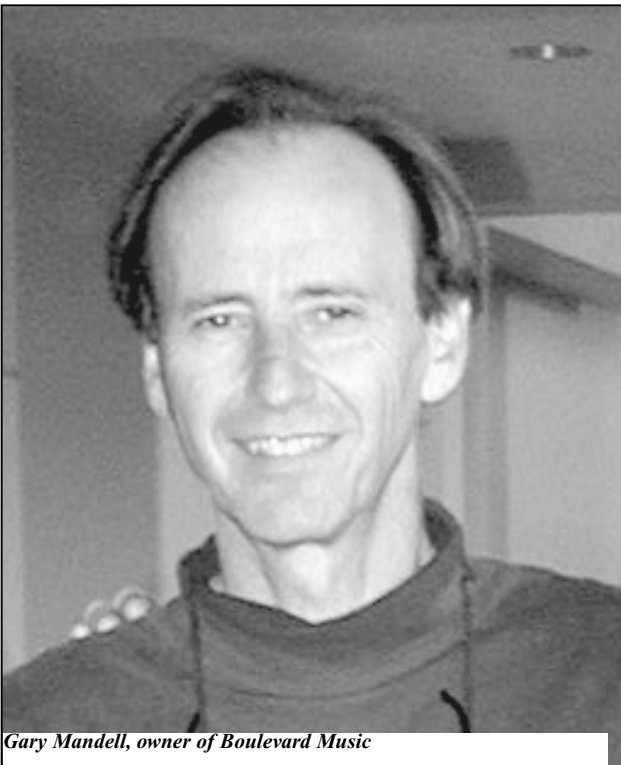
hanging on the walls are pushed aside on concert nights, and the shop becomes an intimate setting in which to hear the music; there is no bad seat in the house. If you call 310-398-2583, you can have a flyer mailed to you. Or check out the website at [www.boulevardmusic.com](http://www.boulevardmusic.com). (Gary says many musicians cannot access this site because they cannot spell “boulevard.”)

The concerts are an eclectic mix, to say the least. Over the last few months, for example, the lineup included The Rhythm Brothers (traditional swinging jazz to bluegrass); Guy Van Duser (Chet Atkins meets Fats Waller meets John Phillip Sousa); Stinkeye and the Fetatonics (combination of traditional Irish, Klezmer and French folk); Ian Whitcomb and Fred Sokolow (ukulele virtuoso and superb guitar backup, playing music of Tin Pan Alley and the ragtime era); Chuck Pyle, the Zen Cowboy; Wylie and the Wild West Show (western singing and yodeling); and singer-songwriter Ray Doyle and the Pay to Playboys.

Music lessons are available in group classes or individually. Instructors include:

- Guitar: Gary Mandell, Christopher Sellers, Collin Mulvany, Stuart Ziff, Brian Wendt (they cover folk, rock, acoustic and electric blues, jazz, country, pop, classical, flamenco & ragtime)
- Violin/Viola: Sara Behar, Laura Kass, Fred Van Tassell
- Banjo: John Schlocker
- Bass Guitar: Valda Hammick
- Mandolin: Tom Corbett
- Harmonica: David McKelvy
- Flute/Clarinet/Oboe: Deborah Avery
- Vocal Styles: Melinda Driscoll, Elinor Graham

For beginners, there are many instruments for rent, as well as for sale (not to mention some vintage instruments, listed on the website). And one of the even better-kept secrets about Boulevard Music is that Larry Brown, one of the finest instrument repairmen on the



Gary Mandell, owner of Boulevard Music

West Coast, makes his daytime home on the premises. Though Boulevard Music is Gary’s “baby,” the official (unofficial?) Operations Manager is his wife, Kathy, who wears this hat in addition to working at a full-time job of her own. Son Zack, a middle school violinist and baseball player, has the title of Vice President (did you know that, Zack?).

This little gem is definitely worth checking out. As the flyer states, “Come Down to the Crossroads.”

Barbara Gary is a folk music lover who lives in West L.A. with 1 husband, 2 mandolins, 2 guitars, 2 button accordions and 2 parrots.

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<b>CULVER CITY</b> Boulevard Music			
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FEATURED ORGANIZATION

# THE ARROYO HERITAGE THEATER

## AND THE GUITARRA DEL MAR PROGRAM

BY FELIX BULLOCK

The Arroyo Heritage Theater (AHT) is an organization dedicated to the preservation and performance of older, lesser-known American plays and music. AHT serves the greater Pasadena community through performances, concerts, and community outreach programs and by providing a hospitable environment for local artists and performers. A major component of AHT's activities is The Guitarra del Mar, a program which consists of free monthly concerts, a bi-monthly chamber series, a three-concert master guitar series, and an educational program.

The four founding members of AHT; Randy Hale, Emily Corey, Dawn Bodnar-Sutton, and Phoebe Sutton. Corey and Hale, began their collaboration by researching old stories and songs from America's homestead period, 1865 to 1920. Their CD, Songs From The Tall Grass, came out of this project. Hale, Corey along with the Suttons, then wrote a stage version that had its world premiere in March 2001 at Ford's Theater in Washington, D.C.

Ms. Bodnar-Sutton began to search for a space in which to house Arroyo Heritage Theater and perform Songs and other pieces they were developing. Pasadena, she discovered, is woefully short of space suitable for the scope of production they envisioned. Bodnar-Sutton became aware of the Pasadena Unified School District (PUSD)-owned McKinley Auditorium located on the site of the former McKinley Junior High School. McKinley was established in 1922 and is one of the city's few standing buildings designed in the Gothic Revival Style,

Sensing the congruence between the mission of the group and the restoration of a historic civic building, in mid-2000 the group formed the non-profit Arroyo Heritage Theater organization and signed a lease with PUSD. They began to raise private capital and operating funds and commenced a year of renovation.

The McKinley Auditorium, which officially opened in May 2001, is wonderfully conducive to musical performance, with or without amplification.

Arroyo Heritage Theater is actively involved in the process of community outreach and audience building. The organization has already had a dramatic impact on the artistic diversity of the Pasadena area. The inaugural season began in July 2001 with a concert by singer-songwriter Randy Hale. Later in the summer, the Tableaux Theater, the young people's arm of Arroyo Heritage Theater presented its first production, and this fall saw the start of the first season of Guitar Nights free concerts. Arroyo Heritage Theater productions have received both critical acclaim and the appreciation of audience members.

Office: 408 South Pasadena Avenue, Suite 5  
Pasadena, CA 91105  
626 -792-6043 FAX: 626- 792-4911  
arroyoheritage@hotmail.com

(Ed. Note: while Arroyo Heritage Theater is not strictly a "folk" organization, we believe that this group presents concerts of interest to the folk community and encourages the kind of community involvement that is of interest to the folk community.)

### The Programs of Arroyo Heritage Theater

#### GUITARRA DEL MAR

**Guitar Nights:** Monthly guitar concerts featuring local artists in a wide range of guitar styles such as classical, flamenco, gypsy, steel, and contemporary. All concerts are free to the public. This series provides an opportunity for burgeoning talent to perform in a concert-hall atmosphere.

**The Guitar Nights Concert Series:** World-renowned groups and soloists are featured. Several of these performers also conduct master classes for local area professional musicians.

**The Guitarra del Mar Chamber Players:** Modeled after the famed Lincoln Center Players, the Guitarra del Mar Chamber Players is a guitar based performance group which is comprised of twelve musicians who perform bi-monthly in mixed ensembles.

**Guitar for All:** As the educational arm of Guitarra del Mar, this program consists of two programs, one for ensemble performance; the other for youth.

**Ensemble Performance:** Classes composed of both adults and children who meet weekly to experience ensemble playing. Each semester culminates in a performance on the McKinley Auditorium stage.

**The Youth Program:** In its infancy, this program provides for individual lessons using the Suzuki method. Their long-range goal is to expand this program through funding and in-kind donations to provide free classes to all interested students within the greater Pasadena area. Tuition is based on ability to pay and Guitarra del Mar provide instruments to students who cannot afford their own.

**The Reading Series:** The reading series is dedicated to informal readings of early and new American plays, musicals and melodrama.

**The Tableaux Theater:** The Tableaux Theater is designed to help students ages 12 to 18 conceive, direct, and perform their own productions. The AHT makes its staff and facilities available to these young artists.

**The Developing Artist Series:** AHT provides contemporary playwrights with a forum in which their work can be presented in an ongoing program of public readings of both finished new scripts and works-in-progress.

### THE ARROYO HERITAGE THEATER

SCHEDULE OF EVENTS - JANUARY-MARCH 2002

- 1/15 **GUITAR NIGHTS**  
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# END OF AN ERA AT TOPANGA

## DORIAN KEYSER RESIGNS FROM THE FIDDLE CONTEST

BY DAVID K. LYNCH

After 36 years of service to the Topanga Banjo Fiddle Contest, Dorian Keyser retired from the Board of Directors in December, 2001. Dorian and his wife, Dalia, have been the backbone of the organization for decades. Since the mid 1960's, Dorian has been active in many musical and environmental organizations and is widely recognized in Southern California for his support of the folk music and dance communities.

Dorian was born in 1925. As a young man he took both piano and violin lessons and became interested in Doc Watson's songs. His chosen profession was as an engineer but he continued supporting musical organizations and joined Songmakers in 1965. He took folk guitar lessons, becoming a part of the Topanga Banjo Fiddle Contest in 1967 when he helped with the event's sound. Since that time, he has worked tirelessly to promote the organization and has become known as one of Southern California's treasured folk historians.

Now retired, Dorian and Dalia enjoy folk, bluegrass and classical music, and they work actively with environmental groups including the Sierra Club and the Tree People. Dorian is a familiar face at community and legislative meetings that involve the environment.

"Dorian's departure leaves a deep hole in the organization," said president Pitt Kinsolving. "Without Dorian, the event would have died years ago. But now it is stronger and healthier than ever. Still, we will be looking for new people to help fill the void left by Dorian's resignation. And in the long term, we have to think about gradually handing over the reins of the



Photo credit Gary Gillette

organization to the next generation. Joining TBFC would be a great opportunity for anyone interested in being part of a national musical tradition."

"Topanga," as the festival is known, is one of the most enduring old time, bluegrass and dance events in the West. It began in 1961 in Topanga Canyon and has taken place every year since. Many outstanding musicians got their start at Topanga and names like Mike Seeger, John Hartford, Byron Berline, Taj Mahal, John McEuen, Pat Cloud, and Gabe

Witcher decorate the event's history. As Tom Sauber put it, "In a very real way, Topanga changed my life." Today the festival is still Southern California's premier showcase for both seasoned performers and up-and-coming musicians. Contestants have ranged in age from four to 92 years old.

"TBFC is planning to expand its range of activities and may add new staff and board members," said Kinsolving. "Anyone interested in working with TBFC should contact me or one of the officers or send email to [info@topangabanjofiddle.org](mailto:info@topangabanjofiddle.org)." The 2002 TBFC board of directors are Gary Floyd, Bruce Franzen, Jackie Franzen, Carl Gage, Warren Garfield, Shelly Herman, Pitt Kinsolving, and Dave Lynch.

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### HURDY GURDY *continued from page 8*

There are many new records of both traditional and modern music which feature the hurdy gurdy. Classes in vielle a roue, cabrette, bagpipe, dancing and accordion are very popular. Fifteen years ago, one had to go to Switzerland to get a hurdy gurdy. Now there are more than 50 makers in France. The instrument is now being investigated by the latest research methods. You can get an electronic hurdy gurdy in bright green or candy apple red. By the addition of electronic pickups and other gadgets, the hurdy gurdy is joining rock and roll, jazz and other music. It has been chromatic for years but the drones have to be turned off to play modern music. Now there are electronic drone changers which can instantaneously change the key of the drones, making the instrument much more versatile. There are many groups writing new material for the hurdy gurdy. The current fad is to syncopate the buzzing bridge in a jazz rhythm. Ireland, England, Italy, Spain and Hungary are a few of the countries where musicians are adapting the vielle to their newly composed music.

Meanwhile, the hurdy gurdy has come to the United States, no doubt in the hands of traveling Frenchmen. It is said that around 1850, there were a few hurdy gurdys being played in New Orleans. There is mention of one in New York about around 1940. There is an early California dance tune discovered in Watsonville, California, which is actually a French tune called La Valso-vienne. No one knows how it originally arrived from France. A friend of mine remembers a man coming to town with his hurdy gurdy back in the Oklahoma oil days. Any information on the use of the hurdy gurdy in the United States which anyone would like to share with us is welcomed.

Many fine hurdy gurdys, both antique and modern, are to be found at Lark In The Morning in Mendocino, California. [www.larkinam.com](http://www.larkinam.com), email [larkinam@larkinam.com](mailto:larkinam@larkinam.com)

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# BANJO MANDOLINS

## THE PERFECT TRAVEL INSTRUMENT, STURDY, SMALL, LIGHT AND LOUD

BY DAVID BROWN

In the late 1800's, the new arrival to the United States from Southern Italy, the Neapolitan Mandolin, was appearing in ever-growing numbers. Mandolin Orchestras were being organized, and even the design of the mandolin was being altered.

The mandolin had metal strings, 4 courses tuned in 5ths, like a violin, and was played with a plectrum in the strummed manner. The most common design at first, before the 1900's innovations in body style, was the mandolin developed in Naples in the 1700's. It had 12 frets on the neck clear of the body, and a bend in the top near the bridge, with a ribbed lute-style back. Since it's tuning and scaling matched the violin, it was considered a classical instrument and used in serious music. Odd that today the mandolin is most used in Country and Bluegrass music!

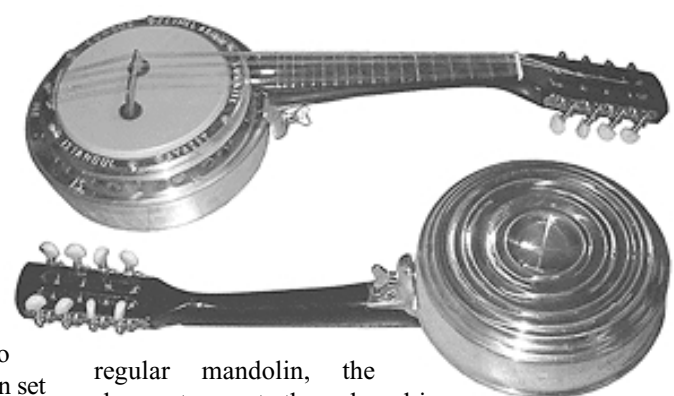
Even the banjo, when it re-appeared in the Jazz Age of the 20's, and evolved into the tenor banjo, still showed the influence of the mandolin. The tenor banjo was a four single course instrument, metal strung, played with a pick and tuned in 5ths- like the mandolin!

Somewhere along the way the idea came up to really mix the banjo and mandolin, the resulting offspring being a mandolin neck with 4 double courses on a small banjo body. The skin resonator was crisper and louder than the wooden mandolins, which was a useful feature for dance hall musicians. Some of these are still around, but few are in playing condition and are often difficult to

keep in tune since they have natural skin heads. Also they are mostly open-back designs, and have a particular decay and tone quality. Here are new banjo mandolins- made in Turkey! They have spun aluminum bodies and are well designed. The neck is attached by a large screw mechanism that also adjusts the angle of neck tilt, allowing custom action set up in minutes. Just loosen the strings and adjust the screw, re-tune, and that's it. The heads are mylar, and replace very easily with only seven screws, and since they use an upper tension ring design similar to their dumbek heads, the head tensions very evenly with a minimum of lugs, plus, the mylar heads are nearly indestructible, short of attack with a sharp object, and are impervious to weather changes. Tuning becomes much more stable. (At least once the strings stretch in! Often the Turkish stock strings are hand-looped and need a while to tighten down. New American strings do not have this problem.)

The aluminum body is a closed back- there are some air vent holes near the rim under the head and tension ring, but the overall effect is to add a wonderful resonance, almost as if a little reverb was added from somewhere. Depending on your playing style this could be just a little extra tone, or a much more driving almost electric timbre.

This special tonal color also helps these mandolins stand out in a big session. Besides being louder than a



regular mandolin, the sharper tone cuts through and is thus perfect for those that like to hear themselves when they play. Of course to bring out this full sound you have to be able to pick fairly strongly; even a light picker would still be heard more easily on one of these banjo mandolins. Of course, with different gauge strings you could tune it like a Cavaquinho (DGBD or DGBE, single-strung)- and many of the Brazilians use a banjo-type body now. It would also make a great banjo uke with nylon (single) strings, or if nylon double-strung, a taro patch banjo uke.

Another feature is their durability. They are very hard to break, and are thus a perfect travel instrument- sturdy, small, light, and loud. Lark's owner has used one as his standard travel gear for many international trips with no problems. I've used mine with Samba groups, outdoors, under rigorous conditions with no hint of failure. All in all, quite an overall package in such a small instrument. Some of our customers for these instruments include David Lindley and Ry Cooder.

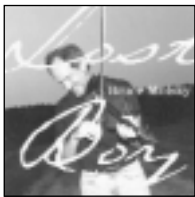
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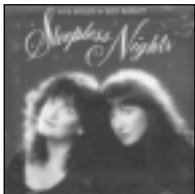
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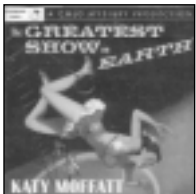
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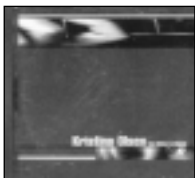
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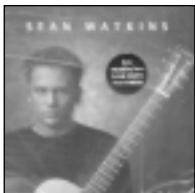
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**QUILTS** *continued from page 1*

filled quickly by brand-new quilters. Shops began stocking fabrics designed especially for quilting. Over the past half century, drafting tools, modified for quilters, have found their way into fabric stores and sewing machines come in models that make quilting easier. Some genius invented rotary cutters, tools that look like really sharp pizza cutters that cut smooth, straight lines through several layers of fabric. In short, since the re-discovery of quilting as art, it's become a Big Deal.

It's not hard to see why. Quilting is a folk art. Like folk music, it emerges from our everyday lives, is transformed by the artist, and returned to the people to see their lives in a new light. We are enriched by what we already have and are.

Someday, somewhere, a quilt will take your heart. Like music, its patterns and colors interweave and harmonize. They set each other off. A tiny, jarring shred of chrome yellow may be the quilter's equivalent of a sharpened musical note. Themes, repeated over and over, beg for variation. Busy quilts and quiet ones do for the eyes what jigs and waltzes do for the ears and feet. Quilts, like songs, tell stories to amuse you and to make you weep. Some mark major historical events and others speak softly of private joys and sorrows.

Quilting, like music, invites sociability. You can quilt alone just as you can fiddle alone but the pleasure grows when it is shared, whether in quilting bees or music jams.

The Los Angeles Museum of Natural History recently had an exhibit “A Communion of the Spirits,” that featured African American quilts and their makers. The quilts ranged from traditional styles through story and picture quilts, much as you’d find at any quilt show, but Roland Freeman, the organizer, did not want to show a common style. He wanted to give a sense of the spirit linking generations of African American families and to show how history and cultural traditions are transmitted by quilts and quilters. He’d learned as a child that the women who sewed and quilted in his grandmother’s kitchen were doing more than just finishing up their day’s work. They were sharing their daily stories of laughs, tears, tragedies, and tedium as well as the tales handed down from their mothers and grandmothers.

The sense of community, heritage, continuity, and sociability drives many a quilter and is captured in several songs about quilting. Seeing Nellie home from “Aunt Dinah’s Quilting Party” was both a community service and a courting ritual. Eric Peltoniemi’s song *Tree of Life* names many quilt patterns in the chorus and sings in one verse

*We're only known as someone's mother,  
Someone's daughter, or someone's wife,  
But with our hands and with our vision,  
We make the patterns on the Tree of Life.*

John McCutcheon's charming *Water From Another Time* weaves together the priming of Grandma's pump with ancient waters and the history he learns from a tattered quilt:

*Now wrapped at night in its patchwork scenes,  
I waltz with Grandma in my dreams,  
My arms, my heart, my life entwined,  
With water from another time.*

Pete Sutherland's Endless Chain uses the same themes.

This sociability suggests one way to categorize quilts. If you scan the categories at a show or in a quilting book, you will see quilts called “Amish”, “Hawaiian”, “crazy”, “American patchwork”, “watercolor”, “double wedding ring”, “protest”, “pieced”, “historical”, “friendship”, “art”, “AIDS”, “African American,” and so on. These names describe, variously, the patterns used, the people who made them, and the purposes for which they were made.

It's easiest to describe quilts in terms of their construction and patterns. A quilt is either pieced or it's not and a log cabin is a log cabin no matter how wildly different it is from the last one. Styles aren't so easy except for a few so distinctive that they are inextricably associated with the people who made them, like Amish and Hawaiian. You would have to be Amish to make a true Amish quilt, although anyone could make one in the Amish style. You don't have to be crazy to make a crazy quilt nor American to make American patchwork, but you do have to be African American to make an African American quilt.

Traditional American patchwork is known and used all over the world but with so many variations that it isn't always easy to recognize. Its unifying characteristic is the block pattern, the device that allowed Colonial women to make use of small scraps of fabric. Patchwork is "pieced", that is, small pieces are sewn together to form the top layer of the quilt. It differs from styles that quilt around a pattern that's been printed or appliquéd onto a one-piece top. You can find appliqués on pieced quilts though, as well as embroidery, buttons, and photo transfers. You will agree, half way through your first quilt show, that quilts aren't always easy to classify.

The striking Hawaiian quilts are typically made with just two contrasting colors. The design is cut from a single piece of fabric folded into eighths or fourths, much as we cut snowflakes out of paper. It's then appliquéd onto a

solid background and quilted, the rows of stitches often paralleling or “echoing” the appliqué. Many of the designs are taken from nature and stylized. Some belong to particular families and others are shared.

The Amish people of Pennsylvania, Ohio, and Indiana have long made beautiful traditional American quilts. Collectors prize their vivid colors, bold designs, and intricate patterns of tiny stitches. They are always pieced, never appliquéd, and their designs are always geometric shapes. In the stricter religious orders of Pennsylvania, only straight-edged shapes are used but the Midwest Amish may use curved designs, including the popular Drunkard's Path. Amish women seem to have always had an instinct for combining their richly dyed woolens into pleasing combinations. Collectors prefer quilts made before 1940 when modern fabrics, dyes, and battings came in.

Crazy Quilts were inspired, it seems, by Japanese exhibits at the Philadelphia centennial world's fair. The Japanese displayed fabrics and graphics that used the patterns made by ceramic glazes that had "crazed". Quiltmakers were enchanted by these random, somewhat grotesque patterns and incorporated them into their patchwork, embroidering the edges of the odd-shaped pieces with ornate stitches. As the century drew to a close, women began to bring more order to the crazy quilts, combining them with traditional patterns or adding a central, unifying patch to each square.

Skeptics often ask why people buy good fabric, cut it up, and sew it together again. They wonder why people use up their time and eyesight making more bed coverings than they need.

They quilt because of family tradition. They quilt because they are in love with something. It may be the colors, it may be new variations seen in an old pattern, or it may be just the process of cutting, sewing, and quilting. It may be the fun and comfort

**QUILTS** *page 19*



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QUILTS continued from page 18

of being with other quilters, sharing stories and ideas. It's also the fun of giving their quilts away, protesting something, and saving a momentous event for posterity.

They give quilts to babies, newlyweds, and graduates to celebrate their rites of passage. They make friendship and memory quilts for any kind of occasion — anniversaries, illness, birthdays, or friends moving away. Such quilts are often made by groups, with each person contributing a square. Whoever organizes the quilt determines the size and general pattern of each square. Local contra dancers have made baby quilts for new potential dancers and friendship quilts for sick friends. These can be wonderfully varied. A wedding quilt made by family members might contain photo transfers of great grandparents, bits of Aunt Hedwig's old lace hankies, and an embroidered poem written by Grandpa to Grandma. Similarly, a quilt given to a departing friend might be a collection of squares depicting shared memories or simply the signatures of the friends on otherwise identical traditional squares. Some quilts express national pride or commemorate historical events. The Reagan Library showed a collection of historical quilts a few years ago, mostly very serious ones. One, however, was "The Demise of Sunbonnet Sue", made by a group of women who'd grown sick and tired of the faceless little girl. The quilt depicted her demise in events taken from the year's news, thus qualifying it for the historical exhibit. She tumbled about in tornadoes, mudslides, and train wrecks. She met disaster in epidemics, car-jackings, and every other weird happening of the year. She was even cut in two by a rotary cutter run amuck. Very funny, at least to some viewers. Others objected loudly and Unlucky Sue was withdrawn.

Many quilts express political opinions. One variation was the Ribbon Project that Sally Rogers and friends organized to mark the 40th anniversary of the bombing of Hiroshima. They collected little 2' x 3' quilts decorated with peace-oriented designs to tie together in a ribbon to encircle the Pentagon. They needed five miles of little quilts and collected enough for twenty!

The AIDS quilt is undoubtedly the best known of any quilt. It's the ultimate friendship/memory quilt, made up of thousands of highly idiosyncratic squares designed to convey grief and to capture the memories of lost loved ones. Most are non-traditional squares made by non-quilters but they show true imagination and instinctive sense of



Dorothy Taylor is an artist/quilter in the Los Angeles community, who shares her love of quilts and crafts with children and adults of all ages. She shows them how to use recycled items to make crafts, techniques for making quilts and suggests projects that they can use at festivals, art centers, museums or in the classroom. She is affiliated with Threads if Heaven Fiber Artusts (THEALA) and the Afro-American Quilters of Los Angeles (AAQLA). She has exhibited at the Smithsonian Institute, the Watts Towers Arts Center, and the Museum of Afro-American Art to name a few. Her quilts seen in some of these pictures are much more spectacular in color. You can reach her at: [thfiberartists@aol.com](mailto:thfiberartists@aol.com)

design and color. The spirit of the quilt surges and you feel love, loss, compassion, understanding, and forgiveness. It's hard to walk more than fifty feet along it without tears. Cathy Fink's song I'm Sewing a Name has some of the same spirit:

*I'm sewing a name like a gift from the past;  
It has tattered edges and a spirit that will last.  
I'm sewing this name for the world to see  
That the life you lived is now part of me.*

Story or picture quilts are another type of quilt. They combine traditional elements with any modern technique or material that helps the quilter tell a story or describe a vision. Many of the banners at the Solstice Festival of the California Traditional Music Society are quilts illustrating songs, stories, dances, and musical instruments.

Another category is quilts that are made for sale. Obviously these can be any type. The Amish make quilts for sale as do many church groups. What would a church bazaar be without a quilt raffle?

One last comment is about the people who do all this quilting. Most people and stories assume that quilters are always women even though a lot of men quilt. In oral histories about quilting, many women speak fondly of precious evenings quilting with their husbands. Many depend on their husbands to cut the patterns and to do the machine quilting. We suspect that men enjoy, first, the precision of the patterns and, second, the machinery involved. Some men specialize in quilting the layers together with special long arm sewing machines. Some do the whole thing, relishing the colors and the design process as much as women do.

In conclusion, the easiest way to start quilting is to walk into a store that specializes in quilting. Ten minutes of

browsing through the seductive books and fabrics and you will find yourself signing up for a class in rainbow hearts or log cabin trees.

If you want to be seduced at your own pace, peruse the books on color, design, and technique in the 746.46 section of the library. Or go to a savvy bookstore that knows how vulnerable we are to beauty and self-expression and stocks luscious books to guide us.

Another source of inspiration and guidance are the quilting guilds. There's probably more than one close to you, wherever you live. To find out their names, try your local quilting store. See if they have a little guidebook called The Quilters Path, ed. Lea Veronica, 9626 Lurline Ave., Unit A, Chatsworth CA 91311. It lists guilds, teachers, classes, tours, upcoming shows, and stores. You can probably call 818-993-4648 and get a copy.

The Internet is an overwhelming source of information about quilting. Narrow your search to something like "quilting shows, November, La Mirada CA" or you will get five thousand responses in seconds.

There is, incidentally, a show of 19th Century Mennonite quilts called "Sunshine and Shadow" going on now at the Craft and Folk Art Museum at 5814 Wilshire Blvd, L.A., 323-937-4230, Wed-Sun 11-5. The Mennonites are the group from which the Amish split off in the late 1600's.

SOME STORES IN THE AREA

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- **Jan 25-26** Cotton Patch Quilters, Kern County Fairgrounds, Bakersfield
- **Feb 1-2** Valley Quilters, Valley-Wide Recreation, 901 W. Esplanade Ave., San Jacinto 92582
- **Feb 23-24** South Bay Quilters, Torrance Cultural Arts Center, 3341 Torrance Blvd. Torrance
- **Mar 8-9** Desert Quilt Guilds, Palm Springs Pavilion, 401 S. Pavilion Way Palm Springs,
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Valerie Cooley lives in West Los Angeles and loves folk music, dancing, and crafts. She co-chairs the Banner Committee for the CTMS Summer Solstice Festival where she is able to indulge her love of pretty colors, fabrics, and the enthusiasm of the people who put them together.



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SPECIAL EVENTS

SAT JAN 5		
7:30pm	CELTIC HOLIDAY CONCERT FUNDRAISER w/ Richard Cook, Janet Cornwell, Tim Martin & the Gaelic Choir, Ken O'Malley, Eileen & Shayla Martin, The Michael Breen Dancers, CAC Theatre Company Celtic Arts Center	\$15 \$12 (children)
8:00pm	HARRIET SCHOCK & FRIEND Singer-songwriter who wrote "Ain't No Way to Treat A Lady" The Coffee Gallery Backstage	\$10

SUN JAN 6		
3:30pm	CELTIC HOLIDAY CONCERT FUNDRAISER See Jan 5 Celtic Arts Center	\$15 \$12 (children)

THUR JAN 10		
8:00pm	MURIEL ANDERSON Outstanding guitarist and composer www.murielanderson.com Nobel House Concerts (818) 780-5979	\$12

FRI JAN 11		
8:00pm	CHRIS PROCTOR Fingerstyle guitarist www.chrisproctor.com Cal Tech Folk Music Society	\$12 (\$4 children / CalTech Students)

8:00pm	KATE CAMPBELL Singer-songwriter www.katecampbell.com Acoustic Music Series (AHC)	\$18 advance \$19 door
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SAT JAN 12		
1:30 - 2:30pm	DAVID HAMBURGER Guitar Clinic The Fret House	Free
3:00pm	JANE AUSTEN EVENING www.lahaca.org/austen.html Scottish Rite Hall, 150 N. Madison, Pasadena (818) 342-3482	\$25
7:30pm	A Tribute to Taj Mahal and Bob Marley LULA WASHINGTON DANCE THEATRE Fred Kavli Theatre, Thousand Oaks www.ptgo.org or (805) 650-9688	\$20
8:00pm	DREAMSHAPERS STORY SWAP DIANE MACINNES, DAVE MEYERS Sunland-Tujunga Library 7771 Foothill Blvd., Tujunga (626) 286-6960 billhowards@earthlink.net	Free

8:00pm	JIM EARP Steel string guitarist incorporates traditional Celtic, jazz, and Latin influences The Fret House	\$14
8:00pm	DAVE ALVIN One of best Singer-Songwriters around today bullwinkle.as.utexas.edu/scot/dave.htm with guests Juke Logan and Doug MacLeod Acoustic Music Series (NC)	\$18 advance \$19 door

8:00pm	CHERRYHOLMES FAMILY Bluegrass CTMS Folk Music Center Blue Ridge Pickin' Parlor	\$10
8:00pm	MURIEL ANDERSON see Jan 10 The Grove Theatre, Claremont	\$12

8:00pm	PETE HUTLINGER National Fingerstyle Guitar Champ Guitarist played for John Denver from 1994 to 1997 when John passed away Boulevard Music	
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SUN JAN 13		
*	MURIEL ANDERSON see Jan 10 Westminster • (714) 894-0590 or BarbLRyan@aol.com	\$12
11:00am	COURTNEY CAMPBELL matinee kids' show McCabe's Guitar Shop	\$6 adults \$3 ages 2-10
12:00pm	WORKSHOP IN UZBEK AND TAJIK DANCE Introductory-level class in the soulful, elegant and lyrical Ferghana style of Uzbek classical dance and the spirited and rhythmic folkloric style of Tajikistan Millennium Dance Complex 5113 Lankershim Bl. Studio #1 N. Hollywood (NoHo District) (818) 244-9398 or gulistan@earthlink.net	\$20

2:00pm	KHOROSHKY Belorussian Nation Dance Ensemble Cerritos Center for the Performing Arts	\$32-\$42
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TUES JAN 15		
*	THE CHIEFTAINS World renowned Irish band members.shaw.ca/chiefains/ The Wiltem Theater, Wilshire & Western (213) 380-5005	
7:00pm	GUITAR NIGHTS CONCERTS MATT GRIEF TRIO & RICHARD ALCOY Arroyo Heritage Theater	free

WED JAN 16		
9:00pm	BRIAN JOSEPH / REBECCA FOLSOM / MELANIE HERSCH Genghis Cohen	\$7

FRI JAN 18		
8:00pm	JOHN McEUEEN Banjo play of Nitty Gritty Dirt Band fame www.johnmceuen.com The Coffee Gallery Backstage	\$15

8:00pm	BUENA VISTA SOCIAL CLUB w/ IBRAHIM FERRER Y SU ORQUESTA UCLA Performing Arts, Royce Hall	\$45-75
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8:00pm	JANET KLEIN & Her Parlor Boys www.janetklein.com McCabe's Guitar Shop	\$13.50
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10:30pm	DON CONOSCENTI Genghis Cohen	
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SAT JAN 19		
*	BEPPE GAMBETTA Fine Acoustic Guitarist and Singer San Juan Capistrano Multi-Cultural Series	

2:00pm	LISA HALEY & THE ZYDECATS Martin Luther King Celebration Covina • (626) 858 7229	
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7:30pm & 9:30pm	MARTIN SIMPSON His playing has greatly influenced the world of finger-style guitar. www.martinsimpson.com McCabe's Guitar Shop	\$15
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7:30pm	HARVEY REID plus CLAUDIA RUSSELL TLT member) Stringed-instrument wizard w/ L.A. Singer-songwriter The Living Tradition	\$12 (\$10 w/
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8:00pm	CHRIS PROCTOR National Fingerstyle Guitar Boulevard Music	
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8:00pm	JOHN McEUEEN Banjo player of Nitty Gritty Dirt Band fame with MATT CARTSONIS www.johnmceuen.com Russ & Julie House Concerts	\$15
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8:00pm	BUENA VISTA SOCIAL CLUB w/ IBRAHIM FERRER Y SU ORQUESTA UCLA Performing Arts, Royce Hall	\$45-\$75
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8:00pm	MICHAEL DeLALLA / ANDREW McKNIGHT An Evening of Songs and Strings The Fret House	\$15
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SUN JAN 20		
3:30pm	GLENFINNAN Traditional music of the British Isles, North America, and Australia. David Fraser, Jeanne McDougall, and Marc Townsend sing and entertain with fiddle,mandolin, guitar, tin whistle, recorder, and bodhrán. www.glenfinnan.com Celtic Arts Center	
7:30pm	WILLIAM PINT & FELICIA DALE BILL DEMPSEY opens Dynamic Seattle-based guitar and hurdy-gurdy duo play sea shanties and more! The Living Tradition	\$10 (\$9 with TLT membership / Children FREE).

MON JAN 21		
7:30pm	CATFISH KEITH www.catfishkeith.com Shade Tree Stringed Instruments	
8:00pm	BUENA VISTA SOCIAL CLUB w/ IBRAHIM FERRER Y SU ORQUESTA Cerritos Center for the Performing Arts	

THUR JAN 24		
8:00pm	GUITARRA DEL MAR CHAMBER PLAYERS Guitar and Cello in Latin America Arroyo Heritage Theatre	\$12

FRI JAN 25		
8:00pm	NICK ARIONDO & SUZY WILLIAMS Master accordionist & torch mistress Genghis Cohen	\$10

SAT JAN 26		
8:00pm	DAN CRARY & BEPPE GAMBETTA Guitarists Extraordinaire Boulevard Music	
8:00pm	HARVEY REID The multi-instrumentalist "renaissance man of folk music" plays Celtic, ragtime, country, classical and bluegrass styles The Fret House	\$15

8:00pm	RICHIE HAVENS plus LIVINGSTON TAYLOR www.richiehavens.com • www.livtaylor.com/index.shtml Legendary singer-songwriters CALTECH Performing Arts	\$21, \$25, \$29
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8:00pm	DEBORAH LIV JOHNSON Terrific Singer from San Diego deborahlivjohnson.com Acoustic Music Series (TC)	
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7:00pm & 9:00pm	WE 5 Folk Rock Revival plus JO ANNE MONTANA Singer-songwriter Coffee Gallery Backstage	\$10
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SUN JAN 27		
7:30pm	DAVID GARZA Guitar Claremont Folk Music Center	\$10 \$8 Student ID

WED JAN 30		
4:00pm	DANCE WORKSHOP FOR EDUCATORS Learn to teach Israeli folk dance by Ruth Goodman. Skirball Museum, 2701 N. Sepulveda Blvd. Keshet Chaim Ticket Office: (818) 986-7332 or email to : kcdancers@earthlink.net	\$40

7:30pm	SHARED ROOTS: DANCE PARTNERSHIP INBAL DANCE THEATER AND KESHET CHAIM DANCE ENSEMBLE Public Lecture/Demonstration – A rare opportunity to learn about Israeli dance Skirball Magnin Auditorium 2701 N. Sepulveda Blvd. (818) 986-7332 or kcdancers@earthlink.net	\$10 \$6 Skirball Members/ Students
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THUR JAN 31		
8:00pm	KHOROSHKY Belorussian Nation Dance Ensemble Cal State University Northridge Performing Arts Center	

SAT FEB 2		
8:00pm	JOHN McEUEEN & MATT CARTSONIS see Jan 18 & 19 Boulevard Music	

8:00pm	BAABA MAAL Traditional & Contemporary Senegalese Music Irvine Barclay Theatre	
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8:00pm	ARLO GUTHRIE www.arlo.net Cerritos Center For The Performing Arts	\$40-\$50
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8:00pm	KARTIK SESHADRI Foremost disciple of the great sitar player Ravi Shankar in recital. El Camino College Campus Theatre	\$21
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8:30 pm	SHARED ROOTS: A DANCE PARTNERSHIP INBAL DANCE THEATER AND KESHET CHAIM DANCE ENSEMBLE University of Judaism, Gindi Auditorium 15600 Mulholland Dr., Bel-Air • (818) 986-7332	
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SUN FEB 3		
*	INTERNATIONAL GUITAR NIGHT featuring PIERRE BENSUSAN, ANDREW YORK, PAULO BELLINATI and BRIAN GORE Cal State Northridge Performing Arts Center	

11:00am	UNCLE RUTHIE & FRED SOKOLOW Matinee kid's show McCabe's Guitar Shop	\$6 adults \$3
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2:00pm.& 7:30pm	SHARED ROOTS: A DANCE PARTNERSHIP INBAL DANCE THEATER and KESHET CHAIM DANCE ENSEMBLE University of Judaism, Gindi Auditorium (818) 986-7332	
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4:00pm	KEKUHI KANAHELE-FRIAS and KAPO FRIAS A Hawaiian chanter, singer www.alohaworld.com/halauililinoe Carson Community Center 801 E. Carson St., Carson • (310) 847-7827 or HalauLilinoe@aol.com or skaio@aol.com	\$25 \$30 door
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MON FEB 4		
*	PIERRE BENSUSAN Acoustic Guitarist www.pierrebensusan.com Cal State University Northridge Performing Arts Center	

THUR FEB 7		
8:00pm	BAABA MAAL Senegalese Afropop singer UCLA Performing Arts, Royce Hall	\$20-\$35

FRI FEB 8		
8:00pm	CHRIS SMITHER w/ LOUISE TAYLOR www.smither.com "One of the finest interpreters of classic blues and contemporary roots music on the scene today." - The Washington Post McCabe's Guitar Shop	\$16
8:00pm	BRAZILIAN CARNIVAL 2002 Hollywood Palladium, 6215 Sunset Blvd (818) 566-1111 www.BrazilianNites.com	\$30 advance \$35 door

8:00pm	SAMUL NORI Korean Drums CALTECH Performing Arts	
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SAT FEB 9		
*	LISA HALEY & THE ZYDECATS West Coast Mardi Gras International Farmers Market 3rd & Fairfax, Los Angeles (213) 954-4230	
7:30pm	KIM and REGGIE HARRIS Their stunning voices and intelligent harmonies prompted one reviewer to describe them as "vocal acoustic joy" Church of Religious Science, 101 S. Laurel, Ventura www.ptgo.org (805)-646-8907	\$15 advance \$18 door

8:00pm	KATE BENNETT & AMILIA K SPICER Kate is a fine singer-songwriter from Santa Barbara while Amilia is a local Los Angeleno Russ & Julie House Concerts	\$15
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SUN FEB 10		
4:30pm	ALOKE DAS GUPTA Sitar, table and harmonium workshop Claremont Folk Music Center	\$5

7:00pm	SAMUL NORI Korean Music & Dance Irvine Barclay Theatre	
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THUR FEB 14		
8:00pm	MICHAEL DOUCET avec BEAUSOLEIL www.rosebudus.com/beausoleil The best Cajun group around playing a concert and a dance. Laissez le bon temps rouler! Acoustic Music Series (NC)	\$25

SAT FEB 16		
2:00pm & 8:00pm	TRINITY IRISH DANCE COMPANY Cerritos Center for the Performing Arts	\$35-\$45

7:30pm	MICHAEL SMITH plus KATE BENNETT Singer-Songwriters The Living Tradition	
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8:00pm	PETER CASE w/ guest CHRISTOPHER ALLPORT See INTEVIEW page 3 www.petercase.com The Acoustic Music Series (TC)	\$18 advance \$19 door
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8:00pm	JIM and MORNING NICHOLS One of Chet Atkins style players mentioned in the Chet Atkins tribute of Acoustic Guitar. Recorded Chet Lag, a duet album with Tommy Emmanuel. Boulevard Music	
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8:00pm	THE LITTLE ANGELS Children's Folk Ballet of Korea Cerritos Center for the Performing Arts	\$35-\$45
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SUN FEB 17		
*	DOWN FROM THE MOUNTAIN Music from the motion picture "O Brother, Where Art Thou" featuring live performances from: ALISON KRAUSS & UNION STATION, EMMYLOU HARRIS, PATTY LOVELESS, RALPH STANLEY, THE WHITES, THE PEASALLS, NORMAN & NANCY BLAKE, CHRIS THOMAS KING and ROBERT NEUWIRTH Universal Amphitheatre 100 Universal City Plaza, Universal City (818) 622-4440 or (323) 480-3232	\$35-\$80
7:00pm	CELTIC SPRING The five Wood family children, ages 16 to 6, on fiddles and in dance shoes, w/their father on the bodhrán. Celtic Arts Center	

TUES FEB 19		
7:00pm	GUITAR NIGHTS CONCERTS Arroyo Heritage Theatre	free

FRI FEB 22		
8:00pm	FRANK WAKEFIELD Bluegrass mandolin legend www.mossware.com/FrankLesn.html McCabe's Guitar Shop	\$15

8:00pm	RICHARD SMITH & JULIE ADAMS Fingerstyle guitar great and the winner at the National Championship 2001, with his wife, cellist Julie Adams. Boulevard Music	
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SAT FEB 23		
8:00pm	MICHAEL SMITH Singer-songwriter from Chicago known for his song "The Dutchman," which depicting the subtle love of an aging couple, and the dryly humorous "Dead Egyptian Blues." Cal Tech Folk Music Society	\$12 (\$4 children / CalTech Students)

8:00pm	LUNASA Traditional Irish all-star quintet with a kick. One of the best around. www.lunasa.ie CALTECH Performing Arts	\$14, \$18, \$22
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SUN FEB 24		
11:00am	GUNNAR MADSEN matinee kids' show McCabe's Guitar Shop	\$6 adults
7:00pm	SPECIAL POST FIDDLING FROG CONTRADANCE w/ FLAPJACK from Toronto and caller LISA GREENLEAF from Boston 1424 Freemont Ave., S. Pasadena • (818) 785-3839 California Dance Co-operative	\$10

SAT MAR 2		
1:00pm to 11:00pm	FOLK and ROOTS FESTIVAL with ROBIN & LINDA WILLIAMS, KARAN CASEY, THE WAYBACKS, GEOFF MULDAUR, RICHARD GREENE & RYAN McKESSON, and GROOVELILY The Acoustic Music Series (CSUN)	\$25, \$32 and \$39 (all reserved seats)

SUN. MAR 3		
7:30pm	FOLKWORKS CONCERT RANDAL BAYS Irish Fiddler (see page 13) Celtic Arts Center (818) 785-3839 • mail@FolkWorks.org	

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300 S. Los Robles Ave., Pasadena  
NC, Neighborhood Church  
301 N. Orange Grove Blvd., Pasadena  
CSUN, 18111 Nordhoff St., Northridge

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