

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

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

FOLLOW YOUR DREAMS

IT'S NEVER TOO LATE TO LEARN TO PLAY AN INSTRUMENT

By NICOLE GALLAND

Once upon a time, back in the late 1960's, I was given two Pete Seeger albums, and I immediately decided I wanted to learn to play the banjo. I'm sure that many of you can relate to that.

What you might not be able to relate to is that in the late 1960's, I was three years old and living on a small, music-shop-less island in the Atlantic Ocean. With the cheerful lack of rationality that defines many youngsters, I decided that I would become a traveling minstrel singing for my supper, despite the fact I didn't play an instrument. I wasn't worried; I knew I'd get to it someday.

But then all of a sudden I was 30 and I hadn't gotten to it (although I did learn recorder in elementary school, and later shakuhachi, a Japanese bamboo flute, which tickled the male-dominated, xenophobic traditional music scene in Tokyo no end). So as a 30th birthday present to myself, I bought a cheap, used

banjo. My goals had changed: now I just wanted to play banjo on my back porch when I was a grandma in a rocking chair. I figured that gave me a good 30 years to learn, which really took the pressure off.

I bought books of music I liked, but even though I could read music I couldn't transfer that understanding to the banjo strings. Chords and keys were conceptually way beyond me; I had never attempted or conceived of anything other than playing sequential, individual notes to make a melody. I shelved the thing for several years. I decided since I was going to be an eccentric grandma anyway, I would just be a shakuhachi-playing one.

One night, a little less than three years ago, I went to the Broadway opening of a musical called *It Ain't Nothin' but the Blues*. The only white guy on stage played the banjo in a couple

of numbers, and he played kinda like Pete, and it made me miss my old dreams. At the opening night gala afterwards, I cornered him (let's call him Dan, because

that's his name) and asked him to teach me to play. He said yes.

The most frustrating weeks of my life were spent sitting on my bed, trying to splay my left-hand fingers

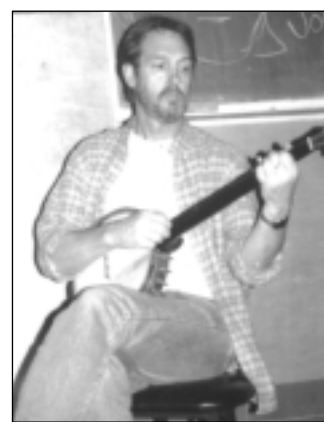
across the banjo neck, which seemed impossibly wide, wincing with pain as the frets nipped their way into my fingertips. My right hand was just a joke. The first tune I learned was *Buffalo Gals*, which Dan played into a tape recorder and sent me home with it. I was mortified:

where the hell was the *sheet music*? Even the shakuhachi used sheet music! Nope, he said, no sheet music, you ought to learn it all by ear. This was an excruciating experience, and more than once I would call him up in the middle of the day, nearly in tears, saying, "Okay, the part where it goes DAH-dah-dah-DAH, what is the next note? *What is the next note?*!"

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Nicole Galland at 1st Sunday Jam



Steve Lewis at Highland Grounds

TAP INTO YOUR ROOTS

ANNUAL FOLK FESTIVAL OFFERS AWARD-WINNING MUSIC

Southern California will have a special opportunity to hear some of the leading folk and roots performers on March 2 at the *Spring Folk & Roots Festival*. It is presented by the Acoustic Music Series, now celebrating its tenth year of bringing award-winning folk, Celtic, bluegrass, blues, world and roots music to Southern California audiences.

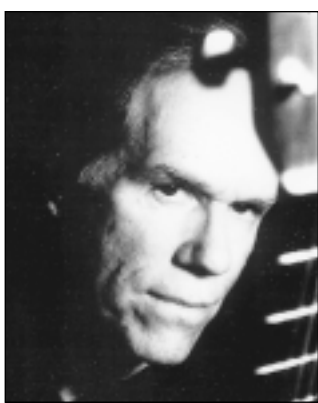
The *Spring Folk and Roots Festival* will take place at the Performing Arts Center on the campus of California State University, Northridge. Featured artists will include folk rock legend Loudon Wainwright III, *Prairie Home Companion's* Robin & Linda Williams and Their Fine Group, Irish traditional singer Karan Casey, Emmy Award-winning singer/songwriter/composer Geoff Muldaur, Grammy-

years and with 20 albums, Loudon has been "One of the great lyricists of the age" — that, from Q Magazine, and the London Times said "Honesty with Wainwright seems to be a compulsion. Yet there are at least two Loudon Wainwrights. If one is the unflinchingly naked autobiographical writer, the other is the comic, red-nosed performer."

He is the *Last Man On Earth* with his brand new album, his first for Red House Records. The album coincides with his featured role on the new, top-rated Fox TV series *Undeclared*.

And making their first West Coast appearance of the new year, Robin & Linda Williams and Their Fine Group. Millions have heard Robin & Linda on *A Prairie Home Companion* where they have been regulars for twenty-five years. Robin & Linda Williams play music in the tradition of Jimmy Rodgers and The Carter Family, making music that embodies a winning combination of bluegrass, old-time, country and folk sounds with lyrics full of sharp, detailed observation and more than occasional humor.

Also performing at the *Spring Folk and Roots Festival* will be Irish traditional singer Karan Casey. She has, as a solo artist and former lead-singer of US-based band Solas, been acclaimed from Japan to America as one of Ireland's most important voices of recent years. The



Loudon Wainwright III

Folk & Roots Festival	
March 2, 2001	
CSUN Performing Art Center, Northridge	
SCHEDULE	
1:00PM – 3:00 PM	Debra Davis and her Band of Gold Richard Greene - Bluegrass set The Waybacks
3:30 PM – 5:00 PM	Richard Greene - Celtic set Karan Casey (early set depends on arrival time) Robin & Linda Williams and Their Fine Group
5:00 pm – 7:00 pm	Dinner Break
7:00 PM – 11:00 PM	Karan Casey Geoff Muldaur Robin & Linda Williams and Their Fine Group Loudon Wainwright III

Wall Street Journal music critic Earle Hitchener said Karan has one of the most glorious voices in Irish music and she'll be performing with guitarist Robbie Overson and concertina virtuoso Niall Vallely.

Karan has always been singing a variety of musical genres, learning from locals (Lupeta Sheehan and the Foran family) in her own parish of Ballyduff Lower, in school and in the church choir. Moving to Dublin in 1987 she studied piano and voice, and in 1993 Karan

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EDITORIAL

We get a lot of new people at folk events throughout the year. They tag along with friends or they read about them in Folkworks or they just hear music as they walk past and they come in to investigate. Many of them stay. Folk stuff is like that — warm, inviting, fun. It also looks so easy that, when the music finally gets to your feet and your fingers, you want to participate. You take up contradancing or start banjo lessons and all the beginning stuff seems pretty simple. Your enthusiasm and momentum carry you past any difficulties until, suddenly, your fingers lose all the chords you’ve learned and your feet forget the buzz step. Don’t worry; it happens to everybody.

When folks get involved in playing music, singing, dancing, or doing crafts, there is always a learning curve. The steepness of the curve depends on our innate ability and how much time we work on it. Some of us just take longer to learn than others. Some of us spend many hours of blood, sweat and tears working to improve. Others have the attitude that because this is “folk” music, dance, or art, practice is neither appropriate nor necessary. Still others think that they know it all already.

Well, like most things in life, improvement, even for those to whom it comes easy, doesn’t come without work. Genius is said to be 99% perspiration, 1% inspiration. No matter how good we get, we need to realize that we are always learning. It is an ongoing process and you can start at any time.

No matter how old you are, how awkward you feel, how little ability you think you have æ get *involved*. Pick up an instrument; learn a craft; go dancing. You will find that the rewards are worth the effort.

If you are already doing one of these activities, and you want to improve, now is the time to start. Learn from others who have been at it longer. Realize that you will have plateaus; that you will reach a certain skill level and stay there for a while. Some folks are happy to stay at a plateau for longer than others. If you have gotten bored or think that you have not been improving or, or that your skills might actually be slipping, there are several ways to give yourself a jump start. One way is to take lessons. Find a teacher who is a master in the art you have chosen. A good teacher can observe your strengths and weaknesses and set a program to work on the weaknesses; improve on the strengths. Generally this will involve activities that are not “fun.” You may have to do some physical or mental exercises that are either boring or uncomfortable. And you will have to repeat them over and over and over again. But, as you do, you will



BY LEDA & STEVE SHAPIRO

PHOTO BY JUDI LUBEEK

get better. You will discover that this process includes a feedback mechanism. As you practice, you observe your activities. You see what you are doing and what happens and try to do it better. You try it slowly, then you try it faster. You take it apart or throw it away and start all over again. Your teacher will also observe your activities, show you what you are doing wrong (and right) and guide you towards improvement. And you will improve. And you will get off that plateau.

Perhaps you will find it beneficial (and fun!) to become involved with other people who are performing the same activity. If you are involved in an activity that involves a lot of people like contradancing, try something with smaller groupings of people like square dancing, Irish set dancing, or Scandinavian couple dancing. If you are playing music, come to an open jam session. If you are already coming to large jam sessions, find someone that appears to be at the same skill level as you and get together to play and practice. Assume some of the attitude that you take when you are practicing by yourself. Try working on phrasing. Try slowing down tunes. Try speeding up tunes. Sometimes when you play faster than you are really able to play, you will find that there are sections that are easy to play and others that you consistently miss. Figure out what those are and go back and work on those sections.

While we are discussing playing or dancing in groups, here are a few things to keep in mind. First, it is important to remember that, however experienced you are, you started as a beginner. Be patient and encouraging to beginners and they will improve and join the ranks of the experienced. Second, be considerate of those around you. If you are dancing with others, pay attention to what they are doing and be supportive and courteous. The same goes for playing with others. If you have a loud instrument, back off and listen to what your neighbor is playing. If you are an experienced player and want to show off your cool, new tunes, remember that most others will not know those tunes, so include some that are familiar to all. Remember why you are coming together to play! There are times when it is appropriate to strut your stuff and times when it is not. Be mindful as to which is which.

Whatever you do, remember that learning it is like everything else in life: a process. If you take it one step at a time, you can enjoy the process and the music (or dance or craft) for itself. SO go ahead and get out there. Try something new. And tell us about it!



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FOLKSCENE
BACK ON KPFK

Rumor has it that Roz and Howard Larman, producers of *FolkScene* will be back on the KPFK (90.7FM) airwaves. One of the sources of this rumor has been Mary Katherine Alden, who has produced *Alive and Picking* in the on-air time slot that had been the Larman’s for some thirty odd years. To give credit where credit it due, she has always said that her stay was temporary until the Larman’s returned to the air. She has now been temporary for 15 months. According to the information on the *Alive and Picking* website (www.aliveandpicking.com):

Folks, there have been many changes at KPFK. ... It appears that, as a result of these changes, my long stewardship on Sunday nights may at last be coming to an end, and an old favorite folk show may be returning to the airwaves. I’ll keep you posted as I learn more: stay tuned

Mark Shubb, who had been General Manager of KPFK and was the person responsible for forcing the Larman’s off the air, is gone. Shubb had demanded that all programmers (paid and unpaid) sign an agreement handing over ownership of their programs to KPFK and Pacifica. The Larman’s had refused to sign the agreement and were taken off the air.

FolkScene, which had been on KPFK for 30 years, continues to exist post KPFK on the web at www.kpig.com. Unfortunately, not all of us have fast access to the web making it difficult to keep up with their fine programming, so having them back on the airwaves throughout Los Angeles will be something that all supporters of folk music have been looking forward to. If you are interested in the details of the history of *FolkScene* and other things that Roz and Howard are up to, check out the *FolkScene* web-site www.folkscene.com.

By the time you read this, a final decision regarding the status of *FolkScene* will have been made, so tune in to KPFK at 7:00pm on Sunday nights and find out what happened.

www.FolkWorks.org

FolkWorks is not responsible for accuracy of information. Call venue to verify dates, times and locations.

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I N T E R V I E W

SHEILA KAY ADAMS

BY GAILI SCHOEN

Sheila Kay Adams is a singer, clawhammer banjo player and storyteller from Western North Carolina. For seven generations her family has maintained the tradition of passing down the English, Scottish, and Irish ballads that came over with her ancestors in the late 1700's. Sheila has performed extensively and recorded many CDs of this great Old-time music, and has also written a book called *Come Go Home With Me*, a collection of stories about her life growing up in Sodom. Her latest CD, "Whatever Happened to John Parrish's Boy?" is a compilation of several live concerts of her most requested stories and songs. Check out her website at www.jimandsheila.com

Sheila, what do you think it was that made you immerse yourself in your heritage instead of...

...becoming Dolly Parton?

Yeah!

'Cause that would have been the thing back when I was growing up. Well actually, Gaili, I was just talking about that just the other night to somebody who asked me the same question, so I've thought about it a lot in the last day or so. A lot of things happened that made me who I am. When I was 5 my maternal grandmother passed away, and my paternal grandmother had already died before I was born. I remember at Maw's wake—back then we had wakes at home—Maw's sister patted my head and said, "poor little lamb. She will now be grandmotherless." And I remember Maw's sister-in-law whose name was Dellie Chandler Norton—she did snuff—and she leaned forward and spit this big mouthful of snuff into the spitcan, and when she strightened up she looked right at me and her big blue eyes were just shining and she said "Well by-God not if I have anything to do with it." And I think I spent just about that whole summer at Granny Dell's house with her, so that kind of established a relationship that might not have developed had Maw not passed away when she did. Maw was not musical, but Grannie's family, the Chandlers, were all really musical. So as a result of that I started learning all of the love songs. Now Maw had been very religious—she was Missionary Baptist. Granny was a Missionary Baptist too, but she was not as religious as Maw was. So you see, for Maw it was against her religion to sing what she called "Love Songs." But Granny, on the other hand, her feeling was that if God hadn't meant for us to sing all sorts of songs, he wouldn't have given us sense enough to remember the words.

That's great.

Yeah so that summer I started learning the love songs. So I got started early on. And Granny was so fun to be around. She had a great sense of humor, and was known to take a little drink every now and then. She'd get up in the morning and reach into the nightstand drawer and take a long drink of what she called "rock and roll." Whisky was what it was. And right before she went to bed she'd take another long drink. She said it lubricated her joints to get her moving in the morning, and it slowed down the machinery so she could sleep at night. I really enjoyed spending time with her because everything was fun. And she sang while she was working. She'd be picking blackberries and all of a sudden she'd burst into song, and you'd hear her all up and down the Burton Cove singing. And you know we didn't have TV and all of the distractions kids do today, so listening to those old songs was entertaining. You wanted to find out what would happen next in the story. Someone was always getting tragically murdered or something.

Yes, some of those songs are very graphic!

Yeah, I loved the stories so much, and because I got into it so early, that's why I never completely left my heritage, even when I became a teenager. During the mid-60s when people were just completely losing



PHOTO BY JIM TAYLOR

their minds, I was hauling Granny and some of the older relatives at home to Round Robins and ballad singings.

When did you start playing the banjo?

Granny had an old piece of a banjo when I was like 7 or 8. It was just an old ratty thing, it never stayed in tune and the gears on the tuning pegs were all rusty, but it was still considered a valuable thing, so I was not allowed to pick it up. Granny kept saying that I would drop it, so I would stand beside the bed and strum it. And then when I got to be about 9 or 10 she let me start holding it, and of course I had to reteach myself how to play it, 'cause I had been playing it from the top instead of around the neck. But I really didn't start what you'd call playing it until I was 14 or 15.

Who taught you?

Well I had a bunch of different teachers, but I'm pretty much self-taught. I guess the people that influenced me the most were Gerry Adams who's a cousin of mine who plays a 2-finger style banjo, and Dwight Diller, who was a banjo player from up in West Virginia, and Tommy Jarrell. But by the time Tommy and Dwight came along I was up in my late teens/early 20s.

I wanted to ask you about your experience as a music consultant for the film Songcatcher. Was it a good experience working with the director, Maggie Greenwald?

It was. Her heart was in the right place. She admitted that her biggest problem was that she wasn't familiar with the Appalachian culture, not familiar with the tradition other than just what she'd heard from Joan Baez's renditions of the old ballads and also what she'd read. Maggie was fascinated with Cecil Sharp's book *English Folksongs from the Southern Appalachian Collection*. Sharp had come through here, Madison County North Carolina, and collected a bunch of old songs from my relatives. In his introduction to his book he had written that here in Madison County he found "people who sang just as easily as they talked." And in my conversations with Maggie I knew that there was a real possibility in this situation of being able to present the culture as it really was, as opposed to that miserable stereotype that you see so often about mountain people. So when she first asked me to act as technical advisor and singing coach I had some reservations, because I'd seen what had happened in some other films such as *Deliverance*, that really went a long way in perpetuating that stereotypical thing. And I didn't want to risk insulting all these people and my family.

That's a big responsibility!

Yes, but Maggie agreed to make every effort to make sure that at least the singing would be as authentic as it possibly could be, and as much as she possibly

could, the music. Because for me, Gaili, the culture and the singing tradition is not something to be messed with; it's not something to be taken lightly.

Yes. There are many songs in the film that are on your albums, that I love. Like the song "Single Girl;" that's a high point in the film when Pat Carroll's character sings "Single Girl." That's such a great tune.

Yeah, and of course there are several more verses than what Pat sang in the film. And when Granny sang it she used to chuckle, Lord if we all could BE single again!

We're always hearing men's laments about being married. But we hear the woman's plight, in the line:

Now I am married and what do you think?

He bought me a checkered apron and he showed me to the sink

Oh I wish I were a single girl again Lord Lord

How I wish I were a single girl again

Now that verse was actually written by this really neat ballad singer who's still alive and singing, named Mary Jane Queen. She decided that she wanted to modernize that song a bit so we came up with a few more verses!

That's great, the tradition is still expanding.

Yeah, here she is still laughing about this old love song that her Momma used to sing. And that happened a lot. Singers personalized these songs and made them their own. That verse is a perfect example of how the ballads change with the times.

Tell me about your book Come Go Home With Me. You wrote about your life growing up in Sodom, North Carolina, and you got some help from Lee Smith, the author of the great book Fair and Tender Ladies. What made you decide to write it?

Well you know how you read to your kids at night, well my kids always preferred stories to being read to. So I would tell them stories about their family, kind of like Granny and my father and mother had done for me. And my youngest, Andrew, would love to hear anything having to do with me when I was a little girl. He'd say, "Mama, don't read a book tonight, tell us a story about the Oldem times." So just sitting on the edge of the bed with them, I'd tell them stories about their relatives until they'd fall asleep. And then Andrew would get to know the stories so well, if I tried to change it even the least little bit, he'd correct me, just as if I was reading a book. "No that wasn't Aunt Sari that said that Mommy, that was little Betty..." And I was laughing with Granny about that and she said, "You know, about those old stories. You was telling me that you've got all the old songs wrote down." Because she had already encouraged me to do that, because by then she was already in her 80s and she talked a lot about how many of the old songs she had already forgotten. And how she'd have given anything if she'd have kept a songbook and written them down. So by the time I was in my early 30s I had all the songs written down. And so she said, "It might not be a bad idea, honey, to write all them stories down."

We could all be writing our life stories down for our children and grandchildren.

Yes, and I had a computer by then, and I wrote them down, sometimes they were just a page or two, and I'm SO glad I did because I might have forgotten a lot of them.

Yeah but Andrew might have reminded you!

Oh yeah, as a matter of fact he's still reminding me actually. As a matter of fact within the last month, well there's a story that goes, "Why them people Pap was goin' down the road and they hit him in the head with a chunk a punkin'" And I got that in my mind, and I went downstairs and I said, "Andrew who was Pap, I've forgotten who Pap was?" And he said "Oh,

TAKING A G-CHORD ON A TOUR OF THE GUITAR

In the last issue of FolkWorks, we “de-constructed” a C-chord on the guitar and used what we learned to “construct” a G-chord. Now, we will extend that method to find every way to play a G-chord anywhere on the fret board. Remember that a major chord is constructed from the 1st, 3rd and 5th notes of the major scale. The 1-3-5 notes in the key of G are G-B-D. By using the same process we used last time (see www.FolkWorks.org) and continuing up the neck, we can get a map of the different ways to play a G-chord. This gives us more options and lets us select the groupings of notes (sometimes called “voicings”) that make the best fit between the chord and its musical placement. Taking only the G’s, B’s and D’s from Figure 1 produces Figure 2 showing all the possible ways of producing a G-chord on the guitar. Figures 3-10 show the various ways that a G chord can be played up and down the fretboard.

Customarily, the full fret-board is presented horizontally with the lower-numbered frets to the left. Individual chord charts, however, are usually oriented vertically with the low numbered frets toward the top. I have chosen to present the chord charts horizontally to make it easier to see how they were extracted from the notes in Figure 2.

Most people play a G chord as shown in Figure 3. This type of chord usually includes some open strings and is commonly used in folk music. To enhance the folksy sound, try adding the 3rd fret on the second string to the chord as shown in Figure 4. This brings in another D or 5th to the chord. Since the 5th is also referred to as the dominant degree of the scale, the chord is called a “double dominant”. This type of chord is heard in rock-n-roll and folk-rock. Jackson Browne’s “Take it Easy” starts out with a nice double dominant sound.

Once we start moving up the neck, the inclusion of open strings becomes less appropriate except for special effects. When a chord has no open strings it is said to be in a closed position. The nice thing about closed chords is that they are movable. Since there are no open strings every note in the chord gets promoted as you move the chord up the neck. Figure 5 is an example of a barred chord, a particular type of closed position chord where you lay your index finger down across all the strings at a particular fret. When you bar across a fret, it is as though the fret board begins there or as if you placed a capo at that fret. In Figure 5, we are playing an E-chord configuration under the bar but since we are barring at the 3rd fret the chord is promoted (moved up) from E through 1-F, to 2-F# then to 3-G.

Some people find barred chords to be too difficult to hold down or too difficult for rapid chord changes. Figure 6 is another example of the same chord without barring. If you can manage to bring your thumb around to play the 6th string while keeping your pinkie on the 5th string then you have a fully closed chord. If you can’t manage the bottom two strings then just don’t play them.

A great technique available with closed chords is the ability to damp the chord. Here’s how: play the chord then release the pressure on your left hand to stop or dampen the sound. Bluegrass musicians typically use this technique when playing back-up chords on the mandolin to create that “chunk-chunk” sound you

hear. The chord is struck all at once with a rapid brush and then the chord is dampened, giving a rhythmic punch that helps to vitalize the music. It is also used in jazz to get more rhythmic control when playing chords. Another nice technique available with closed chords is to play the chord one fret up or one fret down and then resolve it to the intended position.

If you look around the 7th fret in Figure 2, you will see what looks like the familiar D-chord position. We can use this as in Figure 7 or Figure 8 again using our newfound options. Notice a C-chord configuration a bit above the 7th fret—it can be played as shown in Figure 9. Looking at the tenth fret you should recognize a barred A-chord position as shown in Figure 10. The 12th fret is up an octave from the open G chord in Figure 3, and the patterns start to repeat. When the 12th fret is barred, you pick up three of the notes from the barred A-chord position. These are also equivalent to the three open strings as shown in Figure 3, so we have completed our journey up the neck.

What was done here with the G-chord on the guitar can be done with any chord on any stringed instrument. If you pick up a stringed instrument that you have never even seen before, all you need to know is the names of the open strings and you should be playing chords within a few minutes. Won’t your friends be impressed when they see you master the balalaika in less than five minutes?

A lot was covered this time including a tour of the entire fret board, a little about open and closed chords, some techniques to use with closed chords and, of course, how to play the balalaika in under five minutes. Try some of these techniques and stay tuned.



BY
ROGER
GOODMAN

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#

Figure 1 - Guitar Fret Board - Note Names

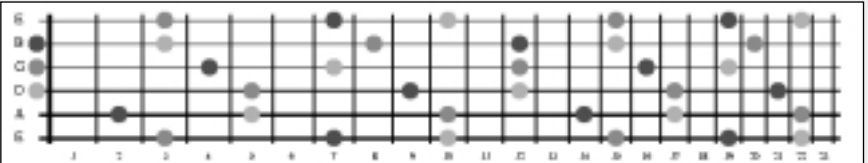


Figure 2 - All Possible G Major Chords

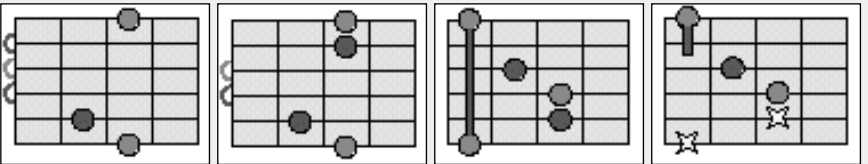


Figure 3 - G Chord - Open

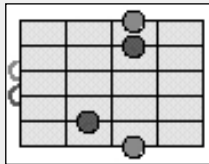


Figure 4 - G Chord - Double Dominant

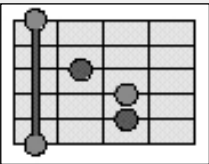


Figure 5 - Barred E - Closed - 3rd Fret

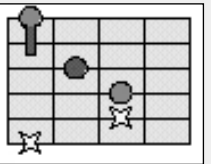


Figure 6 - Partial F - Closed - 3rd Fret

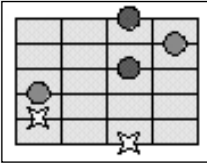


Figure 7 - D Position - 7th Fret

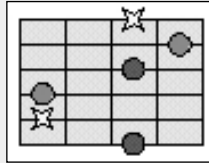


Figure 8 - Partial D Position - 7th Fret

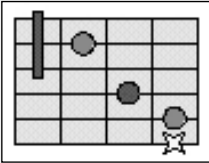


Figure 9 - C Position - 7th Fret

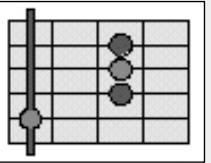


Figure 10 - Barred A - 10th Fret

Graphics generated at these web sites: <http://www.power-chord.com/gaff> & <http://www.musicwired.com>

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THE VOICES IN MY HEAD

BY JOANNA CAZDEN



MUSIC MEDICINE

The health benefits of music have been praised since ancient times. In the Old Testament, David's harp playing calmed King Saul's combat fatigue. Texts from the European Renaissance routinely prescribed music as a cure for melancholy. But the health needs of musicians have been successfully addressed only recently.

As Robert Sataloff, MD, wrote in the November-December 2001 issue of the *Journal of Singing*, arts medicine has been recognized as a medical specialty only since the 1970s. A less-well-funded cousin of sports medicine, this field covers problems that range from visual artists' exposure to toxic chemicals to hearing loss in symphonic and rock musicians. Sataloff's other examples include dental problems in wind and brass players, dance injuries, pneumonia in bagpipers, shoulder and elbow disorders in conductors, and other maladies.

As Sataloff explains, some of these problems are similar to the overuse injuries found in other occupations. Others "are often precipitated by illness or slight changes in technique of which the performer may not be aware."

Many singers and other musicians suffer from a combination of the factors Sataloff describes. When an underlying disease or serious life-stress is combined with inadequate training or overuse, an arts medicine team can provide the right balance of medical, musical, and personal care.

About 15 years ago, repetitive strain injury in my hands forced me to cut back on playing guitar. This crisis eventually led me to a new career treating voice and speech disorders. In 1992, I organized a panel for the Folk Alliance national conference in Tucson, Arizona, titled "Arts Medicine and the Folk Performer." I was joined by a physical therapist and string-band musician, a folksinger and Alexander Technique practitioner, and an experienced clog-and-tap dancer. Together we encouraged folkies to learn healthy technique, warm up properly, and get prompt help for overuse injuries.

As I speculated then, folk musicians may be at special risk for injury and may hesitate to get help. Our role models are the rural inhabitants of centuries past, for whom medical care was simply unavailable. It may seem wimpy to complain about tendonitis from too much fiddling or guitar picking when the fellow whose tunes you practice was an even-harder-working farmer or coal miner.

But now many of us support our music with white-collar jobs, or qualify for health insurance through a musicians' union. Times have changed, and although health care systems remain far from ideal, there is no shame in paying attention to the aches and pains that interrupt our pastimes or careers.

Preventing injuries, of course, remains the best medicine. The physical therapist in Tucson suggested that string players do the following experiment: put your instrument on backwards (switch which hands strum and fret) and notice what happens to your posture. The same shifts take place when you play normally, but you've probably gotten used to the asymmetry. Do this in front of a full-length mirror, and you may catch some unhealthy habits that increase your risk of pain and strain. Other suggestions from the panel included taking an occasional lesson with a classically-trained (and open-minded) artist who can fine-tune your technique, and routinely slapping on an ice pack when your picking session is over.

Recently I started working at a special voice clinic at Cedars-Sinai Medical Center. My clients include an R&B singer with painful arthritis who, as his breath support waned, continued touring and nearly lost his voice completely; a cabaret performer recovering from surgery to her neck and mouth; and the leader of a 12-piece Latin band whose vocal cords were damaged less by singing than by long hours of high-stress meetings and phone calls managing the group. These brave artists and their re-emerging sounds are the voices in my head right now.

Finally, I apologize to those who tried to visit my website last fall. Technical problems kept the site inaccessible, but it is now up again and offering information on vocal health and related topics for singers of all levels. Please give the site another try. Look in the archive section for tips on mic positioning for good posture, hearing protection, a simple singers' warm-up, and staying at your best on tour.

Music keeps us healthy and happy, and good health keeps us making music. Have a great spring, and may all our voices be heard!

If you have questions about singing, or topics you'd like covered in this column, please e-mail me (Joanna@voiceofyourlife.com) or Folkworks (mail@FolkWorks.org)

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

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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

The Rating guide has been eliminated since I am only reviewing in this column, recordings that receive my highest recommendation



Artist: ALY BAIN & ALE MÖLLER
Title: FULLY RIGGED
Label: NORTHSIDE # NSD6064
Release Date: JANUARY 2002

To the north and west of Scotland are remote and desolate islands. Mariners from the mainland between 1000 and 500BC originally settled these islands. Around the 9th Century AD the Vikings from Norway, with their longships, raided and settled as farmers in these islands. The culture that developed here was a unique blending of the Scottish Celts and the Scandinavians. These islands include the Shetlands (known for their ponies), and the Orkneys.

Your guides on this expedition to the North Sea isles are Shetland / Scottish fiddler Aly Bain and Swedish multi-instrumentalist Ale Möller. These two folk musicians have joined forces to produce the recording Fully Rigged which is a beautiful exploration of the depth of these similar cultures.

Aly Bain, who hails from Shetland and is an acknowledged master of Shetland traditional music, is also well versed in Scottish and Irish fiddling. He is a founding member of one of Celtic music's most famous and long-lasting groups, The Boys of the Lough, and now tours extensively with Scottish accordionist Phil Cunningham. For this release, Aly performs on fiddle and Hardanger (Norwegian fiddle).

Ale Möller has been a leading name in Swedish folk music for many years. Some of the groups he has been involved with include Frifot, the Nordan Project and Filarfolket. He is a talented multi-instrumentalist. For Fully Rigged he performs on mandola, cow's horn, salglöjt (willow flute), harmonica and whistles.

The album starts with two famous Shetland tunes: The Fully Rigged Ship and The New Rigged Ship. From these sounds it is obvious that we are hearing a marriage of two styles that work well together. Since most of us have not previously had the pleasure of hearing this blend, tuning in leaves the listener mesmerized and in awe. It is apparent that both musicians put a lot of effort into this project, with well

thought out arrangements and liner notes.

While most of the tracks are traditional tunes from the Shetland Islands and Sweden, there are also tunes from Scotland and Canada. There is even an American tune, Bonaparte's Retreat which is evocative of Scandinavian music. Ale Möller has also contributed two original pieces, a waltz and a polska.

The album, which is entirely instrumental, includes waltzes, hallings (a solo male dance), marches, sword dances and reels, with titles that refer to trolls,

sailing ships and silkies. Listening to Fully Rigged is like exploring a strange new world. It takes you on an exciting and adventurous auditory ride to new musical vistas. All tracks on this recording are outstanding, so rather than discussing any particular one, I encourage you strongly to purchase the CD. Because of its unique sound, Fully Rigged will let you hear an exclusive blend of ancient folk music that was lost in time, where Celts and Vikings met long ago. Once again Minneapolis, Minnesota-based Northside Records has presented us with an important new release that is surely destined to become a classic.

Availability: Released domestically and easily obtainable at most major audio retailers, or from the Northside web site at: www.noside.com



Artist: JOHN WILLIAMS
Title: STEAM
Label: GREEN LINNET # GLCD 1215
Release Date: SEPTEMBER 2001

In these waning days of winter, we approach March 17th the Irish holiday held in honor of Saint Patrick. Parades, festivals, concerts, pub shows and religious gatherings throughout Ireland and America mark every St. Patrick's Day. In both countries, Irish traditional music sessions are an integral part of the celebration. But before the holiday arrives, you may want to warm up by listening to some quality Irish music. This year I highly recommend the newest release by John Williams.

John Williams is a brilliant musician of rare talent. Known mostly for his work on accordion, button accordion and concertina, he also plays bodhrán, flute, low whistle and tin whistle.

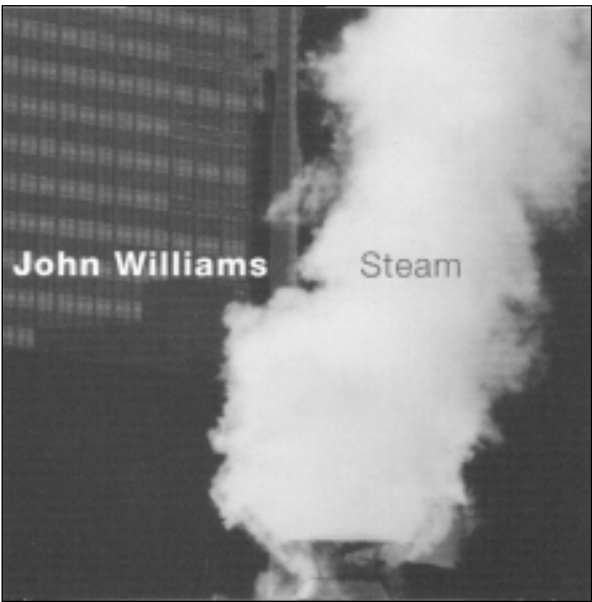
Hailed by the Irish Times as "a musician of remarkable sophistication", John holds five All-Ireland titles and is also the first American-born competitor to win first place in the Senior Concertina category. As a founding member of the highly acclaimed Irish-American group Solas, John achieved wide recognition and played to capacity crowds at numerous festivals. The group earned both a NAIRD award and a Grammy nomination for its self-titled 1996 release.

John later left the group to raise a family, but happily is still heavily involved with playing and recording.

Steam is John's second solo recording of traditional Irish dance tunes. To paraphrase an old expression, "where there is steam, there is fire", and this album surely proves it. Much of the fire comes from the excellent group of musicians that John has chosen to join him. In addition, the great selection of tunes and high quality production make it a winner. John joins forces with his old Solas mate and multi-instrumentalist Séamus Egan, fiddler Liz Carroll, and guitarists Randal Bays, Dennis Cahill and ex-Solas member John Doyle, among others. The feeling of live Irish traditional music is sometimes hard to recreate in the studio, but you couldn't get any closer to a "live in the pub" sound than with this recording. The energy and excitement generated by this explosive ensemble makes you want to run to the fridge and pull out a pint of stout! John uses great restraint in his playing, so as not to overwhelm the other musicians, and that balance works magic. This is not to say that his abilities are shadowed. All of the musicians are given equal time to demonstrate their fine talents. The album has the usual set selections of reels, slow reels, jigs, slip jigs, double jigs hornpipes and marches that are part of the Irish dance tune repertoire. An 18th Century harp music selection composed by Cornelius Lyons and called Miss Hamilton is also included, accompanied by Randal Bay's beautiful guitar work. Another highlight is a touching slow version of two jigs called The Humours of Kilclogher and Mrs. O'Sullivan's. John is accompanied by guitarist John Doyle on the rousing slip jig titled Up in the Garret, followed by the double jig The Old Tipperary. A nice pause in the dance tune sets comes with an ancient Gaelic lullaby, Seo Uileó Thoil, followed by The Deer's March, which features John's brilliant concertina playing. The lively dance tunes to note include the set of reels called Bill Harte's, Rolling Down the Hill, & John Bradys, along with the set of jigs titled Johnny O'Leary's & Patrick Maloney's, both which feature fiddler Liz Carroll. You honestly cannot go wrong with any track on this album; all have something to offer the listener.

In conclusion I confidently offer Steam to any lover of Irish traditional music. You will simply experience true Irish traditional music at its best.

Availability: Released domestically and easily obtainable at most major audio retailers or the Green Linnet web site at: www.greenlinnet.com



STRINGS IN THE GREEK TRADITION

A HISTORY & DESCRIPTION OF THE BOUZOUKI

By KEN KALIS

The bouzouki has been part of the wider Greek musical tradition for centuries. Although it has been associated with Rebetika music it has now elevated its status to the more popular Greek music known as Laika and Elafrolaika, as well as the classical composition of modern Greek composers. The bouzouki is a member of the “Tambouras” family of instruments of which it is a variation. It is believed that the word bouzouki is a derivative of the Turkish word “Buzuk” which means broken, but can also mean “small change.”

The bouzouki has not changed much in the very many years of its existence. Throughout the epoch however, it has evolved from a six string instrument to an eight string instrument which is most popular with bouzouki players of today, and the playing style and technique have also been amended to reflect today’s sounds and musical expectation.

Other similar instruments belonging to the bouzouki family are: Tzouras, Baglamas, Bouzoukomana, and Gonato, each of which can be distinguished from each other by their means of construction, size, shape, number of strings, etc. The most common length for a normal bouzouki is 70cm, although in the older days it resembled a pear-shape and was somewhat smaller. In modern days, however, it is made larger and resembles a large version of a Mandolin. It has a long neck with frets and sounds somewhat like a Mandoline or Lute. The smallest instrument of this family is the Baglamas, which is about 30-35cm long, and mostly with 6 strings (3 Doubles).

BOUZOUKI CONSTRUCTION

The sound box, which is the round hollow back is constructed using a wooden mould, the top end of which has a triangular wooden block attached, also known as the “Dakos”, meaning the heel, and is made of either lime or basswood or other similar softwood. This remains inside the instrument and a dovetail groove is carved in order to fit the neck. The rounded back is made from evenly cut strips of wood that are usually moistened and bound over the solid wood mould in order to give them the final shape. The strips start from the centre of the wooden mould in a fishbone pattern and are installed in an alternative fashion. These strips are usually of walnut, maple, polisander, or rosewood and very rarely, ebony. Modern makers are now experimenting with other types of wood on an experimental basis, in order to capture the variety of wood grain patterns that other woods offer.

The neck is made of basswood, limewood, or mahogany, with a strip of hardwood, such as ebony or rosewood, joined lengthwise in the centre of it. This strip is referred to as the “contra.” The “contra” wood is used as a strength enhancer to the softwood (as mentioned above) which prevents warping and may withstand the tension of the strings.

The soundboard, otherwise known as the Lid (Kapaki), is made of white wood, mostly spruce or pine, free of knots and other imperfections. A thin sheet is cut across the grain to a thickness of about 2.50 to 3.00 cm, which is glued in two pieces side by side to produce full width of the soundboard. This is fastened to the top of the soundbox and is supported by three arches of white wood such as basswood, spruce etc. They are spaced in precise locations, enabling it to withstand the pressure of the strings. These three arches are referred to by Greek luthiers as the “Kamaria.”

The above are the main sections used in constructing a bouzouki: once they are assembled, the finishing touches are then made. First, the back of the neck is rounded to allow the player’s hand to slide up and down with ease. The fret board is then decorated, slotted to appropriate scale, where the frets are fitted, and then glued onto the neck, where the final levelling and crowning of the frets is made. This is a very critical part of the construction process because if the frets are not installed and crowned properly, the instrument may have an incurable intonation problem, which may only be fixed by starting a new fret board from scratch. It would be an expensive correction since the fret board is almost always made of ebony, an exotic and expensive type of wood. In addition, the cost of inlay work takes hours of labour to do properly. The fret board is referred to by the Greek luthiers as the “plaka” or most commonly as the “tastiera.”

The pegbox is attached to the neck at a slight backward angle in order to facilitate tuning and relieve some of the pressure from the string tension. In the older days the pegs were similar to those of the violin family wood pegs, made from ebony or similar type of hardwood. Modern bouzouki, however, are fitted with factory produced machine heads which are similar to those manufactured for mandolins. The modern pegs or machine heads are called “klidia.” In the older days they were called “striftaria” and the pegbox itself was called the “karaolos” or “karavola.”

The soundboard is decorated with intricate designs either by inlay or the marquetry method. The designs are usually floral or vine, though modern makers are now tastefully designing other themes, which are left to the artistic taste of the maker. The inlay or marquetry designs are called the “Figura” and are usually made of mother of pearl, abalone, a variety of exotic wood veneers, plastic and other synthetic materials resembling abalone or mother of pearl. The art of “Figura” making is a specialty in itself usually produced by a “Figura maker,” who may not always be a luthier. In many cases the more advanced luthiers may be able to produce their own Figura.”



TECHNIQUE & TUNING

The bouzouki is played with a small plectrum, otherwise known as the “penna.” As mentioned before the most common bouzouki today is the 8 string bouzouki which consists of 4 double sets of strings. The higher tuned strings starting from the bottom up are called “kantini” and the lower tuned strings which are thicker and wound are called the “bourgana.” The sequence of tuning from the bottom up are as follows: The first set of double strings are tuned as the “RE” or “D” note. The second set of double strings which are again identical are tuned as the “LA” or “A” note. The third set of double strings which consist of one “kantini” and one “bourgana” string are tuned as the “FA” or “F” note and the fourth set of double strings which also consist of one “kantini and one “bourgana” are tuned as the “DO” or “C” note.

On the other hand, the 6 string bouzouki which is still used by many of the older players as well as some of the younger ones, is ideal for the true “Rebetiko” sound. The strings are tuned in double sets from the bottom up as “RE” or “D”, “LA” or “A” for the second set and again “RE” or “D” for the third set.

A good bouzouki player must be able to produce clean notes at a higher speed than other stringed instruments. It takes years of studying and countless hours of constant practicing on a daily basis. Once a player commits to playing the instrument he may not be able to slack-off and ignore daily practice time, as this will result in a decline in his dexterity and agility. Keep in mind that regardless of how much one devotes to practicing, not everyone may be able to master the true sound and feel of a bouzouki as it is a reflection of the players soul.

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Steve & Leda Shapiro
& all the FolkWorks Staff

Several years ago I attended a conference of The Folk Alliance, an organization promoting folk music worldwide, and sat in on a panel discussion of music writers. To get an idea of how they defined the genre and their role in it, I asked the one question I later found out one should never ask: “what is folk music?” After the laughter, hisses and boos died down, I was sternly told that it’s one subject on which there’s no consensus. The ultimate answer is many things to many people.

My entry into folk music came through hearing the electrified traditional sounds of Steeleye Span and Fairport Convention as a teenager, the same time I became a fan of the Rolling Stones, The Beatles and The Who. The rock bands I liked had the same combination of thoughtfulness and youthful rebellion that I cultivated myself, but something about traditional songs and tunes spoke directly to my heart and soul with an immediacy I still can’t define. Being born and raised in L.A. rather than a rural area meant that it wasn’t part of my family upbringing. I bring this up because, although I love a good a capella traditional song or fiddle tune as much as anything, I only came to them through the above bands. So I’m suspicious of anyone with lists of rules about what folk music is. To me, all folk music should be—*needs* to be—non-elitist, that is, played primarily for reasons of community rather than commerce. Sometimes the two can co-exist peacefully. For example, rap music, which definitely grew out of community rather than commerce, is more of a folk music form to me than today’s commercial country music. In any case I don’t really care how people come to the music. The important thing is that they do.

But back to my original question. I’m reminded of how a friend of mine answered a similar question, “what is art?” According to him, art is “absolutely anything anybody thinks is art.” I’m perfectly comfortable defining folk music this way. Feel free to write me and let me know what it is to you. I’ll consider all answers/opinions when writing future columns.

So now that you know a bit about me, let me tell you what I intend to do with this column. It will be an overview of CDs, live shows and anything else that I think you’ll find interesting, be it thoughts, opinions, or information. I won’t review anything in great depth; Dennis Stone has that pretty well covered with his CD reviews. Whenever there’s a product involved, however, like a CD or book, I’ll rate it using the following scale: [!!!]—A classic, sure to be looked back on as such for generations to come. If I give this rating more than once a year, it has been an unusually good year. I’ll rarely give it, I may never. Here are some older recordings that deserve this rating:

The Bothy Band—The Bothy Band
Please to See the King—Steeleye Span
The Freewheelin’ Bob Dylan—Bob Dylan
Sunny Spells and Scattered Showers—Solas



[!!]—A great record/book/movie, one of the year’s finest. Maybe not quite a classic, but if you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

[!]*—*Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won’t be disappointed.

[—]*—*Good/solid, what you would expect. No shame in this rating, it means the artist has done his/her/their job credibly. I’ve bought/own many records that I’d give this rating to, sometimes because it contains a great song or two, sometimes because it’s a non-essential recording of an artist I love.

[X]*—*Avoid. Either ill-conceived or artistically inept in some way.

This will only tell you my opinion, and there will always be those whose opinions differ greatly from mine. I welcome them. If you think I’ve given the [X] rating to a great record, or am over-rating an average one, please let me know. My prejudices will come in to play at times too, I’m sure. For instance, I generally enjoy an average Irish traditional record more than one from a good singer/songwriter.

With this in mind, here’s my overview of 2001:

The previous year ended with the release of both the film [!] and soundtrack, *O Brother Where Art Thou* (Lost Highway) [!].

That record spawned a CD of a concert by some of its fine performers, *Down From the Mountain* (Lost Highway) [!]. Former Hot Rize member Tim O’Brien, who performs a vocal cameo on the soundtrack, released *Two Journeys* (Howdy Skies) [!]. Though not quite as good as his 1999 release, *The Crossing* (Alula) [!], it includes more great Celtic/bluegrass crossover songs and tunes. The Irish tunes sound more Irish, helped by the presence of such Celtic stars as Karan Casey and Paddy Keenan, and the songs include Lennon/McCartney’s *Norwegian Wood* introduced as an air on tin whistle.

Others involved in the film who put records out this year include Gillian Welch, whose *Time* (The Revelator) (Acony) [!] was another favorite. Welch was also raised in Los Angeles, so her inspiration comes from records rather than front porches, but her bluegrass-influenced, literate songwriting is no less authentic for it.

The finest archival recording of the year was Martin Carthy’s *Carthy Chronicles* (Free Reed) [!]*—*this great 4-disc set spans the career of the finest traditional singer/guitarist ever to come out of England, a huge influence on Paul Simon, who learned *Scarborough Fair* from Carthy, and pays tribute on the accompanying CD-ROM.

There was a bit of a shortage of great Irish recordings this year. The finest released in America was Dervish’s *Midsummer’s Night* (Compass) [!], actually released in Ireland in 1999. Danú and Solas will have new records out this year (more on them next time), and English folk/rock legend Fairport Convention will be featured on a box set to be released by Free Reed this spring. 2002 should be an exciting year.

Dave Soyars is the bass player for L.A. Celtic band Craicmore, an aspiring singer/songwriter, and a print journalist with over fifteen years experience. His column will be a regular feature beginning with this issue, covering happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at toomanyhatz@yahoo.com or write him c/o FolkWorks.

DRAW ME A BUCKET

A TRIBUTE TO BESS LOMAX HAWES

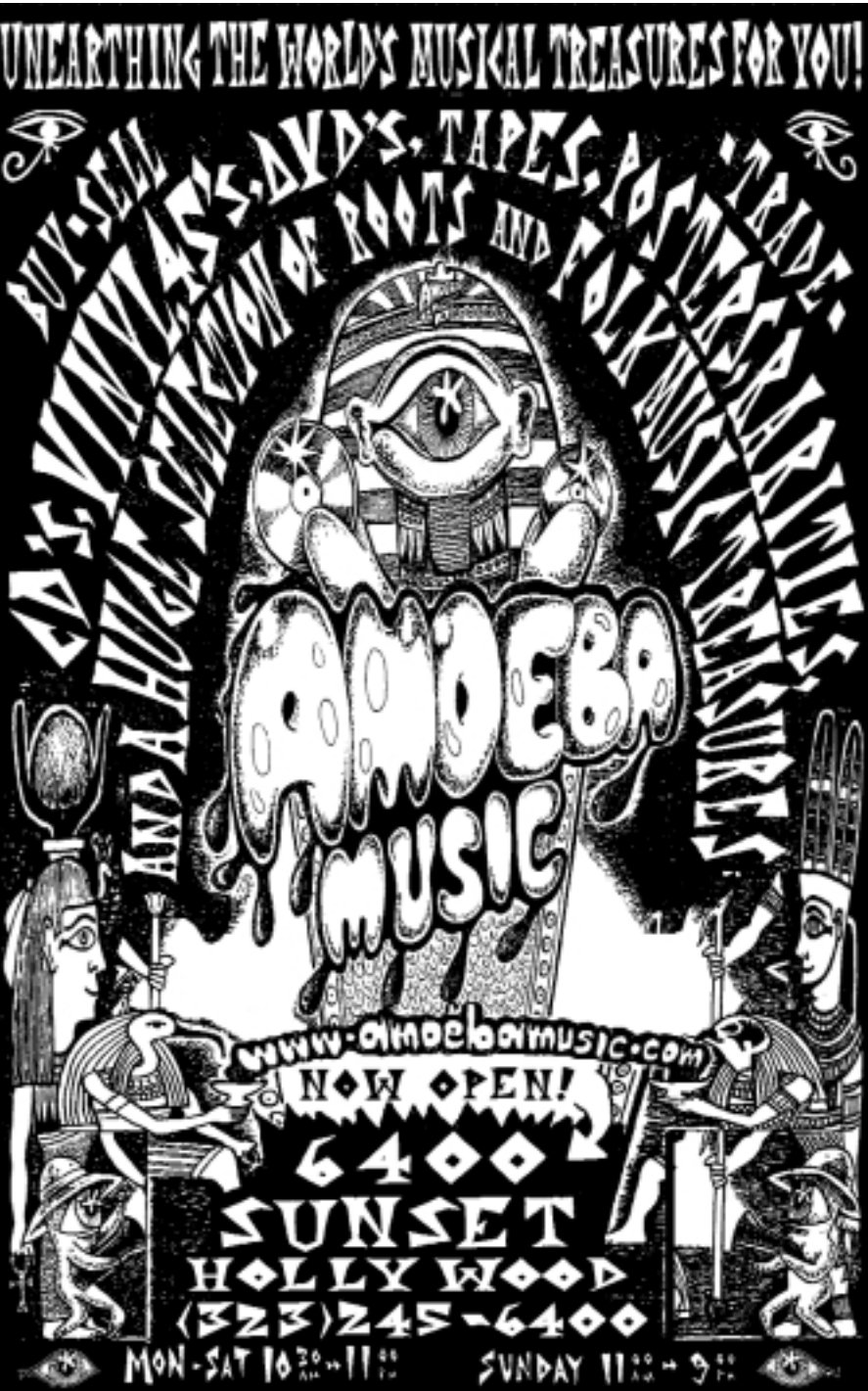
Bess Lomax Hawes will be honored at two performances by AMAN Folk Ensemble, April 21, at California State University, Northridge. Bess is well-known for her lifetime achievements in promoting folk traditions. She started her career as a folk singer and songwriter, became a teacher and lecturer, and retired as Folk Arts Program Director at the National Endowment for the Arts.

AMAN is a 36-year-old company of professional folk dancers and musicians who perform work from all over the world. The company tours throughout the country and does over 600 workshops and performances in southern California schools each year. AMAN’s next evening-length work, *Passing It On*, is still a work-in-progress. It will explore ways traditions are passed from generation to generation, culture to culture, and person to person.

No one has been a more effective advocate for preserving and sharing traditions than Bess. It is particularly appropriate to honor her at Cal Sate Northridge because she taught there, is a professor emeritus, has donated papers to the library’s archives, and currently lives in Northridge. Her daughter, Naomi Bishop, is on faculty at Cal State Northridge, contributing to the long legacy of Lomax work in collecting folk traditions.

Coincidentally, Rosina Didyk, AMAN’s artistic director, is an “artist-in-residence” at Balboa Elementary School in Northridge. She is teaching students *Draw Me A Bucket*, a dance Bess learned in her fieldwork in Georgia with Bessie Jones over 30 years ago and which Mrs. Jones remembered from her childhood 50 years before that. The students will perform *Draw Me A Bucket* to honor Bess and to exemplify “passing it on”. AMAN’s core ensemble will provide lively music and dance from Hungary, South Africa, Bulgaria, South India, and Appalachia for the rest of the program.

Perfromances are at 3 pm and 7 pm, on April 21 at the Performing Arts Center on the Cal State Northridge campus. For more information, Call: 818-677-2488.



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

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 (310) 828-4497
Concert Hotline (310) 828-4403

SAN JUAN CAPISTRANO MULTICULTURAL ARTS SERIES
www.musicatthelibrary.com

SHADE TREE STRINGED INSTRUMENTS
www.shadetreereguitars.com
28062 Forbes Road, Laguna Niguel (949) 364-5270

SKIRBALL CULTURAL CENTER
www.skirball.org
2701 N. Sepulveda Blvd., L.A. (310) 440-4500

UCLA PERFORMING ARTS CENTER
Royce or Shoenberg Halls, Westwood (310) 825-4401 • www.performingarts.ucla.edu

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

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

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

CLUBS/RESTAURANTS

CAFE LARGO
432 N. Fairfax Ave. Los Angeles • (323)852-1073

GENGHIS COHEN
740 N. Fairfax, Los Angeles (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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www.beadcompany.com

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CONCERT VENUES


ACOUSTIC MUSIC SERIES
r.stockfleth@gte.net • (626) 791-0411

THE BARCLAY
4255 Campus Drive, Irvine (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



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Wendy Dodd, Director

(562) 809-6541

ADVERTISE
IN
FolkWorks!
HELP SUPPORT
FOLKARTS IN
LOS ANGELES
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)
KPFK (90.7FM)
www.kpfk.org

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

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

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

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.kscn.org

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

7:00-10:00pm **Alive & Picking**
Mary Katherine Aldin
KPFK (90.7FM)
www.kpfk.org

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

ON THE INTERNET:

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

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

JAM SESSIONS / OPEN MIKES / ON-GOING GIGS

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

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

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

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

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

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

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

CTMS FOLK MUSIC CENTER
Old-time Jam
1st Sundays 4:00-8:00pm
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 1st Sundays
3101 Pico Blvd., Santa Monica • (310) 828-4497

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

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

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

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB
1st Saturdays 7:30-11:30pm
Sha'Arei Am (Santa Monica Synagogue)
1448 18th St., Santa Monica
aprilstory@aol.com

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

THE UGLY MUG CAFE
Bluegrass Jam Session
3rd Sundays 7:00-9:00pm
261 N. Glassell, Orange (714) 997-5610 or (714) 524-0597

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

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

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

MARCH 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
MARCH PICKS					1	2
FOLK and ROOTS FESTIVAL (March 2) see Page 1 ANI DI FRANCO (March 2) “Jaw dropping lyrics.” -Sing Out! THE WAYBACKS (March 3) “... tight, crisp, sophisticated music ...” - -John Lupton, Sing Out! RANDAL BAYS w. ROGER LANDES (March 3) “One of the best fid- dlers working in the Irish tradition in America.” -Fiddler Magazine U. UTAH PHILLIPS (March 8) The Golden Voice of the great Southwest! JOEL RAFAEL BAND (March 10) ”In the society of illusion, reality must manifest itself. The story songs of Joel Rafael are that manifesta- tion...the essence of minstrel.” -John Trudell JOHN GORKA (March 16) “the energizer bunny of singer/songwrit- ers. He just keeps going and going.” -Vintage Guitar Magazine					KITKA HOLLY NEAR w. SUZANNE BUIRGY (SE) GENE PARSONS & MERIDIAN GREEN (SE) J. PETER BOLES & JIM MONAHAN w. DAWN HUMMER (SE) GEORGE WINSTON (SE) BORDER RADIO (SE) Contra (OGD) • Greek (OGD) International (OGD) Irish (OGD) • Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)	FOLK and ROOTS FESTIVAL (SE) GENE PARSONS & MERIDIAN GREEN (SE) ANI DI FRANCO (SE) THE KENNY BLACKWELL-DORIAN MICHAEL TRIO (SE) HOLLY NEAR (SE) GUITAR NIGHTS CONCERT SERIES (SE) EDGAR CRUZ (SE) THE AFRIKANS ARE COMING (SE) MARY MURPHY (SE) Contra (OGD) • Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
3	4	5	6	7	8	9
THE WAYBACKS (SE) IRISH SET DANCE WORKSHOP (SE) RANDAL BAYS w. ROGER LANDES (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)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)	DARMA RUFUS WAINWRIGHT & EDDY THOMPSON (SE) BORDER RADIO (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	MURIEL ANDERSON (SE) U. UTAH PHILLIPS (SE) THE MAMMALS (SE) LAURIE GELTMAN (SE) NATIONAL SONG & DANCE COMPANY OF MOZAMBIQUE (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Celtic Song Group (OGM) Lampost Pizza (OGM)	PHIL BOROFF & EVAN MARSHALL (SE) BORDER RADIO (SE) SUSAN WERNER (SE) GYUTO MONKS (SE) TIBETAN TANTRIC CHOIR (SE) THE BLADERUNNERS (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
10	11	12	13	14	15	16
JOEL RAFAEL BAND (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)	African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)	THE HOT CLUB OF COWTOWN (SE) ST. PATRICK'S DAY INT'L DANCE PARTY (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)	PHIL CHRISTIE with MIKE VALENTINE (SE) JOHN GORKA w. ALICE PEACOCK (SE) STEVE GILLETTE & CINDY MANGSEN plus DENNIS ROGER REED (SE) DONALD DAVIS (SE) HOT LIPS & FINGERTIPS (SE) HAROLD PAYNE (SE) RICHARD THOMPSON (SE) TOM BALL & KENNY SULTAN (SE) JALIYAA (SE) ANTONIO MARQUEZ FLAMENCO COMPANY (SE) Contra (OGD) • International (OGD) Israeli (OGD) • Me-N-Ed's (OGM) Songmakers (OGM) • Vicenzo's (OGM)
17	18	19	20	21	22	23
VARETY NIGHT with BRIAN WHITE (SE) EILEEN IVERS BAND (SE) DANCING ON COMGROUND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)	African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)	TISH HINOJOSA (SE) STEVE GILLETTE & CINDY MANGSEN (SE) LAURIE LEWIS TRIO (SE) COMPANIA ESPANOLA DE ANTONIO MARQUEZ (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)	IRISH SET DANCE WORKSHOP (SE) IRISH SET DANCE (SE) STEVE GILLETTE & CINDY MANGSEN (SE) NATHAN JAMES (SE) THE COWBOY POETRY FESTIVAL (SE) TAIKO (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) SCOTTISH DANCE (SE) BORDER RADIO (SE) Contra (OGD) • Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
24	25	26	27	28	29	30
IRISH ROVERS (SE) STEVE GILLETTE & CINDY MANGSEN (SE) International (OGD) • Israeli (OGD) Polish (OGD) • Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	CRAICMORE (SE) RIVERDANCE (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	RIVERDANCE (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)	RIVERDANCE (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)	RIVERDANCE (SE) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)	RIVERDANCE (SE) THE WITCHER BROTHERS (SE) ELENI KELAKOS (SE) PATRICK BALL (SE) 30TH ANNUAL HOLOKU BALL (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM)
31						
RIVERDANCE (SE) International (OGD) • Israeli (OGD) Polish (OGD) • Scottish (OGD) Welsh Choir of So. California (OGM)						

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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></div>	<div>1</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>2</div> <div>HOLLY FIGUEROA w.EDIE CAREY (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>3</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>4</div> <div>THE DIRTY DOZEN BRASS BAND (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>5</div> <div>MARTIN CARTHY (SE) THE DIRTY DOZEN BRASS BAND (SE) DERVISH (SE) KIM ANGELIS (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Lampost Pizza (OGM)</div>	<div>6</div> <div>LUCY KAPLANSKY (SE) MARTIN CARTHY (SE) TE DOY UN VERSO y UNA ROSA (SE) KIM ANGELIS (SE) I SEE HAWKS IN L.A. (SE) Contra (OGD) Israeli (OGD) Irish (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>
<div>7</div> <div>TE DOY UN VERSO y UNA ROSA (SE) WESTWOOD CO-OP'S SPRING INT'L DANCE FESTIVAL (SE) BORDER RADIO (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>8</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>9</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>10</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>11</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>12</div> <div>MT. BALDY SKI CONTRADANCE WEEKEND (SE) JEAN SUDBURY & FRIENDS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Celtic Song Group (OGM) Lampost Pizza (OGM)</div>	<div>13</div> <div>BRYAN BOWERS (SE) ROBERT MORGAN FISHER & DEBRA DAVIS (SE) DANNY FARAGHER (SE) SCOTTISH FIDDLERS SPRING CONCERT (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>14</div> <div>GEORGE KAHUMOKU, JR (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div>	<div>15</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>16</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div>17</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>18</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>19</div> <div>WESTWOOD CO-OP'S INT'L DANCE WEEKEND (SE) TOM PAXTON & ANNE HILLS (SE) CHERYL WHEELER (SE) SPYDER BLUE (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>20</div> <div>SOL Y CANTOS (ROSI & BRIAN AMADOR) (SE) WESTWOOD CO-OP'S INT'L DANCE WEEKEND (SE) SCANDINAVIAN FESTIVAL (SE) SCOTTISH WEEKEND (SE) CHERYL WHEELER plus ALICE PEACOCK (SE) LUI COLLINS w. FIL CAMPBELL (SE) DIANE FERLATTE (SE) CELTIC CORNER (SE) CITY OF LANCASTER CALIFORNIA POPPY FESTIVAL (SE) WHIRLYGIG (SE) PACO DE LUCIA AND SEPTET (SE) BORDER RADIO (SE) Contra (OGD) • International (OGD) Israeli (OGD) • Me-N-Ed's (OGM) Songmakers (OGM) • Vicenzo's (OGM)</div>
<div>21</div> <div>CHERYL WHEELER (SE) WESTWOOD CO-OP'S INT'L DANCE WEEKEND (SE) SCOTTISH WEEKEND (SE) RICHARD THOMPSON (SE) SCANDINAVIAN FESTIVAL (SE) CELTIC CORNER (SE) AMAN INTERNATIONAL MUSIC & DANCE (SE) UKELELE WORKSHOP (SE) International (OGD) Israeli (OGD) • Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)</div>	<div>22</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>23</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>24</div> <div>LEO KOTTKE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Kulak's Woodshed (OGM)</div>	<div>25</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Viva Fresh (OGM)</div>	<div>26</div> <div>DON McLEAN (SE) LEO KOTTKE (SE) SEVERN BROWN & JAMES COBERLY SMITH (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Lampost Pizza (OGM)</div>	<div>27</div> <div>THE BATTLEFIELD BAND (SE) GUY DAVIS (SE) FRED & ZACKARY SOKOLOW w. BRANTLEY KEARNS (SE) LEO KOTTKE (SE) INCA (SE) ALFREDO ROLANDO ORTIZ (SE) LILY CAI CHINESE DANCE COMPANY (SE) ANDREA LOUISE (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>28</div> <div>LEO KOTTKE & PATTY LARKIN (SE) GAMELAN & AFRICAN MUSIC ENSEMBLES (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	<div>29</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)</div>	<div>30</div> <div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>APRIL PICKS</div> <div>MARTIN CARTHY (April 5) “the most visible, versatile and, at times, controversial figure in English folk music.” -Topic Records</div> <div>DERVISH (April 5) “unites fire with finesse and poise with passion, in music of sparkling, new minted freshness, that nonetheless holds proud and fast to its time honoured roots.” -Rock n Reel</div> <div>TOM PAXTON & ANNE HILLS (April 19) “Perceptive...clever... ranks up there with The Beatles and Bob Dylan...” - Dirty Linen plus “One of the most glorious voices in all of contemporary folk music.” -Chicago Tribune</div> <div>CHERYL WHEELER (April 19, 20, 21) “clear, melodic voice will take hold of you the first time you hear it, and the poignancy with which she writes about love, nature, the passage of time and the people she has known will draw you into her orbit.” -Shelly Brisban</div>			<div>SOL Y CANTOS w. ROSI & BRIAN AMADOR (April 20) “Energetic and inventive guitar work ... breathtaking vocals, ...the delicate weave of flute, guitar, percussion.” -Norm Weinstein</div> <div>AMAN FOLK ENSEMBLE (April 21) Traditional dance and music from around the world in a fast-paced, energetic, contemporary program.</div> <div>THE BATTLEFIELD BAND (April 27) “Four fantastic musicians who make up the band played their bagpipes, fiddles, synthesizers, guitars, and an Irish drum to create an enchanting musical presentation.” -Nashua Telegraph</div> <div>ALFREDO ROLANDO ORTIZ (April 27) “superb harpist and exciting artist. His technical virtuosity is matched by his depth of musical expression.” -Susann McDonald, Head of the Harp Department, Juilliard School of Music, New York</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 - in transition.
For information please call (818) 951-2003
or check www.CalDanceCoop.org

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
mcatess@calstatela.edu

RESEDA INT'L FOLK DANCERS
Thursdays 3:30-5:00pm
Reseda Senior Center • 18255 Victory Blvd Reseda
LoAnne McCulloch (818) 340-6432

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

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

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

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

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

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

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

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

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

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

IRISH DANCING

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

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

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

MARTIN MORRISEY SCHOOL OF IRISH DANCE
(818) 343-1151

O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE
(818) 773-3633 • katekennedy@irishdancing.net

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

ISRAELI DANCING

ARCADIA FOLK DANCERS
Tuesdays 7:30-9:00pm
Shaarei Torah, 550 N 2 St., Arcadia
David Edery, (310) 275-6847

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

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

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

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

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

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

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

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

VINTAGE ISRAELI- 1/26 & 2/23
Anisa's School of Dance
14252 Ventura Blvd., Sherman Oaks
DovByrd@aol.com

MORRIS DANCING

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

POLISH DANCING

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

BEFORE ATTENDING ANY EVENT
Contact the event producer to verify information before attending any event. (Things change!!!)

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

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

- Indicate if it's an on-going or one-time event
- Catagory/Type of Dance (i.e., Cajun, Folk)
- Location Name • Event Day(s) and Time
- Cost • Event Sponsor or Organization
- Location Address and City
- Contact Name, Phone and/or Email

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

PERSIAN DANCING

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

SCANDINAVIAN DANCING

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

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

SCOTTISH DANCING

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

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

CALTECH – DABNEY LOUNGE
Wednesdays –Beginner/Intermediate 8-10:30pm
Cal Tech campus-Doug MacDonald (909)624-9496
damacdonald@juno.com

COLUMBUS-TUSTIN GYM
Wednesdays Beginner - 7:00 - 8:30pm
Intermediate - 8:30 - 10pm
17522 Beneta Way, Tustin
Shirley Saturensky (949) 851-5060

DANCE STUDIO, VALLEY COLLEGE
Mondays Beginner - 7:00 - 8:30pm
Intermed - 8:00 - 10pm
Ethel at Hatteras St., Van Nuys
Aase Hansen (818) 845-5726 • AaseHansen@aol.com

EDISON COMMUNITY CENTER
Thursdays Beginner - 7:30 - 9:00pm
Intermediate - 7:30 - 9:30pm
Renée Boblette Bob Patterson (714) 731-2363

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

LINDBERG PARK RECREATION BUILDING
Tuesdays 6:30-7:30pm children;
7:30-10:15pm adults
5041 Rhoda Way, Culver City • (310) 820-1181

LONG BEACH COLLEGE ESTATES PARK
Fridays - Beginners/ Intermediate -7:30 - 9:30pm
Helen Winton (562) 430-0666

LUTHERAN CHURCH OF THE MASTER
1st & 3rd Fridays Beginner/Intermediate
7:00 - 9:00pm
725 East Ave J Lancaster
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RANCHO SANTA SUSANA COMM. CTR.
Mondays Children - 6:30 - 7:30pm
Beginner - 7:30 - 9:00pm
5005-C Los Angeles Ave., Simi Valley
Dave Brandon (818) 222-4584
dbbrand@attglobal.net

ROYAL SCOTTISH COUNTRY DNC. SOC.
Knights of Columbus Hall
Tuesdays Beginner - 7:00pm Intermed - 8:15pm
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Wilma Fee (310) 546-2005 (310) 378-0039
feewilma@mattel.com

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Wednesdays (562) 916-8470
Jack Rennie • JackRennie@aol.com

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Sundays Beginner - 7:00 - 9:00pm
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Dave Brandon (818) 222-4584
dbbrand@attglobal.net

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Intermediate - 7:30 - 9:30pm
Don Karwelis (714) 730-8124

THE DANCE ACADEMY
Mondays Intermed - 8:00-10:00pm
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Jack Rennie (310) 377-1675 jackrennie@aol.com

TORRANCE CULTURAL CENTER
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Intermediate - 8:00 - 10:00pm
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Jack Rennie (310) 377-1675 jackrennie@aol.com

VENTURA COLLEGE DANCE STUDIO
Fridays Beginner - 7:00 - 8:30pm
Intermediate - 8:00 - 10:00pm
4667 Telegraph Road, Ventura
Dave Brandon (818) 222-4584

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

A TISKET, A TASKET, THE WORLD IS FULL OF BASKETS

By VALERIE COOLEY

I stumbled onto something fine the other day – the basket exhibit at the Los Angeles Natural History Museum.

It’s a perfect gem of an exhibit; just the size for someone whose brain is full from the Viking and crocodile exhibits upstairs. It invited me in with the promise that this would be quick. “Look”, it whispered, “only the top halves of the display cases are full of baskets; it’s easy.”

It was true. Below the baskets, from my waist to the floor, the birds of the Owens Valley skulked, swam, and sang amongst the local plants. They were unlabeled, for ambience only, no learning required. I walked right in.

The baskets were made by the Paiutes and Shoshones in and around Owens Valley, the high desert that lies between the Sierra Nevada on the west and the White and Inyo Mountains on the east. The display was quiet and soothing, the colors subtle, rather like the land from which the baskets had come.

My brain resisted reading the tags until I got curious about some shallow, round baskets, woven so loosely that things would surely fall through the bottom. That was the point, I read. They were winnowing baskets, used to separate seeds or grains from their hulls. Nearby were the seed beaters – flat baskets with handles – that were used to separate the seeds from the plants. Here and there, were little bowl-shaped baskets that were actually hats, and many storage containers of all sizes and shapes. Propped against one of these was a narrow-necked water jug with a pointed bottom.



Water? In a basket? With a tippy bottom? Could it possibly have been designed to lose water any faster?

But no, it was for real, the tag explained. The water jug was tightly woven and the inside was sealed with pitch from the pinyon pine tree. The bottom was pointed so it could stand upright in the sand and fit snugly in a large burden basket.

My interest was piqued. The valley is too low for pinyon pines. Did the Paiutes trek into the White & Inyo Mountains and the Sierra for pitch? Yes, said the tags, they migrated across the valley and up both sides to collect pitch, pine nuts, and other foods that were available seasonally. They also hiked over the high Sierra passes with baskets of obsidian, pine nuts, and salt to trade for baskets of berries and acorns from the Indian tribes of the San Joaquin Valley. As I pictured their migrations, two worlds began to merge, the world of the people who had lived there for thousands of years and the one I’ve known for 40-some.

The exhibit still felt quiet and soothing but the colors of the baskets began to emerge. At first glance, the baskets seemed monochromatic with just the tan of the willows and the pale wheat-colored of the grasses. Then I began to see the designs and how they differed from one group to another. The Paiutes seemed to favor woven willow baskets with abstract designs and the Shoshones favored coiled baskets of grass, often decorated with images of identifiable animals. The next thing that caught my eye was the colors. A rich coral stripe was the feather of a red-shafted flicker, a big woodpecker. A reddish brown strand was Joshua Tree root and a black one came from a feisty acacia known variously as Devil’s Claw, Cat’s Claw, or Tearblanket. The designs on the cradleboards, made by each mother on the day her baby was born, were determined by gender of the newborn. If it were a boy, she decorated the sun shield with a simple, straightforward design, but if it were a girl she made a complex, often zigzagged pattern.

One of the biggest baskets was the loosely woven, conical “burden basket”. It was wide open at the top, maybe two feet across, and almost as deep, making it quite capacious and potentially very heavy (I could imagine several of those pointed water jugs in the bottom). A length of cord was attached at opposite sides of the rim so a woman could sling it across her back and let the weight hold it against her forehead. That’s what those little bowl-like hats were for, to ease the pain.

This reminded me of Ramona, an early California novel that was dramatized for decades at the Ramona Pageant (a show presented by the people of Hemet and San Jacinto in Riverside County since 1923). When Ramona ran away from her aunt’s rancho to marry her Indian lover, Alessandro, she carried her belongings in the burden basket he had given her. “Oh my poor little dove,” he cried when he saw the deep grooves in her otherwise flawless brow, “If I’d thought you’d actually use it I would have given you the hat!” And here was Ramona’s little hat!



By this time I was charmed by the baskets and beginning to wonder how they were made so I was pleased to find an instructional video behind the exhibit. I pushed a few buttons, and saw a present-day basket maker, Richard Stewart, demonstrate how to strip willow stems and weave them into baskets. He’d learned basketry, along with other Paiute traditions, from his beloved grandmother and now tries to preserve the traditions by teaching them to others.

BASKET MAKING METHODOLOGY

From Mr. Stewart and from subsequent reading, I gathered that, for all the enormous variety in baskets around the world, most are made essentially the same

way — by weaving. Two variations on plain weaving are coiling and plaiting. Anything that isn’t coiled or plaited is simply “woven” like the generic laundry

Weaving a basket (plain weaving) is similar to weaving a fabric. For fabric you stretch a lot of sturdy foundation threads lengthwise on a frame, making a warp. Then you run a lighter thread — the weft — across them, threading it over one, under one, over one, etc. A basket is different, of course, in that it is three-dimensional with a sturdier warp.

The warp and weft can be the same size, as in willow baskets, or the weft can be made of finer materials such as agave fibers and the thin bark of the willow. This makes a tighter weave that allows the weaver to make more intricate designs, and even hold water

Coiling, like plain weaving, is based on a strong foundation. Instead of the multiple warp strands, there is only one foundation strand. It can be continuous, like a vine, but it often consists of short, fine materials (like grass or pine needles) that are worked into bundles and bound into a long rope. The rope is sewn or woven with the weft threads into a flat spiral for the bottom of a basket. To start the sides, the rope is laid atop the previous coil and bound to it with the weft thread. Subsequent rounds are likewise bound to the lower coils. The shape can be changed gradually by placing subsequent rounds more or less squarely on previous coils.

Coiling looks like more work than plain weaving but a nearly flat coiled basket offers the artist a “canvas.”

Plaiting is another kind of weaving. Instead of weaving one weft thread at right angles through many warp threads, one weaves many weft and warp threads at the same time and at acute angles. This produces a diagonal pattern. It’s most often used in flat baskets, such as purses, but can also make lovely, delicate bowl-shaped baskets. You may have seen hats made this way in Hawaii. “Ten minutes,” someone will promise you, then deftly slit the long edge off a palm frond and wrap it around your head for size. While you’re considering the offer, he plaits the unruly “feathers” into the neat brim of an open topped hat. Just as you say “okay,” he weaves the ends of the feathers back across the brim making a jaunty fringe, and hands you your hat.

Traditionally, people have woven their baskets from plants near home and used the methods that worked best with those plants. The Paiutes wove the abundant willows that grew by the Owens River and the Shoshones coiled the grasses that grew in the drier Panamint Valley. . Perhaps, at one time, the Shoshones, too, wove with willows, then moved into this dry land of grassland adapted to the grasses

I left the museum, bemused. When I was in college and friends took classes that sounded easy or trivial, we’d joke that they were taking Basket Weaving 101. As far as I know, no one really did take Basket Weaving, but we should have. It sparks a natural interest in history, anthropology, botany, and geography, some of which have great field trips. What better way to get to know your world and the world of the past?

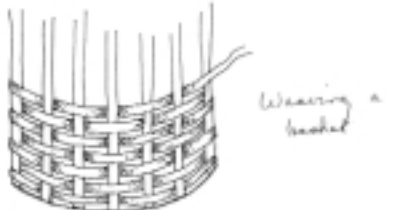
THE WORLD OF BASKET MATERIALS

The world of basket material is much broader than the willow, pine needles, and grass I’d been seeing in the museum. In Northern California, for instance, local tribes — immune to poison oak — wove their baskets from its supple vines. In the world’s northern forests, people have traditionally woven with spruce roots and tree branches split into workable strips. Hot, wet places like Southeast Asia provide the world with rattan, still one of the world’s most widely used materials in basket and furniture making. The versatile bamboo grows in both temperate and tropical areas. Prairies have grasses to bundle and plait while wetlands give us reeds, rushes, and sedges. Deserts grow succulents like yucca and agave that provide fiber for fabric and baskets. The tropics give us palm trees, such as the popular raffia palm in Madagascar.

Many of the plants require a lot of preparation — peeling, splitting, drying, de-thorning, tenderizing — before they can be used for baskets. It’s amazing that people have seen beyond the thorny, rigid, mushy exteriors of so many plants and tamed them



- Notes on three of Valerie’s baskets:
1. The large flat basket was made by the coiling method and was bought in Capetown, South Africa, with no identification.
 2. The little open basket was double woven by the Tarahumara Indians in Chihuahua, Mexico. It’s made of pine needles and the diagonal design comes from its having been twill plaited. [that’s sort of simultaneously weaving the whole thing at once like the guys in Hawaii who’ll make you a hat in five minutes from a palm frond. You might want to not get into it.]
 3. The lidded basket was coiled [probably with grasses as it smelled deliciously of new mown hay when I got it] by the Papago Indians of southern Arizona.



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PHOTO BY SUSAN WILSON

SATURDAY, APRIL 20, 2002 - 8:00pm

CTMS Folk Music Center

16953 Ventura (in Encino Park-1 block west Balboa) • Encino

See below for ticket information

TOM SAUBER

"O brother, there is some good SoCal old-time music if you know where to look." - Amy Wooley

Tom Sauber has long held a reputation as one of the most influential old-time musicians in the country - a master musician in a variety of styles, a multi-instrumentalist (banjo, fiddle, guitar, and mandolin) and singer.



PHOTO BY LEDA SHAPIRO

SATURDAY, MAY 12, 2002 - 8:00pm

The Universalist Unitarian Church

1260 18th Street (at Arizona) • Santa Monica

See below for ticket information

BRUCE MOLSKY

Bruce Molsky has been dubbed the Rembrandt of Appalachian Fiddling for his brilliant mastery of regional styles, encyclopedic knowledge of tunes, and especially his supercharged and entirely personal rhythm, which has been known to break glass, explode closed containers, and compel dionysian episodes of involuntary dancing. Bruce has been featured in Acoustic Guitar, Fiddler Magazine, Dirty Linen, Acoustic Musician, and other magazines. His three recordings on Rounder Records have created an unprecedented stir in the rapidly growing world of old-time music, and he is accomplished on guitar, banjo, and vocals.



PHOTO BY IRENE YOUNG

SATURDAY, JUNE 8, 2002 - 8:00pm

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THE LISTENING ROOM CONCERT SERIES

The Listening Room Concert Series, produced by Brett Perkins, first appeared at the Fremont Centre Theatre in early 1998. Since that time, the shows have become a regular monthly feature at the Fremont, occupying the first Monday night of each month.

Based in on volunteer hours and local business support, the series, which features original performing singer-songwriters, is truly a community affair. The coffee is donated by local family-run Busters's Coffee & Ice Cream Shop, the cookies and other munchies by the South Pasadena Trader Joe's' South Pasadena store, and various printing support is supplied by the neighborhood shop D & S Pprinting.



Brett Perkins

Perkins, a singer-songwriter, who now spends the majority of his time now in Europe as a touring artist, and presenting still books the Southern California shows, primarily over the internet. Performing singer-songwriters David Zink, Mark Humphries and Burton Jespersen hold down the fort here as musical hosts. Husband and wife team Lois and Tim Tedrow, presenter and performing singer-songwriter respectively, cover the door and sound duties, while volunteer Dragon Capor records the shows for archival purposes. Throw in additional lighting and photo work by

Jespersen, and the team is complete.

Audiences can expect five or six new faces each month, from local to international performers, with an emphasis on songwriting craft and stage presence - but the shows are "not a

typical 'industry style' songwriters showcase" says Perkins. "I wanted to create a space where the audience and artists could connect in a focused, quiet setting, without the distractions found in most conventional venues. We keep the staging and lighting simple, the sound low, the seats comfortable and request no talking during the show - which is easier to accomplish in a theater setting. And with the format of three songs from each artist, audience members can experience enough of each performer to decide whether to buy their CD's at the break. I like to think of these evenings as something like a good French meal - several courses, richly prepared, served in small portions at a relaxed pace."

To date, over 600 songwriters from eight countries have appeared on the Southern California series, which will celebrate the start of its fifth season with a special presentation, hosted by Perkins, currently set for Monday, April 22nd. (Check website for updates: www.listeningroomconcerts.com) Featured performers confirmed at press time include Harriet Schock (No Way to Treat A Lady) and Simon Lynge (Greenland).

Further information on the shows, volunteering, mailing list and season tickets can be found at www.listeningroomconcerts.com. Reservations for upcoming shows can be made at (626) 441-5977.

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KYL KIAK’S CRYING SONG

AN ANCIENT INSTRUMENT OF CENTRAL ASIA

By Mark A. Humphrey

Written on the Bishkek to Istanbul flight, July 5, 2000

The old man’s well-lined face crinkles with emotion as he draws the bow over the horse hair strings of his instrument, the kyl kiak. Carved from a single piece of wood, it resembles a big wooden soup ladle with two thick black strings. Its “dipper” is covered with a soundboard made of camel hide. Except for a steel brace screwed into the instrument’s back (broken, I’m told, in the 1930s), every part of the kyl kiak grew from the earth or an animal.

Eyes shut, brow furrowed, the old man’s lips curl back over a gold-toothed grimace as a reflective circle of sound envelopes player and audience during Eldik Koshok *Crying Song*. It depicts the sobbing of a Kyrgyz maiden married off to a rich man in China. Here, under gnarled fingers no more sure and strong, flows music stripped of virtuosity to the purest emotion.

It isn’t music you can hear in concert halls, though it once was. This performance is staged in the small living room of the player’s apartment in a non-descript Soviet-era cinder block building in a city of the like same, Bishkek, capital of the Kyrgyz Republic. Before submitting to the urbanizing Russian boot (first czarist, then Soviet), the Kyrgyz were nomads in their mountainous Central Asian land: fierce warriors by some accounts, gentle pastoralists by others. (“Before Russians,” one Russkya smugly asserts, “they like Indians with feathers.”) Music helped pass the long hours of herding, and the kyl kiak (like its kindred instruments, the Kazakh kobyz and the Mongol morin-huur) was designed to be played on horseback in the day as well as by the yurt’s firelight in the evening. Like its Mongol cousin, the morin-huur, the kyl kiak sometimes has a horsehead carved proudly on the peghead; “kyl” means horse’s tail. The horse’s primacy in Central Asian nomadic cultures found its musical voice via these simple yet expressive bowed instruments.

The old man picks up the pace with *At Ketti* (A Horse Took Off). It starts at a leisurely trot and gradually builds to a gallop—a colt at play become music. *At Kett* is a standard among kiak players; it was composed by the old man’s grandfather, Muratali Kurenkeyev (1860-1949). That name is invoked with reverence by Kyrgyz traditional musicians: “When he played,” says Nurak Abdirakmanov, the senior member of the Kyrgyz national folklore troupe, Kambarkan, “it was not like a man playing an instrument; it was like the cry of a wild animal.” Few now living have heard that cry: Kurenkeyev died just over a half century ago, and his grandson says



he made only one two-sided recording, a copy of which lies mothballed in an inaccessible state archive.

Toltoy Murataliev Kurenkeyevich bears both his grandfather’s music and his name. After his father was killed in the Great Patriotic War (WWII), he joined his grandfather’s household and there learned his music. He illustrates his legacy by playing *Ker Ozon*, (The Wide Ravine), another of his grandfather’s tunes which, like *At Ketti*, has become a standard among kiak players. On a living room shelf in a place of honor is a photograph of a beatific old man, Muratali Kurenkeyev. The instrument in the picture is the same one on which his grandson now plays. This kiak, he says, is a legacy far older than his grandfather’s compositions—it is 300 years old. Who can dispute it? It is rougher and plainer than most kiaks now; no horsehead adorns the rudimentary peg-

head, and the tuning pegs are oblong wooden blocks. The camel hide soundboard is hard and brown with age and sags severely (it appears ready to collapse into the instrument’s belly). If it is even half as old as claimed, then this kiak sang its wild cry for Kyrgyz horsemen long before Russian civilization confined it (and its last player) to a gray cinder-block dwelling in a neighborhood I’m told is rife with “hooligans and narcos.”

Not quite so long ago, it sang its proud horse songs far from its Kyrgyz homeland: Twice, the old man recalls proudly, he played it in concerts in Rome. And his legendary grandfather? Why, he played this very instrument in Moscow for Stalin! History as well as music flows from this kiak, its life experience analogous to that of the Kyrgyz people. It was handed down for generations to finally become the prized possession of this old man whose life is now more past than future.

Scrapbooks come out and the old man is suddenly young and robust in black & white. That photo? Moscow with a Kyrgyz folk troupe. Here, by the fountains, Rome. Not so long ago now, and in color, he’s part of the Kyrgyz national folk music ensemble, Kambarkan. And there are several diploma-like awards with heroic Lenin heads and titles like Distinguished Artist, USSR.

The Distinguished Artist dons an ornate robe and kalpak (Kyrgyz traditional hat) for photos. For posterity, too, he offers minute details about his instrument: The bow has precisely 120 horsehairs, he says. The right string is made up of exactly 64 horsehairs, and the left, 74. The hairs for kiaks must come from the tails of stallions; mare’s urine renders hair useless for instruments. Then the old man plays, and again his weathered face is

transformed by emotion as his fingers make the horse-hair sing. Of his songs, the spry *At Kett* is the exception—most are far slower and sadder. For this kiakchi (master kiak player), how can it be otherwise? He is the last of his line. Four months ago, his only son died. Now the old man and his music inhabit a house of women. Once, he says proudly, Baktybek Shatenov, star kiak player with the Kambarkan Ensemble, was his student. But students no longer come to learn his music and that of his legendary grandfather. (The old man isn’t nearly as old as he looks. He is 61, but his appearance suggests he might be nearly two decades older. Perhaps, like much else here, he is ravaged by change and loss.)

When the old man dies, what will become of the kiak of Muratali Kurenkeyev, whose name is to Kyrgyz kiak players what Michael Coleman’s name is to Irish fiddlers? “Someone told me I should sell this kiak for one million som,” the old man boasts, “but I will never sell it.”

Among the Kazakhs, the nearest kindred people to the Kyrgyz in Central Asia, there is a tradition that an instrument is passed down through the family. If a master musician dies and there is no one in his family to play it, his instrument is then hung on a wall, where it awaits a future boy who will take it up. Instruments, after all, are patient—their music may lie dormant a generation or more. Perhaps, in this kiak’s time, this has happened to it. But today’s young Kyrgyz have little patience for the pastoral wail of the kiak: the synthoid sproing of disco (both Western originals and Russified knockoffs) jackhammers from cafes, cabs, and sidewalk bazaars everywhere in Bishkek. In such a place with such a soundtrack, what possible incentive is there for a boy to aspire to grow up to become a kiakchi?

“You have very good taste in music,” the old man asserts on my second visit to his flat. After recording him, he admires my little Walkman DAT recorder and says, “Very nice! The Japanese came to record me, and gave me a very nice tape recorder, but I no longer have it.” I pass on my cue to offer a replacement, but pay him for recording him and thank him for his music and his time. Out on the street, his wife is effusive with thanks that an American has come to record her husband’s music: First the Japanese, now an American! But to the young Kyrgyz who led me to Toltoy Murataliev Kurenkeyevich, he is no more than a pitiable joke, a sad old man with his memories of Rome, Soviet-era awards, and a curious relic of an instrument with which he makes odd crying sounds.

Mark A. Humphrey has produced two CDs of Kyrgyz traditional music. For further information, go to the website www.kyrgyzmusic.com

OBITUARY

Sally Cadwell

April 4, 1947 to January 17, 2002

The Los Angeles dance and music community lost a witty and versatile musician when Sally Cadwell passed away after a long battle with cancer. Sally played her fiddle and other instruments in a variety of bands for Vintage, Scandinavian, Scottish, and English Country dancing.

Sally will be remembered for her quick wit, which often caused the audience to laugh as she introduced the next piece of music. She was admired for her fearless approach to music, often learning a new instrument because it was needed for the piece her band was playing. Younger musicians praised Sally for her ability to lead them into new musical challenges.

At the Memorial service, Sunday, Jan 20, 2002 fellow musicians paid tribute by performing tunes they had played with Sally. As a special treat, Kriss Larson and Leonard Ellis each played a piece they had written and dedicated to Sally. Members of Sally’s family, who live in other communities, were impressed to learn of her many accomplishments as the music and dance community gathered to honor her. She is survived by three sisters, Ann Woodard, Claire Whitely and Jean Bridges, three grown sons Shawn Williams, and Richard and Scott Greenwood as well as her former husband Dick Greenwood.



ON-GOING STORYTELLING EVENTS

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Audrey Kopp • (310) 823 7482
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SUNDAYS ARE FOR STORIES
2nd Sundays • 3:00 pm • Free
Jewish Community Centers
Los Angeles Citywide
(323) 761-8644 • INFO@JCLLA.ORG.

FAMILY STORYTELLING
Saturdays/Sundays • 11:00 am, noon, 1:00am • Free
Storytelling in Spanish on alternating Saturdays.
Getty Center Family Room
1200 Getty Center Drive • 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
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El Dorado Library, 2900 Studebaker Rd.
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COSTA MESA STORYTELLING BY LAURA BEASLEY
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Fridays • 10:00am
South Coast Plaza • (949) 496-1960

ON THE TOWN

HALLENBECK’S GENERAL STORE

By Nick Smith

Hallenbeck’s General Store is an oddity among venues. It seems like a part of at least three different centuries on any given night.

The venue itself is a stage in the middle of what looks like a late 19th century general store, complete with candles and bedpans for sale up on the walls. The tiny audience space surrounds an old (unlit) stove, a few tables and chairs scattered around a fairly small room. When you go to order your food, the menu is California eclectic of a late 20th century style, but the drinks are from the soda fountain generation of the mid-20th century. Cream soda, Nehi grape, and a host of other old-time drinks abound, with nary a television commercial to support them.

Then, there is the infrastructure of the club, its sound system and electronics, definitely early 21st century. Not only is the sound system an impressive one for the size of the venue, but it includes a full recording studio. More on this later.

Hallenbeck’s has one of the stranger performing arts schedules on record. There is rarely a Saturday night show. The main nights for music are Tuesday and Friday nights. There is rarely a cover charge on either of these nights. There is only a vague attempt to let people know of the schedule in advance. Hallenbeck’s regulars just show up on those nights because they know something good will happen. There is a calendar for the current month, displayed at a table near the soda fountain, but it tells very little, and explains less. One reason is that much of Hallenbeck’s must be experienced.

On Tuesday nights, there is the best open mike acoustic music session in town. Period. It ranges from the outstanding to the surreal, but always entertaining: the Japanese singer who provides cue cards to subtitle his sing-alongs; the traveling guitarist who has decided to arrange classical Indian sitar music for six strings; the local singer-songwriters who show up every week to work on their music in a friendly setting. Then there are the invited comics (they used to be open mike too, but too many bad comics showed up one week and things got ugly). These are the kind of comics that may be on a major stage next week, or they may never make it, but you’ll laugh, because they’re actually funny.

On Friday nights are the somewhat pre-arranged concerts. There is always the last-minute change, when someone is offered a better, paying gig that can’t be turned down, or has a last-minute crisis of some kind.

There are occasional Saturday or Sunday night shows. These may even have a small cover charge. Some nights are used as release parties for albums, such as the one for Throwing Toasters (an acoustic singer/songwriter/comedy act), where the price of admission covered refreshments and a copy of the CD. Some nights are used as recording sessions for albums. This is remarkable, as it means recording a “live” album in front of an audience that cannot, physically, number more than a few dozen people. I attended such a session, a recording for a benefit album, and the lead performer wrote down the names of the entire audience, in case she could fit them into the liner notes. Not all of the music at Hallenbeck’s is folk. Some of it is rock, although generally of a melodic nature. Some of the music is jazz. Some of the music is blues. Some of it is neo-Indian classical. Still, there is something about the setting that makes it all feel like a nice, comfy place to sit down, eat your curried chicken salad, drink a Nehi, and listen to some good music. In an odd way, it doesn’t get much better than that.

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BASKETS continued from page 13

into such a variety of uses.

FOLK ART OR FUNCTION – THE USES OF BASKETS

Baskets and basketry techniques have made life easier in thousands of ways. We still use wastebaskets, laundry hampers, and grocery baskets, even though most of them are made of plastic or steel. In the garden we collect fruit and flowers in “real” baskets, use bamboo rakes, and put up latticework fences. Some people even grow their own “living fences” by weaving long stemmed plants into barriers.

People all over the world still use baskets to catch fish and lobsters. Recreational fishermen tuck their catch into “creels” while they fish for more.

Rattan and wicker furniture continue to be popular. Baby cribs and bassinets are still often made of wicker. In countries that use more bicycles than cars, there are wondrous basket-like panniers and baby carriers woven with natural fibers. Basket making has kept up with the times, too. You can buy in-and out baskets for your desk, baskets to house your CD’s and baskets to corral your remotes.

And now back to our journey...The following weekend I headed out the Pasadena Freeway to the attractive Southwest Museum on Mount Washington and looked at baskets made by Utes in Utah, Tlingit in British Columbia, and Papago in Arizona, to name a few.

When they all began to look alike, I fled to the gift shop for a helpful book. Instead I got a tiny, fragrant Tarahumara pine needle basket from Mexico and a kit for making my own. This would be the best education, I thought.

After an hour of struggling with too many pine needles and too few fingers, I wanted a teacher. I called the store Wildfiber in Santa Monica because the name suggested that they might tame wild plants, maybe even there in the shop.

“Of course we do,” they said. “You missed Anne Dinsdale’s sea grass basket class but she’s doing pine needles on March 16”. They even gave me her phone number.

Anne teaches basket weaving and fiber arts at Wildfiber and at The Weavers’ Cottage in Santa Clarita, She has a small farm in Agua Dulce with a willow tree and a ponderosa pine for basket materials. She was very comforting, and said “Of course you don’t have enough fingers. Sometimes I borrow some from a friend or use pliers, clothespins, chin, elbow, teeth, or toes.”

She also thought that maybe the pine needles hadn’t soaked long enough. Most basket materials need to be soaked or pounded to be flexible enough to weave. I decided to wait until March to finish my basket.

If you’re interested in baskets, watch the museum and gallery listings for upcoming shows. Go to the Indian Art Show twice a year in Santa Monica’s Civic Auditorium. Check out the visitor’s centers in State and National Parks.

Call the numbers listed below if you are interested in finding out more, or if you are interested in making baskets yourself.

LOCAL BASKETRY INFORMATION & REFERENCES

Anne Dinsdale – annedins@aol.com

Los Angeles Basketry Guild, bbcec@aol.com, Judy Mulford, 310-472-2020

The Weavers’ Cottage, 15559 West Sierra Hwy, Santa Clarita, www.natural-fiber-arts.com

Wildfiber - 1453-e 14th St., Santa Monica 310-458-2748.

MORE THINGS TO READ

Ramona by Helen Hunt Jackson, 1884

Basketry: A World Guide to Traditional Techniques by Bryan Sentence, Thames & Hudson, 2001.

Early Uses of California Plants by Edward K. Balls, University of California Press, 1962.

Guide to Highway 395, Los Angeles to Reno by Ginny Clark, Western Trails Publications, 1992.

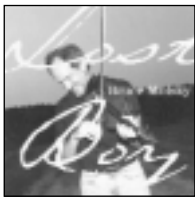
Valerie Cooley lives in West Los Angeles and loves folk music, dancing, and crafts. She co-chairs the Banner Committee for the CTMS Summer Solstice Festival where she is able to indulge her love of pretty colors, fabrics, and the enthusiasm of the people who put them together

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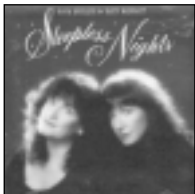
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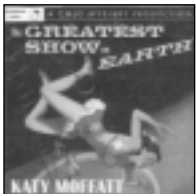
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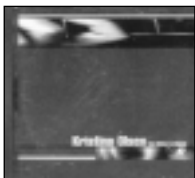
Katy Moffat Greatest Show



Katy Moffat
Midnight Radio



Kevin Burke



Kristina Olsen



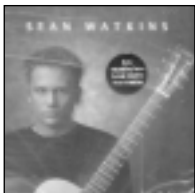
Nevenka



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Rodney Crowell



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FESTIVAL continued from page 1

immigrated to New York. While making the rounds of the sessions of New York she was asked to join the group Atlantic Bridge and later Solas. The band recorded three albums in just four years, and won NAIRD/AFIM indie awards for each. Other recording projects have included: Paul Winter's Grammy-award winning Celtic Solstice, the PBS documentary and album *Africans in America* with Sweet Honey in



Richard Greene

winning fiddler and Southern California's own Richard Greene. He has been called "one of the most innovative and influential fiddle players of all time." Greene first attained prominence with Bill Monroe and the Bluegrass Boys in 1966 as one of Monroe's first "northern" band members. His advanced technique and intense yet "cool" tone shocked audiences and prefigured such players as Jean-Luc Ponty and others, influencing a generation of fiddle players including Darol Anger, Alison Krauss and Stuart Duncan.

Richard will be playing bluegrass and Celtic music with pianist Barbara Magone and violist Ryan McKasson. His daughter, Chelsey, who is majoring in music at the University will sing during his Celtic set.

When I spoke with Richard about his festival experiences, he offered this – "The beauty of a festival is the opportunity to play with musicians you may only see once a year. Often sitting in happens... one scenario is where you play on someone's album and they say let's do that tune together." I sensed a real delight with Richard when he spoke about the opportunity to play to a listening audience. "L.A. is kind of anti-music... it's such a 'production' town, nothing real, nothing heartfelt, just glitz and 'pay to play' clubs & virtually zero folk or acoustic radio. It's incredibly gratifying to have an annual event like Strawberry or Edmonton right here in our own back yard and I'm positive that there a lot of music lovers out there who at least once a year can have a major acoustic festival to look forward to."

Returning to Southern California is the legendary Geoff Muldaur, performing again after a nearly 20 years absence from the stage. He is recognized as a leading voice in the folk movement that sprung from Cambridge, Mass. and Woodstock, N.Y. in the 1960s. Geoff started with the Jim Kweskin Jug Band, played with Amos Garrett, and, aside from winning an Emmy for film composition, performed the song Brazil which is featured in the Terry M. Gilliam picture of the same name. Now Geoff returns to the life of a touring musician, bringing American music to Americans.

Playing what they call "acoustic mayhem," is one of the hottest groups in acoustic music today: The Waybacks. They are making their first Southern California appearance, and they will be dazzling — that's the word from the Winnipeg Free Press, who called them the finest act of the 2001 Winnipeg Folk Festival.

The Spring Folk & Roots Festival is also pleased to present the haunting melodies and crystal clear tones of Southern California's own Debra Davis and her Band of Gold, who has been praised by Robert Oerrman in Nashville's Music Row Magazine.

"The Spring Folk and Roots Festival has the potential to be one of the best festivals in the country, giving it the prestige rivaling that of Strawberry, Edmonton, and the Philadelphia Folk Festival" said Paul Bruder, Acoustic Music Series board member. "People come from all over the world to these festivals. The goal of the Series is to put the Spring Folk and Roots Festival in the same league as the major festivals."

A new festival in Southern California is garnering comments from the folk music community such as:

"The Acoustic Music Series provides one of the few venues in Southern California that's a haven for music lovers. It's about damn time we have a festival in L.A. This is a festival that focuses on live performances and respects the artist; one performer, one

stage." —KCSN's Mia Karnatz
"There hasn't been a festival of this caliber in years... the lineup is some of the best of contemporary folk and roots music." —Roz and Howard Larman, hosts and producers of Folkscene radio program.
Ingrid Wilmont, a long time advocate of live performances in Southern California said that this is definitely for people who like to listen and have fun. You get the opportunity to hear music from other countries and regions (of this country). It's affordable, you meet nice people and we (including husband Al) always get to talk to people we haven't talked with before.

If you would like to know more about the Spring Folk and Roots

Festival, you can call the Acoustic Music Series at (626) 791-0411. Tickets are reserved seating, priced at \$39, \$32 and \$25. Tickets are available through the Acoustic Music Series, the University Ticket Office (818) 677-2488 and Ticketmaster. Extra charges may apply when purchasing tickets using the University Ticket Office and will for Ticketmaster. The Acoustic Music Series charges the cost of a self-addressed stamped envelope.



Karen Casey

PHOTO BY JOHN KUCZALA



DREAMS continued from page 1

What string is it on?!” Oh, he would say, the second string, and I’d hang up . . . only to call again, 10 minutes later, nearly in hysterics, demanding, as if he had tricked me, to know which *fret* of the second string. Because I couldn’t hear it. I just couldn’t *hear* what was right. I only knew how to read what was right. I won’t even tell you what happened the first time he tried to show me a C-chord (I learned everything in open G tuning), which I knew I would never be able to pull off – my god, it required three fingers! By the end of the summer, when I left New York, the banjo no longer represented music to me; it was a mortal enemy that had to be overcome.

Leaving New York meant leaving my teacher, and I had no idea how to find another one; after all, he’d sort of been a fluke. How could I learn by ear when there was nobody to listen to? I taught myself to read tablature, and found a book with tablature for old-time banjo. I slowly, painfully worked out *Cripple Creek* and hated, hated, hated not having a real person to listen to who could play it right. At least when I listened to Dan on the tape, I could be reminded that the aural mutilation I was creating could conceivably turn into music some day. I felt hopeless. This was going to be one of those well-intended failures. If I were a little further along, if I could actually play something that sounded enough like music that it would be pleasurable to practice, maybe I would stand a chance, but it was too early to try flying solo.

Through a serendipitous series of events that are too convoluted to go into, it was another Dan (a fiddler) who, shortly after I moved to L.A., helped me to find my next navigational aid. He told me about the old-time jam session at Highland Grounds (now at the CTMS Folk Music Center) and suggested I go and even – what?! – *participate*. This idea almost made me hyperventilate. The whole banjo thing was supposed to be private, I was only going to need it for the rocking chair on the back porch, why should I have to play with *other people*?! But I showed up, and I even brought my banjo, although I vowed not to take it out of the case.

That first night, I met a bunch of middle-aged guys who looked like they came from my backwoods Yankee hometown. They looked like all the grownups looked when I was three years old and first listening to Pete. The “lead” banjo player was even a tall, lanky guy with a beard! It was the first – and for a long time, the only – place in L.A. where I didn’t feel like I was on another planet, and I was just so *relieved* (I came out here as a prize-winning screenwriter with a “hot property,” but just could not get into the Tinseltown groove).

My learning curve leapt – temporarily – and split into two parallel paths. The tall, lanky bearded guy (Steve Lewis) agreed to teach me some tunes. Like Dan in New York, he recorded them and urged me to learn by ear. It was still an excruciatingly slow process, taking hours just to sound out the melody, but the tunes came easier than they had the previous summer (which isn’t saying much). One week, when the homework was *Angeline the Baker*, I was too busy to practice (no, I really was, really), so I took the tape player with me and listened to the tune over and over and over again until I heard it in my sleep, without ever actually playing it. Ten minutes before seeing Steve for our next lesson, I sat down in a panic with the banjo – and played *Angeline the Baker* straight through. Six months earlier I had scoffed, almost angrily, at Dan’s insistence that I would ever be able to do that.

Besides learning individual tunes, I was showing up (frankly, terrified) to the Highland Grounds jams pretty regularly. Steve introduced me to the concept of “the key of A” and “the key of D,” which I really thought was more than I could handle. I calmed down a little when I realized A was just G with the strings tighter, but that D stuff was definitely above my head.

In retrospect I see that I went through several distinct stages from this point, spontaneously and organically. First, I would struggle furiously to play the 3 or 4 tunes I knew when they came up at the jam, and just sit there feeling baffled and incompetent the rest of the time.

Then, despite my own resistance, I learned chords – I didn’t really understand what they were, and I still don’t, but I figured out that if I put my fingers on the frets Steve had showed me at certain times and just strummed, I didn’t clash with anybody. I watched some of the guitarists’ fingers for a while, until I figured out that when their fingers did *this*, mine should do *that*. For several months, I honestly don’t think I ever listened to a single melody, all I did was watch people’s fingers until I got chord progressions. It was absolutely thrilling. Suddenly, I could play along with *anything*. I became part of the pack! So what if I didn’t know what we were playing? So what if it sort of all sounded alike? *We* were playing! I was part of the “we” that were playing! Cool! Eventually I even got to where I could (sometimes) anticipate which of the three chords I was supposed to play. I was really gettin’ somewhere. I was going to be one hot banjo-chord-player.

Then came Trailer Park. Trailer Park, a now (sadly) defunct UCLA “Anglo-American” student ensemble run by Amy Wooley, came to Highland Ground to jam as part of their final exam. Their banjo player, an exceptionally cheerful 19-year-old named Peter, told me that Amy welcomed non-students and I should show up and play with them. So I did.

There were two differences between Trailer Park and the jam sessions. The first is that Trailer Park was a performance ensemble – they performed in front of people. On a stage. (I decided I’d figure out a way to get out of that later, but never came up with a good enough excuse). But the other difference is that rather than looking like the townspeople of my youth, these players were hip college kids. I went from being with people old enough to be my parents to people almost young enough to be my offspring. These kids were serious about what they were doing – this was their college major, this is what they were choosing to do, not just with their Sunday evenings but with their lives. It was intimidating and exhilarating and I really loved the fact that I could do all that neat chord stuff. . .

. . .until Amy informed me that I had to learn the *melody*. They already had a bunch of guitar players to do that neat chord stuff; I was expected to actually *play the banjo part*. Except for the tunes I had learned from Dan and Steve, I had almost forgotten how to do that. Amy whipped me into shape right fast: between her co-instructor Tom Sauber, Steve and Peter there was always somebody around to try, patiently, so patiently, to teach me how to play a tune. Peter and Tom would refer to certain notes as notes, which meant nothing to me – I still have no idea what string

to fret where in order to play a C, for example. Feeling incompetent for the task, as the spring concert approached I decided, for the noble and utterly un-ego-related sake of not making the ensemble sound bad, that I’d just fall back and play chords. I shared this decision with Amy who in response shared her decision with me, which was: no way, sister. I was ordered to learn six tunes – the *tunes*, not the chords – three days before the concert. It was impossible; it was totally impossible, especially since two of them were variations of two tunes I already knew and my fingers just didn’t want to go there. And in the end, I didn’t learn six tunes in three days. But I did learn four, and prior to those three days it would have taken me a couple of months to get four tunes down. I have to admit that I wasn’t note-perfect, and I could hardly remember them a week later, but after that, I was able to memorize a tune within half an hour of being taught.

Then, sadly, Trailer Park was discontinued by the powers that be at UCLA, and the jams (which had moved from Highland Grounds to CTMS) were my only opportunity for group playing. Granny-in-the-rocking-chair aside, I suddenly couldn’t get enough of group playing. And I entered into the last “phase” of my development as a banjo-picker.

Now that I knew the joy of playing the “the banjo part,” chording along with the tune was a big yawn. But unlike my fellow musicians in Trailer Park, which was a teaching situation, nobody at the jam was going to stop and show me how to play each tune before it started. Steve could teach me a new one now and then, but a typical jam has two or three dozen tunes, so most of the time I didn’t know what they were playing. And so I learned to do the thing that I truly never believed I could ever do, although I am still working on it and probably always will be: I learned how to sound out a tune while it is being played. There are some caveats: I have to be familiar with the melody, and since I’m hearing the melody on the fiddle, the banjo part has to be very close to what the fiddle is playing. I don’t think I’ve ever gotten an entire tune down while it’s being played in the jam, but I’ve gotten occasional A parts and occasional B parts, and frequently I can do about half of each. And when I do ask Steve to teach me the tune, he only has to show me once or twice and I have it down almost immediately. I still get lazy (or busy) and have long periods of backsliding, but as time goes on, the natural result of keeping at it is that I bounce back, and improve, more and more quickly. What used to take hours takes minutes.

What I love about this most recent “phase” is that it has taught me the deeper meaning of belonging to a music group. I used to feel that I was part of the group when I could play along, and not part of it when I couldn’t. That’s not true. As long as the instrument is in my hand and I am paying attention, I’m participating as a musician. The striving to get there is part of being there. Trying to do it *is* doing it. And – trust me – it’s never too late to start trying.

I don’t play as well as I dreamed I would by now, but I don’t play as badly as I was afraid I might. I still have moments of feeling baffled and incompetent; I still end up stamping my feet angrily while practicing. I have no “natural musical aptitude” so to some degree it will always be work. But it is work that offers substantial reward. And what I love about this most recent “phase” of the work is that it has taught me the deeper meaning of belonging to a music group. I used to feel that I was part of the group when I could play along, and not part of it when I couldn’t. That’s not true. As long as the instrument is in my hand and I am paying attention, I’m participating as a musician. The striving to get there is part of being there. Trying to do it is doing it. And – trust me – it’s never too late to start trying.

Nicole Galland is a reluctant, tree-hugging Yankee transplant. A writer and editor, she is a former actress, stage director and Buddhist nun, whose cats are appalled that she is now attempting the fiddle.

ADAMS continued from page 3

you mean about the chunk a punkin?” And he remembered the whole thing.

Wow, that’s great.

So I wrote those stories down and I had bout 85. I met Lee Smith at a teachers’ seminar on creative writing, I was teaching 8th grade at the time. A friend introduced me to her one night and said, “Now Sheila, you really should have Lee read some of those stories you’ve written,” and I was just mortified. Now I’m very rarely caught speechless, but I had read *Fair and Tender Ladies*, and just had fallen in love with Lee’s writing. But being the gracious sweet person that she is said, “Well sure, I’d just love to see them.” And the next morning at breakfast she stopped by and she said, “You know, I was up at 3:00 reading your stuff, and I just loved it. And if you really grew up this way and these are true stories, you need to know that you were truly blessed, and you need to share those with other people.” And a year later Lee helped me to edit it and she hand carried it over to UNC press and they published it.

Wow. Where can people pick up your book and your albums, do you have a website?

I do now. It’s www.jimandandsheila.com

You share it with your husband Jim Taylor who’s a Hammer Dumcimer player. Do you ever play together?

Yes, we play together a lot.

Sheila, thanks so much. I can’t wait to read your book, and I feel inspired to write down some of my stories as well.

Well I hope you do, it was great talking to you, Gaili, thank you.

Gaili Schoen is a musician and film composer living in Santa Monica, CA. Her latest film Festival in Cannes released by Paramount is currently in theaters nationwide, and features music in the style of early 1930s jazz.

SPECIAL EVENTS

FRI MAR 1			
8:00pm	KITKA Balkan and Slavic folksongs by women's vocal ensemble Beckman Auditorium, Cal Tech, Pasadena S. Michigan Ave and Del Mar Blvd. (626) 395-4652		
8:00pm	HOLLY NEAR Singer-songwriter, activist www.hollynear.com w. SUZANNE BUIRGY The Coach House	\$17.50 /\$19.50	
8:00pm	GENE PARSONS & MERIDIAN GREEN Folk, Country, Bluegrass The Fret House		\$15
8:00pm	J. PETER BOLES & JIM MONAHAN w. DAWN HUMMER Boulevard Music		\$12
8:00pm	GEORGE WINSTON El Camino College, Torrance (310) 660-3029, artistickets@elcamino.cc.ca.us		
8:30pm	BORDER RADIO Borders Books & Music 5055 S. Plaza Lane, Montclair		Free

SAT MAR 2			
1:00pm to 11:00pm	FOLK and ROOTS FESTIVAL with ROBIN & LINDA WILLIAMS LOUDON WAINWRIGHT III KARAN CASEY, THE WAYBACKS GEOFF MULDAUR, RICHARD GREENE & RYAN McKESSON, and GROOVELILY The Acoustic Music Series (CSUN)	\$25, \$32 and \$39 (all seats are reserved)	
7:00pm	GENE PARSONS & MERIDIAN GREEN Folk, country and bluegrass & pollinated by everything from Appalachian to Zydeco www.stringbender.com The Coffee Gallery Backstage		\$12
8:00pm	ANI DI FRANCO The Sun Theatre 2200 E. Katella Ave., Anaheim • (714) 712-2700		
7:30pm	THE KENNY BLACKWELL-DORIAN MICHAEL TRIO Shade Tree Stringed Instruments		
8:00pm	HOLLY NEAR Orange Coast Unitarian Universalist Church 1259 Victoria St., Costa Mesa (949) 646-4652 • www.ocuuc.org		
8:00pm	GUITAR NIGHTS CONCERT SERIES Adam Del Monte Sextet • Laila Del Monte Arroyo Heritage Theatre		\$20
8:00pm	EDGAR CRUZ Boulevard Music		\$12
8:00pm	THE AFRIKANS ARE COMING Zadonu African Music & Dance Company Mussekeba Sane West African Dance Company Showla Group International Wilshire Ebell Theatre, 4401 West 8th St, Los Angeles (818) 363-4718 or (818) 834-9300	\$15 (\$12 Students,\$20 at door)	
7:00pm & 9:00pm	MARY MURPHY Irish Singer San Juan Capistrano Public Library	\$7 \$3 for Children under 12	

SUN MAR 3			
7:30pm	THE WAYBACKS Crab-Grass The Living Tradition	\$12 (\$10 TLT membership)	
12:00pm – 3:00pm	IRISH SET DANCE WORKSHOP w. Dance Master Patrick O'Dea The Moose Lodge, Burbank • 1901 W. Burbank Blvd. Michael Breen (818) 842-4881 IrishDanceLA@aol.com		\$10
7:30pm	RANDAL BAYS w. ROGER LANDES Master Irish Fiddler and Guitar Celtic Arts Center 4843 Laurel Canyon Blvd, Studio City (818) 785-3839 • mail@FolkWorks.org • FolkWorks	\$15 (\$12 FolkWorks members)	

THUR MAR 7			
8:00pm	DARMA Israeli ensemble, melodies/rhythms of Mediterranean, India, Balkans Skirball Cultural Center		
*	RUFUS WAINWRIGHT & EDDY THOMPSON Wilshire Ebell Theater • Wilshire Blvd. near Crenshaw (323) 939-1128		
8:00pm	BORDER RADIO Kulak's Woodshed • 5230 1/2 Laurel Canyon Blvd (818) 766-9913		Free

FRI MAR 8			
8:00pm	MURIEL ANDERSON Boulevard Music		\$15
7:30pm	U. UTAH PHILLIPS Pitzer College, Avery Hall, Claremont • (909) 607-3900		
7:00pm	THE MAMMALS Folk and American roots featuring the children and grand children of folk legends The Coffee Gallery Backstage		
8:00pm	LAURIE GELTMAN The Mint, Los Angeles • (323) 954-8241		\$10
8:00pm	NATIONAL SONG AND DANCE COMPANY OF MOZAMBIQUE El Camino College, Torrance (310) 660-3029 • artistickets@elcamino.cc.ca.us		

SAT MAR 9			
8:00pm	PHIL BOROFF & EVAN MARSHALL Boulevard Music		\$12
8:00pm	BORDER RADIO The Coffee Gallery Backstage		\$8
7:30pm	SUSAN WERNER McCabe's Guitar Shop		\$18.50
8:00pm	GYUTO MONKS TIBETAN TANTRIC CHOIR UCLA Performing Arts (Royce Hall)		\$20-\$30
8:00pm	THE BLADERUNNERS Bluegrass CTMS Folk Music Center BlueRidge Pickin Parlor		\$10

SUN MAR 10			
7:30pm	JOEL RAFAEL BAND www.joelrafael.com Claremont Folk Music Center:		\$10

FRI MAR 15			
8:00pm	THE HOT CLUB OF COWTOWN Boulevard Music		\$15
7:30pm	ST. PATRICK'S DAY INT'L DANCE PARTY Brockton School, West L.A. Beverly Barr (310) 202-6166		

SAT MAR 16			
*	PHIL CHRISTIE with MIKE VALENTINE The Coffee Gallery Backstage		

7:30pm & 9:30pm	JOHN GORKA w. ALICE PEACOCK McCabe's Guitar Shop		\$18.50
7:30pm	STEVE GILLETTE & CINDY MANGSEN plus DENNIS ROGER REED The Living Tradition	\$12 (\$10 TLT Member)	
7:30pm	DONALD DAVIS Nationally acclaimed storyteller Performances to Grow On	\$12 (\$14 door)	
8:00pm	HOT LIPS & FINGERTIPS Boulevard Music		\$12
8:00pm	HAROLD PAYNE Russ & Julies House Concerts		\$15
8:00pm	RICHARD THOMPSON The Irvine Barclay Theatre		\$33,\$27
8:00pm	TOM BALL & KENNY SULTAN Fine acoustic blues The Fret House		\$15
8:00pm	JALIYAA Music from the Mandingo Empire featuring PRINCE DIABATE (kora), ABDOULAYE DIABATE (guitar) and FAMORO DIABATE (balafo) Getty Center • Harold M. Williams Auditorium, West L.A. (310) 440-7300		
2:00pm & 8:00pm	ANTONIO MARQUEZ FLAMENCO COMPANY Cerritos Center for Performing Arts		

SUN MAR 17			
8:00pm	VARETY NIGHT with BRIAN WHITE Boulevard Music		\$4
2:00pm	EILEEN IVERS BAND Cerritos Center for the Performing Arts		\$30-40
3:00pm	DANCING ON COMMON GROUND Irish step dancers, cloggers, and tap dancing. Norris Center, Palos Verdes (310) 544-0403		

FRI MAR 22			
*	TISH HINOJOSA Performances to Grow On		
8:00pm	STEVE GILLETTE & CINDY MANGSEN Boulevard Music		\$15
8:00pm	LAURIE LEWIS TRIO CSUN Performing Arts Center		
8:00pm	COMPANIA ESPANOLA DE ANTONIO MARQUEZ Spanish Flamenco dancers Pepperdine University • (310) 506-4522.		

SAT MAR 23			
7:00pm	IRISH SET DANCE WORKSHOP		
8:00pm	IRISH SET DANCE Moose Lodge, Burbank • 1901 W. Burbank Blvd. Michael Breen (818) 842-4881 • IrishDanceLA@aol.com		\$10
8:00pm	STEVE GILLETTE & CINDY MANGSEN CalTech Folk Music Society (Dabney)		
8:00pm	NATHAN JAMES - Acoustic Blues The Fret House		\$13
11:00am	THE COWBOY POETRY FESTIVAL New West & R.W. Hampton Hot Club of Cowtown & Tom Russell The Sons of the San Joaquin & Tish Hinojosa Don Edwards, Paul Zarzyski, & Glenn Ohrlin Belinda Gail & Wild Wind Melody Ranch Theater, Santa Clarita • (800)-305-0755		
8:00pm	TAIKO Traditional & contemporary Japanese drumming by Taiko Center of L.A. CSUN Performing Arts Center		
8:00pm	SEVERIN BROWNE & JAMES COBERLY SMITH Concerts at the Bodie House, Agoura Hills • (818) 707-PETS		
7:00pm	SCOTTISH DANCE Van Nuys Senior Center • 5040 Van Nuys Blvd. Royal Scottish Country Dance Society JackRennie@aol.com		
5:00pm	BORDER RADIO Alhambra Street Festival • 2nd & Main, Alhambra		\$8

SUN MAR 24			
5:00pm	IRISH ROVERS Cerritos Center for the Performing Arts		\$35-\$45
8:00pm	STEVE GILLETTE & CINDY MANGSEN Noble House Concert • (818) 780-5979		

TUES MAR 26			
*	CRAICMORE Sierra Madre Wisteria Festival Park Stage, Sierra Madre Blvd., Sierra Madre craicmore@aol.com		Free
8:00pm	RIVERDANCE Irish music, song and dance Orange County Performing Arts Center (714) 556-7272 • www.ocpac.org		\$29.50-\$64.50

WED MAR 27			
8:00pm	RIVERDANCE see Mar 26		\$29.50-\$64.50

THUR MAR 28			
8:00pm	RIVERDANCE see Mar 26		\$29.50-\$64.50

FRI MAR 29			
8:00pm	RIVERDANCE see Mar 26		\$29.50-\$64.50

SAT MAR 30			
8:00pm	RIVERDANCE see Mar 26		\$29.50-\$64.50
8:00pm	THE WITCHER BROTHERS Boulevard Music		\$12
8:00pm	ELENI KELAKOS - Singer-songwriter The Fret House		\$12
7:00pm & 9:00pm	PATRICK BALL Storytelling Harp player San Juan Capistrano Public Library	\$7 \$3 for children	
5:30pm	30TH ANNUAL HOLOKU BALL Hawaian Music & Pageant Omni Hotel Intercontinental • 251 South Olive Street, L.A.		\$50

SUN MAR 31			
8:00pm	RIVERDANCE see Mar 26		\$29.50-\$64.50

TUES APR 2			
*	HOLLY FIGUEROA W. EDIE CAREY House Concert in Santa Monica Jennifer (310) 828-9113 • jwargo310@aol.com		

THUR APR 4			
8:00pm	THE DIRTY DOZEN BRASS BAND Irvine Barclay Theatre		

FRI APR 5			
8:00pm	MARTIN CARTHY McCabe's Guitar Shop		\$17.50
8:00pm	THE DIRTY DOZEN BRASS BAND Irvine Barclay Theatre		
8:00pm	DERVISH CSUN Performing Arts Center		
7:30pm	KIM ANGELIS - Violin virtuoso Marymount College, 30800 Palos Verdes Drive East Rancho Palos Verdes • (310) 377-5501		

SAT APR 6			
8:00pm	LUCY KAPLANSKY Acoustic Music Series (TC)		
7:30pm & 9:30pm	MARTIN CARTHY Shade Tree Stringed Instruments		
8:00pm	TE DOY UN VERSO y UNA ROSA: The Music of Los Cenizontles with legendary master folk musician JULIAN GONZALEZ Getty Center • Harold M. Williams Auditorium (310) 440-7300		
7:00pm & 9:00pm	KIM ANGELIS Violin virtuoso San Juan Capistrano Public Library	\$7 \$3 children	
8:00pm	I SEE HAWKS IN L.A. BeanTown, Sierra Madre		
8:00pm	SCOTCH & SODA - Duo folk harpist & vocalists Barbary Grant & Verlene Schermer sing everything from Celtic traditional to jazz & blues. Noble House Concert • (818) 780-5979		

SUN APR 7			
8:00pm	TE DOY UN VERSO y UNA ROSA see Apr 6		
1:30pm–5:30pm	WESTWOOD CO-OP'S SPRING INT'L DANCE FESTIVAL Culver City Memorial Auditorium Sybil (310) 316–7513, golden@bnet.org		
*	BORDER RADIO The Press Restaurant • 129 Harvard Ave., Claremont (909) 625-4808		\$8

FRI APR 12			
*	MT. BALDY SKI CONTRADANCE WEEKEND Rob Craighurst, caller from Virginia Music by Stump Tail Dog Harwood Lodge Barbara Stewart • (818) 951-8255 • The Living Tradition		
8:00pm	JEAN SUDBURY & FRIENDS BeanTown, Sierra Madre		

SAT APR 13			
8:00pm	BRYAN BOWERS CalTech Folk Music Society (Dabney)		
8:00pm	ROBERT MORGAN FISHER & DEBRA DAVIS Russ & Julie's House Concerts		\$15
8:00pm	DANNY FARAGHER - Harmonica Blues CTMS Folk Music Center • BlueRidge Pickin' Parlor		\$10
*	SCOTTISH FIDDLERS SPRING CONCERT Mary Ann Sereth • (310) 559-9899	\$12 (\$8 Srs./ \$6 Children	

SUN APR 14			
5:00pm-6:30pm	WORKSHOP		\$25
7:30pm	GEORGE KAHUMOKU, JR. Hawaiian Slack Key Guitar www.kahumoku.com Claremont Folk Music Center		\$15

FRI APR 19			
*	WESTWOOD CO-OP'S INT'L DANCE WEEKEND Hess Kramer Malibu • (310) 391–7382		
7:30pm	TOM PAXTON & ANNE HILLS Acoustic Music Series (NC)		
8:00pm & 10:00pm	CHERYL WHEELER McCabe's Guitar Shop		\$17.50
8:00pm	SPYDER BLUE BeanTown, Sierra Madre		

SAT APR 20			
*	WESTWOOD CO-OP'S INT'L DANCE WEEKEND See Apr 19		
*	SCANDINAVIAN FESTIVAL Music, dance, performances, cultural celebrations. Cal. Lutheran University, Thousand Oaks. (805) 493-3151 • www.clunet.edu/ScanFest		
*	SCOTTISH WEEKEND Workshop, dance with live music, outing High Desert Dance Ctr., Ridgecrest Frank Wu • (760) 375-6227.		
7:30pm	LUI COLLINS w. FIL CAMPBELL The Living Tradition		
7:30pm	DIANE FERLATTE Acclaimed storyteller w. Erik Pearson on guitar and banjo Performances To Grow On	\$12 (\$14 door)	
8:00pm	SOL Y CANTOS w. ROSI & BRIAN AMADOR Afro-Latin Acoustic Music CTMS Folk Music Center 16953 Ventura Blvd., Encino (818) 785-3839 • mail@FolkWorks.org FolkWorks	\$15 adv / \$17 door \$13 FolkWorks mem.	
8:00pm	CHERYL WHEELER plus ALICE PEACOCK Acoustic Music Society (TC)		
10:00am-6:00pm	CELTIC CORNER CITY OF LANCASTER CALIFORNIA POPPY FESTIVAL WHIRLYGIG High energy Celtic band Lancaster City Park • 43011 North 10th St. West (661) 723-6077 • gurbai@cityoflancastrca.org		
8:00pm	PACO DE LUCIA AND SEPTET Flamenco puro music - a blend of Gypsy (Rom), Muslim and Jewish cultures UCLA Royce Hall • (310) 825-2101 • www.tickets.ucla.edu		
8:00pm	BORDER RADIO BeanTown, Sierra Madre 45 N. Baldwin Ave., Sierra Madre • (626) 355-1596		Free

SAT APR 21			
*	CHERYL WHEELER The Coach House		
*	WESTWOOD CO-OP'S INT'L DANCE WEEKEND See Apr 19		
*	SCOTTISH WEEKEND See Apr 20		
*	RICHARD THOMPSON Whole Earth Festival Anthony C. Beilenson Park, Van Nuys		
*	SCANDINAVIAN FESTIVAL see Apr 20		
10:00am-6:00pm	CELTIC CORNER see Apr 20		
2:00pm & 7:00pm	AMAN INTERNATIONAL MUSIC & DANCE CSUN Performing Arts Center		
4:00pm-6:00pm	UKELELE WORKSHOP with Jim Beloff Claremont Folk Music Center • www.flea-mkt-music.com		\$25

WED APR 24			
8:00pm	LEO KOTTKE www.leokottke.com The Coach House		
7:30pm	Lou & Peter Berryman - Acoustic accordion & guitar duo sing wickedly funny ballads about everyday topics. Noble House Concert • (818) 780-5979		

THUR APRIL 25			
7:30pm	Lou & Peter Berryman - Acoustic accordion & guitar duo sing wickedly funny ballads about everyday topics. Noble House Concert • (818) 780-5979		

FRI APR 26			
*	DON McLEAN Armstrong Theater, Torrance		

8:00pm	LEO KOTTKE Majestic Theater, Ventura		
8:00pm	SEVERN BROWN & JAMES COBERLY SMITH BeanTown, Sierra Madre		

SAT APR 27			
7:30pm & 9:30pm	THE BATTLEFIELD BAND McCabe's Guitar Shop		\$18.50
8:00pm	GUY DAVIS Acoustic Music Series (TC)		
8:00PM	FRED & ZACKARY SOKOLOW w. BRANTLEY KEARNS - Bluegrass The Fret House		\$15
8:00pm	LEO KOTTKE Lancaster Performing Arts Center 750 West Lancaster Blvd., Lancaster • (661) 723-5950		
8:00pm	INCA - Peruvian Ensemble El Camino College, Torrance • (800) 832-ARTS.		
8:00pm	ALFREDO ROLANDO ORTIZ - Harp Benefit for CTMS • CTMS Folk Music Center California Traditional Music Society		\$25
8:00pm	LILY CAI CHINESE DANCE COMPANY Cal Tech, Pasadena • CalTech Performing Arts		
8:00pm	ANDREA LOUISE - BeanTown, Sierra Madre		

SUN APR 28			
7:00pm	LEO KOTTKE & PATTY LARKIN El Rey Theater, Wilshire Blvd., L.A.		
8:00pm	GAMELAN & AFRICAN MUSIC ENSEMBLES CSUN Performing Arts Center		

THUR MAY 2			
*	ALTAN plus KATE RUSBY & JOHN McCUSKER UC Riverside • 909-787-4309		

FRI MAY 3			
8:00pm	ALTAN plus KATE RUSBY & JOHN McCUSKER Royce Hall, UCLA		
8:00pm	LILA DOWNS Irvine Barclay Theater		

VENUE LOCATIONS

ACOUSTIC MUSIC SERIES

(626) 791-0411
TC, Throop Church
300 S. Los Robles Ave., Pasadena
NC, Neighborhood Church
301 N. Orange Grove Blvd., Pasadena
CSUN, 18111 Nordhoff St., Northridge

ARROYO HERITAGE THEATRE

McKinley Auditorium
325 S. Oak Knoll Ave. Pasadena (626) 792-6043

BEANTOWN, SIERRA MADRE

45 N. Baldwin Ave., Sierra Madre (626) 355-1596

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City
(310) 398-2583.

CSUN PERFORMING ARTS CENTER

Cal State University, Northridge
(818) 677-2488 or (818) 677-3943

CALTECH FOLK MUSIC SOCIETY

www.its.caltech.edu/~folkmsi
California Institute of Technology, Dabney Lounge
Pasadena • (626) 395-4652 (888) 222-5832

CALTECH PERFORMING ARTS

www.events.caltech.edu
Beckman Auditorium, Cal Tech, Pasadena
(888) 222-5832 or (626) 395-4652

CERRITOS CENTER FOR THE PERFORMING ARTS

12700 Center Court Dr. Cerritos
(562) 916-8501 or (800) 300-4345

CLAREMONT FOLK MUSIC CENTER

www.folkmusiccenter.com
220 Yale Ave, Claremont • (909) 624- 2928

THE COACH HOUSE

33157 Camino Capistrano
San Juan Capistrano • (949) 496-8930

COFFEE GALLERY BACKSTAGE

2029 N. Lake, Altadena • (626) 398-7917

CTMS FOLK MUSIC CENTER

16953 Ventura Blvd, Encino • (818) 817-7756

FRET HOUSE

covina.com/frethouse/index.htm
309 N. Citrus, Covina
(626) 339-7020 or www.frethouse.com

IRVINE BARCLAY THEATRE

www.thebarclay.org
4255 Campus Dr., Irvine • (949) 854-4646

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City
(310) 398-2583

McCABE'S GUITAR SHOP

www.mccabesguitar.com
3101 Pico Blvd., Santa Monica • (310) 828-4497

PERFORMANCES TO GROW ON

Church of Religious Science
101 S. Laurel, Ventura
(805) 650-9688 • (805) 646-8907 • www.ptgo.com

RUSS AND JULIE'S HOUSE CONCERTS

www.jrp-graphics.com/houseconcerts.html
Oak Park (Agoura Hills/Westlake Village area)
(818) 707-2179

SAN JUAN CAPISTRANO PUBLIC LIBRARY

www.musicatthelibrary.com/Calendar.htm
31495 El Camino Real
San Juan Capistrano • (949) 248-SHOW

SHADE TREE STRINGED INSTRUMENTS

www.shadetreeguitars.com
28062 D Forbes Rd., Laguna Niguel
(949) 364-5270

THE LIVING TRADITION

www.thelivingtradition.org
Downtown Community Center,
250