

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

RIDDLE OF THE FIDDLE

By SHARON GOLDWASSER

*When I play on my fiddle in Dooney,
Folk dance like a wave of the sea...*

-William Butler Yeats, The Fiddler of Dooney

I love to lift my fiddle up to a group of children and ask, "Is this is a fiddle or a violin?" It's a trick question of course, because there is no difference at all between the instruments. Either way, it's a wooden box with a slender waist, featuring a carved scroll-shaped head attached to a narrow neck. The strings stretch from the tailpiece to the peg box, where each winds around a wooden peg. A carefully shaped bridge lifts them above the body of the instrument. Scraping horsehair rubbed with a bit of rosin across the strings draws out the music. And what do I tell the children? "It's just the way you play it" that makes it a fiddle.

Conceptually, the fiddle is simple in structure - the notes on each of its four strings can be easily fingered with the left hand while drawing the bow with the right to produce the sound. Yet it is capable of a remarkably complex range of expression, perhaps because its range and tone so closely resemble the human voice. The violin can blend with any style of music, from the formal art music of Western Europe, to the quarter-tones of Arabic and Indian music to the lively dance tunes of Scotland, Ireland and North America. The sounds can range from short and separate (staccato) notes to sustained, full-length (legato) strokes, plus dozens of effects in between.

Fiddles go back a long time. The violin's predecessors include bowed instruments such as rebecs and fidils, which appear in illustrations in medieval manuscripts. Simple bowed folk instruments like these are found throughout the world. These early versions may differ from their modern counterparts in the number of strings, design of body and placement of pegs. The family of viols, which were closely related to the violin and were popular in Renaissance and Baroque times, differ in having frets along the neck.

In the late 17th century, Stradivarius and other Italian instrument builders standardized the design into

top of the fiddle is built from a soft coniferous wood such as spruce or occasionally pine. The tailpiece, fingerboard and pegs may be of ebony. Rosewood or boxwood are sometimes used in tailpieces or chinrests.

The strings of early fiddles were made of sheep gut (not cat gut!). Gut strings are often chosen by classical violinists because of their warm tone, but fiddlers may prefer steel strings for their greater volume, or perlon (synthetic) cored strings, which are less temperamental



PHOTO BY JUDY NAIMAN-STOUFFER

than gut. Violin strings are normally tuned to the notes GDAE, but some traditions of fiddling incorporate a variety of alternate tunings.

The bow gradually evolved from its original arc shape to a longer stick of wood with a slightly recurved shape. Pernambuco or brazilwood are often listed as the materials of choice for bows, though carbon fiber bows are starting to win fans due to their near indestructibility. Pernambuco actually refers to several varieties of tropical trees, while brazilwood describes the less desirable heartwood of the tree, rather than a separate species. When it comes to bows, the most highly prized horsehair comes from tails of horses raised in regions that endure cold winters. The hair of male horses is preferred to that of mares because it has less exposure to urine, which breaks down the fibers.

The light colored hair has a finer texture, which is better for tone production than coarser dark hair.

Once the design became standardized, violins made their way across much of Europe and became popular for performing all kinds of music, including both court and country dances. In addition, fiddles and fiddle tunes journeyed across the Atlantic with colonists bound for North America. Gradually, the term "violin" became more closely associated with more formal

("classical") music and "fiddle" has become associated with more popular ("folk") and dance music.

To me, as much as anything, the fiddle is the voice of dancing. Fiddle music is at the heart of traditional dance music of many cultures from around the world, from the gypsies of Rumania to the mountain folk of

Appalachia. When the bow flies across the strings, and a cloud of rosin dust rises like smoke, feet seem impelled to lift and step across the floor.

So many different styles of music incorporate the fiddle that it's hard to compare them. Social dances in England, Ireland, Scotland, Scandinavia, Canada and the U.S. all make use of the fiddle. Within each of these regional traditions there are subtle variations in style as well.

In the U.S., much of the early fiddling repertoire came from England, Scotland and Ireland. The English settlers in the 1600's might have been familiar with country dances, such as those published in the first collection by Playford around 1650. From colonial times through the early 1900's, fiddlers played a variety of tunes such as jigs, reels, schottisches, clogs and hornpipes for community dances. Some of the earliest tunes, like *Haste to the Wedding* or *Soldier's Joy*, are still played today.

"Northern" and New England fiddle styles tend to be similar to their origins, but are less ornamented than their modern Irish or Scottish fiddling counterparts. Many New England dance tunes overlap with the Celtic repertoires as well. In some ways, fiddling in New England might be considered the least regimented of styles. Co-evolving with the region's contra dances, it features structured tunes

that are especially good for dancing. The piano is a favored instrument for accompanying the fiddle, especially at contra dances.

In the southern regions of the U.S., a new dialect of fiddling developed. Perhaps due to more encounters with the syncopated rhythms of African music on southern plantations, fiddlers in Appalachia incorporated more syncopation into their bowing styles. The

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*The earth keeps some vibration going,
There in your heart, and that is you.
And if people find you can fiddle,
Why fiddle you must, for all your life.*

Fiddler Jones from The Spoon River Anthology
by Edgar Lee Masters

the elegant, wasp-waisted form of the modern violin. Just a few subtle variations on this design are found among patterns used by violinmakers today. Nearly all fiddles have a one- or two-piece back of maple, sycamore or Lombardy poplar. One of the most beautiful woods used today is called fiddleback maple. The

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EDITORIAL

As you may or may not realize, *FolkWorks* is more than this newspaper. It is a non-profit organization whose mission is to spread the word about folk/traditional music, dance and related arts. As an organization, we also produce concerts and dances. We are actively trying to reach out beyond our admittedly narrow focus and discover the variety of traditional folk cultures that exist in our community. We've gone to meetings where representatives of these diverse cultures are abundant. We are reaching out to meet and learn about these folks. Hopefully, in future issues of the paper, this experience will be reflected. We would like to see more concerts of traditional folk musicians that are as diverse as our community.

So *FolkWorks* is growing. We use the newspaper as a means of communication. It is a way of getting the word out about what is happening. And the word is getting out. People are impressed by both the quality of the writing and the types of articles that we publish. We've had a successful fundraiser/ party that was a lot of fun. We've had a couple of really great concerts, with more coming up this month and next. And more people are becoming member/supporters. We would like to thank Z. Clark Branson Projects and Paula Randol-Smith for the on-going support that they have given us, particularly by including us in their mailing for the Mountain Lion Weekend.

We know that everybody has very busy lives and that it is busy people who are able to fit one more thing in. So we are soliciting help from you.



BY LEDA & STEVE SHAPIRO

Here are some ways that you can help:

- If you know of businesses that in any way have an interest in folk music, dance and related arts, ask the proprietors to advertise in the paper. We can also use donations from businesses. We are a 501(c)(3), so any contributions are tax-deductible.
- If you are interested in writing, we have lots of ideas for articles or we will entertain suggestions from you.
- If you have editing skills, help us edit.
- If you are interested in doing research in folk related venues, we need help verifying that our information is accurate and up-to-date.
- If you have several hours every couple of months, we need assistance distributing papers.
- If you have grant writing experience, help us research and write grants.
- If you want to volunteer once in a while, let us know. We always need help with mailings, concert setup, and other projects that come up.

We have been lucky in finding people who have volunteered and given financial help as well. If you don't have time to volunteer, please help by becoming a member. It only takes a moment to sit down and write a check. Musician friends of *FolkWorks* have contributed some terrific CDs, one of which will be sent to you as a thank you. Look at the form on page 17 and see some of the other benefits that you will receive. Remember: in order to keep this venture going, we need you. Send us email; call us on the phone.

So, thanks. And, as always, get out and support live music.

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

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I N T E R V I E W

JAKE KRACK

BY GAILI SCHOEN

At the age of seventeen, Jake Krack is a seasoned performer and recording artist. He began fiddling at the age of six years, focusing his passion on old-time Appalachian music and has studied under some of the most respected master fiddlers of the Appalachian region such as Melvin Wine, Brad Leftwich, Joe Thompson, Wilson Douglas and Lester McCumbers. He recently completed an apprenticeship and continues to study with renowned West Virginia fiddler Bobby Taylor through the Augusta Heritage Center of Davis & Elkins College apprenticeship program.

G: I read on your website that you started off with classical violin lessons. What brought you to old-time music?

J: Well my dad was trying to teach himself to play when I was about 4 years old. And I was at the age where I wanted to imitate everything my parents were doing. So dad cut me out the shape of a cardboard fiddle and I so-called played on that until I was 6. And when I was 6, dad found a man who wanted to trade a fiddle for something. And dad carved limestone. So dad carved him a limestone birdbath with a fiddle in the middle of it and traded that for my first fiddle.

G: Were your arms long enough to play it?

J: Yes it was a quarter size. So we found a teacher who taught classical at first, it was Suzuki, you know.

G: Suzuki can be kind of rigorous, how did you feel about it?

J: At first we all thought it was a big mistake. But now that we look back at it, that gave me everything I needed for when I started with the old masters here.

G: You live in West Virginia?

J: Yes, we have been living here for about 3 years, and before that we lived in Indiana. In Indiana I found an old-time teacher named Brad Leftwich, and he's the one who introduced me to the West Virginia music, and he gave me a tape of Melvin Wine, who lives here in West Virginia, and I started learning Melvin Wine tunes. So Brad kept saying, if you could go to one festival, go to Clifftop in West Virginia, 'cause Melvin would be there. So we went down there to Clifftop, to the Appalachian String Band Festival. We played a little bit and met some people and the whole time we were waiting for Melvin. Brad had given me a picture of Melvin and Mike Seeger and my goal was to get an autograph of Melvin. So Melvin came and we talked to him a little bit and told him I'd played the fiddle, and he asked, "Well, do you know any of my songs?" And at that time I think I knew two, so I played those two tunes. And Melvin got me up to play at a workshop he was playing at that year and he invited me to his house, which was about 480 miles from my house in Indiana, and we didn't think we could swing it. Melvin was 85 at that time. So we went on and Brad taught me some more Melvin tunes and some other fiddle tunes, and the next year Clifftop comes around and we go down, and there's Melvin again. Well Melvin again asked dad when he was going to bring me to his house. And it was the second time asking us and we thought we'd better do it before he gets too old Melvin was 86 at the time and is now 93. So we went down to Melvin's in September, Clifftop was in August. And then I got a scholarship to the Augusta Heritage Center in West Virginia to take a week-long workshop from Brad and Melvin. So we were in West Virginia again for a week in October and had a wonderful time. And we came back, and after a little while we called Melvin to see how he was

doing, and he said, "I'm glad you guys called, I'm getting married and I want you to be here!" So we go back down to Melvin's house for the wedding in November, and we got to coming here quite often and we got to enjoying it so much. Then I got a \$5,000 grant to come down to West Virginia for a year from the Indiana Arts Commission. And so we came down here about once a month for a year, and I was studying under Melvin and I was going to festivals and everything.

G: Wow, your parents were driving you down? They sound like good people.

J: Well, my mom and dad say that if it were hip hop music or something, you probably wouldn't see them at every festival with me, but we all happen to enjoy it, so we all take part and do it together.

G: Why do you think you never picked up the electric guitar instead? What is it that you love about old-time music?

J: Well, everything! I like the sound of it, and I love playing it, and it's just the people you meet when you're doing it that make it fun.

G: Yeah, definitely. So do you play every day?

J: Yes, about an hour a day. For a while I was practicing more like an hour and a half, but since I got into my sophomore year in high school, it got harder and harder to practice and hour and a half and finish my homework, so I had to cut it back.

G: When you're practicing, do you play by yourself or with someone else when you're practicing?

J: Well you know when I started out with Brad, he said, "You know you really need someone on guitar to practice with to keep the beat for you so you can get your rhythm down." So mom was the most viable

candidate, so we all worked on mom, and she started to learn the guitar, and now she practices with me every night.

G: Wow, you have very devoted parents!

J: And over the years Dad got interested in making and repairing fiddles. He went to the Indiana University School of Music to learn how to make and repair fiddles from Tom Sparks.

G: Wow, so you've had a big effect on your family!

J: Well, we affect each other. Dad has made the two fiddles I play. The first two fiddles he made I play, and they're professional sounding fiddles. And we've got a mobile fiddle shop. We put the fiddle shop in a trailer and we take it to festivals and things. So I sit there and play fiddles for 14,15, 16 hours a day, and as I'm doing that, dad is fixing fiddles and selling them. We go to festivals all over West Virginia a few in North Carolina and Virginia also.

G: Are you going to be playing some festivals this summer?

J: I'll be at Mt. Airy in North Carolina the first week in June. Mid-June I'm going to the Glenville State Folk Festival in West Virginia, and the Ripley Arts and Crafts festival at the end of June and the beginning of July in Ripley, West Virginia. In August I'm going to Clifftop West Virginia for the Appalachian String Band Festival and I'll be there for a week, and the second week in August I'm going to the Galax



www.jakekrack.com

Old-Time Fiddlers Convention in Galax, Virginia.

G: You've made some CDs haven't you?

J: Yes, I've just finished my sixth CD; it's called Hope I'll Join theBand.

G: Wow, that must be some kind of record, 6 CDs by age 17. How old were you when you made your first one?

J: I was 11, but don't let the age fool you. Dad says the music was just as good and just as hard driving on the first one as it is now.

G: You know I loved your website. It has photos of you growing up with your fiddle, and some great photos from festivals, and it has samples from your CDs. Is your website the best place to find your CDs?

J: Yes, and you can find all of the dates for the festivals I mentioned also.

G: Ok. I can't help myself from asking you, what are your plans for the future? Are you going to start touring, or go to college? What's your plan?

J: My plan is to go to college. I don't really want to be on the road all the time. If you're not playing, you're on the way to playing somewhere. To me that doesn't look fun. Don't get me wrong, I love playing. But I'd rather jam and keep it for fun. So I'm gonna go to college and get a degree in some science like chemistry or something.

G: Wow! Chemistry, that's quite a departure.

J: Yes, it's quite a bit different than playing the fiddle.

G: I felt the same way when I went to college. I didn't want some academic teaching me about music. So I took a whole different course of study

J: Yes, I've thought that I could take some folklore classes, and I'd probably learn a lot, but they'd maybe have some chapter about old-time music and I'd be sitting there gritting my teeth, so I don't even want to do it.

G: Do you still take fiddle lessons?

J: Well I've told you about my first two mentors, Brad and Melvin. Melvin is 93 now.

G: That's great, he's still alive!

J: Yes. My next mentor was 80 year old Lester McCumbers. And he lives just right up the road from us now. And my latest one is Bobby Taylor, and he's in his 40s, and he lives in St. Albans, West Virginia. They've all helped me a lot, and I've studied under all of them for years.

G: Well, here in Los Angeles if you want to learn to play old-time music you have to look long and hard to find other musicians to play with. It sounds like in West Virginia, people are playing it all over.

J: Oh yeah. It's all over. You know sometimes I've been criticized for playing just like my mentors, but that was the point. To learn to play just like them, to

WHAT LIES BENEATH: A REVIEW OF CHORD PATTERNS AND VARIATIONS



BY
ROGER
GOODMAN

In the last issue, we "toured" the guitar with a G chord to illustrate the versatility and variations available in chord sounds and fingering up and down the neck. What was presented in that lesson can be generalized to other keys and other instruments. While you are learning to play your chosen musical instrument you will be acquiring the knowledge of those things that are peculiar to a particular key or to a specific instrument alone. As you practice, you will also become aware of those things that apply to all of music in general and, hence, to many other keys and instruments as well. This knowledge will supercharge your learning skills, move you past many of the barriers faced by other students, put your progress on fast-forward and keep your interest level up where it belongs. In other words, you're learning and having fun. And, music should be fun!

With what you already know from previous lessons (available at www.folkWorks.org) you should be able to pick up a guitar and find a "G chord" just about anywhere you please on the instrument. Since you know that a G chord is made up of the notes G, B and D and that the guitar's open strings are E-A-D-G-B-E you can then draw a map (see Figure 7) to find every G-B-D grouping anywhere on the guitar. More importantly, you have gathered the general knowledge that this G-B-D grouping from a G major scale represents the 1-3-5 major chord structure for any major scale. That gives you portable knowledge that is applicable to major chords of any key on the guitar. Figures 1 through 7 are some examples of this.

Looking at the left side of Figure 1 near the beginning of the guitar neck, notice the patterns and how you can see familiar chord shapes at various positions along the neck. Notice also that the entire pattern repeats itself as you move past the octave at the twelfth fret. Look at Figure 2 and beyond and you will see that the overall pattern remains the same but gets promoted up the neck. It is much like a slide rule: you visualize the pattern and move it up or down the neck until you are in the proper key. So, remember—what you know about one particular chord can be applied to all other chords when shifted to the proper location along the neck.

So far we have applied all of this chord magic just to the guitar fret board, but other stringed instruments are also fair game. Pick up a mandolin, for example, and try to figure out several variations of a D major chord. Once we know that the mandolin strings are tuned to G-D-A-E (from lowest to highest) and remembering that the 1-3-5 major chord grouping for D major is D-F#-A we can produce Figure 8 which maps out all of the D's, F#'s and A's on the mandolin. Any comfortable grouping of the notes from Figure 8 will produce a D major chord on the mandolin. Just as an aside -- the fiddle/violin is tuned the same as a mandolin and, even though it has no frets and is not usually thought of as a chording instrument, visualizing the chords laid out on the fiddle will make learning it a lot easier.

Once again we get a glimpse of the sameness that lies hidden behind the music that at first appears to be so varied and different. The more you can see the underlying patterns in any body of knowledge, the faster and more vital will be the learning experience. So keep looking for the magic in all things and, of course, stay tuned....

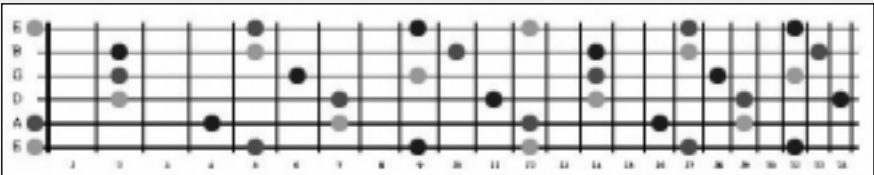


Figure 1 - Guitar - A Major Chord

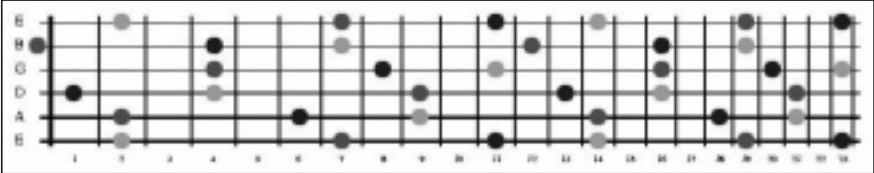


Figure 2 - Guitar - B Major Chord

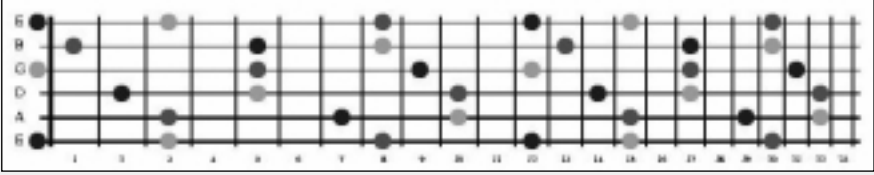


Figure 3 - Guitar - C Major Chord

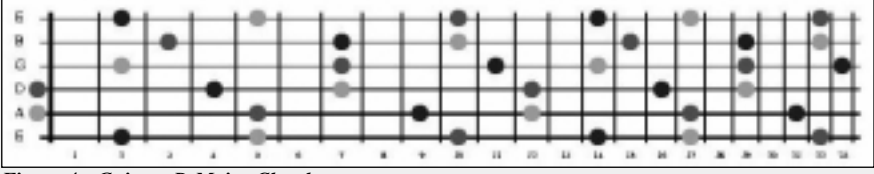


Figure 4 - Guitar - D Major Chord

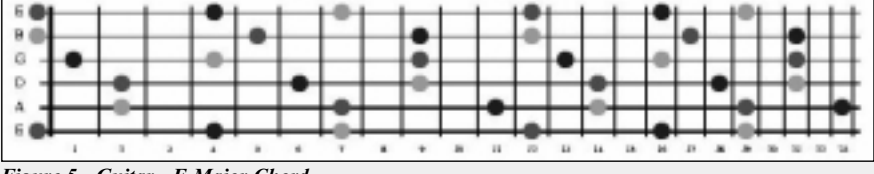


Figure 5 - Guitar - E Major Chord

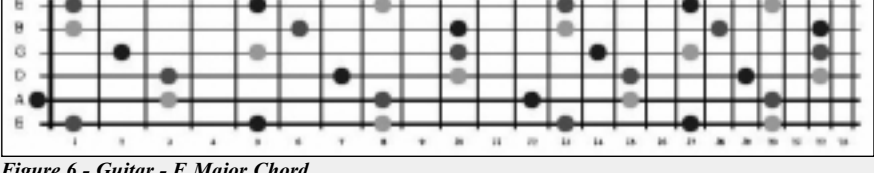


Figure 6 - Guitar - F Major Chord

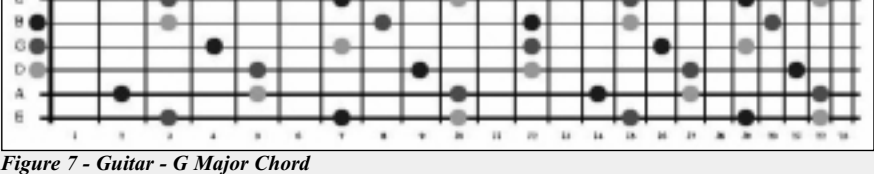


Figure 7 - Guitar - G Major Chord

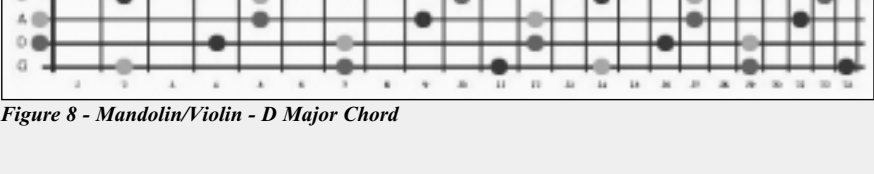


Figure 8 - Mandolin/Violin - D Major Chord

Graphics generated at <http://www.power-chord.com/gaff>.

CLASSIFIEDS

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KRACK continued from page 3

keep the tradition alive and to someday pass it on. At the same time I'm blending these different styles into my own. That's one of the many areas Bobby has helped me with.

G: Well yes, in many ways we're all just the sum total of all the influences in our lives.

J: Yes. And I've studied with each of these guys for years, and I don't stop seeing them. We have friendships, we know each others families. You don't just learn old-time fiddle music from them, but you learn about the hardships in their lives, and the good times. And just about every tune that you learn from them, there's a story that goes along with it. There's a memory from when they learned it, and what was going on at that time.

G: Well, I think it's really exciting that you're carrying on the tradition. We need more people of your generation getting involved.

J: Well there aren't many.

G: Go tell your friends to start practicing!

J: Well my friends all know what I do. When we were younger they didn't quite understand what it was. In Indiana it was a big deal. But here, everyone says, "Well, my uncle and my dad and my grandfather all play" so it's no big thing. And I like that, I don't want anyone making a big fuss about my playing fiddle. My friends all say, "Jake, we love your music, and we'll go out and buy your CDs, but nobody else's. We like it as long as you're playing it." And they're all starting to understand my ties to this music. They've pretty much stopped asking me why I don't play sports.

Gaili Schoen plays old-time music with her band Turtle Creek in Southern California, and composes music for film. You can see her latest film **Festival in Cannes** now in theaters nationwide, or check out her website at www.gailschoen.com.

THE VOICES IN MY HEAD

BY JOANNA CAZDEN



A FEW OF MY FAVORITES SING

I'm writing this shortly after the Grammy Awards. The annual music-biz-bash got me thinking about my favorite singers: the voices I turn to for inspiration, solace (or just to remind me to practice!) There's no way I can pick one overall favorite — no "album of the year" or "lifetime gratitude award" here. Nor will I attempt to rank such a diverse group; my taste is openly eclectic, and the folk police had best stay home.

However, a bias is hereby declared toward healthy voices and sincere, humane souls. Since training and rehab'ing singers is my life work, I just can't tolerate strained, conflicted, or rough vocal sounds in my free time. This is also a list of the great singers that I've heard, and that my middle-aged brain can remember. So I'm sure there are many, many wonderful folks not mentioned.

All disclaimers aside, here we go, in no particular order: TRACY NELSON, country-blues artist beloved since my college days, who still has some CDs available. I don't know of any voice more balanced: rich at the bottom and sweet at the top. SHEILA CHANDRA, Indo-Celtic enchantress with superb breath and tone control, has a purity matched by Native America's warm songbird JOANNE SHENANDOAH.

SARAH VAUGHN and ARETHA FRANKLIN bring unbeatably rich tone & power, and GLADYS KNIGHT's hit "Midnight Train to Georgia" stands as a worthy classic. ELLA FITZGERALD of course takes honors for scat-flexibility and longevity in her craft; VANESSA WILLIAMS, ANITA BAKER, and DONNA SUMMER have more than paid pop dues.

I listen to RENEE FLEMING for equal parts classic prowess, jazz, and integrity, and CECILIA BARTOLI has knocked my socks off more than once. KATHLEEN BATTLE's duo album with Christopher Parkening is a jewel, the only album played on my car radio (thanks, John Schneider of "Soundboard") for which I immediately detoured to a record store.

JUNE TABOR does great deep tones and 'Round Midnight (but where O where is the other half of her voice?); DOLLY PARTON cheers with high clarity and genteel guts. REBA McINTYRE's a capella rendition of PATSY CLINE's "Sweet Dreams" knocks off socks AND shoes. Feminist jazz pioneer RHIANNON gets my thanks for years of inspiration; she's still going strong in the Bay Area and worth catching when you can. HAZEL DICKENS and the late ROSE MADDOX keep American rural traditions in my ears, joining the Yiddish traditions beautifully revived by ADRIENNE COOPER and the Klezmer Conservatory's JUDY BRESLER.

Among gentlemen: PLACIDO DOMINGO is my fave of the famous Tri Tenores, with extra points for having a muppet alter-ego Flamingo. PAUL ROBESON and JOE WILLIAMS deserve honor among past masters; FRANK SINATRA rates credit for meaning every word he sang and for ALWAYS crediting his songwriters. STAN ROGERS and GORDON BOK anchor the bass in more homespun styles, while counter-tenor BRIAN ASAWA and male soprano SLAVA are simply thrilling. MICHAEL CRAWFORD marries muscle and mastery, and JAI UTTAL fans an unforgettable spiritual flame.

Turning from solo singers to groups: TAKE SIX's early recordings remain a potent brain-buzz, as does LE MYSTERE DE VOIX BULGARES. In the '70s I drove cross-country to tapes by INTI-ILLIMANI and SWEET HONEY IN THE ROCK, and for masculine sweetness still reach for LADY-SMITH BLACK MOMBAZO. Then there are the SONS OF THE PIONEERS, THE RIGHTEOUS BROTHERS, the BYRDS, and the superb gay men's chorus from TURTLE CREEK, Texas.

For sexy feminine soul, look for Gonna Take A Miracle, LAURA NYRO's great collaboration CD with Patti LABELLE. And the Los Angeles cast album of GOSPEL AT COLONNUS — an Oedipus tragedy re-framed in a Black church — raises all souls to high heaven.

Ooops, did I leave out the TRIO albums from Dolly/ Emmy-Lou/ Linda? The material doesn't match their first collaborations (Sandman and How High the Moon) but nevertheless their voices are an elegantly folksy blend. The SWINGLE SINGERS are still harmonizing beautifully after all these years, and Yeah OK I'll mention BOBBY McFERRIN's VOICESTRA for sheer virtuosity even though, frankly, his intellect leaves me cold.

As warned, this is a purely subjective list, and your additions and suggestions to the library are welcome (jcazden@earthlink.net). I'll close the show with thanks to JOAN BAEZ and JULIE ANDREWS for early inspiration; JONI MITCHELL for fidelity to her own vision; THE MAMAS & THE PAPAS and THE BEACH BOYS for youthful good times; women's music pioneer CRIS WILLIAMSON for clear heart; and — as both heart-felt soloists and a great American Roots ensemble— THE BAND.

I look forward to seeing you all, and enjoying our community of music, at the CTMS Summer Solstice Festival. May all our voices be heard!

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

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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.



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C D R E V I E W S

Artist: VÄSEN
 Title: LIVE AT THE NORDIC ROOTS FESTIVAL
 Label: NORTHSIDE RECORDS # NSD 6065
 Release Date: NOVEMBER 2001

To describe the importance and position of a professional music group, critics and promoters from the artist's record label may exaggerate the quality of the group for marketing purposes. Many different words can be used to promote artists. But one word that perks up ears and raises eyebrows is a word not to be taken lightly. The word is "Supergroup," which is reserved for only the best of best of any musical genre. This is especially true of folk music. But I cannot find any other word to more precisely describe the group called Väsen.

Väsen, pronounced Veh-sen, is a folk music quartet that hails from Sweden. Formed in 1989 as a trio, and expanded to a quartet in 1996, the group has earned the reputation as one of the world's premier folk ensembles. Their first CD was recorded in 1990, and they now have a total of eight CD's in their catalog, including the current one which was released in Sweden, Europe, and North America.

To describe the sound produced by Väsen is certainly challenging, since their sound is definitely unique. The group successfully combines elements of rock, classical, jazz, and progressive music with the traditional folk music that is at its roots. And the result is like a siren song that can lure you into its realm.

The group is instrumental and acoustic. One of the key elements to its mesmerizing sound is the musical instrument called the *nyckelharpa*, a keyed fiddle that is unique to Sweden. Original compositions are combined with exciting new arrangements of centuries-old tunes that range from breathtakingly gentle, beautiful and delicate tunes, to powerful and intense assaults. The listener may be left shocked and overwhelmed by its masterful complexity. The tunes presented can be simple, joyful and playful, but also dark, brooding and intense. The sound is so unique, that it may be perceived as alien. Ancient, yet intensely modern, it almost seems like a lost, progressive folk music. If one could imagine the music made by the musicians from the mythical lost continent of Atlantis, whose population enjoyed a highly advanced technological culture, this would be it. The combination of the ancient sounding *nyckelharpa*, the other instruments, and contemporary arrangements results in an all-out sound extravaganza.

Väsen has won several prestigious awards, including the Swedish Grammy, and has performed throughout Europe and North America. The groups members are: Olov Johansson-nyckelharpa; Mikael Marin-viola; Roger Tallroth-guitar, 12-string guitar, Swedish bouzouki, octave mandolin; and André Ferrari-percussion.

The new CD, *Väsen-Live at the Nordic Roots Festival*, was recorded on April 22 and April 23, 2000, in Minneapolis, Minnesota, during the excellent aforementioned festival that is held yearly and sponsored by NorthSide Records. This festival highlights many of the leading folk music groups from Scandinavia, some which make rare appearances in North America, and is a festival well worth attending. The *Väsen Live* experience can be exciting for dancers as well as individuals who are interested in their brand of complex music. The recording includes original pieces, some improvisations, and many band favorites. The sound quality is above the norm. The album as a whole is an auditory statement that confirms this band's importance as a leader in its field. And its power will leave the listener happily drained of energy, yet fully satisfied, like the feeling one experiences after a quality meal. And, like a good meal, you will not be able to have more (music) afterwards. It is very hard to listen to more music after ingesting the sonic anarchy heard from Väsen.

Every track on the album is excellent, but tracks to note include the Roger Tallroth original, *M. Nykänen*, Olov Johansson's *Göskarlen* (The Pikeman), the gorgeous *Dragos* (The Phantom), another Tallroth original which features guest Norwegian fiddler Annbjørg Lien, and the time-stopping traditional tune *Säld och Solde* (Sold or Sale).

This CD can be a good introduction to Väsen for the first time listener or for the seasoned veteran fan. But be forewarned: this is not music for the meek. But it is an excellent offer to those who love to hear the challenges involved with the creation of invention. And it is also perfect for those who desire to listen to folk realms not previously explored until now. And it certainly is a must for the serious folk music collector. I could not recommend this CD more highly.

Availability: Released domestically. And can be found at most major audio retailers, all on-line audio sales web sites or through the NorthSide Records web site at: www.noside.com

Artist: CARA DILLON
 Title: CARA DILLON
 Label: ROUGH TRADE RECORDS # RTRADECD019
 Release Date: JULY 2001

It was during the folk music revival of the 1960's and 70's that a group of young female vocalists emerged. These singer songwriters not only wrote original music, but also brought new and exciting arrangements of traditional songs and ballads that had been forgotten. Most of these songs had not been popular for several decades, and were basically unknown to the youth of that generation. In addition to the reintroduction of these songs, the invention of electric folk-rock also brought the folk music scene of that era to a higher level of recognition and public interest. America and Britain sparked a female folk frenzy that has not abated. In the British Isles, many talented artists appeared who have since become legends. Among these were Sandy Denny, June Tabor, Maddy Prior, Gay Woods, Mary Black, Dolores Keane, Máire Brennan and many more.

A similar second wave folk music revival began in the late 1980's, has grown throughout the 1990's, and continues today. Tradition is still at the forefront of this revival, but with slight variations. In addition to the English folk music scene, the Celtic music of Ireland, Scotland and their sister Celtic countries have gained worldwide recognition and popularity. The Celtic music of Western Europe has spread throughout the world due to immigration that has occurred in the last several hundred years. Those immigrants have taken the music of their ancestors to new and distant lands, resulting in young, female, traditional music singers emerging from all parts of the globe.

The British Isles and North America have produced fresh and exciting new talent in this genre. Among the very popular are Eliza Carthy, Kate Rusby, Kathryn Roberts, Loreena McKennitt, Connie Dover and a young lady who seems destined to become a legend in her own lifetime: Cara Dillon.

Cara Dillon was born in 1975 and raised in Dungiven, County Derry, Northern Ireland. Her family is very musically inclined. Her grandmother was a fine traditional singer, several uncles also sang, and her sister Mary was the lead vocalist with the group Déanta, who produced three albums on the Green Linnet label. The area around Dungiven is steeped in history and is a hotbed of legend, story, and song. All of this influence made its mark on Cara. Her reputation as an exceptional singer began when she was a vocalist with the Irish band Oíge. It got another boost when she replaced Kate Rusby in the band Equation, which included Kathryn Roberts and the Lakeman Brothers. One year after Equation had been signed to a major label, Cara and Sam Lakeland realized that their musical paths lay elsewhere, and both departed the group to work together. After a period of quiet on the Dillon front, the result of Cara and Sam's collaboration is the excellent self-titled *Cara Dillon* album.

Released in July of 2001, the debut album, *Cara Dillon*, brings the singer to an important and prominent level within the circle of traditional female vocalists from the British Isles. Traditional music is Cara's first love, but it is obvious that contemporary music has also had an influence on her work. The album is marketed as a solo Dillon release, but Sam Lakeland had a huge part to play in the project. He accompanies Cara on keyboard, as well as being the album's producer. Building on the experience of working with their past label (Warners), and their own intuition, Cara and Sam have been able to produce (on a shoe-string budget) one of best albums of its kind for the year 2001. The album was recorded at Sam's parents' home with a computer and some borrowed equipment. The resulting sound is superb and it's amazing since most of it was recorded in a vocal booth set up in a bedroom. Most of the tracks are traditional Irish and Scottish songs, arranged by Dillon/Lakeman, but *I Wish I Was*, and *Blue Mountain River* were both penned by the duo. The arrangements are mostly contemporary folk-rock, and instrumentation includes piano, organ, electric and acoustic guitars, fiddle, electric and upright bass, button accordion, drums and percussion. Sister Mary Dillon also sings backup vocals. All

arrangements are excellent, but the main thing you'll notice is the outstanding vocals of Cara. Her vocal sound is difficult to describe. The voice is in the middle to upper registers and is crystalline, pure and distinctive. It is soothing, refreshing and harmonious, yet powerful and masterful at the same time. It is also a very mature voice considering her youth. Although her accompanying musicians and arrangements are all excellent, it is Cara's superb voice that makes this debut album a sure fire hit. Traditional standards such as *Black is the Colour*, *Green Grows the Laurel*, *The Lark in the Clear Air*, and *She's Like the Swallow* are included, as well as beautiful versions of *Donald of Glencoe*, *Craigie Hill*, and *The Maid of Culmore*. The album closes with the breathtaking *I Am A Youth That's Inclined to Ramble*, a fitting close to one of the most gorgeous albums of its kind that this reviewer has heard in a long, long time. Simply put, Cara Dillon is a fine album of high quality. This album is a must, and a do-not miss for those who love great female vocals in the aforementioned tradition, along with a contemporarily fresh approach in style.

Availability: *Cara Dillon* is an import only, but can be obtained domestically through Tayberry Music: 803-366-9739 www.tayberry.com, or the Rough Trade Records website at: www.roughtraderecords.com, in Amoeba Records, Hollywood, or the Cara Dillon website at: www.cara-dillon.com.



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



MUSIC MADE VISIBLE

THE RHYTHMS OF SPINNING

By ANNE DINSDALE

The year was 1958 and my youthful band had just received a call for our first paying gig. It was for New Year's Eve and I rocked the room with my electric guitar playing songs from Dwayne Eddy, the Ventures and standards from the 1940's, songs I had been introduced to by my mother. I was one of the first female electric guitar players in the New York City area and I supported myself for 20 years playing music. As musical styles changed, so did my repertoire and I went through rock and roll, blues, jazz, folk and disco. I became used to expressing myself through music and sang out my hopes, dreams, disappointments and angst. Eventually I met my husband and made the decision to exchange the nightlife for stability, home and family.

We began our new life together by spending our honeymoon in Australia, where, twenty-two years ago, on a farm in the remote Australian bush town of Glenburn, Victoria, my interest in spinning began. The farmer's friendly wife was in the kitchen, spinning wool from her sheep into yarn, and I thought it was the most marvelous thing I'd ever seen. Already an avid knitter and crocheter, I decided spinning my own yarn would be a perfect way to expand my craft.

Little did I know then that I was embarking on a study encompassing 20,000 years of history and travels that would take me to remote villages and historic mill towns in pursuit of my fascinating hobby.

In the book, *Women's Work the first 20,000 Years*, Elizabeth Wayland Barber explains that the earliest thread consisted of fibers twisted tightly together, a process done by rolling a bundle of plant or animal fibers down one's thigh with the right hand. To increase the length of the string you must add fibers, overlapping the ends, and the twist you get from rolling the fibers adds strength at the joint. The laborious process can be speeded up with the aid of a stick, and in the Neolithic era people discovered to prolong the spin, it is helpful to add a little flywheel, a small disk called a spindle whorl. Although the earliest textiles haven't survived the ravages of time, the Paleolithic carved bone Venus figure found at Lespugue, France ca. 20,000 B.C. shows a woman wearing a skirt of twisted strings suspended from a hip band.

Spindle spinning is still the primary source of spun thread in many areas of the world. Last February I traveled with a small group of textile enthusiasts to Oaxaca, Mexico, for a tour called "Fiber Arts of Ancient Mexico" to see spinning as it is currently done by the Indian women in the outlying villages. We left Oaxaca for the mountain village of San Pedro Cajonos to visit Utilia Masa, the village weaver. We climbed up a rocky path past dogs, chickens, and gardens to her one room abode where she raises silk worms for the delicate silk shawls she makes. We watched in fascination as this diminutive Zapotec Indian spun directly from a degummed silk cocoon onto a spindle as primitive as any in ancient history. It consisted of a 12" stick tapered on both ends with a rough clay whorl. Although Utilia does not enjoy material wealth, she is one of the most respected members of her village due to her unparalleled excellence in her craft.

The Mixtec town of Jamiltepec in Oaxaca is known for making the decoratively painted clay spindles used throughout the region to spin cotton, silk and even wool. The technique is simple. Yarn is spun by whirling the stick-and-whorl with the right hand in a half-gourd or on smooth ground for support. The left hand feeds the fibers on the tip of the spindle shaft and the twisted yarn is wrapped around the base of the spindle.

Another variation of the stick and whorl spindle is the "malacate" or Navajo thigh spindle, a style borrowed from the Pueblo Indians in the 1600's. The shaft is 30" long and the whorl 4 3/4" in diameter. The spinner

works the spindle by resting the tip of the shortened end on the ground to her right and twirling the shaft with the fingers of her right hand resting on the shaft upon the thigh and feeding carded wool onto the spindle tip with her left hand. I learned this technique from a Navajo Shaman in Pinon Arizona, where I lived for a week on a sheep ranch and studied Navajo weaving. This spindle type produces the firm and thick rug yarn used in the Navajo rugs. The simple elegance of the spindle was modified over time, simplifying and speeding up the spinning process. Sometime between 500 and 1000 A.D., in Asia, the hand spindle evolved into the mounted spindle, allowing the spinning wheel to develop. The spindle and whorl became the spindle and pulley and when mounted horizontally it dramatically increased the speed and production of yarn. A large wheel attached to the spindle by a drive band allowed the right hand to turn the wheel and for the spinning to be continuous.

The early design is used today in many parts of the undeveloped world and is known commonly by westerners as the Indian charka. The root of the word is the Sanskrit word, "char" meaning "moving" and is similar to the Sanskrit word "chakra" which means a wheel or disc, known to Yoga practitioners.

Mahatma Gandhi encouraged the use of the charka in Indian households to reduce dependence on British

textiles and increase self-sufficiency amongst the Indian population. He himself spun daily, creating the cotton thread that was woven into his simple garments. In many Indian temples spinning is used along with prayer as a form of meditation and worship.

As wheel design evolved and traveled into Europe, a table and a foot pedal, known as the treadle, was added further increasing production.

Throughout history, spinning has mainly been associated with women's work due to the ease with which it can be started and stopped, fitting into the time slots between women's other chores. A woman can spin while watching her flocks, riding a donkey, or tending children without expense or complicated machinery.

Many ancient myths revolve around women's textile arts. To the Greeks, Fate was spun as a thread. By analogy, both thread and time were linear, both easily broken. As women were generally spinners, the divine female spinners of one's destiny were called the Moira. Three in number, they are mentioned in Greek literature as Klotho, "Spinner," who spun the thread of life, Lachesis, "Allotment," who measured it out, and Atropos, "Unturnable," who chose when to lop it off.

Homer in both the Illiad and Odyssey declares, "And then (the Person) will suffer whatever Fate and the heavy (handed) spinners, spun into their linen (thread) for him, coming into being when his mother gave birth to him." Perhaps the midwives who did their spinning in the birthing room awaiting the child's birth added to this imagery.

Spinning also appears in European folklore in *Rumplestiltskin* who spun straw (flax) into gold (linen thread) and *Sleeping Beauty* who pricked her finger on



Anne Dinsdale

a spindle and slept for 100 years. Long use sharpens the spindle to a needlepoint and pricking ones finger on it was likely to induce more than 100 years sleep, for the point was likely to carry anthrax, tetanus, septicemia and other diseases for which there was no cure.

In the rhyme "Cross patch draw the latch, sit by the fire and spin,

Take a cup and drink it up, then call your neighbors in." Ms. Cross Patch is taking advantage of the fire's warmth, which softens the oils in the wool, making it easier to spin.

This is a good time to pause and consider that, before the early 1700's, every bit of twine and rope, thread and yarn for bedding, sails, and clothing was made entirely by hand spinning. Sails, for example, took 1,000 yards of thread done entirely by hand. In Europe this led to a desirable cottage industry employing women and children. The wool-man or chandler's shop would supply wool or flax by the pound and after it was spun it was exchanged for money or food. Wives could add to the family's resources and widows and children had a very real source of income if they lost a husband or father. Highborn women were not exempted from spinning, but they had access to silks and valuable fibers with which they created expensive cloth and embroideries.

In 1764, James Hargreaves, from Lancashire, England began perfecting his spinning machine known as the "spinning jenny" (jenny meaning engine). At first he was attacked by a mob and his machines were destroyed because of the immediate threat of competition to home workers, but eventually his and other inventions soon changed the spinning economy. A spinning jenny had many spindles that could be turned by one hand. Twenty girls could do the work of 2,000 women and children. Further industrialization of carding machines and weaving looms forced women workers out of their homes and into dangerous mills where they were shut up from morning till night. Besides accidents from machinery, they suffered from high noise levels, plus the dust and lint, which eventually gave mill workers a lung disease similar to the "black lung" of the miners.

My husband's family lives in the Lancashire town of



Billy (Cashmere)

PHOTO BY LEDA SHAPIRO



Mother Stella (Cashmere) and her babies Peaches & Hakim (Cashgora)

PHOTO BY LEDA SHAPIRO

Ashton-under-Lyne, England and for several generations members of his family have worked in the local cotton mills. Uncle Jim Ardern recounted how, as a child, he ran beneath the pounding machines to fix threads and change bobbins.

Several years ago we visited several restored working mills that are supported by the National Trust. At Quarry Bank Mill, Style, Cheshire, we saw cotton textile production as it occurred in the 1800's. Dander and fluff filled the air in the carding and spinning rooms and we visited the dark attic rooms that housed eight to twelve women workers. They were relieved from work only on Sundays when they were required to attend

ON - GOING MUSIC HAPPENINGS

MUSIC, MUSIC AND MORE MUSIC

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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.shadetreeguitars.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.boulevardmusic.com

BLUE RIDGE PICKIN' PARLOR
(818) 700-8288

CALTECH FOLK MUSIC SOCIETY
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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 **FOLKSCENE**
Ros & Howard Larman
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

MAY

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
MAY PICKS						
<div>ANY FESTIVAL (see Page 13)</div> <div>ALTAN plus KATE RUSBY & JOHN McCUSKER ‘Altan continues to be one of the Celtic World’s great treasures...’ -<i>LA Times</i></div> <div>Kate was voted “Best Female Folk Artist” of 1999 by Irish Music Magazine and “Folk Singer of the Year 2000” by the BBC.</div> <div>John McCusker is multi-instrumentalist ex-Battlefield Band member and Kate’s husband.</div> <div>LILA DOWNS Lila Downs is a mesmerizing new singer from Mexico! Lila’s sultry and exotic voice has made her an artistic phenomenon in Mexico, France, and Portugal.</div> <div>NATALIE MACMASTER As she dances and fiddles simultaneously, Natalie MacMaster embodies all the joy and vivacity that is Cape Breton music at its very best.</div> <div>TOM SAUBER Tom Sauber has long held a reputation as one of the most influential old-time musicians</div>	<div>1</div>	<div>2</div>	<div>3</div>	<div>4</div>		
<div>5</div>	<div>6</div>	<div>7</div>	<div>8</div>	<div>9</div>	<div>10</div>	<div>11</div>
<div>OJAI STORYTELLING FESTIVAL (SE)</div> <div>CLAREMONT SPRING FOLK FESTIVAL (SE)</div> <div>PETER ALSOP (SE)</div> <div>LILA DOWNS (SE)</div> <div>NATALIE MACMASTER (SE)</div> <div>PERU NEGRO (SE)</div> <div>International (OGD) Israeli (OGD)</div> <div>Polish (OGD) Scottish (OGD)</div> <div>El Camino College (OGM)</div> <div>McCabe’s (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>Comhaltas Ceoltoiri Eireann (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak’s Woodshed (OGM)</div>	<div>LARRY JOHN MCNALLY (SE)</div> <div>BORDER RADIO (SE)</div>	<div>PHIL CHRISTIE (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD) Irish (OGD)</div> <div>Israeli (OGD) Scottish (OGD)</div> <div>Hallenbecks (OGM) Balkan (OGD)</div> <div>International (OGD) Irish (OGD)</div> <div>Israeli (OGD) Scandinavian (OGD)</div> <div>Scottish (OGD) The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Highland Grounds (OGM)</div>	<div>CAMP RUDE BLUEGRASS FESTIVAL (SE)</div> <div>TURKISH DANCING (SE)</div> <div>African (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim’s (OGM)</div> <div>Viva Fresh (OGM)</div>	<div>CAMP RUDE BLUEGRASS FESTIVAL (SE)</div> <div>RICHARD SHINDELL with AMY RIGBY (SE)</div> <div>JEFF TALMADGE & JAIME MICHAELS (SE)</div> <div>TRIANDAFILIA (SE)</div> <div>SMALL POTATOES (SE)</div> <div>CRIS WILLIAMSON (SE)</div> <div>SUZANNE WESTENHOEFER (SE)</div> <div>Cajun (OGD) Contra (OGD)</div> <div>Greek (OGD) Hungarian (OGD)</div> <div>International (OGD) Irish (OGD)</div> <div>Israeli (OGD) Scottish (OGD)</div> <div>Vincenzo’s (OGM)</div> <div>Celtic Song Group (OGM)</div> <div>Lampost Pizza (OGM)</div>	<div>TOM SAUBER (SE)</div> <div>CAMP RUDE BLUEGRASS FESTIVAL (SE)</div> <div>SAM HINTON FOLK HERITAGE FESTIVAL (SE)</div> <div>THE BOBS (SE)</div> <div>JAMES LEE STANLEY (SE)</div> <div>DAVID ROTH (SE)</div> <div>HUNGARIAN DANCE PARTY (SE)</div> <div>CHRIS SMITH (SE)</div> <div>CACHE VALLEY DRIFTERS (SE)</div> <div>Contra (OGD)</div> <div>Israeli (OGD)</div> <div>Me-N-Ed’s (OGM)</div> <div>Songmakers (OGM)</div> <div>Vincenzo’s (OGM)</div>
<div>12</div>	<div>13</div>	<div>14</div>	<div>15</div>	<div>16</div>	<div>17</div>	<div>18</div>
<div>CAMP RUDE Festival (SE)</div> <div>CRIS WILLIAMSON (SE)</div> <div>JOHN McEUEen plus MATT CARTSONIS (SE)</div> <div>Contra (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Highland Grounds (OGM)</div> <div>Welsh Choir of So. California (OGM)</div>	<div>GARRISON KEILLOR (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak’s Woodshed (OGM)</div>	<div>LARRY JOHN MCNALLY (SE)</div> <div>GARRISON KEILLOR (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Hallenbecks (OGM)</div>	<div>GARRISON KEILLOR (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Highland Grounds (OGM)</div>	<div>African (OGD)</div> <div>English (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim’s (OGM)</div> <div>Viva Fresh (OGM)</div>	<div>LAURIE LEWIS (SE)</div> <div>CHUCK PYLE (SE)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo’s (OGM)</div> <div>Lampost Pizza (OGM)</div>	<div>NOHO THEATER & ARTS FESTIVAL (CRAICMORE) (SE)</div> <div>CHUCK PYLE (SE)</div> <div>TOM RUSH (SE)</div> <div>SCIENCE FICTION FOLK (SE)</div> <div>ADULT STORYTELLING CONCERT (SE)</div> <div>SONGWRITER WORKSHOP (SE)</div> <div>CHUSCALES (SE)</div> <div>Contra (OGD) International (OGD)</div> <div>Israeli (OGD) Me-N-Ed’s (OGM)</div> <div>Songmakers (OGM)</div> <div>Vincenzo’s (OGM)</div>
<div>19</div>	<div>20</div>	<div>21</div>	<div>22</div>	<div>23</div>	<div>24</div>	<div>25</div>
<div>VARIETY NIGHT with CHRISTINA ORTEGA (SE)</div> <div>TOPANGA BANJO FIDDLE CONTEST (SE)</div> <div>JUSTIN ROBERTS (SE)</div> <div>CINDY KALMENSON (SE)</div> <div>International (OGD)</div> <div>Israeli (OGD) Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Awakening Coffee House (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Songmakers (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>The Ugly Mug Café (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak’s Woodshed (OGM)</div>	<div>LARRY JOHN MCNALLY (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Baker’s Square (OGM)</div> <div>Hallenbecks (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Highland Grounds (OGM)</div>	<div>STRAWBERRY SPRING MUSIC FESTIVAL (SE)</div> <div>IRENE FARRERA (SE)</div> <div>African (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim’s (OGM)</div> <div>Viva Fresh (OGM)</div>	<div>STRAWBERRY SPRING MUSIC FESTIVAL (SE)</div> <div>NORTHWEST FOLKLIFE FESTIVAL (SE)</div> <div>MARSHALL CRENSHAW (SE)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>Hungarian (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo’s (OGM)</div> <div>Lampost Pizza (OGM)</div>	<div>STRAWBERRY SPRING MUSIC FESTIVAL (SE)</div> <div>SIMI VALLEY CAJUN / ZYDECO FESTIVAL (SE)</div> <div>SPRUNG FLOOR DANCE FESTIVAL (SE)</div> <div>UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL (SE)</div> <div>MARSHALL CRENSHAW (SE)</div> <div>CHRIS HILLMAN & HERB PETERSON (SE)</div> <div>Contra (OGD)</div> <div>Israeli (OGD)</div> <div>Me-N-Ed’s (OGM)</div> <div>Songmakers (OGM)</div> <div>Vincenzo’s (OGM)</div>
<div>26</div>	<div>27</div>	<div>28</div>	<div>29</div>	<div>30</div>	<div>31</div>	
<div>STRAWBERRY SPRING MUSIC FESTIVAL (SE)</div> <div>SIMI VALLEY CAJUN / ZYDECO FESTIVAL (SE)</div> <div>UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL (SE)</div> <div>SPRUNG FLOOR DANCE FESTIVAL (SE)</div> <div>CHRISTINA ORTEGA and SERENATA MEXICANA (SE)</div> <div>International (OGD) Israeli (OGD)</div> <div>Polish (OGD) Scottish (OGD)</div> <div>Torrance Elks (OGM)</div> <div>Welsh Choir of So. California (OGM)</div>	<div>MEMORIAL DAY INT’L DANCE PARTY (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak’s Woodshed (OGM)</div>	<div>LARRY JOHN MCNALLY (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Hallenbecks (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Highland Grounds (OGM)</div>	<div>BORDER RADIO (SE)</div> <div>African (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim’s (OGM)</div> <div>Viva Fresh (OGM)</div>	<div>JOHN McEUEen and THE STRING WIZARDS (SE)</div> <div>Greek (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo’s (OGM)</div> <div>Lampost Pizza (OGM)</div>	

JUNE

2002



Folk Happenings at a Glance. Check out details by following the page references.
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div><div></div><div>JUNE PICKS</div></div>						<div><div>1</div><div>IRISH FESTIVAL SANTA BARBARA (SE) JUNIOR BROWN (SE) JOHN McEUEEN with MATT CARTSONIS (SE) PETER CASE BAND (SE) NOEL HARRISON (SE) RITT HENN (SE) MARE WINNINGHAM (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div></div>
<div><div>2</div><div>PLAZA DE LA RAZA FOLKLÓRICO ENSEMBLE (SE) IRISH FESTIVAL SANTA BARBARA (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Comhaltas Ceoltoiri Eireann (OGM)</div></div>	<div><div>3</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div></div>	<div><div>4</div><div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div></div>	<div><div>5</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)</div></div>	<div><div>6</div><div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div></div>	<div><div>7</div><div>Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)</div></div>	<div><div>8</div><div>BRUCE MOLSKY (SE) HUNGARIAN DANCE PARTY (SE) KATY MOFFATT (SE) MARE WINNINGHAM (SE) THE WAYBACKS (SE) A TRIBUTE TO PAUL ROBESON (SE) BOB JONES & JOHN PHILLIPS (SE) WITCHER BROTHERS (SE) BRAZILIAN SUMMER FESTIVAL with FORROCACANA (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div></div>
<div><div>9</div><div>DAN ZANES (SE) AMAN INT'L DANCE & MUSIC (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)</div></div>	<div><div>10</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div></div>	<div><div>11</div><div>BONNIE RAITT plus JON CLEARY & THE ABSOLUTE MONSTER GENTLEMEN (SE) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div></div>	<div><div>12</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div></div>	<div><div>13</div><div>BATTLEFIELD BAND (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div></div>	<div><div>14</div><div>HUCK FINN FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)</div></div>	<div><div>15</div><div>JOHN STEWART (SE) HUCK FINN FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) DARRYL PURPOSE plus BRIAN JOSEPH (SE) SCIENCE FICTION FOLK (SE) RIDERS OF THE PURPLE SAGE (SE) Contra (OGD) International (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div></div>
<div><div>16</div><div>HUCK FINN FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) KEB' MO' (SE) VARIETY NIGHT with PETE GOSLOW (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)</div></div>	<div><div>17</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div></div>	<div><div>18</div><div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div></div>	<div><div>19</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div></div>	<div><div>20</div><div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div></div>	<div><div>21</div><div>CTMS SUMMER SOLSTICE FESTIVAL (SE) STACEY EARLE (SE) TOMMY EMMANUEL (SE) Contra (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)</div></div>	<div><div>22</div><div>CTMS SUMMER SOLSTICE FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) OPEN SKY MUSIC FESTIVAL (SE) DARRYL PURPOSE with JULIE BEAVER (SE) GEOFF MULDAUR (SE) PAUL KEIM & MARY MURPHY (SE) BLADERUNNERS (SE) INCA PERUVIAN ENSEMBLE (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div></div>
<div><div>23</div><div>CTMS SUMMER SOLSTICE FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) CONJUNTO JARDIN (SE) DARRYL PURPOSE (SE) KLEX-MEX: KLEZMER MARIACHI (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div></div>	<div><div>24</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div></div>	<div><div>25</div><div>Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div></div>	<div><div>26</div><div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div></div>	<div><div>27</div><div>NOCHE FLAMENCA (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div></div>	<div><div>28</div><div>KATE WOLF MEMORIAL FESTIVAL (SE) SOURDOUGH SLIM (SE) NOCHE FLAMENCA (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)</div></div>	<div><div>29</div><div>KATE WOLF MEMORIAL FESTIVAL (SE) NOCHE FLAMENCA (SE) GEOFF MULDAUR (SE) DARYL PURPOSE (SE) TEADA (SE) ROBERT DAVID HALL & PAT COLGAN + 8 HAND STRING BAND (SE) HOLLYWOOD KLEZMER (SE) Contra (OGD) Israeli (OGD) Me-N-Ed's (OGM)</div></div>
<div><div>30</div><div>KATE WOLF MEMORIAL FESTIVAL (SE) NOCHE FLAMENCA (SE) MEN OF WORTH (SE)</div></div>	<div><div></div><div>International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)</div></div>	<div><div></div></div>				

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm
Call for update
YORUBA HOUSE
(310) 838-4843 (310) 475-4440
yoruba@primenet.com
www.primemet.com/~yoruba

ARMENIAN DANCING

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

BALKAN DANCING

CAFE DANSSA
11533 W. Pico Blvd., Los Angeles
Wednesday 7:30-10:30pm
Sherrie Cochran: Worldance1@aol.com
(626) 293-8523
hometown.aol.com/worldance1/CafeDanssaHome
Pagephoto.html
SAN PEDRO BALKAN FOLK DANCERS
Mondays 7:30-9:30pm
YWCA 437 West 9th St., San Pedro
Zaga Grgas (310) 832-4317

CAJUN DANCING

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
LALA LINE (626) 441-7333
For additional Cajun/Zydeco dancing:
users.aol.com/zydecobrad/zydeco.html

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org
1st Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
Barbara Stewart (818) 951-8255
1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena Woman's Club
1424 Fremont Blvd., South Pasadena
James Hutson (310) 474-8105
2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Sierra Madre Masonic Temple
33 E. Sierra Madre Blvd., Sierra Madre
Hotline (818) 951-2003
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
Drew Tronvig (310) 459-7179 tronvig@pobox.com
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
sbeecd@geocities.com

GREEK DANCING

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS
Wednesdays 10:30-11:30am
Thursdays 3:00-4:00am
Altadena Senior Center
560 E Mariposa St., Altadena
Karila (818) 957-3383
ANAHEIM INTERNATIONAL FOLKDANCERS
Wednesdays 7:30-9:30 • 511 S. Harbor, Anaheim
Carol Maybrier (714) 893-8122
CAL TECH FOLK DANCERS
Tuesdays 8:00-11:55pm
Cal Tech, Dabney Lounge, Pasadena
Nancy Milligan (626) 797-5157
franprevas@yahoo.com
CONEJO VALLEY
Mondays 7:30-10pm \$1-2
Conejo Elementary School
280 Conejo School Road, Thousand Oaks
Jill Lundgren (805)497-1957
DUNAJ INT'L DANCE ENSEMBLE
Wednesdays 7:30-10:00pm
Empire Building 202 N Broadway, Santa Ana
Richard Duree (714) 641-7450

FOLK DANCE FUN
3rd Saturdays 7:30-9:30 pm
8648 Woodman Ave., Van Nuys
Ruth Gore (818) 349-0877
HOLLYWOOD PEASANTS OF CULVER CITY
Wednesdays 7:30 - 10:30pm \$3.00
Culver West Park • 4162 Wade St., Culver City
Al Drutz (310) 398-8187
INTERNATIONAL FOLK DANCE CLUB AT UCLA
Mondays 9:00-11:00 pm- Free
UCLA Ackerman Student Union Building
Room 2414 • 2nd Floor Lounge Westwood
(310) 284-3636 • universitydanceclubs@usa.net
LA CANADA FOLKDANCERS
Mondays 7:30-9:30 pm
La Canada Elementary School
4540 De Nova St., La Canada
Lila Moore (818) 790-5893
LAGUNA FOLK DANCERS
Wednesdays 8:00-10:00pm
Sundays 8:00-10:00pm
Laguna Community Center
384 Legion Ave & Glenneyre, Laguna
Richard Duree (714)641-7450
dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS
Tuesdays 8:30-11:00am Saturdays 8:30-11:00am
Club House 1, Leisure World, Laguna Hills
Florence Kanderer (949) 425-8456
MOUNTAIN DANCERS
Tuesdays 7:00-9:30pm
Oneyonta Congregational Church
1515 Garfield Ave., South Pasadena
Rick Daenitz (626) 797-16191
NARODNI FOLKDANCERS
Thursdays 7:30-10:30pm \$3
California Heights United Methodist Church
3759 Orange Ave., Long Beach
John Matthews (562) 424-6377 • john@narodni.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 McColloch (818) 340-6432
SIERRA MADRE FOLK DANCE CLASS
Mondays 8:00-9:30pm
Sierra Madre Recreation Building
611 E. Sierra Madre Blvd., Sierra Madre
Chuck Lawson (818) 441-0590
SOUTH BAY FOLK DANCERS
2nd Fridays 7:45-9:45pm
Torrance Cultural Center
3330 Civic Center Dr., Torrance
Beth Steckler (310) 372-8040

TUESDAY GYPSIES
Tuesdays 7:30-10:30pm \$4.50
Culver City Masonic Lodge
9635 Venice Blvd., Culver City
Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu
Millicent Stein (310) 390-1069
TROUPE MOSAIC
Tuesdays 6:30-8:30pm
Gottlieb Dance Studio • 9743 Noble Ave., North Hills
Mara Johnson (818) 831-1854
VESELO SELO FOLK DANCERS
Thursdays, Fridays 7:30-10:30pm
(an intermediate class)
Saturdays 8:00-11:00pm
Hillcrest Park Recreation Center
1155 North Lemon & Valley View, Fullerton
Lorraine Rothman (714) 680-4356
WESTCHESTER LARIATS
(Youth Group)
Mondays 3:30-9:30pm \$30 or \$40/10-wk session
Westchester United Methodist Church
8065 Emerson Ave., Los Angeles
Diane Winthrop (310) 376-8756
wclariats@aol.com
WEST HOLLYWOOD FOLK DANCERS
Wednesdays 10:15-11:45am
West Hollywood Park, San Vicente & Melrose
W. Hollywood • Tikva Mason (310) 652-8706

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

WESTWOOD CO-OP
7:30-10:45pm \$3
Emerson Junior High, 1650 Selby, West Los Angeles
Tom Trilling • (310) 391-4062
WEST VALLEY FOLK DANCERS
Mondays 10:30-11:30am
Fridays 7:30-10:15pm \$3
Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park
Jay Michtom (818) 368-1957 • JayMichtom@juno.com

IRISH DANCING

CLEARY SCHOOL OF IRISH DANCE
www.irish-dance.net • (818) 503-4577
CELTIC ARTS CENTER
Mondays 8:00-9:00pm (ex. 1st Mondays)
Irish Ceili, 4843 Laurel Canyon Blvd, Valley Village
(818) 752-3488
LOS ANGELES IRISH SET DANCERS
Mondays 7:30pm - 9:30pm
The Burbank Moose Lodge
1901 W. Burbank Blvd., Burbank
Thursdays 7:30pm - 9:30pm
The Glendale Moose Lodge
357 W. Arden Ave., Glendale
Michael Patrick Breen (818) 842-4881
www.IrishDanceLosAngeles.com
MARTIN MORRISEY SCHOOL OF IRISH DANCE
(818) 343-1151
O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE
(818) 773-3633 • katekennedy@irishdancing.net
THOMPSON SCHOOL OF IRISH DANCE
Cecily Thompson (562) 867-5166 • rince@celtic.org

ISRAELI DANCING
ARCADIA FOLK DANCERS
Tuesdays 7:30-9:00pm
Shaarei Torah, 550 N 2 St., Arcadia
David 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
Renee Boblette Bob Patterson (714) 731-2363

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

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

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

LUTHERAN CHURCH OF THE MASTER
1st & 3rd Fridays Beginner/Intermediate
7:00 - 9:00pm
725 East Ave J Lancaster
Aase Hansen (818) 845-5726

NEWPORT-MESA BALLET STUDIO
Fridays Beginner - 7:30 - 9:30pm
Intermediate - 7:30 - 9:30pm
Shirley Saturensky (714) 557-4662

RANCHO SANTA SUSANA COMM. CTR.
Mondays Children - 6:30 - 7:30pm
Beginner - 7:30 - 9:00pm
5005-C Los Angeles Ave., Simi Valley
Dave Brandon (818) 222-4584
dbbrand@attglobal.net

ROYAL SCOTTISH COUNTRY DNC. SOC.
Knights of Columbus Hall
Tuesdays Beginner - 7:00pm Intermed - 8:15pm
224-1/2 S. Sepulveda Blvd., Manhattan Beach
Wilma Fee (310) 546-2005 (310) 378-0039
feewilma@mattel.com

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

SOUTH PASADENA WAR MEMORIAL
Sundays Beginner - 7:00 - 9:00pm
435 Fair Oaks Ave., South Pasadena
Dave Brandon (818) 222-4584
dbbrand@attglobal.net

STONER PARK UPSTAIRS GYM
Wednesdays Beginner - 7:30 - 9:00pm
1835 Stoner Ave., West Los Angeles
Mary Lund (818) 996-5059

ST. PAUL'S EPISCOPAL CHURCH
Thursdays Beginner - 7:30 - 9:30pm
Intermediate - 7:30 - 9:30pm
Don Karwelis (714) 730-8124

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

TORRANCE CULTURAL CENTER
Fridays Beginner - 7:00 - 8:30pm
Intermediate - 8:00 - 10:00pm
Between Torrance & Madrona, Torrance
Jack Rennie (310) 377-1675 jackrennie@aol.com

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

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

May 3-5
VILLAGE OF TALES
STORYTELLING FESTIVAL
Around Ojai • (805) 646-8907 • www.ptgo.org
David Holt - known for his joyous folk music and storytelling concerts (North Carolina), Susan Klein - Internationally revered for her wit, wisdom and far-seeing eye (Martha's Vineyard).
Angela Lloyd - A virtuoso on washboard, her performances are a whimsical braid of poetry, story & song played on autoharp, guitar, spoon & bell (California).
Kevin Locke – virtuoso traditional flute and vocal songs, historical and cultural narratives, native sign language, hoop dancing, audience participation, and generous gifts of "Indian" humor. (Standing Rock Reservation).
Magical Moonshine Theatre - enchanted audiences with humor and drama filled performances. Large scale puppets, masks, and a variety of musical instruments combine with creative and imaginative staging to bring, folklore, history and classical literature to life.
Bill Mooney - co-author (with David Holt) of Ready-to-Tell Tales, The Storyteller's Guide, Spiders in the Hairdo, and More Ready-to-Tell Tale (Colorado).
Antonio Sacre shares his stories about growing up as a Cuban-American in an English-speaking world. Sharing personal tales, folktales and contemporary slices of life.

May 4-5
CLAREMONT SPRING FOLK FESTIVAL
Larkin Park, 660 North Mountain Ave., Claremont
(909) 624-2928 (Days) • (909) 987-5701(Evenings)
doug.thomson2@gte.net
Fiddle, Banjo, Fretted Dulcimer & Guitar Styles Demo, Gospel Sing, Hammered Dulcimer Workshop, Autoharp Round Robin, Cajun Music Jam, "Old-Time" Songs and Tunes, Hawaiian Music Concert, Contradance.
The Cherryholmes Family Band - Bluegrass, Tobacco Road-Delta Blues Band, Mama's Midlife Crisis-Celtic Band, Rusty Nail Band, Jazz Caribe Band, The String Stokers-Old-Time Band, The Squeakin' Wheels Band, Tanenbaum & Mowrey-Klezmer Duo, Leo Kretzner-Mountain Dulcimer Legend, Leslie Perry & Arvee Robinson- Storytellers, Ross Altman, Road Hog USA-Hobo songs and stories, Mel Durham-old-time fiddler, The Water Lilies-Traditional Band, Jim Connor-Banjo Songs and stories from Georgia, Cathy Trout Hessom, Cyntia Smith, Bill Howard, Karen Rae Kraut, Carilyn Vice, Connie Allen, Bill Dempsey. Stan Shapin, Chris Berry, Mike McClellan, Maury Richmond.
Night Concert: Michael D. McCarty (storyteller), The Bladerunners (Bluegrass), Jim Connor (Traditional Banjo Player).
Family Programs: Limerjim Bartz - Build and Play a Clog Doll, Connie Allen – Build a Cardboard Dulcimer Gillian Ray – Around the world with Songs and Stories, Spin and Weave Wool.

May 9-12
CAMP RUDE BLUEGRASS FESTIVAL
Parkfield, California pat@camprude.com
(559) 280-2054 • www.camprude.com
Kane's River, The Grasshoppers, Silverado, Sam Hill, Cherryholmes Family, Grateful Dudes, Full (Phil) Saladbar

May 11
SAM HINTON FOLK HERITAGE FESTIVAL
The Children's School, 2225 Torrey Pines Road, La Jolla
Day events: Larry & JoAnn Sinclair, Rose Canyon Band, Joe Rathburn, Homeward Bound, Windbourne, Greg Gross and Dan Shalit, Raw Courage, Last Night's Fun, Bill Sherman, Gemini, Broken Pledge, Easy Travelers,
Dancing: Balkan, Irish Ceili, Contra Dance, Cajun Dance, English Country Dance.
Demos: Fretted Dulcimer, Harp, Uilleann Pipes
Evening concert: Men of Worth, Small Potatoes, and Peter Feldman & the Very Lonesome Boys

May 19 (9am to 6pm)
TOPANGA BANJO FIDDLE CONTEST
and FOLK FESTIVAL
Paramount Ranch • Cornell Rd. Hwy 52, Agoura Hills
www.topangabanjofiddle.org • info@topangabanjofiddle.org (818) 382-4819.
Over 100 instrumental and singing contestants, plus concerts, Contradancing, Square Dancing, Macedonian Folk Dancing, Appalachian Clogging.
Featuring Claddagh, Tom, Dick & Pete, The Bladerunners.
Claddagh is an Irish and folk music style band Claddagh is: Dan Ryan, guitar, Jim Greene, bass and guitar, Thom Nolan, Bodhran (Irish drum), Stan Smith, banjo and fiddle and George Reese, mandolin and tin whistles.
Tom, Dick & Pete play what they call "old-grass, blue-time music." Tom Sauber, Richard Greene and Peter Feldmann employ a variety of instruments: fiddles, guitars,banjos, and mandolins, to fashion exciting new sounds from their range of acoustic mountain music.
The BladeRunners have a tight and distinctive sound, focusing on sympathetic interplay and finding "the groove". Whether presenting lesser known bluegrass classics, original material, revamped R&B or country songs, or joking about the marital status of the band, a set by The BladeRunners is likely to delight the most jaded bluegrass fans.

May 23-27
STRAWBERRY MUSIC FESTIVAL
Camp Mather, Yosemite Cave
www.strawberrymusic.com • (209) 533-0191 (Weekdays)
Over 30 hours of musical presentations by the finest musicians in the acoustic music world are accentuated by workshop presentations for instruments,vocals and dance. Besides the the main stage in Music Meadow, there is a secondary Birch Lake area where music, story telling and other child related activities, including arts and crafts, take place. Birch Lake is also where the Sunday Revival occurs.
John Cowan Band, Yonder Mountain String Band, The Waifs, Dave Carter & Tracy Grammer, Connie Kaldor, Hillbilly Idol, Geno Delafosse & French Rockin' Boogie, Nanci Griffith, Tim O'Brien, The Del McCoury Band.

FANTASTIC
FUN FOLK
FESTIVALS

May 25-26
SIMI VALLEY CAJUN / ZYDECO FESTIVAL
Rancho Santa Susana Park (corner of Stearns & Los Angeles Ave.), Simi Valley
www.rotaryclubofsimisunrise.com/cajun.html
San Diego Cajun Playboys, Acadiana, Roy Carrier & The Night Rockers, Keith Frank & the Soileau Zydeco Band, Jo-El Sonnier, Geno Delafosse & French Rockin' Boogie, The Creole Connection 'The Masked Band'.

May 24-27
NORTHWEST FOLKLIFE FESTIVAL
Seattle Center, Seattle • www.nwfolklife.org

May 25-26
SPRUNG FLOOR DANCE FESTIVAL
Santa Barbara Country Dance Society
www.sbcds.org • (805) 969-1511 • sbcds@sbcds.org
Saturday:
English Country Dance - Caller, Gary Shapiro • Band, Thruppence Evening Contradance - Caller, Warren Blier • Band, Squirrel Heads
Sunday:
Contradances: Caller, Susan Michaels • Band, New Young Buzzards; Caller, Gary Shapiro • Band, Growling Old Geezers
Musician's Workshop: Jim Mueller
Schottische Workshop: Keith & Jean Gorrindo
Contradance: Caller, Chuck Galt • Band, Chopped Liver
Lindy Hop Workshop: Mike Loeza, Jan Hollywood & Steve Jordan
Group Singing: Bettine & Lawrence Wallin
Contradance: Caller, Barbara Stewart • Band, Une Petite Soiree

Jun 1–2 (11am–7pm)
IRISH FESTIVAL - SANTA BARBARA
Oak Park, Santa Barbara • (805) 687-4343
www.santabarbarairishfestival.com
sbirishfestival@cs.com
Irish ballads to traditional Irish dancing, local and national bands provide music and song on three stages plus Irish crafts.
Claddagh School of Irish Dance, Foggy Dew, Claddagh, Teresa McGettigan, Michael Connor & Guest, The Nackers, Earthrise, Celtic Twilight, Mallory & McCall, Pat Cardenas, Stephen Farrell, Jerry McLean, Kathleen Kernohan, Kitchen Junket.

June 13-16
GRASS VALLEY BLUEGRASS FESTIVAL
(CBA FATHER'S DAY WEEKEND)
Nevada County Fairgrounds, Grass Valley
(707) 878-2415
Pine Mountain Rail Road, Carolina Special, Rhonda Vincent & the Rage, The Earl Brothers, IIIrd Tyme Out, Sidesaddle & Co., True Blue, Rhonda Vincent & the Rage, Dark Hollow, IIIrd Tyme Out, Larry Cordle & Lonesome Standard Time, Jimmy Bowen & Santa Fe, The Bluegrass Brothers, Larry Cordle & Lonesome Standard Time, Perfect Strangers, Country Ham, The Bluegrass Brothers, David Peterson & 1946, Nashville Bluegrass Band, Country Current, The Dowden Sisters, Charlie Waller & the Country Gentlemen, Jimmy Bowen & Santa Fe, Dry Branch Fire Squad, Country Ham, Nashville Bluegrass Band.

June 15-16
IRISH FAIR
Woodley Park, Encino • (818) 503-2511
www.irishfair.org/NEWS_PAGE/LA_FAIR/la_fair.html
The Saw Doctors, Gaelic Storm, The Prodigals

June 14-16
LIVE OAK MUSIC FESTIVAL
Santa Barbara Live Oak Camp
Santa Ynez Valley near Hwy 154
www.kcbx.org/liveoak dingleish@liveoakfest.org
(805) 781-3020
Michelle Shocked (American music), Sam Bush (Contemporary bluegrass), Dave Alvin (Grammy winner with acoustic string band), Battlefield Band (Scotland's finest), Joe Craven Trio (Anything is possible), Culture featuring Joseph Hill (Powerful, positive, conscious reggae), Cory Sipper (Folk/pop/rock), Les Yeux Noirs (Gypsy klezmer), Salson (High energy salsa), Nate Birkey Quintet (Straight-ahead jazz), New West (Cowboy trio), Michael Fracasso (Austin singer songwriter), David Tanenbaum & Peppino D'Agostino (Creative classical & singing steel string guitars), Floyd Dixon (Jump blues), Glider (Psych-funk-Celtic-barn dance), Rhonda Vincent & The Rage (Soaring bluegrass), Kenny Blackwell and Dorian Michael (Fingerstyle acoustic strings), Stacey Earle & Mark Stuart (Harmonious songwriters).

June 14-16
HUCK FINN' COUNTRY
& BLUEGRASS JUBILEE
Mojave Narrows Regional Park Victorville
www.huckfinn.com • (909) 780-8810
Ricky Skaggs and Kentucky Thunder, Charlie Waller and the Country Gentlemen, Rhonda Vincent and the Rage, Dry Branch Fire Squad, IIIrd Tyme Out, Bluegrass Etc., Julie Wingfield, Chaparral, Cherryholmes Family, Lighthouse, Sandii Castleberry and Ron Daigh, Cheyenne Lonesome, Cliff Wagner and the Old #7, Crucial County, Bearfoot Bluegrass

June 21-23
THE SUMMER SOLSTICE FOLK MUSIC,
DANCE AND STORYTELLING FESTIVAL
Soka University, Calabasas
www.ctms-folkmusic.org • (818) 817- 7756 (Weekday)
(818) 342-7664 (Eve/Weekends)
FRIDAY EVENING:
Video: Mountain Born- The Jean Ritchie Story
Storytelling: Michael McCarty, Olga Loya, Nick Smith, Debra Olson Tolar, Elk Whistle
Old Time Jam: Jim Mueller, Amber Roullard Mueller & Stan Shapin
Ceilidh (Irish Dance): Callers: Molly Bennett & Jean-Francois Berthiaume Band: Atlantic Crossing
Contradance: Callers: Cis Hinkle & Kathy Anderson Bands: Entourloupe & Gandydancer
SATURDAY EVENING:
Concerts: SETANTA with Molly Bennett & ENTOURLOUPE with Jean-Francois Berthiaume
Contradance: Callers, Cis Hinkle & Kathy Anderson Bands, Assembly (Formerly Popcorn Behavior) & For Old Time's Sake
Instrument Workshops: Fretted & Hammered Dulcimer, Guitar, Harp, Mandolin, Percussion, Songs, Storytelling, Wind Instruments, Accordion, Concertina, Autoharp, Banjo, Bowed Psaltry, Bass, Fiddle, Piano
Dance Workshops: Contra, Square, Quebecois, English Country, Scandinavian, Irish Step, Balkan, Greek, Belly, Zambra Gitana
Children's Festival: Dan Crow & J.P. Nightingale
Arts & Crafts Workshops
Storytelling: see Friday
Concerts: W.B. Reid, Bruce Sagan & Paul Johnson, Randy Marchany, Rob Brereton, Cindy Paley, Assembly (formerly Popcorn Behavior), Jon Gindick, Patti Amelotte & Crannog, Harper Tasche, Michael McCarty, Tom Schroeder, Brenda Hunter & Banshee in the Kitchen, Sue Raimond, Jean Ritchie, Gandydancer, Dave Para & Cathy Barton Para
SUNDAY
Concerts: Gregg E. Schneeman, Musicantica, Carilyn Vice, Elk Whistle, Olga Loya, Atlantic Crossing, Bill Knopf & Tom Corbett, Cliff Moses, Daniel Slosberg & Friends, David Moran, Karen Mueller, Phil & Gaye Johnson, For Old Times' Sake, Calum Mackinnon, Setanta, Entourloupe

June 22-23
LONG BEACH BAYOU FESTIVAL
Queen Mary Events Park, Long Beach CCD BAYOU
LINE (562) 427-3713 o sugarmagnolia@greenheart.com
www.longbeachfestival.com
The Magnolia Sisters, Kevin Naquin & Ossun Playboys, Zydeco Force, The Claiborne Overpass Brass Band, Mardi Gras Parade (a New Orleans tradition!), Paul Daigle & Savoir Faire, Zydeco Joe & Laissez Les Bon Temps Rouler Band, The Louisiana Old Timers

June 22
OPEN SKY MUSIC FESTIVAL
Whaler Pointe Lakeside Park, Big Bear Lake, Big Bear
www.openskyfestival.com, (626) 355-9201
DEBORAH COLEMAN, JOHN "JUKE" LOGAN & DOUG MacLEOD, JAMES ARMSTRONG and more

June 28-30
KATE WOLF MEMORIAL MUSIC FESTIVAL
Black Oak Ranch, Laytonville • www.monitor.net/katecloud@monitor.net (707) 829-7067
Friday: Don Coffin & Paul Ellis. Dave Moore, Marley's Ghost, Laurie Lewis (trio), Greg Brown, Tom Rigney & Flambeau
Saturday: Sarah Elizabeth Campbell w/Nina Gerber, The Waybacks, Utah Phillips, The Waifs, Cheryl Wheeler, John Gorka,,Lucy Kaplansky & Cliff Eberhardt, Kathy Mattea, Bruce Cockburn
Sunday: Garnet Rogers, Rosalie Sorrels, Karla Bonoff w/Kenny Edwards, Jimmy LaFave, Linda Tillery & the Cultural Heritage Choir, Greg Brown, Nanci Griffith

MUSIC CAMPS

June 9-12
CBA MUSIC CAMP
Nevada County Fairgrounds, Grass Valley
(707) 878-2415 California Bluegrass Association
www.cbamusiccamp.org ingrid@svn.net
Three days of instruction on your instrument with some of the best Old-time and Bluegrass musicians in the country.
Banjo: Pete Wernick and Avram Siegel; Fiddle: Laurie Lewis and Jack Tuttle; Mandolin: John Reischman and Tom Rozum;Guitar: Jim Nunally and Dix Bruce;Dobro: Sally van Meter;Bass: Trisha Gagnon;Oldtime Fiddle: Bruce Molsky; Oldtime Banjo: Evie Ladin; Oldtime Guitar: Tom Sauber; Autoharp: Ray Frank

June 12-14
BLUEGRASS FOR BEGINNERS MUSIC CAMP
with Murphy Henry • (888) 599-2233

June 22-29
MENDOCINO FOLKLORE CAMP
www.phyris.com/folklore
Phyris Tobler, Phyris@akamail.com
Yves Moreau - Bulgarian • Dean Linscott - European
Sarah Marshal - West Africa • Beata Begeniova Salak - Songs of Eastern Europe
Jerry Duke - New Cape Breton

ADVENTURES OF A SONGCATCHER IN SOUTHERN CALIFORNIA

BY AMY WOOLEY

O brother, there is some great old-time music right here in SoCal – and you can catch some of the very best at two upcoming FolkWorks concerts on May 11th and June 8th.

I've spent the last three years studying Appalachian string band and old-time fiddling tradition for my Ph.D. in ethnomusicology at UCLA. When I first began my field work in old-time music, no matter who I talked to in the national community from West Virginia to Seattle, when I told people I was from L.A., they would say, rather reverently "You know Tom Sauber's out there." So, like Dorothy, my quest took me right back to my own back yard.

Like a lot of old-time musicians, Tom is a quiet guy who prefers playing music to talking but, over the course of the past two years, we've gotten to know each other and even taught a class together at UCLA. When it finally came time to do the final research for my dissertation, I asked Tom if he would grant me a couple of interviews. Much to our mutual delight, he was able to remember so much of his 30+ year career as a native Southern California musician and folklorist that I could barely type fast enough to keep up!

Tom Sauber

It was 1963, the height of the folk revival. Hootenanny was on TV, Les Claypool had a folk radio show on KRHM and John Davis beamed folk music from Beverly Hills on KCBH. Tom Sauber's older brothers, Mike and Ed, had been fans of popular groups like the Weavers, and when Pete Seeger came to the Pasadena Civic, Mike took his kid brother Tom to hear him. At the end of the concert, Seeger delivered what 15-year-old Tom took to be a musical call to arms: folk music is not just for listening – go forth and PLAY! So Mike Sauber bought a banjo that Tom learned to play.

The folk scene was really happening in L.A. and whenever his older brothers Mike or Ed went to the Ash Grove, L.A.'s now-legendary folk club, Tom would tag along. The two acts he was sure never to miss were folk legend and master of the flat-picking guitar, Doc Watson, and that band that was largely responsible for the 1970's revival of old-time string band music, the New Lost City Ramblers. In those days, musicians like Watson would come to the Ash Grove and play a week-long engagement and, if you could get your older brother to drive you in from Alhambra every evening, by the end of a week, you could have learned a lick or two. When brother Mike joined the California National Guard, he found that they sold records cheap at the PX, so he bought New Lost City Ramblers and Mike Seeger (younger brother of Pete and member of NLCR) records and sent them home to Tom. Between the Ash



Grove and the hi-fi and his brother Mike's banjo, Tom Sauber's lifelong career in old-time music was launched.

1966/67 was a watershed year for Tom. He started Cal. State L.A., grew his hair long and met Bill Bryson (now bass player for the well-known L.A. bluegrass band, The Laurel Canyon Ramblers). They started playing old-time music as a duet and that spring, they went to the Topanga Canyon Banjo-Fiddle Contest. Tom remembers that it was "very bucolic then" – smaller and actually held in the canyon. Tom played guitar in a band with some other guys he'd met at CSLA and entered in the beginning fiddle category. He might have placed, but that's not the point. He had made contact with a whole community of SoCal people playing bluegrass and old-time music!

Tom made his first pilgrimage to the Southeast in the summer of 1967. He visited Sam McGee and Dock Boggs. As he became more aware of the national old-time music scene, Tom decided to drive to the National Old-time Fiddler's Contest in Weiser, Idaho for the first time in June 1973 and then every year through 1977. Founded in 1963, Weiser, as it has come to be called, is still a popular gathering for old-time musicians from the West and Pacific Northwest. It was here that Tom connected with members of the national community, such as his long-time musical partner, Seattle harmonica player Mark Graham, and made friends with members of the Salt Lake City Deseret String Band. Through them, he met Tom Carter, a member of the influential Fuzzy Mountain String Band from North Carolina.

However, it was back home at the Topanga contest that Tom first heard two of his musical mentors, Earl Collins and Ed Lowe. Earl Collins was a fiddler from an Oklahoma family known for their wildly virtuosic

fiddling style. When Tom heard Earl on the stage at Topanga in 1968, he recalls that, "it was just staggering to see someone play with such ferocious virtuosity. There had been nothing in my experience to prepare me for it." Eventually the two forged a musical relationship that led to Tom producing the important LP, *That's Earl*. "Earl always put everything he had into his playing and he always sounded great," recalls Tom, adding that he sometimes regrets his choice not to use a tape recorder in those days, but he still wouldn't trade the experience of just playing music with guys like Earl and Ed because, "it doesn't get any better than that," but more on Earl later.

Another of Tom's important musical influences was banjo player Ed Lowe, nephew of Charlie Lowe, the famous patriarch of banjo players from a region in North Carolina known as Round Peak. Tom vividly recalls the moment he first heard Lowe play:

"I met Eddie at the Topanga contest maybe 1972. It was at the UCLA Rec. Center that year. I was partly up the hill when an old guy got up there with a fretless banjo with a copper fingerboard and said that he was going to play a tune that on one side of the mountain where he lived, they called it *John Brown's Dream*, and on the other side they called it *Pretty Little Girl*. As soon as he started playing, it was so obvious that he was a really fine old-time banjo player that I raced down the hill and even jumped over a couple of people so I'd make sure and catch him before he left the stage area. We just struck up a friendship and started playing together."

It turns out that Lowe had left home and joined the army around 1928, ending up in SoCal working construction and then becoming a longshoreman in San Pedro. He'd given up music before he left home because his banjo was destroyed in a pickup truck accident involving too much moonshine and he didn't take up playing again until he retired in 1971. Somewhere along the line, he met fellow longshoreman, Howard Moore, who had started the Southern California Old-Time Fiddler's Association in the late 1960's. And someone had given him an old banjo that he fixed up using some aluminum siding from his neighbor's house and a pipe and turnbuckle from a garden sprayer. The gregarious Lowe was fond of saying that his banjo worked great but his garden "looked like hell". When asked what Lowe was like, Tom just smiles warmly and says, "Eddie was the best."

The 1970's revival was a golden era for old-time and bluegrass music and Tom remembers some great older musicians in the SoCal area. He started going to meet-

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FolkWORKS
PRESENTS

TOM SAUBER
WITH PATRICK SAUBER



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.

Old-time fans have heard Tom's music most recently as one-third of **Tom, Brad, and Alice**, with Brad Leftwich and Alice Gerrard, or as *One-Eyed Dog* with Dirk Powell and John Herrmann. He has performed and recorded with Bluegrass musicians such as Byron Berline, John Hickman and Alan Munde, Cajun accordionists Jo-el Sonnier, Joe Simien, and

Wilfred Latour, and cowboy musician and singer Skip Gorman. He also plays old-time, bluegrass, and Cajun music with his 18 year old son, Patrick, who plays both bluegrass and old-time banjo, guitar, mandolin, bass and Cajun accordion.

A native of Southern California, Tom has helped bring authentic traditional music to the film industry. In 1980, along with Ry Cooder and David Lindley, he played the music for the motion picture *The Long Riders*. He has also appeared in *Bound for Glory*, *Geronimo*, and numerous TV movies and series.

SATURDAY, MAY 11, 2002 - 8:00pm

THE UNIVERSALIST UNITARIAN CHURCH
1260 18th Street (at Arizona), Santa Monica

TICKETS:

\$15 advance • \$17 at the door
\$13 FolkWorks Members

Send SASE to:

FolkWORKS

PO Box 55051 • Sherman Oaks, CA 91413
INFO 818-785-3839 – MAIL@FolkWorks.org

FEATURED ORGANIZATION

TWENTY YEARS WITH THE SCOTTISH FIDDLERS OF LOS ANGELES

BY MARY ELLEN CLARK

I first saw the Scottish Fiddlers in 1981, when a group of about twelve fiddlers and one guitarist carried their music stands onto the outdoor stage at the Topanga Banjo Fiddle Contest to entertain at the lunch break. They launched into the most amazingly fast tune, changing to new tunes as they did their set. There were major, minor, and wild modal tunes, which made me want to jump up and down. Then they did a tune called a strathspey that was slower, with a very powerful rhythm that had the audience moving in time with the music. Afterwards, their kilted leader—who had a fantastic mustache—invited all interested musicians to come and play with the group on Sunday afternoon in Highland Park.

I went with my guitar to the next meeting. It was great to get lost in the middle of all that talent. Over the years, we did gigs at weddings and church suppers and marched in parades. But the most fun was at the Scottish Highland Games in Chino and Costa Mesa, where we could jam all day and perform our common repertoire when scheduled. Sometimes there were fiddle competitions judged by visiting Scottish fiddle champions, such as John Turner of Virginia and Alasdair Fraser from Scotland, who now lives near Grass Valley, California.

The Scottish Fiddlers of Los Angeles was founded in 1981, after the first Scottish fiddle competition sponsored by Clans of the Highlands in 1980, under the musical directorship of Colin Gordon. One of the founding members was "Fiddler" David Fraser, whom you may know from his many years in the Scottish ceilidh band *Glenfinnan*. Another was Mary Ann

1984, Jan Tappan, Alasdair Fraser, Sally Ashcraft, and Bonnie Thompson formed Valley of the Moon Scottish Fiddling School. Each summer, some of our group attends Valley of the Moon at Camp Campbell, which is set among the redwoods in the beautiful Santa Cruz mountains. There, for a week, they explore new bowings and learn fiddle tunes from Scotland, Ireland, Cape Breton, the Shetland Islands, Norway, and our own Appalachian Mountains.

The musical traditions of these countries have many connections and common roots.

Jan Tappan says, "There is a great heritage of Scottish fiddle music, strathspeys, reels, jigs, marches, hornpipes, and slow airs dating back to the seventeenth century. Many of these early tunes have found their way into the American folk fiddle repertoire." An article by David "Fidhlear" Fraser states, "The Americanization of the Scottish fiddle probably began in the mid-18th century when many Scots migrated to Nova Scotia, Canada, and the southern United States. These people brought their fiddle music with them. Trace the source of the American fiddle tune *Devil's Dream* and you will find it to be the Scottish *Deil Amang the Tailors*. And of course *Soldier's Joy* will also be found with its roots in Scotland." Fraser also explains that, "apart from the melody, the most characteristic aspect of the

fiddle music as played in Scotland is the rhythm of the 'Scot's Snap'. The peculiarity lies in its dotted rhythm, the shorter note coming first. It is played on the fiddle with a peculiar flick or jerk of the wrist in the up bow. This rhythm is a staple of the Strathspey, but it is found in every form of Scots music, and is recognized as an obvious trait of Scottish music."

Brought together by our love of this unique and vibrant music, the

Scottish Fiddlers of Los Angeles meet regularly to rehearse and to perform. Our 21st Spring Concert was held in April in Hermosa Beach. Much of the music we played is not heard anywhere else in the Southland. It is exciting music—some tunes are very ancient and some are recent but composed in the Scottish traditional styles. We love learning this music and sharing it with others. Watch for our booth and performances at the Loch Prado Scottish Clan Gathering and Highland Games May 4 & 5 in Chino and at the Scottish Games May 25 & 26 at the Costa Mesa Fairgrounds. We are also scheduled to play on Sunday, June 23, at 10 a.m. at the 20th Annual Summer Solstice Folk Music, Dance and Storytelling Festival held June 21-23 at Soka University in Calabasas.

The Scottish Fiddlers of Los Angeles was the first fiddle club of its kind in the United States. But in the last twenty years, love of this music has spread. Today there are about a dozen such clubs throughout the country, including two others in California: the San Francisco Scottish Fiddlers and the Peninsula Scottish

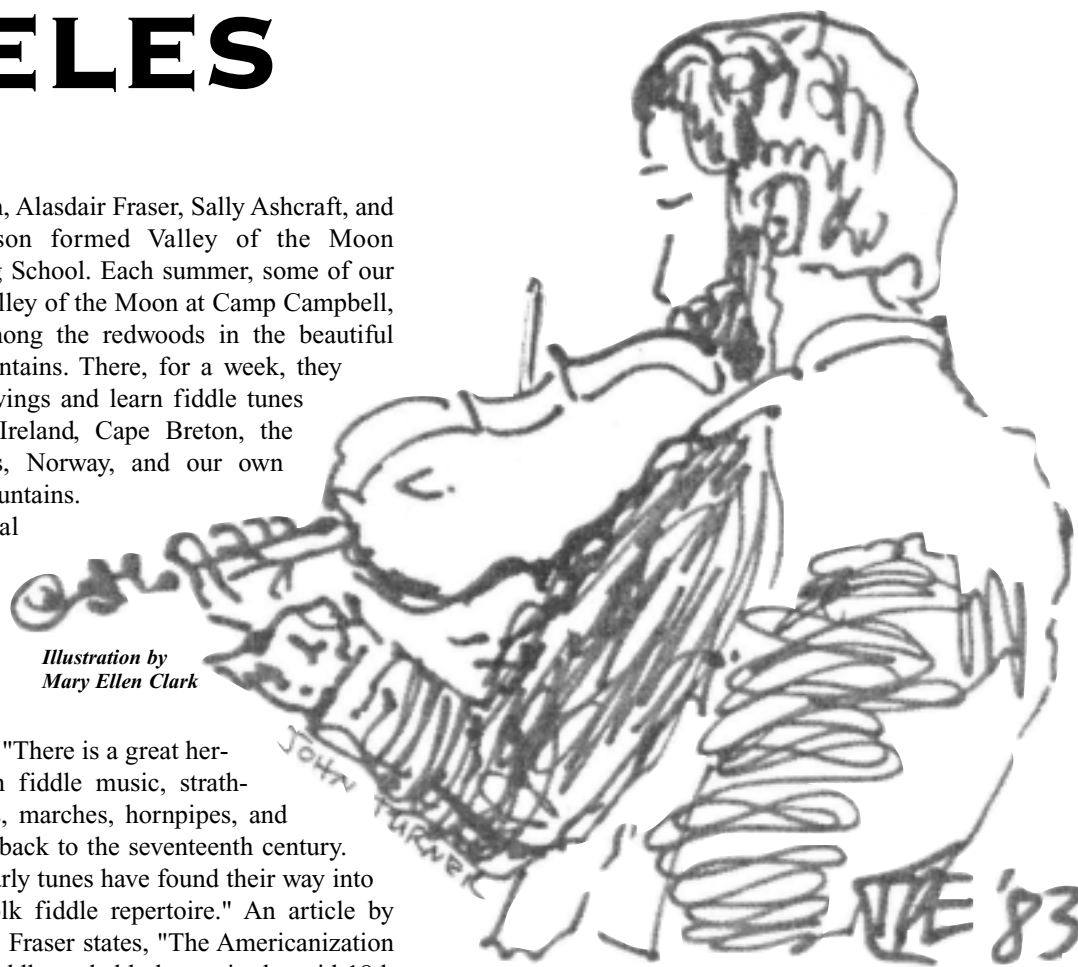


Illustration by
Mary Ellen Clark

Fiddlers (founded by Colin Gordon in 1991) in the Palo Alto area. The clubs vary from performance-oriented groups to laid-back social groups and all combinations in between.

We have watched the growth of many of our members who have gone on to join dance bands for Scottish country dancers or become professionals in other fields. We are especially proud of Stacey Tappan, Jan's daughter. She played and sang with her sister, Christina, at our concerts as a child and teenager. She is currently a young artist with the Chicago Lyric Opera. Another former youth member of our group, Angeline Spain, won second place in the junior division of the Scottish National Fiddle Contest when she was 17. Angeline's 8-year-old sister, Gavriella Harmon, has been a soloist at several of our performances. She won "youngest fiddler" five years in a row at the Topanga Banjo and Fiddle Contest.

We are also proud of and inspired by our musical director, Jan Tappan. Besides working, raising a family, and leading our rehearsals and performances, she plays for Scottish country dance events, runs "Fiddler's Crossing," a mail order catalog for Celtic music books, recordings, and videos, and teaches Scottish fiddle workshops in Orange County and at the California Traditional Music Society in Encino.

So, if you're ready to hear or play some Scottish music, the following resources will help:

Scottish Fiddlers of Los Angeles: for information on our activities or to be added to our concert mailing list, contact Jan Tappan at (626) 793-3716 or email fiddlers@earthlink.net.

Scottish Fiddle Workshops: Contact California Traditional Music Society regarding weekly workshops, (818) 817-7756. Or email Chris Hendershot at chrishendershot@yahoo.com

Fiddlers Crossing: Celtic Music Books, Recordings, and Videos for fiddle, tin whistle, accordion, recorder, guitar, flute, piano, pipes, harp, viola, cello, bass, & singers! Email celtic@fiddlerscrossing.com or write P. O. Box 92226, Pasadena, CA 91109-2226 • (626) 792-6323.

Loch Prado Scottish Clan Gathering & Highland Games: May 4 & 5, 2002, Prado Regional Park, 16700 S. Euclid, Chino. Ticket information (310) 375-3453. On the web at www.lochprado.com

Valley of the Moon Scottish Fiddling School: on the web at www.valleyofthemoon.org



Sereth, whom Scottish country dancers know as the leader of the Scottish dance band *Mary Ann and Friends*. Also, there was Colin's wife, Shauna Pickett-Gordon, who provided piano accompaniment. Some of the early recruits were Jan and David Tappan, Sharon Newcomb, Margaret Otell, Chuck Lindahl, and me.

When Colin moved to the San Francisco area in 1990, Jan Tappan became our musical director. Jan had come across the Scottish Fiddlers a few months after they were formed. She met Colin Gordon at a Clan dinner about a year after she had begun playing her fiddle again after a 20-year lapse. She delved into Scottish music with great intensity, making four trips to Scotland in the 1980's to attend fiddle workshops at Sterling University and at Sabhal Mor Ostaig on the Isle of Skye. Her experiences in these workshops made her realize that there was a need to bring teachers to California to make Scottish music more accessible to fiddlers here. This was much easier than sending everyone here to Scotland for workshops! So, in

FORWARD WITH SCOTLAND'S PAST

BATTLEFIELD BAND MIXES THE OLD WITH THE NEW

Under the banner "Forward with Scotland's Past," the **BATTLEFIELD BAND** has been performing on the international scene for more than 30 years. Inspired by their rich heritage of Celtic music and fired by the strength of the modern Scottish cultural scene, Battlefield Band mixes the old songs and tunes with new self-penned material, playing them on a unique fusion of ancient and modern instruments: bagpipes, synthesizers, fiddles, guitars, citterns, flutes, banjo, bass, whistles, bouzouki and bodhran.

Founded by a group of friends in 1969 and named after the Battlefield section of Glasgow, Battlefield Band now performs throughout the world, playing to audiences in Europe, Asia, the Middle East, Canada, as well as more than 60 cities annually in the United States. Their music is played regularly on National Public Radio's *Thistle and Shamrock* program, and they are frequent guests on Minnesota Public Radio's *A Prairie Home Companion*.

Line-up changes during these thirty years have seen individuals going on to play in other bands and pursue other interests, and new members bringing with them new ideas, attitudes and influences. The band is remarkable for the smooth and organic way in which these changes have taken place. Their continued creativity, freshness and enthusiasm is due to the positive way they have viewed, and used, these changes. The current line-up features one original member, one returning member, and two players who were not even born when Battlefield Band began. Two members are native Scotsman, one is an American who has lived as



many years in Scotland as he has the U.S., and one is an Irishman who has lived in many countries. The result is a band that was founded on the ancient traditions of Scotland, yet continues to be infused with freshness from its members.

Founding member Alan Reid, made his name years ago by being the first to introduce electronic keyboards into traditional Celtic music. An accomplished songwriter, his first solo album, *The Sunlit Eye* was released in 1998. A long-awaited songbook was published last fall. Entitled *Martyrs, Rogues &*

Worthies: Songs and Tunes from Scotland in the Celtic Tradition, it contains Alan's colorful tales of Scottish history and myth, beautiful ballads, and heartbreaking commentaries on immigration and economic hardships. The songbook also includes some of Alan's favorite traditional songs and tunes.

Mike Katz, who joined Battlefield Band four years ago, has been playing Highland bagpipes since he was ten. After moving to Edinburgh over 15 years ago from his native Northridge, he has played in various bands, most notably Ceolbeg. In addition to Highland pipes, Mike plays whistles, small pipes, bass and guitar, and his original compositions are heard throughout the Battlefield Band repertoire. Mike now makes Scotland his home.

The big news last year was the discovery of Scotland's latest fiddle prodigy, eighteen-year-old Alasdair White. Filling the prestigious chair held previously by Brian McNeill and John McCusker, Alasdair

adds his expertise in whistle, banjo, bodhran, bouzouki, and both Highland and small pipes. A native of the Isle of Lewis in the Outer Hebrides, where Gaelic language, music and culture remain strong forces, Alasdair White has been an award-winning fiddler since the age of 13. In addition to his multi-instrumental skills, he composes original tunes and sings in Gaelic.

After an absence of more than twenty-five years, Pat Kilbride returns as a full-time member of Battlefield Band, performing guitar, cittern and vocals. Pat comes from County Kildare in Ireland, where he began playing music at an early age, first with classical piano and then on guitar and cittern, performing and writing blues, pop and folk. Pat joined Battlefield Band in 1975 and toured with them for a year. He appears on the album *At The Front*. He then went to live in Europe, settling first in Brittany and then in Belgium. His solo album *Rock & More Roses* features his work during that period. Pat lived in the United States for much of the 1990's, during which time he formed the Kips Bay Ceili Band. Now living in England, Pat joins Battlefield Band for the Spring 2002 tour, debuting his own new album. *Nightingale Lane* is a rousing collection of songs, jigs and reels, featuring many guest artists, including all the current members of Battlefield Band.

The Battlefield Band's most recent recording is *Happy Daze*, which was released last year. It reflects the cultural vibrancy and self-confidence of a newly independent Scotland, as well as the spirit and warmth of the individuals who make up the band. The album title reflects the pace at which this group of Scottish musicians lives as they bring their mix of traditional and original music to appreciative audiences worldwide. A new band album has just been recorded, and is anticipated for release in time for the summer festival season.

Battlefield Band recordings and videos are produced by Temple Records in Scotland and distributed in the United States by the Rounder Records Group. Battlefield Band books are available from Music Sales, Inc.

UPCOMING BATTLEFIELD BAND CONCERTS

June 13	Conga Room, 5364 Wilshire Blvd, L.A. 9:00 p.m. (323) 935-0900
June 14	LIVE OAK FESTIVAL in Santa Barbara (805)781-3030

www.battlefieldband.co.uk • battlefieldbandpr@hotmail.com

SONGCATCHER *continued from page 14*

ings of the Southern California Old-time Fiddler's Association. There he met another long-time mentor, Mel Durham, and his brother Don. The Durham brothers were from a southern Illinois family with a strong musical tradition and Tom spent many hours playing banjo to Mel's fiddle, learning his tunes. Tom remembers Mel's late brother Don as "probably the greatest rhythm guitar player in old-time music – comparable to Doc (Watson) in caliber – as great a lead player as Doc was, Don was that good on rhythm."

Tom made it a point of seeking out as many SoCal old-timers as he could find. "There were lots of great guys: Cork Carpenter and Jim Turner from Texas; Slim Lambrigger who was born in Wyoming, lived in Boise, and came to SoCal in 1896 in a covered wagon; Clarence McCraw from Tucumsah, near Shawnee who knew the Collinses; and Jack Carter from Rosine, KY, the same town as Bill Monroe."

As did many revival generation musicians, Tom felt the need to preserve Earl Collins' playing on the 1974 LP *That's Earl!*. Tom said that "it was obvious that it was something that needed to be done, and a bunch of the tunes quickly entered the standard repertoire. Collins liked to play really fast – it was part of the tradition he grew up in – people liked to do square/flat-foot dancing to fast fiddling." Tom was fortunate to record Earl when he was still playing well. Contrary to some common notions about scratchy-sounding old-time fiddling, Collins prided himself on good sound and good technique. But with all of Earl's fire and intensity, Tom remembers his deep humility.

"Earl was just a sweetheart – give him a compliment and he'd make a joke of it – deflect it in a humorous way. He wouldn't accept it head on, but bounce it off and slip it in his hip pocket instead of pinning it on his chest. He'd just step back and catch it in his hip pocket."

The LP established Tom's place in the national old-time music community as both a musician and a folklorist and, in 1974, he went back to UCLA to earn his Master's Degree in Folklore. In 1973, Tom met his future wife, Chessie, and they were married in 1977. The Sauber family expanded when daughter Hannah was born in 1980 and son Patrick was born in 1982.

It was around this time that Tom also expanded his musical horizons to Cajun music. While finishing up exams at UCLA, he and Chessie went and saw the great Cajun musician, Jo-el Sonnier, at a club in L.A. He made an audition tape and started playing with him. Tom started hanging out at local Cajun dances and began sitting in on second fiddle with the L.A. Cajun Trio: Wilfred Latour, Edgar LeDay and Carolyn Russell on guitar. When Edgar got cancer and had to stop playing, Tom took over on fiddle. By now, Patrick was old enough for Tom to bring him along to jams and gigs. At around age 7, Patrick started playing triangle and later learned to play Cajun accordion. Contradancers are often treated to Patrick's accordion playing during waltzes when Tom's band, The Screaming Earwigs, with Chris Cooper, play their monthly third Friday dance at the War Memorial Hall in South Pasadena.

Patrick Sauber has picked up old-time and bluegrass in kind of a traditional way. Tom remembers a jam session with Dirk Powell and John Herrmann, the other members of the trio, *One-eyed Dog*. "Patrick was about 7 when we were just playing in my living room and he just kind of sidled into the session and put the bodhran on his lap and started beating along with us. It was pretty cute. Then in 1996, I was back East for about 4 weeks in a row, and I came back and Patrick was playing the old-time banjo. He grew up with Ed Lowe as more of a grandfather than his own grandfather. Then he started playing bluegrass banjo, as well as guitar and mandolin and bass." When I asked why Patrick doesn't play fiddle, Tom laughed and said, "I do the fiddling in our family! I don't play accordion and he doesn't play fiddle."

In the late 80's Tom met old-time musician Brad Leftwich when he came out to play at the Summer Solstice Festival. This was the beginning of a great partnership that was to include old-time/bluegrass legend Alice Gerrard, who received a lifetime achievement award from the International Bluegrass Music Association in 2001. Tom and Brad found that they had a lot in common, but it wasn't until 1996 that Tom, Brad, and Alice found themselves all working at the Swanannoa old-time music camp in North Carolina.

"We'd been hired independently and had a lot of fun playing together then, after that, spent a few days at

Clifftop and we had more fun. Sometime after that, Alice brought up the idea of doing a recording and Tom, Brad, and Alice started from there," recalls Tom.

Old-time music enthusiasts know Tom, Brad, and Alice to be one of the most popular groups recording, touring, and teaching at festivals and fiddle camps all across the country. For those who are new to old-time, the Tom, Brad, and Alice CD's are a must-have. There are currently three available on the Copper Creek label: *Been There Still*, *Holly Ding*, and the brand-new, *Die in the Pig Pen Fighting*. Also a must-listen is the CD with Mark Graham, *Thought I Heard it Blow*, recently released on the Upland label. All of these CD's will be available at Tom and Patrick's upcoming concert.

Maybe it's because I got to sit with my ear right next to his bow every Tuesday night at UCLA as he inspired a new group of young people to play old-time music, or maybe it's because I just love real American music, but I can't get enough of Tom's playing. Whether he's playing fiddle, banjo, or singing and playing guitar, his style is both virtuosic and deeply affecting, resonating with the strains of every old-timer he has sat patiently with over the years. If you want to get in on the new old-time revival craze, or you just want to hook up with some authentic American roots music, you can't do better than an evening of Tom Sauber – he's the genuine article.

AVAILABLE CDs:

Tom, Brad, and Alice: *Been There Still*, *Holly Ding*, and the brand-new, *Die in the Pig Pen Fighting*, Copper Creek label.
Mark Graham & Tom Sauber: *Thought I Heard it Blow*, Upland label.
All of these CDs will be available at the concert.

FILM APPEARANCES:

Bound for Glory - 1977 Woody Guthrie bio starring David Carradine
The Long Riders - 1980 Western

Amy Wooley is a Ph.D. candidate in ethnomusicology at UCLA. She's currently finishing her dissertation on American old-time music, tentatively titled, Conjuring Utopia: The Appalachian String Band Revival.

1st Choice: _____ 2nd Choice: _____

FIDDLE continued from page 1

playing focuses more on the backbeat than northern fiddling does. The banjo became a frequent partner to the fiddle for accompanying square dances and flat-foot clogging. Among traditional old-time Appalachian fiddlers, it is very common to use many double-stops (playing two strings at once), to maintain a drone or create chords in the music. This really emphasizes the rhythmic style of playing. Often, the bridge is trimmed from an arch to a more flattened shape to facilitate playing two strings at once. By retuning the strings (for example) AEAE or ADAE, fiddlers can more easily play unison notes or create greater resonance while playing in a certain key.

Another feature of fiddling that is characteristic of the isolated southern mountain communities is the development of "crooked" tunes. Fiddle tunes comonly follow a predictable structure of two sections, each of which is eight bars long. Each section is played twice and then the tune begins again. This matches the length of many dance figures. However, many southern tunes drop or add several notes or even an entire measure. The square dances and solo improvisation in clogging are more forgiving of these irregularities than more formal dance steps and figures of New England or the Celtic traditions. In addition, the playing of jigs has virtually disappeared from the Appalachian fiddling.

Old-time fiddling music for square dances moved with settlers to the Ozarks, the mid-west and Texas. There are regional variations and tune repertoires in all these areas. Texas style fiddling contributed to the development of western swing and became the basis for much of the modern "contest fiddling." Although fiddle contests are an integral part of the history of fiddling in the U.S. and elsewhere, a contest style has evolved that displays highly polished individual interpretations of tunes- nearly pyrotechnic at times. In many of these contests, the competitor must perform a hoedown (reel), waltz and a "tune-of-choice," often a rag, within a four minute time-limit. Although still dance tunes, the contest showpieces are not particularly suited to dancing.

Another offshoot from old-time southern music is bluegrass, a 20th century style that originated with performers like Bill Monroe and the Stanley brothers. Curiously this is one of the few fiddle styles that strays from the identity of dance music. Bluegrass fiddlers, like their banjo, mandolin and flatpicking guitarist associates, often rotate through the spotlight in performing short but impressive improvisational breaks in instrumentals and songs. Since much of bluegrass focuses on vocals, the fiddle is highly regarded, but not as essential as in some other styles.

Elsewhere in North America, there are yet more diverse approaches to playing the fiddle. These include distinctive styles such as the rhythmic accompaniment in the Cajun music of Louisiana and the harmonies of Mariachi bands of Mexico and the American southwest. In southeastern Arizona, members of the Tohono O'odham tribe learned to play the fiddle from European missionary priests and adopted polkas, schottisches and mazurkas for community dances and celebrations.

In Canada, several additional fiddle styles can be found. In French-speaking regions, lively fiddle playing is often accompanied by the rhythms of foot percussion. Building on a foundation of French tunes, Irish and Scottish influences can often be heard as well. In Cape Breton, communities settled by immi-

grants from Scotland brought a very strong fiddle tradition. Characterized by powerful, energetic bow strokes, the sound of Scottish dance music as it was played nearly 200 years ago has been preserved in these communities. Like Scottish fiddlers, Cape Breton musicians incorporate embellishments into their playing- using both left-hand ornamentation of the melody and bowed triplets. Fiddling in communities that were settled by Irish immigrants reflect a greater influence of Irish playing. Of course, there has been a lot of cross-pollination in Canada, as in the U.S., resulting in the sharing of tunes and blending of different regional techniques and styles

Across the pond, there are also distinctive fiddle styles in many European countries. Scandinavian countries, especially Sweden, are known for beautiful waltzes, polskas and other coupledances, frequently with two or more fiddles played in harmony. In Eastern Europe, gypsy fiddling has a rich history as well.

Finally, the Celtic nations, primarily Ireland and Scotland, are represented by closely related but distinct traditions. Both include jigs, reels, hornpipes and slow airs, but each has distinctive styles of ornamentation and some tune types are not common to both regions. Historically, lowland Scottish music had more interchange with

classical music, and includes more tunes played in higher positions and in flat keys. The strathspey, a dance form limited primarily to Scottish and Cape Breton music, employs a characteristic bowing pattern, referred to as the Scottish snap.

Irish fiddling emphasizes melodic variation in tunes, and includes additional techniques for ornamenting the basic melody. For example, Irish fiddlers frequently replace a long note with a series of shorter notes that "roll" above and below the original tone. Or they may fill in an extra note to create a triplet. It is a mark of pride to "never play a tune the same way twice".

Although historically ("traditionally") fiddlers learned their tunes by ear from other fiddlers, modern musicians have nearly unlimited resources for learning tunes. These include historical and contemporary tune collections from print and computerized sources, archival and contemporary recordings, internet sound files, videos and exciting opportunities to participate in classes and workshops with master fiddlers.

Fiddling for community dances was one of the driving forces in keeping fiddling traditions alive and growing around the U.S., as well as Canada, Ireland and Scotland. When other forms of entertainment like movies and television replaced these community gatherings in many areas, fiddling began to dwindle in importance. However in the 1970's, there was a revival of interest in getting back to people's roots. Perhaps this sparked an interest in seeking out old-time fiddlers in isolated places. In any case, fiddling traditions have taken on new life. Parallel interest in participating in dance traditions, including American squares and contras, Irish sets and ceilis and Scottish country dances, to name a few, have helped encourage this revival. And those who play the fiddle will continue to delight dancers, listeners, and their own heart.

***When I play on my fiddle in Dooney,
Folk dance like a wave of the sea;
My cousin is priest in Kilvarnet,
My brother in Moharabuiee.
I passed my brother and cousin:
They read in their books of prayer;
I read in my book of songs
I bought at the Sligo fair.
When we come at the end of time,
To Peter sitting in state,
He will smile on the three old spirits,
But call me first through the gate;
For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance:
And when the folk there spy me,
They will all come up to me,
With 'Here is the fiddler of Dooney!'
And dance like a wave of the sea.***

The Fiddler of Dooney by William Butler Yeats

Sharon Goldwasser loves playing fiddle for dancers – especially contra and Irish. She got started playing traditional music nearly 20 years ago with the Tucson Friends of Traditional Music open contra dance band, and currently plays with the band Round the House. You can find them on the web at www.geocities.com/rthfiddler

OBITUARY

DAVE VAN RONK

BY GREG JOHNSON

In the early years of the 1960s, a handful of white musicians in places such as Cambridge, Massachusetts and Greenwich Village in New York City, spurred an interest in the traditional sounds of African American Folk and Blues music. That interest developed to the point where many of their listeners were intrigued enough to seek out the original artists, bringing many of the aged performers out of obscurity to perform before audiences hardly ever imagined in their earlier careers. This period of American music history has commonly been called the age of "Rediscovery." Perhaps one of the most recognized and durable of these white artists to display this form was Brooklyn-born Dave Van Ronk.

Born on June 30, 1936, Van Ronk had dropped out of high school at the age of 15. He had already performed as part of a barbershop quartet, but his life had truly been altered once he heard a recording of the old-time standard, *Stackolee*, sung by Memphis Bluesman, Furry Lewis. Van Ronk was intrigued by this sound and began collecting various recordings of African-American music with a passion. After serving a short stint with the Merchant Marines, Van Ronk started performing professionally in the coffee houses and cafes in New York's Greenwich Village in 1956.

He had a vast repertoire by this time and his shows became the role model for many future musicians, including Odetta, Christine Lavin, Tom Paxton, and especially a young songwriter who had recently arrived from Minnesota going by the name of Bob Dylan.

Over 40 years, Dave Van Ronk released 20 albums under his name, which featured covers of songs by artists mostly unknown to white listeners in the dawn of his career; people like, Bukka White, Mississippi John Hurt, Rev. Gary Davis and Blind Lemon Jefferson. He also continued to perform steadily during this time, making appearances around the world and featured as a headliner at many festivals. His last performance took place on October 22, 2001 in Adelphi, Maryland.

Van Ronk had been diagnosed with colon cancer shortly before this final appearance. He underwent surgery to ease his suffering on November 5th of that same year, but the cancer was too advanced and treatments continued, while his profession was placed on hiatus. Dave Van Ronk died on February 10, 2002, at the age of 65 in the New York University Medical Center in Manhattan, from complications arising from his illness.

Known by his peers as the unofficial "Mayor of Greenwich Village," Van Ronk had influenced a generation of musical artists. He was recognized with a Grammy nomination in 1996 for his album *From...Another Time & Place*. He was also the recipient of a Lifetime Achievement award from the American Society of Composers, Authors and Publishers (ASCAP). His passing closes an important chapter in the awakening of American musical appreciation and the crossing of boundaries set by previous segregation.

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VISIBLE continued from page 7

church. Male workers had equally drab lives but were given several hours of schooling a day and had better opportunities for promotion.

At Macclesfield Mill, we saw how silk thread and fabric was manufactured. Disease was rampant due to the custom of licking the fiber to aid in threading. Many workers went deaf from the clattering machines and lip reading was the only way to communicate.

In Wales, we visited a woolen mill at Trefriw, Gwynedd and witnessed all the steps from carding and combing fleece, to spinning and weaving. Currently most textile mills have been dismantled and silenced due to competition from cheaper imported goods.

In colonial America, spinning remained in the home a while longer as machinery and British imports were expensive and sometimes unavailable. In early colonial times family life, education and religion took their shape from an economy of homespun. Typically the household labor was divided thusly: the children carded the fibers, the eldest unmarried daughters (the spinsters) spun it, the father wove it, and the mother sewed it into clothing carded the fiber. During the American Revolution this became more important as the colonists boycotted the highly taxed imported British goods. Spinning competitions and spinning bees were held in every community with as many as fifty spinners attending. Newspapers gave great attention to this enterprise to encourage increased production, as this article from 1769 demonstrates "... about 40 Ladies met at ye ministers house in Dover, some of whom brought ...Flax and Cotton to spin...and after spending ye day in a very industrious and agreeable manner generously presented to Mrs. Belknap the fruits of their labor...they behaved with ye utmost order and decency and were kindly and plentifully supplied by those who were well wishers to Industry."

Even after industrialization of textiles came to the eastern United States, those on the move west had to set up home production as soon as they could obtain wool, cotton, or flax. The pioneer women were responsible not only for sheets, but for blankets and homespun clothing for the entire family. A sturdy fabric resulted from the combination of a linen warp and wool for the weft. This homespun fabric was referred to as linsey-woolsey. A dress of this fabric took two weeks of spinning, one of weaving, and one to cut and sew.

We now live in an age of instant gratification and our disposable income buys disposable clothes. Surprisingly, though, hand spinning has not completely disappeared from the scene. There are scores of guilds in every state, clubs, journals, festivals, fairs and stores dedicated to serving the interest and needs of hand spinners.

Why spin? Every spinner has his or her own story. When I asked Anne Seth, former partner in the Weaver's Cottage, a Santa Clarita shop that is a haven for fiber and textile enthusiasts, she thoughtfully replied, "The friendships." Thirteen years ago when Anne retired she thought learning to spin would complement her interest in fiber, color, and knitting. She and Virginia Williams, another partner in the store, chuckled as they recounted how they met at a spinning bee in Virginia's house. They joyfully told of the fun and the good times shared through their interest in spinning. Anne has met spinners and weavers in Switzerland and Scotland, and formed an instant connection through a mutual appreciation of this art.

Another spinner, Lauri Klobas learned to spin in the 1970's when a hippie friend gave her a drop spindle.

"I work in the TV industry" she said, "which is full of long, long hours where we "hurry up and wait." I've embroidered on set, knitted and quilted and now I've added spinning. A drop spindle is very portable; the roving compacts well in a purse and instead of nervously tapping my fingers, wanting to "get on with it" at work, I am calm just spinning away. I've knitted two sweaters from drop-spindled yarn, a lace scarf, and socks."



Buttercup & Sweetpea

As for myself, I enjoy the feel of the fiber as it passes through my fingers becoming yarn. I love the rhythm and hum of the wheel, the anticipation of the lovely creation I will make. All the years I played music I sent my creative energy out into the universe. Now with that same creative impulse, using my wheel as my instrument, and fiber as my song, I form a visible and tangible record of my desire and need to be creative. I create a harmony of color and find the rhythm of the wheel a soothing tune.

I grow the historic dye plants and like to be a part of the whole design and creative process. Every rug, blanket or garment I make is imbued with my love of history and continuity, a melody that women have played throughout time. I share this enthusiasm by teaching and demonstrating at various schools and festivals. For a list of upcoming classes or demonstrations, please visit my web site at www.Natural-Fiber-Arts.com or even better, stop by our farm where I'll be spinning wool from my own sheep. I still think it's marvelous.

UPCOMING CLASSES:

June 14th **Raffia Hat Making**
at Wildfiber Fiber Arts Studio- Santa Monica

FESTIVALS:

June 15, 16 **Huck Finn Festival**
Victorville, Mojave Narrows Park

SUGGESTED READING:

Women's Work- the First 20,000 Years - Barber, Elizabeth
The Age of Homespun - Ulrich, Laurel
How to be Owned by an Antique Spinning Wheel - Fowler, Peter
Calico Chronicle - Mills, Betty
Spin-Off Magazine - Interweave Press; Spinoff@interweave.com
The Spinning Wheel Sleuth newsletter - Wood, Florence
www.spwhsl.com

LOCAL STORES FOR SPINNERS:

Wildfiber
1453-e 14th Street, Santa Monica, CA 90404 (310) 458-2748
The Weavers' Cottage
15559 W. Sierra Hwy, Canyon Country, CA 91351 (888) 251-5033
Village Spinning & Weaving Shop
425 Alisal Road, Solvang, CA 93463 (888) 686-1192

L.A. AREA SPINNING GUILDS:

Greater L.A. Spinning Guild
Nancy Boerman, P.O. Box 477, Redondo Beach, CA 90277
Spinning Jennies
Betty Bingham, 976 Jeanette Avenue, Thousand Oaks. CA 91362
Internet: Spin List Homepage www.spinning.net



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THUR MAY 2			
*	ALTAN plus KATE RUSBY & JOHN McCUSKER Celtic wizardry UC Riverside 909-787-4309		
8:00pm	PERU NEGRO Cultural Ambassadors of Black Peru UCLA Performing Arts (Royce)		
7:30pm	TURKISH DANCING taught by Vedat Gursoylu United Methodist Church 3759 Orange Ave., Long Beach www.narodni.org Narodni Int'l Folk Dance • (562) 862-0521	\$5	
8:00pm	DAVE WILCOX & MAIA SHARP Singer-songwriters The Coach House	\$20	
8:00pm	PARIS COMBO \$18 Skirball Members, \$15 Students Skirball Cultural Center 2701 N. Sepulveda Blvd., Los Angeles, CA 90049 www.skirball.org	\$21	
FRI MAY 3			
*	OJAI STORYTELLING FESTIVAL see Festivals (Page 13)		
*	PATRICK BALL L.A. Perf. Arts Ctr, Los Angeles (213) 977-9555		
8:00pm	ALTAN plus KATE RUSBY & JOHN McCUSKER Celtic wizardry Royce Hall, UCLA	\$25-\$40	
8:00pm	LILA DOWNS Latin folk songs Irvine Barclay Theater		
8:00pm	MARLEY'S GHOST McCabe's Guitar Shop		
8:00pm	MERLIN SNIDER MARY MURPHY & PAUL KEIM Boulevard Music	\$10	
SAT MAY 4			
*	OJAI STORYTELLING FESTIVAL see Festivals (Page 13)		
*	CLAREMONT SPRING FOLK FESTIVAL see Festivals (Page 13)		
*	CRAICMORE LOCH PRADO SCOTTISH HIGHLAND GAMES Prado Regional Park, Chino (714) 778-3951		
2:00pm	LILA DOWNS Latin folk songs Madison Site Theater Santa Monica City College, 1900 W. Pico Blvd., Santa Monica (310) 434-3431		
7:00pm	BORDER RADIO www.border-radio.com City of Brea Festival, Brea • (626) 398—949		
7:30pm	HUAYUCALTIA Traditional and contemporary Latin American John Anson Ford Amphitheatre		
8:00pm	THE CHERRYHOLMES FAMILY plus NEW WEST Bluegrass The Acoustic Music Series (TC)		
8:00pm	BERNIE PEARL w. MIKE BARRY Blues Boulevard Music		
8:00pm	DAVID WILCOX Smothers Theater Pepperdine Univ., Malibu • (310) 506-4522		
SUN MAY 5			
*	OJAI STORYTELLING FESTIVAL see Festivals (Page 13)		
*	CLAREMONT SPRING FOLK FESTIVAL see Festivals (Page 13)		
11:00am	PETER ALSOP Kids Concert McCabe's Guitar Shop	\$6 adults/\$3 kids	
9:00pm	LILA DOWNS Latin folk songs Conga Room	\$20-\$40	
8:00pm	NATALIE MACMASTER Cape Breton, Nova Scotia fiddler and dancer UCLA Royce Hall (310) 825-2101, www.tickets.ucla.edu		
7:00pm & 9:00pm	PERU NEGRO San Juan Capistrano Public Library	\$7 (\$3 children)	
TUES MAY 7			
8:30pm	LARRY JOHN MCNALLY Genghis Cohen		
9:00pm	BORDER RADIO www.border-radio.com Ronnie Mack's Barn Dance Crazy Jack's, 4311 W. Magnolia Blvd. Burbank (626) 398—949		
WED MAY 8			
8:30pm	PHIL CHRISTIE www.philchristie.com Genghis Cohen	\$7	
THUR MAY 9			
*	CAMP RUDE BLUEGRASS FESTIVAL see Festivals (Page 13)		
7:30pm	TURKISH DANCING see May 2	\$5	
FRI MAY 10			
*	CAMP RUDE BLUEGRASS FESTIVAL see Festivals (Page 13)		
8:00pm	RICHARD SHINDELL with AMY RIGBY McCabe's Guitar Shop	\$15	
8:00pm	JEFF TALMADGE & JAIME MICHAELS Boulevard Music	\$10	
8:00pm	TRIANDAFILIA w. Miamon Miller, Bill Cope, Michelle & Noe Green-Levasseur, Trudy Israel & Joan Friedberg Greek participatory dancing Skandia Hall, 2031 Villa St., Pasadena 323-660-1030 or 818-990-5542	\$10	
*	SMALL POTATOES House Concert, Altadena Acoustic Music Series (HC)		
8:00pm	CRIS WILLIAMSON SUZANNE WESTENHOEFER The Coach House	\$25	
SAT MAY 11			
8:00pm	TOM SAUBER Universalist Unitarian Church, 1260 18th St. (at Arizona), Santa Monica (818) 785-3839 FolkWorks Concert	\$15 (\$17 door) \$13 FW members	

*	CAMP RUDE BLUEGRASS FESTIVAL see Festivals (Page 13)		
*	SAM HINTON FOLK HERITAGE FESTIVAL see Festivals (Page 13)		
7:30pm & 9:30pm	THE BOBS McCabe's Guitar Shop	\$22.50	
8:00pm	JAMES LEE STANLEY CalTech Folk Music Society (Dabney)	\$12 (\$4 children)	
8:00pm	DAVID ROTH Russ & Julie's House Concerts	\$15	
7:30pm	HUNGARIAN DANCE PARTY teaching		
9:000pm	Gypsy Camp 3265 Motor Ave., LA Debbie (310)202-9024.		
8:00pm	CHRIS SMITH Blues The Fret House		
8:00pm	CACHE VALLEY DRIFTERS Boulevard Music	\$12	
SUN MAY 12			
*	CAMP RUDE BLUEGRASS FESTIVAL see Festivals (Page 13)		
7:00pm	CRIS WILLIAMSON McCabe's Guitar Shop	\$18.50	
7:30pm	JOHN McEUEN plus MATT CARTSONIS Claremont Folk Music Center		
MON MAY 13			
8:00pm	GARRISON KEILLOR Redondo Beach Performing Arts Center (310) 937-6607 • www.rbpac.com		
TUES MAY 14			
8:30pm	LARRY JOHN MCNALLY Genghis Cohen		
8:00pm	GARRISON KEILLOR Thousand Oaks Civic Arts Plaza Fred Kavli Theatre • (805) 49-2775		
WED MAY 15			
8:00pm	GARRISON KEILLOR Pasadena Civic Auditorium • (310) 546-6222		
FRI MAY 17			
8:00pm & 10:00pm	LAURIE LEWIS Bluegrass McCabe's Guitar Shop	\$16	
MCCABE'S GUITAR SHOP			
8:00pm	CHUCK PYLE "Southwestern acoustic" singer-songwriter Boulevard Music	\$12	
SAT MAY 18			
*	CRAICMORE NOHO THEATER & ARTS FESTIVAL (818) 623.2131		
7:30pm	CHUCK PYLE "Southwestern acoustic" singer-songwriter The Living Tradition	\$12 (\$10 TLT)	
7:30pm & 9:30pm	TOM RUSH McCabe's Guitar Shop	\$17.50	
7:30pm	SCIENCE FICTION FOLK Hosts: Harry, Mara and Madeline Brenner 325 Sharon Road, Arcadia • (626) 447-1664		
7:30pm	ADULT STORYTELLING CONCERT with Barbara Clark, Penny Post, Debra Olson Tolar and Lynn Worrlow Woodland Hills Community Church 21338 Dumetz Road, Woodland Hills storywise@myexcel.com	\$10	
8:00pm	SONGWRITER WORKSHOP Rich Shea, Randy Weeks, Dan Janisch, Victor Gutierrez The Fret House	\$15	
7:00pm & 9:00pm	CHUSCALES San Juan Capistrano Public Library	\$7 (\$3 children)	
SUN MAY 19			
*	VARIETY NIGHT with CHRISTINA ORTEGA Boulevard Music		
9:00am-6:00pm	TOPANGA BANJO FIDDLE CONTEST see Festivals (Page 13)		
11:00am	JUSTIN ROBERTS Kids Concert McCabe's Guitar Shop	\$6 adults/\$3 kids	
4:00pm	CINDY KALMENSON Concerts at the Bodie House, Agoura Hills	\$15	
TUES MAY 21			
8:30pm	LARRY JOHN MCNALLY Genghis Cohen		
THUR MAY 23			
*	STRAWBERRY SPRING MUSIC FESTIVAL see Festivals (Page 13)		
9:00pm	IRENE FARRERA Venezuelan music Temple Bar, Santa Monica • (310) 393-6611		
FRI MAY 24			
*	STRAWBERRY SPRING MUSIC FESTIVAL see Festivals (Page 13)		
*	NORTHWEST FOLKLIFE FESTIVAL see Festivals (Page 13)		
8:00pm & 10:00pm	MARSHALL CRENSHAW McCabe's Guitar Shop	\$17.50	
SAT MAY 25			
*	STRAWBERRY SPRING MUSIC FESTIVAL see Festivals (Page 13)		
*	SIMI VALLEY CAJUN / ZYDECO FESTIVAL see Festivals (Page 13)		
*	SPRUNG FLOOR DANCE FESTIVAL see Festivals (Page 13)		
*	70th UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL Orange County Fairgrounds, Costa Mesa www.unitedscottish.com/games.htm		
7:30pm & 9:30pm	MARSHALL CRENSHAW Singer-songwriter McCabe's Guitar Shop	\$17.50	
8:00pm	CHRIS HILLMAN & HERB PETERSON The Fret House	\$15	
SUN MAY 26			
*	STRAWBERRY SPRING MUSIC FESTIVAL see Festivals (Page 13)		
*	SIMI VALLEY CAJUN / ZYDECO FESTIVAL see Festivals (Page 13)		
*	70th UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL		
*	SPRUNG FLOOR DANCE FESTIVAL see Festivals (Page 13)		
1:00pm & 2:00pm	CHRISTINA ORTEGA and SERENATA MEXICANA Autry Museum Heritage Court • (323) 667-2000 www.autry-museum.org		

MON MAY 27			
7:30pm	MEMORIAL DAY INT'L DANCE PARTY West L.A. Folk Dancers Beverly (310) 202-6166.		
TUES MAY 28			
8:30pm	LARRY JOHN MCNALLY www.larryjohnmcnally.com Genghis Cohen		
THUR MAY 30			
9:00pm	BORDER RADIO www.border-radio.com Viva Fresh Restaurant, 900 Riverside Dr. Burbank (626) 398—949		
FRI MAY 31			
8:00pm	JOHN McEUEN and THE STRING WIZARDS McCabe's Guitar Shop	\$17.50	
SAT JUN 1			
*	IRISH FESTIVAL SANTA BARBARA see Festivals (Page 13)		
*	JUNIOR BROWN The Roxy, 9009 Sunset Blvd., Hollywood		
*	JOHN McEUEN with MATT CARTSONIS Shade Tree Stringed Instruments		
8:00pm	PETER CASE BAND McCabe's Guitar Shop	\$16	
8:00pm	NOEL HARRISON & RITT HENN Boulevard Music	\$12	
8:30pm	MARE WINNINGHAM Genghis Cohen		
SUN JUN 2			
*	PLAZA DE LA RAZA FOLKLÓRICO ENSEMBLE Autry Museum Heritage Court (323) 667-2000 • www.autry-museum.org		
*	IRISH FESTIVAL SANTA BARBARA see Festivals (Page 13)		
SAT JUN 8			
8:00pm	BRUCE MOLSKY Fine old-time music First Methodist Church 1008 11th St., Santa Monica • (818) 785-3839 FolkWorks Concert	\$15 (\$17 door) \$13 FW members	
7:30pm	HUNGARIAN DANCE CLASS		
9:00pm	HUNGARIAN DANCE PARTY Gypsy Camp, 3265 Motor Ave., L. A. Debbie (310) 202-9024.		
8:00pm	KATY MOFFATT CalTech Folk Music Society (Dabney)	\$12 (\$4 children)	
8:30pm	MARE WINNINGHAM Genghis Cohen		
8:00pm	THE WAYBACKS The Fret House	\$15	
7:00pm & 9:00pm	A TRIBUTE TO PAUL ROBESON San Juan Capistrano Public Library	\$7 (\$3 children)	
8:00pm	BOB JONES & JOHN PHILLIPS Boulevard Music		
8:00pm	WITCHER BROTHERS Bluegrass West Valley Playhouse	\$16 \$15 Students/Seniors	
7:00pm	BRAZILIAN SUMMER FESTIVAL with FORROCACANA John Anson Ford Amphitheatre	\$35	
SUN JUN 9			
11:00am	DAN ZANES Kids Concert McCabe's Guitar Shop	\$6 adults/\$3 kids	
8:00pm	AMAN INT'L DANCE & MUSIC John Anson Ford Amphitheatre	\$20	
TUES JUN 11			
*	BONNIE RAITT plus JON CLEARY & THE ABSOLUTE MONSTER GENTLEMEN The Wiltern Theater • Wilshire & Western, L.A.		
THUR JUN 13			
9:00pm	BATTLEFIELD BAND The Conga Room,		
FRI JUN 14			
*	HUCK FINN FESTIVAL see Festivals (Page 13)		
4:00-10:00pm	LIVE OAK MUSIC FESTIVAL see Festivals (Page 13)		
SAT JUN 15			
7:30pm & 9:30pm	JOHN STEWART McCabe's Guitar Shop	\$17.50	
*	HUCK FINN FESTIVAL see Festivals (Page 13)		
7:30am-10:30pm	LIVE OAK MUSIC FESTIVAL see Festivals (Page 13)		
7:30pm	DARRYL PURPOSE plus BRIAN JOSEPH The Living Tradition	\$10 (\$9 TLT)	
7:00pm	SCIENCE FICTION FOLK Host: Jordan Mann 4345 Matilija Ave #C, Sherman Oaks • (323) 363-2436		
8:00pm	RIDERS OF THE PURPLE SAGE Boulevard Music	\$10	
SUN JUN 16			
*	HUCK FINN FESTIVAL see Festivals (Page 13)		
7:30am-10:30pm	LIVE OAK MUSIC FESTIVAL see Festivals (Page 13)		
*	KEB' MO' Hollywood Bowl		
*	VARIETY NIGHT with PETE GOSLOW Boulevard Music		
FRI JUN 21			
*	CTMS SUMMER SOLSTICE FESTIVAL see Festivals (Page 13)		
*	STACEY EARLE McCabe's Guitar Shop		
8:00pm & 10:00pm	TOMMY EMMANUEL Boulevard Music	\$17.50	
SAT JUN 22			
*	CTMS SUMMER SOLSTICE FESTIVAL see Festivals (Page 13)		
*	LONG BEACH BAYOU FESTIVAL see Festivals (Page 13)		
12:00pm – 6:00pm	OPEN SKY MUSIC FESTIVAL see Festivals (Page 13)		
8:00pm	DARRYL PURPOSE with Julie Beaver Russ & Julie's House Concerts	\$15	

8:00pm	GEOFF MULDAUR The Fret House	\$15	
8:00pm	PAUL KEIM & MARY MURPHY Noble House Concerts*		
8:00pm	BLADERUNNERS Bluegrass Boulevard Music	\$12	
8:00pm	INCA PERUVIAN ENSEMBLE West Valley Playhouse	\$16 \$15 Students/Seniors	
SUN JUN 23			
*	CTMS SUMMER SOLSTICE FESTIVAL see Festivals (Page 13)		
*	LONG BEACH BAYOU FESTIVAL see Festivals (Page 13)		
2:30pm	CONJUNTO JARDIN West Valley Playhouse	\$16 \$15 Students/Seniors	
6:15pm	DARRYL PURPOSE Duncan House Concerts		
1:00pm & 2:00pm	KLEX-MEX: KLEZMER MARIACHI Autry Museum Heritage Court (323) 667-2000 • www.autry-museum.org		
THUR JUN 27			
8:00pm	NOCHE FLAMENCA Dancers and musicians from Spain Orange County Perf. Arts Ctr., Costa Mesa. (714) 556-ARTS • www.ocpac.org	\$45	
FRI JUN 28			
*	KATE WOLF MEMORIAL FESTIVAL see Festivals (Page 13)		
8:00pm	SOURDOUGH SLIM Coffee Gallery Backstage	\$10	
8:00pm	NOCHE FLAMENCA see Jun 27	\$45	
SAT JUN 29			
*	KATE WOLF MEMORIAL FESTIVAL see Festivals (Page 13)		
2:00pm & 8:00pm	NOCHE FLAMENCA see Jun 27	\$45	
7:30pm	GEOFF MULDAUR Shade Tree Stringed Instruments	\$15	
8:00pm	DARYL PURPOSE The Fret House	\$15	
8:00pm	TEADA Young Irish traditional band CalTech Folk Music Society (Dabney)	\$12 (\$4 children)	
8:00pm	ROBERT DAVID HALL & PAT COLGAN + 8 HAND STRING BAND Boulevard Music	\$12	
8:00pm	HOLLYWOOD KLEZMER West Valley Playhouse	\$16 \$15 Students/Seniors	
SUN JUN 30			
*	KATE WOLF MEMORIAL FESTIVAL see Festivals (Page 13)		
2:00pm	NOCHE FLAMENCA see Jun 27	\$45	
2:30pm	MEN OF WORTH Irish / Scottish Music West Valley Playhouse	\$16 \$15 Students/Seniors	

VENUE LOCATIONS

- ACOUSTIC MUSIC SERIES**
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TC, Throop Church
300 S. Los Robles Ave., Pasadena
- BOULEVARD MUSIC**
4316 Sepulveda Blvd., Culver City
(310) 398-2583
- CALTECH FOLK MUSIC SOCIETY**
www.its.caltech.edu/~folkmusi
California Institute of Technology, Dabney Lounge
Pasadena • (626) 395-4652 (888) 222-5832
- 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
- CONGA ROOM**
5364 Wilshire Blvd., L.A.
(323) 935-0900
- FRET HOUSE**
covina.com/frethouse/index.htm
309 N. Citrus, Covina
(626) 339-7020 or www.frethouse.com
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www.thebarclay.org
4255 Campus Dr., Irvine • (949) 854-4646
- JOHN ANSON FORD AMPHITHEATRE**
2580 Cahuenga Blvd. East, Hollywood
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- MCCABE'S GUITAR SHOP**
www.mccabesguitar.com
3101 Pico Blvd., Santa Monica • (310) 828-4497
- 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**
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San Juan Capistrano • (949) 248-SHOW
- SHADE TREE STRINGED INSTRUMENTS**
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28062 D Forbes Rd., Laguna Niguel
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- THE LIVING TRADITION**
www.thelivingtradition.org
Downtown Community Center,
250 E. Center St., Anaheim • (949) 646-1964
- UCLA PERFORMING ARTS**
www.performingarts.ucla.edu
(310) 825-2101 / (310) 825-4401
- WEST VALLEY PLAYHOUSE**
www.wvplayhouse.com
7242 Owensmouth Ave. Canoga Park
(818) 884-1907