

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

ANCIENT WEST AFRICAN ART FORM WEAVES WORDS WORN BY TIME

By STORYTELLER ASHA'S BABA

We human beings, since time immemorial, have been plagued by an obsession to communicate and preserve our thoughts, tangential musings and diverse emotional states. Whether we painted them as figures on the walls of caves, danced them in the fields of ancient harvest festivals, or sang them over the airwaves of our local radio stations, we've always sought means to convey and continue the inspired impressions of our mind's eye.

The mind of a man is like an intricately woven web.

This human longing to articulate and preserve our "intellectual" impressions is the basis of our present era of technology, what we've dubbed the Information Age. Because of the mind-boggling number of ways we've invented for communicating, human beings, always seeking to simplify everything, have settled on an all-inclusive word to symbolize the manic need to repeat and keep alive the mind's ruminations. Simply put, we call it storytelling.

Rain covers footprints but never what was spoken with the tongue.

Storytelling permeates every facet of our lives. In every culture on earth there existed individuals whose lot in life was to tell and preserve their people's history, music, legends and traditions (stories, if you will) and pass them on for generations yet unborn. Historically, the preservation of these stories was, and, to some extent still is, considered a sacred calling by some. These individuals were historians, musicians, healers and much, much more, and have come to be known under the general term "bard."

No matter how well an idol is made, it must have something to stand on.

Through the use of myths, tales, parables, poetry and songs, bards all across the world accepted the daunting charge of keeping alive - and often even resuscitating - the histories, traditions and customs of a colossal diversity of cultures and civilizations.

By remembering the past, the future is remembered.

Societies which venerated bardic traditions around the world included the Indaba host of the Zulu of South Africa, the Norse Skalds, the Navajo Singers, the Angle-Saxon Gleemen, the Akpata Players of Benin Nigeria, the French Troubadours, the Russian Kaleki, the Indian Magahda, the Japanese Zenza and many more. Nearly all of these bards practiced the art of elocution and social preservation as healers, entertainers, historians and teachers. All were possessors and protectors of ancient wisdom bequeathed to them by their ancestors.

No one is born wise.

One area of the world where the role of the bard assumed almost mythic status was in the 13th century West African empire of Mali, among a people known as the Mande. Mande bards, or griots as they are popularly known today, functioned as emissaries of royal families. They served as tutors, diplomats, musicians and advisors to kings. Griots practiced their oral art

through memorization and recitation of important historical and cultural information - in other words, storytelling. They were the living memory of Mande society. Traditionally, griots inherited their craft from



PHOTO BY DEBRA IBRAHIM

their parents. There exist, to this day, families whose griot lineage is unbroken reaching back to the 13th century. The bardic art that the griots of West Africa practice is known as Jaliyaa.

A tree without roots will not stand for too long.

My introduction to Jaliyaa occurred during childhood, at the bedside of my great-grandfather, whose physical life extended 110 years, may peace be upon his soul. He impressed upon me the importance of history as an omnipresent element in our lives, remembering the past so as to avoid its errors in the future.

By the time the fool has learned the rules of the game, the players have all dispersed.

As with all things in life, the ancient craft of Jaliyaa has changed with time. Colonialism wreaked havoc on indigenous systems of government and traditional societies. No longer are there royal dynasties acting as patrons of griots. Today, most griots make their living by performing, entertaining and touring. Many traditional griots continue to serve their communities by facilitating cultural activities. Most of the griots who serve in the traditional roles belong to the older generations. Many of the younger griots prefer forming bands, fusion music groups or touring as solo artists. Other young griots have abandoned the craft altogether and sought out work in contemporary white or blue collar vocations. The reason for this change in bardic structure is basic economics. Contemporary forms of entertaining and regular jobs pay more than the traditional, often demanding, responsibilities of Jaliyaa such as naming ceremonies, weddings and historical/genealogical recitation.

Let an orphan get rich and she will find relatives.

The rigorous training involved in Jaliyaa and the sacrifice required to live as a traditional griot have acted as deterrents for many younger-generation griots who have seen their parents suffer, earning meager

wages and bartering their services for poultry or other paltry inducements. Many younger griots are unaware of the ancient teachings passed on to their elders and, quite frankly, do not see the relevance of such arcane knowledge in a contemporary, materialist world. Most of these younger griots earn more money performing before an audience in a single show than their parents earn in a year of tending to child-naming ceremonies, weddings and other rituals.

Money knows no day on which it is not welcome.

Elder Mande griots have a saying, "Jaliyaa buka ban," literally Jaliyaa has no ending. While there is a tremendous fascination with all things Western throughout the world there is simultaneously a cultural evolution occurring within the United States. North Americans are beginning to wed the more relaxed, unhurried tempo of traditional cultures with our often frenetic and constantly changing technological era. The number of requests for my services as a storyteller/kora musician or griot, to perform naming ceremonies, wedding marches or music and stories has been on the rise in neighborhoods and communities encompassing every economic level. I've experienced the irony of being invited to perform at some informal function or family affair where I'm situated in someone's living room surrounded by huge entertainment systems, big screen televisions and towering, multi level stereo equipment, all turned off or unplugged for the benefit of listening to my humble calabash (gourd) harp and simple bardic tales.

Chance comes to those who know what they want.

Sometimes, when I'm traveling, just me and my harp, from village to village (the village of Los Angeles to the villages of San Francisco, Santa Ana, etc.), I contemplate the power and influence a simple

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EDITORIAL

Welcome to another issue of FolkWorks. If you have just come across this publication, you will find that we are presenting to you the varied aspects of what we consider to be “folk.” This includes traditional music, dance, storytelling and other folk arts. Our interest in all this is originally derived from our interest in American and British Isles folk music and dance. So just what is “folk?”

There does not seem to be an easy answer to this question. A dictionary definition refers to a “group character that tends to preserve its characteristic form of civilization and its customs, arts and crafts, legends, traditions, and superstitions from generation to generation.” This definition refers to the roots of “folk” which is a great place to start. But the label today refers to a “genre” that, while based on tradition, is much more encompassing.

It is difficult to figure out when or how this label came into popular use and how it came to refer to the “genre” that we associate it with. For sure, most people today associate folk music with the “revival” of the early 1960’s. The coffee house scene of Boston and New York grew out of the straitlaced era of the 1950’s. War babies were starting to enter college and were open to new ideas and new music. But “new” is hardly ever really new: it is usually based on some “tradition,” something that existed before, but now re-crafted, re-tooled, to reflect contemporary society. Thus, the music of Judy Collins, Joan Baez, Mimi and Dick Farina, The New Lost City Ramblers and a host of others were “new” to the young college student, but based firmly in tradition. Most of these folks were directly inspired by their immediate predecessors, Woody Guthrie, Pete Seeger, The Weavers, and a host of others that were playing folk music in the 1940’s and 1950’s.

Folk music of the past was not called folk music, but simply music. Itimatelylt was music played by people in their homes, in dance halls or by traveling musicians. The music was passed down from generation to generation, each generation adding its own twist, giving it its own personality.

While some of us have been lucky enough to have someone from a past generation be a mentor and directly pass on their craft, most of us today have not had this experience. It is through the miracle of technology, the ability to capture sound and replay it at will, that has enabled our generation to learn from the past. As recording technology developed, people went out beyond their immediate surroundings and collected sounds from more isolated communities.

We are fortunate today to have available to us the life-long work of one individual who made it possible to hear



BY LEDA & STEVE SHAPIRO

ating to peruse the extensive catalog, now held by the Smithsonian Institute as Smithsonian/Folkways (www.Folkways.si.edu). The recordings include music of American Indians, Central and South America, Hawaii, Asia, Africa, Middle East and more. It is a veritable celebration of the people of the world, of the music that has come out of their experience and has developed in its own unique manner.

Folk music is not music to be relegated to ethnomusicologists and those who enjoy viewing the past, though that certainly has its place. Folk music (and that matter, folk dance and all folk arts) is alive and evolving. People around the world are discovering not only the roots of the cultures that they were born into, but the cultures of others. With the advent of the Internet and global world travel, it has become easy for us to visit remote places, or occasionally, when we are lucky, have folks come from remote places to share their culture with us.

We in the greater Los Angeles area, live in a culturally diverse community. This area has become a magnet for people from around the world. As we all know, we have a large Latin American, Asian and African American communities, just to name a few. We live in the most culturally diverse area in the country. We believe that FolkWorks, by both necessity and desire, needs to reflect the folk cultures of our ENTIRE community. So, just as Moe Asch did with Folkways, we will be attempting in coming issues, to reach out and “discover” the traditions of all the people we live with. We believe that we all have interesting stories to tell and FolkWorks is a vehicle for making hidden voices be heard. Of course, as always, we need your help in this endeavor. If you know of people want to write about their unique community, please let us know.

We will continue to keep you up on the happenings in the world of American and British Isles folk, but we hope that you will enjoy the travels to all the folk cultures of the world.

the voices of the past that would otherwise be gone. The person is Moe Asch and his record label, Folkways. The Folkways recordings influenced all the folk musicians of the 1960’s. It included many of the recordings of Woody Guthrie, Pete Seeger, Brownie McGee and Sonny Terry. It included the wonderful Anthology of American Folk Music which were old recordings collected by Harry Smith.

What was amazing about Folkways is that not only did it record “contemporary” music of the United States, including what was previously mentioned, but also a wide variety of music from people around the world. The emphasis was not on what would sell, but what was interesting and needed to be preserved. It is fasci-

inating to peruse the extensive catalog, now held by the Smithsonian Institute as Smithsonian/Folkways (www.Folkways.si.edu). The recordings include music of American Indians, Central and South America, Hawaii, Asia, Africa, Middle East and more. It is a veritable celebration of the people of the world, of the music that has come out of their experience and has developed in its own unique manner.

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I N T E R V I E W

PAT MURPHY

IRISH SET DANCE MASTER

By Aleta Hancock

Pat Murphy is a musician and well-known set dancing teacher in Ireland and abroad. He is the author of two popular set dancing instruction books, *Toss the Feathers* and *The Flowing Tide*. Pat was born in County Tipperary and currently lives in the Westport area of County Mayo. Contact Aleta to purchase a copy of either of Pat Murphy's books.

A. For our readers who are unfamiliar with set dancing, what is it?

P. Set Dancing is Irish country dancing. The dances are mostly danced by four couples in square formation. The dance movements have developed from French Quadrilles, popular from around 1800 onwards and the steps were created by Irish travelling dance masters of the time, to suit their own Irish music.

A. Is set dancing related to contra dancing and Scottish dancing? If so, how?

P. It would seem true that contra dancing and Scottish country dancing had similar origins to our set dancing. Most of the movements are similar, though each has obviously evolved in its own way over time. Some Irish sources claim that immigrant Irish in the United States may have influenced the development of contra dancing.

A. How does set dancing differ from the step dancing?

P. Step dancing is individual or solo dancing, usually for competition, where a dancer will dance a reel, jig, hornpipe or solo traditional set dance to the appropriate music. It involves a varying degree of skill and at the top level, there are national and world championships.

Set dancing is, as in the first question, social square dancing to Irish music, in which four couples dance the set. It is a friendly, fun-filled form of dance in which almost anybody can quickly learn enough basic steps and movements to be able to take part and enjoy the dance. There are dozens of sets from all around Ireland, although many people dance a limited repertoire of around 12 or so.

A. Pat, you've published two books on set dancing—*Toss the Feathers* and *The Flowing Tide*. Are you working on a third?

P. Well, I am still collecting dances, but the subject of a third book is something I am not even thinking about at the moment - I am just recovering from the last one. My publishers asked me the same question during the year, but I think it was rather light - hearted!

A. What are the sources of the sets that are included in your books?

P. The main sources are older dancers, particularly older dance teachers from around Ireland. Perhaps it is because people know about the books and that I collect dances, but quite often, people tell me about their local set and invite me to record it. Sometimes I may see or hear about a set and then I investigate and learn the set when possible. A few dances, not sets particularly were gleaned from very old dance books, dating back more that one hundred years.

A. What has been the most interesting source you obtained a set from or process that you had to go through for obtaining a set?

P. The sources are invariably interesting, as they usually involve fascinating people. I think it takes a very special person to continue dancing until over the age

of seventy, which many of our sources have done , and they usually have wonderful stories to tell and memories to share! The dances I learned in Nova Scotia were particularly interesting too, as it involved a lot of interesting travel and the people I met were just like those at home.

A. What is the most interesting pedigree of a set?

P. Difficult to say. I think there is great similarity between the backgrounds of sets generally. The locations and people change, but so many of the stories associated with the background of the dances could apply to so many others. All I can say really, is that seeing a set like the Caledonian danced in its own environment by those who have danced it for so much of their lives gives one a greater appreciation of it and how it reflects the ethos of the area.



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A. Contra dances are continually being written, but I understand that there are very few newly written sets. When were most sets written and why are new sets generally not being written now?

P. The sets that have been revived most recently would, in some cases, be regarded as almost re-written from memories of older dances that were largely forgotten. There is some reluctance to acknowledge this and the tendency is to reflect as closely as possible the traditional connection. Also, I have learned some lovely competition sets that owe their existence to the dancers who composed them for competition dancing and this is generally acknowledged. Most of the traditional sets as we know them date back to the early part of the twentieth century although they have undoubtedly evolved and changed somewhat. They were developed firstly by the dancing masters and later local variations evolved from one locality to another. This is still happening - it is indeed true that dance is an evolving art!

A. I understand that set dancing almost disappeared from Ireland. Why did this happen and what brought it back?

P. The determination of Church and State in the 1920's and 1930's, to control house dances in Ireland, culminating in the Public Dance Halls Act of 1935, lead to the gradual disappearance of house dances at which local sets flourished. Dancing moved to Parish Halls, where they were controlled by the authorities, and sets were frowned upon in most cases by them. I have a more detailed description of this development in the set dancing books!

A. What do you think of the set dance scene in the States?

P. The dancing scene in the States is flourishing, with

more and more fine festivals and other dance events appearing all the time. Events such as the Comhaltas Ceoltoiri Eireann Convention are among the very best anywhere. The sets are particularly strong in the Eastern states where perhaps the Irish presence is more evident. However, they are gradually spreading west and the situation can only get better.

A. What are your favorite set dancing events?

P. I have been fortunate enough to enjoy dancing and teaching in so many places that I feel at home wherever set dancing is happening. It would be too difficult for me to choose, really, but I believe that wonderful events such as the North American Comhaltas Convention and the Milwaukee Irishfest are enjoyable beyond description. I have been associated with so many fine events in Ireland that I would be reluctant to single any out, but I will always have a soft spot for Tipperary, my home county (Thurles, Nenagh, Clonoulty!) and for the Joe Mooney Summer School in Drumshanbo - in many ways my second home as a set dancer.

A. If someone were interested in obtaining music for set dancing, what CDs would you recommend?

P. There are many fine collections available, by Matt Cunningham, Michael Sexton, The Abbey, Shaskeen, Templehouse, P J. Hernon and many others. Also, there is much excellent music available which is not aimed particularly aimed at the set dancing scene, but it is very suitable. The list is too long to give here, but shops in Dublin such as Celtic

Note on Nassau Street and Claddagh Records on Cecelia Street have fine ranges available and will willingly order what is required.

Aleta Hancock graduated with a dance minor from USC where she also taught ballet and jazz. She was active in the Los Angeles area contra dance community for several years and also took up Scottish country dancing, Cajun and swing. She lives in Pasadena and is an active set dancer. She can be reached at ahdanseuse@aol.com

CURRENT SET DANCE CLASSES

Michael Breen teaches set dancing on Mondays at the Moose Lodge at 1901 W. Burbank Blvd. in Burbank and on Thursdays at the Moose Lodge located at 367 Arden Ave. in Glendale. For more information, visit the webpage of the Los Angeles Irish Set Dancers at <http://www.irishdancelosangeles.com>

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A “MINOR” DETOUR ON THE MUSICAL HIGHWAY

So far, our discussions have focused primarily on major chords. But, of course, there are many other types of chords and much more to learn about all of them. In this issue we'll take a look at two of these other chords, the minor and the diminished.

But first, a bit of important musical nomenclature, specifically, the term, “interval” as used in music theory. When you play two notes together they are separated by some space or “interval.” Musical intervals are said to be either consonant (pleasing) or dissonant (rough). When we look at a major scale, the most pleasing musical intervals are the 1, the 4 and the 5 and these are referred to as “Perfect” intervals. The remaining musical intervals, the 2, 3, 6 and 7 are referred to as “Major” intervals. Why should we care if an interval is Perfect or Major? We care because once we know about Perfect and Major we can apply some convention for naming these and other intervals and build chords from that knowledge. You'll find some helpful rules about this later in the article.

Most chords derive their names from the first interval of the chord. In a major chord (1-3-5) the first interval (1-3) is a major 3rd — hence the name, “Major,” is applied to this type of chord. If we now flat the 3rd by lowering it one half-step (the equivalent of one guitar fret or one adjacent piano key) our major-third interval becomes a minor-third and our major-chord (1-3-5) becomes a minor-chord (1-3b-5). This is the easy way to think about major and minor chords.

If we were sticking strictly with the textbook version of music theory we would have a bit more work on our hands. The “official” way to construct a minor chord would be to first write out a MINOR scale and then select the 1-3-5 from that MINOR scale. Since the “3” in a minor scale is a half step lower than the “3” in a major scale, I find it easier to think of it as a flatted 3rd from a major scale. In fact, my method for getting to all other types of chords is to think of all chords as being modified major chords. In the case of the minor chord, I began with the major chord, 1-3-5, and modified it by “flattening” the 3rd to produce the minor chord, 1-3b-5.

As previously stated, most chords derive their names from the first or lowest interval of the chord — MOST, but not ALL. Let's say we take our minor chord (1-3b-5) and then we flat the 5th as well (1-3b-5b). This chord has a flatted 3rd but we can't call this a minor chord since that name is already in use. So, we look to the next interval, the flatted 5th, and name it after that. In this case the interval is called a diminished 5th and the chord is therefore called a

diminished chord.
You may be about to ask, “How did we know to name one of the flatted intervals above as minor yet name the other flatted interval as diminished?” This is where we get to use our knowledge of Perfect and Major intervals and here are the rules for applying that knowledge.

- Interval Naming Conventions - Rules**
When you flat a Major you get a Minor.
When you flat a Perfect you get a Diminished.
When you flat a Minor you get a Diminished.

Interval Naming Conventions - Applied		
Intervals	Flat (b)	Double Flat (bb)
Perfect		
Fourth	Diminished	
Fifth	Diminished	
Major		
Second	Minor	Diminished
Third	Minor	Diminished
Sixth	Minor	Diminished
Seventh	Minor	Diminished

The following chart summarizes the application of these rules:

POP QUIZ:
If we start with the interval of a 6th and flat it we get what interval and why?
If we start with the interval of a 4th and flat it we get what interval and why?
(The answers are given at the end of the article. Try not to peak until after you answer.)

Get comfortable with this information and we'll learn more about naming intervals and chords in the next lesson. In the meantime, stay tuned...
P.S. I wrote this article almost entirely on my new Kyocera cell phone that is also an electronic organizer using a Palm operating system. If you have a Palm OS based handheld, play the guitar and are interested in the topics discussed in this series you might find the following free Palm compatible downloads to be useful and fun:
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BY ROGER GOODMAN



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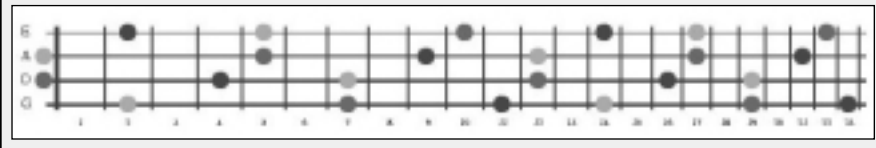
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CORRECTION
In the last issue the image for Figure 8 - Mandolin/Violin - D Major Chord was missing from the Keys to the Highway article. Below is the correct image.



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THE VOICES IN MY HEAD

BY JOANNA CAZDEN



“IN THE BEGINNING WAS THE BREATH”

Breath support for voice: most singers know they’re supposed to use it. Many who don’t still have a vague idea of what it looks or feels like. But because it takes place deep inside the body, breath support can be a tricky skill, not always taught well even by those who understand it.

Besides, isn’t folk singing supposed to sound “natural,” learned informally and by ear? The details of how to sing can feel like a distraction, a chore, if not a down-right mystery. Easier just to jump in, chime in, go with the flow, and do your instinctive best just as the old-timers did.

But then you come home from a late-night song-circle and your throat feels rough and sore. Or you join a new band, only to discover that after a couple of months you’ve lost the high notes the group relies on. And shape-note singing: what a blast, as exhausting as exhilarating! In each case, some basic technique — vocal ergonomics, if you will — can make the difference between annoying pain and long-term pleasure.

So what does “breath support” actually support? How exactly does it protect the vocal cords? And when it works, why is it experienced around and below the waist, even though the lungs are higher up in the ribcage? Indulge me in a brief science lesson, and some of this may become clear.

Think of your lungs as a balloon, with the vocal cords forming an adjustable valve at the top. Muscles around and below the ribs form a cage that can expand and contract, pumping air in and out of the lungs, through the vocal valve. When the vocal cords are configured to a certain position, and air flows between them with just the right pressure, they vibrate into sound.

In many everyday activities, this vocal valve is simply used to regulate air flow. This job is instinctive, vital to survival, and uses the full strength of the vocal muscles. But for singing, the vocal cords need to be freed from this brute labor, so that they can respond instead to musical ideas and feelings, producing a full range of melodies and moods.

The goal of breath support is for the ribcage and its larger surrounding muscles to take over the work of controlling the out-flow of air, freeing the vocal cords to vibrate with maximum flexibility and ease.

Contrary to what many people believe, breath control does not mean pushing a lot of air out with great force. In singing, the main challenge is to *hold back* the air, so that it flows out slowly, at a little bit time, sustaining an entire musical phrase. And this holding-back, or “budgetting” the air, is mostly done by the *diaphragm*.

The diaphragm is a large dome-shaped muscle that separates the ribcage from the digestive system. When you get the hiccups—small spasms in this muscle— you know exactly where it is!

When you breathe in, the diaphragm presses down, “dropping the floor” of the ribcage, and pulling air into the lung-balloon. As the diaphragm descends, the digestive organs are pressed forward to make room. This outward movement of the stomach area is the most visible sign of the diaphragm at work.

Try this: take in a generous gulp of air while pushing down and out into your belly. (Um, yeah, you may have to loosen your waistband and relax those anxious ab’s just a bit.) It should feel like filling a tank around and below your waist. Then try to *maintain that downward pressure as you start to exhale*. If the diaphragm *gradually* returns to where it started, a steady stream of air flows out and powers the voice. Voila! Breath support!

There’s a lot more to it, of course. Muscle groups in the abdomen, chest, back, and sides play supporting roles in this 3-D manipulation. Each singer has unique body mechanics, and other factors like your posture and state of health influence how these core muscles work together. You can see a nifty animation of the ribs and diaphragm on the following website: www.carlstough.org/studies.html#video.

Developing better breath support can help guarantee a successful lifetime of singing. As one of my students said to me last week, “In the beginning was the Word, but before the Word there had to be a Breath!”

If you have questions about singing, or topics you’d like covered in this column, please e-mail me (Joanna@voiceofyourlife.com) or the Folkworks editors. May all our voices be heard!

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



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C D R E V I E W S

Artist: ROGER LANDES & CHIPPER THOMPSON
Title: THE JANISSARY STOMP
Label: RADIO FREE BASSANDA AUROPHONIC DISC & TALKING ENGINE CO. CAT. NO. 346297
Release Date: AUGUST 2001

In March of this year, FolkWorks had the honor of hosting a great concert by Irish fiddler/guitarist Randal Bays who was accompanied by Irish bouzouki/guitarist Roger Landes. After the show Roger handed me his new CD to check out., but it sat around for weeks before I had a chance to sit down and listen. Finally, late one evening, I put on the headphones and those headphones remained glued to my head until the entire CD was finished. It's always a challenge to find music that intrigues, moves, and inspires me. It is also a challenge to present my readers with rare gems of a quality that are hard to find but worth the effort to seek out. One of those rare gems, and the CD at hand is: The Janissary Stomp by Roger Landes & Chipper Thompson.

Roger Landes is from Jackson County, Missouri. He played roll-n-roll guitar in school garage bands, then took up classical guitar in 1979 in college, learning the repertoire quickly and soon teaching it full time. His interest shifted from 19th and 20th century compositions to early works from the Renaissance and Baroque periods,

to European dance music of the middle ages. When he first heard the Chieftains playing traditional Irish music, he recognized the close similarity in melody and rhythm structures between medieval and modern traditional music. His instincts then led him to the 10-string cittern and eventually to the Irish bouzouki while learning the intricacies of Irish and Scottish dance tunes and accompaniments. In 1982, Roger helped form the popular Celtic group Scartaglen, which recorded three albums before they disbanded in 1994. In 1993, with Scartaglen, Roger contributed one track to the

best-selling Narada collection, *Celtic Odyssey*, which stayed on the Billboard Magazine charts for almost two years. This CD brought Scartaglen, Roger, and fellow Scartaglen alumnus vocalist Connie Dover to greater public awareness and remains one of the best Celtic music compilations available. After the disbanding of Scartaglen, Roger and Connie Dover performed with the short-lived group Glenfire, and then as a duo since 1995. Roger has also lent his talents as producer for ex-Scartaglen member Michael Dugger and for Chris Crotewohl. He recorded his first solo album, *Dragon Reels*, independently in 1997. Now considered a pivotal Irish bouzouki release, it was re-released on the Dorian record label in 2001 to a nation wide market. Commenting on this album and the Irish bouzouki, Cliff McGann with the publication *Celtic Heritage* wrote: "Not only is Landes helping to legitimize the instrument, he is taking it to a whole new level...I am in awe of his command of the instrument." Another of Landes' projects is Zoukfest, an international festival devoted to the bouzouki. In 1999, Roger relocated from Missouri to Taos, New Mexico, where he has recorded with bouzouki player Gerald Trimble. Roger is now considered a leader in bringing the Irish bouzouki from its role as an accompanying rhythm instrument to a lead and solo instrument.

Chipper Thompson was born in Athens, Alabama, but grew up in the heart of the Tennessee Valley which he calls "a microcosm of the Old South." He took up electric bass guitar in college, and accompanied his father—a talented pedal-steel guitar, dobro, and dulcimer player—at bluegrass and dulcimer festivals. Always a lover of Appalachian folk music, with its Irish-Scots roots, his curiosity about the world led to his research in songwriting, global ethnic folk music, classical music, blues, and rock-n-roll. Chipper now plays guitar, bass, mandolin, bouzouki, dulcimer, banjo and several hand percussion instruments such as the bodhrán. After a variety of jobs and several months in Europe (where he spent many nights playing in traditional pub sessions on the west coast of Ireland), Chipper married and moved to northern New Mexico. Since then, Chipper has honed his songwriting and performance skills at small gigs and open mic sessions in Taos. In 1997 he formed his company, Banjosnake Music, and released his first CD, *Strange Lullabies*. In 1998, his second CD, *Folk-n-Roll Live*, followed in the footsteps of his first release with a diversity of folk, rockabilly, bluegrass, powerful emotional ballads, and vocals, plus eleven original pieces penned by Chipper. His latest CD, *Am I Born To Die* (recorded with his newest musical partner, singer and multi-instrumentalist Mason Brown) showcases his deepest roots: the traditional songs of Appalachia and their roots - ancient songs from the British Isles.

The *Jannissary Stomp* was originally released in limited edition at Zoukfest 2001. It has a unique paper package with extensive and informative liner notes on each track. But even more unique is the music, a global ethnic folk, Appalachian folk, Celtic, and early music merging experience. And boy does it work! Both Roger and Chipper play only bouzouki on this CD, accompanied by Paddy Leauge on percussion and Mason Brown on bass violin. Chipper lends his voice on two tracks. The CD title refers to the elite "shock troops" of the Ottoman Sultan, and was suggested by the intense, eastern tenor of the music they wrote for this project. But this CD is much more than that. The soundscapes heard will take you on an audio journey to Ireland, Scotland, Celtic Brittany, Mexico, medieval Spain, Europe of the middle ages, the Middle East, the Balkans, the Appalachians, and the sun soaked mountains and deserts of New Mexico. It is a beautiful celebration of our global folk heritages. Highlights are difficult as each track is a long story in itself. The entire package is a genuinely moving experience, but if I had to note stand-out tracks, they would be: *Banks of the Nile* with its Middle Eastern-like intro and end-

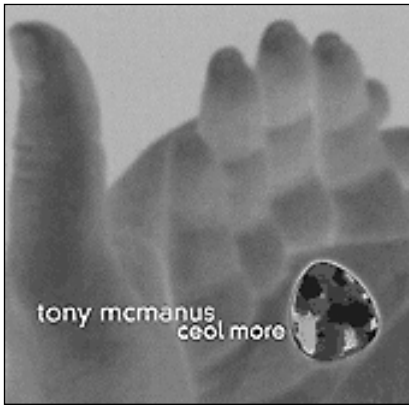
Artist: TONY McMANUS
Title: CEOL MORE
Label: COMPASS RECORDS # 7 4331 2
Release Date: FEBRUARY 2002

The guitar is a relative new comer to Celtic music. Rarely heard prior to the 1950's, the guitar began strictly as a rhythm instrument in the early 1960's and is now firmly established as one of Celtic music's staples. Although still used mainly as a rhythm instrument, pioneer artists such as John Renbourn, Bert Jansch and Martin Carthy, invented original finger-style, flat-picking and tuning methods that turned the guitar into a solo and lead instrument, bringing new life to the old, traditional tunes.

Many emerging guitarists have embraced the use of guitar in both the rhythm and solo structures. One of the guiding forces today is Scotland's Tony McManus. Born in 1965 in Paisley, near Glasgow, Tony's introduction to traditional music was the family record collection. He took up the guitar at ten and made his first big splash as a solo artist at the 1994 Celtic Connections festival in support of Capercaillie. Tony has since enjoyed an unstoppable rise to the top of the Celtic league. Adept at both finger-style and flat-picking, he is, according to legendary guitarist John Renbourn, "*the best Celtic guitarist in the world.*" Tony has two solo albums prior to the current one, all drawing on traditions from the entire Celtic Diaspora: Scotland, Ireland, Brittany, Galicia, Asturias, Cape Breton, and Quebec. And he successfully merges these Celtic styles with jazz, New Age and Eastern European music. Besides his outstanding solo albums, he has been featured on over 50 albums by other artists, including Kate Rusby, Alison Brown, William Jackson, Brian McNeill, Liz Doherty, Colin Reid, Catriona Macdonald, and Alasdair Fraser. A project with Breton guitarist Söig Siberil and Irish guitarist Steve Cooney is in the works. Called the Celtic Guitar Festival, it was inspired by the three fiddlers from the aforementioned countries (which also includes Scotland) that formed the Celtic Fiddle Festival.

Tony's new release, *Ceol More*, further expands on the mastery vision he has revealed as a guitarist. The title is a pun on the Gaelic phrase ceol mhor, or "big music." Tony is joined by Capercaillie's Ewen Vernal on bass and Salsa Celtica's Guy Nicolson on tablas. This album travels from the highlands of Scotland to Ireland, Brittany, America (for the jazz of Charlie Mingus), ending up in Eastern Europe with a 17th-century Jewish hymn-tune. The album is an auditory delight, with jazz-tinged arrangements, a hint of new age, and the eastern sounds of the tabla drum, all balanced by Tony's skilled, stunning solo tracks. Still rooted in tradition, Tony extends his musical explorations both within and beyond Scotland. Highlights include a set of Scottish and Irish reels (*Lady Ann Montgomery's*, *Eilish Brogan*, and *Paddy Fahey's*), the dreamy jazz of Charlie Mingus' *Goodbye Pork Pie Hat*, and the stark beauty of three tunes from Quebec (*André Marchand's Exile*, *La Rêve du Quêteux Tremblay*, and *Pierre's Right Arm*). Other notable tracks are the Breton circle dance *Suite de Ridées* and the touching Jewish folk tune *Shalom Aleichem*, which closes this beautiful album. *Ceol More* deserves high praise for its diversity, but also for its solid foundations. This is perhaps Tony McManus' best effort yet.

Availability: Released domestically and easily obtainable at most major audio retailers. For more info on Tony McManus, visit his web site at: www.tonymcmanus.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



KUCHIPUDI

THE ENIGMATIC DANCE FROM SOUTHERN INDIA

By RAMAA BHARADVAJ



he traditional dances of India are divided into seven classical styles and numerous folk and ritual dances. Among the classical styles, some (such as Bharatanatyam and Odissi) are solo dances, performed by female temple dancers. The dance style of Kuchipudi, however, belongs to the dance drama tradition, and until the beginning of the 20th century, it was performed only by male Brahmin dancers.

ORIGIN

The origin of the Kuchipudi tradition is attributed to a scholar named Siddhendra, and the story reads like the dramatic plot of a mythological play, complete with visions and miracles. Siddhendra was an orphan child who lived in a village in the state of Andhra Pradesh in 15th century Southern India. He was married at a young age and was later sent, without his wife, to a neighboring town to attain his education.

Years passed, and Siddhendra came back to his village. He was now a scholar, well versed not only in the scriptures, but also in literature, music and drama. At the behest of the village elders, he embarked on a journey to join his bride, who was still waiting for him. On the way, he had to cross the Krishna River, which was flooding. Tossed and thrown by the violent waves of the river, Siddhendra feared for his life and prayed to Lord Krishna for protection. He vowed to renounce the world and become an ascetic, or sanyasi, who would dedicate his life to the service of the Lord. He is said to have miraculously then been guided safely to shore, but at the sight of his beautiful bride he forgot his promise to Krishna. It is then that the girl, who lifted her eyes to gaze at her husband, shrieked "Sanyasi, sanyasi!" and fainted to the ground. Siddhendra immediately realized the blunder of forsaking his vow, upon which he had a vision of Lord Krishna and His second wife, Satyabhama. Inspired, he composed poetry and songs, comparing himself and all life forms to Satyabhama or "Bhama," as she was known.

Bhama is said to have loved Krishna with possessive passion and could not bear to be separated from Him even for a moment. Siddhendra felt that the yearning of every soul to unite with the Supreme was similar to the possessive hold that Bhama had over Krishna. The composition of his songs describing Bhama's love for her Krishna was known as "Bhama Kalapam", which became the source material for the first Kuchipudi dance drama.

While the female temple dancers were eager to use this new poetry for their performances, Siddhendra refused them access to his writings, because he felt that they might use his divinely inspired love poetry for mundane sensual purposes. Instead, he gathered together the Brahmin boys of the village and convinced them to perform his play by promising them salvation. He settled them down in a nearby wasteland and began training them not only in aspects of performance, but also in scriptures and literature. Soon the performances of these "Kuseelavas" (traveling bards) became very popular, and the area where they lived and trained came to be known as Kuseelavapuri, which later was shortened to "Kuchipudi." Thus the name of the village has become synonymous with the dance style itself.

HISTORY and DEVELOPMENT

From the 14th to the 17th centuries, under the rule of the Vijayanagara Empire, the arts thrived. The kings built dance halls and dance schools and maintained large troupes of dancers in the temples and in their courts. After the fall of the Vijayanagara Empire, many of the dancers lost their patronage and took to

agriculture. However, on one occasion, the Muslim chieftain Abdul Hasan Tanisha is said to have arranged for a Kuchipudi dance drama to be performed in his presence. So impressed was he with this presentation that he gifted the entire Kuchipudi village to the Brahmins, with the condition that they would continue to rehearse, perform and keep the dance drama tradition alive.

The Kuchipudi tradition began spreading its roots outside of the village only in the 20th century. Many visionaries worked relentlessly to revive the popularity of this dance form. Masters such as Vedantam Lakshminarayana Sastri, who pioneered in the training of female dancers, introduced many innovations and choreographed numerous solo dances. However, it was the immense contributions of the great guru Vempati Chinna Satyam, that put the Kuchipudi dance tradition on the world map. He established the Kuchipudi Arts Academy in Madras, India in the 1960s and systematically added to his repertoire by choreographing and producing 13 major dance dramas. He has trained thousands of dancers, male and female, who have carried the tradition with them all over the world.

REPERTOIRE

In addition to the dance dramas and solo dances, there also developed a series of acrobatic dances that came to be identified with the Kuchipudi tradition. One of them was the Perani Nrityam, which the dancer performed while standing on an inverted mud pot. This dance, however, is not commonly seen today.

There are also special dances known as Kavutuvams, in which the dancers spread colored powders or sand on the floor and then lay a canvas on it. Using the toes of the feet they create patterns of birds and animals while dancing to special songs.

For example, in a Kavutuvam in praise of the Goddess Durga, the dancer creates the image of a lion, which is the vehicle of the goddess.

The favorite part of Kuchipudi repertoire, however, at least among the lay public, is easily the "plate dance". This dance, known as Tarangam, features complex rhythms performed by the dancers while balancing their feet on the sharp rims of a common household brass plate. The dancers must develop perfect balancing skills, speed and control in order to make their plates move on the dance floor with the smoothness

of ice skates. While some dancers prefer to keep their hands free to allow for creating patterns in space with arm and hand movements, others balance water-filled pitchers on their heads and hold lamps on their palms while performing the plate dance.

THE BRAID and ITS ORNAMENT

Any description of the Kuchipudi dance tradition would be incomplete without mention of the significance of the "Jada", or braid ornament, of the dancer. The Kuchipudi dancers revered the Jada to the extent of giving it a divine origin. The story goes that it was designed in the graceful form of a snake by the celestial architect and was passed down from Siva, the God of Dance, to Brahma and to a series of celestial women and finally to Vishnu (Krishna is believed to be an incarnation of Vishnu) who decided to give it to Satyabhama to win her love for him. The ornament, which was worn over the braid, began with the shape of the celestial serpent, and continued with 27 pieces representing the 27 constellations of Indian astronomy. The tassels at the bottom consisted of three balls symbolizing the three worlds, with nine smaller balls representing the nine planets. The 12 balls together represented the 12 signs of the zodiac. Thus the jada represented the Universe.



PHOTOS BY BALA BHARADVAJ

The braid is the symbol of a woman's beauty and also a symbol of auspiciousness. In the opening scene of Bhama Kalapam, Satyabhama always makes her entry holding her long braid, and the braid is featured prominently throughout the dance drama. When Krishna gets annoyed with her in the beginning, she expresses her determination to bind him with her braid and hold him with her. Although she plunges into emotions of fear, desolation, and jealousy when he fails to return, she reverts back to her anger when he does come back. In one traditional scene, Bhama, after reconciling with Krishna, threatens to beat him with her braid for having caused her such agony.

It is said that in earlier days, when the Bhama Kalapam was still performed by Brahmin boys, the dancer portraying the character of Satyabhama, coming on stage behind a moving screen, would hang his braid and ornament over the screen as a challenge to members of the audience to join in the dance. If there was a challenger, then judges were selected to decide the contest between the performer on stage and the challenger from the audience. If the challenger were judged to be the better dancer, he could take the braid away as a trophy.

Today, although Kuchipudi dancers do often hold their braids during the dance, rarely do they wear such an elaborately fashioned ornament over their braid. Instead, the braid is mostly decorated by wrapping it with a string of flowers or pearls. However, the braid is left free to move, jump, swing and turn in elegant patterns as if it were an extra limb, thus becoming an integral part of the dancers' movements.

When my daughter Swetha and I were featured in a Kuchipudi pose on the cover of the June 2000 issue of Dance Magazine, it was as if destiny had opened a new window, coloring our dance world with new opportunities and a definite path not meant to be ignored. I look at the braids (minus the ornament) that hang symmetrically over our shoulders in that photo. A smile escapes my lips as I think of the meticulousness with which Swetha and I measure our hair so that it will be of the perfect length to hold without having to bend our elbows awkwardly when we dance. We will continue to hold our braids and dance, enveloped by a touch of bliss and a great deal of fulfillment that Siddhendra Yogi's "braid holding dance" has created in our lives.

Ramaa Bharadvaj is an award winning performer, choreographer, and teacher of Bharatanatyam and Kuchipudi dance styles from India. She is on the dance faculty at Orange Coast College and has taught workshops at various Universities throughout California.

For information about performances, contact: Ramaa Bharadvaj, Director, Angahara Ensemble, 5535 Via Verano, Yorba Linda, CA 92887, 714 / 692-1695, Ramaa@flash.net

Pardon me if I spend most of this column blathering on about other things besides CDs, but unfortunately, there's simply not a lot of new music out there that I'm very excited about (unlike last time). Instead I'm going to force some unwelcome and unasked-for opinions on you, in the hopes that I'll ignite some kind of controversy, or at the very least, you'll learn a little more about what makes me tick.

First off, though, there are a couple of things in the CD pile-the new CD by English singer Kate Rusby, *Little Lights* [Compass] (!) is beautifully sung and arranged by Rusby and hubby/former Battlefield Band fiddler John McCusker. Rusby's music is not quite like anyone else's. It's not typical English folk, though Rusby's a wonderful pure traditional singer, even when the arrangements are decidedly non-traditional. McCusker can be said to be more a violinist than a fiddle player, and the finest performance on it is a quite chamber-music-y "Some Tyrant," which is lushly arranged as a kind of miniature consort. Rusby was also wonderful (and an engaging and hilarious performer) opening for Altan at UCLA this past May 3rd.

Local bagpipe and drum guys The Wicked Tinkers also have a new one out appropriately called *Loud* [Thistle Pricks Productions] (—) which I can review without fear of conflict of interest (I was a guest musician on the last one, no truth to the rumor that they didn't ask me this time so that I'd be able to review it). Aaron Shaw's piping is great, and the drumming is solid, and they introduce an Irish bronze-Age Horn (Corn na hÉirann), a drone instrument that dates back a few thousand years that is a supplemental drone along with the didgeridoo. Other than that, while it's a solid CD, it finds them in a bit of a holding pattern from last time. They're better heard live anyway, which you'll get plenty of chances to do if you check out their website www.wickedtinkers.com.

Though I've still gotten no e-mails from you readers (I know you're out there), I have received some verbal comments by people who've seen my first two columns, and the one complaint I've heard repeatedly is that I over-cover Irish music at the expense of everything else. Though I stated in my first column that I was going to let my prejudices dictate what I cover to an extent, I also think it's a fair criticism. So I'm going to make a conscious effort to, in the next couple of columns, talk about some other forms of music.

Irish music may be my specialty, but in truth I love music from all corners of the world. Which brings me to my first rant. Not to get into that "What is folk music?" discussion here, but many people's definitions seem to ignore the music of non-European cultures. Why is the traditional music of Ireland or France or Russia is referred to as folk music, yet traditional music of Western Africa is kept under the



same general "African Music" umbrella as the pop music of South Africa despite the fact that they have little to do with each other musically? I've always had a natural attraction to Irish music, which might be attributable to the 5 or 10% of my heritage that is actually Irish, but what would explain my similar feeling towards the music of Zimbabwe? Learning about one's own heritage is a great thing, to be recommended and praised. But learning about other cultures as well can be always immensely rewarding.

So consider this my promise that I will in the future look elsewhere besides Europe and North America for music to cover. As a start I'd like to recommend 25-year-old Malian singer Rokia Troare, whose most recent album, *Wanita*, [Harmonia Mundi] (!!) was named number one album of 2000 by England's Folk Roots magazine, and is a marvel of great singing, polyrhythms, and acoustic textures. She'll also be playing at the Skirball Cultural Center on August 1st. Check out www.skirball.com or Call (310) 440-4500 for more information.

I'd also like to review more singer/songwriters, but I do find there is a great shortage of modern ones I really like. It's so rare these days that I hear songs that are truly worth singing. Pretty melodies or good performances alone do not make it for me, although they can be a bonus. What I often ask myself when hearing an original song is: why does the

singer choose to sing the song? If it isn't because something about the song demands to be heard, I'll just stick to traditional songs, thanks, no matter how good the performance is. There are a few songwriters in whom I hear the level of intensity and inspiration I like: Leonard Cohen, Iris Dement, the still-great Bob Dylan. Again, I implore- if I'm missing out on somebody, please let me know - there's nothing I find more exciting than being introduced to something new.

Finally, a bit of a preview for next time: the new Fairport Convention box set, FAIRPORT unCONVENTIONAL [an English import from Free Reed (www.free-reed.co.uk)], is out just as we're going to press, and though I promised a rating this time, it'll have to wait 'til next time, when I'll talk a bit about English traditional music and why it shouldn't be referred to as "Celtic music." See you then.

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

Rating scale:

- [!!!] Classic, sure to be looked back on as such for generations to come.
- [!!] Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.
- [!] Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won't be disappointed.
- [—] Good/solid, what you would expect.
- [X] Avoid. Either ill-conceived, or artistically inept in some way.

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akopp@ucla.edu

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 Los Angeles Citywide
 (323) 761-8644 • INFO@JCLA.ORG.

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 Getty Center Family Room
 1200 Getty Center Drive • L.A.
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 Los Nietos Community Center,
 11640 E. Slauson Ave., L.A.
 (562)-699-9898

LEIMERT PARK GRIOT WORKSHOP
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 (310) 677-8099

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 Allendale Library, 1130 S. Marengo Ave.
 (626)792-8512

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 El Dorado Library, 2900 Studebaker Rd.
 (310) 548-5045

ORANGE COUNTY

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 2:00-3:00pm
 Bowers Kidseum, 1802 North Main St.
 (714) 480-1520 • <http://www.bowers.org/link3c.htm>

MISSION VIEJO STORYTELLING
 Wednesdays • 7:00 to 8:00pm
 Borders, 25222 El Paseo
 (949) 496-1960

COSTA MESA STORYTELLING BY LAURA BEASLEY
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ON - GOING MUSIC HAPPENINGS

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

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

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

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12700 Center Court Drive, **Cerritos**
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ticket_office@cerritoscenter.com

CTMS FOLKMUSIC CENTER
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(818) 817-7756 • www.ctms-folkmusic.org

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

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LISTENING ROOM CONCERT SERIES
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listening-room.htm

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(562) 981-0028

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

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

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

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CONTACT THE EVENT PRODUCER TO VERIFY
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CORRECTIONS FolkWorks attempts to provide
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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

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KCSN (88.5FM)
www.kcsn.org

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2:00pm **The Irish Hour Radio Show**
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www.kpfk.org

10:00pm **Sunday Night Folk**
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KRLA (870 AM)

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ON THE INTERNET:

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

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

The Irish Hour Radio Show
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8:00pm - Midnight (805) 484-7596
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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
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JULY

2002



Folk Happenings at a Glance. Check out details by following the page references.
OGM: On-going Music-page 9 • OGD: On-going Dance-page 12 • SE: Special Events-page 20

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<div>1</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>2</div> <div>DAN FOGELBERG (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>3</div> <div>JOE ELY, JIMMIE DALE GILMORE, & BUTCH HANCOCK (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)</div>	<div>4</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>5</div> <div>Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)</div>	<div>6</div> <div>LAUREL CANYON RAMBLERS (SE) JORMA KAUKONEN & BLUE COUNTRY (SE) JALIYAA (SE) BORDER RADIO (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>
<div>7</div> <div>JORMA KAUKONEN & BLUE COUNTRY (SE) HUGH MASEKELA; EDDIE PALMIERI; OZOMATLI; YERBA BUENA (SE) International (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>8</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>9</div> <div>MUSIC IN THE ZOO: WORLD MUSIC NIGHT (SE) NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>10</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div>	<div>11</div> <div>LAURIE LEWIS (SE) DIMOVSKI QUARTET (SE) LES YEUX NOIRS (SE) LISA JOHNSON / JUDY KRUEGER (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>12</div> <div>ALFREDO ORTIZ (SE) THE CHIEFTAINS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)</div>	<div>13</div> <div>ALEJANDRO ESCOVEDO (SE) THE FETATONIC (SE) VIVE LA WORLD FESTIVAL (SE) RICHARD GREENE plus TOM & PATRICK SAUBER (SE) KARPATOK HUNGARIAN TROUPE (SE) DANZA & FLORICANTO KAYAMANAN NG LAHI (SE) THE CHIEFTAINS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>14</div> <div>BORDER RADIO (SE) CONTRADANCE (SE) DANZA FLORICANTO & KAYAMANAN NG LAHI (SE) ADRIAN LEGG (SE) LAURYN HILL; THE MAHOTELLA QUEENS; MARIZA (SE) LINDA RONSTADT OF MARIACHI LOS CAMPEROS (SE) BILL TAPIA & BAND with the CROOKED JADES (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)</div>	<div>15</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>16</div> <div>YESETA BROTHERS TAMBURICA BAND (SE) ISSA BAGAYOGO (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div>17</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div>	<div>18</div> <div>CALIFORNIA WORLDVEST 2002 (SE) JIM & MORNING NICHOLS (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>19</div> <div>Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)</div>	<div>20</div> <div>ZIMBABWEAN MARIMBA ENSEMBLE (SE) SCIENCE FICTION FOLK (SE) THE ANDY RAU BAND TERENCE MARTIN (SE) TERRY ROBB (SE) WILLY PORTER (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>21</div> <div>JACK WILLIAMS (SE) BOULEVARD MUSIC SUMMER FESTIVAL (SE) CONTRADANCE (SE) ANA EGGE and TOM FREUND & THE LATE BLOOMERS (SE) International (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>22</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>23</div> <div>JERRY JEFF WALKER (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>24</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div>	<div>25</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>26</div> <div>WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 (SE) GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) JOHN BILEZIKJIAN ENSEMBLE (SE) BORDER RADIO (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)</div>	<div>27</div> <div>GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 (SE) ASHA'S BABA (SE) TERENCE MARTIN (SE) CAROLINE AIKEN (SE) JAMES LEE STANLEY (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>28</div> <div>GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 (SE) FEMI KUTI; MICHAEL FRANTI & SPEARHEAD (SE) International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	<div>29</div> <div>TERRENCE MARTIN (SE) LOS 3 ORTIZ (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)</div>	<div>30</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>31</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)</div>	<div>JULY PICKS</div> <div>JULY 11 DIMOVSKI QUARTET: Izvorno (Traditional) Macedonian Folk Music on traditional instruments with two of Macedonia's foremost musicians. JULY 11 LES YEUX NOIRS: Traditional folk music with the influences of world music, rock, Spanish gypsy, Romanian, Hungarian, Russian ... JULY 13 KARPATOK HUNGARIAN TROUPE Brightly colored, aproned dresses rocking like bells and exposing layers of petticoats seasoned the rhythm of the czardas and the circle dances. - L.A. Times, Cathy Curtis JULY 14 CONTRADANCE BENEFIT – The Brentwood YMCA is repairing the dance floor at the Youth House. The fundraiser will help offset the cost and bring Contradancing back to the Westside. July 14 LAURYN HILL; THE MAHOTELLA QUEENS; MARIZA: Master woman singers of world music. July 20 THE ANDY RAU BAND Great Songs (Lyrics that really work), Great Harmony !! Great Pickin' !! AND Good Singing July 13, 26 GRAND PERFORMANCES: July 11,18 SUMMER SUNSET SERIES</div>		

AUGUST

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
AUGUST PICKS Aug 1 DOWN FROM THE MOUNTAIN – Music from O Brother Where Art Thou, if you missed the show last time, don’t miss this one. Aug 1 ROKIA TRAORE From Mali: Anybody who has seen her perform, has been enthralled by her elegance, strength, and delicate, intimate, yet relaxed voice, and gone away convinced of her as a new rising star Aug 4 LONG BEACH CELTIC FESTIVAL - The music of Ireland, Scotland, and Wales with musicians so talented and diverse in all Celtic styles. Aug 9, 11, 13, 14,16, 17, 18 New World Flamenco Festival – For Flamenco fans, a veritable feast. Aug 10 BLUEGRASS AT THE FORD – The best bluegrass event in town Aug 15 ALASDAIR FRASER “Alasdair Fraser is recognized throughout the world as one of the finest fiddle players Scotland has ever produced. [His] name is synonymous with the vibrant cultural renaissance which is transforming the Scottish musical scene.” - SCOTS Magazine Aug 17 JOEL RAPHAEL BAND Aug 17 ZIMBABWEAN MARIMBA ENSEMBLE Aug 17 & 18 CENTRAL ASIAN FESTIVAL Aug 2,3,17,18 GRAND PERFORMANCES Aug 1, 8,15,22,29 SUMMER SUNSET SERIES				1 DOWN FROM THE MOUNTAIN (SE) C.J. CHENIER & THE RED HOT LOUISIANA BAND (SE) ROKIA TRAORE (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	2 GORDON LIGHTFOOT (SE) ULA HALAU O KAMUELA ELAU (SE) NA LEI HULU I KA WEKIU (SE) AGUALUNA DANCE COMPANY (SE) LAUREL CANYON RAMBLERS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	3 LONG BEACH CELTIC FESTIVAL (SE) AFRICAN VILLAGE MUSIC FESTIVAL (SE) NA LEI HULU I KA WEKIU (SE) GORDON LIGHTFOOT (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
4 LONG BEACH CELTIC FESTIVAL (SE) International (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)	5 MARIA BUTTERFLY, DEAN DOBBINS, THE ROSE ST. TOUR (SF) (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	6 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	7 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)	8 THE WITCHER BROTHERS (SE) D'GARY (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	9 NEW WORLD FLAMENCO FESTIVAL (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	10 NEW WORLD FLAMENCO FESTIVAL (SE) UCLA WEST AFRICAN (SE) MUSIC ENSEMBLE (SE) THE LEASEBREAKERS (SE) BLUEGRASS AT THE FORD (SE) DOUG MACLEOD (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
11 PACIFIC CREST (SE) NEW WORLD FLAMENCO FESTIVAL (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	12 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	13 NEW WORLD FLAMENCO FESTIVAL (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	14 NEW WORLD FLAMENCO FESTIVAL (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	15 ALASDAIR FRASER & NATALIE HAAS (SE) KEPA JUNKERA (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	16 NEW WORLD FLAMENCO FESTIVAL (SE) ALASDAIR FRASER & NATALIE HAAS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	17 ZIMBABWEAN MARIMBA ENSEMBLE (SE) CENTRAL ASIAN FESTIVAL (SE) SCIENCE FICTION FOLK (SE) KATY MOFFATT (SE) NEW WORLD FLAMENCO FESTIVAL (SE) MARIN:MÁS ALLÁ DEL TIEMPO (SE) JOEL RAFAEL BAND (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
18 CENTRAL ASIAN FESTIVAL (SE) NEW WORLD FLAMENCO FESTIVAL (SE) International (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)	19 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	20 LILA DOWNS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	21 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	22 THE PERSUASIONS (SE) African (OGD) International (OGD) Irish (OGD) Scottish (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	23 Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	24 DAVE ALVIN (SE) THE FETATONICS (SE) CAROLINE AIKEN (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
25 International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	26 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	27 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	28 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	29 STRAWBERRY FALL MUSIC FESTIVAL (SE) HOT CLUB OF COWTOWN (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	30 STRAWBERRY FALL MUSIC FESTIVAL (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	31 STRAWBERRY FALL MUSIC FESTIVAL (SE) BALLET FOLKLORICO DEL PACIFICO COLORS OF MEXICO (SE) Contra (OGD) Me-N-Ed's (OGM)

FANTASTIC FUN FOLK FESTIVALS

JULY 4-7
12TH ANNUAL HIGH SIERRA MUSIC FESTIVAL
Plumas-Sierra County Fairgrounds
Quincy CA • www.hsmusic.net

JULY 12-14
THE GOOD OLD FASHIONED BLUEGRASS FESTIVAL
Santa Cruz Bluegrass Society
Bolado Park, San Benito County Fairgrounds, near
Holister, CA
www.scbs.org/gofhomepage.htm

JULY 13-14
LOTUS FESTIVAL 2002
Asian & Pacific Island people & cultures
Echo Lake Park
Park Ave. betw. Glendale Ave. and Echo Park Blvd.
www.laparks.org/grifmet/lotus.htm • Lotus@rap.lac-ity.org • (213) 485-1310

SANTA BARBARA FRENCH FESTIVAL
Bastille Day weekend • Oak Park
www.frenchfestival.com
info@frenchfestival.com • (805) 564-PARIS

JULY 18-21
CALIFORNIA WORLD MUSIC FESTIVAL
Grass Valley, Ca • (530)-891-4098
info@worldmusicfestival.com
www.californiafestival.com

JULY 20-21
HO'OLAULE'A 2002
Hawaiian multi-cultural festival
Alondra Park
3850 West Manhattan Beach Blvd. Lawndale, adja-
cent to El Camino Community College
vern57@san.rr.com or maile@charter.net

JULY 19-21
NORTH COUNTY BLUEGRASS & FOLK CLUB ANNUAL SUMMER CAMPOUT
Thousand Trails Idyllwild RV Resort,
San Jacinto Mountains
(858) 566-4594 • JerryHass@AOL.com

BOULEVARD MUSIC SUMMER FESTIVAL
July 21
11-4pm at Veteran's Park 4117 Overland, Culver City
www.boulevardmusic.com

GRAND PERFORMANCES DOWNTOWN
Grand Performances strives to bring together diverse
peoples of Los Angeles through quality, FREE-of-
charge, performing-arts programs that reflect the rich
tapestry of this region's communities.

July 13
7:00 PM VIVE LA WORLD- CHEIKA RIMITTII,
P18 & ISSA BAGAYOGO

July 26
12 NOON JOHN BILEZIKJIAN ENSEMBLE
Master oud player John Bilezikjian returns to thrill
audiences with this enchanting instrument. The world-
renowned musician/singer's repertoire includes
Armenian, Turkish, Arab, Greek, Israeli and
Russian/Eastern European compositions.

August 2 - 3
12 NOON ULA HALAU O KAMUELA ELAU
Hula Halau O Kamuela Elau is one of Southern
California's most prestigious Halaus. Under the inspi-
rational direction of Kunewa Mook, this collective
has won awards in Hula Excellence in California and
Hawaii, and has performed throughout the mainland
United States, Hawaii and the Far East. The company
is dedicated to preserving and presenting Hawaiian
culture in all its forms: dance, music, chanting and
even the traditional art of lei making.

8:00 PM NA LEI HULU I KA WEKIU
Last year's surprise hit, the Bay Area's award winning
Hula company returns for two performances. This
company has been hailed for its commitment to the
traditions of Hawaii while creating a new look for
hula - hula mua. This distinctive new style builds on
the traditional foundations of the dance but is danced
to a full range of non-traditional music forms, from
opera to techno.

JULY 21-27
SHASTA FIDDLE CAMP
Whiskeytown Lake (near Redding, CA)
Contact: Elizabeth Johnson @ 530-246-1447 •
hjohnson@shastalink.k12.ca.us

JULY 26-28
WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002
Grass Valley
featuring THE JAMES KING BAND, THE CHER-
RYHOLMES FAMILY, PEN ROAD,CHEYENNE
LONESOME,
RON SPEARS AND WITHIN TRADITION, THE
DAVID THOM BAND, CAROLINA SPECIAL,
LONE PRAIRIE, HEARTWOOD
www.briogon.com • (831) 425-2270
info@brigon.com

1ST ANNUAL GREAT AMERICAN BLUE-GRASS & ACOUSTIC MUSIC FESTIVAL
Hesperia Lake, Hesperia, CA
Contact Mike Nadolson at (909) 678.0831
www.tricopolisrecords.com/concert

JULY 27
WILLOW CREEK BLUEGRASS FESTIVAL
North Fork, CA
Recreation Center (between Fresno and Yosemite)
The Brothers Barton, Reno & Sheila McCormick,
The String Bandits,
A Full Deck, The Smiley Mountain Band, & Boys in
the Woods.
Mike Knapp: (559)-877-3474
knapptcf@sierratel.com

JULY 31-AUG 4
OLD SPANISH DAYS FIESTA
History, customs and traditions of the American
Indian, Spanish, Mexican and early American settlers.
De La Guerra Plaza, Santa Barbara
www.oldspanishdaysfiesta.org/info@oldspanishdays-
fiesta.org • (805) 962-8101

AUG 2-4
INTERNATIONAL FAMILY FESTIVAL
Celebration of L.A.'s cultural diversity
Westchester Park

FREE
FOLK/TRAD
CONCERTS

This summer there are many exciting free con-
certs for you and the family. Here are some that we
could find out about by press time.

August 17
CENTRAL ASIAN FESTIVAL
6:00 PM AXIOM of CHOICE, OMAR FARUK
TEKBILEK, PEJMAN HADADI and SHABAZ
Deeply rooted in the rhythms of Radif - Persian clas-
sical music - it is a sound that fuses elements of
Western and Indian styles to create progressive,
deeply moving music. When wedded with lead singer
Mamak Khadem's rich vocal textures, Axiom of
Choice becomes an experience that will leave you
speechless. Omar Faruk Tekbilek infuses Sufi spiritu-
ality, African rhythms and traditional Turkish folk
music with Western jazz elements to speak to his
audience.

August 18
8:00 PM CENTRAL ASIAN FESTIVAL - TRADI-
TIONAL DANCE OF INDIA
California's most prestigious classical Indian moth-
er/daughter dance team, Ramaa & Swetha Bharadvaj.
This extraordinary dance program illustrates the har-
mony of movement and action achieved through
mentorship, natural symmetry, familial similarities
and the bonding of generations and tradition.

SKIRBALL MUSEUM
Café Z series are FREE outdoor concerts on
Saturdays. No reservations necessary. The following
are Folk / Traditional offerings.

July 13
NOON – FETATONICS– Eastern European Folk

AUG 3-4
LONG BEACH CELTIC FESTIVAL BY THE SEA
TOM LANDA & THE PAPERBOYS,
AMERICAN WAKE, BLACK IRISH BAND,
BROWNE SISTERS & GEORGE
CAVANAUGH,,CRAICMORE, GOLDEN BOUGH,
KEN O'MALLEY& TWILIGHT LORDS,
LINDA DEWAR, L.A. SCOTS PIPE BAND AND
WELSH CHOIR OF SOUTHERN CALIFORNIA
Queen Mary Events Park- Long Beach
(562) 500.3551
www.longbeachcelticfestival.com

AUGUST 9-18
THE NEW WORLD FLAMENCO FESTIVAL
Flamenco dance, music and song performed by inter-
national stars from Spain and around the globe. The
Festival seeks to showcase relevant new work by
renowned dance artists and companies and to bring
the artistry of the flamenco world's finest present-
day exponents to California audiences over a ten-day
period of concerts, workshops and lecture/demon-
strations. The Festival seeks to be the premiere pre-
senter of contemporary flamenco both in California
and in the U.S., providing its audiences an opportu-
nity to experience and view the work of artists rarely
seen on stages in the U.S. Experience ten days of the
passion, power & poetry of Spain. Last year was
completely sold-out. Get your tickets early.
(949) 854-4646 • www.thebarclay.org

AUG 9-11
WATTS SUMMER FESTIVAL
12noon-8pm Friday
10am-8pm Saturday & Sunday
10950 South Central Ave. Watts, CA
Cecil Fergerson Gallery, Watts Labor Community
Action Committee

AUG 17-18, 24-25, 31 SEPT 1-2
L.A. AFRICAN MARKETPLACE & CULTURAL FAIRE
Celebration of the African diaspora with arts &
crafts, music, more.
Exposition Park (Figueroa St. & King Blvd.)
www.africanmarketplace.com

July 20
NOON – 2:00 PM ZIMBABWEAN MARIMBA
ENSEMBLE – African
August 10
NOON – 2:00 PM UCLA WEST AFRICAN MUSIC
ENSEMBLE – African
August 17
NOON – 2:00 PM ZIMBABWEAN MARIMBA
ENSEMBLE – African
August 24 –
NOON – 2:00 PM FETATONICS – Eastern European
Folk
www.skirball.org (310) 634-0760

STRAUSS RANCH
July 14
2:00 PM – 4:00 PM BORDER RADIO
Country standards and original songs inspired by the
mix of American roots music played by radio stations
along the Tex-Mex border in the 30's, 40's, and 50's.
www.topangabanjofiddle.org/summer_concerts.html
or (805)- 370-2301.
August 11
2:00 PM – 4:00 PM PACIFIC CREST
Well-known band out of Bakersfield, won 1st place in
2000 L.A. County Fair Bluegrass competition.
Traditional Bluegrass.
www.topangabanjofiddle.org/summer_concerts.html
or (805)- 370-2301

SUMMER SUNSET MUSIC FESTIVAL
Every Thursday night from 7 pm
City Hall Courtyard 9770 Culver Blvd., Culver City
July 11: Laurie Lewis
Aug 1: CJ Chenier
Aug 8: The witcher Brothers
Aug 15: Aladair Fraser & Natalie Haas
www.culvercitymusic.org/concerts.html

In the spring of 1976 I went to a music festival “somewhere in the canyons” with some friends. The memory of the combined scents of the canyon’s wildflowers and the patchouli oil worn by festival goers still lingers in my mind as I think back to that magical day of music and sunshine.

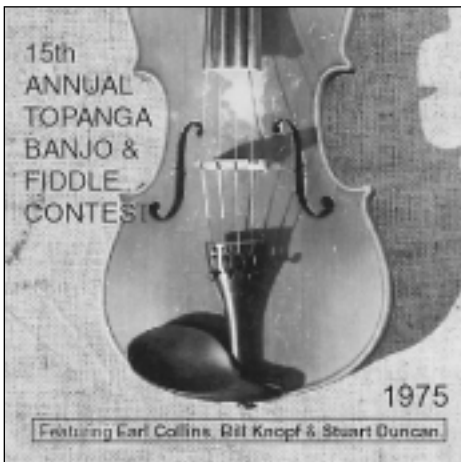
I was strolling down vendors’ row when a fellow selling recordings of the 15th Annual Topanga Banjo and Fiddle Contest called out to me “here, put these on.” He handed me a set of headphones and, to my surprise, my ears were suddenly filled with the sounds of Bach’s *Inventions* followed by a medley of *Road to Lisdoonvarna* and *Rocky Road to Dublin*. Up until then I’d been a die-hard Flatt and Scruggs bluegrass. But after hearing the fiddles, mandolins and hammered dulcimers, I was stunned. I didn’t know you could play music like that with “traditional instruments.” There was bluegrass on the album, too, so I went home with some new music. Subsequently, I spent many hours over the years listening to that album and reliving that warm spring day in the canyon. Unfortunately, a few years ago I lost it during a move but, to my delight, the good people at Old Topanga Music (www.OLDTOPANGAMUSIC.COM) have re-released a digitally re-mastered version of that 1975 album on CD. The recording captures highlights of over 10 hours of music performed at Santa Monica College’s Corsair Field where the festival was held in the early years. Featured are local musicians, some of whom have become professionals and can still be seen and heard at local venues. Eleven year-old Stuart Duncan has gone from winning 1st place Intermediate Fiddle in 1975 to winning a Grammy award for his musicianship.

The CD features an eclectic mix of bluegrass, old-time and Celtic music. The

CD REVIEW

By EMIL OLGUIN

Artist: VARIOUS
Title: 15th Annual Topanga Banjo & Fiddle Contest
Re-issue by Old Topanga Music,
P.O. Box 953, Topanga CA 90290



opening medley is a haunting old-time banjo version of *Handsome Molly / Travelin’ Hobo*. Then there are a few of the 1st place winners: Southern California Banjoist Bill Knopf performs a lively rendition of *Follow the Leader* for which he won 1st place bluegrass banjo. *Lover Please Come Home* by the Buffalo Chips, 1st place for Best Bluegrass Band and grammy winner Stuart Duncan’s Hamilton County 1st place for Intermediate Fiddle. Other tracks include Appalachian clog dancing, more professional Bluegrass fiddle with harmonica accompaniment, advanced traditional fiddle, and advanced traditional banjo. There is a group called Cornbread with a fiery version of *Old Joe Clark* called *New Old Joe Clark* followed by another hot fiddle player burning up his fiddle with *Fire on the Mountain*. You can practically see him breaking the hairs on his bow. The CD closes with a memorable recording by legendary old time fiddler Earl Collins playing *The Topanga Waltz*. Although written for this event, you can almost swear it was written long ago in his Missouri home. His bow technique reveals the regional quality of his roots in the Ozarks. This CD was definitely a trip back to a time in my life when I could spend time amidst the wildflowers and walk

hand in hand with my patchouli-scented sweetheart. The recording is timeless and definitely worth a listen. Who knows, you just might smell the patchouli. To order CD send check or money order to: Old Topanga Music, P.O. Box 953, Topanga CA 90290

Scotland’s longest lasting successful traditional band, who began this year’s North American tour by welcoming back guitarist Pat Kilbride after a twenty-plus year layoff, performed at McCabe’s, a solid show that balanced old and new material in a mostly pleasing way.

The band now includes, in addition to Kilbride and original member/keyboardist Alan Reid, LA-born piper Mike Katz and teenaged fiddler Alisdair White. Katz was more or less the star of the show, opening with a lovely air on low whistle, closing with a rousing bagpipe tune, and in between playing very tasteful whistle accompaniment to the songs.

Said songs were split more or less evenly between Reid and Kilbride, the respective highlights being a whiskey song by each, Reid’s *Nancy’s Whiskey* a Scottish variant on a very popular Irish song, which the audience was invited to sing along with (which McCabe’s audience did in a more melodic way than would most). Reid is probably the better singer, but Kilbride’s guitar accompaniment was very impressive, with the requisite strength on the bagpipe tunes and delicacy on the quieter instrumentals and songs.

White’s strength was humor. He has a very expressive face and good storytelling

CONCERT REVIEW

By DAVE SOYARS

THE BATTLEFIELD BAND

[MCCABE’S, APRIL 27, 2002]

seemed a bit nervous (and dealt with some equipment problems at one point), they all seemed comfortable. After more reels, songs, (including a Gerry Rafferty song Kilbride also covered on his latest solo album, *Nightingale Lane* [Temple Records]), an excellent record with poorly done cover art), Reid brought the collective audience to its feet for a serious of bagpipe tunes, played with skill and strength by Katz, accompanied by Reid’s electric keyboard, a now familiar sound in Scottish music that Reid was doing before anyone else. It may not be the peak of the Battlefield Band any more (that would likely be somewhere around 1985/86), but they’re still enjoyable to watch, and whatever else you can say about them, there are two big things in their favor: they’ve outlasted all their contemporaries, and their ever-changing lineup has once again brought fresh ideas and new blood.

ability, which resulted in a long convoluted joke told mainly to embarrass a stereotypical English traveler. His fiddle playing was played through a pickup rather than a microphone, giving it an overly electronic sheen, the only flaw in his otherwise charming playing.

All four got roughly equal chances to banter on stage, and with the exception of Kilbride, who



FUN RAISER

On April 14th, 2002, FolkWorks had its 1st Annual Fun Raiser.. Lots of fun, food and funds were had, eaten and raised to support FolkWorks and the Folk/Traditional Arts. We would like to THANK everyone who contributed!

BIG THANK YOUS

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FEATURED ORGANIZATION

COUNTRY DANCE & SONG SOCIETY



Cecil Sharp was an English musician and musicologist who traveled in his own country and in the southern United States collecting folk dances and songs. Early in 1915, while in the states, he wrote home: "The people (in America are) really most enthusiastic [about country dancing]." Based on this observation, the American branch of the English Folk Dance Society was founded. The English society had been founded by Sharp in 1911 and the American branch was started four years later.

In 1940, reflecting the growing interest in the American versions of the English traditions, the name was changed to the Country Dance Society, honoring both countries' traditions and was incorporated in New York State. Later, the name was changed again to Country Dance and Song Society (CDSS). They incorporated in Massachusetts in 1991.

CDSS is dedicated to the preservation and promotion of English and Anglo-American traditional and historical folk dance, music and song. It is composed of over 3400 individual members and affiliate groups from the United States, Canada and overseas.

As a national nonprofit association, it functions as a service bureau and facilitator in building and maintaining local and regional dance, music and song communities. It exists to meet the needs of community-based activity; for active participation; and for sharing and keeping historical and folk traditions alive.

Some of the activities that CDSS is involved in include:

- Providing information, leadership training, advice and assistance to those who organize dance, music and song activities.
- Organizing week-long summer dance and music courses.
- Actively seeking newcomers and remaining accessible to new and inexperienced dancers and musicians.
- Collecting relevant historical materials, and maintains access to archives of those materials.
- Producing, or encouraging the production of dance, music and song resources where these are otherwise unavailable.
- Providing programs that include families and children.

Both groups and individuals can become members of CDSS. Groups that are members, promote dances, concerts, song gatherings, festivals and residential camps. Individual members are active as dancers, callers, musicians, singers, teachers, dance historians and people just having fun — all dedicated to the enjoyment, preservation, study and teaching of these rich traditions.

CDSS has available to the public a mail order store. They have an excellent selection of CDs, books and videos of American and English dance and folk songs. They also have material that is very useful for teachers of dance, whether they be in public schools or those learning to call dances. Material of interest to children of all ages is also available. If you are interested in perusing or purchasing products from CDSS, much of which is unavailable elsewhere, go to their website, www.cdss.org.

CDSS publishes a bi-monthly newsletter. Besides containing the latest updates to the merchandise available at the store, there are articles of interest to dancers and dance organizers. They also publish recently composed dances and dance tunes. It is well worth becoming a member to get this newsletter. They also publish an annual directory of dance groups in the U.S. and Canada plus some books and recordings. Recent titles include *Family and Community Dances*, *By Popular Demand*, *Popular English Country Dances*, *Step Stately* and *Juice of Barley*; Ted Sannella's second book, *Swing the Next*; and a revised second edition of Keller and Shimer's *The Playford*

Ball: 103 Early English Country Dances.

Many people around the country come to the week-long summer dance camps which are organized by CDSS. Each week's program has a unique focus and each offers a different mix of daily dance and music classes, singing and special workshops, with plenty of rest/play time. Once a day the whole camp gathers for games, singing or presentations. After dinner each evening there is a dance party, often with a concert, followed by late-night activities.

The CDSS Library and Archives is part of the New Hampshire Library of Traditional Music and Dance at the University of New Hampshire in Durham (www.izaak.unh.edu). It includes over 2,600 books, 100 periodicals, sheet music, recordings and personal



PHOTO BY STEPHEN M. SPINDER

papers of individuals prominent in the study and teaching of folk dance and song.

Many participants in the Los Angeles Contra, English and Morris dance communities are individual members of CDSS. In addition, several groups in the Los Angeles area are group members of CDSS. These are:

- California Dance Co-operative (www.caldancecoop.org)
- FolkWorks (www.FolkWorks.org)
- The Living Tradition (www.thelivingtradition.org)
- Wild Wood Morris (www.wildwoodmorris.com)

For more information: CDSS, 132 Main Street, PO Box 338, Haydenville, MA 01039-0338; 413-268-7426, fax 413-268-7471, membership@cdss.org, www.cdss.org.

EVERY WEEKEND IN JULY

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ON THE WESTSIDE

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FOLK MUSIC CLASSICS HIT AM RADIO

Yes folks, it's true, you can now folk favorites of the 1950s and 1960s and beyond on commercial AM radio. The show began airing on April 14, 2002 on legendary station KRLA 870 AM at 10:00pm and is called "Sunday Night Folk."

Jimmy K, long experienced in AM radio in Los Angeles promises to promote the "discovery" of Folk music to thousands of listeners across Southern California. "To help attract new fans, our musical selection will always feature a solid rotation of the "singable classics". These songs will be mixed with a cross section of music that will represent the preeminent folk artists from the 1930's to today. The program will also provide a very selective showcase for newer emerging artists."

So listen to Roz and Howard Larman's Folkscene on KPFG (90.7FM) on Sundays from 7:00 to 10:00pm and then switch bands to AM and check out "Sunday Night Folk!"

CELTIC HARPS

By ASTRA THOR

It is said the music heard in heaven is the golden sound of harps. Today the harp has an aura of mystery because the average person has never seen a pedal harp close-up nor even heard of an Irish harp. When I came to work for Lark In The Morning, I'd studied pedal harp but the Celtic harps here were the first I'd seen. Fascinated, I learned to play one, joined an Irish Ceili band, and began learning the history of the old harps.

The Irish have used a harp as their emblem for centuries and their coins depict the fourteenth century Trinity College harp. In ancient times, the wire-strung harp was used and beloved by both aristocrat and commoner but it nearly disappeared after centuries of English persecution. Before the persecution, harpers were the counselors of kings and given titles, wealth, and the chair of honor. A harper often led his king's troops into battle, singing of victory and slaying his share of the enemy. His harp was heavily decorated and highly revered. The Gaelic people liked to decorate their harps with carvings and crystals plus, if they were rich, gold, silver, and jewels. The old harps were strung with thick brass wire and plucked with long, crooked fingernails that resembled quills. These harps had a loud, full, rich, bell-like sound. The upper strings, often of thin steel wire, had a sweet tinkling sound, while the bass register could growl and roar. The old harp strings rang for a long time and needed to be stopped for clarity of tone. In *The Irish and Highland Harps*, Robert Bruce Armstrong describes the process: "... as soon as a finger pulled a string, another finger stopped the vibration and when the performer on the harp was proficient, no jarring of the strings against the fingernails was heard."

THE ANCIENT HARP

The harp has been around since before written history but nothing is known about its origins. However, harp-like instruments from the third millennium B.C. were found in burial chambers in Mesopotamia. Sumerian engravings show singers and musicians playing stringed instruments in festive settings. Ancient cultures in central Asia used a harp reminiscent of the old Irish harp two to three thousand years ago. Thus Irish bards and harpers of the sixteenth century inherited an ancient tradition, not just from pre-Christian Ireland, but from the earliest Bronze Age civilization.

THE HARP IN EARLY LEGEND

Legends from the end of the pre-Christian era tell of a harper and harpmaker named "Craftine". Another legendary figure, Conaire Mor, had three poets, nine pipers and nine harpers in his retinue, according to Irish antiquarian, Professor O'Curry. Such legends trace the Celtic harp back over a thousand years but the earliest representations were sculpted on stone in Scotland in the eighth or ninth century.

By the year 1000, the harp was widespread all over Ireland, Wales and Scotland. Early European writings hint at the marvelous music that is now lost. For example, Polydore Virgil, who lived in England during the sixteenth century, states "...that the Irish practice music, and are eminently skilled in it. Their performance, both vocal and instrumental is exquisite, but so bold and impassioned, that it is amazing how they can observe the rules of their art amidst such rapid evolutions of the fingers and vibrations of the voice: and yet they do observe them to perfection." (Cambrensis Eversus, Vol. i.P. 311).

However, all reigns of glory must come to an end. After centuries of fighting off, or absorbing Viking, Roman, Norman and Moorish invaders, the Irish and their culture were attacked by the English. In 1395, according to old records, four Irish kings submitted to the English after an arduous fight. Surrender, however, was not enough. The English insisted that the Irish "barbarians" adopt English customs. For example, an Irish king, his minstrels harpers, and main servants customarily shared table, plate and cup. The English demanded that they replace this barbaric custom with English table manners wherein musicians and servants sat separately from their kings. According to the record, the Irish complied, at least when Englishmen were present.

HARD TIMES FOR THE CELTIC HARP

The next two hundred years brought increasing pressure from the English. The power of the Irish kings eroded away, effectively ending the patronage of Ireland's bards and harpers.

Meanwhile, the Highland harpers in Scotland still enjoyed prosperity, according to the king's treasury records. Many Scottish kings were musicians themselves and employed other musicians at court. An especially musical period occurred from 1494 to 1503. Of twenty entries for payment of musicians, half were for harpers and minstrels who performed for the New Years celebrations. The harpers maintained their lifestyle through the end of the sixteenth century, although, towards the end, potential harpers had to be trained abroad at Bruges. Finally, "the use of the harp came to an end with the pomp of the feudal system," according to Manson in *The Highland Bagpipe*.

The harassment of Irish harpers and bards by the English Crown began early in the 1500's with many imprisoned as troublemakers or executed. Ironically, while Queen Elizabeth was in London enjoying Irish dances performed at court by her harper, she issued a proclamation to Lord Barrymore in Ireland to "Hang harpers, wherever found, and destroy their instruments." As a testament to Irish harping, however, just two months after the Queen's death in 1603, Lord Barrymore's records show he had a harper in his household.

Times grew harder still between 1650 and 1660 when Cromwell ordered the destruction of harps and organs. Five hundred harps were confiscated and burned in Dublin alone and 2000 were destroyed elsewhere. Harpers were forbidden to congregate.

Drastic changes for the Irish continued throughout the seventeenth and eighteenth centuries. The old patrons were impoverished or in exile and music and poetry in the ancient fashion were no longer encouraged. Although the deliberate destruction of harps and harpers ended after Cromwell, harpers and minstrels, who once had the ear of kings, were forced to travel from place to place earning a living where they could.

THE DISAPPEARANCE

Many non-Irish peoples, including soldiers who didn't go home, settled in Ireland. Their traditional music became intermixed with Irish music. New musical knowledge and techniques came from Europe, including the pedal harp with its sinew strings and soft sound. Musical fashions gradually changed and the traditional sound and style of the wire-strung harp did not fit. Many tunes were rewritten for the fiddle and other instruments because the public favored the modern settings.

In the late 1700's, the Irish became interested in their long neglected heritage. By this time there were very few harpers left and little music was played in the traditional way. In 1790, the Belfast Harp Meeting was organized to promote the old music. Harpers were invited to come and compete for a prize. Only ten harpers, ranging in age from 15 to 97, showed up. The oldest, Dennis Hempson, at age 97, was the only harper to play in the old style with the fingernails. All the others played with the fingertips.

The meeting afforded the opportunity to copy down the old tunes as they were played but Edward Bunting, the copyist, had not been trained in the traditional ways and was unable to reproduce them accurately; thus the last chance for complete preservation slipped away.

No traditional wire-strung Irish harps had been made for a long time and the method was lost. There was little harp playing in Ireland after the beginning of the 1800's. Social conditions were very bad and Irish energies were directed towards more fundamental needs. Schools were started in Belfast and Dublin to teach poor blind boys to be harpers, but they failed.



THE NEO IRISH HARP

During the 1890's and early 1900's, some small harps were made in Ireland but they only vaguely resembled the ancient Irish harp with its big glorious sound. Joan Rimmer says in her book, *The Irish Harp*, that "... it can only be described as a nightmare parody of the old Irish harp. Their tone is particularly unattractive, rather like that of an ancient and decrepit piano." Although small harps were still made and played, without the wonderful resonance, few played them seriously. This unhappy condition lasted almost 200 years.

REVIVAL OF THE WIRE-STRUNG HARP

About ten years ago, a feat of modern engineering produced a very resonant small wire strung Celtic harp with a sweet sound. These harps are a successful continuation of the ancient Celtic tradition.

There are two basic sizes. The smaller is an extremely lightweight, portable lap harp that is small enough to play in a car and an excellent size as a beginning harp for children. There are also small nylon strung harps with pedal harp spacing, making them ideal travel or practice harps for professional harpists. Recently developed models of both wire and nylon strung styles have an astonishingly large sonority for their size. The intermediate sized harp, three to four feet tall, also comes in both wire and nylon strung styles. They weigh from 35 to 50 pounds and fit easily in the trunk or back seat of an average car. These also have a full bass range, which makes it suitable for professional performing.

Due to the exciting new sound available, there are now several musical groups using the small harp regularly in their arrangements. Perhaps this is the beginning of a new golden age for the harp.

Reprinted (edited) with permission from Lark in the Morning

Lark in the Morning has music stores in Seattle (Washington), San Francisco and Mendocino (California). They also run a week-long summer music camp August 2 – August 10, 2002 in the beautiful Mendocino Woodlands. Lark In The Morning Music Celebration was started in 1980 to provide a venue to allow traditional musicians and dancers to get together and share their music & dance (A music & dance party with educational overtones). This event is an open forum for musicians & dancers to exchange ideas and learn without being in a rigid school structure. Visit their website at www.larkinam.com

1st Choice: _____ 2nd Choice: _____

WORDS continued from page 1

song or story communicates to the human heart and the breadth of emotional responses I’ve encountered from individuals and audiences. Many of the songs and stories, though hundreds of years old, still elicit the same potent emotional responses they did during the time of our ancestors. Even when people do not know the Mande words I’m singing or are not familiar with the music, they respond similarly to people in traditional settings. I wonder, during and following these performances, if there is a human memory that transcends biology and genetics. Did the ancient bards know something that we’ve long since forgotten? Was the preservation of these artistic expressions sacred because of what they would do for future generations - for us?

What the heart feels is expressed through the mouth.

Many view the changes occurring within bardic traditions throughout the world - such as Jaliyaa’s inclusion of foreigners in the guild and elders releasing ancient secrets to outsiders- as degeneration that will lead to the eventual annihilation of these storytelling arts. As the master drummer and elder statesman Babatunde Olatunji is fond of saying, “Yesterday is history. Tomorrow is a mystery. And today? Today is a gift. That’s why we call it the present.” I can only trust in the words of the elder griots when they tell me, “Jaliyaa buka ban.”

It’s been said that, “rain beats the leopards spots but does not wash them off.”

Asha’s Baba, also known as Eric Cyrs, is founder/Executive Director of the cultural entertainment company WovenWeb Productions. He has been a leading proponent of African Cultural Theatre (Koteba) and Folkloric Performance for more than a decade. Baba has received numerous honors and accolades for his work as a community organizer, folklorist, traditional musician and storyteller. For booking, or simply to gab for a bit, call toll free (866) 525- 4922 or www.wovenweb.org

JALIYAA: Music, Stories & Dance Beneath an African Moon, will be performed at the John Anson Ford Amphitheater, July 6th at 8:00 pm.

A limited number of Asha’s Baba CD Music & stories of West Africa are available as premiums to new members.

BLUE RIDGE PICKIN’ PARLOR HAS NEW HOME

Blue Ridge Pickin’ Parlor, known to bluegrass enthusiasts around Los Angeles as the place to go for lessons, CDs, and bluegrass musician supplies has moved from its long time location in Canoga Park to Granada Hills. They have also been known to sponsor fine concerts and jam sessions. The new address is: 17828 Chatsworth St. at Zelzah, Granada Hills, CA 91344. They also have a new phone number: (818) 282-9001. So come on down, check out the new digs and say hi.

CD REVIEWS continued from page 6

ing (plus great vocal by Chipper), the merging of medieval Spain and early New Mexico on *Los Penitentes* that leads into the joyous, almost child-like *Emergence*. This track is followed by the medieval/Breton/Arabic/original set *Lamento di Tristano/de Trilport/taqsim di Tristano/The Arrival of the Khevsoor in Tielisi. The Burned Letters*, written by Chipper about personal loss, is a sad and melancholy piece balanced by the following upbeat, sick and humorous *The Guanajuato Mummies’ Farewell* to Budapest and the equally humorous and Latin flavored tribute to a famous ragtime band called *Quando Los Santos Entren Marchando*. Roger’s arrangement of the Irish **March of the King of Laois** is enchanting, and equally mesmerizing is the Greco-Turkish flavored *Los Dervisomangas* followed by the Macedonian tune *Jovano Jovanke*. A rousing arrangement for bouzouki of Asturian and Galician dance tunes may be a first. Chipper’s Celto-Appalachian *Whippersnapper Snake/Snake Road* features his second vocal. The CD closes with two great instrumentals, the last being an Arabic-Mississippi Delta Blues-Celtic-Appalachian set called *Taqsim “Tigrissippi/Threshold/The Janissary Stomp*. All in all, *The Janissary Stomp* is a great album for those who embrace a successful merging of global folk music and styles that borrow from their modern and ancient forms. A very excellent merger, and another album of note for the bouzouki.

Availability: Released domestically in limited edition only and not distributed to audio retailers. Inquiries for availability can be made through Roger Landes at: 505/751-3512 www.celticmusic.com/roger_landes/ or Taos Music On-line at: www.taosmusic.com. More info on Chipper Thompson is at: www.folk-n-roll.com.

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JEWS WITH REDUX

Jews with Horns is perhaps the most energetic and exciting of albums in The Klezmatics’ discography. This funky East-meets-West fusion was a 1995 pioneer in the rising popularity of spirited klezmer music aimed at a wider audience. This was a successful, attention-getting disc for the group and features such special guests as Marc Ribot on electric guitar and the inimitable Moxy Frivous with backing vocals. Two years after this 1995 release, the group followed up with *Possessed*. This is more reflective, a more mature klezmer soul album that shows another facet of the sophisticated ensemble. The heart of this album is the inspiration provide by Tony Kushner’s play *A DYBBUK: Between Two Worlds*. Kushner also provided such moving, sephardic English lyrics as

Let us in!
Let us tell you where we traveled
How our hopes our lives unraveled
How unwelcome everywhere we’ve been.

Once again Moxy Frivous is on hand along with such other guests as Adrienne Cooper and John Medeski on Hammond organ. Rounder Records re-issued both discs this year.

PUTUMAYO PRESENTS MISSISSIPPI BLUES
Putumayo World Music
www.putumayo.com

The great Mississippi is a long and varied river. The river at one point is entirely unlike the same body of water miles away. On this blues compendium, Putumayo travels us up and down the river to hear the varied blues sounds that grew up along the banks of the mighty Mississipp’. While identified with Chicago blues and Detroit’s Motown Records, Luther Allison was born in Widener, Arkansas and began his career in that state. On this album with such artists as Ike & Tina Turner and Bobby Bland we heard the most developed, urban sounds to spring

CD REVIEWS

BY TOM “TEARAWAY” SCHULTE

from rural roots watered by the Mississippi. Known for some sophisticated electric blues of his own, harp master Junior Wells was born in Memphis and got his start in the same Arkansas stomping grounds. His contribution to this disc, “Come on in this House” is direct from the Delta. More rooted sounds come from the primitive guitar greats John Lee Hooker and Artie White and folk-blues legend Mississippi John Hurt. More Memphis representation comes from the city’s namesakes barrelhouse pianist Memphis Slim and pre-World War II maven of blues song, Memphis Minnie

ELEANOR MCEVOY
Yola
Blue Dandelion Records
www.eleanormcevoy.net

Eleanor McEvoy, one of Ireland’s popular singer-songwriters, already has put recordings out on Columbia and Geffen. With that experience and accessibility, Eleanor creates a warm, personal independent recording and treats us to some of the violin playing that earned her a seat in the National Symphony Orchestra of Ireland. Eleanor’s poignant, folksy songwriting richly accented by Brain Connor on Steinway piano has previously been found suitable for production by Emmylou Harris, Marty Black and Phil Coulter and more. Full of accurate hooks expressive observations; Yola is fully matured folk-rock from a talented veteran.

TIM HARDIN
The Best of Tim Hardin: The Millennium Collection
Universal/Polydor

This retrospective of the legendary singer-songwriter features Hardin’s original versions of “If I

Were A Carpenter and “Reason To Believe. If I Were A Carpenter provided Bobby Darin with his last Top 10 hit while Johnny Cash and The Four Tops also rode it into the Top 40. Rod Stewart made Reason To Believe famous. However, we can here hear Hardin’s own delivery of these classic songs as he, the author, intended their delivery and the effect is magical. Taken from *Tim Hardin 1*, *Tim Hardin 2* and *Tim Hardin 3: Live in Concert*, these powerful, poetic examples of a late ‘60’s master singer-songwriter are blueprints for the art form. Hardin was one of the natives found on the shore of the continent of man-with-acoustic-guitar discovered and exhausted in the ‘70’s. Along with this is the politically incorrect but fun and bluesy *Smugglin’ Man*.

HOT RIZE
So Long of a Journey
Sugar Hill
www.sugarhillrecords.com

Since forming in 1978, Hot Rize was the flagship bluegrass group through the 80s. This is a recording of the group’s 1996 reunion concert for a loyal audience at the Boulder Theatre. After two decades of making music together, these shows with a home audience capture the group at the peak of their skills. Only one member even knew the recoding was being made, preserving a fresh and natural performance. The 20 songs here, more than one for every year of the group’s longevity to that point, represent original and traditional material by the quartet in a classic, even nostalgic, purist style. This is also the last recording made of the group long developed four-part harmonies and vocals before the death from leukemia of guitarist Charles Sawtelle.

Tom “Tearaway” Schulte, POB 1500, Royal Oak MI, 48068-1500
outsight@usa.net www.detroitmusic.com/outsight

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PURCHASE BEFORE JULY 25 AND SAVE \$5 PER TICKET

Ticket Info: (310) 712 7085 or www.LongBeachCelticFestival.com
CHILDREN UNDER 12 FREE!

S P E C I A L E V E N T S

TUES JUL 2			
*	DAN FOGELBERG The Grove of Anaheim 2200 E. Katella Ave., Anaheim (714) 712-2700		
WED JUL 3			
*	JOE ELY, JIMMIE DALE GILMORE, and BUTCH HANCOCK The Coach House	\$29.50	
SAT JUL 6			
7:00pm & 9:00pm	LAUREL CANYON RAMBLERS San Juan Capistrano Public Library		
7:30pm & 9:30pm	JORMA KAUKONEN & BLUE COUNTRY McCabe's Guitar Shop	\$22.50	
8:00pm	JALIYAA MUSIC, STORIES & DANCE BENEATH AN AFRICAN MOON John Anson Ford Theatre	\$25 \$12 Students & Children	
9:30pm	BORDER RADIO The Press Restaurant 129 N. Harvard, Claremont (909) 625-4808		Free
SUN JUL 7			
7:00pm	JORMA KAUKONEN & BLUE COUNTRY see July 6	\$22.50	
7:30pm	HUGH MASEKELA; EDDIE PALMIERI; OZOMATLI; YERBA BUENA World Roots Hollywood Bowl		
TUES JUL 9			
6:00pm	MUSIC IN THE ZOO WORLD MUSIC NIGHT with WICKED TINKERS, TWILIGHT LORDS, RIDERS OF THE PURPLE SAGE, CARAVANA, TROPICAL PUNCH Los Angeles Zoo www.lazoo.org/mitz/index.html (323) 644-6042	\$13 \$8 Children	
7:30pm	NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL The Listening Room Concert Series		
THUR JUL 11			
7:00pm	LAURIE LEWIS Summer Sunset Concert Series		Free
7:30pm	DIMOVSKI QUARTET House Concert and Dance Izorno (Traditional) Macedonian Folk Music on traditional instruments 25554 Via Jardin, Valencia Pat_macsweeney@aol.com or Fran (310) 921-2860	\$10	
7:30pm	LES YEUX NOIRS Gypsy Klezmer Skirball Cultural Center		Free
8:00pm	LISA JOHNSON / JUDY KRUEGER Songwriter Cafe-New Song Night Lulu's Beehive 13203 Ventura Blvd., Studio City (818) 986-2233		Free
FRI JUL 12			
8:00pm	ALFREDO ORTIZ Harpist West Valley Playhouse	\$16 \$15 Students/Seniors	
8:30pm	THE CHIEFTAINS Renowned Irish Band Hollywood Bowl	\$3-\$110	
SAT JUL 13			
*	ALEJANDRO ESCOVEDO Luckman Fine Arts Center (323) 343-6600 afield@cslanet.calstatela.edu		
Noon	THE FETATONICS Eastern European Folk The Skirball Cultural Center Café Z		Free
7:00pm	VIVE LA WORLD FESTIVAL featuring CHEIKHA RIMITTI, P18 and ISSA BAGAYOGO Grand Performances		Free
7:30pm	RICHARD GREENE plus TOM & PATRICK SAUBER McCabe's Guitar Shop	\$22.50	
8:00pm	KARPATOK HUNGARIAN TROUPE West Valley Playhouse	\$16 \$15 Students/Seniors	
8:00pm	DANZA & FLORICANTO & KAYAMANAN NG LAHI L.A.'s premiere world dance companies Mexican-Filipino connection. John Anson Ford Theater	\$20 \$12 Students/Children	
8:30pm	THE CHIEFTAINS see Jul 12		
SUN JUL 14			
2:00pm	BORDER RADIO www.border-radio.com Peter Strauss Ranch, Malibu Canyon Park Topanga Banjo Fiddle Contest Event www.topangabanjofiddle.org/summer_concerts.html		Free
3:00pm	CONRADANCE Benefit for new floor Brentwood Youth House 731 S. Bundy, Brentwood	\$15	
6:00pm	DANZA FLORICANTO & KAYAMANAN NG LAHI see July 13		
7:00pm	ADRIAN LEGG McCabe's Guitar Shop	\$17.50	
7:30pm	BILL TAPIA & BAND with the CROOKED JADES Folk Music Center	\$15	
7:30pm	LAURYN HILL; THE MAHOTELLA QUEENS; MARIZA Global Divas Hollywood Bowl		
8:30pm	LINDA RONSTADT OF MARIACHI LOS CAMPEROS Orange County Fair, L.A. Times Theatre (714) 708-1928		
TUES JUL 16			
7:30pm	YESETA BROTHERS TAMBURICA BAND teacher John Filcich Caltech Folkdancers Nancy Milligan (626) 797-5157		
9:00pm	ISSA BAGAYOGO Singer songwriter from Mali Conga Room	\$15	
THUR JUL 18			
*	CALIFORNIA WORLDFFEST 2002 www.californiafestival.com		
7:00pm	JIM & MORNING NICHOLS Summer Sunset Concert Series		Free
SAT JUL 20			
Noon	ZIMBABWEAN MARIMBA ENSEMBLE African The Skirball Cultural Center Café Z		Free

7:00pm	SCIENCE FICTION FOLK Host: Alison Stern 6730 Riverton #119 North Hollywood (818) 623-0474		
7:30pm	THE ANDY RAU BAND plus TERENCE MARTIN The Living Tradition	\$10 (TLT members)	\$12
8:00pm	TERRY ROBB Blues The Fret House		\$15
8:00pm	WILLY PORTER McCabe's Guitar Shop		\$17.50
SUN JUL 21			
*	JACK WILLIAMS www.jackwilliamsmusic.com Duncan House Concerts (310) 410-4642		
11:00am – 4:00pm	BOULEVARD MUSIC SUMMER FESTIVAL Veteran's Park 4117 Overland Blvd., West LA (310) 398-2583 Boulevard Music	Free	
7:00pm	CONRADANCE Band: Live Wires Caller: Leda Shapiro Brentwood Youth House FolkWorks	\$8	
7:30pm	ANA EGGE and TOM FREUND & THE LATE BLOOMERS Folk Music Center		\$10
TUES JUL 23			
*	JERRY JEFF WALKER www.jerryjeff.com/otr.htm House of Blues@ Anaheim 1530 S. Disneyland Dr. (714) 778-BLUE		
FRI JUL 26			
*	WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 featuring THE JAMES KING BAND, THE CHERRYHOLMES FAMILY, OPEN ROAD, CHEYENNE LONESOME, RON SPEARS AND WITHIN TRADITION, THE DAVID THOM BAND, CAROLINA SPECIAL, LONE PRAIRIE, HEARTWOOD Grass Valley (near Sacramento) www.brignon.com/wolf/index.htm (831) 425-2270 info@brigon.com		
*	GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL featuring CLAY COUNTY, STEVE SPURGIN, THE WITCHER BROTHERS, THE ANDY RAU BAND, CLEARLY BLUEGRASS, THE SILVERADO BLUEGRASS BAND, SQUEAKIN' WHEELS, LILIES OF THE WEST, THE KIN FOLK, RUSTY NAIL, CLIFF WAGNER & THE OL' 97, BOSHEMIA, DEJA BLUE, GREY EAGLE and more Hesperia Lake, Hesperia (near Victorville) www.tricopolisrecords.com/concert/default.asp (909) 678-0831 info@tricopolisrecords.com		
Noon	JOHN BILEZIKJIAN ENSEMBLE Grand Performances		Free
8:00pm	BORDER RADIO Bean Town 45 N. Baldwin, Sierra Madre (626) 355-1596		
SAT JUL 27			
*	GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL see Jul 26		
*	WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 see Jul 26		
10:00am	ASHA'S BABA Storyteller John Anson Ford Theatre	\$4 Adults Children Free	
7:30pm	TERENCE MARTIN Genghis Cohen		
8:00pm	CAROLINE AIKEN Russ & Julie's House Concerts		\$15
8:00pm	JAMES LEE STANLEY The Fret House		\$15
SUN JUL 28			
*	GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL see Jul 26		
*	WOLF MOUNTAIN BLUEGRASS FESTIVAL 2002 see Jul 26		
7:30pm	FEMI KUTI; MICHAEL FRANTI & SPEARHEAD African Funk Hollywood Bowl		
MON JUL 29			
7:30pm	TERRENCE MARTIN Genghis Cohen		
7:00pm & 9:00pm	LOS 3 ORTIZ Alfredo Orlando Ortiz, Luzma Ortiz, Michelle Ortiz San Juan Capistrano Public Library	\$7 \$3 children	
THUR AUG 1			
7:00pm	DOWN FROM THE MOUNTAIN featuring EMMYLOU HARRIS, RALPH STANLEY, PATTY LOVELESS, RICKY SKAGGS, DEL MCCOURY, and THE NASHVILLE BLUEGRASS BAND www.downfromthemountain.com Greek Theater Los Angeles 2700 North Vermont, L.A. www.nederlandr.com		
7:00pm	CJ. CHENIER & THE RED HOT LOUISIANA BAND Summer Sunset Concert Series		Free
7:30pm	ROKIA TRAORE African Skirball Cultural Center		Free
FRI AUG 2			
*	GORDON LIGHTFOOT Canyon Dinner Theater Agoura Hills (818) 879-5016		
Noon	ULA HALAU O KAMUELA ELAU Grand Performances		
8:00pm	NA LEI HULU I KA WEKIU Grand Performances		
8:00pm	AGUALUNA DANCE COMPANY inspired by traditions from Tabasco and Veracruz, banda music John Anson Ford Theatre	\$20	
8:00pm	LAUREL CANYON RAMBLERS McCabe's Guitar Shop	\$18.50	

SAT AUG 3			
11:00am-8:00pm	LONG BEACH CELTIC FESTIVAL BY THE SEA featuring TOM LANDA & THE PAPERBOYS, AMERICAN WAKE, BLACK IRISH BAND, BROWNE SISTERS & GEORGE CAVANAUGH, CRAICMORE, GOLDEN BOUGH, KEN O'MALLEY & TWILIGHT LORDS, LINDA DEWAR, L.A. SCOTS PIPE BAND AND WELSH CHOIR OF SOUTHERN CALIFORNIA Queen Mary Events Park- Long Beach (562) 500.3551 www.longbeachcelticfestival.com		
7:00pm	AFRICAN VILLAGE MUSIC FESTIVAL KANDA BONGO MAN Congolese rumba soukous John Anson Ford Theatre	\$25 \$12 Students & Children	
7:30pm	DAVID GRIER Flatpicker extraordinaire Shade Tree Stringed Instruments		
8:00pm	NA LEI HULU I KA WEKIU Grand Performances		
8:00pm	GORDON LIGHTFOOT The Grove of Anaheim 2200 E. Katella Ave., Anaheim (714) 712-2700		
SUN AUG 4			
11:00am-8:00pm	LONG BEACH CELTIC FESTIVAL BY THE SEA see Aug 3		
MON AUG 5			
7:30pm	MARIA BUTTERFLY, DEAN DOBBINS, THE ROSE ST. TOUR (SF) featuring IRINA RIVKIN, LORNA HUNT and DANYA RIVER (IN THE ROUND) The Listening Room Concert Series		
THUR AUG 8			
7:00pm	THE WITCHER BROTHERS Summer Sunset Concert Series		Free
7:30pm	D'GARY Madagascar guitar The Skirball Cultural Center		Free
FRI AUG 9			
8:00pm	COMPANIA JUANA AMAYA NEW WORLD FLAMENCO FESTIVAL www.icart.es Irvine Barclay Theatre	\$38, \$33, \$28	
SAT AUG 10			
Noon	UCLA WEST AFRICANMUSIC ENSEMBLE African The Skirball Cultural Center Café Z		Free
6:00pm	THE LEASEBREAKERS Cowboy jug band, accompanying William S. Hart silent film classic The William S. Hart Mansion, Hart Park 24151 San Fernando Road, Newhall (661) 254-4584		
7:30pm	BLUEGRASS AT THE FORD THE BYRON BERLINE BAND THE WITCHER BROTHERS John Anson Ford Theatre Bluegrass Association of Southern California members.aol.com/intunews/eventsd.html	\$17.50 adv \$20 box office \$12 children/students	
8:00pm	DOUG MACLEOD Acoustic Blues Fret House		\$15
8:00pm	COMPANIA JUANA AMAYA see Aug 9		
SUN AUG 11			
2:00pm	PACIFIC CREST Bluegrass Peter Strauss Ranch Malibu Canyon Park Topanga Banjo Fiddle Contest Event www.topangabanjofiddle.org/summer_concerts.html		Free
6:00pm	COMPANIA JUANA AMAYA NEW WORLD FLAMENCO FESTIVAL see Aug 9	\$38, \$33, \$28	
TUE AUG 13			
*	Yaelisa & Caminos Flamencos: Desde Cádiz Pá Acá NEW WORLD FLAMENCO FESTIVAL Irvine Barclay Theatre	\$38, \$33, \$28	
WED AUG 14			
*	Yaelisa & Caminos Flamencos: Desde Cádiz Pá Acá NEW WORLD FLAMENCO FESTIVAL see Aug 13	\$38, \$33, \$28	
THUR AUG 15			
7:00pm	ALASDAIR FRASER & NATALIE HAAS Summer Sunset Concert Series		Free
7:30pm	KEPA JUNKERA The Skirball Cultural Center		Free
FRI AUG 16			
8:00pm	COMPANIA FLAMENCA ANDRES MARIN:MÁS ALLÁ DEL TIEMPO www.artemovimiento.com NEW WORLD FLAMENCO FESTIVAL Irvine Barclay Theatre	\$38, \$33, \$28	
8:15pm	ALASDAIR FRASER & NATALIE HAAS Redlands Bowl, Redlands www.redlandsbowl.org (909) 793-7316		
SAT AUG 17			
Noon	ZIMBABWEAN MARIMBA ENSEMBLE African The Skirball Cultural Center Café Z		Free
6:00pm	CENTRAL ASIAN FESTIVAL: AXIOM of CHOICE, OMAR FARUK TEKBILEK, PEJMAN HADADI and SHABAZ Grand Performance		Free
7:00pm	SCIENCE FICTION FOLK Hosts: Lee and Barry Gold 3965 Alla Rd., Los Angeles (310) 306-7456		
7:30pm	KATY MOFFATT The Living Tradition	\$12 \$10 (TLT members)	
7:30pm & 9:30pm	DAROL ANGER & THE AMERICAN FIDDLE ENSEMBLE featuring SCOTT NYGARD, guitar, RUSHAD EGGLESTON, cello, BRITTANY HAAS, violin Shade Tree Stringed Instruments		
8:00pm	COMPANIA FLAMENCA ANDRES MARIN:MÁS ALLÁ DEL TIEMPO NEW WORLD FLAMENCO FESTIVAL see Aug 16	\$38, \$33, \$28	
8:00pm	JOEL RAFAEL BAND Russ & Julie's House Concerts		\$15
SUN AUG 18			
6:00pm	COMPANIA FLAMENCA ANDRES MARIN:MÁS ALLÁ DEL TIEMPO NEW WORLD FLAMENCO FESTIVAL see Aug 16	\$38, \$33, \$28	

8:00pm	CENTRAL ASIAN FESTIVAL: TRADITIONAL DANCE OF INDIA Grand Performances		Free
TUES AUG 20			
8:15pm	LILA DOWNS Redlands Bowl, Redlands www.redlandsbowl.org (909) 793-7316		
THUR AUG 22			
7:00pm	THE PERSUASIONS Summer Sunset Concert Series		Free
SAT AUG 24			
*	DAVE ALVIN Coach House		\$15
Noon	THE FETATONICS Eastern European Folk The Skirball Cultural Center Café Z		Free
4:00pm	CAROLINE AIKEN Concerts at the Bodie House, Agoura Hills		\$15
THUR AUG 29			
*	STRAWBERRY FALL MUSIC FESTIVAL Camp Mather (Yosemite) www.strawberrymusic.com		
7:00pm	HOT CLUB OF COWTOWN Summer Sunset Concert Series		Free
FRI AUG 30			
*	STRAWBERRY FALL MUSIC FESTIVAL see Aug 29		
SAT AUG 31			
*	STRAWBERRY FALL MUSIC FESTIVAL see Aug 29		
10:00am	BALLET FOLKLORICO DEL PACIFICO COLORS OF MEXICO John Anson Ford Theatre	\$4 Children Free	
8:00pm	BALLET FOLKLORICO DEL PACIFICO MEXICO: MAGIA Y COLOR John Anson Ford Theatre	\$25/\$22 \$12 Children/Students	
SUN SEP 1			
*	STRAWBERRY FALL MUSIC FESTIVAL see Aug 29		
MON SEP 2			
*	STRAWBERRY FALL MUSIC FESTIVAL see Aug 29		

VENUE LOCATIONS

- BOULEVARD MUSIC**
4316 Sepulveda Blvd., Culver City
(310) 398-2583 • www.boulevardmusic.com
- CALTECH FOLK MUSIC SOCIETY**
California Institute of Technology, Dabney Lounge
Pasadena • (626) 395-4652 (888) 222-5832
www.its.caltech.edu/~folkmusi
- CLAREMONT FOLK MUSIC CENTER**
220 Yale Ave, Claremont • (909) 624- 2928
www.folkmusiccenter.com
- THE COACH HOUSE**
33157 Camino Capistrano
San Juan Capistrano • (949) 496-8930
www.thecoachhouse.com
- CONGA ROOM**
5364 Wilshire Blvd., L.A. • (323) 935-0900
www.congaroom.com
- FRET HOUSE**
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(626) 339-7020 • www.frethouse.com
- FOLK MUSIC CENTER**
220 Yale Avenue, Claremont
(909) 624-2928 • www.folkmusiccenter.com
- GENGHIS COHEN**
740 N Fairfax Ave, L.A. • (323) 653-0640
www.genghiscohen.com
- GRAND PERFORMANCES**
California Plaza, Watercourt
350 South Grand Avenue, L.A.
www.grandperformances.org
- HOLLYWOOD BOWL**
2301 N. Highland Blvd., Hollywood
(323) 850-2000 • www.hollywoodbowl.org
- IRVINE BARCLAY THEATRE**
4255 Campus Dr., Irvine • (949) 854-4646
www.thebarclay.org
- JOHN ANSON FORD AMPHITHEATRE**
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www.lacountyarts.org/ford.html
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1000 Fremont Ave., So. Pasadena
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www.brettperkinspresents.com/
events/fremont.html
- THE LIVING TRADITION**
Downtown Community Center,
250 E. Center St., Anaheim • (949) 646-1964
www.thelivingtradition.org
- MCCABE'S GUITAR SHOP**
3101 Pico Blvd., Santa Monica • (310) 828-4497
www.mccabesguitar.com
- RUSS AND JULIE'S HOUSE CONCERTS**
Oak Park (Agoura Hills/Westlake Village area)
(818) 707-2179
www.jrp-graphics.com/houseconcerts.html
- SAN JUAN CAPISTRANO PUBLIC LIBRARY**
31495 El Camino Real
San Juan Capistrano • (949) 248-SHOW
www.musicatthelibrary.com/Calendar.htm
- SHADE TREE STRINGED INSTRUMENTS**
28062 D Forbes Rd., Laguna Niguel
(949) 364-5270 • www.shadetreeguitars.com
- SKIRBALL CULTURAL CENTER**
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(310) 440-4578 • www.skirball.org
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