WHIPRKS s September/October 2002 A BI-MONTHLY NEWSPAPER ABOUT THE HAPPENINGS & 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

16 DAYS OF MUSIC AND MORE WORLD FESTIVAL OF SACRED MUSIC RETURNS TO L.A.



he 2002 World Festival of Sacred Music -Los Angeles (WFSM-LA) is a 16-day, 55 event, multi-faceted festival committed to promoting ethical values and bringing the community together. The Festival opens on September 14, 2002 continues until September 29th. Events will take place in churches, temples, community centers, theaters, museums, parks and universities. The artists involved are cul-

turally and ethnically diverse and represent a wide array of styles. They bring music, movement, spoken word and visual art to the Festival. The Festival does not promote or endorse any political or religious agenda, nor is it a commercial entertainment event. It provides an opportunity for people to come together to artistically consider the spiritual, ethical, and ecological questions of our time and city.

Broadly defining "sacred" to encompass a wide range of traditional and modern music, dance and other forms or artistic expression, the World Festival of Sacred Music is founded on the belief that sacred music has the

ability to bring forth the shared human values on which humanity's future depends: peace, understanding and respect for all living things. The Festival is a collaborative project that encourages people to work with others outside their normal community and present messages that grow out of deep social concerns.

Following in the footsteps of the first World

Festival of Sacred Music in 1999, this years festival is also a grass roots effort, without a board of directors, built on a self-sufficient structure, relying largely on volunteer efforts, individual donors, and community partners. The Festival was developed as a project that would bring our city together for a common cause, encourage people to cross boundaries, and develop greater understanding across race, culture, class and religion.

well as the high holy days of the Jewish year.

The Festival is designed to encourage people to travel to sites throughout Los Angeles, crossing not only neighborhood borders, but also cultural, religious, and ideological boundaries. It encourages people to see / hear the city they live in; to hear music in places sacred, secular, public and private. There are many opportunities to also experience a cross pollination of cultural practices as many of the events occur in spaces that do not share the performers faith and

and a wide array of other traditions that, separately and together, will transport you to an "inner sacred place."

Volume 2 Number 5

So many of the problems in the world come from a lack of understanding. The WFSM is one is an umbrella under which artists and venues share cultures and beliefs to transcend our differences.

One way to think about this Festival is that when you to see/feel these events, remember: it is not entertainment. You are there to be a part of it, to bring your-



many of the artists involved are performing with people of other faiths or ethnicities. Salam/Shalom brings together middle eastern music and Jewish choral music at the Eagle Rock Community Center; and A Universal Harmony of Souls brings together music and dance from Cambodia and Bali, songs from the Baha'i choir and a Hindu choir and recitations from a

> Muslim Imam and a Jewish Cantor at the Self-Realization Fellowship Lake Shrine.

The Opening Gala Concert on the 14th of September at Royce Hall on the UCLA

self to it and learn about the different ways to express music and dance - to find ecstacyecstasy in the gospel at AME, and the Whirling Dervishes, and even the jazz of Duke Ellington. Learn about the city you live in and the people who populate it. Celebrate our differences! And in the process you will find our common humanity.

www.festivalofsacredmusic.org





ZHENA CHORUS

For 2002, WFSM-

LA will reunite many of the community partners and artists whose commitment, enthusiasm, and hard work made the 1999 Festival a success. Choosing September 2002 for the next Festival marks one year after the tragic events of the Twin Towers, the Pentagon, and Pennsylvania. The year 2002 also marks the ten-year anniversary of the L.A. Riots. And to further put world events in perspective, September ushers in the harvest moon, the autumn equinox, as

campus will celebrate artists from the mountains of Tibet and the island culture of Puerto Rico, from Pakistan's great qawaali improvisational tradition and the elegant technique of the West African kora to our own national treasure Duke Ellington. The Closing Night

Concert will be at the Greek Theatre, September 29th. It will be marked with the calm countenance of the Sufi and Buddhist ritual alongside the brilliant sound of bronze Balinese gamelan. It will mirror the diversity throughout the 16 days of the Festival as we will sit as one world.

And in between are all the wonders of the diversity in our city: from Korean and Middle Eastern dance, to African drumming, Native American flute songs,

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SPECIAL EVENTS





n the past few issues of FolkWorks we have had a page dedicated to festivals and camps. You may or may not have had the experience of attending a festival or a camp. Choosing which festivals to go to or whether or not to go to a camp depends on your interests and the nature of the event. Being a casual fan of folk music and dance will lead you to making different choices than if you are an avid fan. Being a musician at any level will lead you to yet different choices.

Perhaps you've never heard of such an event as a music and/or dance camp. Typically this is a weeklong experience that is in a location that is relatively isolated from

BY LEDA & STEVE SHAPIRO

cities. You drive there, park your car and leave the "real" world behind.

At the beginning of August we went to Lark in the Morning camp in the Mendocino Woodlands. This is a camp for lovers of eclectic world music, with a heavy emphasis, though certainly not limited to Irish and American music and dance. There are hourly workshops included everything from Tex/Mex and Tololoche Mexican music to African drumming to Chinese music to Uilleann Pipe reed making. There are also dance workshops covering everything from Irish step and set dancing, to clogging, Cajun and Zydeco, Swing and Balkan. For early birds, there are even yoga exercises at 7:00 in the morning. In the evenings there are concerts, dances, storytelling and lots of jamming. Sleeping (what there is of it!) is done in tents, campers or cabins. Communal meals are available at specified times, though coffee, tea and goodies are often available pretty much around the clock.

If you think that this is an intense experience, you are right. However, it is also very relaxing. There are no demands of phone calls to make, e-mails to answer, nor the demands of the everyday workweek. You can read, hike, practice, talk with friends (new and old) and even get a massage. The week, like any vacation, has its own pace. It takes a few days to get into it, to meet people, see what's going on when and decide what you are going to do. As you start approaching the end of the week, a little gremlin in the back

of your mind will remind you that this will soon be coming to the end and that, come Monday, it is back to the grind. What you take home from the experience varies. If you are an experienced musician, you will have learned some new tunes or songs. Perhaps you will have tried something that you had never tried before, but had an interest in. Or, perhaps you listened to some great music, enjoyed some great dancing, and met some interesting

Festivals, on the other hand, are usually a day or weekend long event. Festivals generally have a focus but often encompass a wide variety of music, dance and even folk arts. Most have one or more performance stages that are run simultaneously. There is often a dance area or two and booths

where vendors sell their wares. The events are usually tightly scheduled and you follow the matrix to figure out what you want to do. Some, like the Topanga Banjo Fiddle Contest and Folk Music Festival are centered around a particular event. Others like the CTMS Summer Solstice Folk Music, Dance and Storytelling Festival have an educational focus. Classes taught by experienced practitioners are given all day long. Most of the larger festivals have areas where folks get together and jam.

folks.

In the September / October timeframe, there are several festivals which look very interesting. There is a Tall Ships Festival and a Train Song Festival and a Festival of Dulcimers.

And then there is the Festival of Sacred Music. Unlike the previous mentioned festivals that are venue centric, this festival is theme focused. It includes music of all sorts from classical to jazz to church music. It also encompasses a great deal of world folk music. The festival is a collage of different concerts, some free, others not, in different venues around the L.A. area and is spread out over a several week period. On page 13, we list some of the events that are part of this festival that we think will be of particular interest to you.

As always, we encourage you to get out, try something new and experience the richness of the cultural offerings of Southern California.

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

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

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AD RATES

Size	1 X	3X	6X
Full Page	625.00	575.00	525.00
1/2 page	350.00	325.00	285.00
1/4 page	200.00	185.00	165.00
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Ν R W Ι MICHAEL DOUCET CAJUN FIDDLER

BY GUS GARELICK

he following interview was broadcast in February, 2002, on The Fiddling Zone, a program of American fiddle music, produced for KRCB Radio, in Santa Rosa, California. Michael Doucet was in town to perform that night at the Mystic Theater

with his band, BeauSoleil. It was the weekend before Mardi Gras. It was also the anniversary of BeauSoleil, who had been together 26 years. Michael's first comments are about the history of the band, how and why it got started, and the gradual popularity of the band outside of Louisiana.

Michael Doucet: The whole idea of BeauSoleil back in the 1970's was to fill a void. At that time, there were hardly any young people interested in Cajun French music. We noticed that. We were just hanging around musicians our grandparents' age, and lucky to be hanging with them. These folks were like forgotten heroes: they played music but never really made a living from their music. They just went on with their lives, but they had great stories to tell us and great music to share. And that's what we were interested in. We were just playing for the fun of it and we continue to do that. But, at the same time, I was awarded several NEA grants to go out and document this music, because I could see that it was slowly dying out with these individuals. The young interest wasn't exactly there.

Gus Garelick: How did you try to revive it?

Doucet: I worked in the public schools, did a lot of concerts there with Dewey Balfa, as leaders and spokesmen. Then I got another grant to create a course at the University of Southwestern Louisiana, in Lafayette. It was called "French music in Louisiana, Opera to Zydeco." I did that for about six years or so. And at the same time, we were promoting the music-teaching, performing, and recordingbecause we loved it.

Garelick: So were you playing all the traditional music?

Doucet: Well, in Louisiana, those lines of tradition and non-tradition aren't always that easy to draw. When I was growing up in Scott, Louisiana, near Lafayette, it was all just music. My family would get together and some of them were singers and they'd do a lot of ballads. But another side of the family would be playing jazz and swing. We were surrounded with this cacophony of music. And like Louis Armstrong said, there's only two kinds of music: good and bad. But mostly, the music we heard was used to make people dance. Dancing was a big deal, but also you had blues and soul singers all around you. At the same time, I was visiting a lot of the older musicians, people who had never recorded, or maybe recorded long ago, like Dennis McGee, who recorded in the late 1920's. That style was not played much any more, but that was what I was totally enamored with. And I wanted that to continue. So I hung around Dennis and learned a lot his songs. And there were also some jazz musicians at that time, people like Bunk Johnson and Lorenzo Tio, who moved from New Orleans after they closed Storyville in 1917. They moved out to the bayous and there were many fiddle players. None of that was ever recorded. So we wanted to put everything together, and we didn't really have to look very far outside of Louisiana.

of French music. We were given an identity as part of their culture.

Garelick: Was that accurate?

Doucet: Well, the music I knew was from where I grew up, listening to people like Felix **Richard and Lionel Leloux and Doc Guidry.** This was Louisiana music. And I hardly had to go outside of my own parish. I didn't have to. But after visiting France when we did, I was prompted to visit a lot of other cities and towns in Louisiana. And the thing that really opened up the door was - here was this kid knocking on someone's door and people would say "why are you interested in me?" and I'd say, "hey, I heard you made some records back in the 20s..." You know. And because we spoke French, we had a common language, it really opened up the doors.

Garelick: What's the reaction to BeauSoleil within the U.S., but outside of Louisiana?

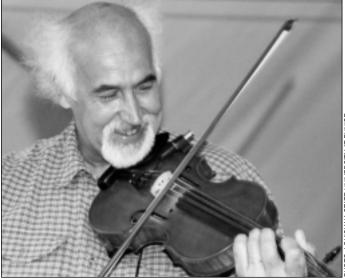
Doucet: We've played in every state in the union. And people would say "I've never heard anything like this, but somehow I feel like I know this music." Because, this is really Americana music. It was created in Louisiana, not in Canada, not in France. And the fact it was created here, people feel they really should know it. On the other hand, Louisiana is a very different place, as you well know. We do things differently. Our ancestors learned to be independent, to be left alone, to live the right way. And that's what they nurtured in us, that's what's within our music. And that's also the pride of our music, the beauty of it. I mean, we'd still be playing that music if it had never been "discovered," or if the fat man in New Orleans hadn't burned the fish! [Paul Prudhomme].

Garelick: But what about outside influences in the music? I'm thinking about fiddlers like Rufus Thibodeaux or Harry Choates or the Hackberry Ramblers. The swing influence.

Doucet: Let's talk about those styles. See, the older style was the French style, what we call the Acadian style, from Acadie, near Nova Scotia. That's the twin fiddles. Dennis McGee was the greatest proponent of that style. But in the 30s, there was the influence of radio, which was very powerful. People heard the Grand Ole Opry, and instead of all fiddles, it became guitars, and then steel guitars and drums and bass. Western Swing.

Garelick: What about the Creole style? What does that mean?

Doucet: Creole, now that's a totally confusing term. And I'm glad you mention it. Creole just means 'home grown.' But it can be a Black Creole, Or a French Creole. Or even a Spanish Creole. It can be a planter 200 years ago. A plantation architecture. You can still find that in Martinique and Guadalupe and in certain parishes in Louisiana. There are Creole tomatoes. And there is a Creole language, spoken world-wide, from the Sevchelle Islands to Africa to St. Martin's Parish. Creole is one of those ambiguous terms. So, that doesn't help any, does it?



this day, you mask up, do crazy stuff. Then, at Midnight, it's all over. You fast, you don't play music. Garelick: Where does this ballad [Chanson de Mardi *Gras*] *come from*?

Doucet: It's probably one of the oldest songs I know. It's a celebration song, since they celebrate Mardi Gras all over the world, in France, in Brazil, in Louisiana. But it's a very serious celebration, probably even more serious than Christmas. I mean, in France, Christmas isn't celebrated like it is here in the U.S., with presents and everything. The important celebrations had to do with the New Year, the Solstice, planting, harvesting. rejuvenation. Basically Mardi Gras is a day you can have fun, make fun of the politicians, priests, you know — people in charge because after that, you concentrate on fasting and planting. And sometimes you hoped you could survive till Easter, when some early crops would come up.

Garelick: I guess the popular conception of Mardi Gras comes from the wild parties in New Orleans every year.

Doucet: That's more of an urban celebration. It's great. It's worth going to when you're 18 or 19. It gets pretty wild, a big excuse to get crazy. But where we come from, in the country, it's more a community of people, like the song says. They go out and get food, live chickens, make a gumbo, have a party. And at Midnight, that's it.

Garelick: Are there other songs performed during the Mardi Gras season?

Doucet: Well, the Chanson de Mardi Gras is the oldest one. Back when I was young, during Lent you couldn't play any instruments, so people would sing unaccompanied. Those were called jures, or jury songs. Call and response. You could get by with them. No one would dance during this time.

Garelick: Did you ever imagine when BeauSoleil began that it would have any appeal outside of Louisiana?

Doucet: No, not at all. Even in French speaking countries, that was a complete surprise to us. I'd gone to France in 1974. My cousin and I were playing in a bar and a promoter came over, real excited, and said he didn't know there were any young people playing this kind of music. So he invited us to play some festivals, and instead of staying for two weeks, like we planned, we ended up staying six months. It totally blew my mind that people would be interested in our music. They looked at us as being the youngest form Garelick: Maybe not. But what about the "Creole" fiddler, Canray Fontenot?

Doucet: Yes, well basically Canray was Black, he spoke French, his last name is Fontenot, which is an Indian name. Sometimes, he called himself a Creole, sometimes French, to differentiate himself from being a Cajun, from Acadie. Canray was not an Acadian, but he lived in the same area as the Cajuns. He was a French Creole.

Garelick: Let's talk a little about Mardi Gras, which is coming up soon.

Doucet: Yes, that is coming up. We do a ballad about Mardi Gras, which is in a minor key and a very eerie kind of song, lamenting, droning, no beginning or end. Like the Mardi Gras day itself. You just live on Garelick: Is there much of that left in Louisiana?

Doucet: Not much. Alan Lomax and his father, John, went to Louisiana in the 1930's. They wanted to record non-commercial music. In fact, they were smuggled into a church near a town called Jennings, where people were singing these songs. And Alan Lomax got real excited and said that this was music from the Pygmies of Africa. He made a correlation. But it was a Creole thing, music of lamentation. Very rare to hear it today.

Garelick: This has been totally fascinating. I want to thank you for being on The Fiddling Zone. I'm looking forward to hearing you tonight

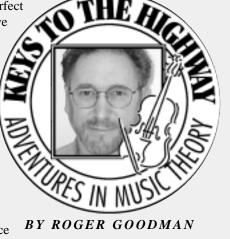
Doucet: We'll see you down there. And come on down to Louisiana whenever you get the chance.

Gus Garelick is the producer of The Fiddling Zone on alternate Saturdays at KRCB Radio in Santa Rosa. The show is available on the KRCB website (www.krcb.org/radio). For those in northern California, KRCB is located at 90.9 or 91.1 FM. Gus is also a fiddler with the local Cajun band, The Cajun Coyotes.

THE TRITONE PARADOX & OTHER MYSTERIES OF THE MUSICAL INTERVAL

n the last article (see www.folkWorks.org) we discussed Major, Minor, Perfect and Diminished intervals. Now we will add two more types-the Augmented and Tritone. Remember that an interval is the space between two notes.

Wondering why you would ever want to know about such things? Well, besides being interesting (really!) and making for good dinner conversation, knowing something about intervals helps with sight singing, building chords and, believe it or not, understanding that specific intervals actually induce specific emotions. That's useful for composing or listening. So, here goes.



Augmented and tritone intervals are less commonly used than those previously discussed but important nonetheless. Recall that when you flat a perfect interval, you get a diminished interval; not too surprisingly, when you sharp a perfect interval you get an augmented interval. For example, if you start with a fifth (say C-G) which is a perfect interval, and sharp the fifth (C-G#), that interval is then referred to as an augmented fifth.

The tritone is more of an odd bird in the world of intervals. It's essentially the same interval as an augmented fourth or a diminished fifth. It's probably called a tritone because it spans three whole-steps or whole-tones. The tritone is the halfway point in the scale, an equal distance from the root note (1) and the octave (8). You won't hear the tritone interval mentioned very often, and it is usually considered to be rather dissonant. If it is used at all, it's done mostly to create tension before resolving to a more pleasing interval.

For the musically curious, there's something called the "tritone paradox" related to the psychology of musical perception. If you are intrigued, you can investigate this at: psy.ucsd.edu/~ddeutsch/psychology/deutsch research6.html. A spin on the necessity of the tritone despite its dissonance can be read at www.mail-archive.com/basics@topica.com/msg00409.html.

Musical perception also relates to the mood that music can convey to the listener. Certain intervals promote particular emotional feelings as summarized below. This is especially useful knowledge if you are writing music and want to get just the right feeling for your composition.

- consonant and bright
- consonant and sad
- augmented
 - dissonant and harsh (uneasy) - dissonant and mysterious
- diminished tritone

major

minor

- dissonant and vague (restless)

Besides understanding the emotional impact of various intervals, it is also important to know what they sound like and how to produce them. Vocalists, for instance, must be able to "hear" the sound of an interval just by viewing it on the printed page. This can be a daunting task, especially for beginners. Here's a trick used by sight singing students to help them remember various intervals: think of songs that begin with each interval and, by singing the first two notes of each melody, you can recall the sound of the interval. You really need to try this for yourself to get the feel of how it works.

INTERVAL CHEAT SHEET (Shamelessly lifted (in part) from http://webpages.charter.net/kavol/Lessons/) M = Major; m=Minor; P = Perfect; TT = Tri Tone; 8 = Octave **INTERVALS UP INTERVALS DOWN** m2 Jaws m2 Joy to the World Stormy Weather (Don't know why...) Fur Elise Hernando's Hideaway M2 Fre-re Jacques M2 Mar-y had a little lamb They Say, Ruby... Three Blind Mice Si-i-lent Night When Irish eyes are smiling m3 She'll be Comin' 0-o say can you see? Oh Susanna (Oh I come from Ala.) This old man To dream the impossible dream... You're a grand old flag m3 When hap-py little bluebirds fly ... Greensleeves (Alas my love) М3 Beethoven's 5th Kum Ba Yah M3 From the halls of montezuma... Swing low, sweet chariot Oh when the Saints go marchin' in Sum-mer time...and the livin' is easy P4 Marines Hymn Born free A mighty for-tress is our God P4 Here comes the bride Taps Baseball chant TT **English Police Siren** Ma-ri-a TT O, thou, that tellest good tidings to Zion The Simpsons P5 Ρ5 Do you hear what I hear? Mozart Minuet in G Erie Canal (I had a mule & her name...) Twinkle, twinkle, little star Nobody knows the trouble I've seen Star Wars Theme m6 m6 Theme from The Entertainer Night time (Music of the Night) M6 NBC School days, school day, dear old... My Bonnie lies over the ocean M6 Shortnin' bread m7 Somewhere (There's a place for us) m7 M7 There's No Business Like Show Business P8 M7 Superman [do-do-do ti do] Bali high P8 Some-where over the rainbow

* If you find tunes that exemplify these intervals, please send them to me, rogergoodman@earthlink.net. Thanks.

There's actually more about intervals, but this is probably more than you ever wanted to know about them. You don't need to use or even remember everything you read in this column but, in case you get interested later, your familiarity with these concepts will enhance your ability to apply them. So keep learning, keep playing and, of course, stay tuned.



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"LISTEN UP!"

've been a Battlefield Band fan since I first heard them at the Vancouver Folk Festival, back in 1981. Their enthusiastic precision of fiddle and pipes stirred me to dance and shout — and then those unexpected synth chords swelled up, anchoring the harmony deep in my bone marrow as they redefined the modern Celtic sound.

It was painful on many levels, then, when I heard them at McCabe's more recently — and could barely tolerate the show. The Band was as musically tight as ever, just TOO DARN LOUD!! The melodies were screechy, the bass lines and delicate details obscured at the edge of distortion. Maybe their gear didn't fit that small venue. Maybe it was a monitor problem, or a bad mix. But when sound gets loud enough to make a listener wince, it's hard to find much pleasure.

You're probably thinking, Hey, noise damage is for rockers. Folkies are lowkey and cool! Well, yeah, folk musicians are probably at lower risk for hearing loss than Towers of Power. But even a pennywhistle can pierce your eardrum if it's up too close. Bagpipes, accordion, and dobro were created to be loud. If you sit in front of the tuba in your Balkan dance band, you're probably getting a regular overdose.

And how many of us are strict acoustic purists? Where there are mic's and amplifiers, there's a risk of feedback (ouch), or audiences getting blasted. Many musicians travel a lot, accompanied by trucks, trains, and airplane noise. Audio engineers who mix folk albums and concerts probably work more aggressive styles too. We live in a noisy world.

To review some science about all this noise: sound is fundamentally a pressure wave, which is why we sometimes feel it as well as hear it. The sound wave travels through the ear canal to the eardrum, which transmits it to a chain of three tiny bones in the middle ear.

The last bone in the chain sends the vibration into the fluid-filled inner ear, or cochlea (pronounced "COKE-lee-a"), which is coiled like a snail shell. Inside the cochlea lie about 30,000 microscopic hair cells, which generate electrical impulses that travel to the brain.

If the intensity of incoming sound waves is too great for too long, the hair cells can collapse or die, leading to permanent loss of hearing. Damaged hair cells can also trigger continuous, stray signals in the nervous system, causing tinnitus. Or they can become hypersensitive, so that even very soft sounds register in the brain as intolerable.

The amplitude of sound waves (perceived as loudness) is measured in decibels (dB). The decibel scale is exponential rather than linear; if amplitude goes up 3 dB, the sound is physically twice as loud. For reference: rustling leaves measure about 10 dB; normal conversation is around 60 dB; a loud bar with music is about 105, and a jet-engine or chain-saw hits 125. At about 130 dB, you feel physical pain

Irreversible hearing loss is known to occur with long-term exposure to 90 dB or above. The higher the sound level, the sooner the effect accumulates. For example, a loud concert at 115 dB will destroy some hair cells in about 15 minutes. Worst of all, noise-induced hearing loss (NIHL) shows up first in the pitch band where we hear speech consonants, so we lose not only sound but meaning.

Here's a quick test you can do, courtesy of www.hearnet.com: when driving to a concert, jam, dance, or recording session, tune your radio to a talk station. Park, and switch off the main engine but not the radio. Now turn down the radio to the softest level at which you can still understand the words. Leave it there, and turn off the car. After the event, see if you can understand the radio at the same volume. If not, your inner ears have suffered at least temporary damage.

NIHL is especially insidious because it can build slowly over time. By the







Nevenka, a Los Angeles-based women's folk chorus performing songs of Eastern Europe, formed in 1976 by women who shared a common interest in the complex harmonies, compelling rhythms and rich instrumental styles typical of Balkan music and dance. Nevenka's repertoire includes songs from Bulgaria, Yugloslavia, Greece, Turkey and Russia that vary in style from traditional village melodies to arranged choral pieces

> "...haunting voices... exquisite harmonies and lilting melodies that intoxicate.." - The Daily News

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CRAICMORE /krak'mor/

Celtic music - "wonderfully har-



time you notice obvious symptoms, it's already getting even worse. Fortunately, techno-fixes like custom-fit ear plugs, in-ear audio monitors and noise-cancellation headphones can be a big help. Even high-quality foam plugs can trim off 30-45 dB.

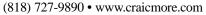
Here in Los Angeles, the House Ear Institute is a great center of research and education. Check them out at www.hei.org. You can find more information at www.hearnet.com and www.audiology.org. If you want to continue hearing music other than the voices in your own head, please practice safe sound!

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.



monious Gaelic vocals, both Scots and Irish, ... crisp instrumentals sets. Lead singer Nancy Johnston has a velvety voice..." Dirty Linen, July, 2002. Fiddle, Penny whistle, guitar, bass, percussion & vocals. Available for all occasions.



OLD #7

Mississippi native, Cliff Wagner and his band, "The Old #7" are entrenched in preserving Appalachian Bluegrass, the very same music played by The Stanley Brothers, Jimmy Martin, and Larry Sparks to name a few. Old #7's sound incorporates traditional three part harmonies and excellent instrumentals influenced by The Delta Blues and Honky Tonk which gives Cliff Wagner & The Old #7 their unique sound.

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FolkWorks

Artist: Title: Label: Release Date:

ALTAN THE BLUE IDOL NARADA (WORLD) 72438-11955-2-9 FEBRUARY 2002

ltan, the Irish traditional music supergroup, needs no introduction. Since first emerging on the traditional music scene in the mid-1980's, they have become an Irish music institution. Named for a remote lake, Loch Altan, hidden in the hills of northwest County Donegal, Ireland, the group is widely known for their high-powered sets of Donegal-style dance tunes. Their songs, performed in both English and Gaelic, are instantly recognizable by the mesmerizing and distinctive voice of vocalist/fiddler Mairead Ni Mhaonaigh. Since their first album release in 1987, the group has become one of the most renowned Irish traditional music groups, second only to the Chieftains. They even overcame the chal-



lenge of continuing as a group when founder member, flutist Frankie Kennedy, tragically died of cancer in 1994 at the height of his career and just as the group was gaining worldwide recognition. Today the veteran group still thrills fans with a continuous flow of brilliant albums and their powerful live performances.

The Blue Idol, Altan's 9th official release (excluding a "best of" and "live" albums), continues their successful, timeproven balance of songs and dance tunes. To keep this balance alive and fresh, they have

once again included famous guest musicians. The Blue Idol offers Irish vocalist Paul Brady, the ever-present Donal Lunny, and Dolly Parton, who sings the English version of The Pretty Young Girl while Mairead sings it in Gaelic. Another factor that works for the group is the use of exotic musical instruments such as didgeridoo and saxophone that are usually absent from traditional Irish music. Although Altan is still deeply rooted in the dance tunes of County Donegal, this use of exotic instruments, along with their modern arrangements, give them a contemporary edge and

an almost "pop" sound that is widely embraced.

Songs to note on The Blue Idol include Daily Growing, a traditional song also known as The Trees They Do Grow High made popular by Pentangle in the 1960's. Paul Brady sings the part of the father in this beautiful but sad old song. Next is the up-beat Uncle Rat, a version of Froggy Went A-Courting. In The Pretty Young Girl, Mairead Ni Mhaonaigh and Dolly Parton's angelic vocal interactions touch the heart. Songs of the sea have always been a staple of Celtic music and Altan includes the gem called The Sea-Apprentice Boy.

The heart and soul of Altan's music obtain their music. has been in the band's fiery arrangements of dance tunes and there are no disappointments here. Two of the hottest sets are The Blue Idol. a set of three jigs, and the set of four reels called Mother's at: AncientChord@hotmail.com Delight. This set features Belfast flutist, Harry Bradley, which brings Altan back to their original sound when Frankie Kennedy played his flute. Some of the Donegal dance tunes originally came from Scotland such as the rousing set of highlands and reels called The Low *Highland*. The songs and dance tunes are broken up by the hauntingly beautiful slow air Slainte Theilinn (A Health to Teelin) written by Mairead for husband Dermot Byrne, Altan's accordion player. The album closes with a great slip-iig and reel set called Gweebarra Bridge, a reel also known as The Killarney Boys of Pleasure.

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

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

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

Artist: SKYEDANCE Title: LIVE IN SPAIN Label: CULBURNIE RECORDS #CUL119D Release Date: FEBRUARY 2002

V kyedance is the Celtic group led by Scottish fiddle master Alasdair Fraser. The group's name comes from the title of the landmark 1986 album by Aladair Fraser and fellow Skyedance member keyboardist Paul Machlis, and it refers to a beautiful, slow Scottish dance contained in

Reverend Patrick McDonald's 1784 Collection of Highland Vocal Airs. The origins of the group began in 1996, when Alasdair gathered a group of musicians for the recording of his award winning 1996 album Dawn Dance. Alasdair, along with Eric Rigler (Scottish & uillean pipes), Chris Norman (wooden flute), Paul Machlis (keyboards), Peter Maund (percussion), and Mick Linden (bass), then toured in support of the recording. The marriage of these musicians was so harmonious that all parties decided to



make it a permanent gig. The group's vision is not only to produce modern contemporary arrangements of traditional tunes, but to concentrate on original compositions. They label the group's efforts as "New music steeped in the Celtic tradition." The result is modern Celtic music with an almost "New Age" flair. The excellent musicianship and arrangements are simply stunning. And the group does not move very far from its Celtic roots, which would make traditionalists very unhappy. The group has produced two highly acclaimed albums on Alasdair's Nevada City, California based Culburnie Records: Way Out To Hope Street (1997) and Labyrinth (2000).

The new album, Skyedance - Live in Spain, was culled from live recordings made in concert at Madrid, Pamplona and Orense, Spain in October of 2000. The result is a musical inter-Celtic extravaganza of the highest order. The audiences welcome and acknowledge the group thunderously, as if an old friend has returned

home years later from a long journey. Celtic music and Celtic culture seem to Ancient Chord Music be making somewhat of a homecoming in Spain. The realization of a pre-Roman ancient Celtic culture that existed in Spain has come to the surface of the current Spanish mindset in the last decade or so, especially in the provinces of Galicia and Asturias. The old piping traditions from both of these provinces blend flawlessly with the piping traditions from Scotland, Ireland and Brittany. An old fiddle tradition is again being reborn in Galicia, and the old folk tunes have Celtic styling that is undeniable. Skyedance alone is a musical pinnacle, but add seven guest musicians from several surrounding Spanish provinces, and look out! These musicians include Galician vocalist Mercedes Peón, Basque accordionist Kepa Junkera, Asturian midi-piper and Latin Grammy nominee Hevia, Basque poet Mikel Laboa, Asturian piper José Manuel Tejedor, the Basque duo Oreka TX, and Basque accordionist Joxan Goikoetxea. The "live" collaborations celebrate a musical marriage made in heaven. It seems as if these musicians from Spain are reaffirming their ancient Celtic heritages. The entire album is a thrilling, emotional roller coaster ride. Charged with high-energy dance tunes, the live performance also includes percussive interludes, haunting airs, and poetry with musical accompaniment, along with Spanish-flavored original tunes written especially for this tour. All of the tracks are excellent, but stand-outs include the song "Marabilla" performed with finesse in the Galician language by Mercedes Peón, Chris Norman's wonderful wooden flute solo "Cries of Shrieks and Woe," the Eric Rigler original "Stony Run," with Basque percussion from the duo Oreka TX, and the Basque-flavored Paul Machlis tune "Donostia." Other highlights include the stunning Alasdair Fraser solo air 'Theme for Scotland," "The Spark," which begins as a slow air and evolves into a joyous dance tune featuring Asturian piper Hevia, and the show stopping 8-minute final track "Tail Toddle Finale," which is a medley of Scottish dance tunes that drive the audience wild. Put quite simply, *Skyedance-Live in Spain* is a great example of the inter-Celtic collaborations going on in the current Celtic music scene. Those who have been hesitant to explore the new Celtic music realms within Spain may find this album to be a good starting point. This is definitely the best Skyedance album so far.



After the experience of listening to The Blue Idol, one is left with deep satisfaction and the realization that Altan has achieved yet another triumph. This album will surely delight new listeners as well as seasoned fans and confirms Altan's continuing position as one of Ireland's best traditional bands.

Availability: Released domestically and easily obtainable. Check out the official Altan web site at: www.altan.ie

SUPPORT FolkWorks... Volunteer Today!

See Page 2.

Availability: Released domestically and easily obtainable. More info on Skyedance can be found at www.culburnie.com. More Celtic based music from Spain can be found at Discos Bits in Galicia at: www.discosbits.com.

STOCK FINDS

DICK HOLDSTOCK FINDS CALIFORNIA GOLD

By Bill Howard



grew up by the sea. I love the smell of the ocean and the songs remind me of that time," says Dick Holdstock, remembering his boyhood in Kent. "Once more, once more, you go to sea once more..." Dick recites softly. And to spend your teenage and adult life in California is to be faced with the longest coastline of any other state and

with a history of Spanish galleons capturing riches for the king, east coast traders coming for hides, China Clippers laden with tea and silk, and innumerable packet ships full of Forty-Niners come from everywhere for the gold. Dick Holdstock's interest in music, then, may have started with country-western and bluegrass, but it was California itself that led him to the music of the Gold Rush and back to the sea.

Taking a job with the Placer County Health Department pushed Dick toward both California traditions and a reexamination of his own roots. His Health Department job placed him at the 1960 Winter Olympics where he heard the sharing of folk music from around the world, and Placer County was one of the focal points of the California Gold Rush. Soon he was playing in two groups that highlighted California music: *The Foothill Five* and *Motherlode and the Four Diamond Studs*.

"I guess that I started with an interest in California songs because I live here," says Dick. "I was interested in the variety of songs that came from the Gold Rush. 'Old Put', whose real name was John A. Stone, put books of songs together. He wrote songs like 'Sweet Betsy from Pike'. Half the songs on my first California Sea Song album were by him. As in broadside ballads, he took current tunes and added topical words about mining and the way things were in those days. The songs give an accurate picture of the common miner and preserve a number

I must go down to the seas again, for the call of the running tide

Is a wild call and a clear call that may not be denied; And all I ask is a windy day with the white clouds flying,

And the flung spray and the blown spume, and the seagulls crying.

John Masefield

of views of real life."

In Northern California, Dick found pockets of British tradition amidst the bluegrass. Working with the Health Dept. brought him around to towns like Penryn, which had a cricket team that beat San Francisco's in the 1800's. "Not far from Auburn is a town called Grass Valley in which the miners were all Cornish. I saw the last two performances of the Cornish Men's choir, which CBS had recorded singing one mile underground. There are still a couple of shops with the finest Cornish pasties you'd ever want to eat. Collectors have found hymns in Grass Valley that haven't been sung in Britain for fifty to one hundred years."

Performing Gold Rush material has brought Dick back to another facet of his British roots and another tributary of the California crossroads: sea songs. For some time Dick had been performing at Northern California folk festivals, sharing the stage with California staples like Sam Hinton, and he had begun adding to his repertoire the ballads he'd learned in as a child England. In the late 1960's and early 1970's Dick went to the San Diego folk Festival and sang sea chanteys outside the auditorium. As a child he'd heard his grandfather sing them; the old sailors who built the Thames barges in his hometown of

Sittingbourne had sung them and the songbook at school had several chanteys, and so Dick had sung them. "They are work songs and give me a feeling of the sea – almost a smell,"

Dick soon found that folks liked he way he'd sing chanteys, including a Scots singer name Allan MacLeod, with whom he has partnered for more than two decades. Dick along with Dick's wife Carol and Allan, will perform together this September at the final Mountain Lion Folk

GOLD page 18

ROADHOG'S LAUNDRY

By Fred Starner

Most people would think that the age of the hobo is long gone – blown out with the dust storms of the 1930's. But 'taint so! A small, hardy clump of men and women still persist in "catching out" of railroad yards. Don't tell anyone, but the Diamond Yard, just across the cement banks of the Los Angeles River, behind Union Station, is one such location, still active even in the heart of power-lunching, movie mogul hog heaven, sports-millionaired Los Angeles.

What I am trying to indicate here to the folk community is that a thriving, activist ridership persists in this hyper-egotistic, hyper-celebrity, hyper-materialistic society. The freight car riders will not be overridden by this other social force. So I offer a true story – in the form of a song about Roadhog, 1992 King of the Hoboes. Roadhog, like 44 million other Americans, had no health care. He felt he might have some "internal problems" in his system. Perhaps not choosing the best alternative for his dilemma, Roadhog thought his medical condition required federal health care attention. How to achieve this high standard? He robbed two banks! His methodology involved claiming that his bedraggled old leather valise – con-

ROADHOG'S LAUNDRY Words and Music ©Fred Starner

Roadhog's bag was a little rank, when he entered that Miami bank He wasn't there to do his laundry. His purpose was crystal clear – driven by a basic fear:

Something was wrong in his human frame!

taining his laundry – was actually filled with C4 explosives! Somehow, he got away from the bank scene, and waited for his police enforcers, resting in some Miami jungle; and, in the great hobo tradition, he passed out some of his loot to his amazed fellow tramps! He got a good lawyer, pled "diminished capacity," served only two and a half years in a federal low-security facility, got a complete checkup and returned to Dunsmuir, California.

Both Fred Starner and Roadhog will appear at Mountain Lion Folk Weekend, at Camp de Benneville Pines, September 20, 21 and 22. For further information call (818) 248-1510 or email valleyfolk@earthlink.net.



Chorus:

That's the Ticket ROADHOG, he shared a mulligan stew That's the Ticket ROADHOG; he passed out General Grants too – That's the Ticket ROADHOG, all the Bums said, "Thanks!" Cause he packed a grip and took a trip; went callin' on them banks.

He was willing to do prison time; this was no "nickel and dime"; It was a real Federal Number!

But when you're down on your luck, and you ain't got the bucks, You just might jump from a moving train

So Roadhog held his Laundry Bag, he says, "I hate to be a nag, But your cash is sittin' idle! Give it to me; I'll take it down, and I'll spread it around – And between us we'll expand the local economy!"

The fifty-dollar bills sure looked good to the Bums where Roadhog stood In the backwater of Miami that day. He was givin' the damn bills away, and you might' a heard him say, "TAKE 'EM BEFORE THEY COME!"

So it's the story of a Bum's despair, when he lacked medical care, He said, "TAKE 'EM BEFORE THEY COME!" Roadhog's bag was a little rank, when he entered that Miami bank He wasn't there to do his laundry.

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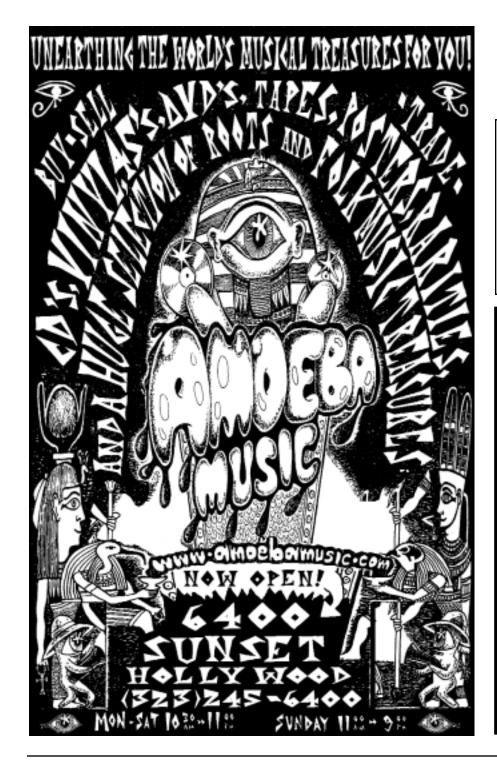
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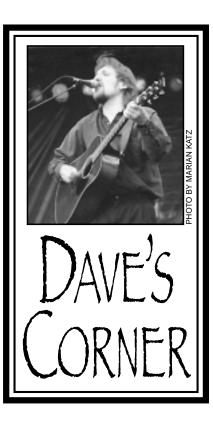
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For Information (818) 248-1510 or email valleyfolk@earthlink.net his is going to be a shorter column than usual, mostly because it hasn't been a great summer season so far for CDs. Even the Irish music releases are slowing down, but there is promise of a few good ones on Green Linnet in the upcoming months including new ones by Lunasa, the wonderful duo of Martin Hayes & Dennis Cahill, and best of all the new one by Chicago fiddler Liz Carroll with the most marvelous John Doyle as guitar accompanist. More about those next time, but meanwhile, here's what I've been listening to of late, featuring (for a change, you say?) some non-Irish music.

Salif Keita, known as "The Golden Voice of Mali" is one of the finest singers in the world from a country (and area-Senegal is right next door) with plenty of them. His new CD *Moffou* [Universal] (!!) is helped by being completely acoustic and lacking the occasional overproduction of his previous releases. His voice is glorious as usual. There's also *Fight to Win* [MCA, 2001] (!), a fairly new release by Femi Kuti, son of late Nigerian music legend Fela (whose reissues are also available on MCA, and are highly recommended). Femi, like his father, is a great bandleader, an expert at guiding long grooves similar to what James Brown was doing in the early 1970's, very percussion-heavy including multiple traditional "talking drum" players, over which he plays a fine jazz-influenced saxophone, and sings caustic lyrics critical of political corruption.

Meanwhile, there are a few new releases coming out of England that I'm quite excited about. These might be a bit hard to find if you don't live near a Tower or Virgin Megastore (even they might not have these in stock, but could order them). The inventors of British Folk/rock, Fairport Convention, have a new box set called unCONVENTIONal, [an English import from Free Reed] (!!) a history from 1966 to date of the longest lasting folk/rock band I can think of. In some respects they're the Grateful Dead of England, a road show that keeps going on and on. In their heyday, however, they really did invent a style of electrifying British folk music. There was no precedent for how bassist Ashley Hutchings and drummer Dave Mattacks, in particular, approached the tunes. Finding a continuity over four CDs that represent four decades, at least 25 lineups, and numerous stylistic shifts is a truly remarkable job. A good companion to Free Reed's Martin Carthy box set reviewed here a few issues ago. You might also wish to hear Grandson of Morris On [Talking Elephant] (!) a sequel to Morris On, a record from the 1970's that featured some fabulous electric versions of Morris Dance tunes, featuring members of the abovementioned Fairport, as well as Martin Carthy and John Kirkpatrick. The above return here, in addition to Jon Moore, former Tiger Moth and Edward II and the Red Hot Polkas guitarist (and a heck of a nice guy). Don't make the mistake that many





local record stores have made and put this in your Celtic section. First off, the English are not Celts—ask an Irish person if you need clarification on that—and second of all, many of these musicians have made a conscious effort to play English rather than Irish traditional music, not out of nationalistic pride, but rather a sense that: A) they couldn't do it as well as the Irish could anyway, and (B), their own country had many wonderful tunes that were being overlooked. I agree on both counts.

Lastly, though the summer's almost over, there's still some great free shows to be seen at Grand Performances in downtown Los Angeles. This is a wonderful place to see bands, with a luxurious outdoor space near MOCA, with a stage surrounded by fountains and pools. Check www.grandperformances.org, or call (213) 687-2159 for more information. See you next time, by which time I hope to have more to tell you about.

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.

SPECIAL EVENTS - STORYTELLING

Tuesday September 10 7:30 p.m.

Poet, actress, film maker, playwright, and political activist artist S. Pearl Sharp will read and perform her powerful work. Absolutely not to be missed! \$5.00 Admission

Saturday September 28 7:00 p.m.

The Divas of Storytelling - Part One Featuring

Barbara Clark - A great teller of personal stories Vicki Juditz - Another great teller of personal stories Debra Olson Tolar - A powerful teller of folk tales And Kathleen Zundell - Another powerful teller of folk tales Dinner at 7:00 p.m. & Show at 8:00 p.m. • \$15.00 for Dinner and Show For reservations call (626) 398-8654

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CONGRATULATIONS TO KATHLEEN ZUNDELL

Master storyteller Kathleen Zundell has been chosen to receive the Pacific Region 2002 National Storytelling Network Service (NSN) Award. The Service Award is given to individuals who have utilized storytelling to make a significant contribution to the larger community in which they live. Zundell's contributions to storytelling have touched many individuals and groups on the local, state, regional and national level.

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

FAMILY STORYTELLING Saturdays/Sundays • 11:00 am, noon, 1:00am • Free Storytelling in Spanish on alternating Saturdays. Getty Center Family Room 1200 Getty Center Drive • L.A. (310) 440-7300.

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Tuesdays • 5:00 - 6:00 pm Los Nietos Community Center, 11640 E. Slauson Ave., L.A. (562)-699-9898

LEIMERT PARK GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm Ja-Phyl's Place, 4346 Degnan Blvd. (310) 677-8099 3rd Tuesdays Pasadena • 7:30 pm Allendale Library, 1130 S. Marengo Ave. (626)792-8512

LONG BEACH STORYTELLERS 1st Wednesdays • 7:00 pm El Dorado Library, 2900 Studebaker Rd. (310) 548-5045

ORANGE COUNTY

COSTA MESA SOUTH COAST STORYTELLERS GUILD

3rd Thursdays • 7:00 pm Piecemakers Village, 2845 Mesa Verde E. (909) 496-1960

SOUTH COAST STORYTELLERS

Saturdays & Sundays Santa Ana 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 Wednesdays • 10:00am South Coast Plaza • (949) 496-1960

FolkWorks

ON-GOING MUSIC HAPPENINGS

MUSIC, MUSIC AND MORE MUSIC

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

Scott Duncan's-Westchester (310) 410-4642 Noble House Concerts

5705 Noble Ave., Van Nuys (818) 780-5979 Marie and Ken's - Beverlywood (310) 836-0779 Russ & Julie's-Agoura Hills/Westlake Village www.jrp-graphics.com/houseconcerts.html

houseconcerts@jrp-graphics.com Ryan Guitar's-Westminster (714) 894-0590

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

Kris & Terry Vreeland's-South Pasadena

(323) 255-1501

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

TĦĒ

SAN GABRIEL BEAD COMPANY beads, books, gourds, tools, workshops, metals & friendly advice Clearman's Village 8970 Huntington Drive San Gabriel CA 91775 (626) 614-0014 fax (626) 614-0173 www.beadcompany.com

Call for a current workshop schedule!

CONCERT VENUES

ACOUSTIC MUSIC SERIES r.stockfleth@gte.net • (626) 791-0411 THE BARCLAY 4255 Campus Drive, Irvine (949) 854-4646 BOULEVARD MUSIC 4316 Sepulveda Blvd., Culver City (310) 398-2583. GMANPROD@aol.com www.boulevardmusic.com **BLUE RIDGE PICKIN' PARLOR** (818) 700-8288 CALTECH FOLK MUSIC SOCIETY www.cco.caltech.edu/~folkmusi

AWAKENING COFFEE HOUSE 3rd Sundays 3:00-7:00pm 10932 Pine St., Los Alamitos • (562) 430-5578 BAKERS' SQUARE Bluegrass 3rd Tuesdays 17921 Chatsworth St. (at Zelzah), Granada Hills. (818) 366-7258 or 700-8288 BLUE RIDGE PICKIN' PARLOR Bluegrass Jam Every other Saturday Slow jam 6-7:30pm Big guns 7:30-20246 Saticoy St., Canoga Park. (818) 700-8288 CELTIC ARTS CENTER Irish Music Session Iondays - 9.00pm

California Institute of Technology • Pasadena (888) 222-5832 CELTIC ARTS CENTER 4843 Laurel Canyon Blvd., Valley Village (818) 760-8322 • www.celticartscenter.com **CERRITOS CENTER FOR THE** PERFORMING ARTS 12700 Center Court Drive, Cerritos (562) 916-8501 • www.cerritoscenter.com ticket_office@cerritoscenter.com CTMS CENTER FOR FOLK MUSIC 16953 Ventura Blvd., Encino (818) 817-7756 • www.ctms-folkmusic.org FOLKWORKS CONCERTS www.FolkWorks.org (818) 785-3839 concerts@FolkWorks.org THE FRET HOUSE 309 N. Citrus, Covina (818) 339-7020 • covina.com/frethouse **GRAND PERFORMANCES** California Plaza, 350 S. Grand Ave., Los Angeles (213) 687-2159 LISTENING ROOM CONCERT SERIES Fremont Centre Theatre 1000 Fremont, **South Pasadena** (626)441-5977 • www.listeningroomconcerts.com www.fremontcentretheatre.com/ listening-room.htm THE LIVING TRADITION 250 E. Center St. Anaheim www.thelivingtradition.org (949) 559-1419 McCABE'S GUITAR SHOP www.mccabesguitar.com 3101 Pico Boulevard, Santa Monica (310) 828-4497 Concert Hotline (310) 828-4403 SAN JUAN CAPISTRANO MULTICULTURAL ARTS SERIES

www.musicatthelibrary.com SHADE TREE STRINGED INSTRUMENTS www.shadetreeguitars.com 28062 Forbes Road, Laguna Niguel

(949) 364-5270 SKIRBALL CULTURAL CENTER

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

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

COFFEE HOUSES

14 Below, Santa Monica (310) 451-5040 Anastasia's Asylum, Santa Monica (310) 394-7113 Awakening Coffee House, Los Alamitos (562) 430-5578 Barclay's Coffee, Northridge (818) 885-7744 Beantown, Monrovia (626) 305-1377 Beantown, Sierra Madre (626) 355-1596 Buster's, South Pasadena (626) 441-0744 Coffee Cartel, Redondo Beach (310) 316-6554

JAM SESSIONS / OPEN MIKES / ON-GOING GIGS

(626) 339-7020 • www.covina.com/frethouse

Tuesdays, signup 7:30pm 5510 Cahuenga Blvd., North Hollywood

(818) 985-5916 • www.hallenbecks.com

(213) 466-1507 • www.highlandground.com

THE FRET HOUSE

309 N. Citrus, Covina

HALLENBECKS

Open Mike - Free

THE HIDEWAY

1st Saturdays, signup 7: 30

HIGHLAND GROUNDS

Wednesdays - 8:00 - 11:00pm

742 N. Highlind Ave., Hollywood

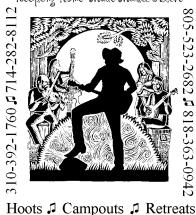
Open Mike

Coffee Gallery Backstage 2029 N. Lake, Altadena (626) 398-7917 www.coffeegallery.com Coffee Junction, **Tarzana** (818) 342-3405 • www.thecoffeejunction.com Coffee Klatch, Rancho Cucamonga (909) 944-JAVA Coffee Klatch, San Dimas (909) 599-0452 Coffee Tavern, Long Beach (562) 424-4774 Hallenbecks 5510 Cahuenga Blvd., North Hollywood (818) 985-5916 • www.hallenbecks.com Highland Grounds, Hollywood (323) 466-1507 www.highlandgrounds.com It's a Grind, Long Beach (Atlantic Ave) (562) 981-0028 It's a Grind, Long Beach (Spring St.) (562) 497-9848 Kulak's Woodshed 5230-1/2 Laurel Canyon Blvd., North Hollywood (818) 766-9913 www.kulakswoodshed.com Lu Lu's Beehive, Studio City (818) 986-2233 Novel Cafe, Santa Monica (310) 396-8566 Portfolio Cafe, Long Beach (562) 434-2486 Priscilla's Gourmet Coffee, Burbank (818) 843-5707 Sacred Grounds, San Pedro (310) 514-0800

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

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

SONGMAKERS



www.**JONGMAKERJ**.org

Wednesdays - Sing-Along at the Huffs

1st Fridays - North County Hoot,

1st Saturdays - Orange County Hoot

8:00pm - Midnight (714) 282-8112

8:00pm - Midnight (805) 484-7596

3rd Saturdays - Southbay Hoot

4th Saturdays - West Valley Hoot

1:00-5:00pm (818) 780-5979

1st Saturdays - Camarillo Hoot Camarillo

2nd Saturdays - Valley Glen Hoot, Van Nuys

Redondo Beach • 8:00pm - Midnight (310) 376-0222 **3rd Sundays** - East Valley Hoot, Van Nuys

Woodland Hills • 8:00pm - Midnight (818) 887-0446

Granada Hills • (818) 363-0942

Simi Valley 8:00pm-Midnight (805) 527-7349

SONGMAKERS

Anaheim Hills

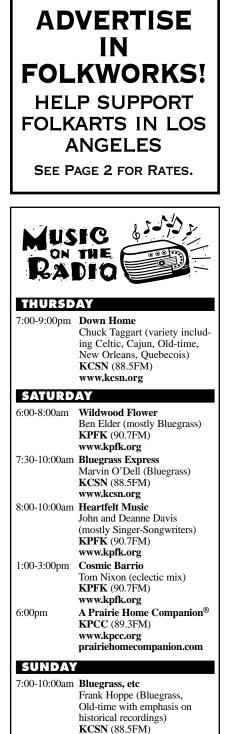
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BEFORE ATTENDING ANY EVENT CONTACT THE EVENT PRODUCER TO VERIFY INFORMATION. (Things change !!!) CORRECTIONS FolkWorks attempts to provide current and accurate information on all events but this

is not always possible. Please send corrections to:ongoing@FolkWorks.org or call (818) 785-3839.



st Mondays @ 8:00pm) 4843 Laurel Canyon Blvd, Valley Village (818) 752-3488 • www.celticartscenter.com

CELTIC SONG GROUP

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

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

COMHALTAS CEOLTOIRI EIREANN -LARRY BANE BRANCH

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

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

EL CAMINO COLLEGE

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

Wednesdays - 8:00 -11:00pm 12122 Kagel Canyon Rd, Little Tujunga Canyon. Dana Thorin (626) 799-2901 dthorin@flash.net KULAK'S WOODSHED Mondays 7:30pm - Open Mike, Free Tuesdays 8:00pm - Freebo & Friends Wednesdays 8:00pm - House Rent Party w/David Stone & Amy Yago 5230 1/2 Laurel Canyon Blvd., North Hollywood (818) 766-9913 LAMPOST PIZZA Bluegrass bands Fridays 7:30-10:30pm 7071 Warner Ave., Huntington Beach (714) 841-5552 McCABE'S GUITAR STORE Open Mic First Sundays 6:30pm • Free after 1st Sundays 3101 Pico Blvd., Santa Monica • (310) 828-4497 ME-N-ED'S Bluegrass Saturdays 6:30-10:30pm 4115 Paramount Blvd. (at Carson), Lakewood (562) 421-8908. MULDOON'S

Irish Session 2nd Sundays 1:00-5:00pm 202 Newport Ctr. Dr., Newport Beach (949) 640-4110 SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm Sha'Arei Am (Santa Monica Synagogue) 1448 18th St., Santa Monica aprilstory@aol.com TORRANCE ELKS LOUNGE Bluegrass Jam 4th Sundays 1:00-5:00pm, 1820 Abalone Ave. , Torrance. Bill Elliott (310) 631-0600. THE UGLY MUG CAFE Bluegrass Jam Session 3rd Sundays 7:00-9:00pm 261 N. Glassell, Orange (714) 997-5610 or (714) 524-0597 VIVA FRESH RESTAURANT Thursdays 7:30 - 8:30pm - Fiddle Night Mondays 7:30 - 8:30pm - Losin' Brothers Other roots music throughout the week. 900 Riverside Dr., Burbank (818) 845-2425. VINCENZO'S Bluegrass Saturdays 7:30-10:30pm - Grateful Dudes 24500 Lyons Ave., Newhall. (805) 259-6733 WELSH CHOIR OF SO. CALIFORNIA

Sundays 1:30pm Rutthy (818) 507-0337

12:00pm	A Prairie Home Companion [®] KPCC (89.3FM) www.kpcc.org prairiehomecompanion.com
2:00pm	The Irish Hour Radio Show 1190 AM (not available in all areas)
7:00-10:00pm	FOLKSCENE Ros & Howard Larman KPFK (90.7FM)
10:00pm	www.kpfk.org Sunday Night Folk with Jimmy K. KRLA (870AM)

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

ON THE INTERNET:

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

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

The Irish Hour Radio Show www.cableradionetwork.com every Sunday @1:05pm

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S E P T E M B E 2 0 0 2



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
1 STRAWBERRY FALL MUSIC 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)	2 STRAWBERRY FALL MUSIC FESTIVAL (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Cettic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	3 KRIS DELMHORST & JESSICA WILL (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	4 TAJ MAHAL (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)	5 WEST COAST KLEZMER plus MAGIC STRINGS (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	6 DAVE ALVIN (SE) GREEK FESTIVAL (SE) DARRYL PURPOSE (SE) OLD BLIND DOGS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	7 GREEK FESTIVAL (SE) OLD BLIND DOGS (SE) FANDANGO JAROCHO (SE) THE SCOTT AMENDOLA BAND (SE) BRYAN BOWERS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
8 GREEK FESTIVAL (SE) BRIAN BOWERS (SE) WALTZ/HAMBO WORKSHOP (SE) DON CONOSCENTI (SE) NEVENKA (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	9 CINDY ALTER, EDDIE SAENZ & JOHN ANDREWS (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)	10 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	1 1 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	1 2 JANIS IAN (SE) GEORGIAN STATE DANCE COMPANY (SE) ANOUAR BRAHEM TRIO (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	1 3 TOM CHAPIN (SE) LUNASA (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	1 4 TOM CHAPIN (SE) TOM RUSSELL (SE) THE JOEL RAFAEL BAND (SE) HAZARAN BULBUL (SE) GEMINI AND GRAY MATTER (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
1 5 WOODY GUTHRIE SHOW (SE) PAUL BAKER & ELLIE CHOATE (SE) MYSTICAL MUSIC OF THE MIDDLE EAST (SE) HAZARAN BULBUL (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)	16 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)	1 7 NICKEL CREEK (SE) THE BLUEGRASS REDLINERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	18 FAIRPORT CONVENTION and EQUATION (SE) SUZY WILLIAMS & BRAD KAY (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	19 THE PASSION OF SPANISH JEWS (SE) African (OGD) English (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	20 PETER, PAUL & MARY (SE) FAIRPORT CONVENTION plus EQUATION (SE) MOUNTAIN LION FOLK MUSIC WEEKEND (SE) DANA POINT TALLSHIPS FESTIVAL (SE) ELIZA GILKYSON (SE) PERLA BATALLA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	2 1 MOUNTAIN LION FOLK MUSIC WEEKEND (SE) PETER, PAUL & MARY (SE) MARY McCASLIN (SE) LUIS VILLEGAS (SE) GREEK FESTIVAL (SE) BALLET FOLKLORICO DE MEXICO (SE) DANA POINT TALLSHIPS FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL (SE) JACK HARDY (SE) BOB JONES & MR. PETE (SE) GEOFF MULDAUR (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
22 MOUNTAIN LION FOLK MUSIC WEEKEND (SE) BONNIE RAITT PIUS LYLE LOVETT (SE) BALLET FOLKLORICO DE MEXICO (SE) DANA POINT TALLSHIPS FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL (SE) UKULELE WORKSHOP (SE) JIM BELOFF & UKEtopia (SE) SACRED MUSIC SUNDAY (SE) CRAOBH RUA (SE) International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)		24 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	25 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	26 SEBASTOPOL CELTIC MUSIC (SE) African (OGD) International (OGD) Irsh (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	27 DEL REY (SE) SEBASTOPOL CELTIC FESTIVAL (SE) JANET KLEIN & HER PARLOR BOYS (SE) NICK ARIONDO & SUZY WILLIAMS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	28 SCOTTISH DANCE (SE) DAVE MCKELVY HARMONICA TRIO & SELF RIGHTEOUS BROS (SE) SEBASTOPOL CELTIC FESTIVAL (SE) HARVEST FEST. OF DULCIMERS (SE) WATTS TOWERS DAY OF DRUMS (SE) VOCAL TRADS OF EAST & WEST (SE) HONORING THE SEA (SE) THE DIVAS OF STORYTELLING (SE) BOB BROZMAN (SE) LAURENCE JUBER (SE) SISTERS MORALES (SE) WILLIAM PINT & FELICIA DALE (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)
29 SEBASTOPOL CELTIC FESTIVAL (SE) MARCIA BERMAN FAMILY SING-A-LONG (SE) KARAN CASEY & NIALL VALLELY TRIO (SE) ARCO IRIS (SE) International (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)	30 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)	 and indicate no limits to whe and sound." TAJ MAHAL "Taj Mahal is warm, wandering spirit and a slipping between genres" DAVE ALVIN Alvin can sit narrative songs with the best well, if not better, when he st OLD BLIND DOGS The sk belied their laddishness and t applause. Folk is the new roc 	IUSIC see Page 13 uberance and charm mark the w re Kris Delmhorst could go with — Music Revie a slippery definition of a bluesr n organic guitar style he has an Josef Woodard down with an acoustic guitar an of them, he gets his stories a ands up and blasts the hell out of — RICHARD SKANSE. Roll ill, talent and verve with which he crowd responded with thund	ork as special h her skills ws Quarterly nan. With a easy way of d, Guitar.com d quietly sing cross just as of them. <i>ingstone.com</i> they played, erous Autoharp. L playing a hu player of tha JANIS IAN creating vita eclipse, som Ian endures. LUNASA " counters the vocalist will	"Only a handful of the great Ar I music. Some of the others are e are forgotten, and better, some " The excitement Lúnasa generate common assumption that Irish t eventually hit a glass ceiling in <i>— Earle Hitchner, TH</i> RAFAEL BAND "In the societ df. The story songs of Joel Rafa	called the Earl Scruggs of the Bryan found a new way of t the attention of every other l a generation of new players. of or Big Muddy Folk Festival nerican troubadours is still dead, some are in creative are rich and retired. But Janis — Robert K. Oerman s on albums and onstage raditional bands who lack a popularity" IE WALL STREET JOURNAL ty of illusion, reality must

OCTOBER 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
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
to resist a band that draws on pop and jazz with such glee an ERIC BOGLE Australia's pr thoughtful and humorous. "Bu THE WAIFS "They play on a dedication and genuine enjoyn impossible, and I mean that in	IVAL see Page 13 N HOUSE see Page 13 ECKTONES "the Flecktones over the musical mapit's hard bluegrass, funk, world music, nd blissful lack of pretension." — Entertainment Weekly remier singer / songwriter - rilliance from down under." — Boston Globe stage with such an empowered ment of their craft that it is	1 CHAVA ALBERSTEIN (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	2 BELA FLECK & THE FLECKTONES (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM)	3 MUSIC FESTIVAL (SE) African (OGD) English (OGD) International (OGD) Irsh (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	4 PARIS COMBO (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	5 L.A. COUNTY ARTS OPEN HOUSE (SE) KATIA MORAGES & SAMBA GURU (SE) PARIS COMBO (SE) LOST HIGHWAY & The CALIFORNIA BLUEGRASS BAND (SE) ERIC BOGLE (SE) THE WAIFS (SE) MARK HANSON (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM The Fret House (OGM)
6 RIDERS IN THE SKY (SE) TRAIN SONG FESTIVAL (SE) CTMS FREE FOLK FESTIVAL (SE) NAMAH AND ZARBAANG PERCUSSION ENSEMBLES (SE) GRAINNE HAMBLY (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)	7 BORDER RADIO, BARRY SCHWAMM, PHIL CHRISTIE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	8 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	9 Balkan (OGD) International (OGD) Israeli (OGD) Scontish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	1 O GREG GREENWAY (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	1 1 DAVID MALLETT (SE) SEAN CURRAN DANCE COMPANY (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	1 2 SEAN CURRAN DANCE COMPANY (SE) SCANDINAVIAN-AMERICAN FESTIVAL (SE) GARIP BULBUL (SE) BLUESAPALOOZA & AMERICAN MUSIC FESTIVAL (SE) LE BALLET NATIONAL DU SENEGAL (SE) TOM LANDA & The PAPERBOYS (SE Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
1 3 SANTA BARBARA OLD TIME FIDDLERS CONVENTION (SE) Contra (OGD) Polish (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	1 4 Balkan (OGD) International (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	1 5 CHEESY TORTELLINIS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	16 ANOUSHKA SHANKAR (SE) Balkan (OGD) Israeli (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	1 7 African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	18 SKANDIA HARWOOD LODGE WEEKEND (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	19 HOLDSTOCK & MacLEOD plus BOB FOX (SE) DAN CRARY & BEPPE GAMBETTA (SE) MARY MURPHY & PAUL KEIM (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
20 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)	2.1 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	22 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	23 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	2.4 WESTERN OPEN FIDDLE CHAMPIONSHIPS (SE) CRISTINA BRANCO (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	2.5 WESTERN OPEN FIDDLE CHAMPIONSHIPS (SE) HOT CLUB OF COWTOWN (SE) PIERRE BENSUSAN (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	26 HOT CLUB OF COWTOWN (SE) WESTERN OPEN FIDDLE CHAMPIONSHIPS (SE) TIN HAT (SE) BLACKWELL, MICHAEL & HEISIG (SE CHUCK PYLE (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
27 International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	28 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)	29 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	30 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM)	31 African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	ing their love of the guitar wit Italy and the U.S. Not suprisin popular duo and audiences are which is awe-inspiring as wel BLACKWELL, MICHAEL playing swing and Bluegrass. Blackwell, guitarist Dorian M Heisig blend their talents to rr CHUCK PYLE "[Chuck Pyl catchy, possessing a wry hum stories of people and places h	AMBETTA About 10 years In Crary joined forces combin- the musical traditions of ngly, this is a devastatingly e treated to a performance I as entertaining. & HEISIG A great trio Mandolinist Kenny ichael and bassist Piper take a truly wonderful sound! e's] music is kind, insightful, or, full of life, imagery and

ON-GOING DANCE HAPPENINGS DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

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

ARMENIAN DANCING

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

BALKAN DANCING

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

CAJUN DANCING

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

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org 1st Fridays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive Barbara Stewart (818) 951-8255 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House 731 So. Bundy, Brentwood James Hutson (310) 474-8105 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm All Saints Epoiscopal Church 3847 Terracina Drive, Riverside Meg (909) 359-6984 • rdhoyt@juno.com 2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm Sierra Madre Masonic Temple 33 E. Sierra Madre Blvd., Sierra Madre Hotline (818) 951-2003 2nd Sundays 2:00-5:00pm Frazier Park Community Building, Park Drive Frazier Park Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com **2nd Sundays** 6:00-9:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La Verne Gretchen Naticchia (909) 624-7511 gretchen.naticchia@worldnet.att.net 3rd Fridays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena James Hutson (310) 474-8105 **3rd Saturdays** Throop Memorial Church 300 S. Los Robles Ave, Pasadena Drew Tronvig (310) 459-7179 tronvig@pobox.com 4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive Jeff Spero (310) 396-3322 • jeff@jeffandgigi.com

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

THE LIVING TRADITION

www.thelivingtradition.org 2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Bellflower Women's Club 9402 Oak St. (at Clark), Bellflower

INTERNATIONAL FOLK DANCING ALTADENA FOLK DANCERS Wednesdays 10:30-11:30am Thursdays 3:00-4:00pm Altadena Senior Cntr • 560 E Mariposa St., Altadena Karila (818) 957-3383 ANAHEIM INTERNATIONAL FOLKDANCERS Wednesdays 7:30-9:30 • 511 S. Harbor, Anaheim **CAL TECH FOLK DANCERS** Tuesdays 8:00-11:55pm Cal Tech, Dabney Lounge, Pasadena Nancy Milligan (626) 797-5157 franprevas@yahoo.com **CONEJO VALLEY** Mondays 7:30-9:30pm \$1-2 Conejo School 280 Conejo School Road, Thousand Oaks Jill Lundgren (805)497-1957 DUNAJ INT'L DANCE ENSEMBLE Wednesdays 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana dancetraditions@msn.com Richard Duree (714) 641-7450 FOLK DANCE FUN 3rd Saturdays 7:30-9:30 pm 8648 Woodman Ave., Van Nuys Ruth Gore (818) 349-0877 HOLLYWOOD PEASANTS OF CULVER CITY Laguna Folk Dancers Sundays 7:00 - 10:00pm 384 Legion St. & Glenneyre, Laguna Ted Martin (714) 893-8888 INTERNATIONAL FOLK DANCE CLUB AT UCLA Mondays 9:00-11:00 pm- Free UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood (310) 284-3636 • UniversityDanceClubs@yahoo.com LA CANADA FOLKDANCERS Mondays 7:30-9:30 pm La Canada Elementary School 4540 De Nova St., La Canada Lila Moore (818) 790-5893 LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree (714)641-7450 dancetraditions@msn.com LEISURE WORLD FOLK DANCERS Tuesdays 8:30-11:00am Saturdays 8:30-11:00am Club House 1, Leisure World, Laguna Hills Florence Kanderer (949) 425-8456 **MOUNTAIN DANCERS**

Tuesdays 7:00-9:30pm Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena Rick Daenitz (626) 797-16191 NARODNI FOLKDANCERS Thursdays 7:30-10:30pm \$3 California Heights United Methodist Church 3759 Orange Ave., Long Beach John Matthews (562) 424-6377 • john@narodni.org PASADENA FOLKDANCE CO-OP Fridays 7:45-11pm Teaching to 9pm \$2 Throop Unitarian Church 300 S. Los Robles, Pasadena Marshall Cates (626) 792-9118 mcates@calstatela.edu RESEDA INT'L FOLK DANCERS Thursdays 3:00-4:45pm Reseda Senior Center • 18255 Victory Blvd Reseda

JoAnne McColloch (818) 340-6432 **ROBERTSON FOLK DANCE** Mondays 10:00-11:30am 1641 Preuss Rd., Los Angeles (310) 278-5383 SIERRA MADRE FOLK DANCE CLASS Mondays 8:00-9:30pm Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre

WEST L.A. FOLK DANCERS Mondays Lesson 7:45-10:45pm Fridays 7:45-10:45pm Brockton School • 1309 Armacost Ave., West L.A Beverly Barr (310) 202-6166 dancingbarrs@earthlink.net WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm \$4

Felicia Mahood Sr Club 11338 Santa Monica Blvd (at Corinth), L.A. Tom Trilling • (310) 391-4062 WEST VALLEY FOLK DANCERS Fridays 7:30-10:15pm \$3 Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park Jay Michtom (818) 368-1957 • JayMichtom@juno.com

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

(818) 773-3633 • katekennedy@irishdancing.net THOMPSON SCHOOL OF IRISH DANCE Cecily Thompson (562) 867-5166 • rince@celtic.org

ISRAELI DANCING

ARCADIA FOLK DANCERS Tuesdays 7:30-9:00pm Shaarei Torah, 550 N 2 St., Arcadia David Edery, (310) 275-6847 COSTA MESA ISRAELI DANCERS Wednesdays 7:00-11:30pm JCC of Orange County • 250 Baker St., Costa Mesa Yoni Carr (760) 631-0802 yonic@earthlink.net LA CRESCENTA DANCERS Wednesdays 7:00-8:30pm Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila (818) 957-3383 MASONIC LODGE DANCERS Mondays 7:00-12:30am, Thursdays 7:00pm-Westwood Masonic Lodge 2244 Westwood Blvd, Los Angeles Israel Yakovee (818) 886-5004 **ISRAELI FOLK DANCING AT UCLA** Mondays 9pm UCLA Ackerman Union 2414 Wednesdays 5:00-7:00pm UCLA Location TBA James Zimmer IsraeliDance@yahoo.com (310) 284-3636 ISRAELI DANCE WITH JAMES ZIMMER Tuesdays 8-11 pm West Valley JCC, Ferne Milken Sports Center 22622 Vanowen Street, West Hills Thursdays 8-9:30 pm Encino Community Center, LA Recreation & Parks 4935 Balboa Blvd, Encino (818)995-1690 **4th Fridays** 9 pm Free Maltz Center, Temple Emanuel-Beverly Hills 8844 Burton Way B.H. IsraeliDance@yahoo.com (310) 284-3638 UNIVERSITY OF JUDAISM Wednesdays 7:30-10pm 5600 Mulholland Drive, Los Angeles Natalie Stern (818) 343-8009 VINTAGE ISRAELI Anisa's School of Dance 14252 Ventura Blvd., Sherman Oaks DovByrd@aol.com

SKANDIA SOUTH

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

SCOTTISH DANCING

AMERICAN LEGION HALL Sundays Highland - 5:00-7:00pm Advanced - 7:30 - 9:30pm 412 South Camino Real, Redondo Beach Fred DeMarse (310) 791-7471 fwde@chevron.com BEVERLY HILLS COMMUNITY CENTER Thursdays - Beginners/ Intermediate 7:30 - 9:00pm - \$5.00 La Cienega and Gregory Way (between Wilshire/ Olympic Blvds.) Ann McBride (818) 841-8161 • mcbridea@cshs.org CALTECH - DABNEY LOUNGE Wednesdays –Beginner/Intermediate 8-10:30pm Cal Tech campus-Doug MacDonald (909)624-9496 damacdonald@juno.com COLUMBUS-TUSTIN GYM Wednesdays Beginner - 7:00 - 8:30pm Intermediate - 8:30 - 10pm 17522 Beneta Way, Tustin Shirley Saturensky (949) 851-5060 DANCE STUDIO, VALLEY COLLEGE Mondays Beginner - 7:00 - 8:30pm Intermed - 8:00 - 10pm Ethel at Hatteras St., Van Nuys Aase Hansen (818) 845-5726 • AaseHansen@aol.com EDISON COMMUNITY CENTER Thursdays Beginner - 7:30 - 9:00pm Intermediate - 7:30 - 9:30pm Renee Boblette Bob Patterson (714) 731-2363 GOTTA DANCE II DANCE STUDIO Thursdays - Intermed/Advanced - 8:00-10:00pm Sonia's Dance Center 8664 Lindley Ave., Northridge Deanna St. Amand (818) 761-4750 dgsa@pacbell.net LINDBERG PARK RECREATION BUILDING Tuesdays 6:30-7:30pm children; 7:30-10:15pm adults 5041 Rhoda Way, Culver City • (310) 820-1181 LONG BEACH COLLEGE ESTATES PARK Fridays - Beginners/ Intermediate -7:30 - 9:30pm Helen Winton (562) 430-0666 LUTHERAN CHURCH OF THE MASTER **1st & 3rd Fridays** Beginner/Intermediate 7:00 - 9:00pm 725 East Ave J Lancaster Aase Hansen (818) 845-5726 NEWPORT-MESA BALLET STUDIO Fridays Beginner - 7:30 - 9:30pm Intermediate - 7:30 - 9:30pm Shirley Saturensky (714) 557-4662 RANCHO SANTA SUSANA COMM. CTR. Mondays Children - 6:30 - 7:30pm Beginner - 7:30 - 9:00pm 5005-C Los Angeles Ave., Simi Valley ROYAL SCOTTISH COUNTRY DNC. SOC. Knights of Columbus Hall **Tuesdays** Beginner - 7:00pm Intermed - 8:15pm 224-1/2 S. Sepulveda Blvd., Manhattan Beach Wilma Fee (310) 546-2005 (310) 378-0039 feewilma@mattel.com SCOTTISH COUNTRY DANCE Wednesdays (562) 916-8470 Jack Rennie • JackRennie@aol.com SOUTH PASADENA WAR MEMORIAL Sundays Beginner - 7:00 - 9:00pm 435 Fair Oaks Ave., South Pasadena Alfred McDonald (626) 836-0902 dbbrand@attglobal.net ST. PAUL'S EPISCOPAL CHURCH Thursdays Beginner - 7:30 - 9:30pm Intermediate - 7:30 - 9:30pm Don Karwelis (714) 730-8124 THE DANCE ACADEMY

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

Jill Morrill: (949) 559-1419 JMorrill24@aol.com

4th Fridays - Lesson7:30, Dance 8-11pm Coastal Contra, 541 Standard St, El Segundo Diane 310-322-5249

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

ENGLISH COUNTRY DANCING

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

GREEK DANCING

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

HUNGARIAN DANCING

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

Ann Armstrong (626) 358-5942 SOUTH BAY FOLK DANCERS

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

TUESDAY GYPSIES

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

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS

Thursdays, Fridays 7:30-10:30pm (intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center

1155 North Lemon & Valley View, Fullerton Lorraine Rothman (714) 680-4356

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or \$40/10-wk session Westchester United Methodist Church

8065 Emerson Ave., Los Angeles Diane Winthrop (310) 376-8756 wclariats@aol.com

WEST HOLLYWOOD FOLK DANCERS

Wednesday 10:15-11:45am

West Hollywood Park, San Vicente & Melrose W. Hollywood • Tikva Mason (310) 652-8706

PENNYROYAL MORRIS

Mondays 7:00pm

Debi Shakti & Ed Vargo (818) 892-4491 Sunset Morris • Santa Monica Jim Cochrane (310) 533-8468 jimc3@idt.net

SUNSET MORRIS

Clive Henrick (310) 839 7827 CliveGH@aol.com

WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach

Julie James (562) 493-7151 wildwoodmorris@aol.com wildwoodmorris.com

POLISH DANCING

GORALE POLISH FOLK DANCERS

Sundays 6:00-8:00pm Pope John Paul Polish Center 3999 Rose Dr., Yorba Linda

Rick Kobzi (714) 774-3569 • rickkobzi@worldnet.att.net

PERSIAN DANCING

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

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

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

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

VENTURA COLLEGE DANCE STUDIO

Fridays Beginner - 7:00 - 8:30pm Intermediate - 8:00 - 10:00pm 4667 Telegraph Road, Ventura Mary Brandon (818) 222-4584

WAVERLY SCOTTISH DANCERS Wednesdays - 7:30pm Adams Middle School Auditorium 2425 Sixteenth St., Santa Monica

Jerry Lubin (310) 820-1181

BEFORE ATTENDING ANY EVENT

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

CORRECTIONS

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

LIST YOUR EVENT!

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

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

Contact Name, Phone and/or Email Send to: ongoing@FolkWorks.org or call (818) 785-3839

FREE FOLK/TRAD CONCERTS

FREE Folk/Trad events in September/October. They may be part of a series or festival that also includes events with varying admission prices. Please look under Festivals, or Special Events for other Concerts. The listing here under the venue or producer rather than by date. All Special Events are listed by date on page 20.

SKIRBALL CULTURAL CENTER

Café Z ongoing series of free live music concerts most every Saturday from 12-2pm The series, presents outstanding local musical talent, including Brazilian jazz, traditional Turkish music, and solo guitar performances.

Saturday, October 12

Garip Bulbul—Turkish Music

Garip Bulbul takes its name from two important concepts in Turkish music: garip for the ineffable quality of longing evoked in music and bulbul for the nightingale, the natural embodiment of musical xpression. Garip Bulbul consists of Catherine Alexander on tef; Robyn Friend, tef and voice; Michael Hysinger, ud; Sonia Seeman on clarinet; Neil Siegel, tar and ud; and Ergun Tamer, kanun.

www.skirball.org (310) 634-0760

L.A. ARTS OPEN HOUSE www.lacountyarts.org for full schedule

Saturday, October 5

JOHN ANSON FORD AMPHITHEATRE 2580 Cahuenga Blvd. East, Hollywood "A Celebration of Tradition: Latino Culture in Los Angeles" hosted by Hector Resendez and Kathy Diaz (hosts of KPFK's Canto Tropical). (Free parking.) 11:00am–11:45am Marimba Orchestra Palmeras performs classic Guatemalan sound on mammoth percussion instruments.

Noon-1:00pm Grupo Folklorico Indigena Oaxaqueña A colorful celebration of music and dance from Oaxaca, Mexico with a 40-member banda filarmonica (brass band) and dancers. 2:30–3:30pm Coco Trivisonno Ensemble and the Yolanda Rossi Dancers. The sensual rhythms of Argentinean tango.

LOS ANGELES THEATRE CENTER 514 South Spring Street, Downtown L.A. 3:30–4:30pm Friends of Falun Gong Chinese performance featuring traditional costumes, group dancing, solo and ensemble singing, martial arts, and sword demonstrations.

SELF-HELP GRAPHICS & ART, INC.

3802 Cesar Chavez Ave., L.A. "Day of the Dead Kick-Off" Inaugurating a month-long series of events leading to Dia de Los Muertos. Artists celebrate Chicano culture and identity through art, song, and dance.

BRAND LIBRARY RECITAL HALL

1601 W. Mountain St., Glendale 2:00pm - "Contemporary Latino Art Lecture" Dr. Tey Marianna Nunn, curator with the Museum of International Folk Art in Santa Fe, New Mexico, explores the relationship between identity and cultural borders in contemporary Latino art.

INGLEWOOD PUBLIC LIBRARY Lecture Hall, 101 W. Manchester Blvd.

Choir, Immanuel Community Choir, Interdenominational Mass Choir, Macedonia Baptist Church Inspirational Choir, Saint Brigid Catholic Church Gospel Choir, Second Baptist Church Inspirational Choir, Tamerind Avenue SDA Church Gospel Choir, and UC Irvine Gospel Choir.

NEWMAN RECITAL HALL **USC PARK CAMPUS**

3:00–5:00pm The Krakusy Polish Folk Dance Ensemble presents folk dance.

CSUN PERFORMING ARTS CENTER

18111 Nordhoff Street, Northridge 1:50pm Grupo Cultural Bolivia Andina: Tinku Traditional Bolivian dance about people of two territories coming together for a party. 4:30pm Ballet Folklorico "Paso de Oro"

Dance Company portrays the many states of Mexico through traditional movement.

World Stage in CSUN Student Union Courtyard

Noon Quetzal: Sing the Real 8-piece ensemble performs a mix of Afro-Chicano music and dance with bilingual lyrics.

1:00pm CSUN African Music Ensemble: Traditional music from

Zimbabwe and Ghana.

2:00pm Wat Thai of L.A.: Thai Traditional Music Sacred Buddhist music performed on traditional stringed, wind, and percussion instruments. 3:00pm CSUN Gamelan Orchestra Percussive traditional music of Indonesia.

PASEO COLORADO

280 East Colorado Blvd, Pasadena Main Stage

11:45am-12:30pm AMAN International **Dance & Music** demonstrate cultural fusion through movement and costume. 1:30–2:15pm Abalaya African Dance Ensemble celebrate Nigerian culture through dance, chant, and movement. 3:15–3:45pm Shin Chinese Dance **Institute** The spectacle of the East through movement, traditional props, and authentic costumes.

4:00–4:50pm Brother Yusef sings the blues.

Upstairs Fountain Court

10:00am-1:00pm Leigh Adams Gourd Making Workshop Learn how to make an African drum.

1:00-2:30pm Cal Tech Folk Dancers Open invitation to learn international folk dance.

1:30-4:00pm Pacific Asia Museum presents a children's craft workshop. 2:00–6:00pm Pasadena Junior Theatre Workshop for mask making.

3:00–4:30pm African Rhythm

Workshop Marcel Adjibi shares indigenous music.

THEATRE COURT

10:00–10:25am Madison Folklorico Group A colorful display of traditional movement from Mexico. 10:30-11: 45am Plaza de la Raza Mariachi Mexican traditional music. Noon-12:25pm Little Angel Armenian Dance Group Ethnic customs and traditions through movement.

WARNER GRAND

478 West Sixth Street, San Pedro 8:00pm The Shadow Theater of Bali The Balinese Wayang Kulit tradition comes alive in an original full-length shadow play of lacy silhouette images and a musical accompaniment of Gamelan instruments.

CROSSROADS SCHOOL

1639 18th Street (1/2 block north of Olympic), Santa Monica 1:00–1:30 p.m. Susana Elena: Flamenco a Mi Manera Gypsy flamenco with the timeless, old-world grace of classical Spanish dance. 3:00–3:30pm Red Hawk Awesome Native-American blues rock band!

FANTASTIC FUN FOLK FESTIVALS

WORLD FESTIVAL OF SACRED MUSIC

www.festivalofsacredmusic.org

for complete listing

MYSTICAL MUSIC OF THE MIDDLE EAST Sunday, September 15 3pm

Yuval Ron Ensemble featuring Najwa Gibran

Rare collaboration between composer Yuval Ron and singer Najwa Gibran explores the ancient and deep intercultural connection between the sacred musical traditions of Judaism, Sufism, and the Christian Armenian Church. • (310) 443-7000

SACRED MUSIC SUNDAY

Sunday, September 22 1-5pm

Outstanding artists from diverse cultures to one of the oldest churches in L.A. on the Old Plaza adjoining Olvera Street including the TAIKO PROJECT, emerging generation of players who push taiko's boundaries; celebrated guitarists Cristian Amigo and Carlos Hayre; the Angel City Chorale, a diverse group-old and young, blacks and whites, Christians and Jews-whose exuberant, ecumenical spirit brings joy and inspiration to its audiences; and the Sri Lankan Cultural Triangle whose spiritual music and dance reaffirms and broadens our spiritual ties. Plaza Methodist Church

115 Paseo de la Plaza, L. A. • (213) 628 5773

WATTS TOWERS DAY OF THE DRUMS

Saturday, September 28 10am-6pm A daylong celebration featuring international percussion:

Japanese, African, Jazz, Native American and other drummers. A raucous, rousing event for all ages

DANA POINT TALL SHIPS FESTIVAL

Friday-Sunday September 20-22 Sea Chanteys, Louis Killen, Storytime, When Pigs Fly, Bill Dempsey and Connie Allen, Polynesian Dancers, Ken and Phee Graydon.

Ocean Institute, Dana Point, CA • (949) 496-2274 tallshipsfestival.com/html

JULIAN BLUEGRASS FESTIVAL

Saturday-Sunday September 21-22 9am-6:30pm Bluegrass Etc., Silverado, Cliff Wagner & The Ol' #7, Virtual Strangers, Ron Spears & Within Tradition, New West, Bluegrass Redliners, Lighthouse, The Witcher Brothers Frank Lane Park, Julian, CA www.julianbluegrassfestival.com

Corky Shelton (760) 724-1785 • julianfestival@cox.net

8TH ANNUAL SEBASTOPOL CELTIC MUSIC

Thursday-Sunday September 26-29 Martin Hayes & Dennis Cahill, Alasdair Fraser w/Natalie Haas (cello), Karan Casey, Niall Vallely, & Robbie Overson Trio, Fairport Convention, Solas, Old Blind Dogs, Eric Bogle, and more. Sebastopol Community Center Sebastopol, CA • (707) 823-0150 www.monitor.net/celtic/default.html

8TH ANNUAL HARVEST FESTIVAL OF DULCIMERS

Saturday, September 28

All day workshops and evening concert devoted to hammered and fretted dulcimers. Patti Amelotte, Jeff Bratt, Barry Fisher, Karen Harvey, Jim Hayes, Neal Hellman, Mary McLaughlin, Walt Michael, Mark Nelson, Chris Peterson, Andy Robinson, Frank Simpson, & Cyntia Smith. Dana Point Youth & Group Facility 34451 Ensenada Pl., Dana Point, CA Southern California Dulcimer Heritage • www.scdh.org

11:00am-Noon Music and Stories featuring Asha's Baba Timeless African folk tales and contemporary themes in a magical, musical performance.

MUSEUM OF LATIN AMERICAN ART

628 Alamitos Avenue, Long Beach Noon-3:00pm Rob Padilla Participate in a 25-foot community mural project.

CRAFT AND FOLK ART MUSEUM 5814 Wilshire Blvd., L.A. **International Festival of Masks** Continuous dance, music, storytelling,

and international foods.

AUTRY MUSEUM OF WESTERN HERITAGE

4700 Western Heritage Way (Griffith Park) 1:00–3:30pm Family Workshop: Family **Traditions** Explore and share family treasures, traditions, and storytelling of Jewish Life in the American West.

GOSPELFEST 2002

Second Baptist Church 2412 Griffith Ave. 6:00–7:30pm Performers from the Greater Ebenezer Baptist Church Inspirational

Watts Towers Arts Center Amphitheater 1727 East 107th Street, Watts (213) 847-4646 or www.wattstowers.net

HONORING THE SEA

Saturday, September 28 5pm to sundown

Lifou Island Dance Theater from New Caledonia perform their rhythmic, explosive & ritualistic traditional music & dance on the sands of Santa Monica beach. Wear white, bring flowers and your drums Santa Monica

Beach at the end of Ocean Park Blvd (310) 825 0507

VOCAL TRADITIONS OF THE EAST & WEST ANGEL CITY CHORAL & FU GUANG BUDDHIST MONASTIC CHOIR Saturday, September 28 4pm

Gospel, folk songs, spirituals, classical music, R&B. Hsi Lai Temple

3456 S. Glenmark Drive, Hacienda Heights Reservations suggested: (626) 961 9697

CTMS FOLK MUSIC FESTIVAL & PICNIC AND JAM

Sunday, October 6 10am to 5pm Performances, dancing, jamming. Scottish, Irish, Bluegrass, Old-time, South American Harp, Children's Performances. Songmakers, Storytelling, Contra Dancing, International Folk Dancing. In and around CTMS Center for Folk Music 16953 Ventura Blvd (1 block West of Balboa) Encino, CA • (818) 817-7756 www.CTMSFolkMusic.org/events/calendar.html

2ND ANNUAL TRAIN SONG FESTIVAL

Sunday, October 6

Train songs and whistles. Train-related vendors and displays, arts and crafts, and children's entertainment. Old Poway Park, Poway, CA (San Diego area) (858) 679-5465 San Diego Folk Heritage and City of Poway www.ci.poway.ca.us/oldpoway.html

SQUEEZE ME GENTLY

AN INTRODUCTION TO THE CONCERTINA

BY KEN COLES

hat was that little instrument that you've seen, perhaps played by a sailor in an old movie, a small, hexagonal 'squeezebox' with bellows and a merry, agile sound. It is a concertina! Outside of the British Isles it is uncommon to see a concertina played live. Nevertheless, in the hands of an expert player, the sound and effect are unforgettable.

Concertina History, Design, & Manufacture

The term concertina refers to several classes of instruments. In contrast to accordions, all concertinas have buttons that move in the same direction as the bellows motion. The large, square, free-reed instruments originating in Germany include the Chemnitzer concertina and the Bandoneon. These appear in the music of central Europe and Argentina and deserve a separate article. Here we'll consider the small instruments originating in the British Isles.

Sir Charles Wheatstone (1802-1875) was an English physicist and inventor. In 1829 he filed a patent describing a musical instrument containing metal reeds that could be driven with a bellows. By 1840 his company was building what we now call the English system concertina in essentially the same form seen today. Based on his theoretical calculations, Wheatstone considered the ideal shape for a concertina

to be cylindrical. This is commonly approximated by a hexagonal shape about 6 inches (15 cm) in diameter. Later, top-end models were made with 8 or even twelve sides having mother-of-pearl inlay and gold-tooled bellows. The English concertina is chromatic and a given

button plays the same note in both bellows directions. The layout of notes on the two ends is unusual, with notes of the scale alternating between the two sides. In addition to the widely-used treble, whose range is that of the violin, there are piccolo, tenor, and the larger baritone and bass models of the English concertina.

During the early 1800's other free-reed instruments were developed in other countries, notably the button accordion or melodeon in Germany. This has a row of ten buttons for melody playing. Each button gives a different note on push and pull, much like a 10-hole harmonica. This diatonic, push-pull note layout was eventually built in a concertina shape, with low notes on the left end and high notes on the right, and was introduced to England by 1850. The English makers took this design, with two diatonic rows (the Anglo-German system), and experimented with the note arrangement on a third row to give a chromatic instrument, eventually developing the Anglo-Chromatic, or simply, Anglo concertina. The most common keys for the two diatonic rows are C and G a perfect fifth

higher. Vintage instruments turn up in many other keys (e.g., G and D or Bb and F). A single arrangement of accidental notes has never been standardized, and variations persist to this day. The most common has 30 buttons and is known as the Wheatstone or Lachenal layout, after the makers that used it. are the most difficult to learn. A modern invention, the Hayden duet, is considered much easier to learn and is quite well suited to playing melody with chords.

Manufacture and use of these concertinas fell off considerably in most countries after the 1930's. Folk revivals in the U.K., the U.S., and elsewhere from the 1950's and 1960's up to the recent revival in Irish dance music have brought renewed interest in the concertina.

Musical Applications and players

Charles Wheatstone's original vision for the English concertina was for use in Classical ("Art") Music. Historically it was associated with music played in the parlor for enjoyment. Many owners proudly displayed their instruments in portrait photographs of the late 19th century. Composers like Giulio Regondi wrote many works for the instrument. These works are part of a modern revival, especially in England, the Netherlands,

> and the U.S., by players like Douglas Rogers, Wim Wakker, and Allan Atlas.

The Salvation Army used all types of concertinas in street performance. Most common may have been a duet called the Crane or Triumph system. These were commonly tuned sharp (A=444) to match the Salvation Army's brass instruments.

The concertina has seen varied

uses in traditional music. Movies notwithstanding, the concertina was probably more rare at sea in the 19th century than more rugged instruments. By the start of 20th century, there is evidence that the Anglo concertina was established in Ireland and in the Morris dance

tradition of England. Today there are many players of these styles, including Noel Hill, Jackie McCarthy, and Mary MacNamara in Irish music and John Kirkpatrick and Tom Kruskal in Morris dance. In the last fifty years the English concertina has come to be used in all types of traditional and folk music. An early example was Alf Edwards accompanying Ewan

MacColl on several recordings. Some singers today, like Louis Killen and Ian Robb, use the English concertina as their primary instrument to accompany many songs.

Duet concertinas were used by British music hall entertainers for playing melody and chords together, often for song accompaniment. Today, Tim Laycock plays Crane system duet and David Cornell is accomplished on the MacCann system duet. The rare but appealing Hayden duet is likely to become more common now that Stagi is manufacturing entry-level models.

Finding and Maintaining a Concertina

Anyone who works on a traditionally-constructed concertina valuable concertina will sell for much less than it is worth.

Tuning to the standard of A=440 Hertz only dates from the early 20th century, so older concertinas were built and tuned to different standards. Retuning a concertina requires laborious filing and testing of the reeds, so some players have instruments that are still in "old pitch" or in mean temperament, rather than equal temperament tuning. The sound can be beautiful, but it may be difficult to play these instruments with other musicians who use modern pitch. Most players prefer instruments with steel reed tongues. Some early instruments have brass tongues. These are sweeter sounding but are rather soft and break more easily.

The vintage concertinas that have held up and still play well were all made in Great Britain. Many still have original goatskin bellows that are a century or more old. Among these makers, the Wheatstone company made top-quality English, Anglo, and duet concertinas up until World War II. Later Wheatstones (1945 to late 1960's) are generally of lesser quality, but some amateur players find them adequate. The Anglos made by the Jeffries company are legendary, in great demand, and therefore quite expensive when they do turn up in good condition. Crabb also made fine instruments for over a century. Lachenal is the name found most often on old concertinas, for this company made more (over a quarter of a million instruments) than all the other makers put together. Lachenal Englishes range from cheaply made to top quality. Lachenal Anglos were considered cheap when they were made. Because they have traditional brass-framed steel reeds and construction, many have been fixed up and are played today as mid-grade instruments. Many of the vintage duets were made for professional players and are of top-quality construction.

New instruments are available in a variety of grades. The very cheapest Anglo concertinas from China and Eastern Europe are enough to learn the fingering system but are unresponsive and wear out quickly. The Stagi company of Italy makes Anglo, English, and Hayden system duets that are the choice of many beginners. In spite of their significant limitations, the price of a Stagi (\$ 350 to \$ 800; price estimates in U.S. dollars as of 2002) appeals to folks who get "sticker shock" from the prices of better-grade concertinas. Some dealers (like the Button Box in Massachusetts) rent these instruments, an ideal way to try concertina and see if it is for you. The heavy demand for Anglo concertinas for fast Irish music in recent years has driven up prices for vintage Anglos. This has led almost a dozen makers to create new reproduction Anglos that use good Italian accordion reeds in lieu of the traditional type of reeds. The timbre is close enough for many players, and the response and quality are very good, faster than a Lachenal for about the same money (\$ 1200 to \$ 1800). English concertinas using accordion reeds are also appearing, although the supply and range of price and quality of vintage instruments is much better for English than for Anglo concertinas. Top-quality instruments of traditional design are available in all systems from makers like Wheatstone (now owned by Steve Dickinson), Colin Dipper, Hamish Bayne, and John Connor of the U.K. and Juergen Suttner in Germany. These custom instruments usually have a waiting list of several years and cost \$ 2500 and up.



RIGHT

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LEFT

800 800 00 00

The Anglo concertina is most easily played in only a few keys. The English system, on the other hand, makes it challenging to play both melody and chords. To make a chromatic instrument for both melody and chord playing, the duet system

chord playing, the duet system concertina appeared in the 1880's and 1890's. These instruments are chromatic and have the same note on push and pull like the English and low notes on the left and high notes on the right like the Anglo. While versatile, duets were never widely used, in part because they



quickly learns how the Victorians loved elaborate mechanisms. While a full-size piano accordion (or a piano) has more parts, a concertina has over a thousand parts in a much smaller space. Accomplished players require rapid response and a wide dynamic range from the reeds. Quality instruments are carefully

built to narrow tolerances and thus do not come cheap. I've found that vintage concertinas may need periodic maintenance by an expert to replace leather, warped and cracked wood, and worn metal parts. When an old concertina turns up in an attic or estate sale it generally

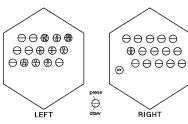
needs significant restoration. For this reason, I advise a beginner to avoid auctions. Go instead to a reputable dealer or buy from an individual who will permit you to get the concertina checked first by an expert. The Internet and savvy antique sellers have made it very unlikely that a

Learning to Play

As with guitar, banjo, or fiddle, the student of concertina will find that becoming a skilled player is a long study — I don't know of any instrument that is easy to play like an expert overnight! As with other instruments, it is wise to choose one style of music to start with, as fingering and bellows techniques differ according to the musical idiom.

Because concertina is a rather rare instrument in the U.S. and Canada, many would-be players find themselves learning from books or recordings rather than other players. Classes and lessons in North America are common only for Irish-style Anglo. These are offered each summer at Swannanoa, Augusta, Catskills Irish

CONCERTINA page 18



FEATURED ORGANIZATION

CALTECH FOLK MUSIC SOCIETY

by Nick Smith



bout twenty years ago, a Caltech graduate student uttered those immortal words, "Let's put on a show." Brian Toby, a grad student in chemistry, had decided that the Caltech area was folk-deprived and that there really ought to be somewhere east of

McCabe's where you could hear folk music. (Bear in mind that the early 1980's were the gloomy, desolate period when many older folk venues had gone dark.)

Being the determined sort, Brian set about to accomplish three important tasks:

- 1 Convincing the Caltech community that there ought to be a folk music society;
- 2 Convincing the surrounding community that folk concerts were a good thing, and to be attended;
- 3 Convincing artists that the series would draw enough people to pay them.

For the first season, the "Society" really did consist of one person and whoever he could talk into helping out. Brian put on some outstanding shows, including one of the last local visits by the late Rogers. Stan Slowly, as word filtered through the community, more of organization an took shape, but it wasn't until Brian

left, after the first few years, that people began to realize how much work he had been doing. He signed the artists, booked the hall, wrote the publicity, kept the books, set up the hall, did the sound, MC'ed the show, and in his spare time sold tickets and the recordings of the artists, or at least so it seemed. In fact, when he left, the work got divided up into an ongoing committee, a structure that continues to this day.

The Caltech Folk Music Society is a very loose organization of people from the greater Caltech/JPL/Pasadena community, along with friends and just about anyone willing to help out. In addition to a concert series, there is a bi-monthly newsletter that, until the advent of Folkworks, was the only regularly-printed calendar of events covering folk music, dance and storytelling in the area. The shows have used three different halls on the Caltech campus: Dabney Hall Lounge, a 1920's wood-paneled room that was designed for the sound of strings; Winnett Lounge, a much more modern room for intimate concerts with individual performers or small groups, and Ramo Auditorium, for the really big shows. All are situated in the center of the Caltech campus in Pasadena.

What kinds of artists have played the concert series? Well...Stan Rogers, Utah Phillips, Peggy Seeger, John McCutcheon, Si Kahn, Dan Crary, Martin Simpson, Harvey Reid, Steve Gillette, Cindy Mangsen, Michael Smith, Tom Lewis, Chris Proctor, Katy Moffatt, Andy Irvine, Rosalie Sorrels, William Jackson, Patrick Ball ...then there are the BANDS: Marley's Ghost, Iron Mountain String Band, Cache

Vallev Drifters, Acousticats, New West, Golden Bough, Danu, Teada. Chulrua, Wizard. Silly Banish Misfortune, Old Mother Logo, Laurie Lewis & Grant Street, Kevin Burke & Open House, Copperline, the Cyrus Clarke Band, Tarras, Bluegrass Etc., the Rincon Ramblers... If that sounds unusually eclectic,

it is, and deliberately so. The series has always featured a blend of the traditional and the original. The goal was always to bring musicians and audiences together, not as simple as it sounds. Every season, some of the shows feature musicians who have no real local following, but who are good. Sometimes the shows feature something a little offbeat, like a musician mainly known for blues or jazz, or a sea chantyman. Because the series isn't a profit-making venture, the goals are different than for most commercial venues. It isn't a matter of how much money changes hands, it's about the audiences and the musicians coming away with the feeling that they want to return. Most of the ticket



money goes to the performers, with the rest paying for publicity, equipment and other ongoing costs. At the end of each season, if the shows that made money paid for the shows that lost money, and if the audiences and the performers all went away happy, then it's been a good year.

The fall 2002 season includes a very special event: Fairport Convention's 35th anniversary tour includes only one weekend night in southern California, and it is at Caltech. Other concerts this season include Scotland's Old Blind Dogs, guitarists Dan Crary and Beppe Gambetta, legendary songwriter Dave Mallett, singer-songwriter Cosy Sheridan, and a special Christmas concert with Broceliande.

Nick Smith, who got his journalistic start by writing folk music reviews for The California Tech, is currently the concert coordinator for the Caltech Folk Music Society, and works with several non-profits in the folk arts, as well as being a storyteller

THE CALTECH FOLK MUSIC SOCIETY CONCERTS

All shows 8:00 pm California Institute of Technology 1200 East California Blvd., Pasadena Dabney Hall Lounge, except as noted.

RESERVATIONS: (626) 395-4652 or (888) 2-CALTECH

Friday, September 6 OLD BLIND DOGS

A fine Scottish group that blends traditional and modem music from their Aberdeenshire home with rhythms from around the world. (\$15 general, \$5 children & Caltech students)

Friday, September 20

FAIRPORT CONVENTION WITH EQUATION Fairport Convention has been a legend for its 35 years of recording and touring. Equation is a great young folk-rock band with outstanding vocals.

Ramo Auditorium (\$18 general, \$10 children, \$5 for Caltech students)

Friday, October 11 DAVID MALLETT

This legendary songwriter is making a rare visit. His songs have been recorded by Pete Seeger, Arlo Guthrie, Emmylou Harris and a host of others. Now hear how they were meant to sound. (\$15 general, \$5 for Caltech students & children)

Saturday, October 19 DAN CRARY & BEPPE GAMBETTA Every season we try to present at least one outstanding guitarist. This time, we've managed to get two, sharing a stage to put on some dazzling displays of fingering virtuosity. It's been ages since Dan Crary last graced our stage, and the first visit for Beppe Gambetta (\$12 general. \$5 Caltech students & children)



CD REVIEWS

BY TOM "TEARAWAY" SCHULTE

Various Artists

Songs and Ballads of the Bituminous Miners Rounder

www.rounder.com • info@rounder.com

As with many Rounder Select editions from the Library of Congress Archive of Folk Culture, Songs and Ballads of the Bituminous Miners is an encyclopedic look at the culture that spawned this music. This is a companion recording the Rounder's Songs and Ballads of the Anthracite Miners. This album of mining songs came about through the work of folklorist George Korson, an Alan Lomax of the minefields. Korson cast his net wide and retrieved this material from hardworking citizens of Alabama, Kentucky, Ohio, Pennsylvania and West Virginia. The reasons for this are partly geological. This is because the bituminous (soft) coal lies in more widely scattered regions than the centralized anthracite coal. So, more regional influence is picked up as some tracks have a gospelblues feel while others have a guitar-based old time feel. The 25-page booklet exhaustively details each track and the culture that spawned these songs. (4.5)

Deep River of Song: Bahamas 1935, Vol. 2 Rounder Records www.alan-lomax.com

www.rounder.com • info@rounder.com

At the age of 20 Alan Lomax had already collected voluminous amounts of folk song from the American South. At that time he arrived in the Bahamas to find another wealth of material. This is the second volume Rounder has released exploring that bounty. Focusing on catchy songs for ring games and round dances, this collection includes a native version of Delia Gone. Often featuring group vocals with handclaps and drums, this is a bouncing, lively compendium of game and dance songs and from the subtropical paradise.

Tom "Tearaway" Schulte POB 1500, Royal Oak, MI 48068-1500 Outsight@usa.net • www.detroitmusic.com/outsight Outsight Radio Hours Webcasts: Sundays 6pm-8pm EST — www.new-sounds.net 24/7 — www.live365.com/play/94510 Saturday, November 9 COSY SHERIDAN.

Another first time appearance in our series, and a rare visit to the area for this singer-songwriter. Winnett Center Lounge (\$12 general, \$5 Caltech students & children).

Saturday, December 21 BROCELIANDE

A special winter holiday show by this Celtic group from the Bay area. They are named after an enchanted forest in Brittany, and their music justifies the name. (\$12 general, \$5 Caltech students & children)

http://www.its.caltech.edu/~folkmusi/

THE SONG OF THE LOOM

By ANNE DINSDALE

Singing to the Spider Woman for inspiration, Singing to pass the tedious hours, Singing for the joy of creation; and Singing of the beauty above and around her

he Navajo believe that weaving was a gift from their Holy People. Spider Woman learned it first and taught it to Changing Woman on the condition that she teach it to the Navajo people. Then Spider Man showed them how to make their looms and tools out of sacred Navajo stones and shells and how to use the earth, sun, rain, and sky as well. This connection between earth and the elements is characteristic of the Navajo respect for the natural world. It also demonstrates the significance of weaving within the Navajo religion.

Watching a Navajo weaver at work, one cannot help but admire the dexterity of hand and sureness of eye, as well as the balance of design, and color. The weaver often sings to Spider Woman as the textile slowly emerges from the loom.

In addition to Spider Woman's teachings, the Navajo apparently learned the weaving techniques of the Pueblos who, by the late 1600's, already made clothing and rugs. When the Spanish Churro sheep were introduced, the Navajo quickly developed a herdsman and textile economy, raising the sheep for both food and wool.

In a remarkably short time, they perfected their style of weaving, learned to make dyes from plants, and developed complicated geometric patterns. Their weavings were transformed into blankets, saddle pads, clothing, and rugs that were in such great demand by traders that they became an important part of the Navajo economy. Today the women still weave to supplement the family income and their rugs are highly sought after.

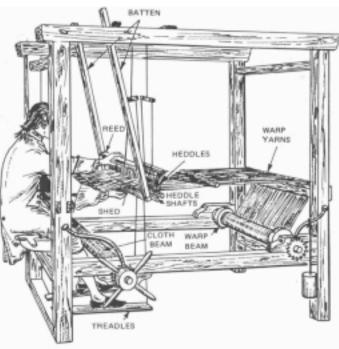
I had always wanted to study Navajo weaving so last summer I went to a workshop put on by the Taos Art School. It was held at the ranch of the Bizaholoni family in Pinon, Arizona, on the Navajo reservation near Canyon de Chelly.

There were 12 women participating in the program and we slept in a hogan, an octagonal-shaped house normally used by the Navajos for ceremonial purposes or for a summer dwelling. Valencia Bizahaloni, whose family tradition of weaving goes back many generations, taught us the art of Navajo weaving..

There is, of course, more to Navajo weaving than technique. The traditions and rituals are, if anything, more important than either technique or product. We had to learn them before we could really begin the weaving. We learned that a Navajo woman is expected to make her own loom and weaving tools and she reveres them as spiritual implements. "In fact," said a Navajo weaver from Tuba City, "... the tools and the stories are just like your head or your ideas or your energy. That's why weavers are hesitant to loan them to people, because they get the power from you."

A female shaman had come to "observe" our class

Although the Navajo learned how to weave quite recently, the process of weaving has been with humankind since the Neolithic period, about 8,000 years ago. Learning to make fabric enabled people to discard heavy, smelly vermin-infested clothing from pelts and gave them light clothing for warm weather. The basic weaving method was essentially the same then as it is now. Numerous strong threads are laid out parallel to each other on some kind of frame that keeps them taut. These foundation threads are known as the warp. Next, the weft thread – which can be softer and less sturdy than the warp threads – is carried by a shuttle over and under the warp threads from one side of the loom to the other. On the next row the weft thread crosses under-over, alternating which warp thread it covers. These threads are packed tightly



together as they are laid down, thus creating the woven fabric. This simple over-under pattern is called "plain weave."

One of the earliest looms developed is the horizontal ground loom of Middle Kingdom Egypt, still used today by the Bedouin women. This loom is a wooden frame that is pegged to the ground. A weaver kneels at one side and passes a shuttle holding the weft thread through the warp threads, over or under each one across the loom to another weaver kneeling on the opposite side. This person completes the row and passes the shuttle back.

Another early type of loom is the warp-weighted loom, which spread across Europe and is still used by women in rural Scandinavia. On this loom, each warp thread is suspended from a beam of wood and weighted with a stone or clay weight. A weaver produces her cloth by weaving the weft across the warp and packing the woven threads upward.

In Europe, well into the 20th century, the women often sang or chanted ritual songs to set the rhythm for the endlessly repetitive motions of their handwork. A slow droning chant also has the interesting cognitive effect of blunting the workers' awareness of aching muscles and the long hours spent at the task. provide the necessary warp tension. She weaves back and forth with her shuttle and winds the finished material around a wood stick.

More familiar to most of us is the table or floor loom that's used by contemporary hand weavers. This is a frame that holds the warp tightly by winding it around a back beam and around a front beam after it is woven. The individual warp threads are threaded through two or more "heddles" that are raised and lowered by foot pedals. The more heddles, the more intricate and colorful the design can be. The warp threads are also threaded through a reed attached to a beater (or a batten) that packs the weft tightly as it is woven. A shuttle holds the weft thread.. By using her hands and feet to manipulate the threads and her eyes to follow a pattern (called a draft), the weaver creates a multitude of designs.

These threading drafts tell the weaver which heddles to raise or lower, what colors to use and in which order. Most new weavers are struck by the similarities between threading drafts and musical scores in both of which certain repeats and patterns are more pleasing than others. "Associating musical notes with colors has proven more successful for me," says Tracy Kastner in Handwoven Magazine, Sept 2000 an issue titled Loom Music"

Doramay Keasbey writes that "Written music bears such a striking resemblance to drafts for weaving, weavers are often tempted to thread their looms directly from a musical score. If you are familiar with music you may notice additional parallels between music and weaving. A fully warped loom can become a marvelous stringed instrument with organ-like pedals capable of sustaining a rhythmic beat."

Using music as an inspiration comes naturally for tapestry weaver James Koehler. He sang at an early age in a choir associated with the Vienna Boys Choir and was taken with the

relationship between numbers and the beat in music. This led him to explore the geometry and proportion inherent in the artistic process of weaving. His designs with progressions based on geometry and arithmetic have produced weavings that pulsate with rhythmic and vibrational patterning.

Another blend of music and visual art is the series of silk scarves by Tomoe Edwards that she based on musical works by the Masters. She assigned the color red to the note "C" on the scale. The other primary colors are assigned to "F" and "A". All other colors are arranged to represent the remaining notes in the same order they occupy on the color wheel. A simple shift in the color-to-note relationship changes the color order.

Although weaving comes from many different inspirations and takes many different forms, "You can tell if someone knows the weaver's song just by looking at their weaving," says Tiana Bighorse, Tuba City.

Local stores for weavers:

and was sitting amongst us. It seems that some of the local weavers were apprehensive about this large group of white women who'd come to learn about their weaving. They were afraid we would steal their designs and techniques and take away their business. The shaman observed our beginning efforts and hastened to reassure our neighbors that we would not be a threat. It was humbling but we were glad not to be sent away.

The shaman stayed with our class and taught us to respect our materials, to weave in an open, beautiful place, and to think beautiful thoughts as we weave because they will become part of our weaving. She also conducted the two-day Blessing Way Ceremony, during which our looms and tools were blessed.

With beauty before me, it is woven, With beauty behind me, it is woven With beauty above me, it is woven With beauty below me, it is woven And, in beauty, it is finished Homer depicts the lady Calypso working alone on her desert island,

"And she, singing indoors with a beautiful voice, Wove at her loom, walking up and down with the golden bobbin."

Being alone, Calypso had to provide her own entertainment.

In her book, Women's Work, the First 20,000 Years, Elizabeth Wayland Barber writes," In a charming scene on a Hallstatt urn, we see one woman spinning, another weaving at a great warp-weighted loom, two others with their hands above their heads apparently dancing and a fifth holding a stringed instrument similar to a lyre".

In South America and Mexico women often weave on a backstrap loom. The warp threads are attached to one end of a belt that the weaver passes behind her back and ties around her waist. She ties the warp to a pole or tree then sits or kneels, adjusting her body to • Wildfiber

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- Weaver's Cottage 15559 W. Sierra Hwy. Canyon Country, CA 91351 (888) 251-5033 sandy@weaverscottage.com www.weaverscottage.com
- Village Spinning & Weaving 425 Alisal Road, Solvang CA 93463 (888) 686-1192 villagespinweave@earthlink.net villagespinweave.com
- Southern California Handweavers' Guild www.schg.org

Suggested Reading:

The Song of the Loom — New Traditions in Navajo Weavings, Frederick Dockstader
Handwoven Magazine, September/October 2000: "Loom Music"
Women's Work - The First 20,000 Years, Elizabeth Barber

Folk Works

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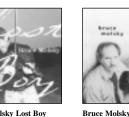
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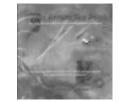
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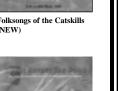


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GOLD continued from page 7

Weekend to be held at Camp de Benneville Pines in the San Bernardino Mountains. Allan and Dick were to become fixtures on the festival circuit, singing both accompanied and a capella, Dick doing the English material and Allan doing Scots.

A need for "more esoteric" chanteys led Dick to a friendship with the late Stan Hugill, one of the most respected chantey authorities, and to connect with Clark Branson, who brought Hugill to the U.S. and who was instrumental in Dick's participation in several sea festivals.

"What's jolly about a chantey is that you can get everybody involved," Dick says. "It's a fun thing to do. You don't have to know all the words." In fact, for Dick Holdstock, the changing nature of a sea song, or any folksong for that matter, is part of the enjoyment. "The folk process is good... We're all part of the folk process and can still be a part of the folk process... You can bet your life that a song has appeared in a lot of different versions during its life." Dick believes in making a song your own, a process which he says has two steps: 1. Find your key (not necessarily the one in the songbook) and 2. "Unless you're a super musician, you might have to change a note or a line to fit your range."

And chanteys are a prime example of both the folk process and making a song one's own. Beginning as a device for creating rhythm in repetitive ship's work – heaving and hauling jobs which could take a crew of men anywhere from a few seconds to several hours – chanteys were one of many forms of art which came from the 19th century's largest international industry and equal-opportunity employer. In order to get the job done and entertain his shipmates, the chanteyman must carry a large repertoire of songs and, if the job goes longer than the given amount of verses in a chantey, he must be ready to extemporize. The mix of nationalities, ethnicities and folk music traditions went to create the unique sound of the chantey which, with its evocation of the romance of the rolling sea, perhaps helped to lure many an out-of-work laborer into the maritime industry.

A major focus at Mountain Lion has been hobo life and lore, and among the California folks joining Dick are singersongwriter Fred Starner who has chronicled hobo life in his songs and Roadhog U.S.A., crowned King of the Hoboes at the 1992 Hobo Convention at Britt, Iowa. Dick sees a connection between the sailor's life and that of the hobo: "In the nineteenth century there was a similarity. People were drifters, and for lack of something else to do, you went to sea. You got drunk and out of money, and out of poverty you go to sea once more... [Later,] you can add the Wobblies, who drifted from town to town, looking for the 'boom'. The analogy is good between the Wobblies, shanty boys and chantey men... A man falls on hard times and ships out. The life is miserable and he jumps ship and becomes a beachcomber. Then he gets another ship. The lumberjack does the same: he goes into the woods and logs, then blows his money in town and goes back into the woods. The hobo does the same."

In fact, according to Dick, there is a definite connection between British seamen, hoboeing, and the form of the standard sea chantey: "A lot of guys came to New York in a ship, would jump a train and go to New Orleans to find a ship hauling cotton to England. This is why the chanteys had call and response – from the mixing of English sailors and Black stevedores."

In his two-decade partnership with Allan MacLeod and more recently with his wife Carol, Dick has carried the mingled traditions of California, Britain and the sea far beyond the borders of the Golden State. Holdstock and MacLeod have performed at Mystic, Connecticut for the past 20 years, and at myriad museums and festivals, and in the fall of 2000 Holdstock and Holdstock performed songs of California and the sea in Britain, Germany and Canada. Meanwhile, the producers of Mountain Lion folk Weekend are excited to have all three join Ken Graydon and Phee Sherline (whose own store of California lore is equally phenomenal), Ross Altman (a luminary in California topic and history) and other exponents of California folk this fall, making this final year in the mountains one of coming together and sharing a varied California heritage. And Dick looks forward to reconnecting with his old friend Clark Branson as well as simply sharing his store of California gold. Says Dick of his performing: "I go to share interests and things that have been obscured by time and try to resurrect them."

CONCERTINA continued from page 14

week, Goderich in Ontario, and the courses offered by Noel Hill. Classes in English concertina are much less common, and nearly all duet players are self-taught. Checking the on-line networks of players will sometimes turn up a teacher or mentor in your area. Another way to get help is to attend festivals like the marvelous (and hilarious) Northeast Squeeze-In in September in Massachusetts or one of the many fine festivals in Great Britain or Ireland. Once in a while you will meet a fellow player by accident, but I have been to jams and Irish sessions in a number of states, and usually I am the only concertina player present.

As it is for other uncommon hobbies and interests, the Internet is a great support mechanism for concertina enthusiasts, whether they want to play or just listen. The first stop on the World Wide Web for anyone interested in concertinas is Concertina Net (www.concertina.net). Host Paul Schwartz of Montreal maintains one of the largest on-line resources for any free-reed instrument. This is the place to check for details and links to dealers, repairers, classes, performances, and to find other players in your area. The concertina FAQ (www.concertina.info) is another great resource. Networking with other players is helpful to anyone learning to play or contemplating buying a concertina. I have seen as many as six players together in Southern California, which makes it one of the largest concentrations of American players outside of New England. Happy squeezing and listening!

Ken Coles, a native of Pasadena, lives in Indiana. He plays concertina, button accordion, and several brass instruments. He also produces and hosts "Acoustic Blend" for WBAA radio at Purdue University. He works as an Elementary school teacher.

RESOURCES

The Wheatstone English Concertina in Victorian England (1996, Clarendon Press) by Allan Atlas. Allan directs the Center for the Study of the Free Reed in the Graduate School of the City University of New York. This effort includes not only concertinas but accordions, harmoniums, and related instruments. A research collection of books and other materials is available there, and the Center publishes the Free Reed Journal. The International Concertina Association is an old organization in England and is becoming more active in worldwide concertina playing and history.

RECORDINGS

If you can't find or order these at your favorite store or supplier, many are available from The Button Box (www.buttonbox.com) in Massachusetts or Hobgoblin Music (www.hobgoblin-usa.com).

The Great Regondi, Vol. 2 (Bridge 9055; 1994) D'Anna Fortunato, mezzo-soprano, David Starobin, guitar, Douglas Rogers, concertina, Julie Lustman, piano. Includes Leisure Moments 2, 3, 4, 5, 7 & 8 for treble concertina and piano, Remembrance for solo baritone concertina, and pieces for guitar and for voice.

The Barley Grain for Me (Folk Legacy CD-62; reissued 1998) Margaret Christl and Ian Robb with Grit Laskin.

Sheepskins (Music & Words MWCD 4002; 1993) John Kirkpatrick

Irish dance music played on concertina has proliferated in the last ten years. Among the many albums now available, a couple to start with are:

The Irish Concertina (Shanachie 79073; 1992) Noel Hill.
Traditional Music from East Clare (Claddagh CC60CD; 1994) Mary MacNamara.

A good sampling of other styles on all systems of concertina is found on:

Boxing Clever: A Concertina Compilation (Milestones 9904; 1999) John Kirkpatrick, Tim Laycock, Dick Miles, Harry Scurfield, concertinas; with Pauline Abbott, vocals, and John Wren, harmonica.



Bill Howard is a writer, singer, storyteller and educator. (818) 248-6055 or at billhowardst@earthlink.net.

Mountain Lion Folk Weekend is Friday, Saturday, and Sunday, September 20, 21 and 22 at Camp de Benneville Pines in the San Bernardino Mountains. For information call Z. Clark Branson Projects, Inc. at (818) 248-1510 or email valleyfolk@earthlink.net or see the website at valleyfolkconcerts.com.

PASSINGS

Alan Lomax

January 31, 1915 - July 19, 2002

Alan Lomax, the folklorist, ethnomusicologist, author, filmmaker, and photographer who spent nearly 70 years recording and preserving American roots music, died on July 19, 2002, of a heart attack at Mease Countryside Hospital in Safety Harbor, Florida. He was 87.

Along with his father, John A. Lomax, Alan helped establish the Archive of Folk Song at the Library of Congress. Armed with a 350-pound recording machine built into the back of

their car, they embarked on field trips throughout the Deep South and the Southwest in the '30s and early '40s to search out authentic folk musicians and the stories behind their music. One of the people they recorded was a prisoner in Angola, Louisiana, named Huddie Ledbetter, or "Leadbelly," who gained his release in 1934 thanks to a campaign waged by John Lomax.

"It is the voiceless people of the planet who really have in their memories the 90,000 years of human life and wisdom," Alan Lomax once said. "I've devoted my entire life to an obsessive collecting together of the evidence."

Among the great artists Alan Lomax recorded are: Woody Guthrie, Muddy Waters, Jelly RollMorton (writing the book "Mister Jelly Roll" in 1950), Son House, Mississippi Fred McDowell, Hobart Smith, and scores of others throughout the U.S. and abroad.

Lomax wrote several books over the years, including Hard Hitting Songs for Hard Hit People (a collection of labor and protest songs compiled with Pete Seeger and Woody Guthrie in 1967) and his National Book Critics Circle Award-winning The Land Where the Blues Began (Pantheon, 1993).

But his most enduring legacy is the music he collected. Beginning in 1997, Rounder Records started releasing the first of more than 100 CDs in the "Alan Lomax Collection." The discs are divided into the following categories: "Southern Journey," "Caribbean Voyage," "Classic Louisiana Recordings," "Portraits," "Prison Songs," "Christmas Songs," "World Library of Folk and Primitive Music," "Deep River of Song," "Italian Treasury," "Folk Songs of England, Ireland, Scotland and Wales," "The Concert and Radio Series,""The Jelly Roll Morton Series," "The Lead Belly Series," and "The Woody Guthrie Library of Congress Recordings."

The music has inspired such artists as Bob Dylan and Moby. A recording Lomax made of a prisoner named James Carter singing a work song called "Po' Lazarus" opens the "O Brother, Where Art Thou?" soundtrack.

He is survived by a daughter, Anna Lomax Chairetakis, a stepdaughter, Shelley Roitman, and a grandson, Odysseus Desmond Chairetakis, all of Holiday, Florida; and a sister, Bess Lomax Hawes, of Northridge, California.

Lyndon Stambler co-authored "Folk & Blues: The Encyclopedia," published by St.Martin's Press in 2001, with his father, Irwin Stambler. For more information about the book, please refer to www.folkandblues.com



Seymour Solomon, who, along with his brother Maynard founded Vanguard Records in the early 1950's, died on July 18. Although the focus of Vanguard was originally classical and jazz, they had the courage to break the McCarthy inspired anti-Communist record industry blacklist and signed The Weavers and Paul Robeson. Their recordings were so successful that Vanguard continued to expand its folk personnel to include the likes of Joan Baez, Ian & Sylvia, Odetta, Buffy Sainte-Marie and Doc Watson. They also brought us the live recordings of the Newport Folk Festivals. Solomon produced many of the Vanguard recordings. According to the New York Times, Seymour Solomon once said "I had an ideal sound in my ear. There's only one way to do a recording. You have to produce it yourself."

Dave Carter

August 13, 1952 - July 19, 2002

Songwriter, performer and teacher David R. Carter, who with his partner Tracy Grammer, was one of the most successful artists to emerge from the Portland music community, passed away Friday, July 19 in Hadley, MA.

Carter was a superb musician, with voice, guitar and banjo, but was most praised as a songwriter. The Oregonian staff writer John Foyston wrote last year:" Carter skitters across the language like a water bug but can plunge to the depths of the heart and soul without so much as a splash."

Dave and Tracy's latest CD, *Drum Hat Buddha*, was seen as a major breakthrough record, prompting the Associated Press to say of Mr. Carter, who wrote the songs for the duo, "He



writes songs that can stand with the best of contemporary singer-songwriters or sound like they were written 100 years ago."

"What made Dave such a great songwriter in my mind," said Jim Olsen, president of Signature Sounds, "was that he had one of the most diverse knowledge bases of any person I've ever known, studied all kinds of music. His songs were very complex and sophisticated, and yet he was also a master storyteller." He was born on Aug. 13, 1952, in Oxnard, Calif., and raised in Oklahoma and Texas. He worked as a mathematician and computer programmer until 1994, when he began to pursue songwriting seriously. Check out Dave and Tracy's website: daveandtracy.globalhosting.com/index.php. Buy the CDs and his memory will live on.

ALAN LOMAX RECORD DISCOGRAPHY

Negro Sinful Songs Performed by Leadbelly, the first commercial album of American folk songs. Producer.

American Sea Songs and Shanties 2LP set released by the Library of Congress, "From the Archive of Folk Heather and Glen Tradition Records (TLP 1047), Songs and Melodies of Highland and Lowland



Musicraft, 1939. Inducted in 1998 to the GRAMMY Hall of Fame.

Dustbowl Ballads Performed by Woody Guthrie. Co-Producer. Victor, 1940. Elektra Records box set EKL-271/272 1964.

The Midnight Special Songs of Texas Prisons Performed by Leadbelly and the Golden Gate Quartet. Victor, 1940.

Music and Interviews with Jelly Roll Morton 12 vols., the first recorded biography of a jazz musician. The Library of Congress, 1941. Jelly Roll Morton Series.

Folk Songs of the United States 5 vols., a survey of the field recordings in the Archive of American Folk Songs, including traditional southern, northern, and western Anglo-American songs and ballads, African-American songs of every type from the United States and Bahamas, Mexican American songs and ballads, a variety of songs and tunes from the Cajun country, produced and edited with notes. This was the first time in history a country had every published a full, field-recorded picture of its folk traditions. It had a world-wide impact.

Culture." The songs were all collected and recorded in the field during the 1930s and '40s mostly by Alan Lomax, with a few recorded by others. Includes a 24 page type-written booklet with lyrics and notes. LIBRARY OF CONGRESS LCM-1891 (MONO).

Folk Songs of Great Britain 10 vols., with Peter Kennedy, field survey of the British Isles, 1950-59, Cademon. 1961 Topic.Vol. 1: Songs Of Courtship,Vol. 2: Songs Of Seduction,Vol. 3: Jack Of All Trades,Vol. 4: The Child Ballads 1,Vol. 5: The Child Ballads 2,Vol. 6: Sailormen And Servingmaids,Vol. 7: Fair Game And Foul,Vol. 8: A Soldiers Life For Me,Vol. 9: Songs Of Ceremony,Vol. 10: Songs Of Animals And Other Marvels.

Folk Songs of Spain 11 vols., the recordings of a field survey made in 1953.

Columbia World Library of Folk and Primitive Music 18 vols. First recorded overview of world music. Columbia Records, 1955. Scotland, collected from native folksingers and folkmusicians by Alan Lomax, Calum McLean, and Hamish Henderson. Field recordings made in Scotland in 1950-51, that led to the founding of the Scotlish folk song archive. Tradition, 1959.

Southern Journey 12 vols., edited and produced recordings of the White and Black South, Prestige Recording Company, 1959.

Negro Prison Songs Field recordings from Mississippi, 1947, using the first tape machine. Tradition, 1959.

Southern Folk Heritage 7 vols., the first stereo field recordings of American folk music. Atlantic Records, 1960.

The Gospel Ship: Baptist Hymns and White Spirituals from the Southern Mountains Producer, programmer. New World Records, 1977.

Sounds of the South 4 CD's. Field recordings of the American South, including reissues of Southern Journey and Southern Folk Heritage. Atlantic, 1993.

Folk Works

	SUN SEP 1 STRAWBERRY FALL MUSIC FESTIVAL Camp Mather (Yosemite), CA	9:00pm	SUZY WILLIAMS & BRAD KAY An evening with Sophie Tucker The Gardenia, 7066 Santa Monica Blvd., Hollywood	*	SUN SEP 29 SEBASTOPOL CELTIC FESTIVAL see Page 13	Fado from Portugal \$18 Skirball M Skirball Cultural Center Magnin Auditorium \$15
	www.strawberrymusic.com		Gerry Fialka • (310)-306-7330 THUR SEP 19	3:00pm	MARCIA BERMAN FAMILY SING-A-LONG Free Grand Peformances	FRI OCT 25
	MON SEP 2 STRAWBERRY FALL MUSIC FESTIVAL	8:00pm	THE PASSION OF SPANISH JEWS	7:00pm	KARAN CASEY and NIALL VALLELY TRIO \$16 McCabe's Guitar Shop	* WESTERN OPEN FIDDLE CHAMPIONSHIPS see Oct 24
	see Sep 1		Ladino music and dance John Anson Ford Theatre	7:30pm	ARCO IRIS \$10, \$7 Seniors/Students	* HOT CLUB OF COWTOWN Lancaster Performing Arts Center, Lancaster
)pm	TUES SEP 3 KRIS DELMHORST and JESSICA WILL		FRI SEP 20		South American music Claremont Folk Music Center	8:00pm PIERRE BENSUSAN
урш	Temple Bar 1026 Wilshire Blvd., Santa Monica (310) 393-6611	*	PETER, PAUL & MARY Cerritos Performing Arts Center		TUES OCT 1	McCabe's Guitar Shop
	WED SEP 4	8:00pm	FAIRPORT CONVENTION \$18 plus EQUATION \$10 Children/\$5 Caltech Students	8:00pm	CHAVA ALBERSTEIN UCLA Performing Arts, Royce Hall	SAT OCT 26 * HOT CLUB OF COWTOWN
	TAJ MAHAL The Coach House		Cal Tech Folk Music Society (Ramo Auditorium)		WED OCT 2	Autry Museum of Western Heritage Griffith Park, L.A.
	THUR SEP 5	*	MOUNTAIN LION FOLK MUSIC WEEKEND featuring KEN GRAYDON & PHEE SHERLINE,	8:00pm	BELA FLECK & THE FLECKTONES UCLA Performing Arts, Royce Hall	www.autry-museum.org • (323) 667-2000 WESTERN OPEN FIDDLE CHAMPIONSHIPS
	WEST COAST KLEZMER plus MAGIC STRINGS Free Summer Sunset Concert Series		ROSS ALTMAN, FRED STARNER, KIM FRIEDMAN, CLARK BRANSON, JANET CORNWELL,		THUR OCT 3	see Oct 24
	FRI SEP 6		BILL HOWARD, PITT KINSOLVING, MAURY RICHMOND, and more	6:00pm	MUSIC FESTIVAL Free World Music w. Ozomatli & Toshi Reagon	7:30pm TIN HAT McCabe's Guitar Shop
	DAVE ALVIN		Camp DeBenneville Pines, San Bernardino Mountains (818) 248-1510 or valleyfolk@earthlink.net		Grand Performances	8:00pm BLACKWELL, MICHAEL & HEISIG
	The Roxy 9009 Sunset Blvd., Hollywood • (310) 278-9457	*	DANA POINT TALLSHIPS FESTIVAL see Page 13	noon	FRI OCT 4 PARIS COMBO free	Swing and Bluegrass Fret House
	GREEK FESTIVAL: Music, dance, food, crafts	noon	PERLA BATALLA Free Fuses mestiza heritage w. traditional Latino melodies,	noon	Grand Performances	8:00pm CHUCK PYLE Russ & Julie's House Concerts
	St. Paul, Irvine • (949) 733-2366		bluesy ballads, alternative folk Grand Performances	*	SAT OCT 5	FRI NOV 1
)pm	DARRYL PURPOSE \$15 McCabe's Guitar Shop	8:00pm	ELIZA GILKYSON \$16	*	L.A. COUNTY ARTS OPEN HOUSE see Page 13 KATIA MORAGES and SAMBA GURU	* RICHARD GREENE Acoustic Music Series (TC)
pm	OLD BLIND DOGS		McCabe's Guitar Shop	*	San Juan Capistrano Public Library	ACOUSIIC MUSIC SERIES (TC)
	CalTech Folk Music Society (DL) SAT SEP 7	*	SAT SEP 21 MOUNTAIN LION FOLK MUSIC WEEKEND	*	PARIS COMBO Gypsy, flamenco, North African music	VENUE LOCATIONS
	GREEK FESTIVAL:		see Sep 20		with participatory dancing Cal Tech, Pasadena • (888) 2CALTECH	BOULEVARD MUSIC
	see Sep 6 OLD BLIND DOGS	*	PETER, PAUL & MARY Cerritos Performing Arts Center	7:00pm	LOST HIGHWAY \$10 adv, \$15 door, under 10 free and The CALIFORNIA BLUEGRASS BAND	4316 Sepulveda Blvd., Culver City
	San Juan Capistrano Public Library	*	MARY McCASLIN Boulevard Music		Corona Civic Auditorium 815 W. 6th St., Corona, CA • (909) 278-1896	(310) 398-2583 • www.boulevardmusic.com CALTECH FOLK MUSIC SOCIETY
)pm	FANDANGO JAROCHO Mexican music	*	LUIS VILLEGAS		kkorrick@aol.com rjubbersan@earthlink.com	California Institute of Technology
	John Anson Ford Theatre	*	San Juan Capistrano Public Library GREEK FESTIVAL	7:30pm	MARK HANSON \$15 Fingerstyle Guitar master	Dabney Lounge, Pasadena • (626) 395-4652 (888) 222-5832 • www.its.caltech.edu/~folkn
pm	THE SCOTT AMENDOLA BAND \$12.50 McCabe's Guitar Shop		Music, dancing, food, crafts St. Constantine/Helen, Lancaster • (661) 945-1212.		Shade Tree Stringed Instruments	CERRITOS PERFORMING ARTS CENTER
pm	BRYAN BOWERS Autoharpist	*	BALLET FOLKLORICO DE MEXICO	7:30pm	ERIC BOGLE \$17.50 McCabe's Guitar Shop	12700 Center Court Dr., Cerritos www.cerritoscenter.com
	Boulevard Music		Greek Theatre	8:00pm	THE WAIFS \$22 Redefined the concept of folk music in Australia	(562) 916-8501 or (800) 300-4345
	SUN SEP 8	* 9:00am	DANA POINT TALLSHIPS FESTIVAL see Page 13 JULIAN BLUEGRASS FESTIVAL see Page 13		www.thewaifs.com Pepperdine University	CLAREMONT FOLK MUSIC CENTER 220 Yale Ave, Claremont • (909) 624- 2928
	GREEK FESTIVAL: see Sep 6	7:30pm	JACK HARDY		SUN OCT 6	www.folkmusiccenter.com
pm	BRIAN BOWERS Autoharp Wizard	8:00pm	The Living Tradition BOB JONES & MR. PETE \$15	*	RIDERS IN THE SKY	THE COACH HOUSE 33157 Camino Capistrano
	Peter Strauss Ranch Malibu Canyon Park Topanga Banjo Fiddle Contest Event	8.00pm	Folk Blues (guitar harmonica) Fret House	*	Cerritos Performing Arts Center TRAIN SONG FESTIVAL see Page 13	San Juan Capistrano • (949) 496-8930
	www.topangabanjofiddle.org/summer_concerts.html	8:00pm	GEOFF MULDAUR \$17.50	10am-5pr	n FREE FOLK FESTIVAL	www.thecoachhouse.com CONGA ROOM
-5:00j	om WALTZ/HAMBO WORKSHOP Scandia at Women's Club of Orange		McCabe's Guitar Shop	7:00pm	CTMS Center for Folk Music NAMAH AND ZARBAANG	5364 Wilshire Blvd., L.A. • (323) 935-0900 www.congaroom.com
)pm	121 S. Center St. • (714) 893-8888. DON CONOSCENTI	*	SUN SEP 22 MOUNTAIN LION FOLK MUSIC WEEKEND		PERCUSSION ENSEMBLES Persian music and dance	CTMS CENTER FOR FOLK MUSIC
	Duncan House Concerts • (310) 410-4642	-	see Sep 20		John Anson Ford Theatre	16953 Ventura Blvd., Encino www.CTMS-FolkMusic.com • (818) 817-775
pm	NEVENKA Eastern Europe Folk Choir	*	BONNIE RAITT plus LYLE LOVETT The Greek Theater	7:30pm	GRAINNE HAMBLY \$15 Traditional Irish harp dance tunes	FRET HOUSE
	Northridge house concert Jill or Jay at (818) 368-1957 JayMichtom@Juno.com	*	BALLET FOLKLORICO DE MEXICO see Sep 21		Shade Tree Stringed Instruments	309 N. Citrus, Covina (626) 339-7020 • www.frethouse.com
	MON SEP 9	*	DANA POINT TALLSHIPS FESTIVAL	7:30pm	MON OCT 7 BORDER RADIO, BARRY SCHWAMM,	GENGHIS COHEN
pm	CINDY ALTER, EDDIE SAENZ & JOHN ANDREWS \$10	9:00am	see Page 13 JULIAN BLUEGRASS FESTIVAL		PHIL CHRISTIE, others TBA The Listening Room Concert Series	740 N Fairfax Ave, L.A. • (323) 653-0640 www.genghiscohen.com
	Singer-songwriters Listening Room Concert Series		see Page 13		THUR OCT 10	GRAND PERFORMANCES
	THUR SEP 12	1:00pm-5:	00pm SACRED MUSIC SUNDAY see Sacred Music Festival Pg 13	6:30pm	GREG GREENWAY Duncan House Concerts, near LAX • (310) 410-4642	California Plaza, Watercourt 350 South Grand Avenue, L.A.
	JANIS IAN The Knitting Factory	2:00-4:00	om UKULELE WORKSHOP		FRI OCT 11	www.grandperformances.org
	7021 Hollywood Blvd., Hollywood • (323) 463-0203	3:30pm	McCabe's Guitar Shop KRIS COLT & \$12	8:00pm	DAVID MALLETT \$15 general	THE GREEK THEATER
)pm	GEORGIAN STATE DANCE COMPANY \$40 Traditional folk dance and music	5.50pm	THE BLACK ROSE BAND \$10 for ACS/CAC members Celtic Arts Center		Singer-songwriter \$5 Caltech students&children Cal Tech Folk Music Society (Dabney Lounge)	2700 N. Vermont Ave., L.A. (323) 665-1927 or (323) 665-5857
	Pepperdine University		 (818) 760-8322 • reservations@celticartscenter.com 	8:00pm	SEAN CURRAN DANCE COMPANY www.seancurrancompany.com	www.greektheatrela.com
)pm	ANOUAR BRAHEM TRIO \$21 General Balkan and Arab music \$18 Skirball Members \$15 students	7:00pm	JIM BELOFF & UKEtopia \$16		Irvine Barclay Theatre	IRVINE BARCLAY THEATRE 4255 Campus Dr., Irvine • (949) 854-4646
	Skirball Cultural Center, Magnin Auditorium		Ukulele variety show McCabe's Guitar Shop	*	SAT OCT 12 SEAN CURRAN DANCE COMPANY see Oct 11	www.thebarclay.org
	FRI SEP 13 TOM CHAPIN	7:00pm &	9:00pm	*	SCANDINAVIAN-AMERICAN FESTIVAL	JOHN ANSON FORD AMPHITHEATRE 2580 Cahuenga Blvd. East, Hollywood
pm	Saddleback College, Mission Viejo • (914) 674-0247 LUNASA \$16		CRAOBH RUA \$20 Traditional Irish band	noon	MGM Plaza, Santa Monica • (310) 372–9535 GARIP BULBUL	(323) GO-1-FORD www.lacountyarts.org/ford.html
r	McCabe's Guitar Shop		Shade Tree Stringed Instruments THUR SEP 26	1001	Turkish music Skirball Cultural Center Café Z	THE LISTENING ROOM CONCERT SERI
	SAT SEP 14 TOM CHAPIN	*	SEBASTOPOL CELTIC MUSIC	8:00pm	BLUESAPALOOZA and Free	Fremont Center Theater 1000 Fremont Ave., So. Pasadena
	Carpenter Center for Arts, Long Beach		see Page 13	L	AMERICAN MUSIC FESTIVAL and "THUNDER FEST"	(626) 441-5977
pm	(562) 985-7000 TOM RUSSELL \$16	*	FRI SEP 27 DEL REY	0.00	Fret House	www.brettperkinspresents.com/events/fremont.h THE LIVING TRADITION
	McCabe's Guitar Shop		Fingerstyle blues guitarist Boulevard Music	8:00pm	LE BALLET NATIONAL DU SENEGAL West African music and dance	Downtown Community Center,
pm	THE JOEL RAFAEL BAND Bethel Church	*	SEBASTOPOL CELTIC FESTIVAL	8:00pm	Pepperdine University TOM LANDA & The PAPERBOYS \$13.50	250 E. Center St., Anaheim • (949) 646-1964 www.thelivingtradition.org
pm	536 N. Euclid Ave., Ontario • (909) 985-8368 HAZARAN BULBUL	8:00pm	see Page 13 JANET KLEIN & HER PARLOR BOYS \$15	0.00111	McCabe's Guitar Shop	MCCABE'S GUITAR SHOP
Ъщ	Armenian folklore, music and dance		McCabe's Guitar Shop	*	SUN OCT 13	3101 Pico Blvd., Santa Monica • (310) 828-4 www.mccabesguitar.com
)pm	John Anson Ford Theatre GEMINI & GRAY MATTER \$10 (special price)	8:00pm	NICK ARIONDO & SUZY WILLIAMS \$10 Vocal & Accordion duo	*	SANTA BARBARA OLD TIME FIDDLERS CONVENTION	NOBLE HOUSE CONCERTS
	Gemini Bruce Farwell & Renata Becher – songs and fingerpicking guitar		Genghis Cohen		Two stages with American folk music, food, contra dance and jam sessions	(818) 780-5979 • efgcpa@pacbell.net PEPPERDINE UNIV. SMOTHERS THEATR
	Gray Matter – Jim St. Ours, Tom Graham and Jerry		SAT SEP 28		Historic Stow House, Lake Los Carneros County Park	

Losynky – singer-songwriter, mandolin , guitar, contempo-rary, traditional ballads Noble House Concerts

SUN SEP 15

- THE WOODY GUTHRIE SHOW 1:00pm \$15 Tribute to songwriter, folklorist & labor leader Peter Alsop, Ellen Geer, Thad Geer, Wally High, Laura Kass, Melora Marshall, Herta Ware and Linda Wilcox Will Geer Theatricum Botanicum 1419 North Topanga Canyon Blvd., Topanga (310) 455-3723
- PAUL BAKER & ELLIE CHOATE 2:00pm \$16 adv Sylvia Woods Harp Center 915 N Glendale Ave., Glendale (818) 956-1363 \$18 door
- MYSTICAL MUSIC OF THE MIDDLE EAST 3:00pm see Sacred Music Festival Pg 13
- HAZARAN BULBUL see Sep 14 8:00pm

TUES SEP 17

- NICKEL CREEK www.nickelcreek.com House of Blues 8430 Sunset Blvd., West Hollywood • (323) 848-5100 www.hob.com/venues/clubvenues/sunsetstrip
- THE BLUEGRASS REDLINERS 7:30pm Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills (818) 366-7258 Bluegrass Association of Southern California

WED SEP 18 FAIRPORT CONVENTION and EQUATION Conga Room

- SCOTTISH DANCE Thistle Band Tustin Senior Center 200 South C St. Tustin Jack Rennie JackRennie@aol.com
- DAVE MCKELVY HARMONICA TRIO & SELF RIGHTEOUS BROS Boulevard Music
- SEBASTOPOL CELTIC FESTIVAL see Page 13
- 9:00am HARVEST FESTIVAL OF DULCIMERS see Page 13
- 10:00am-6:00pm WATTS TOWERS DAY OF THE DRUMS see Sacred Music Festival Pg 13
- 4:00pm VOCAL TRADITIONS OF THE EAST & WEST see Sacred Music Festival Pg 13
- 5:00pm HONORING THE SEA see Sacred Music Festival Pg 13
- THE DIVAS OF STORYTELLING 7:00pm \$15.00 Barbara Clark, Vicki Juditz, Debra Olson Tolar, Kathleen Zundell Dinner at 7pm, Show at 8:00pm Cafe Culture 1359 North Altadena Drive, Pasadena • (626) 398-8654 BOB BROZMAN 7:30pm \$17.50 McCabe's Guitar Shop 8:00pm LAURENCE JUBER \$18 Fret House SISTERS MORALES Russ & Julie's House Concerts 8:00pm \$15 WILLIAM PINT & FELICIA DALE 8:00pm \$15 CTMS Center for Folk Music \$17 door

Histofic Stow House, Lake Los Caneros Courty - and North Los Cameros Road, Goleta Goleta Valley Historical Society (805) 964-4407 • www.signif.com/oldtime/fiddlers.htm

TUES OCT 15

CHEESY TORTELLINIS 7:30pm Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills (818) 366-7258 Bluegrass Association of Southern California

WED OCT 16

ANOUSHKA SHANKAR 8:00pm Sitar www.anoushkashankar.com Irvine Barclay Theatre

FRI OCT 18

SKANDIA HARWOOD LODGE WEEKEND Scandinavian Dance Paul or Carol (619) 466-7983

- SAT OCT 19 HOLDSTOCK & MacLEOD plus BOB FOX 7:30pm The Living Tradition
- 8:00pm DAN CRARY & BEPPE GAMBETTA \$12 General/ guitarists \$5 Caltech students, cl The Cal Tech Folk Music Society (Dabney Lounge) \$5 Caltech students, children
- MARY MURPHY & PAUL KEIM 8:00pm \$12 Celtic/American traditional and contemporary singers Noble House Concerts

THUR OCT 24 WESTERN OPEN FIDDLE CHAMPIONSHIPS WESTERN OF LAY AND THE Bluegrass Bluegrass 20th Anniversary Celebration Tehama Dist Fairgrounds, Red Bluff, CA www.westernopenfiddle.com

- 24255 Pacific Coast Highway, Malibu (310) 506-4522 • www.pepperdine.edu/cfa
- 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

2701 North Sepulveda Blvd. (310) 440-4578 • www.skirball.org

SUMMER SUNSET CONCERT SERIES

Culver City Hall Courtyard 9770 Culver Blvd., Culver City (310) 253-6643 • www.culvercitymusic.org

UCLA PERFORMING ARTS (310) 825-2101 or (310) 825-4401 www.performingarts.ucla.edu

For up-to-date information:

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html Jay and Judy Michtom - Folk Dance Scene Calendar (818) 368-1957 • JayMichtom@Juno.com Thanks to these folk for providing information to FolkWorks.