

FolkWORKS

FREE

Volume 2 Number 6
November/December 2002

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

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

PAINTING THE TOWN MURALS IN LOS ANGELES

By VALERIE COOLEY



There is a good side to bad traffic and I found it the other day. The 405 south of Century had slowed to inches per minute – not unusual – but, for a change, I was in the spot I would have chosen, right alongside the L.A. Marathon mural. I crept past, able to study the runners' faces as they strode, clear-eyed and confident, through graffiti up to their chins. They were unconcerned and I was happy.

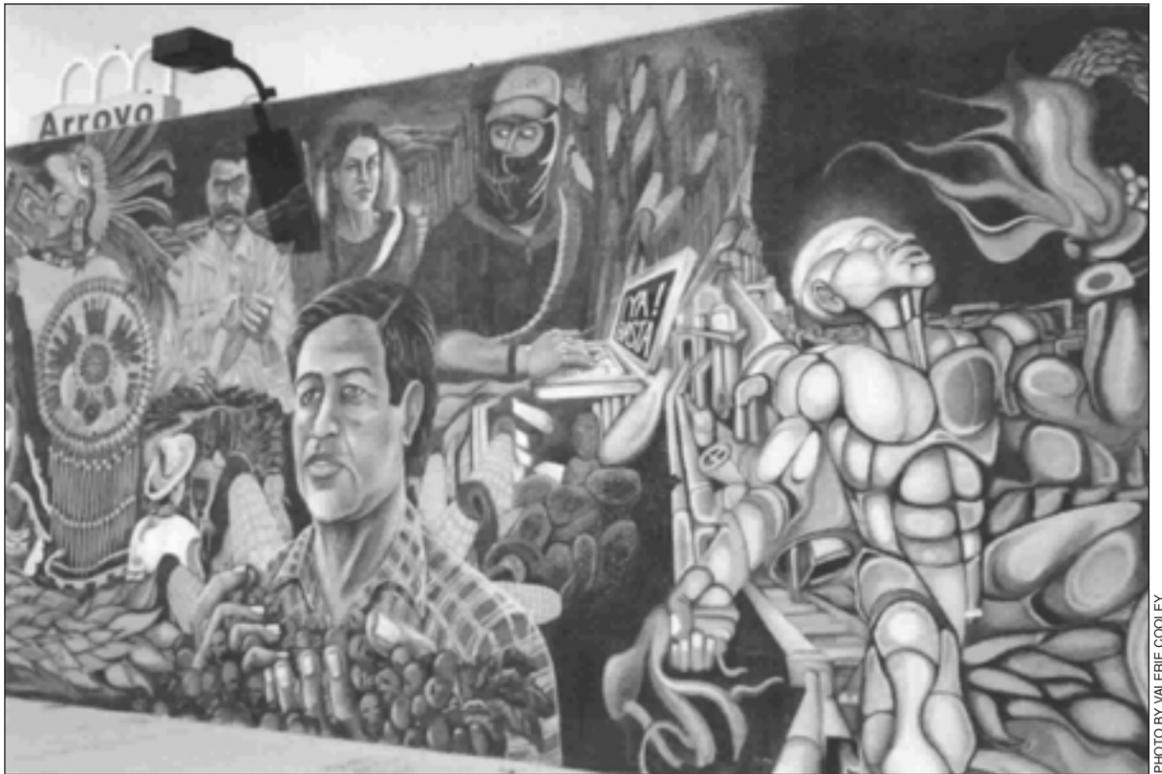
Los Angeles has so many murals that almost any little excursion will net you a view of some, whether you stay on the freeway or bolt desperately for freedom into unfamiliar neighborhoods. You can see a few murals from the freeway – the picture of the Los Angeles Chamber Orchestra in downtown L.A. comes to mind – but you'll see more (and more safely) if you get off the freeway and browse the surface streets. It is a fine way to cope with traffic that has gone from bad to worse.

One of my better escapes was into Highland Park from the Pasadena Freeway. Figueroa Street was a virtual art gallery. The Arroyo Furniture Store's long sidewall was crowded with Aztec, Mayan, Native American, and African American themes, including the feathered serpent, Quetzalcoatl and Cesar Chavez. The low walls of two parking lots bore sophisticated graffiti art. Farther along was a new construction site, with a chain link fence protecting little more than one wall, the lone remnant of a recently demolished building. On the street side of the wall was an angry mural protesting against politicians who spend money on the military but not on schools and libraries, and depicting them as book-burning Spanish conquistadors and Nazis. The protest must have worked because a new library was being built on the site and the mural was to be preserved. Down the road, however, was a mural full of marchers bearing signs commemorated the people who fought in vain against California's anti-immigrant proposition 187.

Not long ago, in her Los Angeles Times column, *Drive Time*, Mary McNamara wrote about the joys of getting lost in L.A. and, in my opinion, these murals are one of those joys. Most of us are so oriented to our city in terms of freeways that we have forgotten about the roads people used 50 years ago to get across town. Seeking out murals, a pleasure in itself, can also introduce you to alternate routes to take for pleasure or expediency. Amaze your friends by veering off clogged freeways and zipping across town on North Broadway, Cesar Chavez, or Martin Luther King. Point out murals along the way and savor the small town atmosphere where people still buy things in tiny stores. If you do not have the time or the money to visit foreign countries, just zip off the freeway for an hour or two, and try to guess what languages are printed on those store signs.

The first thing to do is to make a permanent home in your car for Robin J. Dunitz's book, *Street Gallery*, a Thomas Guide, and some Auto Club street maps. I personally prefer big, conspicuous maps because they seem to invite passersby to stop and help.

The numbers and types of murals you see will depend largely on the area you choose to visit. For starters, don't even bother cruising Beverly Hills for murals. Only two of the 13 that Dunitz lists



Mexico – Tenochtitlan "The Wall That Talks," 1966 – private – Arroyo Furniture – 6037 N. Figueroa at Ave 61, Highland Park. Artists: Andy Ledesma, John Zender Estrada, Rafael Corona, Jaime Ochoa, Dominic Ochoa, Isabel Martinez, Oscar de Leon, Mario Mancía, Jesse Silva, Anthony Ortega and Jerry Ortega.

can be seen from the street. Ironically, though, the Beverly Hills post office still houses one of the few New Deal murals that illustrates the miseries of the Depression, and that alone might be worth the cost of parking.

In East L.A., on the other hand, you will find hundreds of murals. This is the mother lode of L.A. wall art. There's everything from pre-Columbian designs, Virgins, Aztec warriors, tributes to dead brothers, current social commentary, revolutionary soldiers grappling with the powers of corruption. The large Hispanic population there has built on a legacy of the great Mexican revolutionary wall painters and their murals are powerful. Judith Baca, the artistic and organizational force behind many public mural programs, was born there and her energy and vision have flowed out over the rest of the city, inspiring and empowering whole communities.

Baca is responsible for many of the murals you'll see elsewhere. In 1976, she and two other women (filmmaker Donna Deitch and artist Christina Schlesinger) started the Social and Public Arts Resource Center (SPARC) in Venice, a multi-cultural arts center that produces, exhibits, distributes and preserves public artwork.

HISTORY

Los Angeles, with well over 1500 murals, has been described as the Mural Capital of the World. This is a recent phenomenon, a happy combination of nationalities, ethnicities, social changes, and circumstances. Most of the murals have been produced since 1968. Prior to that there were about a hundred mosaics that Millard Sheets and others began designing for the Home Savings of America banks in the early 1950's. Before that were the New Deal murals started during the Depression and even before that was the Mexican Revolution which would eventually have a tremendous effect on public art in the United States, especially in California.

Mexico's bloody civil war started in 1910 and lasted for years. While revolutionary soldiers fought for economic progress and human rights, political and artistic activists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco – subsequently the three big names in Mexican art

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EDITORIAL

Welcome to the conclusion of another successful year of FolkWorks. We hope that you have been enjoying the newspaper and have been finding it useful. The end of the year is a time to reflect, a time to spend with friends and family, a time to give thanks and exchange gifts.

There is a renaissance happening in the world of folk music. The seeds that have been sown over the last thirty years are now blooming. There is more wonderful folk and traditional music available to us than in any time in history. It is the confluence of people who are interested in



BY LEDA & STEVE SHAPIRO

this "sub-culture" and technology, the ability to easily record music and distribute it though the Internet as well as the conventional means. On the other hand, the fact that there is so much to choose from sometimes makes it difficult to sort out the best from the rest. We are all fortunate that some friends of FolkWorks are obsessive about seeking out the latest and most interesting new releases and, as a result, can help us out in this regard.

So, dear friends, as you are thinking about gifts during this holiday season, please consider browsing through the CD reviews and our reviewers "Top 10" or "Favorites" in this issue and use their as a guide. Use the Internet and browse through back issues of FolkWorks for other ideas, as well.

While we are on the subject of gift giving, why not offer the membership of FolkWorks? We have been told by a lot of people how much they appreciate the paper and how much it is needed in this community. If you share this feeling, please do not hesitate to be generous.

You probably realize that there is an amazing amount of work that goes into the creation of each issue of FolkWorks. It is done by a small but growing group of volunteers. After completing the September/October issue, we realized that if we did not get more help in doing all the things that needed to be done, we would not be able to continue publishing. We put out an appeal and have received very positive responses from a group of new people. We are in the process of reorganizing the way we work: we are forming working committees and divvying up the work. We look forward to making this succeed so that we can continue to improve both the publication and the organization and grow strong into the future. If you are interested in participating, see page 4 for a current list of the ways you can help and do not hesitate to contact us. We will get you in touch with the appropriate group leader. If you have suggestions for ways to improve that paper or for articles that you would like to see in the future, please write or email us.

Thanks to all the FolkWorks volunteers, writers, editors and distributors. We would especially like to thank two people: Alan Stone who has spent an untold number of hours in the layout of the publication, and Stan Smith who has picked up the 11,000 papers in his pickup truck for each issue for two years, sometimes at a moments notice. On a final note, we apologize for the poor print quality of the September/October issue. The printer we were using had difficulties with their press and, unfortunately, this was reflected in the quality of the type. We were unsuccessful in our attempts at having them reprinted. However, as of this issue, we have changed printers!

Happy holidays to all and we look forward to the next year.



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

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

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I N T E R V I E W

MOVING BEYOND THE FIDDLE GHETTO

AN INTERVIEW WITH BOB CARLIN, PRODUCER OF JOHN HARTFORD'S LAST ALBUM, *HAMILTON IRONWORKS*

BY GUS GARELICK



The following interview was broadcast on my radio program, *The Fiddling Zone*, on KRCB, Santa Rosa, California, in February of this year. Carlin spoke to me by telephone from his home in North Carolina. The Grammy Awards were just a few weeks away and *Hamilton Ironworks* had been nominated for an award in the category of Traditional Folk Music. Carlin had played banjo in the Hartford String Band for many years and appeared on all of John Hartford's fiddle albums, including *Wild Hog in the Red Brush*, *Speed of the Old Longbow*, *Good Ole Boys*, *Fun of Open Discussion*, and others. He begins the interview discussing the special technique Hartford had developed in presenting traditional fiddle music. Later on, he discusses why *Hamilton Ironworks* was such an important album.



Bob: *Hamilton Ironworks* was done completely live. No overdubs. It was done very quickly. Some tunes, you're hearing the first take.

Gus: The technique reminds me a lot of *Speed of the Old Longbow*, John Hartford's tribute to Ed Haley.

Bob: Right. Starting with *Fun of Open Discussion* and *Wild Hog in the Red Brush*, where John plays tunes Ed Haley might have played, but didn't record, on to *Speed of the Old Longbow*, where John does some talking and plays tunes that Haley actually did record—all these albums were done in pretty much the same way: live, lots of experimentation. There's a lot of planning in advance, but John liked to let spontaneity take its own course. For a while, he had a technique called "windows"—not to be confused with Microsoft—but it was a way of developing an arrangement spontaneously: pointing at people, telling them what to do as we were going along. No one knew in advance where the solos were going to be, when to do backup, when to not play.

Gus: So nobody except John knew how the tune would develop.

Bob: Well, on *Hamilton Ironworks*, his instructions were that he really wanted us to be background; the foreground was the fiddling and his stories about growing up in Missouri and all the folks he knew and learned from. We had to be supportive; that was his only instruction. So, I knew the tunes pretty well in advance, and Mike Compton knew most of the tunes. He had been playing with us before he joined the Nashville Bluegrass Band. Right now, he's on tour with the "Oh Brother- Down from the Mountain" show. But Chris Sharp on guitar and Larry Perkins on bass—they didn't know the tunes at all. All we had were chord charts and the instruction to just watch John.

Gus: Did John write out the chord charts?

Bob: No. Actually, Chris and all of us wrote them out. We started playing some tunes a day before the recording, and Chris said, "I don't know any of these. Let's at least play the same chords at the same time." But John didn't care. He really liked the whole idea of spontaneity. The Aero-plane band, which started a lot of people knowing about John Hartford after *Gentle on my Mind*—that was John's first attempt at doing spontaneous music. His motto was: it didn't

matter if you play it or not; just play what you feel when you feel it.

Gus: So, to prevent chaos from happening, did he just point to people to play at certain times?

Bob: It started out that way. But it turned into just knowing. You had to really pay attention. Sometimes, we had big train wrecks. Other times, it was pretty spectacular music.

Gus: How long did you spend recording *Hamilton Ironworks*?

Bob: Day and a half. It was cut pretty quickly. But by that time, John was starting the final phase of his cancer. Although he appeared to be in pretty good shape, he tired very easily. The sessions were pretty hard on him. His playing got tired. I'd seen him when he could hardly walk very well, but then he'd sit down and fiddle for hours. But this time, it was much different. He was just unable to play. So that's one reason why the album was cut so quickly. We were spontaneous, and that's what he wanted.

Gus: The thing I liked best about the album was the stories, the fiddle folklore. Besides the great tunes, all the stories behind the tunes were wonderful. Was that spontaneous, too?

Bob: No, not at all. Actually, he had a lot of that scripted out. John liked spontaneity, but he had strong ideas about the shape of things. You have to remember, this album was real important to him. It wasn't coincidental that this was his last studio recording. It was his way of paying back all the people who started him off, a coming full circle for him; it was a culmination of the first phase of his reinvestigation of traditional fiddle music. He was revisiting those pieces, listening to his early tapes of fiddling done in the 1950's, notating the stories and the tunes. Not that each story was identical each time, but the structure was there. For a recent example, you might have heard the album called *Tribute to John Hartford*, recorded at Mountain Stage in West Virginia. That's where he says "Well, I know why you're all here tonight. You think I'm gonna die." Well, that wasn't spontaneous. In fact, all week long before that concert, he was calling up folks, like Sam Bush, and saying "Hey, Sam, listen to this! What do you think of that, isn't that funny?" Then he'd say to me—"Now I'm going to get up and say this thing, and don't interrupt me. I've got it planned out." So it wasn't spontaneous, but it had a structure for spontaneity to work.

Gus: So, it appeared spontaneous, even if it wasn't. Do you think this is because John had been such a good performer all his life?

Bob: Yes, he was an extraordinary showman, even as a small child. He was very conscious of that. But I



PHOTO BY MARC CARBONELL

don't think it diminishes his power in any way.

Gus: So what about all the fiddling stories? Are they true?

Bob: They're all true. And they're all real people. They might be codified, smoothed over, after so many years telling them over and over. I used to hear them years ago, John talking about fiddle music. I don't know if it made it on the album, but Gene Goforth used to say, after hearing another fiddle player, "That used to be a pretty good piece at one time."

Gus: Yes, I love that story.

Bob: John used that line all the time! And the story about stealing the same watch twice—I heard that a lot. And I knew John's uncle, Bill—the one who throws the can of baked beans into the fire and they explode. Hey, if you haven't heard the album, folks, you probably don't know what I'm talking about. In some ways—besides paying tribute to people and all that, the real reason for the stories was this: John was trying to bring fiddle music outside of the fiddle ghetto. And I think he was succeeding. We'd go play places for people you would never think would ever listen to fiddle music—and they totally enjoyed what we did. In the last years I played with John, we ended up doing just as many fiddle tunes as songs. Which was very different than when I started, when we did mostly John's songs and a couple fiddle tunes. But people allowed John to do this, because he really wanted to make the fiddling interesting to people, and one way of making it interesting is telling stories about the tunes and the fiddlers.

Gus: The fiddle ghetto! I don't believe I've ever heard that expression before. But what about all those hard-core fiddlers inside the ghetto? How do they respond to John's music?

Bob: They have mixed feelings about his "talking all

STRIKING THE RIGHT CHORD

(OR HOW DO I KNOW WHAT CHORD TO PLAY NEXT?)

Past issues focused on how notes relate to other notes to form intervals. We saw that intervals can combine with other intervals to form triads and chords. We discovered several types of chords and found that their names followed from the intervals involved.

Well, there's more. Turns out that just as notes seek out other notes to keep them company as intervals and chords, chords seem to seek out other chords to keep them company as chord progressions. A chord progression is—as the name implies—a sequence of chords. When playing a particular song in a particular key, there are specific chords to be played in a specific order. That sequence is the chord progression.

There might be some confusion about the difference between the key of a chord and the key of a chord progression, and there may be a good reason for that. For example, we can play a G chord, which is a major chord that we would say is, "in the key of G." Or, we can accompany a song by playing a G chord, followed by a C chord, then a G chord, a D chord and another G chord, and that would be a chord progression that we would also say is, "in the key of G." So, each chord may be viewed as an independent unit that is built on the scale of the key of the same name as the chord itself, e.g. G. When all of the chords involved in a piece of music are taken together as a progression, they are related as a group to the key of the song. Stay with me, here.

When selecting chords to accompany a particular song you can build a chord on each and any note of the scale. Each chord still can be understood as being built on a note that names the key of that chord. For example the notes C-E-G taken together make a major chord "in the key of C." But you can also play a C chord as part of a chord progression for a song in the key of G. In this instance the C chord is part of the "G chord progression" because it is the major chord built on the fourth degree (or note) of the G scale.

In an earlier issue, you saw that major chords are built by using the 1st, 3rd and 5th notes of the major scale (you may find past articles at www.FolkWorks.org). In other words, every other note was used to form a major triad or chord. Look at **Figure 1** to see how the every-other-note concept can be expanded and applied to each degree of the scale. In **Figure 1**, pick a 1st note, say the C, look for the 3rd note (E) and the 5th note (G). If you play these three notes together, you have a major C chord. Try it with any of the other notes.

This type of rule also applies to chord progressions. Most of the songs you will encounter will use a chord progression built on the 1st, 4th and 5th notes of the scale. Musicians usually talk about this as a "one-four-five" progression. In the key of G these would be a G, a C and

a D chord. The more generic method of notation for chords uses Roman numerals to indicate the same thing. So this "one-four-five" progression would be written as I-IV-V. Once you are used to these numbers instead of note names for chords, you can talk about chord progressions regardless of the key you are in. This terminology is so commonly accepted that you might hear a conversation among musicians like the following. Question: "Is there anything weird about the chords in this tune?" Answer: "No, this is a simple 'one-four-five' in G." But wait, there's more.

Look at **Figure 2**. In **Figure 2**, all of the triads from **Figure 1** are lined up to show a comparison of the interval spacing in each one. Notice that all three of the I-IV-V chords are major. Look again at **Figure 2** and direct your attention to the chord built on D, the second degree of the C major scale. This triad contains a flatted 3rd interval, which makes it a minor chord. We see this flatted 3rd interval in the chords built on the 2nd, 3rd and 6th degree of the scale, as shown in **Figure 2**, so all three are minor chords.

When using the Roman numeral notation it is customary to write major chords using upper case Roman numerals and minor chords using lower case Roman numerals. These chords, then, would be noted as ii, iii, and vi. Since the first through sixth chords are accounted for, this leaves only the 7th degree of the scale to complete our list of chords. The chord built on the 7th degree of the scale has a flatted 3rd but it also has a flatted or 5th, which makes this a diminished chord (sound familiar?). Diminished chords are noted as "dim" or with a superscripted "o." So using the Roman numeral notation, the diminished chord built on the seventh degree of the scale would be written "vii^o."

Turns out that there are seven chords to choose from when accompanying a song or tune and they are the I, ii, iii, IV, V, vi and vii^o chords. In searching for that right chord to use, this knowledge should simplify your options. If it is a major chord that you want it will be a I, IV or V chord. If it is minor it will be a ii, iii or vi chord. Although you are least likely to need it, there is that seventh, diminished chord, the vii^o chord.

So, how do musicians know which chords to play? Basically you have your choice of seven chords once the key is set. Then your choices are limited to three once you know whether the chord is to be major or minor. There are three major, three minor and one diminished chords. And, as usual, there are, exceptions and many variations, but most chord progressions will follow these rules. Once again, we find that applying a little musical knowledge can instantly narrow the search from a seemingly infinite number of chords to the right one. So keep playing, keep chording and, of course, stay tuned.



BY
ROGER
GOODMAN

Figure 1 - Chords/Triads built on each degree of the diatonic C major scale

C	D	E	F	G	A	B	C	D	E	F
1	2	3	4	5	6	7	1	2	3	4
C	-	-	E	-	G	-	-	-	-	-
	D	-	F	-	A	-	-	B	-	-
		E	-	G	-	-	C	-	-	-
		F	-	A	-	-	D	-	-	-
			G	-	B	-	-	E	-	-
				A	-	C	-	-	E	-
					B	-	D	-	F	-

Figure 2 - Resulting chord types from Figure 1

		1	b3	3	b5	5					
I	C		C	-	-	E	-	G		1	Major
ii	Dm		D	-	-	F	-	A		2	minor
iii	Em		E	-	-	G	-	B		3	minor
IV	F		F	-	-	A	-	C		4	Major
V	G		G	-	-	B	-	D		5	Major
vi	A		A	-	-	C	-	E		6	minor
vii ^o	B		B	-	-	D	-	F		7	diminished

CLASSIFIEDS

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(see page 2)

THE VOICES IN MY HEAD

BY JOANNA CAZDEN



TRIBES, VIBES, & METAPHORS

BY JOANNA CAZDEN

Here is a story of uncertain origin, passed on by a *FolkWorks*-reading friend: "When a woman in a certain African tribe knows she is pregnant, she goes out into the wilderness with a few friends and together they pray and meditate until they hear the song of the child. They recognize that every soul has its own vibration that expresses its unique flavor and purpose.

"When the women attune to the song, they sing it out loud. Then they return to the tribe and teach it to everyone else. When the child is born, the community gathers and sings the child's song to him or her. The song is sung for significant events in the child's life, such as initiation into adulthood, and marriage. Finally, when the soul is about to pass from this world, the family and friends gather at the person's bed, and they sing the person to the next life."

Put aside the possibilities that this tribe is unnamed because it doesn't exist, and that the story is merely a poetic romance projected onto the Third World. The tale has travelled along tendrils of the email-grapevine because so many of us link the ideas of "song" and "voice" with something profound about personal identity, some essential expression of an individual or group.

The metaphors are everywhere. The "voice of the people" is heard through the ballot box, if not in the streets. A "writer's voice" resonates between the words. An organization's leader may be called a "mouth-piece." Walt Whitman risked ridicule for the pure exaltation of his *Song of Myself*.

Singing can be a deeply private experience, calming one's senses before prayer, or helping to maintain sanity in a solitary prison cell. Even warming-up the voice in an otherwise empty room can trigger both terror — a sense of exposed vulnerability — and joy.

But more often, the act of singing implies a connection between people, a transmission of energy and meaning from one's core being to a lover, child, family, or community. When my speech therapy clients lose their voices completely, or are advised to rest in silence as much as possible, they are astounded at how deeply this changes their relationships and their place in the world.

In Bill Staines *All God's Children Got a Place in the Choir*, vocal music represents a larger harmony and belonging. Carol Gilligan's ground-breaking (and still controversial) book about girls as a group used the title *In a Different Voice*. No musical hit reflected 1960's consciousness better than the Beach Boys' *Good Vibrations*.

Chilean songwriter Violetta Para's classic *Gracias A La Vida* ends with gratitude for "your song/which is my own song;" a nearly identical sentiment closes the signature piece performed by my Yiddish chorus. And a famous composition by James Weldon Johnson and J. Rosamund Johnson, often called the Negro National Anthem, goes "Lift every voice and sing/Till earth and heaven ring/Ring with the harmonies/Of Liberty!"

Beyond the power of individual expression, and of public or tribal identity, sound itself is held sacred in many religions. The Judeo-Christian Bible begins with The WORD; Hinduism & Buddhism honor OM as the fundamental sound of the universe. Sacred languages including Arabic, Hebrew, Sanskrit, and Latin are believed to transmit spiritual vibrations directly through the sound, as well as meaning, of each syllable.

Although religious metaphors about LIGHT generally refer to a "higher" self, soul, or divinity, references to SOUND remain anchored in human experience. The voice, after all, is created inside the singer's physical being. It emerges from the throat, itself a bridge between head and body. Audible words and melodies physically vibrate the listener's eardrum, and carry an intimate, almost tactile, message from one body/mind/soul to another. This integration of many levels of be-ing seems central to the power of Song.

Perhaps the ultimate book on singing-as-metaphor is Bruce Chatwin's classic *The Songlines*. This gritty yet meditative journey through the out-back of Australia evokes the unity of song, space, and habitat at the center of Aboriginal culture, along with related musings on the origins of language and the origins of humanity itself. It's a magnificent work, highly recommended for anyone drawn to the deeper meanings of voice and song.

So in this holiday season: give copies of *The Songlines* to your vocal- and world-music pals. Savor the carols and brass choirs that muzak can't totally trivialize. Reach through the darkness of the winter solstice for its reassuring sparks of hope, and listen through midnight silences for the sounds between the stars. Sing your own song, and have a great new year.

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

FolkWORKS
PRESENTS



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C D R E V I E W S

Artist: LIZ CARROLL
 Title: LAKE EFFECT
 Label: GREEN LINNET # GLCD1220
 Release Date: AUGUST 2002

Chicago, Illinois, the Windy City, is widely known in the music world for its native blues and jazz. However, since the end of the 19th century, when Francis O'Neill, the great collector of Irish music was Chief of Police, Chicago has also been a hotbed of traditional Irish music. Liz Carroll, a native Chicagoan of Irish parents, honed her fiddle skills at the local Irish sessions. Recently, she has taken the Celtic music scene by storm and emerged as one of the world's top Irish fiddlers.



Since first gaining attention in 1975 when she won the Senior All-Ireland Fiddle Championship at the age of 18, Liz has climbed to the highest level of her art. She has recorded ground-breaking albums both as solo artist and group member and has won numerous championships and awards. Among these awards was the inclusion in 1988 of her first album, *Liz Carroll*, as a select record of American folk by the Library of Congress. Liz was also presented a National Heritage Award Fellowship in 1994 by Hillary Clinton, an award that recognized Liz as a "Master Traditional Artist" who has contributed to the shaping of our artistic traditions and to preserving the cultural diversity of the United States. Other honors include Chicago Mayor Richard M. Daley's proclaiming September 18, 1999 as Liz Carroll Day and being named Irish Traditional Musician of the Year 2000 by Earle Hitchner of the Irish Echo.

The breakthrough release *Lost in the Loop* (2000), won an AFIM Indie Award by the Association for Independent Music, naming the album as best in the Celtic/British Isles category. All of these honors and awards were earned by Liz's fiery energy and brilliant musicianship.

Deeply rooted in the Irish folk tradition, yet packed with a fresh contemporary approach in arrangements and presentation, Liz's music can only be described as astonishing. A master at interpreting traditional dance tunes, she is also a master of composition, with many of her works now being included at pub sessions throughout the world. Her music ranges from breathtakingly beautiful and haunting airs to blistering sets of reels and jigs that showcase a smooth, flashing, fluid style that, at times, can hit jaw-dropping, break-neck speeds, all with an amazing flair that sets her apart from other fiddlers.

The much-anticipated new album, *Lake Effect*, continues to astonish and inspire. Although paying tribute to Liz's hometown and its influence on her music, the album will be as welcome in Ireland (or anywhere else Irish traditional music is appreciated), as well as on the shores of Lake Michigan. Produced by Liz and ex-Solas guitarist John Doyle, the album features fabulous playing by John himself on guitar and bouzouki. Other guests who accompany Liz include The Turtle Island String Quartet, Irish accordionist Máirtín O'Connor, and fiddler Liz Knowles, plus Kieran O'Hare, Jackie Moran, Emedin Rivera, Jim DeWan, Michael Aharon and Solas bassist Chico Huff.

Most of the thirteen tracks on *Lake Effect*, include tunes that were

CARROLL page 22

Artist: MALINKY
 Title: 3 RAVENS
 Label: GREENTRAX (SCOTLAND) # CDTRAX233
 Release Date: AUGUST 2002

Over the last several decades, there has been a dramatic rise in interest in Scotland's folk music heritage. The Scottish Gaelic language has been reborn with the help of popular folk-based bands such as Capercaille and the folk-rock group Runrig. During the last ten years, a flood of new folk artists have emerged, creating new and experimental folk music that combines rock, Middle-Eastern, African, and world-beat rhythms with a solid Gaelic/Celtic foundation. Some of these bands are Old Blind Dogs, Wolfstone, and Deaf Shepherd. Singers such as Catherine-Ann McPhee and Capercaille's Karen Matheson have inspired many vocalists to discover and renew their interests in the ancient Gaelic/Celtic heritage. This renewed spirit has continued into the new century, and one of the new bright lights is the group Malinky.



Malinky made an immediate impact on the Scottish folk music scene. In 2000, *fRoots* Magazine described their debut album *Last Leaves* as "one of the most memorable and refreshing debuts to have passed this way in a long

time," and the program *Scotland on Sunday* chose it as one of the outstanding folk-roots releases of 2000. With striking vocals, a strong song-based repertoire, plus an instrumental flair, Malinky produces one of the most distinctive sounds to emerge from the recent Scottish folk-scene.

Malinky's new album, *3 Ravens*, displays a new five-piece band. The key members from the first album, Karine Polwart (vocals, guitar, bouzouki) and Steve Byrne (vocals, guitar, bouzouki) are joined by Mark Dunlop (vocals, whistles, bodhrán) and Jon Bews (vocals, fiddle). The newest fifth member from Ireland is the renowned accordionist and whistle player Leo McCann. This new lineup maintains the acoustic atmosphere of Malinky's debut album, but their power and live presence are greatly enhanced and renewed. In addition to some traditional songs, each band member has contributed new songs or tunes to the album,

which further emphasizes the depth of talent within this band.

Karine Polwart recently left the Battlefield Band to devote her energies full time to Malinky. Her voice is a key element of Malinky's distinctive sound. Her English and Scottish vocals demands your attention. Their commanding presence is especially obvious in the songs *Thaney*, *The Sound of a Tear not Cried*, and

Follow the Heron. Especially noteworthy is the title track *3 Ravens*, which flows into a Breton arrangement of the instrumental *The Raven's Return*. Steve Byrne lends his fine voice to his song *The Lang Road Doon* and to the ballad *The Trawlin' Trade*. Mark Dunlop turns in an equally fine vocal on the traditional song *I Dreamed Last Night of My True Love*. The most notable instrumental tracks are the set of original tunes *Leaving Rum*, which showcases the talents of Leo McCann and Jon Bews; the strathspey and slip-jig set *Yorkston Athletic*, and the three-tune set

MALINKY page 22

Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

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

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

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

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



CELTIC MUSIC RESOURCES

WHERE TO FIND CDS LOCALLY & ON THE WEB

It's the holiday season, so you might want to be going out to find some CDs for gifts. Here's a short list of places to check locally and on the Web from our Celtic music aficionado, Dennis Stone and publisher Steve Shapiro.

- Amoeba Music (6400 Sunset Blvd., Hollywood (323) 245-6400) - the best Celtic section in L.A.
- Hear Music (1429 3rd St., Santa Monica (310) 319-9527) - good section with titles not found elsewhere in the city.
- Tower Records (8801 Sunset Blvd., Hollywood (310) 657-7300) - for their best selections.
- Bodhi Tree Bookstore (8585 Melrose Ave., West Hollywood (310) 659-1733) - has some unusual selections of Celtic not found at other stores in the area.
- Sylvia Woods Harp Center (915 N. Glendale Avenue, Glendale (818) 956-1363) - has mainly harp based Celtic music, but the selections are hard to find locally.
- Aron's Records (1150 N. Highland Ave., Los Angeles (323) 469-4700) - has some good titles and finds in their new and used folk sections.

- The Irish Import Shop (738 North Vine St., Hollywood (323) 467-6714) - many CD's from Ireland and Scotland not found anywhere else locally.

On the Web, check out the following sites:
 Tayberry Music • www.tayberry.com
 Celtic Grooves Imports • www.celticgrooves.com
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 Country Dance and Song Society • www.cdss.org

CONTRADANCE MUSIC

A NEW MUSICAL GENRE

By SHARON GOLDWASSER

Picture a community dance in New England in the early 1800's. Perhaps it is set in a rural farmhouse kitchen, or in the town meeting or grange hall. Friends and neighbors gather together for an evening of social dancing and conversation. The evening's program lists contradances, quadrilles, and couple dances such as schottisches and waltzes. As for the music: a fiddle accompanied by piano or pump organ is a common combination, but the band might well recruit any instruments available in the community, including winds or brass! The band's repertoire of dance tunes includes jigs, reels and hornpipes as well as miscellaneous couple dances. Some of the dances, for example *Hull's Victory* or *The Chorus Jig*, call for a specific tune of the same name. Choices for other dances are up to the whim and repertoire of the fiddler and his companions. Some of the tunes are drawn from a developing regional "New England" repertoire (with English roots), and others are borrowed from Irish, Scottish, and French-Canadian traditions. Whatever the tunes, contradance music is characterized by two essential features: clear phrasing and strong, well-defined rhythm.

Imagine if we could transport these musicians and dancers to a modern contradance. Would they feel at home with the music and dancing? Would they find the contemporary music and dances comfortably familiar, or foreign to their own experience? Is 21st century contradance music simply expanding to fit contemporary culture, or has it progressed into a new genre altogether?

During the years since this hypothetical community dance was held, contradancing has experienced ups and downs in popularity but maintained its existence in pockets throughout rural New England. The most recent folk music revival, around the 1960's and early 1970's, dispersed contradancing and music from its New England birthplace and introduced it to scores of urban communities across the United States. Accompanying the geographical expansion, regional and popular musical have been incorporated by contradance bands.

When contradancing rose in popularity in the 1970's, a new cohort of musicians was initiated into playing for dances. In many areas, an "open band" was typical, consisting of an indefinite set of members, usually under the guidance of a small core of more experienced leaders. The traditional fiddle and piano were still often central to the band, but guitars, mandolin, banjo, bass, penny whistle, flute, recorder, accordion, concertina and hammered dulcimer were also welcome members of the cast of instruments.

The dance bands that flourished in the 1960's and 1970's were drawing on a large body of traditional fiddle tunes, like those found in the book *New England Fiddler's Repertoire*. Recordings of the Canterbury Country Dance Orchestra and Rodney and Randy Miller's *New England Chestnuts* are great examples of that kind of sound. The melody instruments generally played tunes in unison, with piano and guitar providing the rhythmic chordal accompaniment. Sometimes a single tune was played for an entire dance and sometimes two or three tunes were organized into a medley. Still, the overall approach to the dance music primarily reflected straightforward repetitions of fiddle tunes.

As contradancing increased in popularity, changes in the mind-set among dancers, callers and musicians began to influence each other. Some dancers became more serious about their participation in contradancing. No longer just an occasional social event, it evolved into a form of serious recreational activity. In addition to attending local dances once or twice a week, many dancers became "dance-gypsies," travelling to other cities or on jaunts to week-end dance events or summer camps. The dances changed to include less variety in couple dances and fewer squares (the descendants of the early quadrilles) and focused more on contras. Dances featuring certain figures, particularly those like "balance-and-swing your partner," and moves that increased participation by the "inactive" couple, became more prominent. The music has co-evolved with all of these changes as well.

Figuring a typical evening of 12 contras, each lasting about 10 minutes, the average contradance fiddler probably bows about 60,000 notes (give or take a few). For a musician playing regularly for contras, the repetitive nature of the music sets up a distinct potential for boredom. Creative musicians began to see possibilities in contradance music that would continue to pique their own interest: adding percussion, rhythmic variation, dynamics, harmonies and improvisation to the melodies. Others explored the possibilities of combining traditional fiddle tunes with the rhythms and flavors of such diverse musical styles as swing, jazz or reggae. Some musicians focused on adapting southern old-time music to contradancing. And because dancers reacted positively to many of these changes, musicians and bands have kept exploring and experimenting.

Among the musicians involved in the departure from tradition, Rodney Miller is renowned as one of the pioneers in expanding the boundaries of traditional contradance music. Assisted by Peter Barnes, John McGann and other talented musicians, he recorded two highly influential albums: *Airplang* and *Airplang II*, which were released in 1985 and 1987 respectively. Another example of contra music experimentation can be found on a recording by David Kaynor's band *Fourgone Conclusions*, which was recorded even earlier, in 1982.

So what does contradance music sound like now? Some bands, like Bob McQuillen's group *New England Tradition*, have retained a straightforward

CONTRADANCING AN AMUSEMENT PARK RIDE WE MAKE FOR OURSELVES

ADAPTED FROM WWW.SBCDS.ORG/CONTRADANCE/WHATIS/

First, let's set the record straight, contradance has nothing to do with country line dancing, **absolutely nothing whatsoever!** Nada. Zilch. And if it did I would deny it. Perhaps you would think that this is biased and you would be right. Certainly some people enjoy both contradancing and country line dancing. Contradance groups receive absolutely no funding from Oliver North (remember him?). No classes are required, or even offered (in general), except for a (not required) half an hour or a fifteen-minute introduction to contradance before many regular dance events.

So what is a contradance? To start with, there is a caller that usually works with a group of live musicians, guiding new and experienced dancers alike through a variety of dance figures. The dancer and his or her partner execute a series of moves with each other and with other dancers in the set. They then repeat the same figures with another couple, and so on. The figures used in contradancing are similar to those of old-time square dancing. They are combined in different ways for each dance.

The caller teaches each dance before it is actually done to the music. This gives everyone an idea of what to expect so the movements can be easily executed. The caller leads the dances while they are being done to music, so dancers are able to follow the instructions as they perform each movement to the music. Eventually, once the dancers appear to have mastered the dance, the caller stops calling, leaving the dancers to enjoy the movement with music alone.

Contradancers do not wear costumes (except on Halloween) or any particular style of clothes. Some groups ask that you bring a separate pair of soft-soled (non-scuffing) shoes to protect the dance floor. Tennis shoes are quite adequate for a first-time dancer.

Very little footwork is required in contradancing. The most common type of movement is a smooth walking step.



PROMENADE - by Sarah Davis

At most dance events in North America, each dance is done with a different partner, although people who are dating or come to the dance with a significant other, might dance with each other more than once.

People of all ages and lifestyles, including children, are welcome. Contradances are a place where people from many walks of life come together

to dance and socialize. Some dancers often go out to a restaurant after the dance, have a potluck before or during the dance, or hang out with musicians in jam sessions and song circles.

An evening that includes contradancing might be called a contradance, an old-time contradance, an old-time country dance, a barn dance, or something similar. Most contradance events will include a few other dances: traditional squares, waltzes, hambos, polkas, swing, and even Greek dancing!

It has been said: "A contradance is like an amusement park ride we make for ourselves."

Ultimately, the only real answer to the question "What is a contradance?" comes when you try it. (For further information, see the schedule **On-Going Dance Happenings** listed on page 14)

For more in-depth discussion of what a contradance is, as well as links to the multitude of contradance sites on the Web, go to www.sbcds.org/contradance/whatis/.

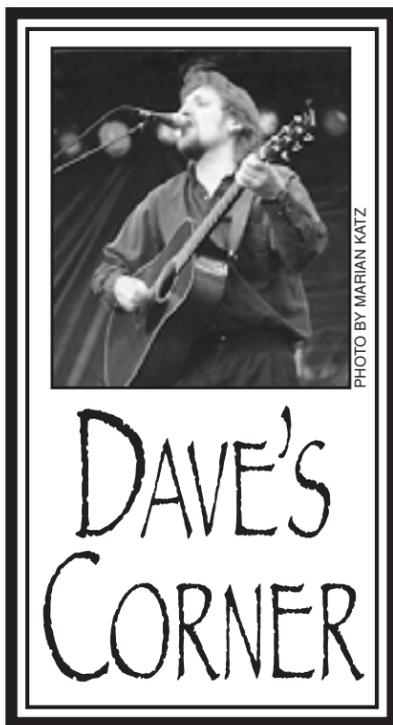
Gary Shapiro, the owner of this website, is a caller in the Santa Barbara area. He is not a known relative of the publishers of FolkWorks.

Dave Soyars is the bass player for L.A. Celtic band Craicmore, an aspiring singer/songwriter, and a print journalist with over fifteen years experience. His column 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.

Before I turn to the main subject of this column, singer-songwriters, I've got to tell you about a new record deserving of special attention. (Actually it does relate, but it's the only one this issue in which the main songwriter is not the main performer.) I'd like to highly recommend, of all things, a commercial country record. *It's All Relative* by Pam Tillis, [Lucky Dog] (!) may be a slick product of commercial Nashville, but the singing is beautiful and the songs, all at least co-written by her dad, Mel Tillis, are all good and occasionally great. Papa Tillis may be best remembered as a stuttering talk show guest, but he's a highly underrated songwriter, and his daughter not only sings beautifully on her tribute to him, but she also produced it, a rare occurrence for a woman in the boys club that is country music. It also features great playing, and guest duets by, among others, Dolly Parton and Ray Benson of Asleep at the Wheel. This will be a huge country hit, but don't let that stop you from buying it. It's not the kind of record I recommend often, all the more reason why I wanted to tell you about it.

Now on to songwriters. I've spent little time on them up 'til now because most don't interest me. They primarily either write clichés or write so hyper-personally that they ignore any hint of any universal emotion. A writing teacher once told me that the ultimate purpose of poetry is self-expression. I told her that poetry, to me (like songwriting) is about a choice to express oneself in that particular medium. I so often find myself asking: "Why are you singing instead of visiting your shrink? Why should I care about what you're singing about?" If the answer is just a clever use of words or music, or the subject a bad date somebody had twenty years ago, I generally tune it out. A good song should give you a feeling of empathy rather than sympathy, or at least a feeling that somebody is singing from their gut rather than whining. I had to struggle to find songwriters with recent recordings that manage to get to that place, but here are a few that occasionally do.

Ryan Adams is the hype of the moment, the songwriter that has critics from the likes of the Village Voice and L.A. Times running out of superla-



tives. Gold [Lost Highway, 2001] (!), was omnipresent on year-end best of 2001 lists. "New York, New York," an ambivalent love song to both a departed lover and the city (written pre-9/11, in case you're wondering) is a great song, and Adams, who is also remarkably prolific, is often in the gossip pages with his drunken antics. Much of the record is no more than competent imitations of the Rolling Stones or the Band, but when he's good he's worthy of the attention. *Demolition* [Lost Highway] (!) is brand new, and more appropriate for readers of this publication due to its more acoustic nature. Apparently not the official follow-up to *Gold* but rather a transitional record of recordings that he had hanging around, its casualness is actually refreshing in light of all the hype.

Rufus Wainwright is the son of Loudon Wainwright III, and his style couldn't be more different from his dad's. His *Poses* [Dreamworks] (!) is a set of short pop songs based mainly around piano rather than guitar, though his dad's *One Man Guy* is given a wry twist (Rufus is openly gay). He's really more of a pop composer than a typical singer/songwriter (good comparisons might be the late great Nilsson or early Randy Newman, though he's nowhere near as good a singer as the former or as good a lyricist as the latter), but his

songs often have a kind of emotional relevance that anybody who's been in any kind of relationship can relate to.

David Baerwald released one of my favorite records of the 1990's, *Triage* [A&M] (!), but it was much more of a rock record than his new one, which features instrumentation that wouldn't sound out of place at your local folk club. The songs on *Here Comes the New Folk Underground* [Lost Highway] (!) are not the vitriolic ones of *Triage* (one song's subject is the CIA's alleged hand in bringing drugs into inner cities, others include frightening vignettes about the corrupted idealism of cops, soldiers and record executives), but they are streetwise and literate meditations on the meaning of life and love. *Hellbound Train* updates blues imagery while preparing rich and poor alike for a trip down below, other songs stand most love song clichés on their head.

Finally, here's a laundry list of other songwriters I like (though none of them have new records out): Vic Chesnutt; Leonard Cohen; Elvis Costello (usually); Iris DeMent; Bob Dylan; Robb Johnson; Shane McGowan; Joni Mitchell; Leon Rosselson; Ian Telfer, John Jones and Alan Prosser of Oysterband (OK, the Oysters do have a new one but I haven't heard it); Gillian Welch. Watch for 'em next year, watch for me next issue. Again, I'd be thrilled to have somebody introduce me to anyone I've left off the above list.

RATING SCALE:

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

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MUSICAL BOOKS FOR KIDS

By HILARY FIELD (REPRINTED WITH PERMISSION)

One way to be musical with children is through books. There are illustrated books of songs, books with strong rhythms and lyrical poetry, and for older children, informative books about the history and styles of music. Here are some that my family has enjoyed.

Sandra Boynton has wonderful board books to share with the youngest set. Boynton uses words that are so rhythmic and musical they practically dance off the page. As the animals gather to swing and sway in *Barnyard Dance*, it is hard not to feel like a square dance caller while reading, "stand with the donkey, slide with the sheep, scramble with the little chicks-cheep, cheep, cheep! With a Neigh and a Moo and a Cockadoodledoo, another little promenade two by two!" Dance with the animals as they prepare for bed in *Pajama Time* "Pajammy to the left. Pajammy to the right. (Jamma jamma jamma jamma P! J!) Everybody's wearing them for dancing tonight. (Jamma jamma jamma jamma P! J!)...It is Pajama Time, (Hush, Hush) it is Pajama Time, (Hush, Hush.) It's Pajama Time! (Shhhhhhhhhhh.)"

The partnership of Eric Carle and Bill Martin Jr. has produced classic children's literature. The very well known *Brown Bear, Brown Bear, What Do You See*, has a lovely lilt to the text, accompanied by Carle's outstanding illustrations. Another Bill Martin Jr. book, this time written with John Archambault and illustrated by James Endicott, is *Listen to the Rain*. This lyrical book is a poem describing the sounds of the world when it rains, from "the slow soft sprinkle, the drip-drop tinkle, the first wet whisper of the rain" to "the lightning-flashing thunder-crashing sounding pounding roaring rain, leaving all outdoors a muddle, a mishy mushy muddy puddle."

Mother Goose is always a favorite. Many of these very familiar nursery songs and chants use a strong sense of meter and rhyme. Bouncing infants or toddlers on your lap while reading helps them to absorb the steady beat and sense of meter. Preschoolers will have fun substituting words and rhymes, while they start to understand the concept of phonics. Of course, some Mother Goose rhymes are politically incorrect for today's world, such as the rhyme about the old woman who lived in a shoe, who would certainly be a candidate for a call from children's social

services. We just skip over those.

From recitatives to rap music, words have always played a major part in the rhythm of music. There are a number of children's books that are strongly rhythmic and fun to read aloud. There is a definite feeling of duple time in the alphabet book, *Chicka Chicka Boom Boom*, written by the aforementioned team of Bill Martin Jr. and John Archambault, and illustrated by Lois Ehlert. "A told B and B told C, I'll meet you at the top of the coconut tree. Whee! Said D to E F G, I'll beat you to the top of the coconut tree. Chicka Chicka Boom Boom! Will there be enough room?" In Bruce Deegan's *Jamberry*, the rhymes lilt in three quarter time as a bear and a boy romp in berry fields. "One berry, Two berry, Pick me a Blueberry,... Raspberry, Jazzberry, Razzmatazzberry, Berryband, Merryband, Jamming in Berryland." In *Freight Train* by Donald Crews, the text chugs along like a train, with very simple and rhythmic words. "A train runs across this track. Red caboose at the back." Trains are a favorite with children, and they will love following the train as it moves along to the end, "Moving in darkness. Moving in daylight. Going, going... gone."

Iza Trapani has a series of books of familiar nursery rhymes and songs that she has retold and illustrated in delightful and whimsical ways. *Shoo Fly, Don't Bother Me* tells the story of a little mouse and a terribly bothersome fly. Twelve new verses follow the mouse and the fly through their day, until their parents finally tuck them into bed ("I belong to somebody.") In Trapani's *Twinkle, Twinkle, Little Star*, the star answers a little girl, and takes her on a magical journey. Trapani's series includes other classic nursery songs, such as *Itsy Bitsy Spider* and *I'm a Little Teapot*. This is a fun spin on these very well know songs, and a nice way to add interest to your children's song collection.

Another great thing about illustrated books of songs is that you do not have to remember all the words, just sing them as you read the book! *Going to the Zoo*, a classic Tom Paxton song, is available as an illustrated book by Karen Lee Schmidt. Kids love to go the zoo, and the catchy chorus is likely to get them to sing along. Dad and kids take a trip to the zoo and visit the bears, lions, kangaroos, and others, until an exhausted fam-

ily heads home and decides "Mommy's taking us to the zoo tomorrow, zoo tomorrow, zoo tomorrow."

All the Pretty Little Horses, a *Traditional Lullaby*, stands out for its sheer aesthetic beauty. Linda Saport illustrates this famous American lullaby with gorgeous scenes of a mother rocking and comforting her child with images of "when you wake, you'll have cake, and all the pretty little horses." Another beautiful book is *My Favorite Things*, illustrated by Renée Graef. Graef does a wonderful job illustrating this Rodgers and Hammerstein song from the beloved musical movie, "The Sound of Music." Unlike some children's books, where the illustrations are somewhat like cartoons, these two books have an artistic value that children and adults will find attractive and moving.

Zin, Zin, A Violin, written by Lloyd Moss and illustrated by Marjorie Priceman, begins with the "mournful moan and silken tone of one trombone" and continues to add instruments to the chamber ensemble. "The strings all soar, the reeds implore, the brasses roar with notes galore. It's music that we all adore. It's what we go to concerts for." This colorful book is a playful and musical way to teach the instruments of the orchestra and the names of different musical groups. Another fine book to help introduce children to the orchestra is *The Young Person's Guide to the Orchestra* by Anita Ganeri and Ben Kingsley. This book comes with an

accompanying CD of Benjamin Britten's composition as well as Dukas' *The Sorcerer's Apprentice*.

For a taste of jazz, try *Charlie Parker Played Be Bop* by Chris Raschka. The text of this book is inspired by a recording of Parker's *A Night in Tunisia*. "Charlie Parker played be bop. Charlie Parker played saxophone. The music sounded like be bop. Never leave your cat alone." The phrases and refrains bring out the syncopated rhythms and riffs of jazz, "Alphabet alphabet, alphabet, alph, Chickadee, chickadee, chickadee, chick, Overshoes, overshoes, overshoes, o, Reeti-footi, reeti-footi, reeti-footi, ree."

These are just a sampling of the many musical and rhythmic books for children. Many of these books include the music, and some have accompanying recordings. Books are a wonderful way to engage in musical play with children, regardless of one's own musical experience. Many adults naturally read to children with a sense of rhythm, accent, dynamics, tempo, and inflection, all of which are important parts of a child's musical development. Have fun reading while you chant, bounce, sing, and play!

Hilary Field, classical guitarist and recording artist, heads the guitar program at Seattle Pacific University, and is one of the founders of Mulberry Bush Music and Movement. She may be contacted at (206) 686-2201 or at hilary@mulberrybush-music.com

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CLEAR YOUR THROAT

CSUN STUDENT DISCOVERS TUVAN THROAT MUSIC

By JASON HOWE

Singing has been a part of my life since the age of eleven when I was formally introduced to barbershop harmony and have been hooked ever since. One intriguing characteristic of barbershop harmony is the production of overtones, the lingering ghost-like tones that you can hear clearly even though no one is singing them.

I had a feeling that Music 307 at Cal State Northridge would be an interesting class, considering my musical background, yet had no idea I would soon stumble onto music that would blow me away. The first time I heard Tuvan xoomei (throat singing) I knew I'd have to learn more about this mysterious and beautiful singing technique.

Xoomei is a technique in which a single vocalist simultaneously produces two pitches: a fundamental note and, above it, a series of harmonics.

The unique singing style of xoomei originates in Tuva, a highly rural region of grasslands, forests, and mountain ridges. Tuva lies at the geographical center of Asia on the northern border of Mongolia. The summers are hot and dry and the winters are blustery and very cold. Many Tuvans still live as nomadic shepherds, migrating seasonally with their herds.

The remote and vast landscapes of Tuva paint a picture of serenity and harmony within nature. This relationship is the inspiration behind Tuvan xoomei and the sound mimesis that is part of the music. Xoomei derives, in part, from animism, the belief that natural objects and phenomena have souls or are inhabited by spirits. According to Theodore Levin, an ethnomusicologist at Dartmouth College: "The spirituality of mountains and rivers is manifested not only through their physical shape and location but also through the sounds they produce or can be made to produce by human agency. The echo of a cliff, for example, may be imbued with spiritual significance. Animals, too, are said to possess spiritual power sonically. Humans can assimilate this power by imitating their sounds." The belief in animism remains at the heart of Tuvan musical tradition, yet traditions tend to change as communities grow and new generations are born.

In 1987, Levin became the first American to do ethnographic fieldwork in what was then the Soviet Autonomous Republic of Tuva. He surveyed the expressive culture of the sheep and reindeer herders of Tuva, focusing on xoomei. Professor Levin played a major role in bringing Tuvan musicians to the United States and I was fortunate enough to get in touch with him and discuss some of the questions I had. I asked what changes had taken place within Tuvan music culture in the late 1980's and early 1990's following its introduction in the West. Levin explained that there was "mostly, an increasing interest in traditional music and, in particular, throat singing, largely in response to the perception that there was strong interest in the West." It seems that the recognition and acceptance of one's music culture by another usually promotes an internal awareness of both, and ignites interest and further exploration to achieve an understanding of how music itself can impact and shape our individual lives.

In 1993, Professor Levin brought members of the Tuvan ensemble Huun Huur Tu (whose name describes a particular play of light through grass that happens on the steppes just before sunrise or after sunset) to the U.S. This visit sparked collaborations with Western musicians like Frank Zappa and Ry Cooder. According to Professor Levin: "These collaborations seeded the interest of young people in their own musical future and showed them that they had a cultural property of great value. I don't think that the Zappa recording session or Ry Cooder's sound track to Geronimo were ever widely played in Tuva, but news of them filtered back and certainly influenced musi-

cians to try to arrange their music in a form both attractive and accessible to Western musicians."

Tuvan music is not abstract like much of Western music. Because of the sound mimesis, it is highly representational. It is not rare to find extended pauses between breaths in a traditional Tuvan song. To a Westerner, these long pauses obstruct the flow of the music, but Tuvan xoomei singers do not think of sung phrases as a critical piece of a song. Instead, the phrases in Tuvan music are vehicles that create imagery. The long pauses provide the singers with time to listen to the sounds of nature around them and, later, generate a response. It is evident that Tuvan musicians are taking selfless steps to change arrangements simply to reach a wider audience and share the wonder and aesthetic values of their music.

Huun Huur Tu formed in 1992 in an effort to concentrate on the traditional songs of their homeland. They are well known in Tuva and have gained popularity in the West. Their concerts demonstrate the significance of combining tradition and innovation. Much of their innovation can be attributed to the various backgrounds of the members of the quartet. Although the group does not have all its original members, the two new members have brought new expertise and singing styles to the group. The combination of different xoomei singing styles like *sygt* (the slight opening of the lips to produce the "whistle"), and *Kargyraa* (style in which harmonics can be reinforced as high as the 43rd harmonic) plus new expertise on instruments such as *xomus* (mouth harp), *ediski* (single reed instrument), *khirlee* (a thin, spun piece of wood), *amyrga* (hunting horn), and the *chadagan* (zither) gives the group new ways to interpret their music. The mixing of different xoomei styles and specific instruments gives them new vitality and innovation unique to their music culture. These stylistic variations still manage to represent the core idea of sound mimesis and ancient animistic beliefs.

Since the late 1980's, Huun Huur Tu has built a reputation as the foremost international representative of Tuva's rare music culture. They have toured extensively in the United States, Europe, Japan and recently in Australia. Because Tuvan musicians are, in a sense, taking their traditions, musical heritage and ancient beliefs on the road, I wondered if xoomei singers and musicians felt any kind of criticism in their homelands for this. I asked Professor Levin about this and he said: "Yes, there has been criticism, in particular from Zoya Kirgiz, who runs the Xoomei Center within the Ministry of Culture. She represents a conservative position that advocates governmental control of Tuvan traditional music and the licensing of throat-singers to ensure that they represent a 'pure' form of the tradition and are not corrupted by Western influences. It's not clear how much support there is for this position, but it certainly exists." Professor Levin supported my opinion that censorship and its advocates know no boundaries. You may travel to the ends of the Earth and still find individuals and groups that uphold a time-evaporated sense of musical stagnancy. Music culture is a phenomenon that must continue to grow in order to survive. xoomei singers and Tuvan musicians have no doubt embraced this idea and continue to expand their listening audiences through their amazing animistic sound mimesis, new directions in musical configurations, and their commitment to preserving tradition through music.

I was particularly curious to know how Tuvan women and youth were reacting to the growing popularity and recognition of their music. Professor Levin observed: "there's much more interest among young people now. Witness the growth of music festivals and competitions." In the past, Tuvan people believed that singing xoomei caused infertility in women. I asked

Professor Levin if the belief still lingered and he said: "young women are also learning xoomei in increasing numbers." This was exciting news to me. To this day, I've yet to hear a woman perform xoomei. It will be interesting to see what role the female voice will play in advancing the authentic xoomei sound.

Since the introduction and acceptance of xoomei in the West, interest in Tuvan music has been growing by leaps and bounds. New Tuvan ensembles are emerging and focusing more on tours, festivals and in some cases, as an occupation. Despite their interest in interaction with Western musicians and their music, newer groups like Huun Huur Tu and others are striving to preserve the authenticity of their tradition by bringing

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WOODY IN THE WOODS

By RIK MCCORMACK

What better way to spend a hot Sunday afternoon than to sit under the oak trees at the Theatricum Botanicum in Topanga Canyon and listen to the Geer family and assorted kin pay tribute to their friend and former roommate, Woody Guthrie.

Woody in the Woods was originally developed by Will Geer, who, with Guthrie's help, built the rambling theatre. The production is an informal portrait of Guthrie's life through his words and songs.

Narrated by Geer's wife, Herta Ware, and son, Thad Geer, the show had a perky start with Guthrie's *Chicken Sneeze*, humorously led by Peter Alsop as Guthrie. The production was a well-crafted patchwork of songs, anecdotes and little-known facts. For example, it was noted that Guthrie wrote 27 songs about the Grand Coulee Dam.

Throw in a few songs by Guthrie's pals, Leadbelly and Pete Seeger, and a tremendously emotive acapella version of *Deportees* by Ellen Geer and you have a loving portrait of a man who, many years after his death, can still show us how to righteously protest and still make us laugh.

PERSONNEL

Herta Ware	Narrator, vocals
Thad Geer	Narrator, vocals
Peter Alsop	Guitar, vocals
Ellen Geer	Banjo, accordion, vocals
Melora Marshall	Guitar, vocals
Laura Kass	Fiddle, washboard, vocals
Wally High	Washtub bass, vocals
Willow Geer-Alsop	Flute, vocals
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Photo Courtesy of the Woody Guthrie Archives

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Wednesdays - The Tip Jar
3967 Sepulveda Blvd., Culver City • (310) 390-1328

COMHALTAS CEOLTOIRI EIREANN - LARRY BANE BRANCH
Live Irish traditional music session, singing and dancing
1st Sundays 4:00-6:00pm
The Moose Lodge
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

FINN MCCOOL
Sundays, 4:00pm-7:00pm - Irish Music Sesson
2702 Main St., Santa Monica • (310) 452-1734

THE FRET HOUSE
1st Saturdays Open Mike, signup 7: 30
309 N. Citrus, Covina (626) 339-7020 • www.covina.com/frethouse

HALLENBECKS
Tuesdays, signup 7:30pm - Open Mike - Free
5510 Cahuenga Blvd., North Hollywood (818) 985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS
Wednesdays - 8:00 - 11:00pm
742 N. Highland Ave., Hollywood (213) 466-1507 • www.highlandground.com

THE HIDEWAY
Wednesdays - 8:00 - 11:00pm - Bluegrass
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
Fridays 7:30-10:30pm - Bluegrass bands
7071 Warner Ave., Huntington Beach (714) 841-5552

McCABE'S GUITAR STORE
Open Mic
1st Sundays 6:30pm • Free after 1st Sundays
3101 Pico Blvd., Santa Monica • (310) 828-4497

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

THE MULLIGAN
Thursdays, 7:30pm-10:00pm - Irish Music Session
16153 Victory Blvd., Van Nuys • (818) 988-9786

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

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

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

THE UGLY MUG CAFE
3rd Sundays 7:00-9:00pm - Bluegrass Jam Session
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

N O V E M B E R

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Folk Happenings at a Glance. Check out details by following the page references.
OGM: On-going Music-page 11 • **OGD:** On-going Dance-page 14 • **SE:** Special Events-page 24

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
NOVEMBER PICKS KILA (Nov 1 & 2) Jazz and Jigs, Frills and Wigs, Uileann Pipes and a Lambeg Drum. HUUN-HUUR-TU (Nov 2) "The Tuvans will ride into your brain and leave hoofprints up and down your spine." - <i>THE SAN FRANCISCO BAY GUARDIAN</i> NEVENKA (Nov 9) Experience true "Surround Sound" with folk Songs of Bulgaria, Greece, Macedonia, and Persia by Los Angeles base Women's Choir in a intimate setting. LOS ANGELES WORLD STORYTELLING FESTIVAL (Nov 9) For a metropolitan area that prides itself as being the communications capitol of the United States, and possibly the world, Los Angeles is one of the few major metropolitan areas without its own storytelling festival....Until now!!! INTERTRIBAL MARKETPLACE (Nov 9 & 10) Over 100 Native American artists will participate with dancing, food and fun for all!					1 MUSIC IN THE MOUNTAINS (SE) SEVERIN BROWNE & JAMES COBERY SMITH, THE TATTERS (SE) DENNIS ROGER REED and DAN FULLER (SE) MARY GAUTHIER (SE) TIN HAT TRIO (SE) KILA (SE) BORDER RADIO (SE) IAN WHITCOMB plus FRED SOKOLOW (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	2 MUSIC IN THE MOUNTAINS (SE) CONJUNTO JARDIN (SE) THE TATTERS (SE) CHUSCALES (SE) THE PETER CASE BAND (SE) TOM RUSSELL & ANDREW HARDIN (SE) JOE PAQUIN and PAUL LAQUES (SE) SALIF KEITA (SE) THE RHYTHM BROTHERS (SE) KILA (SE) HUUN-HUUR-TU (SE) IRISH DANCE (SE) RICK SHEA & BRANTLEY KEARNS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
3 MUSIC IN THE MOUNTAINS (SE) DAN CROW (SE) International (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Cornhaltas Ceoltoiri Eireann (OGM)	4 COPPER WIMMEN, BOB & WENDY, KEN WALDMAN, MOURITZ, REUBEN DAVID EGAN, LISA SANDERS, ELLY K, and musical host BRETT PERKINS (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)	5 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	6 TOM RUSSELL (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hiway (OGM) Songmakers (OGM) Highland Grounds (OGM)	7 TOM RUSSELL (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	8 PETER MULVERLY plus MARK ERELLI (SE) JOHN McEUEEN (SE) COSY SHERIDAN (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	9 NEVENKA (SE) RIDERS OF THE PURPLE SAGE (SE) KEN WALDMAN AND FRIENDS (SE) THE BERNIE PEARL TRIO (SE) LOS ANGELES WORLD STORYTELLING FESTIVAL (SE) INTERTRIBAL MARKETPLACE (SE) BERNIE PEARL (SE) COSY SHERIDAN (SE) CHRISTINA ORTEGA plus CONJUNTO LOS POCHOS (SE) TOM AND PATRICK SAUBER (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
10 GREG GREENWAY (SE) JAPANESE FOLK TALES MEGUMI (SE) INTERTRIBAL MARKETPLACE (SE) BILLY BEEMAN (SE) BOUBACAR TRAORE (SE) TOM PALEY (SE) JEAN SUDBURY & KURT McINNIS: FULL MANDOLICITY (SE) THE WITCHER BROTHERS (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	11 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)	12 LISA TURNER MUSIC SHOWCASE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	13 PASIÓN TANGO (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hiway (OGM) Highland Grounds (OGM)	14 RICHARD SMITH with JULIE ADAMS (SE) PASIÓN TANGO (SE) FLORY JAGODA & FAMILY (SE) JILL COHN (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	15 JAMES KEELAGHAN (SE) NICK ARIONDO & SUZY WILLIAMS (SE) JILL COHN (SE) RICHARD SMITH (SE) GRAHAM PARKER with TOM FREUND (SE) PASIÓN TANGO (SE) RICHARD ALCOY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	16 BRYNDLE "Sold Out" (SE) LEO KOTTKE w/ MIKE GORDON (SE) "SCOTTISH SPECTACULAR" MUSIC AND DANCE FESTIVAL (SE) TANYA SAVORY plus JON WILCOX (SE) LAURENCE JUBER (SE) JOHN REISCHMAN & THE JAYBIRDS plus PHIL SALAZAR & JONATHAN McEUEEN (SE) RIDERS OF THE PURPLE SAGE (SE) NEW WEST (SE) RICK SHEA & BRANTLEY KEARNS (SE) SEVERIN BROWNE (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
17 PETER HIMMELMAN (SE) LEON MOBLEY (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)	18 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)	19 HWY. 52 (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	20 GEORGE WINSTON (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hiway (OGM) Highland Grounds (OGM)	21 African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	22 JIM MALCOLM (SE) NERISSA & KATRYNA NIELDS (SE) TOM CORBETT & BILL KNOPF (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	23 ANDY RAU BAND (SE) LAURENCE JUBER (SE) TELLEBRATION (SE) OAXACAN FOLK ART SHOW & SALE (SE) LOWEN & NAVARRO (SE) JIM MALCOLM (SE) PETE HUTTLINGER plus DORIAN MICHAEL & KENNY BLACKWELL (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
24 OAXACAN FOLK ART SHOW & SALE (SE) DUSTY ROGERS & THE HIGH RIDERS (SE) JIM MALCOLM (SE) International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	25 MICHAEL MARTIN MURPHEY (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)	26 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	27 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hiway (OGM) Highland Grounds (OGM)	28 SKANDIA FESTIVAL (SE) HAPPY THANKSGIVING	29 SKANDIA FESTIVAL (SE) MARK HUMPHREYS (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) HAPPY CHANUKKAH	30 SKANDIA FESTIVAL (SE) BROTHER YUSUF (SE) Contra (OGD) Me-N-Ed's (OGM)

DECEMBER

2002



Folk Happenings at a Glance. Check out details by following the page references.
OGM: On-going Music-page 11 • **OGD:** On-going Dance-page 14 • **SE:** Special Events-page 24

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
SKANDIA 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)	JAMES LEE STANLEY, EVERYTHING DIVINE, JIMMY MUFFIN, SAROD SONG, others musical host BRETT PERKINS (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)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	THE BOYS OF THE LOUGH (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideaway (OGM) Songmakers (OGM) Highland Grounds (OGM)	African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	ALTAN (SE) BERNICE LEWIS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM)	JOHN STEWART (SE) CONJUNTO JARDIN (SE) LIGHT IN THE DARKNESS (SE) SWEET HONEY IN THE ROCK (SE) KIERAN KANE & KEVIN WELSH (SE) JONATHAN McEUEEN (SE) GUY VAN DUSER (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
8	9	10	11	12	13	14
LIZ WEIR (SE) JACKI BREGER (SE) STILL ON THE HILL (SE) BERNICE LEWIS (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideaway (OGM) Highland Grounds (OGM)	CHRISTMAS FROM A CELTIC TABLE (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM)	GERRY O'BEIRNE (SE) JEFF LINSKY (SE) WILLY CLAFIN (SE) LUCY KAPLANSKY (SE) THE WITCHER BROTHERS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
15	16	17	18	19	20	21
CSULB STEEL DRUM ORCHESTRA (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)	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)	BORDER RADIO (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideaway (OGM) Highland Grounds (OGM)	African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	WEST LA FOLK DANCERS PARTY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	BRCELIANDE (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
22	23	24	25	26	27	28
BELINDA GAIL (SE) International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	LA. COUNTY ARTS COMMISSION HOLIDAY CELEBRATION (SE)	MERRY CHRISTMAS	African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)	FOLKDANCE WEEKEND (SE) JOHN BELAND (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)
29	30	31	DECEMBER PICKS			
FOLKDANCE WEEKEND (SE) International (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)	FOLKDANCE WEEKEND (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)	FOLKDANCE WEEKEND (SE) HAPPY NEW YEAR	BOYS OF THE LOUGH (Dec 4) "...the Boys are the crème de la crème... unadulterated pure integrity. Their latest album is unbeatable." - CLASSIC CD MAGAZINE (Jan Fairley) ALTAN (Dec 6) "...seamlessly blend dazzling instrumental prowess and the gorgeously delicate vocals of Mairead Ni Mhaonaigh" - CHICAGO WEEKLY SWEET HONEY IN THE ROCK (Dec 7) "Sweet Honey's commitment to the Black music forms of its heritage, ancestral and modern, as a unifying, communal force against oppression [is] just the starting point." - Jim Bessman, THE PRESS NETWORK BRCELIANDE (Dec 21) Featuring stellar vocal and instrumental harmonies, their entrancing sound is built on the interweaving of up to 4-part vocals with the lyrical music of the Celtic harp, octave mandolin, cello, guitar, flutes, whistles, percussion, harmonica, and melodian.			

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.primenet.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 7:30-9:30pm
Sherrie Cochran: Worldance1@aol.com
(626) 293-8523
hometown.aol.com/worldance1/CafeDansasaHome
Pagephoto.html

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

CAJUN DANCING

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

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

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org

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

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Brentwood Youth House
731 So. Bundy, Brentwood
James Hutson (310) 474-8105

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm
All Saints Episcopal 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 4:00-7:00pm Slow Jam 2:00pm
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
Jill Morrill: (949) 559-1419 JMorrill24@aol.com

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
sbecc@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@attbi.com

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 FOLK DANCERS
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 FOLK DANCERS
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 FOLK DANCERS
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 FOLK DANCE 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
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

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

IRISH DANCING

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

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

LOS ANGELES IRISH SET DANCERS

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

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

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

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

ISRAELI DANCING

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

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

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

MORRIS DANCING

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

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

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 Saturenky (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 Saturenky (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@matte.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

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
- Category/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

Kids' Corner

BY GAILI SCHOEN



Gaili Schoen with daughters
Kylie Monagan, 11 (left) and Maura Monagan, 9 (right)

Welcome to my new column dedicated to information about Folk Arts appropriate for kids of all ages. I'm beginning with an interview with the well-known Los Angeles fiddler Daniel Slosberg (www.cruzatte.com), creator of a new recording called: *Pierre Cruzatte: A Musical Journey Along the Lewis and Clark Trail*.

Gaili: Daniel, who was Pierre Cruzatte?

Daniel: Pierre Cruzatte was the main boatman and fiddler on the Lewis and Clark expedition. He spoke French; his father was French and his mother was an Omaha Indian. He had only one eye and was nearsighted in that one. He was best known for shooting Captain Lewis in the backside while they were hunting on the way home.

Gaili: Oops!

Daniel: But, really his most important function was that he played fiddle, frequently, not only for the men on the expedition, but also for the Indian nations they encountered. It was often a diplomatic tool. The members of the expedition would sing and play for the Indians, and the Indians would sing and play for them. It was kind of a bonding.

Gaili: So the music on your CD is music that was played on the Lewis and Clark expedition?



With permission of William Stein

Daniel: It's my best guess. From the journals of the expedition, we know that Cruzatte played a lot, but they don't tell us exactly what he played. The tunes on the CD are all tunes that were being played and sung at the time. There are a number of other Lewis and Clark CDs out there, but this is the only one that features authentic music that could have been played on the expedition, solely on the instruments that the expedition carried or had access to.

Gaili: The tunes sound just great, and I know that you use the kind of fiddle and even the fiddle case that Cruzatte would have used back then. It has a great sound--a bit different than a modern fiddle.

Daniel: Yes and harder to keep in tune.

Gaili: Why did you make this Pierre Cruzatte CD?

Daniel: Well, I've been performing as Pierre Cruzatte for awhile.

Gaili: In schools...

Daniel: ...and libraries, historical sites, museums, theaters, festivals, wherever they'll have me. My interest in Cruzatte arose out of my interest in music. It amazed me when I found out that music played such a important part in the Lewis and Clark expedition, and that's not something most people think about when they think about the expedition. We think of these guys gritting their teeth and forging across the country. But according to Lewis and Clark's journals, they played and they sang and they danced, a lot.

Gaili: I noticed that on one of your tunes we hear the sound of paddling. Are they likely to have sung songs like that all the time? I mean they spent A LOT of paddling their canoes. Did singing help them pass the time?

Daniel: Yes; they relied on these French or part-French boatmen as

guides, as river boatmen, and these guys were well-known for singing while they paddled. And these songs such as *V'la Bon Vent* are hundreds of years old and were real common voyageur songs. So I'm 99.9% sure they sang these songs on the expedition in boats and around the fire.

Gaili: How can people order your CD?

Daniel: The easiest way is to go to www.native-ground.com or call *Native Ground Music* at 1-800-752-2656 to order the CD or cassette. Or, they can visit my website which is www.cruzatte.com and I'll have information about it there as well.

Here are some other suggestions for GREAT holiday gifts to make "folk stuff" a part of your children's lives:

CDs:

Howjadoo a great collection of traditional children's folk tunes by legendary folk musician John McCutcheon (www.folkmusic.com)

Granny Does Your Dog Bite a book and CD of wonderful Oldtime tunes gathered by folklorist Gerald Milnes. (Order it from him at gcm@augustaheritage.com)

A Little Music on the Prairie features music from the classic Little House books by Laura Ingalls Wilder (order from the Country Dance and Song Society at www.cdss.org/ or call 413-268-7426)

My family's very favorite story CD (and we listen to them all the time) is by Sharon Kennedy called **Irish Folk Tales for Children**. You can order it from Sharon Kennedy at sharonkennedy.com/main.html.

BOOKS:

Check out the "Historic Communities" Series by Bobbie Kalman published by Crabtree Publishing Co. for titles such as **Early Family Home, Life on the Trail, and Women of the West**

When I was Young in the Mountains

a picture book by Cynthia Rylant

The Patchwork Quilt

a picture book by Valerie Flournoy

For kid's books about the Lewis and Clark Expedition check these out:

How We Crossed the West: The Adventures of Lewis & Clark, by Rosalyn Schanzer is Daniel's favorite picture book about the Lewis and Clark expedition.

Across America: The Story of Lewis and Clark by Jacqueline Morley with lots of little pictures highlighting some of the most important dates and events of the expedition

Sacajawea a chapter book by Joseph Bruchac is also recommended by Daniel, and tells about the expedition from the points of view of William Clark and Sacajawea, the expedition's only woman.

Gaili Schoen is a film composer living as folkily as one can in Southern California. Her daughters can sing over 20 verses to the song What Can You Do With A Drunken Sailor which she sees as a great accomplishment.

JOURNEY AROUND THE GLOBE

ANNUAL WORLD
STORYTELLING FESTIVAL

Come on out to the 1st Los Angeles Annual World Storytelling Festival featuring 25 of the finest California storytellers spinning yarns and recounting tales of many cultures.

On November 9th, 2002, the USC Davidson Conference Center will be transformed into a Global Village for story lovers. The festival begins at 9am with workshops on the "how to" of storytelling. Chumash poet and storyteller Georgiana Valoyce Sanchez will open the morning concert with a traditional Native American blessing. The afternoon will continue with tales for kids, scary stories, personal tales, myths, legends, and more. Karen Golden will tell from the Jewish tradition, while Alidz Agbajian will tell Armenian tales. Megumi will tell Japanese tales; Antonio Sacre, Cuban American, will tell his family stories, and Ysamur Flores will share sacred myths...and that is only a few of the tellers!

Festival co-director Leslie Perry says, "It is a multicultural extravaganza." Audience members can take a chance to tell their own tales at the storyswapping corner. The final concert at 7pm will feature tales for a "Global Village."

Tickets are only \$30 for the day, \$25 in advance, or \$10 for individual events...for folks 6 to 106.

For information call Festival co-director Michael D. McCarty at (310) 677-8099 or email him at agriot@earthlink.net.

This Festival is sponsored in part by DreamShapers and a grant from the Los Angeles Cultural Affairs Department.

KIDS & FAMILY STUFF

UCLA FOWLER MUSEUM OF CULTURAL HISTORY

KIDS IN THE COURTYARD SERIES

November 24th, Sunday 1-4pm

Dance lessons - Join former UCLA instructor May Mori (Fujima Fujisumi) in a Japanese fan dance workshop. Program is FREE.

No experience or reservations required.

December 8th, Sunday 1-4pm

Origami Ornaments - Make Japanese style ornaments for your home. Program is FREE.

No reservations required.

December 14th, Saturday 1-4pm

Matsuri Kites with artists Flora Ito. Program is FREE. Reservations required: (310) 825-8655

SKIRBALL CULTURAL CENTER

Sunday, November 3, 11:00am

Create with Kathryn: Book Illustrating for Children Ages 3 and up - \$7 General / \$5 Skirball Members - For reservations: (310) 440-4636

Santa Monica-based children's book illustrator Kathryn Hewitt offers a creative workshop for children.

Thursday, November 7, 6:30-8:30pm

In the Skirball's Night Kitchen: A Pajama Party Ages 4 and up - \$7 General / \$5 Skirball Members. For reservations: (310) 440-4636

Children are invited to wear their pajamas and come for a reading of Maurice Sendak's classic tale, *In the Night Kitchen*, to feast on cake and milk, and enjoy a private after-hours exhibition tour.

Sunday, December 8, 1:00pm

On Rosie's Stoop--The Night Kitchen Radio Theater \$12 General / \$7 Skirball Members and Children. For reservations: (323) 655-8587

On Rosie's Stoop, based on Maurice Sendak's *Really*

Rosie, is the story of the charismatic Rosie and her whimsical friends as they turn everyday chores and happenings into wild adventures and grand operas.

Sunday, December 22, 11:00am

Little Bear's Birthday Party Ages 3 and up - \$7 General / \$5 Skirball Members. For reservations: (310) 440-4636

A birthday party for Maurice Sendak's cherished Little Bear. All the birthday party fun--cake, Sendak-related games, music and a party favor for everyone.

McCABE'S GUITAR SHOP

November 3rd, Sunday - 11am

(tickets on sale October 14th)

Dan Crow - A favorite of the pint-sized crowd, his songs have been sung by Winnie the Pooh, Bambi and Dumbo.

Tickets: \$6 Adults, \$3 children (free under 2 years old)

November 17th, Sunday - 11am

(tickets on sale October 28th)

Peter Himmelman - Better known perhaps by adults, his children's show involves the children in impromptu compositions.

Tickets: \$10 Adults, \$5 children 2-10 (free under 2 years old)

December 8th, Sunday - 11am

(tickets on sale November 18th)

Jacki Breger - Talented performer who will get the whole family singing.

Tickets: \$6 Adults, \$3 Children, (free under 2 years old)

ON THE RADIO

Sundays 8:30am

Halfway Down the Stairs, with Uncle Ruthie KPFK-FM (90.7)

DENNIS R. STONE'S TOP TEN OF 2002

- 1 Fairport Convention: *Liege & Lief* [Island Remasters] (England) 2002**
The legendary Fairport lineup of Richard Thompson, Simon Nicol, Dave Swarbrick, Ashley Hutchings, Dave Mattacks and the late, great Sandy Denny. Perhaps Fairport's finest moment in their 35 year history. A pioneering, pivotal folk-rock album, originally released in 1969 that contains traditional English and Celtic folk ballads and tunes, plus original compositions. This re-mastered 2002 edition contains two additional tracks, one that was never released, an extensive booklet of liner notes and photos, plus superb sound quality.
- 2 Liz Carroll: *Lake Effect* [Green Linnet] 2002**
One of America's best Irish fiddler's gives us another superb release, chuck full of blistering dance tunes and beautiful airs. *Lake Effect* not only showcases Liz, but again she has included a stellar lineup of musicians to accompany her which include John Doyle, Martin O'Connor, Liz Knowles and more.
- 3 Milladoiro: *O Nino Do Sol* [Discmedi Blau] (Spain) 2002**
Another classic from Galicia Spain's most important Celtic group. Once more, the group leads us on a contemporary chamber-folk journey of great depth and beauty. The album contains a mix of traditional and original dance tunes, and several vocal tracks, which include Galician singer Laura Amado and American Kathy Matea who sings the James Taylor song Millworker. This CD has not yet been released in the States.
- 4 Annbjorg Lien: *Aliens Alive* [NorthSide Records] 2002**
Norwegian fiddler master Annbjorg Lien and her all star band [which includes Vasen guitarist Roger Tallroth] bring us brilliant live performances which span her career. Culled from concerts from her 2001 Norwegian tour, her music can only be described as superb progressive-folk.
- 5 Altan: *The Blue Idol* [Narada-World] 2002**
You simply cannot go wrong with this CD if you love traditional Irish folk music. The CD contains Altan's usual mix of gorgeous songs and rousing dance tunes and is a pure delight. The album also features guest musicians which include Irish vocalist/guitarist Paul Brady and Dolly Parton. Another winner from the veteran Irish group.
- 6 Cara Dillon: *Cara Dillon* [Sanctuary Records] 2001**
One of the purest and sweetest voices in traditional music today, this outstanding debut album features mainly folk-rock arrangements of traditional and original ballads from Ireland and Scotland. With a good band to back her, fine arrangements and a good sounding recording mix, this CD has brought this young Irish vocalist to the forefront.
- 7 Skyedance: *Live In Spain* [Culburnie Records] 2002**
This is the third album and first "live" recording by master Scottish fiddler Alasdair Fraser and his all star band. Recorded on tour at various concerts in Spain during 2001, this album showcases tight arrangements of original and traditional tunes from Scotland and the Spanish regions in northern Spain that have a folk music kinship to the Celtic nations of northwest Europe. An inter-Celtic extravaganza with brilliant performances that also features local guest artists.
- 8 Tim O'Brien: *Two Journeys* [Howdy Skies Records] 2001**
A brilliant and fairly unknown release by Tim O'Brien, who is mainly known for his excellent interpretations of bluegrass music, this album celebrates the shared heritage between the USA and Ireland. Recorded at Nashville and in County Kildare, Ireland, Tim explores his family roots and features an unbelievable list of top Irish musicians to accompany him that include Paul Brady, Kevin Burke, John Williams, Karan Casey, Paddy Keenan, Michael McGoldrick, Tríona Ní Dhomhnaill, Mara O'Connor, Niall Vallely and more! Tim shares vocals with several of the aforementioned guests, and also lends his talents on mandola, mandolin, fiddle, bouzouki and guitar. The album is a fine balance of traditional Irish ballads and original songs, along with several dance tunes.
- 9 Rita Eriksen & Dolores Keane: *Tideland* [Alula Records] 2001**
Another fine example of the similarities and kinship between Scandinavian and Celtic folk music, this album showcases the fine talents of Norwegian singer Rita Eriksen and Irish legend Dolores Keane. The album is all traditional Norwegian and Irish ballads, with Rita singing in her native tongue, and Dolores vocalizing in both the English and Irish languages. They are accompanied by a list of talented musicians from both of the previously mentioned nations. Most of this album spotlights each singer separately, but both singers join forces on several tracks. A beautiful listen.
- 10 Malinky: *3 Ravens* [Greentrax] (Scotland) 2002**
Second album release by this talented Scottish group that caught attention with their first release in 2000, this five piece group presents traditional dance tunes and ballads sung in the Scots language by former Battlefield Band member Karine Polwart. If you like Scottish tradition, then this group is the new one to look out for!

DAVE SOYARS' TOP 10 OF 2002

- 1 Altan: *The Blue Idol* [Narada]**—Next to Danú, my favorite musical purveyors of the Celtic craft. This is their best record in years, a diverse one featuring everything they do best, with perfectly played instrumentals of varying speeds and arrangements, and great vocals, including one gorgeous duet between Mairéad Ní Mhaonaigh and Dolly Parton.
- 2 Danú: *All Things Considered* [Shanachie]**—Just a smidgeon less amazing than their second record, *Think Before You Think*, the young wonders of Celtic music are again beautifully produced and realized. Not as good as seeing them live, but still brilliant.
- 3 Pam Tillis: *It's All Relative* [Lucky Dog]**—See Dave's Corner on page 8.
- 4 Liz Carroll: *Lake Effect* [Green Linnet]**—Not only is Carroll one of the better fiddlers I know of, but she writes her own tunes which sit comfortably with the traditional jigs and reels she performs. Plus peerless rhythm guitarist John Doyle is the main accompanist.
- 5 Los Lobos: *Good Morning Aztlan* [Mammoth]**—I suppose it's a stretch to call this a folk record, although Mexican and English folk music are both big influences on them. And in the age where everyone performs on microchips, hearing rock music like this rooted in real blues rather than 1970's boogie, and played on actual electric guitars and drums, is getting to be a lost art.
- 6 Linda Thompson: *Fashionably Late* [Rounder]**—Well worth the wait. The ex-wife of guitar god Richard Thompson (who appears on one track here) returns after a 15 year with a better record than anything her ex has done in years. Great singing, traditional styled songs, and guests.
- 7 David Baerwald: *Here Comes the New Folk Underground* [Lost Highway]**—See Dave's Corner on page 8.
- 8 Salif Keita: *Moffou* [Universal]**—One of the greatest singers in the world resisted the urge to slick up the production as much as he had on other occasions, and the result on an acoustic record of startling beauty.
- 9 Bohola: *Bohola* [Shanachie]**—Accordion, fiddle, guitar and vocals from a trio that make more noise than many's the five piece, and has done a remarkable job of translating their improvisatory/lengthy tune/song sets to the studio.
- 10 Natalie MacMaster: *Live* [Rounder]**—A simple concept, but a great job catching the spirit of both sides of what she does. 2 CDs of great Cape Breton fiddling and dancing—one at a barn dance, one at a concert with electric band.

DOROTHY'S FAVORITE CELTIC BANDS

BY DOROTHY AUYONG

Dorothy Auyong is a rare book cataloger at the Huntington Library in San Marino. She came by her affection for Celtic music about 7 years ago when a friend said the fatal words, "have you ever heard of a band called Silly Wizard?" and lent her a CD. She's been attempting to spread the affliction ever since.

1 OLD BLIND DOGS (Scotland)—Take deep roots in Aberdeenshire music tradition, add a splash of influences from Africa (percussion), Brittany, Galicia, the Caribbean and even a hint of the occasional blues riff or two, mix it all up with excellent musicianship and an uncanny ear for a good tune and terrific songs and you get the Old Blind Dogs. They are probably one of the more adventurous of new wave of traditional bands coming out of Scotland, who manage a pumped up sound, full of electricity and energy while sticking fairly close to their trad roots and keeping mostly acoustic instrumentation. Jonny Hardie on fiddle, guitar and mandolin, Rory Campbell on border pipes and whistles, Buzzby McMillan on electric bass and cittern, new comer Fraser Stone (replacing Paul Jennings) on percussion, and Jim Malcolm on guitar and lead vocals provide deft and often subtly complex arrangements. *Roslin Castle* on their first Green Linnet release *The World's Room* for example, contains a warm and evocative interplay of instrumentation in which fiddle, whistle and guitar trade off melody and harmony lines. Even more impressive are the bands up-tempo numbers. *Sky City* on their second GL release *Fit?* is a set of jigs that starts out with a jaunty, saucy beat, takes you through several blink of the eye tempo changes and is guaranteed to seduce you out of your chair and onto the dance floor. Malcolm's sensitive vocals are equally seductive—gentle balladeering on *Mill of the Tiffy* and *Battle of Waterloo* on *World's Room* and an all out rousing rendition (with backing vocals from the band) of Robert Burn's anthem to democracy *Is There for Honest Poverty* (also known as *A Man's a Man*) on *Fit?*.

Website: www.oldblinddogs.demon.co.uk

Record labels:

- Green Linnet www.greenlinnet.com
- KRL www.krl.co.uk/bulk/blind/blind.htm

Discography:

- *Fit?* (2001) GLCD1214
- *The World's Room* (1999) GLCD1201

FEATURED ORGANIZATION

RUSS & JULIE'S HOUSE CONCERTS

Have you heard about the latest music craze around? Imagine going out Saturday night at eight o'clock. You get into your car, grab a friend and drive to a home in your neighborhood. There you are greeted at the door where you drop \$15 into a bowl, grab a cup of coffee and some homemade sweets, and get a seat in the living room for a live concert featuring your favorite musician. This is a house concert and it's coming to a small town or large city near you.

Around the time of the founding of this country, parlor parties — with live music performed in private homes — were a popular form of entertainment. Today, these parlor parties, or house concerts as they are now referred to, are making a comeback in a big way. Russ and Julie's House Concerts in Oak Park, California has hosted these musical parties since 1997.

Russ says, "Our first taste of live music performed in a home was a CD Release Party for Severin Browne in a private residence in Glendora. After seeing him perform a short set at the party, a light bulb went on. The concept of a musician performing in such a small and intimate setting had never occurred to us. Prior to this, we thought that you had to drive to some large venue, fight the crowds, and pay lots of money to see quality music."

Singer-songwriter Severin Browne and his sidekick James Coberly Smith headlined the first show at Russ and Julie's in February, 1997. Friends, neighbors and family made up their first audience and when it was over, for weeks after, Russ and Julie were asked, "when is the next one?"

Now, more than 5 years and 50 shows later, Russ and Julie have quite a reputation for maintaining a warm and friendly environment, a non-smoking room, and the opportunity for music fans to meet highly talented musicians. They've developed a special notability for their fabulous dessert buffet. Russ and Julie's House Concerts have featured a variety of musical genres including folk, bluegrass, pop, jazz, rock, country, and even New Age. The series is often booked more than a year in advance and has promoted quality performers from around the world.

What do you get out of this? How can you open your house to complete strangers? Can I perform there? These are the most frequently asked questions Russ and Julie receive. Not performers themselves, Russ and Julie consider themselves serious music fans with a strong desire to bring great original music to people who might not otherwise hear it. Julie explains, "We do it for the love of the music. There is so much great music being written and produced today that is not getting airplay. We open our home to those who, like us, appreciate wonderful music in a warm and intimate environment."

Julie adds, "Our regulars have learned to trust our choices of talent. And by trusting our ability to choose great music, they have expanded their own horizons and learned to enjoy music they might never have been exposed to. We have met many people with similar interests, and many neighbors we might have never met. We do open our house to strangers, but by the time they leave, they are no longer strangers." Russ and Julie get no financial rewards from hosting house concerts. All of the proceeds collected from the recommended donation of \$15 per person go directly to the performers.

For those interested in performing, Russ and Julie tell us that they are booked through 2003 and have a list of more than 100 artists that they are already talking to about future dates. They regularly hear from musicians as far away as Australia and Ireland who want to perform in their living room. Russ and Julie book their shows from a combination of past performers who want to return, recommendations from musicians they know, unsolicited requests from musicians all over the world, and even some of their favorite musicians whom they seek out.

Some of the people who have performed at Russ and Julie's over the past few years include: John McEuen (of the Nitty Gritty Dirt Band), Mary McCaslin, Cache Valley Drifters, Joel Rafael Juber (of Paul McCartney and Wings), Penny Nichols, Lowen and Navarro, Chuck Pyle, James Lee Stanley, Darryl Purpose, Caroline Aiken, Doug Haywood, Laurel Massé (of The Manhattan Transfer), Billy Payne (of Little Feat), Venice, John Hall (of Orleans) and Freebo.

Like all house concert promoters, Russ and Julie walk a fine line when it comes to advertising their shows. Russ explains, "Technically, we're hosting a private party in our home. We're not running a business. There are no tickets, but we do keep an RSVP list so that we know how many people are attending each show and when a show is full. It also helps determine how large the dessert buffet needs to be. We do want to advertise our shows and invite people we've never met before, but we aren't a venue in the traditional sense. Because this is a residential neighborhood, we need to be conscientious of issues like zoning, CC&Rs, noise and particularly the concerns of our neighbors."

Due to these types of concerns, many house concerts exist below the radar. You generally have to make an effort to find them. Russ and Julie have a house concert resources section in their Web site that lists other house concerts around the country. The Internet is a great resource for house concerts. Russ and Julie maintain an email mailing list with more than 500 people it. Since



Jonathan McEuen



Russ & Julie at The Abbey, San Encino. If you aren't familiar with The Abby, take a look at the cover of Jackson Browne's FOR EVERYMAN album. You'll see it's the same setting. This is the house that Jackson grew up in. The home was built by his grandfather in the 1920's.

they do not make money on what amounts to a hobby for them, they rely heavily on email to publicize their calendar. Julie adds, "We're also very thankful for resources like *FolkWorks* that help promote good music in our community."

Russ and Julie's House Concerts' November show with the band Bryndle (Karla Bonoff, Kenny Edwards and Wendy Waldman) sold out months in advance. Their December 7th show features the amazing Jonathan McEuen, son of banjo wizard John McEuen of the Nitty Gritty Dirt Band. Seating is limited; make your reservations soon! For more information call 818-707-2179 or write Russ and Julie at houseconcerts@jrp-graphics.com.

For a list of past performers as well as upcoming shows, check their Web site at www.jrp-graphics.com/houseconcerts.html.

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DOROTHY'S FAVORITES *continued from page 16*

Earlier CDs featuring the band's original line-up (Ian F. Benzie on vocals, Davy Cattanach on percussion and Fraser Fifield on pipes) are available on Scotland's KRL records and well worth checking out:

- *Live* (1999) CDLDL 1294
- *Five* (1997) CDLDL1264
- *Legacy* (1995) CDLDL1233
- *Tall Tales* (1994) CDLDL1220
- *Close to the Bone* (1993) CDLDL1209
- *New Tricks* (1992) CDLOC1068

2 HOUSE BAND (England) – The House Band has always been hard to pigeon-hole—which might help explain why I think they are one of the more underrated bands of the past decade. Their repertoire is as likely to include Scandinavian, Breton, and Eastern European tunes as it is the more familiar Irish and English ones. Song choices range from traditional, to modern folk classics like Archie Fisher's *The Final Trawl*, or my favorite, Elvis Costello's sardonic look at the British working class Sunday's Best (both on Stonetown). The band's line-up has changed a bit over the years, but the core formed around Ged Foley (guitar, mandolin, Northumbrian pipes and lead vocals), Chris Parkinson (melodeons, keyboards, harmonica, vocals) and John Skelton (flutes, whistles, bombardes). Roger Wilson came on board with *Another Setting* to provide second guitar and more lead vocals. The band manages to pull together its wide range of material under a strong flavor of tough Northern English sensibility. The House Band style combines raw power with an edgy feel—not your run of the mill Celtic band by a long shot, they are well worth listening to.

Record label:

- Green Linnet
www.greenlinnet.com

Discography

- *October Song* (2000) GLCD1190
- *Rockall* (1996) GLCD1174
- *Another Setting* (1994) GLCD1143
- *Stonetown* (1992) GLCD3060
- *Word of Mouth* (1989) GLCD3045
- *Groundwork* GLCD1132 (compilation of first 2 CDs: The House Band (1985) and Pacific (1987))

3 CRASDANT (Wales) – Welsh traditional music somehow seems to garner far less attention than its Irish, Scottish or English cousins. Possibly because it lacks the same driving rhythms, possibly because the world audience is more attuned to the Welsh song tradition instead of its shyer instrumental one, or possibly because it hasn't had as dynamic an ambassador as *Crasdant* before now. Robin Huw Bowen, on Welsh triple harp, is probably the best known of the band member, but rounding out the quartet are Andy McLaughlin on wooden flute, whistles and pibgorn (more on this later), Stephen Reese on fiddle, accordion and another infamous pibgorn, and Huw Williams on guitar and clogs. Williams is one of the foremost proponents of Welsh step or clog dancing, can be heard supplying a few steps in the recordings and is definitely one of the highlights of the bands' entertaining and delightful

live performances. Oh, the pibgorns? The Welsh hornpipe, literally made from a cow's horn with a reed inserted in the mouthpiece. Imagine a bombarde or oboe on steroids with a Welsh accent and you get the idea. There are historical documents of farmers playing these in competition at festivals. Outdoors. The band's eponymous first album *Crasdant*, received high marks from critics. Their second release *Nos Sadwrn Bach/Not Yet Saturday* promises to be outstanding as well.

Website: www.crasdant.com (in Welsh and English)

Discography:

- *Nos Sadwrn Bach/Not Yet Saturday* (2001) Sain SCD 2306 (CD)
- *Crasdant* (1999) Sain SCD 2220 (CD)

4 LLAN DE CUBEL (Spain) – From the mountain regions of Spain's Asturias, Llan de Cubel, offers audiences, especially American ones, a whole new perspective on "Celtic". The family connections are all there: pipes (the gaitas) hell for leather dance rhythms, and mournful ballads. But the regional differences are also apparent, especially in the "alboradas"—march tunes for the pipes. Often the tunes were specifically designed to wake up the townspeople after a night of celebration in time for morning mass, and have an appropriately cheeky attitude. Equally cheeky is the band's logo—a pipe playing boar based on a medieval wood carving in the cathedral in Uviéu. Songs range from the melodic *L'Otru Llau de la Mer* (title track of the band's 3rd CD) in which a sailor pines for his love "on the other side of the sea" to the jaunty *Cabriliega* (*Llan de Cubel IV*). Founded in 1984, when they were only one of three bands playing Asturian traditional music (the other two bands have since vanished), Llan de Cubel is a more than worthy ambassador of a rich heritage. A lot can be said about the skill of band by how many other musicians take time out to listen to them. At any festival, a set by Llan de Cubel is likely to have the most "off-duty" musicians hanging about the fringes of the audience. They combine superb musicianship with a tight playing style, a deceptively laid-back energy, and a great ear for arrangements. All the members are talented individually, but often Marcos Llope on flute and whistle and Xuan Rodriguez on pipes stand out. Their recordings used to be unavailable in the US except through very specialized CD importers, or at the band's live gigs, but recently the Astur label has set up a Website. It's well worth the extra effort to find them, once you hear them, you'll be hooked. Both Websites for the band and the label have English, Spanish and Asturian interfaces.

Line-up: Simon Bradley (fiddle), Elias Garcia (bouzouki, bass peddle), Marcos Llope (flutes, whistles), Xel Pereda (acoustic guitar, vocals), Fonsu Mielgo (Percussion, keyboard, vocals), Xuan Rodriguez (Asturian bagpipes, vocals)

Website: www.llandecubel.com

Record label: Fono Astur
www.asturshop.com

Discography:

- *Un Tiempu Meyor* (1999)
- *Llan de Cubel IV* (1995)
- *L'Outru Llau de La Mar* (1992)
- *Na Llende* (1990)
- *Deva* (1987)

5 MALINKY (Scotland) – This young band garnered a lot of attention in their native Scotland in 1998, when the just formed (then) quartet won the first ever Danny Award for new talent at Glasgow's renowned Celtic Connections Festival. Even at this early stage, the band demonstrated a distinctive flare, a load of talent, a surprising amount of polish, and most of all the satisfying impression of having all the elements that make up a band "just right". American audiences are probably most familiar with singer/guitarist Karine Powlett from her 2-year stint with the Battlefield Band. In Malinky, she and Steve Byrne share lead vocals and form much of the heart of the band. (It's worth noting that Byrne was one of 5 finalists for Scotland's first "Young Traditional Musician of the Year" in 2000). Mark Dunlop on bodhran, whistles and vocals, provides solid accompaniment and a laconic stage patter, and original fiddler Kit Patterson rounds out the sound. The band draws mostly from the treasure trove of the Northeast for their traditional material, but often adds a fresh or unusual take to it. Their version of *The Beggar Man*, a song in which the daughter of the house runs off with a beggar who turns out to be a well-to-do lord in disguise, depicts the heroine in a far more active role and feisty attitude than any other version I've encountered. The band also displays some fine chops as composers too. In particular, Powlett's *Whaur Dae Ye Lie?* on their first release *Last Leaves* is a standout. The song was written to the women of Srebrenica, Bosnia to commemorate the massacre of 1995 and has the timeless, haunting quality of any of the songs that have entered the "tradition" in the past 20 to 200 years. The band has undergone a few changes in the last year, with the change of John Bews for Patterson on fiddle and the addition of button box player extraordinaire Leo McCann. All five band members are in great demand individually for projects, and they've

just released their second album *3 Ravens*. This band is head of my list of ones to watch/listen for in the next five years. I expect many great things from them.

Line-up: Karine Powlett (vocals, guitar, bouzouki), Steve Byrne (vocals, bouzouki, guitar), Mark Dunlop (bodhran, whistles, vocals), John Bews (fiddle, vocals), Leo McCann (button box, whistles)

Website: www.malinky.com

Record label: Greentrax www.greentrax.com

Discography:

- *3 Ravens* (2002) CDTRAX233
- *Last Leaves* (1999) CDTRAX190

6 SILLY WIZARD (Scotland) – I'm not sure what can be said that hasn't already said about this now legendary band. Silly Wizard was at the forefront of the Scottish revival in traditional music in the late 1970's and early 1980's. Stunning guitar work by founding members Bob Thomas and Gordon Jones, electric bass by Martin Hadden, evocative and sensitive vocals by Andy M. Stewart (plus the occasional dazzling turns on 5-string banjo), and the outstanding musicianship of then teen phenoms, Johnny and Phil Cunningham (fiddle and accordion respectively) created a sound and energy unheard of at the time. The band was both renowned and criticized for its lightning speed on jigs and reels as well as its delicate touch with slow airs. Vocalist Andy M. Stewart put his unique stamp on traditional songs (*Broom of the Cowden Knowes*, *Donald McGilvallry*) and was (and is) a gifted songwriter as well. Many his compositions like *Valley of Strathmore* sounded as if they'd come out of the pages of some long forgotten 18th century songbook. Siblings Johnny and Phil Cunningham were (and are) extremely talented composers of tunes as well. The band members have all gone on to other projects now. Andy M. Stewart, Phil Cunningham and Johnny Cunningham have established stellar reputations as performers. But echoes of the band's impact can still be heard some 15 years after the band's last performances and recordings. The most often quoted influence by young musicians at Celtic Connections for example, is *Silly Wizard* or the playing/tunes of the Cunningham brothers. If you're already a fan of Celtic music but

DOROTHY'S FAVORITES page 20

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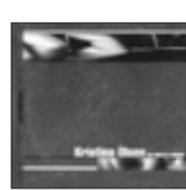
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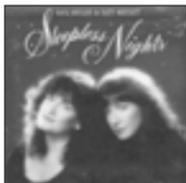
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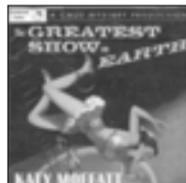
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DOROTHY'S FAVORITES *continued from page 18*

haven't heard of Silly Wizard, you've been living under a rock. If you're new to Celtic music, then their work forms an essential primer (check out The Bothy Band for lessons in the Irish, and Kornog for Breton). The studio albums may sound a bit dated from a modern standard of mixing technology, but the brilliance of the performances and sheer talent is still present in all of them. Their live album, however completely stood up the test of time. If you could only take one Celtic CD away with you on a desert island, the choice of most fans would probably be *Live Wizardry*.

Record labels:

- Green Linnet
www.greenlinnet.com
- Shanachie www.shanachie.com

Discography:

(dates are of the CD release, not the original recording):

- *Live Wizardry* (1988) GLCD 3036/37 (originally released as 2 separate lps/cassettes)
- *Glint of Silver* (1986) GLCD1070
- *Wild and the Beautiful* (1991) Shanachie 79028
- *Kiss the Tears Away* (1987) Shanachie 79037
- *So Many Partings* (1989) Shanachie 79016
- *Caledonia's Hardy Sons* (1989) Shanachie 79015

For a history of the band provided by Gordon Jones and Bob Thomas check out: www.harbour-townrecords.com

7 LUNASA (Ireland) – Few bands are as worthy of their “hype” as this one. Lunasa is probably one of the finest instrumental bands out of Ireland at the moment. Known for their innovative arrangements and engaging live performance they've become great favorites of the international scene. Founding members Trevor Hutchinson (double bass), Donogh Hennessy (guitars), and Sean Smyth on fiddle form an incredibly tight yet dynamic string section. Kevin Crawford adds lyrical flute playing, fiery bodhran work and is also one of the most hilarious “front man” in the business. The band's fifth member, Cillian Vallely on uilleann pipes, fills out the wind section. Indeed, the interplay of wind and strings in often surprising and breath taking arrangements makes an evening with Lunasa something of a “flying by the seat of your pants” experience. All of the “lads” can stand alone as fine solo musicians and all have contributed original compositions to the repertoire. The traditional tunes are drawn from all parts of Ireland, with the occasional Galician or Breton tune

tossed in. If you're not already a fan, a few turns of one of their critically acclaimed CDs, or better yet, a live performance, will probably soon convert you.

Website: www.lunasa.ie

Record labels:

- Green Linnet
www.greenlinnet.com
- Compass Records www.compass-records.com

Discography:

- *Merry Sisters of Fate* (2001) GLCD1213
- *Otherworld* (1999) GLCD1200
- *Lunasa*. (1997) Compass Records 4317

8 DEAF SHEPHERD (Scotland) Deaf Shepherd is another of my favorite bands who are probably not terribly well known outside of Europe and their native Scotland. With the exception of Rory Campbell (also of the Old Blind Dogs) and Malcolm Stitt, none of the band members are full time musicians and the pressures of “day jobs” limit their ability to tour extensively. More's the pity, especially for American audiences, because the “Deafies” have one of the most authentic Scottish voices at their helm (lead singer John Morran) and a dynamic dead-on, full-throttle almost pure “roots” sound that has won them a devoted following. Morran hails from the area of Ayrshire, which is one of the

strongholds of the Lowland Scots language. His sensitive phrasing brings out the poetic quality of every song, and although the Scots is rather difficult for American ears unfamiliar with it, the sheer beauty of them is striking. Band members hail from all around Scotland (the Highlands, Glasgow, the Isle of Barra) and bring their own musical traditions to the “mix”. Percussionist Mark McGuire (Glaswegian born of Irish parents) brings a dash of Irish influence but for the most part, the band's sound is thoroughly Scottish. Founding member Claire McLaughlin and Marianne Campbell (sister to Rory) provide the driving twin-fiddle sound, which has become one of Deaf Shepherd's signatures. The rest of the instrumentals are provided by Malcolm Stitt on bouzouki, John Morran on guitar, McGuire on percussion and Rory Campbell on highland pipes.

Website: www.deafshepherd.com

Record label: Greentrax

www.greentrax.com

Discography:

- *Even in the Rain* (2002) –self release, purchase from the band's Website
- *Synergy* (1997) CDTRAX143
- *Ae Spark o Nature's Fire* (1995) CDTRAX104

PASSINGS**Patrick Jay Collins**

December 6, 1956 – September 26, 2002

Patrick Jay “Pat” Collins, 45, tin whistle player and fiddler for L.A. Celtic band Craicmore and a musician at several local sessions for the last 15 years, died September 26, 2002 of apparent natural causes at his home in Pacoima.

Pat was born in Los Angeles and was raised in the house in which he died. He pursued a great variety of interests in his life. He was a surfer, rock climber and an avid reader. Trained at California Institute of the Arts in Valencia and later at Disney Studios in Florida, he was also a talented artist and animator who worked professionally in that field in addition to his musical career.



PHOTO BY JOHN MCGADAMS

His interest in Irish music started with a Chieftains album given to him as a teenager. Soon thereafter, Pat, who was classically trained on piano and played harmonica, took up the tin whistle and fiddle. It is on tin whistle that he was most skilled, appreciated by fellow musicians for his broad knowledge of instrumental tunes, as well as his sensitive touch, particularly when playing slow airs. Audiences loved his sense of humor, his unruly dreadlocks and his spirited enjoyment of playing music. Offstage he was much loved for his welcoming demeanor. Pat was one of the few regular session players in the

L.A. area to not only accept but encourage and nurture beginners, and for a short time he led both regular and beginner's sessions at L.A.'s Celtic Arts Center.

The Celtic Arts Center was the site of a tribute to him at its regular session on the Monday following his death, at which an empty chair was placed with a single rose and a photo of Pat. Regulars told stories of his generosity and warmth between playing tune sets. As someone who knew him for fifteen years, I can say that this was no idle sentiment. Pat was a truly generous person, always ready to hand his last dollar to someone who needed it, a great lover of animals who was always taking care of stray cats.

The Celtic Arts Center will pay tribute to him by naming a chair in his honor, and they hope to someday name a Music Room at the Center for him as well.

He is survived by his sister Linda. In lieu of flowers, his family has asked that donations be made in his name to Cat Connection, PO Box 18456, Encino, CA 91416.



PHOTO BY KAREN RANDAL

CARLIN *continued from page 3*

over the tunes,” as they say. “Why doesn't he just shut up and play the tunes?” I'll say this: **I think it's very important that we do recordings for people who genuinely have a long term investment in fiddle music. But, it's also our duty to let the greater public know about this music, because it's an integral part of American music.**

Gus: Don't you think that the “greater public” will eventually get inspired to listen to more fiddle music and keep it alive?

Bob: Well, yes — and here's where I make my big plug — especially if *Hamilton Ironworks* wins the Grammy! We're nominated in Traditional Folk. It would be very important for John if that album in particular wins the Grammy.

Gus: Another album that's up for a Grammy is the “Oh Brother” soundtrack. What do you think of the “Oh Brother” phenomenon? Here's an album that reached out beyond the fiddle ghetto, beyond the Bluegrass ghetto, and sold 5 million copies, without any airplay on commercial radio!

Bob: Well, that's very interesting, because the folks who produced that album took out an ad in *Billboard* magazine. It simply said, “Oh radio, where art thou?” They made a big point about selling all those CDs without any commercial radio play. So you'd think in Nashville, that would have made some kind of impression. Commercial country right now is so flat, in terms of growth. Yet Nashville is just going along, ignoring the whole thing. Except for a handful of country artists recording Bluegrass albums, like Patti Lovelace, and Dolly, and Ricky Skaggs going back to his

Bluegrass roots. Like they've been given permission to do what they really like!

Gus: Dolly Parton once said she had to get rich before she was allowed to play the music she played when she was poor.

Bob: Well, I don't know about that. Nobody knows what's going to happen. Some people may go see the “Down from the Mountain” Tour, but a year later, they might totally avoid a Ricky Skaggs concert or Ralph Stanley. I will say this: we're very thankful for public radio. We're glad that stations like yours play *Hamilton Ironworks* and get the music out there. Keep up the good work.

Gus: Thank you very much for talking with us. And good luck at the Grammys.

Bob: Well, you know our portion of the show won't be part of the big media coverage. So I haven't decided yet whether I'm going to bother to take my tux out of the closet. But we're keeping our fingers crossed.

*(Note: Unfortunately, *Hamilton Ironworks* did not win a Grammy this year. In 1996, Wild Hog in the Red Brush was also nominated, in the category of Traditional Folk. It was co-produced by John Hartford and Bob Carlin, but also did not win.)*

Gus Garelick is a fiddler/mandolin player in Northern California, and produces The Fiddling Zone on KRCB, a public radio station in Santa Rosa, California. You can contact the station through its website: www.krcb.org. You can contact Gus at his e-mail address: fiddler@sonic.net.

PAINTING THE TOWN *continued from page 1*

— were involved in their own revolution. They had rejected European Impressionism in favor of the strong colors and explicit forms of Mexican Indian traditions, and began appealing to the government for permission to paint murals on public buildings so that the new art would be available to the masses. When the country finally stabilized, the artists got what they wanted and more — commissions with freedom to paint what they wanted as long as they used Mexican themes. Mexico became famous as the place where art was happening and people went there to watch it happen, literally, stroke by stroke.

The effect on our country was two-fold. First, during the Depression, a painter named George Biddle, who had studied with Rivera, proposed that our government's New Deal sponsor art projects along the lines of Mexico's mural art. He said that not only would it help feed needy artists but it would also provide the people with a cultural background from which more art would follow.

To create this cultural background, murals were painted in public buildings across the country— libraries, schools, and government offices, especially post offices because every town had one. Although some projects made a point of using regional artists and encouraged them to paint authentic and meaningful local subjects, others tended to be idealized or elitist, presenting versions of history that ignored racial, class, and gender issues.

Many of us remember these as our first murals, huge paintings that swept across walls and soared to the ceilings. To children, they were just about as interesting as history texts, but they gave us a lot to look at while our parents checked out books and mailed packages. They were so large that we could focus on minor details — the buckles on shoes, the construction of a wagon wheel, the brush strokes on a face — and never trouble ourselves with any ethnic insensitivity or historical inaccuracies in the big picture.

The New Deal murals did what they set out to do: they gave work to artists; they demonstrated to the average citizen that art was important, and they supported American art. Twenty years later they were a starting place for the new murals, providing styles to replace, attitudes to reject, and history to correct. They were like the parents of the new generation, and if the New Deal murals were the parents, the Mexican revolutionary artists were the godparents.

The concept of big, expressive art in public places percolated for two decades before the Civil Rights movement and the hippie culture both put it to work. Newly empowered ethnic groups, making-up for years of being ignored or misrepresented in the New Deal (WPA) murals, began painting their own versions of history. The Chicano population, with their heritage of the great Mexican revolutionary painters, led the way in demonstrating the political power in their brilliant public artworks.

In 1975, Judith Baca started the half-mile long *Great Wall of Los Angeles* project, a community effort to re-tell the history of California and include significant women and ethnic groups that had been more or less invisible in textbooks. Each summer, the young people who worked on it learned a version of history that had been largely ignored by society and then illustrated it on the concrete walls of the Tujunga Wash that parallels Coldwater Canyon Avenue. just north of the Ventura freeway. The same major events are shown that might be seen on a New Deal mural, but the people come in a wider range of colors.

For other artists, painting wasn't especially political. Public walls were just an exciting new kind of canvas and a place to get more recognition than they would in conventional shows and galleries. They painted folk heroes — musicians, actors, writers and others — on fences and walls as simple acts of homage. They painted

unknowns, neighborhood characters, and their buddies with the same reverence. They took their visions, psychedelically induced and otherwise, and made them into surrealistic paintings.

Many of the early wall paintings, during the 1960's and 1970's, were done by artists on private property, their own or someone else's, with or



Mexico — Tenochtitlan "The Wall That Talks," 1966 — private — Arroyo Furniture — 6037 N. Figueroa at Ave 61, Highland Park.

Artists: Andy Ledesma, John Zender Estrada, Rafael Corona, Jaime Ochoa, Dominic Ochoa, Isabel Martínez, Oscar de Leon, Mario Mancía, Jesse Silva, Anthony Ortega & Jerry Ortega.

without permission. Many of the hippie-era murals just sort of appeared overnight on a wall somewhere and many of them stayed because they were beautiful, quirky, captivatingly rude, fantastic, cynical, or surrealistic. In 1968, the well-known "Groupie" painting — the first "hip" mural in Venice — was painted openly in broad daylight on a wall the artist took a liking to. Sometimes this hit-and-run work is called "guerrilla art."

The *Pink Lady of Malibu* was such a work. It is rumored that she was painted by a nervy woman who hung all night over the tunnel on Malibu Canyon Road to create a real pick-me-up for the morning's commuters. Bright pink and voluptuously naked, she upstaged every celebrity in Malibu. Fans visited the tunnel for several days, or weeks, how many I don't know, but not many and not enough. However, community outrage got her abolished in record time. — would that potholes offended so many vocal citizens. She might be forgotten now except that her name lingers on as a cocktail served in coastal bars.

Venice has always had a large share of interesting murals, up and down the boardwalk (Ocean Front Walk) and all over town. On Venice Boulevard you can see two blue whales at Beethoven on the NW corner, a hip-hop/pop art/cubism hybrid at Venice High School, *Jesus Roller-Skating with Friends* at Venice Beach at the Lutheran Church, and an allegory about Los Angeles at the SPARC office in the old Venice police station.

Many old Venice favorites have been lost. The beloved snow scene with local characters wearing mittens and warm jackets because the boardwalk is covered with snow disappeared when a building went up next to it and obscured the whole wall. Other old favorites, faded or damaged, have been replaced, usually with changes and updates. *Botticelli's Venus* still roller skates along the boardwalk after "reconstitution" by the artist in 1989. *Chagall Comes to Venice Beach* returned after the 1994 earthquake with a new Moses and a black God, and Jesus still skates on conventional skates but some of his friends have upgraded to roller blades.

Other areas have lost murals too. Two that Siqueiros painted in the 1930's were deemed so offensive that they were dispatched as quickly as the *Pink Lady of Malibu* was 40 years later. One contained an inter-racial theme. The other, *América Tropical*, at Olvera Street, made a blatant comment about American imperialism. This

painting has been in the news recently because it is being partially restored.

Commuters on the Hollywood Freeway grieved so when the famous *Freeway Lady* was painted over that the building's owner was sued. The court ruled that the mural be restored.

Many others have been lost to damage from weather, pollution, graffiti, earthquakes, and demolition. The Mural Conservancy of Los Angeles was formed to document and preserve our city's murals, but funding is insufficient to repair everything that needs it. Often when murals are badly damaged, the city just slops gray paint over them and then they are gone forever.

Some consider graffiti art an oxymoron however, in another curious juxtaposition of concepts, Gaijin Fujita from Boyle Heights blends graffiti with classical Japanese painting and is currently showing his paintings at the L.A. Louver in Venice.

Originally associated with marking gang territories and promoting individual egos, the angular, distorted lettering of graffiti taggers has long infuriated people who find their property or favorite murals vandalized.

Organizations like SPARC hire many "at risk" kids to work on the murals they sponsor. They do this primarily so each mural will be a community effort but also because they believe that people who learn artistic skills and how to work cooperatively will be less interested in tagging. They are probably right. The taggers' work has, indeed, become more artistic, complex, and colorful. Their background designs have depth and real beauty and their lettering has style, if not legibility.

My neighbor, Eric, is a 14 year old Mexican American who takes his artwork seriously. He gets good grades in school so he will be eligible to work on murals through SPARC and tells of informal groups or "crews" that do murals, or "pieces" (short for masterpieces). They share techniques, teach skills to younger members, and critique each other's work.

HOW TO SEE MURALS

One way is to pick an area from the Dunitz book and map out your own tour. Plan the route before you start driving. If you have a patient companion who can navigate well, take him or her along. Resign yourself to inevitable detours, one-way streets, unexpected changes of street names, and the occasional mural that has disappeared. Likewise, watch for brand new works of art.

The Mural Conservancy of Los Angeles has offered many tours in the past. They are currently updating their tour schedule as well as their handy map and guide booklet. Their number is 323-512-5697. It's a volunteer organization, so be patient if you don't get them immediately. Their web site is www.lamurals.org.

If you have a large group, you can arrange a tour through SPARC (the Social and Public Art Resource Center). Check prices and availability at 310-822-9560. You can also drop in at their office (the old police station at 685 Venice Blvd. in Venice) and get *Street Gallery* and many other books on murals. Check out their web site at www.sparcmurals.org.

Also, watch the calendar in the L.A. Times for other art and culture groups that occasionally tour the murals.

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Here are a few of the books listed by Robin Dunitz in *Street Gallery*, some of which you might find at the SPARC office.

- Barnett, Alan W., *Community Murals: The People's Art*, The Art Alliance Press, Inc., Philadelphia, 1984

TUVAN continued from page 10

their own life experiences to their music to, as Professor Levin said, "build a rapport with their audiences, as any tradition must do to remain alive."

At age 11, singing in a Barbershop chorus was rare. However this did not hinder my enthusiasm for the craft. I appreciated the way singing in harmony with others made me feel, and I enjoyed, and still enjoy, entertaining people. It's nice to be able to make people smile through music. I had always been a little different than my friends. Sure, I rode my bike all over town and played video games, yet before I reached puberty, I was out there in the community, entertaining audiences of all types. My friends have always respected my love of singing. This acceptance gave me added confidence to push forward with my one true love — music. Around age 13, I began noticing more and more youngsters participating in Barbershop harmony. We were the next generation of singers that would help promote the joy of singing and keep the tradition of four-part Barbershop harmony alive.

Similarly, after being introduced to the Western music culture, Tuvan xoomai received that same kind of acceptance and recognition I felt as a boy. It seemed to inspire confidence and also reinforced Tuvan's pride in the great value of their music culture. All too often, Westerners lose sight of cultural relativism. We for-

get that image, money, and "making it big" are usually short lived, and have no lasting impact on a music culture. In a day and age where technology and greed are practically running the show in much of popular Western music, I suppose it is easier to lean more towards ethnocentrism than to identify with other music cultures. Although Western music is a big influence in many countries, we need to remember that there is an abundance to learn from the music of others around the world.

Time waits for no one and music will continue to progress and change over time. Xoomai and Tuvan music are no exceptions. However, it seems time has stood still as Tuvan musicians continue to preserve their heritage and tradition through both their music and culture. Tuvan's wonderfully unique musical culture is a perfect example that, regardless of geographical location, religion, individual beliefs, history, tradition, and age, the common thread around the world is the power of music.

Jason Howe is a recent graduate from California State University Northridge and has been singing since he was 11 years old, particularly barbershop four-part harmonies. Interested in music and culture, he is also a drummer and has been playing various styles of music since age 12. He plans on incorporating his interests with teaching elementary school, 2nd – 6th grade.

CARROLL continued from page 6

composed by Liz. The traditional tunes showcase the highly original way that Liz can arrange and breathe new life into them. The entire album is simply brilliant, but some highlights to note include the opening set of reels, *The Rock Reel/The Morning Dew/Reeling on the Box*, the air and jigs set *The Ghost/The Hatchlings/The Long Bow*, and the final track of scorching reels called *The Potato on the Door/Mary* and the *Tea Bag/Perpetual Check*. A unique track features Liz accompanied by the Turtle Island String Quartet, which includes the slip jig, *Catherine Kelly's*, followed by her composition and title track, *Lake Effect*.

Lake Effect is a work of the highest quality and renews and extends Liz Carroll's position as one of the world's best Celtic fiddlers. From its masterful and elegant airs to its wild-ride of gut-wrenching, amazingly performed dance tunes, *Lake Effect*, stands as one of the best Irish fiddle and general Celtic releases for the year 2002. This outstanding album is an overwhelming winner and a do-not-miss for lovers of the Irish folk tradition.

Availability:

Released domestically and easily obtainable.

PAINTING THE TOWN

continued from page 21

- Chalfant, Henry and James Prigoff, *Spraycan Art*, Thames and Hudson Inc., New York, 1987
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CD REVIEWS

BY TOM "TEARAWAY" SCHULTE

Ralph White

Trash Fish
Terminus Records
www.terminusrecords.com

Many know of Ralph White through his long career in Bad Livers. Fans of that group's output will easily appreciate Trash Fish, which also has the same free and fun approach to bluegrass styles. Ralph includes on this album a version of "I am a Stranger Here." In 1999, White traversed Africa on a bicycle with his banjo and played the song with many local musicians who probably discovered the song after it arrived in Africa in the 1930's via a 78. This and other world travels gloriously warped the traditionalist into create strange "new age gutbucket" and "mutations" of traditional material in the spirit of Holy Modal Rounders but with precision and technique.

Cady Finlayson

Shines like Silver
Self Produced
www.violincaddy.com

In producing this record, Cady (pronounced "Caddy") seeks to document the American-Irish sound of fiddle music. Her warm and upbeat presentation of instrumental reels, work songs, jigs and more, is directed toward appealing to all ages of a contemporary audience. Cady is deeply rooted in these traditions though and even a Celtic purist will appreciate her take on "For Ireland" and Turlough O'Carolan's "Planxty Irwin." Only a hard-hearted folk traditionalist could not smile and enjoy the world percussion fused onto the American folk songs "This Old Hammer" and "Streets of Laredo" that Caddy's mother sang to her. Cady is a top American fiddler with a Master of Music from Mannes College (New York City) and is a protégé of Brian Conway.

Outsight Radio Hours Webcasts

Sundays 6pm-8pm EST

www.new-sounds.net or 24/7

www.live365.com/play/94510

Tom 'Tearaway' Schulte, POB

1500, Royal Oak MI, 48068-1500

MALINKY continued from page 6

Gone to the Bower. Mark Dunlop wrote the first two tunes in this set, while the last tune comes from the Irish Traditional Music Archive.

Since their 1999 success as Danny Award winners for new talent at Glasgow's prestigious Celtic Connections Festival, Malinky has played at venues across the U.K. and Europe. Hopefully their continued success will next bring them to the shores of the States. In the meantime, lovers of Scottish folk music must not miss this outstanding album.

Availability: Released in Scotland and only available as an import.

Ordering Information:

Most major audio retailers

Tayberry Music —

www.tayberry.com

Greentrax Records in Scotland —

www.greentrax.com

**CONGRATULATIONS TO
BARBARA WEISMANN & DON GREEN
ON THEIR MARRIAGE**



PHOTO BY CARYL LIGHTFOOT

**WISHING YOU MANY MORE YEARS
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Trudy & Peter Israel

Cathy Miller

Dahlia & Kip Miller

Leda & Steve Shapiro

CONTRA MUSIC *continued from page 7*

approach to fiddle tunes – solid, rhythmic and uncluttered by extraneous diversions into other genres. The instrumentation is simple, for example a combination of fiddle, piano and flute. Many of the tunes they perform are long-time favorites and probably familiar to our hypothetical 19th century dancers.

In contrast, Wild Asparagus and Yankee Ingenuity are examples of popular New England contradance bands that began stretching the boundaries of contradance music early on in their careers. Wild Asparagus employs a variety of wind instruments such as flute, saxophone and even oboe at times, as well as fiddle, concertina, piano, bodhran and bass. Venturing from a base of typical New England and Irish, the shapes of the melodies ebb and flow under jazzy improvisation. Many contemporary contradance bands use a “layering” effect with instruments, sometimes the entire band is going full strength, while at other times, some instruments switch from the melody to rhythm or drop completely out of the mix for effect. But beneath these excursions away from the tunes, the all-important rhythm is always present for the dancers.

The west-coast based Hillbillies From Mars is just one of many bands that has expanded the identity of contradance music by incorporating fusion and crossover between musical genres. Like many other bands, the Hillbillies explore tunes from outside of the essential New England repertoire, such as Quebecois, Irish and Appalachian tunes, and then add their own unique twist. It’s not too surprising to discover that they’ve added a Middle Eastern dumbek (drum) to accent rhythm or applied an African pop beat behind a French-Canadian tune.

Most bands that borrow tunes from other traditions have to adapt them at least a little to make the music work for contras. For example, my band Round the House plays Irish tunes with less ornamentation than we would for a ceili dance or in a session. Bands like California’s For Old Time’s Sake or Arizona’s Privy Tippers that specialize in Appalachian old-time string band music also make certain compromises in choosing and playing tunes. Not all old-time tunes have exactly 32 bars, and not all of them can be played with the well-defined phrasing needed for contras. Either way, the sound is more homogenized than within the original styles.

Contemporary contradance musicians use a lot of other little tricks to spark dancers into responding with a whoop or holler. In addition to varying the instrumentation and improvising on the tune, the piano or guitar can substitute chords that change the mood or build the intensity of the music. They can alternate styles of back-up and rhythm to create a slinky feeling or a powerful drive to propel the dancers. Bands also use variations in dynamics to great effect, especially when coupled with other techniques. Smoothing out the texture with fewer notes or a single instrumental voice might coincide with a decrease in volume, followed by crescendo of both intensity and variety of sound. Taken to extremes, the melody sometimes disappears completely. Using dramatic key changes, or abrupt stops between tunes in a medley is another way to wake up the dancers. Sometimes the band initiates a subtle, slinky pattern while the caller is still teaching and then launches the dancers straight from the walk-through into the first figures of the dance. Whatever the approach, the intent is to lift the dancers into an almost hypnotic fusion between

the music and their own movement.

And now, perhaps it might be the moment to imagine how our early New England dancers might feel about modern contradance music, and to examine a question was posed at the beginning of this article: Has contradance music transitioned into a new musical genre? I believe that contradance music is in the process of evolving. Those 19th century dancers would recognize many of the figures in the dances, the patterns and phrasing in the music and some of the tunes. They would encounter many familiar instruments, but others might seem quite exotic. I think that the most puzzling and unfamiliar aspects would prove to be the contemporary arrangements of the tunes and the fusion of jazz, blues, swing etc. with traditional fiddle tunes.

I see contemporary contra dance bands spread out along a continuum, from the very traditional to the very innovative. At one end, groups like New England Tradition are closer to the roots of contradance music, but the majority of popular or successful bands tend to be dispersed toward the more experimental /improvisational end of the spectrum. Modern contradance music is still evolving; it hasn’t abandoned its origins, but hasn’t yet settled incontrovertibly into a new identity. It is being reshaped by interplay between the personal choices and experiences of the musicians and the responses of dancers. As a result, contradance music seems to be shifting along the continuum, anchored in the historical tradition while expanding into new territory.

I would like to express my appreciation to Peter Barnes, Rodney Miller, Tod Whittemore, Claire Zucker, Becky Nankivell and Chuck Williamson

for insightful comments and conversations about contra dancing and the music we play for it. I would also like to thank Tucson Friends of Traditional Music and Round the House for opportunities to do hands-on research in playing for dances.

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

Discography

- Many contradance recordings can be purchased from Country Dance and Song Society (CDSS) www.cdss.org (413) 268-7426
- *Airplang and Airplang II* (Green Meadow Music www.GreenMeadowMusic.com)
 - *Fourgone Conclusions* (no longer in print)
 - *New England Tradition* (Green Meadow Music www.GreenMeadowMusic.com)
 - *Wild Asparagus* (www.wildasparagus.com)
 - *Yankee Ingenuity - Heatin’ Up the Hall* (Varrick 038 - harp.rounder.com/rounder/catalog/bylabel/varr/038/038.html)
 - *Hillbillies From Mars* (www.instantharmony.com/HfM/)
 - *Round the House* (www.geocities.com/rthfiddler)
 - *For Old Time’s Sake* (www.swingcatenterprises.com/catalog_oldtime.asp)
 - *Privy Tippers* (jwohl@mindspring.com)



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SEE PAGE 2 FOR RATES.

SPECIAL EVENTS

FRI NOV 1

* MUSIC IN THE MOUNTAINS "Hoot" weekend of songmaking Camp de Benneville Pines 41750 W. Jenks Lake Road, Angelus Oaks (909) 794-2928 www.uucamp.org

* SEVERIN BROWNE & JAMES COBERY SMITH, THE TATTERS Kula's Woodshed 5230-1/2 Laurel Canyon Blvd., North Hollywood (818) 766-9913

7:00pm DENNIS ROGER REED and DAN FULLER Borders Books & Music 25222 El Paseo, Mission Viejo • (949) 367-0005

8:00pm MARY GAUTHIER Acoustic Music Series (TC)

8:00pm TIN HAT TRIO \$16 McCabe's Guitar Shop

8:00pm KILA \$24 / \$18 (children under \$12) Traditional Celtic music with gypsy reggae, rock and other styles El Camino College Center for the Arts, Marssee Auditorium 16007 Crenshaw Blvd., Torrance www.elcamino.edu/centerforthearts (800) 832-2787

8:00pm BORDER RADIO Bean Town

8:00pm IAN WHITCOMB plus FRED SOKOLOV Boulevard Music

SAT NOV 2

* MUSIC IN THE MOUNTAINS see Nov 1

* CONJUNTO JARDIN San Juan Capistrano Regional Library

* THE TATTERS Unitarian Church 4949 Foothill Rd., Ventura • (805) 644-3898

7:00 & 9:00pm CHUSCALES \$10 / \$5 children Flamenco San Juan Capistrano Public Library

7:30pm THE PETER CASE BAND \$16 McCabe's Guitar Shop

8:00pm TOM RUSSELL & ANDREW HARDIN \$15 Acoustic Music Series (TC)

8:00pm JOE PAQUIN and PAUL LAQUES Bean Town

8:00pm SALIF KEITA \$20-\$30 "The golden voice of Mali" UCLA Performing Arts Center (Royce)

8:00pm THE RHYTHM BROTHERS Boulevard Music

8:00pm KILA \$24/\$22 Student/Senior \$12 (16 and under) www.kila.ie Haugh Performing Arts Center

8:00pm HUUN-HUUR-TU \$28/\$24 Tuvan throat music greats Irvine Barclay Theatre

8:30pm IRISH DANCE with music by DES REGAN'S IRISH AMERICAN SHOW BAND \$10 St. Theresa's Church 515 N. Vega, Alhambra (626) 284-6747

11:00pm RICK SHEA & BRANTLEY KEARNS, I SEE HAWKS Taix Lounge 1911 W. Sunset Blvd., Echo Park • (213) 484-1265

SUN NOV 3

* MUSIC IN THE MOUNTAINS see Nov 1

11:00am DAN CROW \$6/\$3 Children's show McCabe's Guitar Shop

MON NOV 4

7:30pm COPPER WIMMEN, BOB AND WENDY, KEN WALDMAN, MOURITZ, REUBEN DAVID EGAN, LISA SANDERS, ELLY K, and musical host BRETT PERKINS Fremont Center Theater The Listening Room Concert Series

WED NOV 6

* TOM RUSSELL www.tomrussell.com Redlands University, Redlands

THUR NOV 7

* TOM RUSSELL Redlands University, Redlands

FRI NOV 8

8:00pm PETER MULVERLY plus MARK ERELLI \$13.50 Singer-songwriter McCabe's Guitar Shop

8:00pm JOHN McEUEEN \$15 Coffee Gallery Backstage

8:00pm COSY SHERIDAN Singer-songwriter Boulevard Music

SAT NOV 9

8:00pm NEVENKA presented by Folkworks \$15 adv/\$17 door East European Woman's Chorus \$13 members/students Unitarian Community Church 1260 Eighteenth Street (at Arizona), Santa Monica (818) 785-3839 • www.FolkWorks.org

* RIDERS OF THE PURPLE SAGE Nobel House Concert

* KEN WALDMAN AND FRIENDS The Fret House

9:00am LOS ANGELES WORLD STORYTELLING FESTIVAL \$30, \$25 adv., or \$10 individual events USC Davidson Conference Center Michael D. McCarty (310) 677-8099 agriot@earthlink.net

10:00am-5:00pm INTERTRIBAL MARKETPLACE

Native American Artists Southwest Museum

8:00pm THE BERNIE PEARL TRIO Blues CD release party Boulevard Music

8:00pm COSY SHERIDAN \$12/\$4CalTech/Children Singer-songwriter CalTech Folk Music Society (Winnett)

8:00pm CHRISTINA ORTEGA \$8 Bluegrass to Ranchera with Tom Corbett (lead guitar), Brantley Kearns (fiddle), and Ruben Ramos (upright bass & fingerstyle guitar) plus CONJUNTO LOS POCHOS Norteno music The Coffee Gallery Backstage

8:00pm TOM AND PATRICK SAUBER Bean Town

SUN NOV 10

* GREG GREENWAY Duncan House Concerts

* JAPANESE FOLK TALES - MEGUMI Beverly Hills Public Library

10:00am-5:00pm INTERTRIBAL MARKETPLACE

see Nov 9

12:00noon BILLY BEEMAN \$8 Fiddle, stories and song www.thewagonmasters.com Coffee Gallery Backstage

7:00pm BOUBACAR TRAORE \$19.50 Mali Guitarist and Singer McCabe's Guitar Shop

7:00pm TOM PALEY Coffee Gallery Backstage

7:00pm JEAN SUDBURY & KURT McINNIS: FULL MANDOLICITY Bean Town

7:30pm THE WITCHER BROTHERS Claremont Folk Music Center

TUES NOV 12

8:00pm LISA TURNER MUSIC SHOWCASE Bean Town

WED NOV 13

8:00pm PASIÓN TANGO Musical featuring Argentinian dancers CSU Northridge (818) 677-2488 • cvpa.csu.com.

THUR NOV 14

7:30pm RICHARD SMITH with JULIE ADAMS English guitarist Claremont Folk Music Center

8:00pm PASIÓN TANGO see Nov 14

8:00pm FLORY JAGODA & FAMILY \$21 General \$18 Skirball Members \$15 students from the Bosnian Tradition Skirball Maginn Auditorium

10:00pm JILL COHN \$8 Folk songwriter • cdbaby.com/cd/jillcohn4 Genghis Cohen

FRI NOV 15

7:30pm JAMES KEELAGHAN \$12/\$10TLT Canadian balladeer The Living Tradition

8:00pm NICK ARIONDO & SUZY WILLIAMS \$10 Vocal & Accordion duo Genghis Cohen

8:00pm JILL COHN \$10 Folk songwriter • cdbaby.com/cd/jillcohn4 Kevin's House Concert, Long Beach lakki@hotmail.com • (714) 325-5352

8:00pm RICHARD SMITH with JULIE ADAMS English Fingerstyle Guitar Boulevard Music

8:00pm GRAHAM PARKER with TOM FREUND \$22.50 McCabe's Guitar Shop

8:00pm PASIÓN TANGO \$28/\$26 Student/Senior Haugh Performing Arts Center

8:00pm RICHARD ALCOY Bean Town

SAT NOV 16

* BRYNDLE \$*Sold Out Russ & Julie's House Concerts

* LEO KOTTKE w/ MIKE GORDON \$25 The Roxy 9009 Sunset Blvd., West Hollywood (310) 278-9457

7:00pm "SCOTTISH SPECTACULAR" \$19 adv, \$21 door MUSIC AND DANCE FESTIVAL Nicholson Pipes and Drums with popular Scottish folk singer Alex Beaton, UC Riverside Highland Dancers and the Sean Gavan Irish Dance Company Ebell Theater 625 French Street, Santa Ana (714) 973-7575

7:30pm TANYA SAVORY plus JON WILCOX \$12/\$10TLT The Living Tradition

7:30pm LAURENCE JUBER \$16 McCabe's Guitar Shop

7:30pm JOHN REISCHMAN & THE JAYBIRDS \$17 adv plus PHIL SALAZAR & JONATHAN McEUEEN \$20 door Bluegrass \$12 children/students CTMS-Encino Community Center 4935 Balboa Blvd., Encino Bluegrass Assoc. of So. Cal (BASC) harleytv1@wspan.com

8:00pm RIDERS OF THE PURPLE SAGE \$12 Noble House Concert

8:00pm NEW WEST Western Music Boulevard Music

8:00pm RICK SHEA and BRANTLEY KEARNS The Fret House

8:00pm SEVERIN BROWNE Bean Town

SUN NOV 17

11:00am PETER HIMMELMAN \$10 / \$5 Children's Show McCabe's Guitar Shop

7:30pm LEON MOBLEY Percussionist Claremont Folk Music Center

TUES NOV 19

7:30pm HWY. 52 Bluegrass Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills (818) 366-7258 • Bluegrass Assoc. of S. Cal (BASC)

WED NOV 20

* GEORGE WINSTON www.george-winston.com Cerritos Performing Arts Center

FRI NOV 22

* JIM MALCOLM Lead singer Old Blind Dogs Celtic Arts Center

8:00pm NERISSA & KATRYNA NIELDS \$13.50 McCabe's Guitar Shop

8:00pm TOM CORBETT & BILL KNOPF Bean Town

SAT NOV 23

* ANDY RAU BAND Bluegrass The Fret House

* TELLEBRATION New Voices, Stories from the Community Beverly Hills Public Library

10:00am-5:00pm OAXACAN FOLK ART SHOW & SALE Southwest Museum

7:30pm LAURENCE JUBER www.laurencejuber.com Shade Tree Stringed Instruments

7:30pm TELLEBRATION: Long Beach Storytellers El Dorado Nature Center, 7550 E. Spring St., Long Beach

(562) 570-1745 • nancycon@earthlink.net

7:30pm LOWEN & NAVARRO \$16 McCabe's Guitar Shop

8:00pm JIM MALCOLM Coffee Gallery Backstage

8:00pm PETE HUTTLINGER plus DORIAN MICHAEL & KENNY BLACKWELL Bluegrass Boulevard Music

SUN NOV 24

10:00am-5:00pm OAXACAN FOLK ART SHOW & SALE see Nov 23

1:00pm & 2:00pm DUSTY ROGERS AND THE HIGH RIDERS Traditional and contemporary American Western music Autry Museum (Heritage Court)

7:30pm JIM MALCOLM \$12/\$10TLT Lead singer Old Blind Dogs The Living Tradition

MON NOV 25

7:00pm MICHAEL MARTIN MURPHEY \$35/\$30 Sr./Student/ A Cowboy Christmas CSULB Staff, Faculty, Alumni Carpenter Performing Arts Center

THUR NOV 28

* SKANDIA FESTIVAL in Julian (near San Diego) Ted Martin • (714) 893-8888 • tedmart@juno.com

FRI NOV 29

* SKANDIA FESTIVAL see Nov 28

8:00pm MARK HUMPHREYS free with guitarist John-Michael Kaye Bean Town

SAT NOV 30

* SKANDIA FESTIVAL see Nov 28

8:00pm BROTHER YUSUF Bean Town

SUN DEC 1

* SKANDIA FESTIVAL see Nov 28

MON DEC 2

7:30pm JAMES LEE STANLEY, EVERYTHING DIVINE, JIMMY MUFFIN, SAROD SONG, others musical host BRETT PERKINS The Listening Room Concert Series

WED DEC 4

* THE BOYS OF THE LOUGH Celtic traditional music Cerritos Performing Arts Center

FRI DEC 6

8:00pm ALTAN: CELTIC CHRISTMAS \$38.00, \$32.00 Irvine Barclay Theatre

8:00pm BERNICE LEWIS \$12 Contemporary Songwriter Noble House Concerts

SAT DEC 7

7:30pm & 9:30pm JOHN STEWART \$17.50 McCabe's Guitar Shop

7:00 & 9:00pm CONJUNTO JARDIN \$10 / \$5 children San Jarocho, the music of Veracruz, Mexico San Juan Capistrano Library

8:00pm LIGHT IN THE DARKNESS Stories from the Winter Solstice with Karen Golden, Vicki Juditz, Angela Lloyd, Leslie Perry, Kathleen Zundell Beverly Hills Public Library

8:00pm SWEET HONEY IN THE ROCK \$35, \$65, \$125 & \$250 Wilshire Ebell Theater 4401 West 8th St., L.A. • (310) 453-3611 x111 The Liberty Hill Foundation

8:00pm KIERAN KANE & KEVIN WELSH \$15 Acoustic Music Series (TC)

8:00pm JONATHAN McEUEEN \$15 Russ & Julie's House Concerts

8:00pm GUY VAN DUSER Fingerstyle Guitar Boulevard Music

SUN DEC 8

* LIZ WEIR Stories from Ireland Beverly Hills Public Library

11:00am JACKI BREGER \$6/\$3 Children's Show McCabe's Guitar Shop

6:30pm STILL ON THE HILL Duncan House Concerts

8:00pm BERNICE LEWIS \$14 Acoustic Music Series (HC)

THUR DEC 12

* CHRISTMAS FROM A CELTIC TABLE Evening of music, prose and poetry Celtic Arts Center

SAT DEC 14

* GERRY O'BERNE Celtic Guitar master • www.gerryoberne.com Celtic Arts Center • Paularyshea@aol.com

* JEFF LINSKY The Fret House

7:30pm WILLY CLAFIN Church of Religious Science 101 S. Laurel, Ventura • (805) 646-8907

7:30pm LUCY KAPLANSKY \$16 McCabe's Guitar Shop

8:00pm THE WITCHER BROTHERS Bluegrass Boulevard Music

SUN DEC 15

2:00pm & 7:00pm CSULB STEEL DRUM ORCHESTRA \$15/\$10/\$5 Caribbean Christmas Carpenter Center for the Arts

TUES DEC 17

7:30pm BORDER RADIO Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills Bluegrass Assoc. of S. Cal (BASC)

7:30pm TOM CORBETT & BILL KNOPF \$16 McCabe's Guitar Shop

8:00pm THE WITCHER BROTHERS Bluegrass Boulevard Music

SUN DEC 21

8:00pm BROCELIANDE \$12/\$4Caltech Students/Children CalTech Folk Music Society (Dabney)

SUN DEC 22

1:00pm & 2:00pm BELINDA GAIL America's Sweetheart of Western Music Autry Museum (Heritage Court)

* HOLIDAY PARTY with West LA Folk Dancers Beverly or Irwin • (310) 202-6166.

TUES DEC 24

3:00pm-9:00pm HOLIDAY CELEBRATION free L.A. COUNTY ARTS COMMISSION Dorothy Chandler Pavilion Nicole Werner nwner@bos.co.la.ca.us

SAT DEC 28

* FOLKDANCE WEEKEND with Beverly and Irwin Barr (310) 202-6166

8:00pm JOHN BELAND Coffee Gallery Backstage

SUN DEC 29

* FOLKDANCE WEEKEND see Dec 28

MON DEC 30

* FOLKDANCE WEEKEND see Dec 28

TUES DEC 31

* FOLKDANCE WEEKEND see Dec 28

* LOS ANGELES NEW YEAR'S CEILI www.IrishDanceLosAngeles.com

VENUE LOCATIONS

ACOUSTIC MUSIC SERIES
(HC) House Concert (call for tix)
(TC) Throop Church
300 S. Los Robles Ave., Pasadena (626) 791-0411

AUTRY MUSEUM (HERITAGE COURT)
see Dec 28
4700 Western Heritage Way, Griffith Park (323) 667-2000 • www.autry-museum.org

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

BEVERLY HILLS PUBLIC LIBRARY
444 N. Rexford Dr., Beverly Hills (310) 288-2211

BOULEVARD MUSIC
4316 Sepulveda Blvd., Culver City (310) 398-2583 • www.boulevardmusic.com

CALTECH FOLK MUSIC SOCIETY
California Institute of Technology Dabney & Winnett Lounges, Pasadena (626) 395-4652 • (888) 222-5832 www.its.caltech.edu/~folkmsi

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

CERRITOS PERFORMING ARTS CENTER
12700 Center Court Dr., Cerritos (562) 916-8501 or (800) 300-4345 www.cerritoscenter.com

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

COFFEE GALLERY BACKSTAGE
2029 N. Lake Ave, Altadena (626) 398-7917

FRET HOUSE
309 N. Citrus, Covina (626) 339-7020 • www.fretthouse.com

GENGHIS COHEN
740 N Fairfax Ave, Los Angeles (323) 653-0640 • www.genghiscohen.com

HAUGH PERFORMING ARTS CENTER
Citrus College, 1000 W. Foothill Blvd., Glendora (626) 963-9411 • www.haughpac.com

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

THE LISTENING ROOM CONCERT SERIES
Fremont Center Theater 1000 Fremont Ave., So. Pasadena (626) 441-5977 www.brettperkinspresents.com/events/fremont.html

THE LIVING TRADITION
Downtown Community Center 250 E. Center St., Anaheim (949) 646-1964 • www.thelivingtradition.org

McCABE'S GUITAR SHOP
3101 Pico Blvd., Santa Monica (310) 828-4497 • www.mccabesguitar.com

NOBLE HOUSE CONCERTS
(818) 780-5979 • efgcpa@pacbell.net

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., Los Angeles (310) 440-4578 • www.skirball.org

SOUTHWEST MUSEUM
234 Museum Dr., Los Angeles (323) 221-2164 • www.southwestmuseum.org

UCLA PERFORMING ARTS
UCLA Campus, Royce Hall, Westwood (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 folks for providing information to FolkWorks.