

# FolkWORKS

FREE

Volume 3 Number 2  
March-April 2003

THE 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 Wicket Tinkers

## NEVER DANCE IN A SMALL BOAT

### RHYTHMS OF TRADITIONAL IRISH DANCE

By SHARON GOLDWASSER

The people of Ireland have found joy in dancing for hundreds of years. Long before Riverdance catapulted Irish dancing into global consciousness, the Irish were stepping to the sound of pipes and fiddles. Moving in counts of threes and sevens, in battering rhythms across the floor, skipping light-footed on their toes or stamping in nailed soles, the Irish danced. From the crossroads and cottage kitchens, to the pubs and dance halls, and into modern auditoriums, Irish dancing is thriving today. The original, native forms absorbed influences of music and steps from Scotland, England and the continental European countries. Each addition was reworked and acquired a distinctively Irish flavor. These have evolved into the four distinct categories of Irish dancing practiced today: set dancing, ceili dancing, sean n6s step dancing and competitive step dancing.

No one knows what the earliest Irish dances were like and information from the medieval and Renaissance times is scarce. References appear to jigs and to social dances such as the Irish *Hey, Long Dance, Withy Dance* and *War Dance*, but precise details about the nature of the steps and music are scanty. Visitors to Ireland in the 15th and 16th centuries left several accounts praising the skills of the dancers.

Specific descriptions of dancing in Ireland emerged more clearly by the 18th century. At that time, travelling dancing masters, often accompanied by musicians, would set up temporary schools in an area. The dancing master would receive board and lodging with a family in the community. The teachers would instruct children of the area in both solo and group dances. Pupils who didn’t understand the difference between left and right might have a bit of hay or straw tied to their foot to remind them. Instructions then might refer to “hay foot” or “straw foot”. Each dance master would develop his own particular steps.

The dancing masters were reputedly colorful characters who dressed handsomely, wearing knee breeches, swallow-tailed coats and silver-buckled shoes. Instruction was not limited to the dance steps, but might include fencing and deportment. The teachers were fiercely competitive and sometimes engaged in public contests to determine the regional champion.

The travelling dance teachers responsible for introducing French quadrilles into Ireland. The quadrilles evolved into set dances that incorporated Irish footwork and quicker tempos. A “full set” consisted of 4 couples arranged in a square formation while “half sets”, composed of just 2 couples, allowed for dancing in more limited space. The sets were matched to reels, jigs, and horn-

pipes. In the southwestern counties of Cork and Kerry, slides, and polkas came into favor for the set dances.

Over time, regional stylistic differences evolved, as well as a host of local variations in the steps and figures. Dances such as *The Clare Lancers, Connemara, Cashel*, and *Balleyvourney* sets are just a few of these dances, often named for the region in which they were practiced. Set dancing is flat-footed, as opposed to being up on the toes, and doesn’t usually involve much leaping or travelling. A distinctive feature of most set dancing is the use of rhythmic “battering” steps. Most set dances are a series of figures – usually 5 or 6, each lasting from 72 to more than 200 bars of music. Many of the figures, such as “ladies chain” and partner swings have counterparts in American and Scottish dancing, while others are more unique. A figure that rotates all four couples around the square, *Round the House* and *Mind the Dresser*, evokes an image of dancers maneuvering around an improvised dance floor created by pushing household furniture to the walls.

The imposition of the 1935 Dance Hall Act in Ireland prohibited dancing away from church- and government-sanctioned dance halls and seemed to sound the death knell of set dancing. Individuals could be prosecuted for holding dances in their homes. Outside of the more rural Irish-speaking regions set dancing declined or disappeared during the mid-20th century. However, a resurgence of interest in set dancing along with a relaxation of the social and political climate in the last few decades has reversed the tide. Several organizations, such as *Comhaltas Ceolt6ir6 Eiriann*, promote set dance competitions around the world. Collectors have been able to identify or reconstruct many of the old dances and set dancing has experienced a surge in popularity in the last few decades both in Ireland and abroad.

Another of the Irish group dances is the ceili dance. Most of the figure dances from before the late 19th century were lost or forgotten. New figure dances were composed at the turn of the century, under the influence of the Gaelic League, an organization that encouraged a revival of Irish culture. Most of the ceili dances practiced today are contained in a book published in the 1920’s, *Ar Rinncidhe F6irme*. Like many of the set dances, they are danced to the rhythms of reels and jigs. Some of the dances, such as *The Walls of Limerick* and *Siege of Ennis*, can accommodate a variable numbers of dancers, while others, such as *The High Cauleed Cap* or *Fairy Reel*, call for a specific number of couples.

In contrast to set dancing, ceili dancing

**“I am of Ireland  
And the Holy Land of Ireland  
And time runs on” cried she  
Come out of charity,  
Come dance with me in Ireland**

-William Butler Yeats



Savannah Corral, Caitlin Meaney, Sam Diggins - Bracken School of Dance (Tucson, Arizona). Classes in Tucson, Phoenix, San Diego.

includes a variety of formations such as lines of one or two couples, circles, and squares. Ceili dancing evolved along with modern step dancing and the two forms share a number of stylistic conventions. Except when engaged with a partner, the arms are held motionless at the sides, there is an emphasis on turning out the feet and dancers keep their heels off the floor, dancing primarily on the ball of the foot.

Either set dances or ceili dances, or mixture of  
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EDITORIAL

*Vision — A mental image produced by the imagination.*

For years prior to the conception of the FolkWorks newspaper, some of us involved in the folk/traditional community had some informal brainstorming sessions where we discussed what we could do to bring together the isolated sub-groups that share this elusive vision that we call folk. Los Angeles as we all know is not known for its folk music and dance presence. In fact, many touring performers avoid Los Angeles altogether. We've looked to other cities and what they have done as potential models for what we need in Los Angeles.

Seattle, for instance, has the Seattle Folklore Society, which was formed way back in 1966. It was instrumental, along with the city of Seattle, in creating Northwest Folklife, a comprehensive multi-cultural arts organization dedicated to serving the ethnic, traditional, and folk arts communities of the Northwest. Each year they have a free weekend festival that takes place at the Seattle Center on Memorial Day weekend. The festival is a focal point of the year's activities and celebrates their rich folk heritage. There is music and dance and food from all over the globe: Africa, India, Cambodia, Europe, Japan, the Caribbean, the Mid-East – and the list goes on and on. Take a look at their website to see the wondrous things they do: [www.nwfolklife.org](http://www.nwfolklife.org). The Boston area has an organization called the New England Folk Festival Association, which, every spring, takes over a high school and has a festival that attracts thousands. In fact, it is quite a site to see thousands of people of all ages doing contra and other folk dancing on the huge gymnasium floor.

Another source of inspiration is Chicago's Old Town School of Folk Music. Beginning in December, 1957, they had classes in guitar and banjo, folk dancing, and sing-a-longs. They continued to grow and reflect the growth in interest in folk music throughout the 1960's. They sponsored many concerts and helped



BY LEDA & STEVE SHAPIRO

launch the careers of some of the countries best known folkies: Roger McGuinn of the Byrds, Bob Gibson, John Prine, and the late Steve Goodman. In 1967 they purchased a 16,000 square foot building. Their philosophy has always been that music is for everyone. In the mid 1990's the School expanded to even larger facilities. Today, over 6000 students a week (including over 2000 children) are enrolled in the school. There are currently 49 different dance classes including Hawaiian hula, Bharata Naztyam, Brazilian, Flamenco, Aztec cereomonial dance, Irish step and hip-hop. They are committed to teaching and presenting music and dance that reflects the cultural traditions of Chicago's diverse communities.

Los Angeles has one of the most diverse populations in the world. Each of these ethnic communities has groups of people that are interested in the folk heritage of their people. We need a vehicle,/a space, that can get these communities together to share their heritage. Wouldn't it be great if we could have a center where people from around the city could come to concerts, take classes, dance, sing and learn from each other? You would think that a city that can get the money together for spaces like the new Disney Concert Hall and the Getty Center, as well as the other large cultural attractions, could figure out a way to build a Cultural Center where musicians, dancers, storytellers of all traditions could be presented. It could be the place where all peoples hang out together and share their cultures. We know that budgets are tight and real estate is more expensive than ever, but there are a lot of people who have the means to make this a reality. FolkWorks is looking for people to help make it happen. We dream of a space where the general population can find anything from flamenco to belly-dancing; from Persian music to African storytelling. Imagine a café and a library, rooms for classes as well as concerts and dances. When it comes down to it, what we are talking about is quality of life and the future of southern California. Let's get together and build the bridge.

PHOTO BY SONYA SONES

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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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Size	1 X	3X	6X
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# I N T E R V I E W

## CALIENTE FIDDLE

### THE FIDDLING ZONE INTERVIEW: AN INTERVIEW WITH LINDAJoy FENLEY

BY GUS GARELICK



PHOTO BY MARC CARBONELL

**M**arch, 2003, will mark the 7th Annual *Encuentro de Dos Tradiciones* in Mexico, a festival celebrating the cultures of the Americas, an encounter of many diverse peoples, which began in 1997 in Mexico City. Lindajoy Fenley, a former California resident, moved to Mexico City in the early 1990's and began producing the festival as a way of bringing together traditional folk musicians of Mexico and the United States. The first festival featured the legendary fiddling of Juan Reynoso, from Ciudad Altamirano, Guerrero, a region known informally as *Tierra Caliente*, the hot lands. Representing the regions far to the North was *Balfa Toujours*, playing the music of the Cajun people of Southwestern Louisiana.

From a simple concert in Mexico City, the *Encuentro* has now grown to several venues in different parts of Mexico and represents numerous styles of Mexican regional music, New Mexican and Arizona indigenous music, Cajun music, Appalachian music, Western Swing, Cape Breton music, and more. Lindajoy returned to Santa Rosa in May, 2001, to visit family and friends in Sonoma County. She took some time out to visit KRCB Radio and to talk about her work in Mexico City and *Tierra Caliente*. Here are some excerpts from that interview. For more information about this year's *Encuentro*, contact the festival website:

[www.laneta.apc.org/Dostradiciones](http://www.laneta.apc.org/Dostradiciones).

*The Fiddling Zone: What does Encuentro de Dos Tradiciones mean?*

**Lindajoy Finley:** In English, it's "festival of two traditions," but I always say it in Spanish, since we're based in Mexico. The festival promotes traditional Mexican music and music from other countries, until recently mostly the United States.

*FZ: So Dos Tradiciones—does this refer to the two traditions?*

**LF:** Well, it started out as one concert which had two groups - one from Louisiana and one from Guerrero. And so, I thought it was a good name for that. But when we developed that concert into a series of annual festivals, I stuck with the name. We have a logo with Mezo-American faces going through a musical G clef. It's Mexico and the U.S., but I see it as an encounter—what happens when you have person to person communication. It's really a thing of plurality. You can say two, but I say: more than one.

*FZ: When was the first Encuentro?*

**LF:** January, 1997, when Dirk Powell and Christine Balfa, of *Balfa Toujours* came to Mexico they had been with Juan Reynoso at the Festival of American Fiddle Tunes, in Port Townsend, Washington, the summer before, and they wanted to get to know Mexico better. And since they were coming, I thought, why not put on a concert with Juan Reynoso's conjunto and *Balfa Toujours*. So now, we've gone through five festivals, and the main part now takes place right in *Tierra Caliente*. Of course, this is hot and dusty country. Even now, in May, the temperature is about 105. A lot of people aren't used to hot weather. Personally, I like it. So we have the festival in March, when it's a little cooler.

*FZ: Was the first concert in Tierra Caliente?*

**LF:** No, Mexico City. Because that's where I live. I wanted more people to know about Don Juan. And the following year, we did a concert in Mexico City, followed by a concert in Ciudad Altamirano, Guerrero. We felt that the music had to be done in the place of origin. It's really the same thing Dewey Balfa had said about Cajun music over 30 years ago. When he took his music to the Newport Folk Festival, far off in New England, people in Louisiana thought he was crazy. They asked him, "Why are you doing this? People are going to laugh you off the stage." I mean, Cajuns themselves had a terrible lack of self-esteem at that time. And, according to Dewey's daughter, Christine, he actually felt a lot of fear and doubt about going up there to Newport. But he got on stage, right after the big acts, like Joan Baez, and after he played his music, people just cheered and gave him a standing ovation. And then, he felt that he had been right all along. He said, "I always knew that this music was good." And that gave him a totally different view of it. He even played in Mexico City in 1968. But he also said, "It's not enough just to promote this music. We have to continue to play it right in the Bayous."

*FZ: Well, speaking as someone who was inspired by the Balfa Brothers, and continues to play Cajun music, right here in Sonoma County—I felt a kind of duty to make a pilgrimage to Louisiana. Go back to the roots, where the music got started. Perhaps pilgrimage might be too strong a word.*

**LF:** No, it's not too strong at all. I mean, it does have a semi-religious overtone, but I look at Dirk Powell and Christine as kind of missionaries. They truly care about sharing their music and what this music communicates. When they came to Mexico, we did some free concerts for Indian street children, in Mexico City and also in the villages in Guerrero and Michoacan. Dirk and Christine always had me translate their songs before they sang them. They wanted people to feel them, because they carry a love of this real communication that goes on. And Dirk does speak a little Spanish, himself. He even wrote a poem in Spanish which he recited at one of the concerts, where he spoke about 'breaking down the borders' and 'expressing the truth with our violins.' This is very important. They're letting the people know something about us, about America, that we're more than just Disneyland and Rock n Roll. And music opens up a path. That's why I call it an *encuentro*, an encounter.

*FZ: Let's talk about Juan Reynoso's first appearance in America, at Port Townsend, Washington.*

**LF:** That was in 1995. He came up there by way of Seattle, and fiddler Paul Anastasio, who was teaching up there. He wasn't officially scheduled to perform, but Paul persuaded the festival to allow him to play just one tune, since he wasn't really on the program. And then—Don Juan on fiddle, his son Javier on guitar and Paul doing harmony fiddle—when they finally got up to play, the entire theater almost levitated. People were in tears. You could just hear the silence. So after that one tune, the director of Pt. Townsend made an unprecedented decision. Usually, fiddlers are invited to play, but they don't return immediately the next year; they like to rotate the different musicians. But in the case of Don Juan, they told him that he was welcome to come back there

any time he wanted, as long as he was able to do it. He was 82 years old at the time, but he continues to go back, nearly every year.

*FZ: What are some of the things Paul Anastasio has been doing to promote this music?*

**LF:** Well, Paul has produced four CDs of Don Juan's music, mostly on his own label, *Swing Cat Enterprises*. And one of his big projects has been to transcribe all of Don Juan's tunes. So far, he's written down over 500 of them! And Don Juan is a totally self-taught musician, he doesn't read. But he can do a kind of dictation for Paul, not only the tunes themselves, but even 2 or 3 part harmonies. He has a total mastery over how this music should sound. And so Paul is not only writing the music, but writing the harmonies and writing transcriptions of the tunes on the four CDs he's produced already. Paul is truly a son *calentano* fanatic! When he's in Mexico—he comes down about 3 or 4 times a year and stays about a month each time—all he does is work, write, eat, and sleep Don Juan's music.

*FZ: So when he's done with this massive project, everyone will be able to learn this music.*

**LF:** People will be able to read it and to listen to it. But, like you said before about Cajun music, people really need to make that pilgrimage to *Tierra Caliente*, because that's the best way to truly understand the music. And of course, I want more people to come to Mexico, not only to hear Don Juan's music. People just don't know how much diversity there is in Mexico, how much there is to see and to hear. That's what this festival is all about.

*FZ: So where does the festival take place?*

**LF:** Actually, it's a moveable feast. We start out in Mexico City, right near the central plaza, the *Zocalo*, in a theater in a beautiful old colonial building. This is where Diego Rivera painted one of his first murals, "The Creation." A lot of people come early so they can get to know the city a little better. They have a lot of fears, you know: the city is too big, there's too much smog, too much crime, etc. But after a while, people start to change their minds. Anyway, the festival starts in Mexico City, and then we take a five-hour bus trip, from the high altitude and mild climate of the capital, down down down into the hot lands of Guerrero and Michoacan, where Don Juan lives. And when we get into that region, we have concerts in three different cities, with different regional cultures represented in each one. Then we get back on the bus and return to Mexico City.

*FZ: What are some of the styles you represent at the festival?*

**LF:** From the Gulf Coast region, we have the *Huasteca* style of music, such as *Los Brujos de Huejutla*, from Vera Cruz. Another style is the *son telena* music, from the coastal region south of Acapulco up to the town of Tixtla. This has a strong Chilean influence. Don Juan's music, son *calentano*, is another style, whose roots go back to Spain, with influences from the Caribbean, Africa, South America. And then we represent different North American styles, such as Cajun or blues or, with the recent help of the Canadian government, the music of Cape Breton. Another group that performed was Bayou Seco, from northern New Mexico.

CALIENTE FIDDLE page 22

# More Fun With The Magnificent 7th & Beyond

Let's finish looking at the magnificent 7th chords discussed in the last issue (past articles are available at [www.folkWorks.org](http://www.folkWorks.org)). In that article you may have noticed a discrepancy between the text and the Figure 2 reference to the 7th chord built on the 7th degree of the scale. The text referred to it as a "minor 7th flat 5" while Figure 2 called it a "diminished 7th". Although this was due to an unfortunate mix-up during preparation for the printer, it fortunately uncovered a point that leads right into some final words about the 7th chords.

The 7th chord in question has the structure 1-b3-b5-b7. Compare this to the minor 7th chord 1-b3-5-b7. So the chord in question is essentially a minor 7th but with a flatted 5th. Having said that, follow what comes next carefully: A flatted 5th is also called a diminished 5th, so some people call this a diminished chord.

But a flatted 7th is a minor (not a diminished) interval, so this is sometimes referred to as a half-diminished 7th chord. If you flat the 7th again it goes from a minor 7th to a diminished 7th. This structure, 1-b3-b5-bb7, is sometimes referred to as a fully-diminished 7th chord and is generally what people mean when they mention a "diminished chord." Since a doubly flatted 7th is essentially a 6th, the structure is more often listed as 1-b3-b5-6. And, since there is no 7th appearing in this structure, it may explain why people usually call it just a diminished chord instead of a fully-diminished 7th chord. If this seems confusing please look at Table 1 which reviews how we got to the five different types of 7th chords and then read this paragraph again.

If you recall last issue's column, you build a chord by playing every other note from the scale. But why stop at the 7th? It turns out that you don't have to. If you continue building chords by adding every other note in the scale you can take a 7th chord, 1-3-5-7 and add the next note to get 1-3-5-7-9. Now you have a 9th chord. But, you might ask, "aren't there only seven notes in the major scale?" Yes, there are. In fact, the note you play for a 9th has the same name as that played for a 2nd. Calling it a 9th tells you that it is a 2nd note but played an octave higher thus making the space between it and the one note a 9th interval. The interval that is truly a 2nd (1-2) is rather dissonant owing to the close proximity of two notes.

The 9th (1-9) interval has the same two note names as the 2nd but has enough space between them that the dissonance seems to go away. As with the 7th chords there are many different flavors of 9th's (major, minor, diminished, etc).

Don't stop yet. After adding the 9th you can also add an 11th. Now you have 1-3-5-7-9-11. Again, you might notice that an 11th is the same as a 4th only an octave higher. But wait, there's more. Add the next note and get a 13th or 1-3-5-7-9-11-13. At the risk of being repetitive, you should again notice that a 13th is the same as a 6th only an octave higher.

Should we stop there? Yes, we should. Why? Several reasons. First, we now have a chord that contains every note of the scale. If we continue we

will only repeat notes that already exist. Also we are up to seven notes in this chord. Let's take a moment while you count the fingers on your left hand. Go ahead—I'll wait. It can start getting pretty tough when you have more notes in the chord than fingers on your hand. So we can't allow chords to contain an endless number of notes. Even if we had enough fingers, the notes are not always reachable in a comfortable

grouping. You will find that most versions of these very notey chords will have omissions. Only those notes that are needed to move gracefully through a piece of music are kept while other notes are simply dropped.

Table 2 is a quick review of these notey chords that we just discussed. Remember that they can come in different flavors (major, minor, diminished, etc) just like the 7th chords described above.

I hope that this article has helped to light up a part of your brain that you may have forgotten about. When I read for pleasure I am always delighted if I can find something that seems to be a universal truth or an underlying rule – hopefully like some of the things in this column. Such encounters are a source of fuel for the mind. So keep the lights on in your brain and, of course, stay tuned.



BY  
ROGER  
GOODMAN

TABLE 1. THE FIVE TYPES OF 7TH CHORDS

Start from this Triad	Add this Interval	To get this Chord	With this Chord's Structure
Major triad	minor 7th	Dominant 7th	1-3-5-b7
"	Major 7th	Major 7th	1-3-5-7
Minor triad	minor 7th	minor 7th	1-b3-5-b7
Diminished triad	minor 7th	minor 7th b5	1-b3-b5-b7
"	diminished 7th	diminished	1-b3-b5-bb7 (1-b3-b5-6) half-diminished full-diminished

TABLE 2. THE 9TH, 11TH AND 13TH CHORDS

9th	1-3-5-7-9	1-2-5-7-(2)
11th	1-3-5-7-9-11	1-3-5-7-(2)-(4)
13th	1-3-5-7-9-11-13	1-3-5-7-(2)-(4)-(6)

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# THE VOICES IN MY HEAD

BY JOANNA CAZDEN



## MARCHING AS TO WAR

More than 5000 years ago, the Chinese *Book of Changes (I Ching)* linked music to military power. In the classic translation by Wilhelm an image of thunder rolling over the earth represents the quality of Enthusiasm: “Thus the ancient kings made music/ In order to honor merit/ And offered it with splendor.” When this image or energy-moment is active, the *I Ching* advises us “to install helpers/ And to set armies marching.”

The drums of war sound close these days, as do calls for musicians to contribute to coffeehouse teach-ins, street protests, and concerts benefiting one or another political position. Music organizes and reinforces the energy of civilians as well as armies, and influences our relationship to historical events in a growing variety of ways.

Military rhythms have flavored songs as varied as Irving Berlin’s humorous jab at the Reveille bugler in *Oh How I Hate to Get Up in the Morning* and Phil Ochs’ *I Ain’t Marching Anymore*. But as my father used to say (quoting, I believe, his teacher Charlie Seeger), “The music of a march only gets people moving. It’s the lyrics that tell you which way to go.” Watching the recent Rose Parade, even I could appreciate the stunning precision of the Marine Corps Band. That doesn’t mean I agree with every campaign they’ll serve.

A long generation ago the public movement against the Vietnam War coincided with a new burst of political songwriting exemplified by the songs of Phil Ochs, Bob Dylan and Holly Near, among others. The 1950’s Civil Rights movement had already transformed church hymns into anthems of political courage and the century-old labor movement had drawn unity from simple marching songs as well as spirit-lifting hymn parodies by Joe Hill and others.

The self-conscious artists of the 1960’s and 70’s made more personal statements, and expressed more complex experiences. And they demanded that the commercial music industry respond to current events, including war. Only a week after the National Guard turned its guns on college students at Ohio State (and in Jackson, Mississippi) Crosby, Stills & Nash had a top-of-the-chart song about it.

As the decades turned, harder rock music took over as a louder but sometimes confused vehicle for social protest and rebellion. Punk, hip-hop and dozens of alternative styles have continued this evolution with various combinations of rhythm and rhyme, sound and/or fury. A new generation of singer/songwriters from Garth Brooks to Ani DiFranco now dances to an individualistic tune while keeping one ear tuned to the common ground.

But traditional folk music continues to provide its own strong links to the tides of war and history. The Irish classic *Johnny I Hardly Knew Ye* reflects the timeless universality of families mourning their soldiers’ wounds. The Yiddish anguish of *S’Brent!* cries out against the destruction of a Jewish shtetl, while echoing a thousand other civilian tragedies. *Tenting Tonight*, written during the Civil War, expresses the resigned weariness of soldiers everywhere.

The interaction of war and music has reached beyond marches and dirges to shape the instruments of music themselves. Conquerors know that the very sounds of a culture can hinder the enslavement of its people. So the English rulers of Ireland banned harps as well as the color green and African slaves in the New World were denied their powerful drums.

Like the Taliban’s repression of pop music, such acts have seeded bitterness more than loyalty. When the traditional instruments return (as in Latin America’s potent and beautiful *Nuevo Cancion* movement) people regain a proud identity along with a rebound in political consciousness.

Wartime songs also cover many moods. World War I gave us cheery reminders to *Smile, Smile, Smile*, but the Gulf War of 1991 found a more ambivalent theme in the ballad *From a Distance*. In response to the tragedies of September 11, 2001, John Lennon’s *Imagine...* seemed to touch as many hearts as Berlin’s *God Bless America*.

Forty years ago, Dylan sang that *The Times They Are A-Changing* and, as the Chinese knew 5000 years ago, changes never really stop. The coming months and years may well bring us new kinds of warfare and new dimensions of suffering. It’s hard to know what anthems we’ll be hearing a year from now.

But whatever comes, there will be music—time-worn as well as modern—to help make sense of it. To everything (turn, turn, turn) there is a season. The *I Ching*’s hexagram 49 shows us revolution, molting, and soldiers stripping off their armor.

And hexagram 24, the symbolic opposite of #16, presents thunder within the earth as a turning point, a renewal of energy after a difficult time. Instead of setting armies on the march the advice here is to “Return to the source; restore original harmony and feeling.” Contradancing, anyone?

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at [www.voiceoflife.com](http://www.voiceoflife.com)

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C D R E V I E W S

Artist: **SINÉAD O’CONNOR**  
Title: **SEAN-NÓS NUA**  
Label: **VANGUARD/FUSION III #79724-2**  
Release Date: **OCTOBER 2002**

It is rare for a folk-based publication to review a pop star. It is rarer when that pop star reaches beyond their normal musical comfort zone, and explores new musical territory.

The controversial political activist/pop diva Sinéad O’Connor, born and bred in Ireland, grew up (as most Irish children do) learning the traditional songs of her homeland. However, although she has been an international star for some twenty years, Ms. O’Connor’s new all-Irish traditional album *Sean-Nós Nua* represents her first venture into the folk music traditions of



her homeland. In the opening liner notes of the album, O’Connor explains: “I’ve been dying to make this record all of my life as I’ve always loved these songs.” She learned most of the songs as a girl, at school, from her father, or from her wanderings. The desire to make this album has certainly paid off; these songs are mesmerizing. Her musical arrangements, assisted by co-producer and musical accompanist Dónal Lunny, are a fine balance of pop, new age, and traditional folk.

Add the convincingly powerful, searing, smoky voice of O’Connor and the result is one of the best traditional Irish vocal albums of 2002. The title, *Sean-Nós Nua*, translates to Old-style new, and correctly describes the sound. Ms. O’Connor continues to explain in the liner notes that many of the songs deal with unconditional love, and the consequent pain. She says that singing about the pain is a great healing exercise, and that the beauty of these songs and the lessons of enduring love can touch the heart and turn into a powerful uplifting experience. She asks us to feel the emotion of the people who originally wrote the words to these songs. But it is the singer who evokes our emotions, and O’Connor has risen to the occasion beautifully. Brilliantly baring her Irish soul on this recording puts her into the same league as other top Irish/Celtic traditional singers. The album uses some top-notch Irish and English musicians; the previously mentioned Dónal Lunny as well as Irish legends Christy Moore and Sharon Shannon. O’Connor’s deep love for these songs is apparent, and she treats them with a delicate touch. The 13 traditional Irish tracks cast a hypnotic spell, with contemporary arrangements that help modernize the beauty and urgency of these old songs. Most of the songs chosen are melancholy, with a few fast songs included.

Of all of the great songs on this album, those that affect me the most are the cruel love song *Her Mantle So Green*, the powerful and forlorn *Paddy’s Lament*, the undertones of love, sex and politics in *My Lagan Love*, and the brilliant duet with Christy Moore, *Lord Baker*. Another notable track is the Celtic song *Óró Sé Do Bheatha ‘Bhaile*, which celebrates spirited and precious female ferocity, strength, and fire. The skipping song *I’ll Tell Me Ma* evokes the joy of childhood, and *Lord Franklin* explores the heartbreak of the spouse of the lost explorer Sir John Franklin.

The power invoked by O’Connor is stirring and rivets the listener’s attention. An additional bonus is that the liner notes contain track-by-track annotations. The album as a whole is rich and heartfelt, and summons a stirring emotional experience that can cause tears of joy and laughter or tears of sadness and pain. And that is what every traditional artist would want you to experience, a true journey into the hearts and souls of the original songwriters.

It has been two years since Sinéad O’Connor’s last release *Faith and Courage*, the wait was worth it. *Sean-Nós Nua* will not only appeal to fans of the artist, but to lovers of Irish traditional music, and to those who enjoy modern interpretations of the traditional music. Many critics have stated their opinions that *Sean-Nós Nua* is possibly Sinéad O’Connor’s finest work. I couldn’t agree more. This is a daring, dark, and forlorn work, yet at the same time astonishingly beautiful... and highly recommended.

Availability: Released domestically and easily obtainable

Artist: **WINIFRED HORAN**  
Title: **JUST ONE WISH**  
Label: **SHANACHIE # SH 78051**  
Release Date: **OCTOBER 2002**

Winifred Horan is best known as the fiddler with the Irish-American group Solas. She is an All-Ireland champion fiddler and step dancer. She has also performed with Cherish the Ladies and the Sharon Shannon Band. Winifred achieves a rich, clear, yet dusky tone from her instrument, produced by a flawless fingering technique and song-like bowing. She has also been classically trained as a violinist. *Just One Wish* will hopefully bring Ms. Horan to a position as one of the world’s leading Irish fiddlers, into the same league as Tommy Peoples, Liz Carroll, Eileen Ivers, Martin Hayes, etc.



One key to the success of this fine album is in the diversity of styles that is usually absent from solo albums by Irish fiddlers. Horan’s classical training and American upbringing are delightfully apparent here. The tracks presented range in influence from the usual traditional Irish, to French bal musette, manouche jazz, and even film soundtrack music. Winifred herself penned most of the tunes, except for a few traditional tunes and one by Solas band mate Seamus Egan. Egan produced the album and also lent his talent playing accompaniment on various instruments.

Album highlights include Irish-influenced tunes such as *The Princess and the Frog* and the jig set *The Sparkling Fairy/Taro’s Blue Eye*, the gorgeous title track *Just One Wish*, and two French classical/jazz inspired tunes, *A Kiss By Messenger* and *Pates Baroni*. Besides Seamus Egan, musicians that accompany Horan include two other Solas band mates, box player Mick McAuley and bassist Chico Huff.

The album is a satisfying and refreshing multicultural folk frenzy from start to finish. It is chock full of fiery jigs and reels, elegant waltzes, dreamy jazz, mystic airs, and mazurkas. Winifred Horan has revealed herself as a rare roots musician who is adept at creating satisfyingly personal high-quality music that is firmly the traditional Irish arena, and yet also stands just outside it.

Availability: Released domestically and easily obtainable.

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



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PHOTO BY JIM PURDUM

# MEXICO'S EARTHLY KISS

## MEXICAN FOLK ART POTTERY THROUGH THE AGES

By Frieda & Bob Brown

Let us define “folk art” first. Folk art, put simply, is the outcome of the desire of a people to beautify objects used in daily or religious life, and give these objects a character of their own. Mexican folk art is the end result of the creative processes emanating from the artisans of ancient and modern Mexico.

The folk art of Mexico draws from many sources. One of the groups that populated Mexico in earlier times was the Aztecs who came from the north and conquered the area around Mexico City. They supplanted the earlier cultures of the Teotihuacan, Toltecs and Olmecs who were skilled modelers. The Mayans, who migrated from Guatemala and occupied Yucatan, achieved the highest cultural status. In the south there were the Zapotecs of Oaxaca and many other cultural groups.



PHOTO BY ERIC MINDLING

Aquilina, a potter of the village of San Marcos in the Mexican state of Oaxaca, holds a comal. The comal is as ubiquitous in Oaxacan kitchens (cocinas) as the Teflon skillet is in the USA. Coated with lime to give it a non-stick surface, it is heated over a wood fire to cook mouth-watering corn tortillas

and their gods. Their culture was supplanted by Catholic Spain. The new rulers, known as the conquistadores, also brought with them Spanish pottery masters who taught the native people the techniques of Talavera ware (from Talavera de la Reina in Toledo province).

Talavera is a white glazed earthenware of high quality with cobalt blue. By law, only people of pure Spanish parentage could be considered for the master potter examination. Trade with China further influenced Mexican folk art. With the advent of Mexican independence, ceramists were free to create styles of their own. New colors and new styles emerged.

Other regional styles of folk art pottery abound. Oaxaca, in southern Mexico, has limited agriculture and few industries. Its richness lies in its folk art. Of its three million inhabitants, more than four hundred thousand create folk art for sale to a growing influx of tourists. Oaxacan pottery, as in most of Mexico, is a woman's art. It is not surprising to see that pottery receives the least reward for the greatest amount of time expended. Women dig the clay, form the figures, decorate and fire in a kiln that is sometimes no more than a pit dug in the ground.



PHOTO BY ERIC MINDLING

Coyotepec-Leopoldo - Leopoldo Barranco is the last traditional potter of the Oaxacan village of Coyotepec, renowned for its shiny black pottery. The older traditional pottery is fired at high temperatures in a sunken reduction kiln, and its purpose is to hold precious liquids, such as water and mescal, and it has a matte metallic sheen. The newer shiny black pottery more attractive to most tourists is fired in the same way, but at lower temperatures, and is intended only for display

**Friend, when I am dead,  
Make a cup of the clay I become.  
And, if you remember me, drink from it,  
Should your lip cling to the cup,  
It will be but my earthy kiss.**

Mexican folk song

conquest period.

Metepec, pottery from the state of Mexico, (not to be confused with the nation of Mexico) shows many original forms: sun masks, candlesticks, and large “trees of life”, a composition of clay flowers, leaves, birds, figures, and angels, assembled, fired and then decorated in bright colors and metallic gold paint. Because of their complex design and fragility, pieces of this kind are extremely difficult to ship, and are rarely seen outside of Mexico.

In the state of Jalisco, which is on the Pacific coast, west of Mexico City, the Tonalá ware takes a wide variety of traditional shapes: animals, birds, figurines, all authentic examples of the flowering of a people's art. This is beautiful, highly polished pottery. It is characterized by sophisticated colors and artistic brushwork. High artistic standards are a hallmark of these potters.

But all these verbal descriptions take second place to the visual excitement of Mexican folk art pottery itself. It is clearly the end product of artistry and more significantly, love of form over function. It matters not whether it is the black pottery of Coyotepec, green-glaze ware from Atzomompa, fanciful incense burners or figurines from Ocotlán. It all must be seen where it is openly displayed in village markets throughout Mexico. There are tours available to Oaxaca and outlying areas where you can not only see, but take a hands-on workshop yourself. The photographs in this article show a little of what it is like. For more information about the Oaxacan pottery, take a look at the website [www.manos-de-oaxaca.com](http://www.manos-de-oaxaca.com).

It remains encouraging that in the current flood of technology and machinery, there is still a place in our world where human love, eyes, hands and brains are given precedence. It is also a gateway to a vast history of Mexican pottery while at the same time preserves tribal, cultural and aesthetic individuality.

### SUGGESTED READINGS:

- Folk Art of Mexico - Gerd Dorner
- Oaxacan Ceramics - Lois Wasserspring
- The Popular Arts of Mexico - Kojin Toneyama

## POTTERY TOURS TO OAXACA

These trips are offered to share the world of the Oaxacan artisan and her incredible wealth of knowledge with people interested in traditional arts and culture. Manos de Oaxaca feels that there is much we can learn from the artisans of this ancient land. Experiencing these very deeply rooted traditions offers a better understanding of our own processes as craftspeople and artists. In addition, it is our profound hope that through exposing these almost unknown traditions to the eyes and minds of many, the Oaxacan potters, weavers and artisans will begin to be recognized for their skills and wonderful work, and as such, among themselves begin to understand and appreciate the value of their own work. This recognition and pride should help to encourage the youngsters of Oaxaca to pick up the clay and silk and carry the torch in these changing times.

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PHOTO BY ERIC MINDLING

San Marcos Here a San Marcos potter shapes the bottom of a pot with pieces of metal which may once have been springs.



PHOTO BY ERIC MINDLING

Man with Yojuela pot - A dirt road connecting this tiny village of potters and corn farmers to the outside world was not completed until 1995. Almost all of the forty or so women here make pots. Their pots are brushed with a dark stain, made from boiled oak bark, at the moment they are removed from the fire, giving them a rich mottled finish. The Yojuelan men, who peddle the pottery from village to village with their loaded donkeys, say that they stain their pots because folks out there believe the blacker the pot, the better fired it is.

Dave Soyars is a bass player and guitarist, 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 [dave@soyars.com](mailto:dave@soyars.com) or write him c/o FolkWorks.

Well, here we are in 2003 with the economy slumping, online sources for music still plentiful despite the demise of Napster, and electronically created music irrevocably taking its place as the sound of the moment. I preface this column this way, dear readers, to apologize for the relative lack of brand new material featured in this column. I'm still catching up with CDs I initially missed out on in 2002, and since I've yet to hear from any readers telling me about new recordings I need to hear, I don't feel bad requesting your indulgence as I again revisit (recent) history.

*American IV: The Man Comes Around*, a recent Grammy nominee for Johnny Cash [Def American/Lost Highway] (!), which I mentioned last time, indeed turned out to be very impressive. On one hand, his health problems continue to be evident in his performance, decreased lung capacity rending his famous deep drawl much less commanding. On the other hand he's achieved a fragility that makes the emotional pitch of his voice perfect for the subjects of an engaging bunch of songs. Some, like a strained version of Lennon/McCartney's *In My Life*, don't quite cut it; but those that do are glorious providing some of his best performances ever. Cash has also been surprisingly underrated as a songwriter since his perceived peak in the 1950's when he wrote many of his classic songs, including the one he revives here, *Give My Love to Rose*. The only new original song is the title track, possibly the most haunting one on the entire record. It is one of many that stare down death with the intensity of a man who knows it could be immi-



nent, but who intends to go down fighting. As ever, the songs from the rock world which he covers are thoroughly remade in his image. The best example of this is *Personal Jesus* by 1980's new wavers Depeche Mode from which Cash obliterates all sarcasm, turning it into a passionate gospel song. Similarly, an organ and vocal version of *Danny Boy* is put into an unexpected churchy setting. The releases I mentioned last issue might have been "bubbling under" my 2002 year-end top ten; this one almost definitely would have been in the top half.

Another record from 2002 that I just heard and am mightily impressed by is *Prospect*, by UK-based Celtic band **Cuig** [Green Linnet] (!). This semi-electrified set of jigs, reels, and songs is led by the husband and wife team of Paul and Deirdre Ruane on accordion and fiddle, respectively. The arrangements are subtle and the songs feature strong lead singing by Martin Matthews along with solid vocal harmonies.

Locally, popular Irish singer Ken O'Malley will be performing in concert at St. Francis de Sales Auditorium, 13360 Valleyheart Drive in Sherman Oaks, at 8pm on March 1st. He's always impressive live, and this is a rare chance to see him in an intimate concert setting along with fiddler/whistle player Kathleen Keane. Reservations online at [www.kerryrecords.com](http://www.kerryrecords.com), in person at The Celtic

Arts Center, 4843 Laurel Canyon Blvd., Studio City (Mondays 8-10pm), or by phone at (818) 784-3805.

Speaking of the Celtic Arts Center, they continue to be a worthwhile venture to support. There's classes, L.A.'s longest-running local session, and live concerts. Membership is only \$30 a year, (and yes, in case you're wondering, mine's paid up!) which entitles you to discounts on classes and shows, and, most of all, helps keep the place running! O'Malley is known to drop by the Monday session to sing a song or two, and also leads the choir that was featured at the annual Christmas show at the music center downtown. They're at [www.celticartscenter.com](http://www.celticartscenter.com).

There are, upon reflection, two brand new releases I'm enjoying these days. Semi-locally, Bakersfield trio **Banshee in the Kitchen** has released their new CD, *If we were us* [Speirbhean Records] (!), an impressive blend of instrumental tunes and songs featuring former national champion hammer dulcimer player (and excellent fiddler) Brenda Hunter. Check them out at [www.bansheethinkitchen.com](http://www.bansheethinkitchen.com).

Finally, I'd like to give a plug to Seattle-based trad band Setanta, whose *Early Rising* [Setanta] (!) is another winner. Featuring three excellent musicians and two solid lead singers in flute player Hanz Araki and guitarist Finn MacGinty, they go through many permutations of mood through 14 tracks, with a surprisingly high percentage of songs, including MacGinty's hilarious performance of the very theatrical *The Charladies Ball* and Araki's sensitive take on *The Snows They Melt The Soonest*. Alongside are brilliant instrumental tunes by the above two plus fiddler Dale Russ. They impressed mightily at last year's Solstice Festival, so tell your local booker you'd like to see them, and maybe we can coax them down to do some local shows.

**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.

## On-going Storytelling Events

GREATER LOS ANGELES

**LOS ANGELES COMMUNITY STORYTELLERS**  
2nd Thursdays • 7:30 pm  
Temple Beth Torah  
11827 Venice Blvd., Mar Vista  
Audrey Kopp • (310) 823 7482 • [astory@utla.net](mailto:astory@utla.net)

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

**LEIMERT PARK GRIOT WORKSHOP**  
3rd Wednesdays • 7:00 pm  
Ja-Phyl's Place, 4346 Degnan Blvd.  
(310) 677-8099

**SAN GABRIEL VALLEY STORYTELLERS**  
3rd Tuesdays • 7:30 pm  
Allendale Library  
1130 S. Marengo Ave., Pasadena  
(626)792-8512

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

**SUNLAND-TUJUNGA STORYSWAP**  
2nd Saturdays • 8:00 pm  
Sunland-Tujunga Library Storytelling Group  
7771 Foothill Blvd. • (818) 541-9449

**STORYTELLING & PERFORMING ARTS TOASTMASTERS**  
A Toastmasters Storytelling Group  
2nd Mondays, 7:00pm  
CoCo's Restaurant  
15701 Roscoe Blvd., North Hills  
(818) 541-0950 • [rudeutsh@earthlink.net](mailto:rudeutsh@earthlink.net)

ORANGE COUNTY

**COSTA MESA SOUTH COAST STORYTELLERS GUILD**  
3rd Thursdays • 7:00 pm  
Piecemakers Village  
2845 Mesa Verde E. • (909) 496-1960

**SOUTH COAST STORYTELLERS**  
Saturdays & Sundays • 2:00-3:00 pm  
Bowers Kidseum  
1802 North Main St., Santa Ana  
(714) 480-1520 • [www.bowers.org/link3c.htm](http://www.bowers.org/link3c.htm)


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

**COSTA MESA STORYTELLING BY LAURA BEASLEY**  
Wednesdays • 10:00 am  
South Coast Plaza • (949) 496-1960

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Linda Daily Paulson – Dirty Linen  
October/November 2002



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Contact [www.hotfrittatas.com](http://www.hotfrittatas.com), or telephone: (707) 526-7763.  
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# WORLD ENCOUNTERS

By VIOLA GALLOWAY

Having squared away some of the “big” releases in the previous issue, this column is devoted to some of the more obscure and hard to find items.



Thai Zilophone

## NEW RELEASES

### ANDO FORO

ARTIST: ROMANO DROM LABEL: DAQUI RECORDS

The group Romano Drom, meaning “gypsy road,” bases its work on the musical traditions of the Olah Gypsies from Valachia which is in the northeast part of what is now known as the Czech Republic. The Olah, who used to be horse traders and traveling salesmen, were forced to live on the margins of society and, as a result, created their own music expressing Roma life. Domestic utensils such as water cans, wooden spoons, or any other percussion item are the instruments of choice for making music. In addition their main instrument is the voice, which is used to create some very strange sounds.

*Ando Foro* was recorded in Budapest (where Romano Drom lives) and released in France. The recording gives you an idea of a live gypsy music party. At least half of the musicians on this recording are known to be dancers. The interesting variety of instruments foretells an eclectic mix as well as many influences: milk churns, bongos, chekeres, accordeon, doublebass, tamburin, etc. Their repertoire consists of traditional love songs, as well as modern compositions. There are songs about tough guys and about wandering in streets and cities. Who would not want to hear “My shoelaces are as cold as my soul?”



Zulu Drum



Djembe

### TRANCE & DANCE MUSIC FROM THE RED SEA COAST OF ARABIA

ARTIST: THE YEMEN TIHAMA LABEL: TOPIC RECORDS  
www.topicrecords.co.uk

Not much music from Yemen is available or even known. The country only recently surfaced in the international news, after being “discovered” by European tourists as one of the last exotic places on earth (long after the filmmaker Pasolini used Yemeni people and architecture to great effect).

Recorded in 1982, before the establishment of the Yemen Republic (which united the North and South), this CD is the result of a British expedition and is part of the British Library Sound Archive.

The CD contains beautiful and informative liner notes since they had taken artists on the expedition.

Tihama is the coast along the Red Sea in Yemen, and is extremely hot. Its music is called *tibbal*, which is an Afro-Arabian amalgam, featuring lyres, reeds and incredible drumming. The musicians usually come from the *Akhdam*, an outcast group known to be involved in sorcery. So you have wild dancing, trance ceremonies and generally passionate performances. An important part of Yemenite life (as well as that of Somalia which is just across the Red Sea) used to be the recital of poetry, as well as the chewing of qât (a plant containing a mild stimulant).

A glance at the track list tells you to expect sung poetry, popular art music, or work songs: *Wedding Song, Teahouse Drumming, Habashi Dance, Indian Film Song, Sharah Dance, Saint’s Day Drumming, or Tahdira - Marisi Dance.*

However, it’s the drumming that is really earth shattering: You may have expected that effect on certain Moroccan trance recordings but here’s the real magic. Hearing this CD reminds one how little of the world we still know. Then again, these are possibly just some very amazing sounds from another age that may already be gone.

### BEFORE THE REVOLUTION

ARTIST: VARIOUS LABEL: TOPIC RECORDS www.topicrecords.co.uk

This recording is comes from another British expedition and it too is part of the British Library Sound Archive. Presented in an informative manner, similar to the previous recording, contains amazing liner notes – just as they should be done! The CD features outstanding, interesting recordings which, considering how old they are, really sound great (they have been remastered).

In 1909, Franz Hampe from Germany, working for the Gramophone Company of London, recorded music of the various cultures and ethnic groups he encountered on a 5,000-mile journey through Central Asia (then part of the Tzarist Russian Empire),—music that already has or is disappearing.

There are 23 tracks compiled from over 1200 recordings. This is an incredible anthology of life in Russia before the Soviets. It includes Caucasian male choirs, classical maqam singers from Bukhara and the Ferghana valley, a nomadic singer from the Kazakh steppes, musicians from Georgia, Azerbaijan, Chechnya and other groups in the northern Caucasus, as well as Afghanistan, Kazakhstan, Tajikistan, Uzbekistan and other areas that, till now, have not been available to outsiders. No matter whether ones heart is in choral works, Islamic art music, or Armenian love songs, all that and so much more can be found here, in another incredible vehicle for armchair traveling or serious study.



Thai Folk Fiddle

### MILLENNIUM

ARTIST: BOBAN MARKOVIC ORKESTAR LABEL: PIRANHA RECORDS  
www.piranha.de

Promoted as a “New recording by Boban Markovic Orkestar, the famous Yugoslavian Gypsy band that has previously been featured in movies (Underground and Arizona Dream) by the celebrated director Emil Kusturica,” what is one to expect from a band with nine horns and two



Gadulka

drums? Funk and soul, Balkan style, loud and unlike anything you’ve heard before. Not a keyboard in sight but one wall of brass at a most energetic party – maybe as close as many of us will ever get to Belgrade. You can smell the *slivovica*, the sweat and cigarettes, and enjoy the audience response. The music? Traditional Serbian gypsy as well as Jewish dance tunes and other musical sources from around the globe, some of which an American listener will recognize. No wonder these guys, led by gypsy trumpeter Boban Markovic, have won the competition at Gûca Festival (sort of an annual blowout or Woodstock festival of brass music in Eastern Europe) for many years in a row. Brought to you thanks to Piranha, a German indie label on a mission to make our life more fun.

### EMBOUTEILLAGE (TRAFFIC JAM)

ARTIST: SUPER CAYOR DE DAKAR  
LABEL: popular african music www.popularafricanmusic.de

You have heard Orchestra Baobab, Africando, Youssou N’Dour, and now you’d like to get down, Senegalese style? Try this CD from the series: *Out Of Africa: Afro-Cuban Music From Senegal* on German label *popular african music* by African music aficionado and DJ Günter Gretz (sort of a boutique label owner who presses a thousand CDs only if he feels he has a hit). It is the low-fi approach to Senegalese culture yet it certainly does not lack soul.

Not a novelty item, this is a band that actually has been performing regularly in Senegal for years. While Baobab faded into oblivion, Super Cayor (founded in 1992 by vocalist Mame Pathe Gadiega and guitarist Birame Cisse) managed to keep up with the times, combining the right amount of African style salsa (or Cuban son) with *mbalax* (typical Senegalese percussion). Its star on this recording is Issa Cissokho, formerly with Orchestra Baobab and Youssou N’Dour.

The CD title hints at the political situation in Senegal (another country of mostly people under 30), where everything’s jammed and change is imminent.

There was a N.Y. Times article a few years back, before the Baobab rediscovery, by an American writer who came across this band in a Senegalese village and was blown away by them. Their only other release, *Sopente*, has been a collector’s item ever since. Like all other Senegalese bands – such as the *Star and Etoiles* — *Super Cayor* has released cassettes for years and has never really signed to a Western label.

### ALREADY RELEASED & NOT TO MISS

#### DESERT BLUES, VOLUME 2

ARTIST: VARIOUS LABEL: NETWORK MEDIEN www.networkmedien.de

If you can only afford one or two African CDs, get this 2 pack – it’ll give you an overview of the perfect desert ambiance. Volume 1 has been out for a few years



Scottish Bagpipe

#### RAKHÎ

ARTIST: THIERRY “TITI” ROBIN & GULABI SAPERA LABEL: NAÏVE www.naïve.fr

This French musician turned out to be the surprise artist at the Hollywood Bowl gypsy concert. Here he unexpectedly returns with an unusual collaboration with Indian musicians. Unlike anything else you might have heard.

### UPCOMING RELEASES TO WATCH FOR

Bembeya Jazz, legendary band from Guinea that has never had a western release (on World Village).

Pape & Cheikh, new Senegalese sensation (on Realworld).

Viola Galloway has been working in world music for many years and is currently the world music buyer for Amoeba Music in Hollywood

In the last issue of FolkWorks, Viola gave several sources for information on world music. There was a new book, *World Music, a Very Short Introduction* by Philip V. Bohlman, and three magazines: *The Beat* (American), *Songlines* (from the UK), and *fRoots* (which used to be *Folkroots*). Websites were: [www.sternsmusic.com](http://www.sternsmusic.com) (mostly African music), [www.mondomix.org](http://www.mondomix.org) (all aspects and types of world music), [www.bbc.co.uk](http://www.bbc.co.uk) (serious musicology plus world music links), [www.afropop.org](http://www.afropop.org) (NY-based radio show with links, information on concerts etc.).

#### RESOURCES

To continue with our internet info here are a few more useful websites:  
**www.maqam.com** - This site for Arabic music is very user friendly as it is divided into style and country categories. Also, you can sample almost all of their releases, both traditional and pop.  
**www.greekmusic.com** - Similar in scope, obviously for Greek music.  
**www.piranha.de** - Quirky European world music label Piranha, organizer of the yearly WOMEX world music conference, features tons of information.  
**www.canzone-online.de** - Canzone is a German world music retailer which distributes some labels and releases not available in this country.

# ONCE UPON A TIME...

There was a storyteller named Kathleen Zundell who traveled far and wide telling stories of fearless kids, feisty women, family foibles, and four footed creatures. Her repertoire celebrates many cultures, stories with American Sign Language, and tales of the earth.

*G: Kathleen, how did you get started telling stories?*

When I was a little girl my dad would always tell me about the time he was captured, tied up and put in a stew pot, and was just ready to be eaten by a fierce group of wild people. He would build the story to a climax. And just as the swords were drawn, who would come flying over in a plane to rescue him, but my mom! He made the story so believable and so dramatic, that even though part of me knew it wasn't true, part of me believed it. So storytelling for me began with my dad. My mom would tell stories about her pioneer dad who was born in a dugout. And my grandma Mitzie would tell stories about my Mennonite ancestors who left Switzerland in the late 1700's because of religious persecution and escaped and came to Pennsylvania. And my other grandmother told of ancestors who came as part of a religious community to create the town of Harmony, Indiana they were part of the RAPP society and they lived communally. I was also told about my Mormon ancestors. So there were always these bits and pieces of my family history that laid a groundwork for telling stories.

*G: It's interesting that both of your parents told stories.*

K: They were different. My mom told mostly family stories. My dad did too, but he told jokes too. He was a great public speaker. He was a very powerful speaker. He was also patriarchal and domineering. Finally my mom told him that he had to be quiet and let the kids learn to make conversation themselves. So the next party we had, he just pouted. But we learned to make conversation. Since I've become a storyteller I've encouraged kids to learn how to make conversation. Stories are a great key to literacy. Any child who can stand up and tell a story in front of people is going to have self esteem and self confidence. But the art of storytelling has been sabotaged by television, movies, video games, and now by Email. But it's important for kids to learn to converse and to tell their own personal history. And also to tell the silly stories about their lives and their parents lives.

*G: What are the important elements when telling a story?*

K: I think the first key is having fun. Think about something about your life that you really want to tell about that is as exciting as a juicy piece of gossip, but is not hurtful to anyone else. It could be something funny, or something profound or exciting that you really want to share. Or a folktale that really connects to something in your life. It needs to be something that speaks to you.

*G: Do you still run storytelling workshops?*

K: Yes, I'm going to have one in May, in West Los Angeles, for ages 18 and up. It's a 5-week workshop, with 6-8 in a class.

*G: That sounds great. And you perform as well?*

## Kids' Corner

BY GAILI SCHOEN



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

K: Yes. In terms of children's programs, Children's Book World in West L.A. has lots of storytelling. On March 15th at 10:30am I'll be there telling Celtic Fairytales in honor of St. Patrick's Day for children ages 3-8 years. I also work with Alan "SPO" Schwartz a deaf actor, and we tell stories using American Sign Language. We'll be at the Riverside Library March 27th. Our performances are for hearing and deaf audiences both. And I'll be performing on April 13th at 3:00pm at the Beverly Hills library a family show called "Story-tasting party: Stories about food for children" with snacks to taste.

*G: Do you perform stories for adult audiences?*

K: Yes, storytellers told their stories to adults, originally. There are 5 of us storytellers who have been performing collectively at the Beverly Hills library for about 7 years. On April 12th at 8:00pm we will be performing a program called "Recipes and Recitations: Women's Stories Celebrating Nourishment and Renewal."

*G: That sounds incredible. What motivates you to stay so involved in storytelling?*

K: I think it's a really important thing for families to tell the good stories about each other. I have a memory box and in it are things from my past that remind me of certain stories. For example, I have little piece of curtain in there that reminds me of the time that my mother made me a wedding dress out of old curtains. There is a feather in the box that goes with a story about the time I woke up and thought there was a spider on my pillow, but it turned out to be a feather. Each object has a story. So families can do that too. I think that stories and memories tie us together. We need to take the time to remember the good times in our lives. There's many places to tell stories. The best place is over the kitchen table. In front of an audience is only one way. You can do it at family gatherings or when getting together with friends. And the more you tell a story, the better it gets.

*G: How can we revive the art of storytelling?*

K: Somehow with our modern technologies, the stories get pushed to the side. Our emphasis is often on writing skills instead of the stories themselves. It's a folk art, just like singing. The traditional folktales are really the wisdom of the ancestors. They aren't just tales around the campfire, as Joseph Campbell said, but powerful guides to spirit. When I tell stories to kids in a class room we all go under a spell and we're transported out of everyday ordinary reality, and we live those images he golden ball falling down the well and getting lost, or the frog swimming up to talk to the princess. We live the images Rapunzel's parents wanting to eat the lettuce from the witch's garden and the father getting caught. We're terrified of this. And these tales are deep and powerful formulas that take the psyche on a journey. Then the psyche can take from these fairytales what it needs to learn on a conscious and unconscious level. When a child is raised on the right stories, his or her unconscious mind holds the stories in a special place in his or herself, and like seed being planted in fertile soil, they're released, and the wisdom sprouts and opens up at a time of need. I've experienced this myself many times. The stories are guides for me. It's true for kids and as well as adults. These stories inform me about my own initiations and processes. If we study the fairy and folktales we can find a story that really speaks to us and we can follow that path. These stories are gifts from our ancestors.

You can hear or tell stories at Community Storytellers meeting on the 2nd Thursday of each month at 7:15 at Temple Beth Torah in Mar Vista. Check Kathleen's website at [www.kathleenzundell.com](http://www.kathleenzundell.com) for more information about this and other storytelling events, or to purchase Kathleen's storytelling tape called *The Magic Box*.

**Beverly Hills Public Library**  
444 N. Rexford Drive  
Beverly Hills, California 90210  
310.288.2211 • [www.bhpl.org](http://www.bhpl.org)

**Children's Book World**  
10580 1/2 W. Pico Blvd.  
Los Angeles, California 90064  
310.559.book • [www.childrensbookworld.com](http://www.childrensbookworld.com)

*Gaili Schoen plays Old Time music with the band Turtle Creek and composes music for film and television*

Dear Readers:

Sadly, this will be my last column for a while. I love FolkWorks and feel deep gratitude for the wonderful service it provides for those of us who are interested in traditional arts in L.A. However, I feel overwhelmed with responsibilities at the moment and need to take some time away. I will continue reading FolkWorks eagerly and hope to write again in the future!

Thanks, Gaili

## SPECIAL EVENTS

### AFRICAN TALES OF EARTH & SKY

Dallas Children's Theatre  
Sunday, April 6, 2003 • 2:00pm

Originating from the campfires of Ghana, African Tales of Earth & Sky is a magical mix of vibrant costumes and pulsating rhythms. Animal and fairy characters come to life in these tales of mischievous tricks, brave choices and fun friendships. Presented by the acclaimed Dallas Children's Theatre, Dallas critics have called the show "charming and inventive ... jammed with dance and drumming and music."

*Recommended for ages 7 and up.*

**Carpenter Performing Arts Center, Cal State Long Beach**

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Order tickets online, order tickets by mail or call (562) 985-7000

### CHILDREN'S BOOK WORLD STORYTELLING SERIES

**March 8 - 10:30am**

Jennifer Brandt & Jon Reed

**March 15 - 10:30am**

Kathleen Zundell Celtic Fairytales  
in honor of St. Patrick's Day

*Children 3 to 8*

**10580 3/4 W Pico Blvd, Los Angeles • (310) 559-2665**

on-going music happenings  
MUSIC, MUSIC and more MUSIC

HOUSE SPECIAL EVENTS

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

- Scott Duncan's-**Westchester** (310) 410-4642
- Noble House Concerts  
5705 Noble Ave., **Van Nuys** (818) 780-5979
- Marie and Ken's - **Beverlywood** (310) 836-0779  
www.jrp-graphics.com/houseconcerts.html  
houseconcerts@jrp-graphics.com
- Ryan Guitar's-**Westminster** (714) 894-0590
- The Tedrow's-**Glendora** (626) 963-2159
- Kris & Terry Vreeland's-**South Pasadena** (323) 255-1501
- Bright Moments in a Common Place-hosted by David Zink, **Altadena** (626) 794-8588

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www.pickinparlor.com • (818) 700-8288
- CALTECH FOLK MUSIC SOCIETY**  
California Institute of Technology, **Pasadena**  
www.folkmusic.caltech.edu • (888) 222-5832  
folkmusic@caltech.edu
- CELTIC ARTS CENTER**  
4843 Laurel Canyon Blvd., **Valley Village**  
(818) 760-8322 • www.celticartscenter.com
- CERRITOS CENTER FOR THE PERFORMING ARTS**  
12700 Center Court Drive, **Cerritos**  
(562) 916-8501 • www.cerritoscenter.com  
ticket\_office@cerritoscenter.com
- CTMS CENTER FOR FOLK MUSIC**  
16953 Ventura Blvd., **Encino**  
(818) 817-7756 • www.ctms-folkmusic.org
- FOLK MUSIC CENTER**  
220 Yale Ave., **Claremont**  
(909) 624-2928 • www.folkmusiccenter.com
- FOLKWORKS CONCERTS**  
(818) 785-3839 • www.FolkWorks.org  
concerts@FolkWorks.org
- THE FRET HOUSE**  
309 N. Citrus, **Covina**  
(818) 339-7020 • covina.com/frethouse
- GRAND PERFORMANCES**  
California Plaza, 350 S. Grand Ave., **Los Angeles**  
(213) 687-2159
- LISTENING ROOM CONCERT SERIES**  
Fremont Centre Theatre  
1000 Fremont, **South Pasadena**  
(626) 441-5977 • www.listeningroomconcerts.com  
www.fremontcentretheatre.com/listening-room.htm
- THE LIVING TRADITION**  
250 E. Center St., **Anaheim**  
(949) 559-1419 • www.thelivingtradition.org
- McCABE'S GUITAR SHOP**  
3101 Pico Boulevard, **Santa Monica**  
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Concert Hotline (310) 828-4403
- SAN JUAN CAPISTRANO MULTICULTURAL ARTS SERIES**  
www.musicatthelibrary.com
- SHADE TREE STRINGED INSTRUMENTS**  
28062 Forbes Road, **Laguna Niguel**  
(949) 364-5270 • www.shadetreeguitars.com
- SKIRBALL CULTURAL CENTER**  
2701 N. Sepulveda Blvd., L.A.  
(310) 440-4500 • www.skirball.org
- UCLA PERFORMING ARTS CENTER**  
Royce or Shoenberg Halls, **Westwood**  
(310) 825-4401 • www.performingarts.ucla.edu

COFFEE HOUSES

- 14 Below, **Santa Monica** (310) 451-5040
- Anastasia's Asylum, **Santa Monica** (310) 394-7113
- Awakening Coffee House, **Los Alamitos** (562) 430-5578
- Barclay's Coffee, **Northridge** (818) 885-7744
- Beantown  
45 N. Baldwin Ave., **Sierra Madre** (626) 355-1596
- Buster's, **South Pasadena** (626) 441-0744
- Coffee Affair Cafe,  
5726 E. Los Angeles Ave., **Simi Valley** (805) 584-2150 • www.coffeeaffaircafe.com
- Coffee Cartel, **Redondo Beach** (310) 316-6554
- Coffee Gallery Backstage  
2029 N. Lake, **Altadena** (626) 398-7917 www.coffeegallery.com
- Coffee Junction, **Tarzana** (818) 342-3405 • www.thecoffeejunction.com
- Coffee Klatch, **Rancho Cucamonga** (909) 944-JAVA
- Coffee Klatch, **San Dimas** (909) 599-0452
- Coffee Tavern, **Long Beach** (562) 424-4774
- Hallenbecks  
5510 Cahuenga Blvd., **North Hollywood** (818) 985-5916 • www.hallenbecks.com
- Highland Grounds, **Hollywood** (323) 466-1507 www.highlandgrounds.com

**SONGMAKERS**

*Keeping Home-Made Music Alive*



805-523-2682 • 818-363-0942

310-392-1760 • 714-282-8112

Hoots ♪ Campouts ♪ Retreats

www.**SONGMAKERS**.org

- It's a Grind, **Long Beach** (Atlantic Ave) (562) 981-0028
- It's a Grind, **Long Beach** (Spring St.) (562) 497-9848
- Kulak's Woodshed  
5230-1/2 Laurel Canyon Blvd.,**North Hollywood** (818) 766-9913 www.kulakswoodshed.com
- Lu Lu's Beehive, **Studio City** (818) 986-2233
- Monrovia Coffee House, **Monrovia** (626) 305-1377
- Novel Cafe, **Santa Monica** (310) 396-8566
- Portfolio Cafe, **Long Beach** (562) 434-2486
- Priscilla's Gourmet Coffee, **Burbank** (818) 843-5707
- Sacred Grounds, **San Pedro** (310) 514-0800
- Sponda Music & Espresso Bar, **Hermosa Beach** (310) 798-9204.
- Un-Urban Coffehouse, **Santa Monica** (310) 315-0056

CLUBS/RESTAURANTS

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

**GENGHIS COHEN**  
740 N. Fairfax, **Los Angeles**  
(323) 653-0653

**CONGA ROOM**  
5364 Wilshire Blvd., **Los Angeles**  
(323) 930-1696

**BEFORE ATTENDING ANY EVENT**  
CONTACT THE EVENT PRODUCER TO VERIFY INFORMATION. (Things change!!!)

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

**MUSIC  
ON THE  
RADIO**



**THURSDAY**

7:00-9:00pm Down Home  
Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois)  
**KCSN** (88.5FM)  
www.kcsn.org

**SATURDAY**

6:00-8:00am **Wildwood Flower**  
Ben Elder (mostly Bluegrass)  
**KPFK** (90.7FM)  
www.kpfk.org

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

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

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

6:00pm **A Prairie Home Companion®**  
**KPCC** (89.3FM)  
www.kpcc.org  
prairiehomecompanion.com

**SUNDAY**

7:00-10:00am **Bluegrass, etc**  
Frank Hoppe (Bluegrass, Old-time with emphasis on historical recordings)  
**KCSN** (88.5FM)  
www.kscn.org

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

2:00pm **The Irish Hour Radio Show**  
1190 AM (not available in all areas)

7:00-10:00pm **FOLKSCENE**  
Ros & Howard Larman  
**KPFK** (90.7FM)  
www.kpfk.org

10:00pm **Sunday Night Folk**  
with Jimmy K.  
**KRLA** (870AM)

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

**ON THE INTERNET:**

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

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

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

**JAM SESSIONS / OPEN MIKES / ON-GOING GIGS**

**NOTE: NOT ALL SESSIONS ARE OPEN, PLEASE ASK SESSION LEADER IF IT'S OK TO JOIN IN!**

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

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

**BLUE RIDGE PICKIN' PARLOR**  
Bluegrass Jam  
**Call for schedule.**

**BOULEVARD MUSIC**  
**3rd Sundays** - Variety Night Open Mike  
4316 Sepulveda Blvd., Culver City (310) 398-2583 GMANPROD@aol.com

**CAJUN WAY**  
Old-Time Jam  
**Wednesdays** - 7:00pm  
110 E. Colorado Blvd., Monrovia • (626) 574-0292

**CELTIC ARTS CENTER**  
Irish Music Session  
**Mondays** - 9:00pm (1st Mondays @ 8:00pm)  
Beginners Session  
**2nd & 4th Sundays** - 4:00-6:00pm  
4843 Laurel Canyon Blvd, Valley Village (818) 760-8322 • www.celticartscenter.com

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

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

**LARRY BANE SEISUN**  
Live Irish traditional music session, singing & dancing  
**1st Sundays** 4:00-6:00pm  
Set Dance workshop 2:00pm - 3:00pm by Michael Breen of The Los Angeles Irish Set Dancers.  
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** - 1:00 to 5:00pm (12 to 4 DST)  
16007 Crenshaw Blvd., Torrance  
Bill Elliott (310) 631-0600

**FENDI'S CAFÉ**  
**Fridays** Open Mike 6:00 to 8:00pm  
539 East Bixby Rd. (nr. Atlantic) • (562) 424-4774

**FINN McCOOL**  
Irish Music Session  
**Sundays** - 4:00 to 7:00pm — come listen!  
**Tuesdays** - 8:00pm — come play!  
2702 Main St., Santa Monica • (310) 392-4993

**FOLK MUSIC CENTER**  
**4th Sunday** - Open Mike, signup 7:00pm, 7:30pm \$1  
220 Yale Ave., Claremont • (909) 624-2928

**THE FRET HOUSE**  
**1st Saturdays** - Open Mike, signup 7: 30pm  
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. Highlind 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  
**First Sundays** - 6:30pm • Free after 1<sup>st</sup> 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** Simi Valley Hoot  
Simi Valley 7:30-11:30pm (805) 583-5777  
**1st Mondays** Musical 1st Monday  
Simi Valley 1:00-4:00pm (805) 520-1098  
**1st Fridays** North Country Hoot  
Northridge 8:00pm-Midnight (818) 993-8492  
**1st Saturdays** Orange County Hoot  
Anaheim Hills 8:00pm-Midnight (714) 282-8112  
**2nd Saturdays** Camarillo Hoot  
Camarillo 8:00pm-Midnight (805) 484-7596  
**3rd Thursdays** Camarillo "Lite" Hoot  
Camarillo 7:00-11:00pm (805) 482-0029  
**3rd Saturdays** South Bay 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  
**4th Sundays** West L.A. Hoot & Potluck  
West L.A. 5:00-9:00pm (310) 203-0162  
**5th Saturdays** Take The Fifth Hoot  
Sherman Oaks 8:00pm-Midnight (818) 761-2766

**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  
Ruthy (818) 507-0337

**YIDDISH SINGING (HULYANKE)**  
3rd Thursdays, Sherman Oaks  
Sholem Community Org.  
Lenny Potash (323) 665/2908



MARCH

2003



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
MARCH PICKS						1
<div>BOYS OF THE LOUGH (March 1)</div> <div>"...traditional heroes...played a moving set, putting people to their feet and making them dance the night away." IRISH WORLD 11 JULY 1997</div> <div>MARTIN SIMPSON (March 2)</div> <div>"His performances elicit powerful emotions and subtle, understated beauty...sheer mastery of the acoustic guitar...A Master Musician." Guitar Player</div> <div>GUY and CANDIE CARAWAN (March 15)</div> <div>"They come to their work with a strong social conscience, a love of music and with the knowledge that music and other cultural expression is often the very brick that builds bridges between communities." - Matt Watroba : Sing Out Magazine</div> <div>THE JOEL RAFAEL BAND (March 15)</div> <div>"In the society of illusion, reality must manifest itself. The story songs of Joel Rafael are that manifestation... the essence of minstrel." John Trudell</div>						<div>BOYS OF THE LOUGH (SE)</div> <div>KEN O'MALLEY with KATHLEEN KEANE (SE)</div> <div>BORDER RADIO (SE)</div> <div>MIKE DOWLING (SE)</div> <div>DUBLIN'S TRADITIONAL IRISH CABARET (SE)</div> <div>BAND OF GRENADIER GUARDS AND PIPES AND DRUMS OF SCOTS HIGHLANDERS (SE)</div> <div>SYD STRAW (SE)</div> <div>Contra (OGD)</div> <div>Me-N-Ed's (OGM)</div> <div>Songmakers (OGM)</div> <div>Vicenzo's (OGM)</div> <div>Santa Monica Folk Music Club (OGM)</div> <div>The Fret House (OGM)</div>
2	3	4	5	6	7	8
<div>BAND OF GRENADIER GUARDS AND PIPES AND DRUMS OF SCOTS HIGHLANDERS (SE)</div> <div>MARTIN SIMPSON (SE)</div> <div>International (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Israeli (OGD)</div> <div>El Camino College (OGM)</div> <div>McCabe's (OGM)</div> <div>CTMS Center for Folk Music (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>Larry Bane Seisun (OGM)</div> <div>Finn McCools (OGM)</div>	<div>BRIAN WEBB (SE)</div> <div>BAND OF GRENADIER GUARDS AND PIPES AND DRUMS OF SCOTS HIGHLANDERS (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak's Woodshed (OGM)</div> <div>Songmakers (OGM)</div>	<div>MUMMENSCHANZ (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Hallenbecks (OGM)</div> <div>Finn McCools (OGM)</div>	<div>MUMMENSCHANZ (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Songmakers (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Cajun Way (OGM)</div>	<div>ROBERT CRAY with BOOKER T. JONES and CHARLIE MUSSELWHITE (SE)</div> <div>African (OGD)</div> <div>English (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim's (OGM)</div> <div>Viva Fresh (OGM)</div> <div>The Mulligan (OGM)</div>	<div>JOHN McEUEW w. BRIAN WEBB (SE)</div> <div>MUMMENSCHANZ (SE)</div> <div>COUNTRY POLITICIANS (SE)</div> <div>CLIVE GREGSON (SE)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>International (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo's (OGM)</div> <div>Songmakers (OGM)</div> <div>Lampost Pizza (OGM)</div> <div>Fendi's Café (OGM)</div>	<div>LOS ANGELES COUNTY IRISH FAIR &amp; MUSIC FESTIVAL (SE)</div> <div>MUMMENSCHANZ (SE)</div> <div>MIKE DOWLING (SE)</div> <div>JUDE JOHNSTONE (SE)</div> <div>BOB JONES &amp; MR. PETE (SE)</div> <div>THE TINKER'S OWN (SE)</div> <div>CACHE VALLEY DRIFTERS (SE)</div> <div>I SEE HAWKS IN LA (SE)</div> <div>TABLA BEAT SCIENCE (SE)</div> <div>JOHN McEUEW &amp; THE STRING WIZARDS (SE)</div> <div>Contra (OGD)</div> <div>Me-N-Ed's (OGM)</div> <div>Songmakers (OGM)</div> <div>Vicenzo's (OGM)</div>
9	10	11	12	13	14	15
<div>LOS ANGELES COUNTY IRISH FAIR &amp; MUSIC FESTIVAL (SE)</div> <div>MUMMENSCHANZ (SE)</div> <div>GOLDEN BOUGH (SE)</div> <div>SIMON SHAHEEN &amp; QANTARA (SE)</div> <div>Contra (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Highland Grounds (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>Finn McCools (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak's Woodshed (OGM)</div>	<div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Scottish (OGD)</div> <div>Hallenbecks (OGM)</div> <div>Finn McCools (OGM)</div>	<div>KELLER WILLIAMS (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Songmakers (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Cajun Way (OGM)</div>	<div>BIRÉLI LAGRENE (SE)</div> <div>KELLER WILLIAMS (SE)</div> <div>African (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim's (OGM)</div> <div>Viva Fresh (OGM)</div> <div>The Mulligan (OGM)</div>	<div>CHRIS SMITHER (SE)</div> <div>AMAN DANCE &amp; MUSIC OPEN HOUSE (SE)</div> <div>THE TYRANTS IN THERAPY, I SEE HAWKS IN L. A. , DON &amp; VICTORIA ARMSTONG, AMY MARTIN (SE)</div> <div>Cajun (OGD)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>Hungarian (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo's (OGM)</div> <div>Celtic Song Group (OGM)</div> <div>Lampost Pizza (OGM)</div> <div>Fendi's Café (OGM)</div>	<div>THE SMOTHERS BROTHERS (SE)</div> <div>GUY AND CANDIE CARAWAN (SE)</div> <div>THE JOEL RAFAEL BAND plus AMY MARTIN (SE)</div> <div>COUNTRY JOE McDONALD (SE)</div> <div>THIRD DOOR DOWN (SE)</div> <div>ANDREW LORAND &amp; JUNE MELBY (SE)</div> <div>TRINITY IRISH DANCE COMPANY (SE)</div> <div>TOM BALL and KENNY SULTAN (SE)</div> <div>NHA TERRA NATAL (SE)</div> <div>BORDER RADIO plus TRAILMIX (SE)</div> <div>RICKY SKAGGS &amp; KENTUCKY THUN- DER (SE)</div> <div>Contra (OGD)</div> <div>International (OGD)</div> <div>Me-N-Ed's (OGM)</div> <div>Songmakers (OGM)</div> <div>Vicenzo's (OGM)</div>
16	17	18	19	20	21	22
<div>THE SMOTHERS BROTHERS (SE)</div> <div>KOL SIMCHA (SE)</div> <div>NHA TERRA NATAL (SE)</div> <div>VARIETY NIGHT (SE)</div> <div>THE TINKER'S OWN (SE)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Awakening Coffee House (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Songmakers (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>The Ugly Mug Café (OGM)</div> <div>Finn McCools (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Kulak's Woodshed (OGM)</div>	<div>BOTTOM DOLLAR BLUEGRASS BAND (SE)</div> <div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Baker's Square (OGM)</div> <div>Hallenbecks (OGM)</div> <div>Finn McCools (OGM)</div>	<div>INTERNATIONAL FOLK DANCE ENSEMBLE (SE)</div> <div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Songmakers (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Cajun Way (OGM)</div>	<div>INTERNATIONAL FOLK DANCE ENSEMBLE (SE)</div> <div>GREAT BIG SEA (SE)</div> <div>African (OGD)</div> <div>English (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim's (OGM)</div> <div>Viva Fresh (OGM)</div> <div>Songmakers (OGM)</div> <div>The Mulligan (OGM)</div>	<div>INTERNATIONAL FOLK DANCE ENSEMBLE (SE)</div> <div>JUDY COLLINS (SE)</div> <div>THE IRISH ROVERS (SE)</div> <div>MARY BLACK (SE)</div> <div>JON BATSON, DAVID PIPER (SE)</div> <div>MICHAEL DART &amp; THE FLATLANDERS (SE)</div> <div>JANET KLEIN &amp; HER PARLOR BOYS (SE)</div> <div>McCABE'S TALENT SHOWCASE w. NICOLE BETTERMAN, JEFF HARLAN &amp; BOB WESTBROOK (SE)</div> <div>GREAT BIG SEA (SE)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>International (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo's (OGM)</div> <div>Lampost Pizza (OGM)</div> <div>Fendi's Café (OGM)</div>	<div>SOWETO STREET BEAT (SE)</div> <div>ADRIAN LEGG (SE)</div> <div>JUDY COLLINS (SE)</div> <div>DAVID WILCOX (SE)</div> <div>NEW RIDERS OF THE PURPLE SAGE plus BORDER RADIO (SE)</div> <div>ROBBY LONGLEY (SE)</div> <div>HERITAGE GUITAR TRIO (SE)</div> <div>SMALL POTATOES (SE)</div> <div>MERLIN SNIDER (SE)</div> <div>Contra (OGD)</div> <div>Me-N-Ed's (OGM)</div> <div>Songmakers (OGM)</div> <div>Vicenzo's (OGM)</div>
23	24	25	26	27	28	29
<div>FRED EAGLESMITH plus THE BE GOOD TANYAS and MIKE STINTON(SE)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Torrance Elks (OGM)</div> <div>Music Center (OGM)</div> <div>Welsh Choir of So. California (OGM)</div> <div>Songmakers (OGM)</div> <div>Claremont Folk</div> <div>Finn McCools (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Viva Fresh (OGM)</div> <div>Celtic Arts Center (OGM)</div> <div>Kulak's Woodshed (OGM)</div>	<div>Armenian (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Hallenbecks (OGM)</div> <div>Finn McCools (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>The Cinema (OGM)</div> <div>The Hideway (OGM)</div> <div>Songmakers (OGM)</div> <div>Highland Grounds (OGM)</div> <div>Cajun Way (OGM)</div>	<div>CITY OF SANTA CLARITA COWBOY POETRYAND MUSIC FESTIVAL: CELTS TO COWBOYS with PRICKLY PAIR, KEN O'MALLEY, CABAR FEIDH PIPE BAND (SE)</div> <div>African (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Big Jim's (OGM)</div> <div>Viva Fresh (OGM)</div> <div>The Mulligan (OGM)</div>	<div>CHERYL WHEELER (SE)</div> <div>SOURDOUGH SLIM &amp; THE SADDLE PALS (SE)</div> <div>DANIEL NAHMOD w. KERRY GROMBACHER (SE)</div> <div>Contra (OGD)</div> <div>Greek (OGD)</div> <div>Hungarian (OGD)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Scottish (OGD)</div> <div>Vincenzo's (OGM)</div> <div>Lampost Pizza (OGM)</div> <div>Fendi's Café (OGM)</div>	<div>JANET KLEIN &amp; HER PARLOR BOYS (SE)</div> <div>CARL VERHEYEN (SE)</div> <div>ANNY CELSY, CLAUDIA RUSSELL (SE)</div> <div>Contra (OGD)</div> <div>Me-N-Ed's (OGM)</div> <div>Songmakers (OGM)</div>
30	31					
<div>RONU MAZUMDAR, TARUN BHATTACHARYA, VIJAY GHATE (SE)</div> <div>KATE McDONNELL (SE)</div> <div>CHERYL WHEELER (SE)</div> <div>International (OGD)</div> <div>Israeli (OGD)</div> <div>Polish (OGD)</div> <div>Scottish (OGD)</div> <div>Welsh Choir of So. California (OGM)</div> <div>Finn McCools (OGM)</div>	<div>Balkan (OGD)</div> <div>International (OGD)</div> <div>Irish (OGD)</div> <div>Israeli (OGD)</div> <div>Morris (OGD)</div> <div>Scandinavian (OGD)</div> <div>Scottish (OGD)</div> <div>Celtic Arts Center (OGM)</div> <div>Kulak's Woodshed (OGM)</div>					

APRIL

2003



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 AMAN FAMILY FOOT FUNCTION (SE) MUSIC, DANCE AND MARTIAL ARTS OF INDIA (SE) ORQUESTA IBRAHIM FERRER (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	2 ORQUESTA IBRAHIM FERRER (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	3 MARTIN HAYES & DENNIS CAHIL (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	4 INTI ILLIMANI (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	5 FASTBALL (SE) INTI ILLIMANI (SE) LUI COLLINS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)	6 WESTWOOD COOP FOLK DANCERS SPRING FESTIVAL (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) El Camino College (OGM) McCabe's (OGM) CTMS Center for Folk Music (OGM) Welsh Choir of So. California (OGM) Larry Bane Seisun (OGM) Finn McCools (OGM)
7 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) Songmakers (OGM)	8 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	9 THE DIRTY DOZEN BRASS BAND (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	10 African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	11 MT. BALDY SKIDANCE WEEKEND (SE) TANGO BUENOS AIRES (SE) MICHAEL CHAPDELAINE (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	12 MT. BALDY SKIDANCE WEEKEND (SE) DAVE STAMEY plus THE REMNANTS (SE) ROSS ALTMAN (SE) TANGO BUENOS AIRES (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) PETER, PAUL & MARY (SE) TOM SAUBER (SE) AOIFE CLANCY (SE) SILVERADO (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)	13 MT. BALDY SKIDANCE WEEKEND (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)
14 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)	15 JULIE WINGFIELD (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	16 BATTLEFIELD BAND and THE WAIFS (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	17 KRIS DELMHORST with MARK ERELLI (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	18 Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	19 AENGUS FINNAN (SE) TANGO BUENOS AIRES (SE) NATHAN JAMES & BEN HERNANDEZ (SE) PHIL CHRISTIE (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)	20 AENGUS FINNAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM) Finn McCools (OGM)
21 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)	22 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	23 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	24 African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	25 WESTWOOD CO-OP'S FOLK DANCE WEEKEND (SE) THE BLUES PIRATES (CLARK KIDDER and PAUL SHIVERS) (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	26 WESTWOOD CO-OP'S FOLK DANCE WEEKEND (SE) BORDER RADIO w. NOEL HARRISON (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)	27 WESTWOOD CO-OP'S FOLK DANCE WEEKEND (SE) ECOS DEL FANDANGO WITH DUNAJ INT'L FOLK ENSEMBLE (SE) AMAN YOUTH MULTICULTURAL DANCE PERFORMANCE (SE) BRYAN BOWERS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM) Songmakers (OGM) Claremont Folk Music Center (OGM) Finn McCools (OGM)
28 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	29 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	30 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	<div>APRIL PICKS</div> <div>MARTIN HAYES &amp; DENNIS CAHILL (April 3) "Hayes and Cahill are important stylish, intelligent interpreters, they have the ability to touch home." - Irish Music Magazine</div> <div>TOM SAUBER (April 12) Tom Sauber has long held a reputation as one of the most influential old-time musicians. a master musician in a variety of styles, a multi-instrumentalist.</div> <div>AOIFE CLANCY (April 12) "She has a breadth of styles that make her concerts fascinating. Her singing would melt packed ice with its warmth and richness," - Mike Jackson, Canberra Times</div> <div>SILVERADO (April 12) Silverado blends the high lonesome sounds of the traditional Bluegrass vocalists with the smooth harmonies heard on country radio stations all over the nation.</div>			<div>BATTLEFIELD BAND and THE WAIFS (April 16) "...they knit the Scottish tradition into a sound that still sounds fresh, alert and relevant ..... No tricks, no gimmicks, just very fine music." - Colin Irwin - MOJO</div> <div>KRIS DELMHORST (April 17) Delmhorst's voice — which seems to mix all of the best things of the voices of Vega, Jonatha Brooke, and Kelly Willis — is positively mesmerizing in song after song" goodthings.com</div> <div>AENGUS FINNAN (April 19 &amp; 20) "dark-haired Finnan sang his way through two sets of songs that had the audience laughing one moment and shedding tears the next." - The Independent, East Northumberland</div> <div>BRYAN BOWERS (April 27) "Virtually a self-taught autoharpist, he created his own five-fingered playing technique that makes the instrument multidimensional." - Scene Music Reviews</div>

# ON-GOING DANCE HAPPENINGS

## DANCING, DANCING and more DANCING

### AFRICAN DANCING

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

### ARMENIAN DANCING

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

### BALKAN DANCING

**CAFE DANSSA**  
11533 W. Pico Blvd., Los Angeles  
Wednesday 7:30-10:30pm  
Sherrie Cochran: Worldance1@aol.com  
(626) 293-8523  
hometown.aol.com/worldance1/CafeDanssaHome  
Pagephoto.html

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

### CAJUN DANCING

**2nd Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena War Memorial Hall  
435 S. Fair Oaks Ave., South Pasadena  
**LALA LINE (626) 441-7333**  
For additional Cajun/Zydeco dancing:  
users.aol.com/zydecohrad/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 Episcopopal Church  
3847 Terracina Drive, Riverside  
Meg (909) 359-6984 • rdhojt@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 • fiddlelue@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 Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
Rebekah Hall, 406 East Grand Ave., El Segundo  
Diane Gould (310) 322-0322

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

### ENGLISH COUNTRY DANCING

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

### GREEK DANCING

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

### HUNGARIAN DANCING

**HUNGARIAN CLASS (BEGINNING)**  
**2nd & 4th Fridays** 8:30-10:30pm \$7.00  
Gypsy Camp 3265 Motor Ave., Los Angeles  
Jon Rand (310) 202-9024 • jdrand@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 FOLKDANCERS**  
**Wednesdays** 7:30-9:30 • 511 S. Harbor, Anaheim

**CAL TECH FOLK DANCERS**  
**Tuesdays** 8:00-11:55pm  
Cal Tech, Dabney Lounge, Pasadena  
Nancy Milligan (626) 797-5157  
franprevas@yahoo.com

**CONEJO VALLEY FOLK DANCERS**  
**Wednesdays** 7:30-9:30pm \$1-2  
Hillcrest Center (Small Rehearsal Room)  
403 West Hillcrest Drive, Thousand Oaks  
Jill Lundgren (805)497-1957 • jill.ron@adelphia.com

**DUNAJ INT’L DANCE ENSEMBLE**  
**Wednesdays** 7:30-10:00pm  
Wiseplace 1411 N. Broadway, Santa Ana  
dancetraditions@msn.com  
Richard Duree (714) 641-7450

**FOLK DANCE FUN**  
**3rd Saturdays** 7:30-9:30 pm  
8648 Woodman Ave., Van Nuys  
Ruth Gore (818) 349-0877

**HOLLYWOOD PEASANTS OF CULVER CITY**  
Laguna Folk Dancers  
**Sundays** 7:00 - 10:00pm  
384 Legion St. & Glenneyre, Laguna  
Ted Martin (714) 893-8888

**INTERNATIONAL FOLK DANCE CLUB AT UCLA**  
**Mondays** 9:00-11:00 pm- Free  
UCLA Ackerman Student Union Building  
Room 2414 • 2nd Floor Lounge Westwood  
(310) 284-3636 • UniversityDanceClubs@yahoo.com

**LA CANADA FOLKDANCERS**  
**Mondays** 7:30-9:30 pm  
La Canada Elementary School  
4540 De Nova St., La Canada  
Lila Moore (818) 790-5893

**LAGUNA FOLK DANCERS**  
**Wednesdays** 8:00-10:00pm  
**Sundays** 8:00-10:00pm  
Laguna Community Center  
384 Legion Ave & Glenneyre, Laguna  
Richard Duree (714)641-7450  
dancetraditions@msn.com

**LEISURE WORLD FOLK DANCERS**  
**Tuesdays** 8:30-11:00am Saturdays 8:30-11:00am  
Club House 1, Leisure World, Laguna Hills  
Florence Kanderer (949) 425-8456

**MOUNTAIN DANCERS**  
**Tuesdays** 7:00-9:30pm  
Oneyonta Congregational Church  
1515 Garfield Ave., South Pasadena  
Rick Daenitz (626) 797-16191

**NARODNI FOLKDANCERS**  
**Thursdays** 7:30-10:30pm \$3  
Dance America, 12405 Woodruff Ave., Downey  
John Matthews (562) 424-6377 • john@narodni.org

**PASADENA FOLKDANCE CO-OP**  
**Fridays** 7:45-11pm Teaching to 9pm \$2  
Throop Unitarian Church  
300 S. Los Robles, Pasadena  
Marshall Cates (626) 792-9118  
mcates@calstatela.edu

**RESEDA INT’L FOLK DANCERS**  
**Thursdays** 3:00-4:45pm  
Reseda Senior Center • 18255 Victory Blvd Reseda  
JoAnne McColloch (818) 340-6432

**ROBERTSON FOLK DANCE**  
**Mondays** 10:00-11:30am  
1641 Preuss Rd., Los Angeles (310) 278-5383

**SIERRA MADRE FOLK DANCE CLASS**  
**Mondays** 8:00-9:30pm  
Sierra Madre Recreation Building  
611 E. Sierra Madre Blvd., Sierra Madre  
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  
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  
**Sundays** 2-3:00 pm  
Encino Community Center, LA Recreation & Parks  
4935 Balboa Blvd, Encino (818)995-1690  
**2nd Fridays** 9pm Free  
**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 Saturensky (949) 851-5060

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

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

**GOTTA DANCE II DANCE STUDIO**  
**Thursdays** - Intermed/Advanced - 8:00-10:00pm  
Sonia’s Dance Center  
8664 Lindley Ave., Northridge  
Deanna St. Amand (818) 761-4750 dgsa@pacbell.net

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

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

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

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

**RANCHO SANTA SUSANA COMM. CTR.**  
**Mondays** Children - 6:30 - 7:30pm  
Kathy Higgins (805) 581-7185  
Beginners - 7:30 - 9:00pm  
Mary Lund (818) 996-5059  
5005-C Los Angeles Ave., Simi Valley

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

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

**SOUTH PASADENA WAR MEMORIAL**  
**Sundays** Beginner - 7:00 - 9:00pm  
435 Fair Oaks Ave., South Pasadena  
Alfred McDonald (626) 836-0902  
dbbrand@attglobal.net

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

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

**TORRANCE CULTURAL CENTER**  
**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

#### 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](mailto:ongoing@FolkWorks.org) or call (818) 785-3839.

#### LIST YOUR EVENT!

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

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

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



# The Egg & I

By ADRIANA WRZESNIEWSKI-SLENER  
REPRINTED WITH PERMISSION FROM WWW.PYSANKA.COM

The tradition of creating pysanky started many thousands of years ago. It dates back to the Neolithic Era, when ancient man still lived in caves, and hunted or gathered for food. Decorating an egg, a mystical object that created life, was a way of life. Preserving an animals image on the egg ensured the eminent capture of the hunted creature. Drawing plants or other objects brought that object to man. It was a way of worshipping and harboring the spirit or essence of the animal or object that was drawn. Ancient designs, predominantly white, brown, and black, are called *trypillion*. These eggs have similar designs to all ancient artifacts worldwide, since all man used the natural colors of the earth, clay and ashes, and drew what they saw, swirl lines and animals.

As man evolved, and his tools became more advanced, the designs on the eggs grew more in detail. More colors emerged from man learning to create colors from different plants. The same wishes remained with the decorating of the eggs. If man wanted a good harvest, he would draw wheat on the egg. If he wished for wealth, sheep would be incorporated in the design. Man started creating eggs to give to others for well wishing. *Pysanky* were given at birth, engagement, wedding, illness, or for any occasion you would like to wish someone well.

When Christianity came to Ukraine, the symbolism was incorporated into the Christian tradition. The star, which once symbolized the pagan god Altar, now stands for Christ and love; the cross which once stood for the four corners of the world, became a symbol of Christianity. The underlying meaning in both worlds, old and new, connotes the ever present wishing for love, happiness, and wealth.

All *pysanky* are basically created in the same way: the only thing that differs is the design on each egg. All designs are an accumulation of ancient symbols arranged in different patterns, and executed in differing color schemes.

The name *pysanka* comes from the Ukrainian word *pysaty* which means “to write” since the designs are written on the egg. The ending letter “a” or “y” refers to the number of decorated eggs. *Pysanka* means one egg, and *pysanky* is plural. Originally the eggs were kept full to keep the mystical powers intact. But in modern days of changing air pressure and shipping, we empty the eggs to ensure a safe delivery with no mess or smell. The designs are the most important for the well-wishing gifts.

To create *pysanky* is not difficult, but it does take a lot of practice and some special tools. The *kistka*, a hallow brass cone with a pinhole, is the tool used to draw with hot beeswax onto a raw (uncooked) or empty egg. The *kistka*, Ukrainian for “little bone,” has progressed from a small bone strapped to a stick, to a copper cone, to brass. Now, the tool is heated by electricity, instead of by the flame of a candle. Your tools will include beeswax, a pencil,

many paper towels and a good dose of patience, practice & time.

To get colors on the egg, dyes are used. These dyes are specially formulated for the art of egg-painting, in order to achieve the brilliant colors. Each color is a separate dye bath, so if there are three different colors on the egg, three different steps and three different dyes are used.

### HOW TO CREATE PYSANKY

- Start with a raw (uncooked) or empty egg and lightly sketch with pencil the main division lines. Freehand draw all designs on the egg. Heat the *kistka*, melting the beeswax, so that you can get the thin lines of wax. Draw all lines that are to remain white with melted beeswax onto the egg. The wax acts like a protective covering, sealing the color on to the egg.
- Once all the lines that are to be white are covered with wax, dip the entire egg into the yellow dye bath. Any part of the eggshell that is not covered with wax will turn yellow. Cover all parts of the design that are to be yellow with wax to seal in the yellow color.
- Dip the egg into the orange dye bath. The wax covering the white and yellow parts of the design will still be on the egg. The wax will need to stay in place until the entire designing of the

egg is done. Protect all parts of the design that are orange by covering it with wax so that the egg will remain orange.

- The red color on the egg is usually the most predominant color in the design of the traditional *pysanka*. Cover all aspects of the design to carry the red color with wax.
- Dip the egg into the last, darkest dye bath, black.
- Once the egg is removed from the black dye bath, remove all the wax that was applied from the very beginning. This is done by holding the egg next to the candle flame, the wax will slowly be melted off.
- After the wax is all melted off, the vibrant colors of the completed egg shine through. Apply a coat of high gloss for the finishing touch. The *pysanka* is now ready to be given as a gift of love and well-wishing.

The annual Egg Artistry Show will have traditional and contemporary artists. Come on down and see examples of these exquisite eggs in designs by many different artists.

*Adriana is a first generation Ukrainian-American, who grew up in Southern California. She attended Ukrainian School on Saturdays, followed by Ukrainian scouting and dancing. She first learned to make pysanky from her mother when she was six years old. This art is one that is passed from mother to daughter, going back 100's of generations. She began teaching when she was 12 and has been selling and exhibiting her work since she was 18. Her work is mostly traditional, in order to keep the tradition alive. You can reach her at 714-396-3870 or through her website [www.pysanka.com](http://www.pysanka.com).*



Egg designs by Adriana Wrzesniewski-Slender

PHOTO BY KENNETH SLENER



Egg design by Adriana Wrzesniewski-Slender

PHOTO BY KENNETH SLENER

March 8 & 9, 2003

### California Egg Artistry Show

Warner Center Marriott Hotel  
21850 Oxnard St., Woodland Hills  
Egg Artistry Show Phone: 800-228-9290

SHOW HOURS:  
Saturday, 10am-5pm Sunday, -10am-4pm

ADMISSION:  
Adults: \$6.00 • Seniors: \$4.00  
Children Under 12: \$4.00

*FolkWorks needs help. In case you don't realize it, FolkWorks is not just the newspaper you are currently reading. Nor is it just the organization that produces the newspaper, though that is a major focus. FolkWorks also produces concerts and dances. In order to make this a more effective organization, your help and input is needed. Here are two things that you can do:*

*If you have some time, look at our help wanted listing and see if there is something you can do that interests you.*

*Become a member. Check out page 17. We depend on your support. If you can't afford to become a Friend but you still want contribute, please do (it's tax deductible!). Help us promote folk/traditional arts in our community.*

## HELP WANTED

### NEWSPAPER ARTICLE FACILITATOR

This exceptional person will research topic areas that our readers will find interesting. This person would find writers and coordinate getting articles and photos on specified deadlines. The facilitator will review all articles for content and grammar in preparation for the newspapers editors.

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The wonderful person will, on a bi-monthly basis, communicate with distributors and arrange for pickup of papers and ensure delivery to specified locations. This person will also seek out new areas of distribution and recruit additional persons to volunteer for distribution.

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These outgoing person(s) will ferret out appropriate places for advertising in FolkWorks. We will pay you 20% commission on all ads sold.

### DISTRIBUTORS

These people will distribute FolkWorks to the waiting masses. If this person has a regular route they will report status of newspapers at each location, and keep an eye out for new possibilities. If a “guerilla” distributor, they will keep a bundle or two in the car and put in people's hands, at events, or when out and about in places where people congregate.

## L.A. FOLK ARTS FORUM

A day-long conference for Los Angeles area presenters and folk & traditional performing artists

### FOLK & TRADITIONAL PERFORMING ARTS:

Music, dance or storytelling that deeply reflects the cultural heritage of a community and that is passed down through generations within a family or community that shares a common ethnic heritage, language, religion or region.

Presenters: Any organization or company that seeks out and pays artists for performances. Includes cultural/community centers, universities/schools, parks, museums, bookstores, churches, malls, clubs, coffeehouses, etc

Sunday, May 18, 2003, 9:00 a.m. to 6:00 p.m.

### Carson Community Center

801 East Carson Street, Carson, CA 90745  
for directions see [www.carsoncenter.com](http://www.carsoncenter.com)  
Fee: \$25

### INCLUDES:

Workshops and sessions for both presenters and folk & traditional artists  
Exhibit space and audio/visual room  
National keynote speaker  
Networking opportunities • Fun concluding event!

Information and registration forms will be available on the Los Angeles County Arts Commission's website in mid-February. See [www.lacountyarts.org](http://www.lacountyarts.org) or call Lisa Richardson, Folk & Traditional Arts Program Manager at 213-974-1343. Sponsored by the Los Angeles County Arts Commission, with support from the Fund for Folk Culture's California Traditional Arts Advancement Program and the California Arts Council.

Not many Angelenos know that an old time pack station still runs burros in the mountains above Sierra Madre. Nor do they know that Sturtevant Camp, built in 1895, still operates near the head of Big Santa Anita Canyon. Put the two together, add contra dancers, musicians, and a caller, and you have the ingredients for a perfect dance weekend.

So it was that on a hazy, golden afternoon in the Fall of 2000, we shouldered day packs and hiked four miles to a contra dance. The burros went ahead of us, laden with food, dancing clothes, and musical instruments.

At first the trail was downhill and steep — a fact we appreciated more keenly on the way back — then it climbed gently up the canyon. Yellow and red maple leaves, ankle-deep on the trail, rustled crisply as we walked. Poison oak glowed red against the dark green chaparral plants. Jays squawked and wrentits trilled. The canyon narrowed and the haze, trapped between high granite walls, thickened. The leaves under our feet, moistened by the low clouds, submitted soundlessly to our boots. We clambered down to the creek and could see through the mist to the pack train leaning into the uphill slope. Suddenly an immense cloud settled on us, muffling the bird and water sounds and hiding the hikers and burros.

"It's getting downright spooky in here" muttered one hiker.

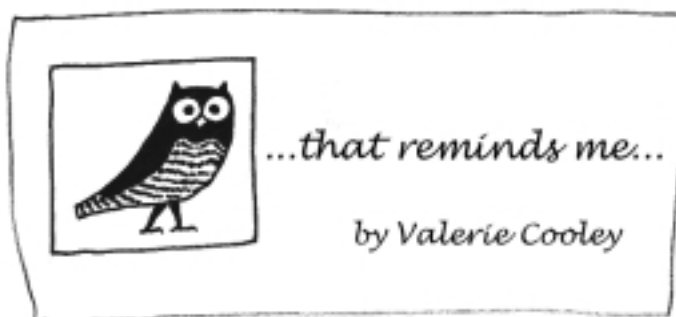
"It feels like a different time and place" said another.

"Yeah," said a third, "I think we've slid back to the Middle Ages."

"Or the land of the Hobbits."

"I feel magic," someone hissed dramatically. "Look! There's Merlin coming out of the mist!"

It wasn't Merlin, of course, just a confused burro who'd gotten turned around, but all we could see in the dense cloud was his disembodied neck, head, and comically puzzled expression. The rest of him, presumably, was hidden in the mist with the Hobbits.



We laughed, then felt our way along the trail till we'd climbed out of the thickest mist. Enough lingered, though, to muffle the squawking jay and to tease us with the sense of the supernatural. We were a bit somber when we arrived at camp but the lights beaming from cabins and lodge dispelled it all. We found our duffel bags, claimed space in the cabins, changed clothes, ate dinner, and danced all evening. Then we danced all day Saturday and Saturday night, and again on Sunday morning.

There's a peculiar phenomenon that occurs as a special dance weekend draws to a close. The fatigue that, by rights, should be grinding everyone slowly to a halt is transformed paradoxically into greater energy and heightened excitement. It was at this point, when everybody was all keyed up and Cis Hinkle's calls seemed to go directly from her brain to ours and no one could do anything wrong, that a forest service volunteer wandered into camp with a shovel and stopped in front of the lodge. Those of us who weren't dancing went out to greet him.

He didn't seem to hear our words. His eyes were wide and filled with wonder. "What is this?" he asked. "I've been hearing music through the trees."

"Yes," we said, "we're dancing."

"Dancing?" he asked, glancing around at the ground as though he expected to see fairy rings at his feet. Perhaps the mists below had prepared him, too, for Hobbits and Merlin and other magic. "I've never seen dancing in the woods," he said, still a bit uncomprehending, but his eyes sparkled as though he were quite willing to

believe in this form of magic.

"Come in," we said, "and dance with us."

Amazingly, he didn't resist, just put down his shovel and marched in to meet his fate. Now that I think about it, it doesn't sound like a kindness to toss a novice into the electric hysteria of a dance in its final hour, but Cis saw us dragging in a newcomer and, without missing a beat, jettisoned whatever navigational challenge she had planned and called, simply, "Swing your partner, now do-si-do your neighbor." The dancers, still tuned in at the cellular level, swept the newcomer up into their frenzy. Peter Bergonzi was utterly bewitched.

This last Fall Cis Hinkle called the 2002 Harvest Moon Festival in Santa Barbara. Peter was there.

"Do you remember the new guy we dragged into the dance at Sturtevant?" I asked her. "He's here."

"Here?" she squealed. "You mean he kept dancing? Bring him to me!"

I led him to the stage and she whooped with delight "It really IS you! That was the most extraordinary dance ever. Then you came along and that was the best part of the whole weekend!"

"Thank you," said Peter, smiling like a man still happily bewitched. "It was the best part of my adult life"

*The Sturtevant weekend was dreamed up and is usually led by Rich Cageao. The band this time was Jump Fingers: Suzie Richmond, Paul Johnson, and Dave Allen. No, we didn't take a piano in; one was taken in by helicopter years ago. The burros come from the Chantry Flat Pack Station.*

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

*Folk*WORKS presents

## Bob Webb

Bob is an internationally recognized presenter of Appalachian banjo tunes; He is one of few musicians anywhere who performs on the rare and difficult MacCann-system (duet) concertina. A typical Bob Webb concert ranges from clawhammer banjo solos to unaccompanied ballads; from fingerstyle guitar in the country-blues vein to seafaring songs for group singing.



*"[Bob's] wonderful vocal and instrumental dexterity. . .made the evening a great treat. . .the audience numbers were highest on record. —Harbour Folk Society, Halifax, N.S., Canada His expertise on the five-string banjo and the concertina wins him many fans among musicians, and his dramatic and unusual vocals make for great listening. . ."*

**- Newport Folklore Society (Newport, R.I., U.S.A.)**

**Friday, May 2, 2003 8:00 pm**

Tickets \$12 (\$10 FolkWorks members)

Concert is in a private home on the Westside.

Space is limited. Call or email for info. 818 785-3839.

Send payment for tickets and directions to:

FolkWorks- PO Box 55051, Sherman Oaks, CA 91413

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2002-03 Performing Arts Series

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8 p.m. • Beckman Auditorium • \$29, 25, 21; \$10 Youth

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Truth is, we can’t go on without your financial support. Just \$55 a year from at least 200 people will keep us going! But, please, don’t leave it up to some other 200 people. We need **YOUR** \$55 or \$500 or \$1,000. Your help will be greatly appreciated and assure that there will be future issues of FolkWorks.

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Thank you for making it possible.

Leda & Steve Shapiro & All the FolkWorks Volunteers

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# Singing for Freedom: Guy Carawan

By WILLIAM COCKE

As forces largely beyond our control sweep us along, most of us just sit on the sidelines and muster on with our lives. Guy Carawan—folk musician, social activist, tireless collector and disseminator of cultural expression—is an exception.

A seminal figure in modern folk music, Carawan played a key role in shaping an old African-American spiritual, *I'll Overcome Someday*, into the unofficial anthem of the civil rights movement. In recognition of his historic role, Carawan will be presented with an honorary degree on March 15 by his alma mater, Occidental College—an event that will also feature a rare concert appearance by the veteran performer.

"All successful movements have their own culture. They fuse a connecting link to inspire others to stay the course," says Peter Dreier, professor of politics at Occidental. "Guy spread the news—he was the connecting link between religion, the labor movement, and civil rights. He showed how important music is to keep people's hope alive."

For more than 40 years, Carawan's base has been the Highlander Folk School, a storied Tennessee training and education center for community activists founded in 1932. But before that, Carawan was just a kid from Southern California with a knack for music and a bent for politics.

After his discharge from the Navy in 1945, the Los Angeles native entered Occidental on the G.I. Bill. He earned a degree in mathematics while having a little fun with his ukulele as a member of a fraternity trio that played pop music at picnics and parties.

Increasingly, though, Carawan was being drawn to folk music. He took a class in folklore from Austin Fife, then president of the American Folk Song Society. "He collected a lot of Mormon songs and wanted someone to perform about a dozen," Carawan recalls from his home in New Market, Tenn. "I learned all these songs, sang them at some program, and learned a little about folklore from him."

By the time he arrived at UCLA (where he earned a master's degree in sociology), Carawan's curiosity about society and culture had grown considerably. He met Pete Seeger, began to busk around town, and saw how it was possible to mix the topical with the traditional and come up with music that inspired as well as entertained.

In the early 1950's, Carawan headed east for the Greenwich Village folk scene. "It was a pretty rich setting," he recalls. Huddie "Leadbelly" Ledbetter's niece, Tiny, put on parties with the likes of Brownie McGhee, Sonny Terry, and Tom Paley. "I felt lucky to get into some of those sessions," says Carawan. But the South was calling. Both of his parents were from the Carolinas, and he was anxious to explore his roots. Besides, Seeger had told him he ought to visit a little place in Tennessee called the Highlander Folk School.

So, in the summer of 1953, Carawan, Frank Hamilton, and a persistent fellow who would be better known later as Ramblin' Jack Elliott sang and played their way south. "Frank and I sang and played together, and Jack was quite a good flat-picker," Carawan says. "I think we called ourselves the Dusty Road Boys."

In Tennessee, Highlander founder-director Myles Horton was away, but they hit it off with his wife, Zilphia, who was the cultural director. Carawan happened upon Highlander at a time when the school's focus was shifting from labor education and organizing to the burgeoning civil rights movement. As the trio moved on, he would remember Highlander as a place where ideas and song were bound together.

For the next few years, Carawan toured the



national folk circuit. The State Department hassled him in 1957 upon his return from the World Youth Festival in Moscow. But he got to sing with Peggy Seeger at the Bolshoi Theater, and in London he met Alan Lomax. "He was real curious to know what we'd seen," Carawan says. "He recorded an album of Texas folk songs and I accompanied him on guitar and banjo. That was a thrill for me."

In 1959, after learning of Zilphia Horton's death, Carawan contacted Myles about volunteering at Highlander. His timing was perfect: Horton needed a music director. Carawan arrived at a Highlander that was fast becoming a central gathering place for civil rights activists from all over the South. He learned that Zilphia had adapted as Highlander's theme an old song used by striking workers of the Negro Food and Tobacco Union in

Charleston, S.C.: *We Shall Overcome*. "When Zilphia sang it, she sang it unaccompanied with no pulse, very contemplative and moving," Carawan recalls. It was wonderful, he thought, but could be even better.

"When a new chord progression and a pulse were put to it," he says, "it drew people in with the rhythmic thing added to it and the power of the harmony, and a very clear, simple text." Carawan debuted his new arrangement in Raleigh, N.C., at the founding meeting of the Student Non-Violent Coordinating Committee in April 1960. It was an immediate hit. "The idea really caught on as people were already loaded with old church and gospel songs that could be adapted, the meaning changed, the battle joined," Carawan explains.

Soon after, Highlander staff member Septima Clark needed a driver for some fieldwork. Guy jumped at the chance, and he and his new wife Candie spent the next few years on the South Carolina Sea Islands, helping Clark, teaching songs, and soaking up the islands' rich Gullah culture, which they then helped popularize nationwide.

In 1972 the Carawans settled permanently at the newly relocated and renamed Highlander Research and Education Center. By then, the center's focus was shifting to the issues and culture of Appalachia. "People have a tendency just to associate Guy with the civil rights movement, but he's had a 40-year career working in Appalachia," Candie says. "He's tried to bridge the Appalachian and Deep South cultures, to bring groups working in other areas together."

Dreier suggests that Carawan's contributions have been more influential than most people realize. "Guy never sought the limelight," he says. "He followed a long Highlander tradition of organizing behind the scenes. Hundreds of millions of people around the world have sung *We Shall Overcome*, but only a small number have heard of him."

William Cocke is a freelance writer in Charlottesville, VA.

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# Voice of the Ukraine

By THE UKRAINIAN BANDURIST CHORUS  
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Because its development closely reflects the history of the Ukrainian nation, the bandura is more than a national musical instrument—it is the voice of Ukraine. From a musical perspective, the bandura unifies acoustic principles of the lute and the harp. This produces a sound that is emphatic and gentle, resembling that of a harp-sichord, but with a wider range of dynamics and tonal control.

The instrument was first noted in a 6th century Greek chronicle in a reference to warriors from Ukrainian territories who played lute-like instruments. This lute-like instrument, called a kobza, was much smaller, more circular and had fewer strings than the modern bandura. In time, more strings were added, some of which were strung along the side of the instrument. This made frets along its neck obsolete.

In the middle ages the bandura became prominent in the courts of Eastern Europe, much like the lute in Western Europe. It was used primarily for dance pieces and song accompaniment. From the ranks arose a new school of Ukrainian professional musicians, similar to the troubadours of France. They were called kobzari (singular form is kobzar).

The kobzari developed a unique Homeric epic song form known as the *duma* (pronounced *dooma*), literally meaning thought or reflection (plural form is *dumy*). Sung to the accompaniment of the bandura, the *dumy* depicted the heroic exploits of the Ukrainian *kozaks* and their quest for peace and freedom. In 1873, at the 3rd Archeological Conference held in Kyiv, western scholars and composers first heard *dumy* performed by a blind kobzar named Ostap Veresai. His moving performance inspired the publication of numerous articles and books on the subject and had a significant influence on the development of the musical form known as *dumky* (e.g., Dvorak’s “Dumky Trios” and Tchaikovsky’s “Dumky”).

At the beginning of the 20th century, there was a renewed interest in the bandura and it became popular among the urban Ukrainian populations. As bandura ensembles formed and its popularity grew, demands for new instru-



PHOTO BY UKRAINIAN BANDURIST CHORUS

ments also grew. During this time there was considerable innovation and experimentation with technique and structure. New banduras began to be mass-produced with a large number of strings, tuned chromatically rather than diatonically (like a piano rather than a guitar), and levers were added to expedite rapid transposition (playing in a different key, etc.). Conservatory courses were organized and professional composers were commissioned to create new compositions specifically written for this instrument.

This period of history of the bandura coincided with the rise of Ukrainian patriotism and nationalism and subsequent flourishing of arts. Unfortunately, it did not last long. In a direct political turnabout, the Soviet government resolved to wipe out all vestiges of Ukrainian nationalism by destroying their culture. In 1935, blind kobzari from all corners of Ukraine were assembled in Kharkiv under the pretense of an ethnographic conference, where supposedly their songs and stories would be collected and recorded, only to be executed. Persecution, arrest and exile became a way of life for countless Ukrainian artists and bandurists. They sought refuge and solace in harbors such as the United States and Canada where they were able to perpetuate their art unhindered.

Although the bandura has the ability for such complex works such as sonatas and concerti, the bandura is closely aligned to vocal music, having originated as an instrument for vocal accompaniment. Thus, bandura capellas, which combine the artistry of a bandura orchestra with that of choral singing, are a natural synthesis of two great lovers of the Ukrainian people.

Today there are three major type of banduras in concert use: the classical bandura, tuned diatonically with some 20 strings and wooden pegs; the Kharkiv bandura, tuned diatonically or chromatically with a single string mechanism and 34 to 65 strings; and the Kyiv bandura, with 55 to 64 strings tuned chromatically. The Kyiv bandura is mass-produced in two areas of Ukraine, but the Kharkiv bandura’s use has virtually vanished from Ukraine. The Ukrainian Bandurist Chorus has preserved the Kharkiv bandura because of its great technical versatility and has adopted it as their instrument of choice.

For more information check out: [www.bandura.org](http://www.bandura.org).  
[www.globalserve.net/~victormishalow/Performers/KOBZARS/Veresai.html](http://www.globalserve.net/~victormishalow/Performers/KOBZARS/Veresai.html)

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A venerable bluegrass icon, Jim McReynolds, died Tuesday, Dec. 31, 2002 at the age of 75 in Gallatin, TN, of a spreading thyroid cancer. His death brings a close to one of the best-known and durable bluegrass and country music acts.

McReynolds was the senior half of the brother duo Jim & Jesse. The pair get mentioned in the same breath with Bill Monroe, the Stanley Bros., Flatt & Scruggs and the Osborne Bros. when people reference the pioneers of bluegrass music. Although Jim & Jesse never limited their music solely to bluegrass, branching out into mainstream country during a large portion of their career, they always maintained and performed with a complete bluegrass band. Jim played guitar for the duo while Jesse played mandolin. Jim's high tenor and Jesse's unique cross-picking of the mandolin were the biggest contributions to the distinctive Jim & Jesse sound.

Born Feb. 13th, 1927, in Coeburn, VA, McReynolds, along with his brother Jesse, came with quite a musical pedigree. Their grandfather, an old-time fiddler, recorded for RCA Victor in 1927 at around the same time the Carter Family were making their historic Bristol recordings. Their mother and father were talented musicians who played for local dances near their home in the Clinch Mountains of Virginia.

The McReynolds boys first performed on local radio in 1947 after Jim's 2-year stint in the U.S. Army and made their first recordings in 1951, just before signing with Capitol Records. In 1964 they became members of the Grand Ole Opry. In the late 1960's, they had their own syndicated TV series, "Country Music Carousel,"

## Jim McReynolds

FEBRUARY 13, 1927 - DECEMBER 31, 2002

BY MARVIN O'DELL



and in the early 1970's turned out their second syndicated series, "The Jim & Jesse Show."

Their biggest hit recording was Diesel on My Tail, a song they recorded after signing with Epic Records in 1962. It was a #18 hit single in 1966. Their band, the Virginia Boys, has enjoyed an all-star cast over the years, employing performers like Vassar Clements, Allen

Shelton, Joe Meadows, Garland Shuping, Carl Jackson, Bobby Thompson, Vic Jordan, and Glen Duncan.

Jim & Jesse have been popular favorites in bluegrass festivals across the country. In 1977, they started their own annual festival. They have recorded numerous albums with nearly each one carrying some kind of theme or singular purpose. They have recorded albums in tribute to Roy Acuff, Bill Monroe, and even Chuck Berry. In fact, two singles from the Chuck Berry tribute, Memphis and Johnny B. Goode, made the country music charts in 1965. Two box sets have been issued of their music - one from the Bear Family of Germany and one from Pinecastle Records featuring their recordings on the Old Dominion label.

The brothers have been inducted into the Country Music Hall of Fame's Walkway of Stars, the International Bluegrass Music Association's Hall of Honor, the Virginia Country Music Hall of Fame, and the Bill Monroe Bluegrass Hall of Fame. They received the National Heritage Fellowship Award from the National Endowment for the Arts in 1997.

McReynolds' wife passed away suddenly of a heart attack just two weeks prior to his death. Besides his brother, he is survived by a sister, Virginia, and a daughter, Janeen. A memorial service was held in Gallatin, TN, on Jan. 4th. McReynolds was buried in Virginia. He was 75.

*Marvin O'Dell can be heard every Saturday morning on the show Bluegrass Express on KCSN (88.5FM) which broadcasts from the campus of Cal State Northridge. [www.kcsn.org](http://www.kcsn.org)*

CHAPEL HILL — Back in the early days, when the Red Clay Ramblers were playing any little stage where they could get booked, they would occasionally run up against an owner or booking agent who would balk at paying them their agreed-upon fee.

When that happened, banjo player Tommy Thompson would pay the miserly offender a visit. Partly that was because he was the Rambler who usually handled the band's business matters. But it didn't hurt that when Thompson reared up to his full height and girth, he could pretty much fill a room.

"He could be pretty imposing," said Mike Craver, who played piano with the Ramblers from 1973 to 1986. "Back in those days, sometimes people didn't want to pay you. But when Tommy would talk to them, they would come around."

"And the thing is, Tommy was one of the sweetest, gentlest people I've ever known. He was encouraging and accepting of everyone. He was someone who really did love his neighbor as himself."

Thompson, co-founder and longtime member of the Red Clay Ramblers, died Friday in Durham after a long struggle with a progressive illness similar to Alzheimer's. He was 65.

Thompson, a West Virginian by birth, arrived in Chapel Hill in 1963, by way of Kenyon College and four years as a Coast Guard officer stationed in New Orleans.

He came here to work on a graduate degree in philosophy at UNC, but already music — especially the kind that has come to be called "roots music," old-time folk, country and bluegrass — was his passion. He had taught himself to play the banjo while he was living in New Orleans, and in Chapel Hill he swiftly began playing with as many musicians as he could find. He and his wife, Bobbie, an artist and guitarist, frequented fiddler's conventions and began hosting huge parties every Friday night, gatherings at which every room in the house would be occupied by groups of musicians playing together.

## Tommy Thompson

JULY 22, 1937 - JANUARY 24, 2003

Love of music, performing drove Thompson

BY DAVE HART, STAFF WRITER, CHAPEL HILL NEWS  
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In 1966, he formed the Hollow Rock String Band, and two years later he began playing in local clubs with guitarist and mandolin player Jim Watson.

Thompson won the World Champion Old Time Banjo Contest at the Union Grove Fiddlers Convention in 1971. The following year Thompson, Watson and fiddler Bill Hicks formed a trio they called the Red Clay Ramblers. "The Something or Other Ramblers" is a traditional Southern formula for the naming of bands," Thompson wrote in an early 1990s recollection.

"The Ramblers grew out of what we were all doing at the time," Hicks said. "The three of us loved being on stage, and we liked to sing. It didn't take long before we were writing our own material. We'd meet once a week and all bring in the material we'd been working on, and we'd all work things out together. It was a wonderful time."

Mike Craver joined the group shortly after it formed, adding a piano to the Ramblers' old-

time string sound. They began branching out musically, touching on bluegrass, folk, jazz and other genres, all the while keeping their feet in the old-time traditions they began with.

Over the years the Ramblers, with occasional personnel changes, played venues throughout the United States, Canada, Europe, the Middle East and Africa. Collaborating with musicians including Jim Wann and Bland Simpson, they expanded into musical theater with projects such as "Diamond Studs," a hit which ran off-Broadway for seven months, "Life on the Mississippi" and "Fool Moon." They began a fruitful collaboration with playwright and actor Sam Shepard, performing in several of his projects on stage and screen. In 1984, Thompson wrote and performed a one-man show, "The Last Song of John Proffitt."

Thompson was diagnosed in 1993 with a memory disorder similar to Alzheimer's, said his daughter Jesse Eustice. In 1994 he came to the reluctant conclusion that he could no longer perform with the Ramblers. He played his last concert with the band in September of that year at the Arts Center in Carrboro.

"Tommy was a wonderful musician and a complex character," Craver said. "When I got to know him, he had this big Falstaffian presence. He liked to have fun and raise hell a little bit, and at the same time he was this very thoughtful, sweet-natured, intelligent person. He had a way of encouraging you, whether you were an established musician or somebody who had never played in front of people before."

Thompson died early Friday afternoon, with Eustice at his side. She's been tireless in her work with him, and in the process has become intensely involved with Alzheimer's care on a national level.

Thompson is survived by his daughter, Jesse L. Thompson Eustice; and a son, Tom A. Thompson

[www.triangle.com/triangle.com/communities/chapelhill](http://www.triangle.com/triangle.com/communities/chapelhill)



**IRISH DANCE** *continued from page 1*

the two may be included in a contemporary evening ceili (dance party), depending on the preferences of the dancers. Music is provided by a ceili band, which may include accordions, fiddles, flutes, banjos, or other instruments. A drum kit is generally considered an essential component of the ceili band sound, and there may be a piano as well. Interspersed with the group dances, there may be couple dances, such as old-time waltzes, a varsouvienne (like *Shoe the Donkey*), a barn dance (like *The Stack of Barley*), a schottische or a highland fling. There are no special costumes or shoes needed for set dancing and ceili dancing, though women may wear the same soft-soled ghillies that are used by modern step dancers.

Solo step dancing came into its own beginning with the dancing masters of the 18th century. Unlike contemporary step dancers, old style solo dancers did not hold their arms rigidly to their sides, but let them move freely, as in Appalachian style clogging. However, step dancing has always focused on the footwork. Typically, a dancer would execute all his steps within an extremely small space, sometimes as limited as the top of a barrel. It was considered a great tribute to be described as able to "dance on top of a plate." Because many homes had earthen floors, it was a common practice to remove the upper half of door and lay it down to provide a hard surface for dancing. Another custom was to create a hollow space, covered by a special flagstone in front of the hearth, so that the sounds of the dancer's feet would be amplified as their feet beat out the rhythm of a jig or hornpipe on the stone.

The dancing of hornpipes and jigs in heavy shoes was considered a masculine endeavor, not suited to women, until around the turn of the 20th century. The thick leather soles of "Sunday-going-to-Mass" shoes were able to produce desirable rhythms. Sometimes nails were hammered into the toes or heels of shoes to produce a greater sound. Women were encouraged to dance the "more ladylike" reels with graceful and gliding steps.

This style of step-dancing, with the relaxed arms and compact steps, is now referred to as sean-nós, meaning old style. There are no high kicks, the legs are kept close together, there is little turning and no travelling. It is somewhat spontaneous, in that dancers may be composing or choreographing their own steps as they dance to the music. Unlike modern step-dancing, the old style is not always performed as a specific series of steps matched to 8 bars of music, danced first on the right foot and repeated on the left foot. The dancer in this case is said to "dance across the bar."

Sean-nós dancing, like set dancing, disappeared from much of Ireland during the 20th century. Still found in a few areas, such as Irish-speaking regions in Connemara and Kerry, there seems to be a recent increase in interest in preserving and teaching the old style dances. Of all the four general categories of Irish dance, sean-nós dancing is the one least accessible to students in the U.S. Although some demonstrations of the steps are available on videotape, opportunities for workshops or classes are limited outside of Ireland.

Competitive Irish dancing came out of the tradition of the dance masters, building on the old solo steps. In 1929, the *An Coimisiún le Rincí Gaelacha*, the Irish Dancing Commission, was founded. This organization codified a set of rules for competitions in Irish step dancing, and standardized aspects of dancing, teaching, costumes and music as well as the competitions. The Commission continues to establish guidelines for step dancers competing world wide, and sets the standards for teachers and judges. Some dance schools, mainly located in Ireland, are affiliated with *An Comhdhail*, a separate entity that regulates teaching and competitions much like the Irish Dancing Commission.

Irish step dance teachers have established schools throughout Ireland, England, the United States, and around the world. A prospective teacher is required to pass a rigorous exam to be accredited by the Commission in Ireland. The exam tests knowledge of solo steps, dance music figure dances, and teaching ability. Much like the early dancing masters, a certified teacher can establish a school and choreograph the specific steps his or her students perform in competition and performances.

Female step dancers in the 1920's might have worn simple white dresses with shawls. The kilt was adopted for boys as a dance costume, although it was not ever a typical style of dress for men in Ireland. Both boys and girls displayed medals won in dance competitions by attaching them to their dance clothing.

Over time, the simple dresses worn by girls became more elaborate, embroidered with colorful designs based on illustrations in the *Book of Kells*. The shawl continued to be incorporated into the costume, fastened at the shoulder and the back of the dress with a Tara brooch. Until the 1970's, the dress was often worn with a cord around the waist that ended in a tassel. Today, each girl starts off wearing a dress featuring the unique colors and designs that represent her dance school. Dancers who have achieved an advanced level in competition design a unique "solo" dress incorporating

striking colors and glittering fabrics. Boys today may dance in a dress shirt and dark colored pants, often with a tie or vest, or wear a kilt and jacket. Advanced male dancers may wear a glossy silk shirt, embroidered cummerbund or velvet jacket.

Specialized shoes have replaced the ordinary ones from the turn of the century. For the graceful "light shoe" dances, girls wear a soft black leather shoe, much like a ballet slipper, that laces across the top of the foot. Boys dance in jazz shoes to which a heel has been added to accommodate the stamps and clicks that occur in boys' reel steps. For the "hard shoe" dances, the ones that beat out a rhythm, fiberglass toe tips and heels have replaced the nailed soles for both boys and girls. These shoes enable the dancer to create sharp tapping sounds with their toes and heels on the floor, as well as striking the heels against each other to produce a loud "click."

Just as the shoes and clothing worn by step dancers have evolved during the last century, so has the style of the dances themselves. Women and girls took up the hard shoe jigs and hornpipes that were formerly practiced only by men. Their participation in step dancing steadily increased, and today girls greatly outnumber the male dancers. The availability of larger stages contributed to the development of travelling steps and turns that take advantage of the increased space for dancing. New steps, such as toe stands and high kicks have been incorporated into many dances. For certain dances, the traditional tempos have been slowed down to allow the dancers to execute even more complex and intricate footwork.

For contemporary step dancers, much of the instruction focuses on preparation for a feis (pronounced "fesh"). These regional competitions attract hundreds of dancers from age four to adult. Dancers are grouped according to age and competitive level. By winning their competitions, the dancers progress from "Beginner" through "Advanced Beginner," "Novice" and "Prizewinner" levels. Those able to achieve first place in their Prizewinner

dances compete in championships. Dancers are judged equally on each of the following: timing, steps, execution and method, and deportment and style.

The first time spectator or participant in a feis may well find it a bewildering experience. Crowds of dancers and their families seem to be milling around frantically, pinning on competitor numbers, practicing steps and making final adjustments to costumes and hair. Girls are required to arrange their hair in ringlets and there is a great deal of last minute combing and spraying to achieve the desired effect. Pre-curved wigs are a popular solution to this problem.

The dancers are directed to line up on a stage under the calculating gaze of the adjudicator. Two dancers at a time, under the guidance of their teacher, they demonstrate the steps they have perfected, usually to the music of a piano accordion. Having

completed their dance, they return to wait patiently for the remaining competitors. "Ding," the judge taps a bell, the dancers bow and walk off the stage. This is just the first in a series of 6 or more dances each one usually performs. The dancers complete the "light shoe" competitions, including reels, "light" jigs, single jigs and slip jigs, before changing to their hard shoes for treble jigs, hornpipes and traditional set dances. Anxiously they check for the results to be posted in hopes of earning a medal for their efforts. Dancers usually have an opportunity to vie for a trophy in a "special" slip jig or reel competition as well. The awards ceremonies are marked with enthusiastic cheers for friends and family members called up to receive awards.

The most accomplished dancers, those in the preliminary and open championships, dance fewer but more challenging dances. A reel or slip jig, a hornpipe or treble jig, and finally, a set dance must be presented to the judge. Each set dance represents the teacher's creativity in combining steps choreographed to a specific tune, a practice dating back to the early dancing masters. The standards are high and the dancers at this level demonstrate superb precision and timing in their steps. Dancers of this caliber have been tapped for big stage productions such as *Riverdance* and *Lord of the Dance*, which introduced Irish step dancing to popular audiences around the world.

Each style of Irish dancing has a connection to the earliest Irish dances as well as a portion of the legacy of the 18th and 19th century dancing masters. All the dances are performed to the same body of traditional tunes - the reels, jigs, hornpipes and so on. Many of the steps correlate or overlap between the styles. And finally, while each category has incorporated external influences, each of them, sets, ceili, sean-nós, and competitive step, represent an expression of the rhythms of traditional Irish music.

*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](http://www.geocities.com/rthfiddler)*



INTERVIEW continued from page 3

FZ: Bayous in New Mexico?

LF: I believe they were originally from Louisiana, but they were looking for a drier climate. So they moved to around Taos and were playing on the streets there when they met an old Spanish woman who told them “I want you to learn my music.” It turned out she knew some of the rarest forms of Spanish music still being played or sung in New Mexico. Very few people there even knew it existed. Tony Apidaca helped them record some of this music and it received a lot of praise, special awards. They also met with Elliott Johnson of Arizona and learned some of the music of the Papago peoples of Southern Arizona and the Sonoran desert. They made a cassette of some of that music.

FZ: Is that what they call the Chicken Scratch Music?

LF: Yes, it’s played on a lot of the reservations in southern Arizona. And Bayou Seco has done a lot to preserve this music.

FZ: Tell our listeners about your own radio program in Mexico.

LF: For a couple of years now, I have been producing programs both in Spanish and English on a short wave radio station. I don’t know if you can receive it here in Sonoma County. I try to bring in as much of the diversity of Mexican music as I can possibly find. And that’s considerable. One day, our station manager came up to me and said, “Linda, I like what you’re doing, but you ought to start thinking about producing some other kinds of programs. You’re going to run out of things to do with regional roots.” That shows you how much he knows! I mean, this music is so rich. I haven’t even scratched the surface.

For further information about the Encuentro de Dos Tradiciones, contact the website: [www.laneta.apc.org/Dostradiciones](http://www.laneta.apc.org/Dostradiciones), or e-mail Lindajoy Fenley at: [lindajoy@laneta.apc.org](mailto:lindajoy@laneta.apc.org). Three compilation CDs from prior Encuentros have been produced and are available through the website, and also by way of Paul Anastasio’s Swing Cat Enterprises: [www.swingcatenterprises.com](http://www.swingcatenterprises.com). This year’s Encuentro takes place March 3 through 11, 2003.

Some of the performers include Bayou Seco, Balfa Toujours, Brujos de Heujutla, Juan Reynoso, Grupo Yolotecani, Alan Jabbour and Bertram Levy, Jerry Holland, Kevin Carr, and more.

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](http://www.krcb.org). You can contact Gus at his e-mail address: [fiddler@sonic.net](mailto:fiddler@sonic.net).

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# ZOOKMAN

by Mike TACKETT



AN' NOW LADS, ARE YE READY FER A STORY TAE CHILL YER SPINE AN' FREEZE YER GUINNESS?

AH, SURELY PADDY, YE DON' MEAN...

AYE... BLACKFINGER!

KRIKEY! ME PINT HAS SUDDEENLY GONE AN' ICED UP!

HE WAS BORN IN TH' VILLAGE OF BOGBOTTOM, COUNTY CLAIROL, NOTED FER ITS WOMEN WID LUSTROUS HAIR...

RIGHT ABOUT HERE

OCH! WATCH WHERE YE POINT THAT THING!

WHEN HIS PARENTS DIED IN A TRAGIC HOG-STAMPEDE, HE RAN AWAY TO JOIN A BAND O' WAYWARD GYPSIES...

I'D TURN BACK IF I WERE YOU

CLIFFS OF MOHER

SZABO, I HAVE A FEELING WE'RE NOT IN ROMANIA, ANYMORE...

THERE HE FELL UNDER TH' SPELL OF A MYSTERIOUS FIDDLE PLAYER NAMED BILL C. BUBB.

AYE, I CAN TEACH YE TAE PLAY LIKE TH' DEVIL\* OR ASHLEY MACISAAC, WHATEVER...

\*also available as a video from Cloven Hoof Productions

'AN AFTER SCORCHIN' A FINGER IN TH' PROCESS, HE WAS HENCEFORTH KNOWN AS... SCORCHFINGER?

SCORCH FINGER?

I THOUGHT IT WAS BLACKFINGER!

SORRY, I WAS THINKIN' O' HIS SISTER. I HEAR HE ALSO HAD A COUSIN BLINTZFINGER WHO RAN A KOSHER DELI IN GALWAY

CROCK BULL PUB

ANYWAYS, WHEREVER BLACKFINGER PLAYED, PANDEMONIUM BROKE OUT...

MEANWHILE, BACK IN CROCKAMORRA...

GOODBYE, CHILDREN... I HEAR TH' ANGELS CALLING

NAE, MAM, THAT'S JUST FINN RESTRINGING HIS BOUZOUKI

OUCH! JAYSUS!



# HOW CAN I KEEP FROM TALKING:

## DINOSAURS AND TROUBADOURS

By ROSS ALTMAN

Bob Dylan stole the show at Royce Hall last night and he wasn't even there. In the third set of a group concert billed as *Washington Square Memoir*, Loudon Wainwright III, who described himself as the youngest member of "The Dinosaurs of Folk 2003," conjured up the Minnesota-born legendary folk-rock songwriter in a brilliant comic song called *Talking New Bob Dylan* (written for Bob's 50th birthday in 1991 on commission from NPR). His ghostly evocation and satire on himself and a host of other "new Bob Dylans" brought the house down.

Bob's presence was felt in other ways as well. His eponymous first album in 1961 helped to usher in the era of the "white blues singers" which came to include last night's living embodiment of that tradition, John Hammond. Hammond's father—also John Hammond—had signed Dylan to Columbia Records, showing he had lost none of his ear for great music since discovering Billie Holliday thirty years before. While Dylan's musical journey

veered off in several well-known directions Hammond found something he loved and stayed with it. With the passing of Dave Van Ronk and Dave Ray (see last issue of *FolkWorks*), Hammond is perhaps the finest living solo performer—white or black—of authentic early blues.

Robert Johnson, "King of the Delta Blues," Bukka White, Lightning Hopkins, Reverend Gary Davis, Mississippi John Hurt, John Lee Hooker—they are all gone, but their music lives on in the frenetic, demonic, growling, longing, wailing despair of Hammond's vocals and guitar and harmonica-driven, foot-stomping and heart-stopping performances. He was wild, wooly and great. And by the way, he honed his craft right here in Southern California, at Ed Pearl's folk club The Ash Grove, which Hammond described during his set as "probably the greatest folk club of them all."

All this took place after the intermission—in the second half of the concert. This exceptional evening of real folk music—as opposed to the bogus kind I reviewed in the last issue—opened with Mike Seeger—Pete's half-brother—doing what he has done for half a century—presenting in a low-key, non-violent but pure as mountain spring water fashion the old time music of the south—both white and black. This evening he made it a point to emphasize African-American influences—which in Seeger's repertoire pre-date even John Hammond's core repertoire from the 1930's and 40's. The African-American music Seeger has absorbed goes back more than two hundred years—to the advent of the gourd-based 5-string banjo home-made by slaves with a dried animal skin stretched tight over a hollowed out gourd, and strung with gut strings over a homemade fretless neck. Listening to Seeger play *Old Joe Clark* on this recreation of an antique instrument (only one original banjo is known to have survived he said, "because it is all biodegradable") was for me the musical highlight of the evening—a time-lapse auditory photograph of the birth of authentic American folk music.

Seeger—one of the founders of the New Lost City Ramblers—has a lot of tricks up his sleeve, however, and one of the trickiest was watching him play an instrument he called "the quills," a Native American rhythm instrument along with a primitive "mouth organ" made entirely of wood—the pan pipes. Seeger claimed the quills was played on this continent by Native Americans 2000 years ago—so I guess it qualifies as traditional, though he described it with utter ingenuousness as his one contemporary song—so old it's new.

He ended his masterly "informance" on the autoharp, playing a quiet peace song—the only time the subject was addressed until the

encore. Seeger learned this peace song from the great Appalachian ballad singer Almeda Riddle—who learned it from the composer, Will Ramsey—who composed it in 1916 in response to World War One. Almeda Riddle added a verse during the Vietnam War—which reminded you why Seeger is so special. Who else would sing a peace song learned from a traditional ballad singer who added her quiet note of protest to a decade of social change. Far from the college campuses and commercial folk boom of the 1960's, amongst the rural people Nixon condescendingly described as "the silent majority," Almeda Riddle joined the antiwar movement with her unmistakable grainy mountain voice. "Sweet dove of peace," she sang, "let your wide wings encircle the globe." Thanks to Mike Seeger, these old voices live on and continue to enrich our lives.

Seeger also set the tone for the evening by paying tribute to Washington Square Park in Greenwich Village, where he moved, he said, to learn some of these old time songs, at the now storied weekend jam sessions that drew nearly every folk singer and guitar and banjo picker in town.

It was there you might have also first heard some of the now classic modern folk songs of the fourth member of this concert—Tom Paxton, who inspired the Royce Hall audience with both topical humor and insight, passion and hope. His best songs have stood the test of time and—as he delighted in letting us know—have now made their way around the world. Indeed, they have succeeded in the true test of folk songs—they have become anonymous. He sang *Bottle of Wine*, which was presented by a French folk singer as "a French folk song," so Paxton sang it in French too. His daughter Katy was in London and went up to a Scottish folk performer after his show and thanked him for singing, *Last Thing On My Mind*, I believe Paxton's most-recorded



song. Then she surprised him by adding, "You know my father wrote that song." "Oh no," the Scottish singer replied, "He couldn't have—it's an old Scottish folk song." "No it isn't," she insisted. "My father really wrote that song." Then the Scottish singer's eyebrows began to furrow—"Just who is your father, may I ask?" "Tom Paxton," said Katy. "Well...he might have written it."

Paxton said, "I decided that's good enough for me...so here's another song I might have written—and he sang—or should I say we all sang, *Rambling Boy*. In true troubadour fashion Paxton, who was accompanied throughout his set by our own local folk treasure multi-instrumentalist Fred Sokolow, saved the best for last—his moving tribute to the brave firefighters who reminded us what real heroes are after the September 11 attack on the World Trade Center and the Pentagon. Paxton called his song, appropriately enough, *The Bravest*.

We didn't get an encore until the very end of the concert, when finally we got a little taste of what it was actually like to participate in those impromptu Washington Square Hootenannies. All four singers—Mike Seeger, Tom Paxton, John Hammond and Loudon Wainwright III came together on the stage for the first and only time and addressed the elephant in the room—quite literally. Paxton led the group and the sold-out Royce Hall audience in singing *Ain't Gonna Study War No More*. At the very end he added a new verse: "I'm gonna talk peace to the President/Down by the riverside /Ain't gonna study war no more." He and his fellow troubadours did what folk music does at its best—gave voice to the unspoken but heartfelt needs of the people who came to see them, and made their Royce Hall concert an evening to remember.

### The Fiddle Weeps or the Seasoned Bow

By Dorothy Auyong

*The fire's high, the glasses full  
Tall tales of times long past.  
Smoke rings on the bow,  
And so the fiddle laughs.*

*Another foolish heart  
Yearns for love but is unwise.  
Glamour on the bow,  
And so the fiddle sighs.*

*Two lovers take their vows  
First steps and second chances.  
Rose petals on the bow,  
And so the fiddle dances.*

*A child calls your name  
Mischievous and the toe that taps.  
Sunlight on the bow,  
And so the fiddle claps.*

*The mist rises from the fields  
And the linnet takes to wing.  
Raindrops on the bow,  
And so the fiddle sings.*

*And come the closing of the day  
To night the gloaming creeps.  
Moonlight on the bow,  
And so the fiddle weeps.*

Inspired by "Music of Spey" and dedicated to all the fiddlers and tune-makers that play the music which colors our lives.

10/25/00 Dorothy Auyong

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

SATURDAY MARCH 1		
8:00pm	BOYS OF THE LOUGH www.boysofthelough.com\$21-29 Celtic music (\$10 youth) Caltech Performing Arts	
8:00pm	KEN O'MALLEY www.kerryrecords.com \$20 with KATHLEEN KEANE, fiddle St. Francis de Sales Auditorium 13360 Valleyheart Dr., Sherman Oaks (818) 784-3805 Celtic Arts Center	
8:00pm	BORDER RADIO www.border-radio.com Free Bean Town	
8:00pm	MIKE DOWLING www.mikedowling.com (Guitarist) Boulevard Music	
8:00pm	DUBLIN'S TRADITIONAL IRISH CABARET Traditional Irish dance, ballads, song and humor Orange Coast College Community Education Robert B Moore Theatre (888) 622-5376	
8:00pm	BAND OF GRENADIER GUARDS and PIPES AND DRUMS OF SCOTS HIGHLANDERS The McCallum Theatre 73000 Fred Waring Dr., Palm Desert (760) 340-ARTS, (866) 889-ARTS www.mccallumtheatre.com	\$20-\$75
8:00pm	SYD STRAW and Friends McCabe's Guitar Shop	\$20

SUNDAY MARCH 2		
2:00pm & 7:00pm	BAND OF GRENADIER GUARDS and PIPES AND DRUMS OF SCOTS HIGHLANDERS Cerritos Performing Arts Center	\$40-\$50
7:00pm	MARTIN SIMPSON www.martinsimpson.com \$15 Solo guitar Trabuco Presbyterian Church, 31802 Las Amigas, Trabuco Canyon Shadetree Stringed Instruments	

MONDAY MARCH 3		
7:00pm	BRIAN WEBB brian-webb.com Genghis Cohen Cantina 740 N. Fairfax, L.A. (310) 578-5591	
7:30pm	BAND OF GRENADIER GUARDS and PIPES AND DRUMS OF SCOTS HIGHLANDERS Thousand Oaks Civic Arts Plaza (805) 449-2787	\$40-\$50

TUESDAY MARCH 4		
7:30pm	MUMMENSCHANZ www.mummenschanz.com \$35 Swiss dance and mime group (\$25 children) Pepperdine University, Malibu (310) 506-4522	

WEDNESDAY MARCH 5		
7:30pm	MUMMENSCHANZwww.mummenschanz.com \$35 see Mar 4 (\$25 children) Pepperdine University, Malibu (310) 506-4522	

THURSDAY MARCH 6		
8:00pm	ROBERT CRAY with BOOKER T. JONES and CHARLIE MUSSELWHITE UCLA Live, Royce	\$20-\$42

FRIDAY MARCH 7		
7:00pm	JOHN McEUEEN www.johnmceuen.com with BRIAN WEBB brian-webb.com Nitty Gritty guy Coffee Gallery Backstage	
8:00pm	MUMMENSCHANZ www.mummenschanz.com \$15-25 Swiss dance and mime group Carpenter Performing Arts Center	
8:00pm	COUNTRY POLITICIANS Bean Town	
8:00pm	CLIVE GREGSON McCabe's Guitar Shop	\$15

SATURDAY MARCH 8		
10:00am-7:00pm	LOS ANGELES COUNTY IRISH FAIR & MUSIC FESTIVAL Irish and Celtic music, dance and food County Fairgrounds 1101 West McKinley Ave., Pomona (310) 537-4240 paradeking@aol.com	\$12 (\$8 Sr/Students)
8:00pm	MUMMENSCHANZwww.mummenschanz.com \$16-35 Swiss dance and mime group Cerritos Performing Arts Center	
8:00pm	MIKE DOWLING www.mikedowling.com \$15 Fingerstyle Guitar Fret House	
8:00pm	JUDE JOHNSTONE Singer-songwriter Russ & Julie's House Concerts	\$15
8:00pm	BOB JONES & MR. PETE Boulevard Music	
8:00pm	THE TINKER'S OWN www.tinkersown.com Borders Books and Music 22401 Old Canal Rd., Yorba Linda (714) 974-4743	
8:00pm	CACHE VALLEY DRIFTERS (Eclectic Bluegrass) \$12 www.cachevalleydrifters.com Blueridge Pickin' Parlor	
8:00pm	I SEE HAWKS IN LA Free Bean Town	
8:00pm	TABLA BEAT SCIENCE \$15-\$45 Mixes traditional Indian percussion, African vocals UCLA Live, Royce	
8:00pm	JOHN McEUEEN & THE STRING WIZARDS \$18.50 McCabe's Guitar Shop	

SUNDAY MARCH 9		
10:00am-7:00pm	LOS ANGELES COUNTY IRISH FAIR & MUSIC FESTIVAL see March 8	\$12 (\$8Sr/Students)
2:00pm	MUMMENSCHANZ www.mummenschanz.com \$16-35 Swiss dance and mime group Cerritos Performing Arts Center	
7:00pm	GOLDEN BOUGH \$12adv/\$14door Bethel Congregational Church 536 N. Euclid, Ontario Claremont Spring Folk Festival	
7:00pm	SIMON SHAHEEN & QANTARA \$15-\$40 www.simon-shaheen.com (World music fusion) UCLA Live, Royce	

WEDNESDAY MARCH 12		
8:00pm	KELLER WILLIAMS www.kellerwilliams.net \$15 Galaxy Theatre 3303 S. Harbor Blvd., Santa Ana, (714) 957-0600	

THURSDAY MARCH 13		
8:00pm	BIRÉLI LAGRENE \$30-\$40 "The Gipsy Project," A Tribute to Django Reinhardt UCLA Live, Royce	
9:00pm	KELLER WILLIAMS www.kellerwilliams.net \$20 El Rey Theater 5515 Wilshire Blvd., L.A., (323) 936-6400	

FRIDAY MARCH 14		
*	CHRIS SMITHER www.smither.com McCabe's Guitar Shop	
6:00pm	AMAN DANCE & MUSIC OPEN HOUSE The Armory Northwest, 965 N. Fair Oaks Ave., Pasadena (626) 797-9051 info@amanonline.org	
8:00pm	THE TYRANTS IN THERAPY, I SEE HAWKS IN L.A., DON & VICTORIA ARMSTONG and AMY MARTIN Four great folk groups Coffee Gallery Backstage	\$6

SATURDAY MARCH 15		
*	THE SMOTHERS BROTHERS Sold Out La Mirada Theater, La Mirada www.cityoflamirada.org/smothers.htm	
7:00pm	GUY AND CANDIE CARAWAN Free photo.ucr.edu/projects/carawan Occidental College Herrick Chapel, lower level 1600 Campus Road, L.A. (323) 259-2913 or (323) 259-2991	
7:30pm	THE JOEL RAFAEL BAND plus AMY MARTIN \$12 www.joelrafael.com (Children under 18 FREE with adult) The Living Tradition	
7:30pm	COUNTRY JOE McDONALD \$16 McCabe's Guitar Shop	
8:00pm	THIRD DOOR DOWN \$8 Andrew Lorand & June Melby Coffee Gallery Backstage	
8:00pm	TRINITY IRISH DANCE COMPANY Irvine Barclay Theatre, (949) 553-2422	
8:00pm	TOM BALL and KENNY SULTAN \$15 Folk Blues Fret House	
8:00pm	NHA TERRA NATAL Contemporary music from Cabo Verde Getty Center Harold M. Williams Auditorium 1200 Getty Center Dr., West LA (310) 440-7300	
8:00pm	BORDER RADIO plus TRAILMIX www.border-radio.com Boulevard Music	
8:00pm	RICKY SKAGGS & KENTUCKY THUNDER \$22-28 Country / bluegrass legend El Camino College Marsee Auditorium, Torrance 800-832-ARTS www.elcamino.edu/centerforthearts	

SUNDAY MARCH 16		
*	THE SMOTHERS BROTHERS Sold Out La Mirada Theater, La Mirada www.cityoflamirada.org/smothers.htm	
7:00pm	KOL SIMCHA (Klezmer) \$40 UCLA Live, Schoenberg	
8:00pm	NHA TERRA NATAL See March 15	
8:00pm	VARIETY NIGHT with Doug Whitney & Maxine Meltzer Boulevard Music	
8:00pm	THE TINKER'S OWN www.tinkersown.com Steamer's Café, Fullerton (714) 871-8800	

TUESDAY MARCH 18		
7:30pm	BOTTOM DOLLAR BLUEGRASS BAND Bluegrass Association of Southern California	
WEDNESDAY MARCH 19		
7:30pm	INTERNATIONAL FOLK DANCE ENSEMBLE from Brigham Young University Thousand Oaks Civic Arts Plaza (805) 449-2787	

THURSDAY MARCH 20		
7:30pm	INTERNATIONAL FOLK DANCE ENSEMBLE from Brigham Young University Lakewood High School, Lakewood, (310) 378-3362	
9:45pm	GREAT BIG SEA The Coachhouse, San Juan Capistrano, (949) 496-8930	

FRIDAY MARCH 21		
7:30pm	INTERNATIONAL FOLK DANCE ENSEMBLE from Brigham Young University, Riverside Nate McNamee (909) 776-4056 nate@nadadu.com	\$30-65
8:00pm	JUDY COLLINS www.judycollins.com "Back to Ireland": Irish songs, band, step dancers CSU Northridge Performing Arts Center	
8:00pm	THE IRISH ROVERS \$22-27 Lancaster Performing Arts Center 750 W. Lancaster Blvd., Lancaster (661) 723-5950 www.lpac.org	
8:00pm	MARY BLACK www.mary-black.net \$30-40 Irish songbird Cerritos Performing Arts Center	
8:00pm	JON BATSON & DAVID PIPER (Singer-songwriters) Bean Town	
8:00pm	MICHAEL DART & THE FLATLANDERS Honky Tonk Coffee Gallery Backstage	
8:00pm	JANET KLEIN & HER PARLOR BOYS www.janetklein.com Boulevard Music	
8:00pm	McCABE'S TALENT SHOWCASE with NICOLE BETTERMAN, JEFF HARLAN & BOB WESTBROOK McCabe's Guitar Shop	\$7
10:00pm	GREAT BIG SEA The Roxy Theatre 9009 Sunset Blvd., Hollywood (310) 276-2222 (310) 278-9457 (310) 278-9457	

SATURDAY MARCH 22		
7:30pm	SOWETO STREET BEAT (South African Dance) \$24 Thousand Oaks Civic Arts Plaza (805) 449-2787	
7:30pm	ADRIAN LEGG \$17.50 McCabe's Guitar Shop	
8:00pm	JUDY COLLINS www.judycollins.com see March 21	\$30-65
8:00pm	DAVID WILCOX www.davidwilcox.com Singer-songwriter Pepperdine University, Smothers Theater 24255 Pacific Coast Hwy, Malibu www.pepperdine.edu/cfa	\$30
8:00pm	NEW RIDERS OF PURPLE SAGE \$15 www.nrpsmusic.com (\$5 Caltech students, children) plus BORDER RADIO Caltech Folk Music Society (Dabney)	
8:00pm	ROBBY LONGLEY (Flamenco Guitar CD release party) Boulevard Music	
8:00pm	HERITAGE GUITAR TRIO Bean Town	
8:00pm	SMALL POTATOES (Folk duo) \$15 Fret House	
8:00pm	MERLIN SNIDER with DENNIS O'HANLON bass, \$10 MARK INDICTOR fiddle, TOM CORBETT mandolin, DEBORAH SNIDER backup vocals Coffee Gallery Backstage	

SUNDAY MARCH 23		
*	FRED EAGLESMITH plus THE BE GOOD TANYAS and MIKE STINTON The Derby 4500 Los Feliz Blvd., Hollywood, (323) 666-2407	

THURSDAY MARCH 27		
8:00pm	CITY OF SANTA CLARITA \$20(museum members) COWBOY POETRY \$25(nonmembers) and MUSIC FESTIVAL: CELTS TO COWBOYS with PRICKLY PAIR, KEN O'MALLEY, CABAR FEIDH PIPE BAND Autry Museum of Western Heritage Wells Fargo Theater, Griffith Park, L.A. (661) 286-4079 www.autry-museum.org	

FRIDAY MARCH 28		
7:30pm	CHERYL WHEELER cherylwheeler.com \$17 Singer-songwriter The Knitting Factory 7021 Hollywood Blvd., Hollywood, (323) 463-0203	
8:00pm	SOURDOUGH SLIM & THE SADDLE PALS Yodeling Cowboy Comic & Songster Boulevard Music	
8:00pm	DANIEL NAHMOD with KERRY GROMBACHER \$10 Singer-songwriters Coffee Gallery Backstage	

SATURDAY MARCH 29		
8:00pm	JANET KLEIN & HER PARLOR BOYS \$12.50 Ukulele Chanteuse www.janetklein.com Coffee Gallery Backstage	
8:00pm	CLAUDIA RUSSELL www.claudiarussell.com with ANNY CELSY Singer-songwriters Bean Town	
8:00pm	CARL VERHEYEN www.carlverheyen.com Guitar songwriter Boulevard Music	

SUNDAY MARCH 30		
11:00am	RONU MAZUMDAR, flute; TARUN BHATTACHARYA, santur; VIJAY GHATE, tabla Herrick Chapel, Occidental College The Music Circle (626) 449-6987	
6:30pm	KATE McDONNELL www.katemcdonnell.com Singer-songwriter Duncan House Concerts, (310) 410-4642	
7:00pm	CHERYL WHEELER \$15 The Coach House San Juan Capistrano	

TUESDAY APRIL 1		
*	AMAN FAMILY FOOT FUNCTION AMAN brings world dance and music to John Muir High School students John Muir H.S. 1905 Lincoln Ave., Pasadena, (626) 797-9051 info@amanonline.org www.amanonline.org	
8:00pm	MUSIC, DANCE and MARTIAL ARTS OF INDIA\$29-35 Irvine Barclay Theatre (949) 553-2422	
8:00pm	ORQUESTA IBRAHIM FERRER \$45-\$75 Buena Vista Social Club star UCLA Live, Royce	

WEDNESDAY APRIL 2		
*	MARTIN HAYES & DENNIS CAHILL Irish fiddle master and renowned guitarist www.martinhayes.com Skirball Cultural Center (323) 655-8687	
8:00pm	ORQUESTA IBRAHIM FERRER \$45-\$75 see April 1	

FRIDAY APRIL 4		
8:00pm	INTI ILLIMANI www.gamisim.com/index_illimani.htm Chilean music CSU Northridge Performing Arts Center	

SATURDAY APRIL 5		
8:00pm	FASTBALL McCabe's Guitar Shop	\$16
8:00pm	INTI ILLIMANI see April 4	

8:00pm	LUI COLLINS www.luicollins.com/home3.html \$12 Great folk singer Noble House Concerts (818) 780-5979 • efgcpa@pacbell.net	
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SUNDAY APRIL 6		
1:30 - 5:30	WESTWOOD COOPFOLK DANCERS Free SPRING FESTIVAL Culver City Veterans Memorial Auditorium (310) 202-6166	

WEDNESDAY APRIL 9		
8:00pm	THE DIRTY DOZEN BRASS BAND UCLA Live, Royce	

FRIDAY APRIL 11		
*	MT BALDY SKIDANCE WEEKEND Contradancing Harwood Lodge, San Gabriel Mountains Barbara at (818) 951-8255bstewart@baumhedlundlaw.com	

8:00pm	TANGO BUENOS AIRES Authentic tango dancing Thousand Oaks Civic Arts Plaza (805) 449-2787	
8:00pm	MICHAEL CHAPDELAINwww.unm.edu/~mchap Guitar champ Coffee Gallery Backstage	

SATURDAY APRIL 12		
*	MT BALDY SKIDANCE WEEKEND See April 11	
7:00pm	DAVE STAMEY www.davestamey.com \$10 plus THE REMNANTS Cowboy Songwriter Coffee Gallery Backstage	

7:30pm	ROSS ALTMAN \$22.00 (nonmembers) Local Activist Folksinger Alpert Jewish Community Center 3801 E. Willow, Long Beach, (562) 426-7601 x1024	\$18.00 (members)
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8:00pm	TANGO BUENOS AIRES Authentic tango dancing Caltech Performing Arts	
8:00pm	SEVERIN BROWNE www.severinbrowne.com & JAMES COBERLY SMITH home.flash.net/~sevman/jcs Singer-songwriters Russ & Julie's House Concert	\$15

8:00pm	PETER, PAUL & MARY \$45-75 McCallum Theatre, 73-000 Fred Waring Dr., Palm Desert www.mccallumtheatre.com (760) 340-ARTS, (866) 889-ARTS	
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8:00pm	TOM SAUBER Local Old-time music master Bean Town	
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8:00pm	AOIFE CLANCY www.aofeclancy.com \$15 Irish Folk singer Caltech Folk Music Society (Winnett)	
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8:00pm	SILVERADO www.tricopolisrecords.com/silverado.htm Traditional Bluegrass Blueridge Pickin' Parlor	\$12
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*	MT. BALDY SKIDANCE WEEKEND See April 11	
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TUESDAY APRIL 15		
7:30pm	JULIE WINGFIELD Bluegrass Association of Southern California	

WEDNESDAY APRIL 16		
8:00pm	BATTLEFIELD BAND and THE WAIFS \$25-40 Cerritos Performing Arts Center	

THURSDAY APRIL 17		
8:00pm	KRIS DELMHORST with MARK ERELLI www.krisdelmhorst.com Fine Singer-songwriters Genghis Cohen 740 N. Fairfax Ave., Los Angeles (213) 653-0640, (310) 578-5591	

SATURDAY APRIL 19		
7:30pm	AENGUS FINNAN www.sheltervalley.com Singer-songwriter The Living Tradition	
8:00pm	TANGO BUENOS AIRES Authentic tango dancing El Camino College, Torrance, (800) 832-ARTS	
8:00pm	NATHAN JAMES & BEN HERNANDEZ(Trad Blues) Fret House	
8:00pm	PHIL CHRISTIE (Singer-songwriter/guitarist) \$8 Coffee Gallery Backstage	

SUNDAY APRIL 20		
6:30pm	AENGUS FINNAN www.sheltervalley.com Singer-songwriter Duncan House Concerts, (310) 410-4642	

FRIDAY APRIL 25		
*	WESTWOOD CO-OP'S FOLK DANCE WEEKEND Camp Hess Kramer, Malibu (310) 391-7382	
8:00pm	THE BLUES PIRATES \$10 (CLARK KIDDER and PAUL SHIVERS) Blues guys Coffee Gallery Backstage	

SATURDAY APRIL 26		
*	WESTWOOD CO-OP'S FOLK DANCE WEEKEND See April 25	
8:00pm	BORDER RADIO www.border-radio.com \$10 Plus: NOEL HARRISON Coffee Gallery Backstage	

SUNDAY APRIL 27		
*	WESTWOOD CO-OP'S FOLK DANCE WEEKEND See April 25	
4:00pm	ECOS DEL FANDANGO with DUNAJ INT'L FOLK ENSEMBLE Early California fandango Bowers Museum, Santa Ana, (714) 641-7450	
5:00pm	AMAN YOUTH MULTICULTURAL DANCE PERFORMANCE Dance Arts Academy 731 S. La Brea Ave., Los Angeles (323) 932-6230 info@danceartsacademy.com www.danceartsacademy.com	

7:30pm	BRYAN BOWERS bryanbowers.com Autoharp master The Living Tradition	
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VENUE LOCATIONS

<b>BEAN TOWN</b> 45 N. Baldwin Ave., Sierra Madre (626) 355-1596
<b>BLUEGRASS ASSOCIATION OF SO. CAL.</b> Baker's Square Restaurant 17921 Chatsworth St. at Zelzah), Granada Hills (818) 366-7258
<b>BLUERIDGE PICKIN' PARLOR</b> 17828 Chatsworth St., Granada Hills (818) 282-9001 blueridge@pickinparlor.com
<b>BOULEVARD MUSIC</b> 4316 Sepulveda Blvd., Culver City (310) 398-2583 • www.boulevardmusic.com
<b>CALTECH PERFORMING ARTS</b> California Institute of Technology Beckman Auditorium, Pasadena (626) 395-4652 • (888) 222-5832 www.events.caltech.edu
<b>CALTECH FOLK MUSIC SOCIETY</b> Califomia Institute of Technology Dabney & Winnett Lounges, Pasadena (626) 395-4652 • (888) 222-5832 www.its.caltech.edu/~folkmusi
<b>CSU NORTHRIDGE PERFORMING ARTS CENTER</b> (818) 677-2488 cvpa.csun.com
<b>CARPENTER PERFORMING ARTS CENTER</b> Cal State Long Beach 6200 Atherton Street • (562) 985-7000 cpac@carpenterarts.org www.carpenterarts.org
<b>CERRITOS PERFORMING ARTS CENTER</b> 12700 Center Court Dr., Cerritos (562) 916-8501 or (800) 300-4345 www.cerritoscenter.com
<b>COFFEE GALLERY BACKSTAGE</b> 2029 N. Lake Ave., Altadena (626) 398-7917 bstage@earthlink.net www.coffeegallery.com
<b>FRET HOUSE</b> 309 N. Citrus, Covina (626) 339-7020 • www.frethouse.com
<b>THE LIVING TRADITION</b> Downtown Community Center 250 E. Center St., Anaheim (949) 646-1964 • www.thelivingtradition.org
<b>McCABE'S GUITAR SHOP</b> 3101 Pico Blvd., Santa Monica (310) 828-4497 • www.mccabesguitar.com
<b>RUSS AND JULIE'S HOUSE CONCERTS</b> Oak Park (Agoura Hills/Westlake Village area) (818) 707-2179 www.jrp-graphics.com/houseconcerts.html
<b>SKIRBALL CULTURAL CENTER</b> 2701 North Sepulveda Blvd., Los Angeles (310) 440-4578 • www.skirball.org
<b>UCLA LIVE!</b> UCLA Campus, Royce Hall, Westwood UCLA Campus, Shoenberg 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.