

# FolkWORKS

FREE

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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 Wicked Tinkers*

## MANY FACES OF FOLK

By JERRY BRESEE

**S**tart with Leadbelly. Draw a line over to Woody Guthrie. Drop straight down to Bob Dylan, and again to Neil Young. Draw your line sideways to Tracy Chapman. Draw a line from her back up to both Leadbelly and Bob Dylan. Link in B.B. King. Hook Woody Guthrie up to Bob Wills and hook them both up to Dave Carter. Then write down Bill Monroe and Vassar Clements. Hook them together, and then hook them both to Dave Carter and Bob Wills. Add links to Nickel Creek, Allison Kraus, and link them both to Bela Fleck. Keep adding names: Joni Mitchell, Ladysmith Black Mombazo, Lila Downs, Los Lobos. Put John Mayer at the bottom, drawing from everyone. Keep going and when you finally run out of energy (you'll never run out of names), draw a circle around everything and label it "Folk."

Are you beginning to get the picture? Or rather, many pictures? Folk music wears many faces, and bridges many gaps. Don't think that Western Swing and modern acoustic pop have much in common? Dave Carter bridges that gap. Just review Jerry Garcia's discography to see another set of bridges. This article is also intended as a bridge, the first of a series intended to illuminate the "Many Faces of Folk". Over the next few issues, we'll explore the many faces of folk music, leading up to the inevitable conclusion that if you're hearing something you like, it's probably one of the many faces of Folk.

Les Thompson leads off this series. His is a name that may not be as immediately recognizable as some of the headliners already mentioned, but in both his musical career and his subsequent endeavors, he's a good example of the wide-ranging influence and impact of folk music, and an example as well of the way that innovation and respect for tradition can combine to bring both critical acclaim and commercial success.

I got to know Les about 10 years ago at a local open mic near Washington, DC. I remember standing near the stage waiting my turn to go on when he and his wife Stephanie DeLage (writer of leadoff track on Salamander Crossing's landmark album) took the stage. Their style was quiet, measured and compelling. I liked it, but had no idea how much folk music history I was really hearing. We ended up at the same table later on after we had both performed, and I told them how much I liked their music. We had a good talk for about a quarter of an hour before I had to leave for home and work the next morning. That day I got a phone call from the open mic host, saying, "Remember that couple you met last night? Know who they were?" I said no, but I got the idea I had stumbled into something,



"Remember the Nitty Gritty Dirt Band...?"

Les Thompson was a founding member of Nitty Gritty Dirt Band, best known for the classic crossover album, "Will the Circle Be Unbroken?." Les's ongoing musical career bridges gaps and shows many faces. Now living in northern Virginia, Les is a quiet but vital member of the local music community, although he's been making a living for more than 20 years as a goldsmith. I talked with him for this article in his Leesburg, VA shop.



Les Thompson and Stephanie DeLage

wound up at McCabe's Guitar Shop. "I hung around, and hung around, and just started doing stuff. After a while, I had a job." McCabe's repairman Michael Marcus took Les on as an unofficial apprentice, which at least gave him something to do while hanging around.

McCabe's was and is an acoustic store, and in those days was riding the wave of the 1960's Folk Revival. There in the store, he was exposed to the Folkways recordings, and to a string of famous customers. Clarence White became a friend. So did Jeff Hannah, John McEuen and his brother William, Jimmy Fadden....a nucleus was forming.

Les was performing from about age 16 on. He first formed the Wilmore City Moonshiners, a bluegrass band with John McEuen on banjo. Almost in parallel, the Nitty Gritty Dirt Band came together, with original members being Jeff Hanna, Jimmie Fadden, Ralph Barr, Bruce Kunkel, Jackson Browne and Les Thompson. The history of the NGDB, well documented on their web site [www.nittygritty.com](http://www.nittygritty.com), is worth

checking out and is a good yardstick of their musical evolution.

The two bands coexisted for a while with the Moonshiners playing 100% bluegrass and the Nitty Gritty Dirt Band being eclectic. The McCabe's Guitar Shop gang liked playing jug band music; Les points to Jim Kweskin and the Jug Band as an influence. With both Bob Dylan and the Beatles happening at that time, the NGDB was pulled in many directions, and the Moonshiners soon merged into the band. Their stage shows, which were being heard at The Troubadour, The Ice House, The Mecca and The Ash Grove, were made up of a broad range of material, drawing from all their many influences. Eventually, the band would become well known to concertgoers for their 1960's rock and

roll revival set, predating Sha Na Na by nearly a decade.

And they loved country music. John McEuen, the band's banjo specialist, idolized Earl Scruggs. Every member of the band had a favorite classic country artist. By the late 1960's and early 1970's the band was touring extensively, in between television appearances, and found themselves at Vanderbilt University for a 2-night gig. The band was always accessible, Les said, and when two teen-age kids knocked on the

**MANY FACES** continued on page 21

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EDITORIAL

In the last issue, we reminded you that FolkWorks is more than this newspaper. FolkWorks is a non profit 501 (c) (3) whose mission is to promote folk/traditional music, dance, storytelling and other related folk arts in the greater Los Angeles area. We do this through this newspaper, concerts, and other educational/promotional events. We have fantasies of having a “space,” where all the diverse cultures could have events and learn from each other, bringing an understanding of our differences -a place where the “many faces of folk” could come together and learn about our wonderful differences!



BY LEDA & STEVE SHAPIRO

Right now, FolkWorks exists because of your support. And it has been growing over the past two and a half years. A year ago a marketing expert told us that we should aim for getting mail every day. Now we do. It is not always a new member or subscriber, but our mailbox is rarely empty. We are pleased that over 95% of members/subscribers have renewed, many at a higher level of support. Because of this, we no longer have an immediate worry about funds to print the paper. But we do still need additional funding to pay for some services that are currently contributed by volunteers. In addition, after two and a half years, we must be prepared for the possibility that some of our volunteers (and your publishers!) will burn out. According to statistics, small organizations such as ours have a five-year life span unless they can expand beyond the initial creators. Now, in our third year, is the time to work on getting FolkWorks into a position so that this does not happen. Now is the time for some serious strategic planning.

The first step, discussed at the FolkWorks meeting last September, was to get more people helping with distribution, mailing, and grant writing. We are pleased that our outreach produced so many people to join us. We have had one grant written and submitted. Yeah! The subscription mailings are going out more easily and more organized. Additional editorial and distribution help has lightened the load. We are encouraged that FolkWorks has received such broad-based support.

Now we must take the second step. Since we lead

such busy lives, the work needs to be spread out and organized efficiently. FolkWorks needs more people like you, who care deeply enough to give FolkWorks some of your time on a regular basis. Many of you have said we fill an important role in the promotion of folk/traditional arts. With every issue we hear how it is “the best yet” and how much you rely on our calendar. With the last issue we were thrilled to get volunteers to help in our “guerilla” distribution. You can all help by keeping extra copies in your car and dropping them off in promising places - by asking your local bookstores, music stores, coffeehouses, etc to carry FolkWorks. You can help by emailing your friends who might enjoy our concerts. Tell them all to come on down to the Liz Carroll and John Doyle concert! Do a phone tree to let folks know about an event that you enjoy. Help us get the word out. Write a review of a new CD you liked. Advertise in FolkWorks. Support live music and other folk arts. Send us email. Tell us what you like - what you don’t - what you want to see in the newspaper. In order to continue what we are doing and to expand our markets, we need your help now. We need several working committees to take responsibility for distribution, research, marketing, advertising, and to solicit/research articles. Currently the coordination of this is done by two people and they are dissolving into a puddle of frayed nerves and mixed metaphors. Please - call us. Email us. There are lots of great ideas. Help make them happen! Join one of these committees: · Distribution · Research/Soliciting articles · Marketing/Advertising · Calendar.

Ensure the future of FolkWorks. Your favorite music might be Cajun, Celtic, Conjunto, Contra. (and those are just some of the “C”s). Those are just a sampling of the incredibly diverse music and dance that is a part of our city - a part of the Folk/Traditional Scene. Join us to make it a more visible, talked-about part of Los Angeles. Be a part of this great adventure!

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Leda & Steve Shapiro

**LAYOUT & PRODUCTION**  
Alan Stone Creative Services

**FEATURE WRITERS**  
Ross Altman  
*How Can I Keep From Talking*  
Joanna Cazden  
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**EDITORS**  
David Ascher • Marie Bruno  
Valerie Cooley • Mary Pat Cooney  
Chuck Galt • Nichole Galland  
Stan Kohls • Britt Nicole-Peterson  
Diane Sherman • Joel Shimberg

**CONTRIBUTING WRITERS**  
Jerry Bresse • Cliff Furnald  
Bob Webb

**DISTRIBUTION**  
Chuck Galt • Cliff Gilpatric  
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**CONTACT INFORMATION**  
**MAILING ADDRESS:**  
P.O. Box 55051  
Sherman Oaks, CA 91413  
Phone: (818) 785-3839  
e-mail: mail@FolkWorks.org  
Web page: www.FolkWorks.org  
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# I N T E R V I E W

## THE FIDDLING ZONE INTERVIEW: A VISIT WITH MARK O'CONNOR

By Gus Garelick



ark O'Connor performed at the Luther Burbank Center in Santa Rosa on March 7, 2003, with the Hot Swing Trio and special guest, David Grisman. I was able to reach Mark by telephone just prior to his visit to Northern California. It was not easy knowing where to begin, since Mark's career spans over three decades, starting in the early 1970's when he was barely into his teens, competing in regional and national fiddle contests. By his late teens, he was already performing professionally with Stephane Grappelli, the David Grisman Quintet, the Dixie Dregs, and others. He spent many years in Nashville as a first-call session player, appearing on over 450 albums, TV and radio specials, concerts, etc. He also collaborated with internationally-acclaimed classical musicians such as cellist Yo Yo Ma and bassist Edgar Meyer, wrote compositions for orchestras, string quartets, choruses, and solo violin. Ten years ago, he established his own fiddle music camp in Tennessee and most recently set up a West Coast camp in San Diego. His newest CD, *In Full Swing*, features the Hot Swing Trio (with John Burr on bass and Frank Vignola on guitar) and special guests trumpet master Wynton Marsalis and vocalist Jane Monheit.

*Fiddling Zone: In your career, you've done so many different styles of music, it's a little hard to know where to start. But I'd like to go back to the very beginning, to a fiddler you first learned from in your early years, the great Texas fiddler Benny Thomasson. I thought you might start by telling us something about Benny.*

**Mark O'Connor:** Well he was actually my third teacher, but my most important one. I started taking from him about a year after I started playing and I learned the most amount of tunes, how to play and how to develop and arrange tunes—pretty much my entire knowledge of fiddling came from Benny Thomasson. I took lessons from him when I was 11-14, and if any of your listeners know about my history, by the time I was 13, I was winning national championships in the adult divisions. So he really saw me through an incredible developmental period. I treasure that time.

*FZ: I think anyone who was fortunate to be up at Weiser during those years would treasure it. I certainly do. I had a chance to learn from him in those years, too. He is really one of the great American fiddle players.*

**MO:** In my opinion, he is best fiddler there has ever been. And there are many reasons I believe that. One is that he created a legacy of players who wanted to pattern their playing after him. And that's probably equal to no other. Two, he contributed to the traditional American repertoire as far as his arrangements of fiddle tunes; a lot of tunes were previously considered traditional and archaic to some extent, that is, until he got a hold of them and turned them into little virtuosic masterpieces. He almost single-handedly furthered the tradition of fiddling more than anyone else before him and maybe since.

*FZ: I've often wondered how he would feel today, if he could come back and visit a contemporary fiddle contest. Because of all the transcriptions and books and CDs available right now, there are lots of fiddlers playing his tunes note for note. I wonder if he'd like that, be flattered, or maybe be a little disappointed. What do you think?*

**MO:** He actually saw some of that before he died. Luckily, he lived a long time and saw a whole generation or two emulate his playing and his arrangements. Remember, the generation before me was led

by a guy named Jim Chancellor, or Texas Shorty; he was the first wave of Benny Thomasson students that took what Benny did and made the music their own. Then there was the next generation, after Shorty, which included me and a host of others. By this time, while there might have been hundreds of people playing his style in the 1950's and 1960's, like Shorty, by the 1970's and 1980's, there were literally thousands. And he lived to see a lot of that.

*FZ: I guess what I'm asking is: Did it continue to evolve, or was this simply a rote imitation of his style?*

**MO:** Well, I think speaking personally, I definitely evolved in my own manner. I had my own arrangements. I was able to really improvise his fiddle music, even in the contest period back then. There were other players, like Terry Morris, who were as gifted as Benny, but Benny was a true creative force. Benny revolutionized fiddling. There were many talented players who came afterwards who furthered it even more. And I think Benny would have been very pleased with some of the more recent results.

*FZ: Do you feel he continues to influence you even now?*

**MO:** Oh yes, because he was one of my big teachers. So nearly everything I do today has a direct connection to Benny. It doesn't matter if I'm playing in the jazz genre, with my new project *In Full Swing*, or my work with Yo Yo Ma and *Appalachia Waltz*. In fact, in that album, I was teaching Yo Yo some of Benny's arrangements of tunes like *College Hornpipe* or *Chief Sitting in the Rain*. So, you mentioned if Benny would have been proud of the results from his legacy, and I really have to think if he had heard Yo Yo Ma—if he heard those tunes that I learned in a similar manner from Benny—yes, he would see a direct connection and he would be very proud.

*FZ: He would probably be amazed it went in that direction.*

**MO:** He was really proud of me when I was in my teens and I was stretching out to do different music back then. As a matter of fact, I was the person who first introduced him personally to Stephane Grappelli. I remember a concert I did in 1979 in Portland. I invited Benny to the show, because he was still living in the southern Washington area. And he came backstage. These two gentlemen were one year apart from one another; Stephane was 72 and Benny was 71. They shook hands, and I thought the world shook. It was very cool. In fact, I may even have a photo of that meeting in my scrapbook.

*FZ: Was Benny aware of Stephane's music before this?*

**MO:** Benny started listening to jazz violin way back in the 1930's. They got some of it on the radio, from Chicago and New York. And from recordings. He was familiar with all the great violinists and was very influenced by them. He was very influenced by Fritz Kreisler, and players like Clark Kessinger, as well as Venuti and Grappelli. And, of course, Bob Wills. And one of Benny's mentors, Eck Robertson, used to come over to Benny's house when he was still a boy, in the 1920's. So, like myself, he had very eclectic tastes in music and was lucky enough to have access to listening to these greats. And this shaped his music from that early point.



Jon Burr, bass, standing, Frank Vignola, guitar, seated, Mark on Fiddle

TRIO PHOTO CREDIT: GINO DOMENICO

*FZ: He really had very sophisticated tastes. We don't usually associate that with someone living in rural Texas in the 1920's and 1930's.*

**MO:** It must have been a real incredible fate that Benny's musical world opened up for him like that. Even in the 1960's, I was having problems located records. So I can only imagine how Benny could have found this music. But Benny came from a very musical family and the emphasis was always on great music. Benny had access to the greatest fiddlers not only in Texas, right at his feet, but he had access through radio and some early recordings to music from around the world.

*FZ: I can understand hearing people like Venuti and Fritz Kreisler, who toured and played on the radio. But there must have been just the most select audience for music like Django Reinhardt and Stephane Grappelli.*

**MO:** I don't remember how he heard about that music. I think he told me once, but I don't recall exactly.

*FZ: Years ago, I spoke with Tiny Moore about that very thing. Tiny, of course, was one of the first jazz mandolin players in the country, and the first electric mandolinist to work with Bob Wills. He said two of his biggest idols in those days were Charlie Christian and Django Reinhardt. All the better musicians in Western Swing in those early days were listening to this 'avant garde' music from Europe.*

**MO:** It would be hard to imagine how big Grappelli and Reinhardt were in Europe then. Hard to imagine that people like Bob Wills and other exponents of American swing weren't aware of the explosion of jazz in Europe in those days.

*FZ: When did you actually meet Stephane Grappelli?*

**MO:** I met him briefly when I was a little kid, got his autograph. But I first played with him in 1979, when I auditioned on guitar for one of his American tours. I was 17. I got the job and at the first rehearsal he heard me play fiddle and then wanted me to do some duets with him on stage. And that was the beginning of his mentoring, taking me under his wings, so to speak. Because, at that time, Benny had already moved back to Texas from Washington, and I was largely self taught on the fiddle for a couple of years.

MARK O'CONNOR page 22



# A HALF STEP CLOSER TO UNDERSTANDING INTERVALS

Has this ever happened to you? You're talking with someone and you just can't come up with a particular word, phrase or name. You say, "Wait, wait, I know this," and you stop talking and do something – something undefined – and up pops the missing information. What is that something you did and how can you make it more effective? Here's my thinking about that (and this is strictly my

own theory): When your brain places something into your memory, it is not stored in isolation. The entire learning environment is stored with it—the music that was playing, the odors in the air, the people and things in the room at that time. Recalling any of these things triggers the connection that may lead to the missing

Figure 1: Intervals measured by ½ steps

Scale	Deg	Half Steps	Symbol	Name
C	1	0	PU	Perfect Unison
		1	m2	minor 2nd
D	2	2	M2	Major 2nd
		3	m3	minor 3rd
E	3	4	M3	Major 3rd
F	4	5	P4	Perfect 4th
		6	dim 5	diminished 5th
G	5	7	P5	Perfect 5th
		8	m6	minor 6th
A	6	9	M6	Major 6th
		10	m7	minor 7th
B	7	11	M7	Major 7th
C	8(1)	12	PO	Perfect Octave

information, exercising many different paths to find a particular piece of memory. If that's true, then it follows that the more paths linked to a piece of stored memory, the more chances you have to recall the target information. I believe this to be the basis of various memory aids such as mnemonics, linked lists, word associations, rhyming rules, etc. They generate more pathways and increase the likelihood of reconnecting to specific information. For this reason I find it helpful to learn things from more than one point of view. It expands your chances to remember and, if it is conceptually different, you get a whole new way of visualizing the situation resulting in an even greater generation of new pathways.

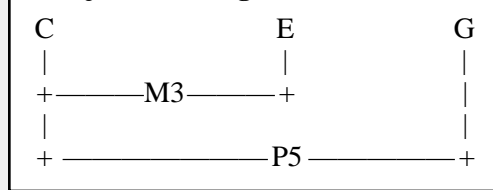
So how does all this relate to the subject at hand, namely, intervals? You guessed it. We're going to revisit the triads and the intervals they contain. To this point intervals have been discussed only from within the framework of the scale. Everything has been referenced to the root, or one-note. Whole-steps and half steps have been used to count our way through the scales, triads and chords. But perhaps a different approach could help to better recognize and visualize the chords and triads.

First, let's see how to define the intervals strictly by counting half steps and only half steps. Figure 1 shows the number of half steps involved in each interval. Using the familiar C Major triad of C-E-G, or 1-3-5, from the C Major scale. You can see that C-E, or 1-3, is a Major 3rd but, in fact, it can also be identified as an interval of 4 half steps. Similarly, C-G, or 1-5, is a Perfect 5th that can now be identified as an interval of 7 half steps. Every interval can be counted by a specific number of half steps until the note names start to repeat. This happens, of course, when the octave is reached at 12 half steps. This is equivalent to 12 frets on the guitar or 12 adjacent keys on the piano. So Figure 1 is a list of intervals measured only in half steps and repre-

sents the first departure from the usual way of visualizing intervals.

A second departure involves the concept of where to start counting these half steps. We've been counting from the root or one-note but we don't have to limit ourselves to that. Take the interval of E-G, or 3-5, from the C scale. If we start counting from the E instead of from the C this is an interval of 3 half steps. This turns out to be 1 half step less than was counted in the Major 3rd interval. The interval of 3 half steps, then, is a minor 3rd. The Major triad can now be defined as a Major 3rd interval (4 half-steps) followed by a minor 3rd interval (3 half-steps), which is different from our previous definition that a Major triad is a Major 3rd interval along with a Perfect 5th interval. Take a look at Figures 2 & 3 to see how these two ideas vary.

Figure 2: C Major Triad visualized as a Major 3rd along with a Perfect 5th



Since each fret on the guitar is the same as one half step, the notes of a Major triad on the guitar can be found by moving up 4 frets (a M3) from the one-note followed an additional 3 frets (a m3) to complete the triad.

Now let's take the new method for defining triads and apply it to all the triads that relate to the Major scale. Remember that by starting at each successive degree of the scale and using every other note from the Major scale, all of the triads can be generated. I have done this and listed the results in Figure 4 and then summarized them in Figure 5. There are only 4 possible permutations of the combinations of a Major 3rd interval and a minor 3rd interval. They are: M3-M3, M3-m3, m3-M3 and m3-m3. Even though the first permutation of M3-M3 does not occur in the Major scale triads as seen in Figure 4, I have included it in Figure 5 for the sake of completeness. I find it quite interesting that although by definition a major scale does not have any minor intervals (relative to the one note), if you look hard enough you will discover that minor intervals are lurking within the triads, even in the major triad.

What have we done in this session? Well, we've discovered that there is more than one way to define an interval. In addition to the combination of whole and half steps previously used to recognize intervals, the number of half steps (or frets) they contain can also identify them. We also discussed "re-visualizing" the triads as consecutive, self-relative intervals instead of overlapping, root-relative intervals. Hopefully, there was a re-discovery that there are different ways to visualize and structure information and that every variation provides another opportunity to create more mental pathways that link to the information stored in our brains. In the mean time keep your sights on new vistas and, as always, stay tuned.



BY  
ROGER  
GOODMAN

Figure 3: C Major Triad visualized as a Major 3rd followed by a minor 3rd

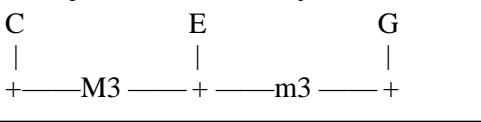


Figure 4: Intervals between the notes of the triads – List.

Degree of Scale	Type of Triad	1	^	2	^	3	4	^	5
1 Tonic	I Major	C	(M3)	E	(m3)	G	M3	m3	
2 Super Tonic	ii minor	D	(m3)	F	(M3)	A	m3	M3	
3 Median	iii minor	E	(m3)	G	(M3)	B	m3	M3	
4 Sub Dominant	IV Major	F	(M3)	A	(m3)	C	M3	m3	
5 Dominant	V Major	G	(M3)	B	(m3)	D	M3	m3	
6 Sub Median	vi minor	A	(m3)	C	(M3)	E	m3	M3	
7 Leading	vii° diminished	B	(m3)	D	(m3)	F	m3	m3	
		1	^	^	^	3	^	^	5
		1	^	^	b3	^	^	^	5
		1	^	^	b3	^	^	b5	

Figure 5: Intervals between the notes of the triad – Summary.

1-3	3-5	Type of Chord	
M3	m3	Major (Dominant)*	a Major 3rd followed by a minor 3rd
m3	M3	minor	a minor 3rd followed by a Major 3rd
m3	m3	diminished (½ diminished)*	a minor 3rd followed by a minor 3rd
M3	M3	augmented	a Major 3rd followed by a Major 3rd

\* Determined only by succeeding notes added to the triad.



# THE VOICES IN MY HEAD

BY JOANNA CAZDEN



## TUNE IT OR CRY

Q: HOW DO YOU KNOW WHEN THERE’S A SINGER AT THE DOOR?  
A: HE CAN’T FIND THE KEY, AND HE DOESN’T KNOW WHEN TO COME IN.

Those who play instruments aren’t immune to teasing, but most have the advantage of some kind of built-in pitch reference. Frets, finger holes, even a NAME like “whistle in C” or “guitar in D-tuning” gives most players and pickers some help in at least knowing where to aim for an approximately musical pitch.

Not so with singers. We struggle instead with a totally fretless instrument, one that has the range of a lubricated rubber band and the tuning mechanism of an invisible and inscrutable brain. If one is in a despairing mood, the prospect of singing in tune can easily seem hopeless. Fortunately, there are some proven techniques that can help.

First, understand that the aforementioned brain is conveniently wired so that voice and ear are on closely related circuits. After all, we learn to talk “by ear,” and the pitch relationships in language are at least as complex as those in music.

Anyone who’s spent time with an 8-to-10 month-old baby has heard the dear creature “practicing” the melodies of speech. Long before actual words emerge, the young of the species recognize inflection patterns in the communication around them, and begin to produce the same pitch relationships.

Babbling and gibberish begin to sound recognizably like questions or commands, as the infant brain begins to gain conscious control over the nerves and muscles of pitch. Similarly, young children who are surrounded by music will naturally tend to produce vocal tones within the pitch structure they hear around them: diatonic scales for Western societies; pentatonic or perfect-tempered scales in other cultures.

As with all human abilities, pitch control and precision come easier to some people than to others. But in most cases, singing in tune is a learned skill rather than a divinely-ordained gift or impoverishment. A friend of mine is writing her Ph.D. on a method of teaching pitch recognition and intune singing to confidence-impaired adults, and so far she’s getting results.

For those who come to singing later in life, learning to listen remains the key to staying on pitch. The most time-tested way to start a note right where you want it, is to imagine the sound before you sing it. This does more than focus your mind. It actually sets your voice muscles into the right configuration for that note.

If you’re singing lyrics, and a phrase starts with a consonant, get that in tune before you open into the vowel. This will prevent that “scooping” sound when a word ends up on key but starts somewhere else. Again, hear the pitch in your mind as you inhale to start the phrase, and you’ll have a better chance of hitting it right.

You can practice at home with a guitar, pitch pipe, keyboard or other constant pitch reference. Ideally, use one in the same range as your voice; a soprano singer won’t match a bass as easily as a flute or fiddle. Even an electronic tuner made for a guitar or whatever, can be used for training vocal pitch.

There are some software packages where you plug a mic into the sound-card in the computer. Then you match your voice to the sounds coming from the computer, with visual feedback if you are too high or too low. Investing in a music theory or ear-training class can also help, especially if you already read music. Most community colleges have such courses available.

Once you can find notes accurately, of course, the next challenge is to hold onto the pitch. Practicing long tones — chanting one syllable on a single pitch, and smoothing it out with breath control rather than with throat tension — is a great exercise for this. If you’re easily distracted or tend to lose your tune in the midst of a group, work first on holding onto a single note (drone) before you try to carry a more complex melody or harmony. Find the happy medium between singing so hesitantly that your voice will wobble just from weakness, and singing so loud that you miss the pitch references around you.

If you sing regularly with a group, find one instrumental line or tone that comes closest to your vocal part, and focus in on it. Let that player know what lick you listen for, and they will usually oblige by playing that turnaround the same way each time.

Finally, if you perform regularly, there is no better aid than a monitor system — speakers that face back toward you instead of out to the crowd. Hearing yourself directly keeps you focused, confident, your voice steady and dead-on key. This extra investment also makes it less likely that you’ll strain your voice. And you’ll always know when to come in.


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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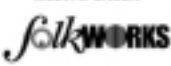
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C D R E V I E W S

Artist: EILEEN IVERS & IMMIGRANT SOUL  
Title: EILEEN IVERS & IMMIGRANT SOUL  
Label: KOCH RECORDS #KOC-CD-8494  
Release Date: FEBRUARY 2003

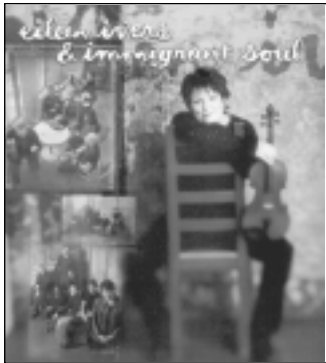
In the last decade the music business has invested heavily in experimental cross-cultural fusion. This multicultural musical merging has permeated into all music styles. One of the finest examples of successful, quality cross-cultural merging in Celtic music comes from Irish fiddler Eileen Ivers. Billboard magazine called her a “sensation,” and the New York Times dubbed her “the Jimi Hendrix of the violin.”

Born and raised in New York, in a family of Irish immigrants, Eileen has been influenced by the cultural diversity of the Bronx neighborhood where she grew up. The Irish music tradition has always been at the root of her music, and since the age of eight, Eileen has proceeded to represent the U.S. and win nine All-Ireland fiddle championships, a tenth on tenor banjo and over 30 championship medals, making her one of the most awarded artists ever to compete in these prestigious competitions. Her long list of accomplishments begins with recording over 80 contemporary and traditional albums, plus movie scores. She has played with a variety of artists, which include fellow New Yorker and accordionist John Whelan, The Chieftains, the London Symphony Orchestra, Paula Cole, Patti Smith, Boston Pops, and Hall and Oates. She was a musical star of Riverdance, as well as a founding member of Cherish the Ladies.

Eileen Ivers & Immigrant Soul, her new album, is a continuation of the cross-cultural experimentation Eileen began in the late 1980's. The album successfully combines World music styles traditions from Africa and South America neighborhood that she grew up in, with a solid Irish tradition at the root. Her electric fiddle flies in all directions and she is as comfortable with a standard Irish jig or reel, as with a Latin, jazz, or African beat. Her band, Immigrant Soul, includes Tommy McDonnell on harmonica and vocals, Donal Clancy, James Riley and ex-Solas member John Doyle on guitars, Emedin Rivera on Latin and African percussion, and Leo Treversa on bass. The large list of guest musicians includes South African bassist Bakithi Kumalo, Jerry O'Sullivan on uilleann pipes, and Ben Wittman on drums. Highlights include the opening track *Darlin' Cory*, which reflects the connection between traditional Appalachian and Irish music. The song takes a twist with a bluesy vocal and harmonica performance by Tommy McDonnell. A serious and beautiful song about the Northern Irish conflict is called *Reconciliation*. The fun and very danceable tune *Paddy in Zululand* brings Ireland to the African tropics. A great example of Latin and Celtic merging is the song *Mundo Pequeño*, or Small World. For those who want to hear solid Irish music, then you can't go wrong with the set of tunes called *Craic with Jack*.

Eileen Ivers & Immigrant Soul is Celtic music for the 21st century. Although not the first album to successfully merge Celtic, African, Latin, blues and jazz, this album shines from beginning to end, and its outstanding quality is apparent throughout. It's also lots of fun, and quite possibly the best album Eileen has produced in her already stunning career. Eileen Ivers has firmly established herself as one of the great innovators in the Celtic and World music genres today.

Availability: Released domestically and easily obtainable.



Artist: JOHN McCUSKER  
Title: GOODNIGHT GINGER  
Label: COMPASS RECORDS #7 4352 2  
Release Date: FEBRUARY 2003

If you judge a CD by its cover, you might think that John McCusker is a punk rock musician, because he wears his hair in a wispy mohawk... or “mohican” as he calls it. Instead what you will find is an excellent album of original and traditional Scottish and Irish folk music by one of Scotland's best fiddlers.

John McCusker is a native of Glasgow. Born to a Scottish father and Irish mother, John was spoon-fed the folk music of both Scotland and Ireland from a very early age. John He honed his skill on fiddle playing with the local ceilidh bands, then helped form the band Parcel O'Rogues with some schoolmates at the tender age of 14. Several years later, giving up a place at Glasgow's Royal Academy, he went on the road with the legendary Battlefield Band. As a member of Battlefield Band for 11 years, he toured the world, and by the time he left, had become one of Scotland's foremost traditional musicians.



In addition to his traditional repertoire, John's original compositions have a rich quality that peers have noted and borrowed for their own recordings. John has also been a guest on over 150 albums, working with musicians including Teenage Fanclub, BMX Bandits, Danny Thompson, Eddi Reader, The Silencers, Tim O'Brien, and Linda Thompson, just to name a few. He also hit it off with Kate Rusby, a young traditional singer from Barnsley, South Yorkshire, UK. He joined her band, became her producer, and then her husband.

McCusker's latest album, *Goodnight Ginger*, was recorded at his home studio. John not only plays his fiddle with finesse, he also shows his musical talents on viola, whistles and cittern. The album features an amazing lineup of Scottish and Irish guest musicians including Ian Carr, James Mackintosh, Andy Seward, Ewen Vernal, Mike McGoldrick, John Doyle, Iain MacDonald, Simon Thoumire, Phil Cunningham, and his wife Kate Rusby. John wrote most of the tunes on the album but also included are several collaborations: one with Ian Carr and another with Phil Cunningham. Irish musician Charlie Lennon composed another tune, and the rest are from the traditional repertoire.

The album's sound is modern, but doesn't stray too far into the musical outer boundaries. It's a fine balance of jigs, reels, strathspeys, a few airs, and the beautiful vocal track *The Bold Privateer*, sung by Kate Rusby. The standout instrumental tracks include the title track *Goodnight Ginger* and the slow set *Poodle Girl/Damien's Toastie*. Another notable set with an Irish influence is *Shake a Leg/Floating Candles/Sven's Reel*. A beautiful air written for fiddle about a scenic spot in Washington's San Juan Islands is *Leaving Friday Harbor*. *Oor Pal Davy* is a touching lament written by John and Phil Cunningham in honor of the late Davy Steele. The album concludes with the upbeat *Wabazi Heaven*, referring to a subject best read in the liner notes!

*Goodnight Ginger* is a great new addition to the folk recordings of Scotland and Ireland. Simply put, it's a rock-solid musical statement that confirms John McCusker's importance and influence on the Scottish folk music scene. Though he is still only 29 years old, John is a well-seasoned, talented musician and one can only imagine what the future will hold for him.

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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# RAPPING ON AMERICA'S "OWN"

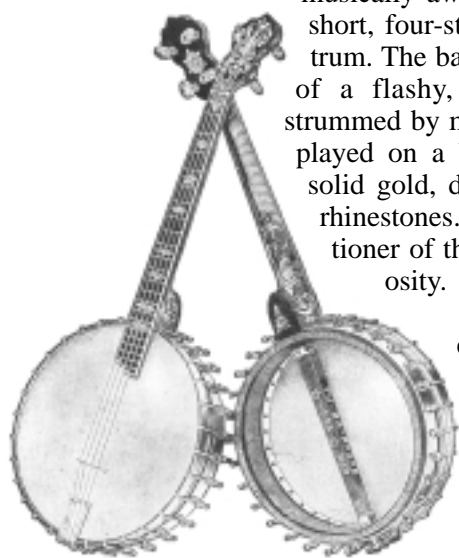
## A DISCOURSE UPON THE BANJO

BY BOB WEBB



What is a banjo? My image of a "piano" or a "clarinet" or a "hammered dulcimer" would probably be similar to everyone else's, but if I mention "banjo" I can never be certain what anyone might describe. Does a banjo have four, five, six, eight, or even twelve strings? Are they made of steel or nylon? Is the neck fretted, or fretless? Is the head made of skin, plastic, or wood? Does one pick it, strum it, or flatpick on it? Does it have a resonator back, or not? Maybe it has two heads instead of one. Or perhaps it's not a modern, factory-made banjo at all, but something more homespun, a "simple" wood neck attached to a hollowed gourd.

Pete Seeger once remarked that when he began playing, in the late 1930's, few people recognized the banjo with five strings. Even as I became musically aware some 20 years later, it was still a short, four-stringed instrument played with a plectrum. The banjo solo, in my young mind, consisted of a flashy, loud rolling of notes and chords strummed by means faster than the eye could follow, played on a brilliant machine apparently made of solid gold, decorated with pearl and studded with rhinestones. Eddie Peabody was the great practitioner of this style, and many emulated his virtuosity.



The four-string tenor banjo, here an open-back version by The Vega Company, was "The Banjo" to music-lovers and musicians between 1920 and 1960.

Pete encountered another banjo entirely, one that had become a mainstay in the southern Appalachian mountains decades before he arrived on the scene. This five-string model was played with the fingertips, the first finger leading-off downward, then the other fingers strumming (either up or down), followed by a thumb beat on the drone fifth string, all of which produced what we now recognize as the typical rhythm of "frailing" or "clawhammer" technique. Orchestra

banjoists had abandoned the fifth string, or chanterelle, because it got in the way when they strummed with a flatpick. It's a stretch today to comprehend Pete's observation that it was almost impossible (in 1940) to obtain string sets for the five-string type.

But the five-string was the banjo long before the jazz orchestra came along. A hundred years before 1940 it was an entirely different machine, and its direct descendant was not Eddie Peabody's flashy Vegavox plectrum but rather Pete Seeger's long-neck, five-string "folk" banjo. In 1840 the banjo was made entirely of wood, both neck and body. Tuners were wooden pegs held in place by friction. The only metal to be found was in the thumbtacks that fastened the animal-skin head. The strings were made of gut, and because of that the instrument was tuned a tone or a tone and a half lower than a modern banjo. The sound was a thud, especially on humid days, but this banjo accompanied America's first true "pop" music: minstrelsy.

Minstrel shows eventually gave the banjo a bad reputation, so bad, in fact, that the instrument, once the province of black musicians, was about given up by them. It would be speculative, but not far wrong to suggest that in 1840 more than 90 percent of all banjo players in America were black. By 1900, the same percentage or more were white, and by then the banjo was second only to the watermelon as a pejorative icon of the American Negro. But whites could never have taken up the instrument without the knowledge of the black makers and players, and for better or worse, the banjo was transmitted into popular culture, transferred from the black minority to the white majority, and transmogrified into "America's own" musical instrument through the medium of the minstrel show.

The minstrel banjo of 1840 derived its heritage from sophisticated antecedents made by slaves on American plantations, and as far south as South America. Slave-made banjos in turn descended from an incredible diversity of African tribal instruments, all of which shared the principle of a strung neck fastened to a hollow gourd fitted with an animal-skin for a resonating head. In the American South, the banjar, banjer, banza or merriwang (for it was variously titled) provided music for the dance, at such places as these diversions were approved by law.

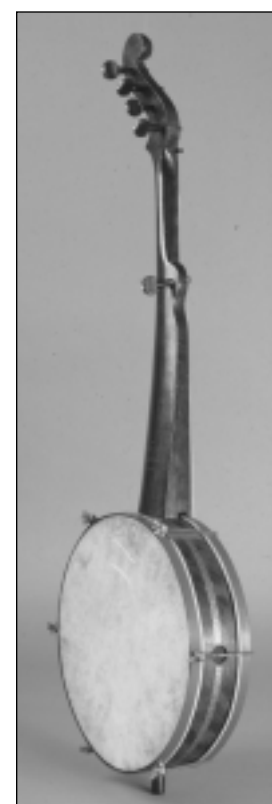
The earliest white minstrel musicians were certainly untutored folklorists, ensorcelled by the polyrhythmic complexity of slave music and awestruck by the happiness the banjo elicited from dancers and listeners alike. To re-create plantation music for Northern audiences (who had no idea it even existed), they copied the "buck and wing" dance and set about to duplicate characteristic song stylings. When it came to the banjo, however, they were well and truly stuck. There was no agrarian gourd economy in the North. Such plants would not grow well in cold climes, and Yankees lacked the inherited skills of black banjomakers. They did not know which kinds of gourds to plant, nor how to select, hollow, and carve them.

So the earliest interpreters of plantation music went to drummakers, like Boucher in Baltimore and Hercules McCord of St. Louis, who provided an analog gourd body in the form of a drum. By the late 1830's, using such instruments, minstrelsy began. The Virginia Minstrels and other troupes spread the banjo around the world by sea, and in 1843, when Queen Victoria gave public approval, the form became a fashionable phenomenon. By the early 1850's the popularity of the minstrel show, and its banjoists, extended from the eastern seaboard across middle America to San Francisco and the frontier west. The banjo entertained both Union and Confederate troops during the Civil War, and the typical Civil War banjo was a minstrel-style instrument, tuned low, with a long-scale neck.

After the Civil War the banjo and its repertoire became more refined. Banjomakers began to make louder instruments with improved tone to meet the needs of stage artists, in some cases adding resonating backs or brass internal rings. Fretted banjos came into fashion in the 1870's, and though purists and professional musicians argued vociferously, frets made the banjo available to the weekend player. The introduction of smaller banjos at about the same time increased its popularity among women, while urban musicians began arranging everything from light classical scores to cakewalk dances. By the mid-1880's banjo orchestras had organized, and a banjo could be found in the best parlors in America. The Victorians' delight in everything elaborate informed the first "golden age" of banjo-making, as the merger of a moneyed clientele with immigrant European artisans resulted in the manufacture of some of the most beautiful banjos ever seen.

By 1910 the best makers had introduced body bands and other metal parts made from fine bell brass. Internal resonators and improved tone rings increased both volume and sustained resonance. In quick succession from 1900 to 1918, the Fairbanks "Whyte-Laydie," Bacon "Professional FF," Vega "Tu-ba-phone" and Bacon & Day "Silver Bell" banjos eclipsed the best instruments of the 1890's, including those made by Samuel Stewart in Philadelphia, Fairbanks & Cole in Boston, and others. When the first "traditional" jazz music was recorded, in 1917, the banjo was prepared. The "tango" banjo, introduced by dance bands about 1907 utilized a four-string neck and was played with a flatpick. The related "tenor" banjo would form the rhythm backbone for jazz bands and dance orchestras during the "Roaring Twenties," providing an insistent beat under the improvised elaborations of the trumpet, trombone, and the high-octave trilling of the clarinet.

But even as production of these "high-tech" machines of brass, ebony and pearloid was stepped up to meet unprecedented demand, rural folk in the Appalachian and Ozark mountains kept the banjo alive with homemade instruments that seemingly shared little with the flashy output from Northern factories. In the high mountains, the duet of fretless-banjo and fiddle had nothing to do with Eddie Peabody's twice-daily performances at the Metropolitan Theatre uptown. Instead, mountain musicians did what slaves had once done (and there is cogent argument that the



It's not put together backwards. This minstrel banjo, made by Baltimore drummer William Boucher, Jr. in the 1840s, has two heads.

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Phippsburg, ME 04562-0356



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.

Before I begin, a bit of a personal note. As some of you may already know, I have officially left local Celtic band Craicmore after being in the band for almost ten years. By the time you read this, I will have performed my last show with them. After the death of my fellow band member and good friend Pat Collins (which occurred after I informed the band that I would be leaving), Craicmore went on hiatus, but has emerged again stronger than ever, with new members Chris Staley and Richard Cook. I will likely give you an occasional update about their future shows and recordings, just as an outsider rather than as a member. My thanks to all past and present members of Craicmore for memories that'll last the rest of my life.

Meanwhile, I'll be playing with the recently formed Blue Ghillies, which includes my good friends Steve Shapiro (also publisher of this fine publication), Kira Ott and Joey Abarta. You'll still run into me at sessions around town, so I'm not giving up playing Irish music, for which my love has only grown. I'll also be playing in Red Felt Heart, an acoustic duo with my songwriting partner Linda Benskin (yes, I have a thing about colorful band names). Feel free to e-mail me and I'll update you on my activities.

But on to other people's recorded music. I've often asked our readership to recommend recent releases to me, and one oft-mentioned recording was the Chieftains Old Plank Road: The Nashville Recordings [RCA Victor] (!). I've always more of a fan of their more Irish-based records (their Water from the Well (!) a few years ago was a big favorite), and while a few of the people on



it are people I'm fans of (Gillian Welch, Tim O'Brien), this is not the Chieftains record made in heaven. The best track on it is probably Alison Kraus's performance of *Molly Bawn*, a haunting song beautifully sung. It's good, but it's certainly not worthy of the coveted (!!!) rating.

Speaking of that elusive rating, I'm still hoping to give it to a new release. I haven't given out either of the ratings at the two extremes because, let's face it, few records these days are truly classic. One fairly recent exception is Solas's *Sunny Spells and Scattered Showers* (!!!). I bring this up because frankly, now that they're experimenting more with original tunes and rock textures, the likes of the original Solas will not be seen again. We have to settle for solo recordings by members of that lineup, and now all five of them have at least one. The best of the bunch is the all-instrumental *Steam* by John Williams [Green Linnet] (!), former Solas accordionist, another great 2002 record that I must confess I missed the first time round. There's also a new one by Karan Casey, *Distant Shore* [Shanachie] (!), a beautifully sung collection of mostly contemporary songs. The last of the original five to release a solo recording was fiddler Winifred Horan, and her *Just One Wish* [Shanachie] (!) is a rather odd one. Even though bits and pieces of traditional tunes can be heard, she takes writing credit for

every track except one, and there are a variety of styles, not all Celtic. In fact the best track is *Pates Baroni*, a waltz which sounds more like gypsy music more than anything else. It's kind of a more tasteful version of what Eileen Ivers has been up to, and, provided you're not a staunch traditionalist, you'll appreciate her fine playing and the varied arrangements (on which she's assisted by the only other original Solas member still in the band, Seamus Egan).

Likewise there's new recordings by two former members of the greatest Irish band ever, the Bothy Band. Neither are brilliant, but there's great playing on both. Tommy Peoples' *Waiting for a Call* [Shanachie] (!) is another oddity, with some tracks recorded almost two decades ago. While the accompanying musicians are brilliant (De Danann bouzouki player Alec Finn on the old stuff and master guitarist John Doyle on the new), the sound varies so much between the old and new tracks that it sounds like a greatest hits compilation rather than a single record. Nonetheless his playing is brilliant, and any opportunity to hear him is a good one. The other is by piper Paddy Keenan, whose duet record with guitarist/singer Tommy O'Sullivan, *The Long Grazing Acre* [Compass] (—), does not fare so well. Yes, he's still a brilliant piper, but the songs are nothing special, and the arrangements are bland, not very supportive of one of the world's finest pipers. On the whole I'd rather hear him either solo, or as part of a larger band. Any time the Bothy Band cares to reunite, I'll be there no matter how far I have to travel.

Finally, I'd like to give a shout out to cowboy singer Dave Stamey, whose independent release *Wheels* (!) actually came out in 2001, but check him out at [www.davestamey.com](http://www.davestamey.com) and keep checking for upcoming shows. Anyone who performs a song by Ken Graydon, a great songwriter and human being (and host when Craicmore played in San Diego last year) is all right by me. Stamey's gentle delivery, good song choice (some self-written, some traditional) and solid band don't hurt either.

Any guitar players out there, come say hello at John Doyle's workshop on May 3rd (see ad elsewhere this issue). Otherwise, see you next time.

RATING SCALE:

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

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Audrey Kopp • (310) 823 7482 • [astory@utla.net](mailto:astory@utla.net)

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1200 Getty Center Drive, L.A.  
(310) 440-7300

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(310) 677-8099

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

**LONG BEACH STORYTELLERS**  
1st Wednesdays • 7:00 pm  
El Dorado Library  
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**MISSION VIEJO STORYTELLING**  
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# WORLD ENCOUNTERS

By Viola Galloway



Gadulka

Here are some suggestions for quiet music in these restless times:



Thai Zilophone

**ARTIST:** NANAE YOSHIMURA:  
**TITLE:** THE ART OF THE KOTO, V.3  
**LABEL:** CELESTIAL HARMONIES ([www.harmonies.com](http://www.harmonies.com))

As to be expected from this established label, this is another exquisitely packaged and recorded disc with scholarly annotation. You do not have to be interested in Zen meditation in order to appreciate the otherworldly beauty found here. As there are not many easily accessible recordings of classical Japanese music are available here, we have to thank this label for approaching the subject not like a new age theme, and for presenting an artist who is a specialist in his craft: The koto, an instrument that belongs to the family of zithers, has a history of more than a thousand years in Japan. Nanae Yoshimura started studying the koto at the age of three and has become famous for trying to enlarge its the application. This CD gives a good overview of her live performances, as she proceeds from well-known traditional pieces to modern works from the 1980’s. On this CD she is accompanied by Kifu Mitsuhashi, who has several astounding CDs out on the same label, on shakuhachi.



Sitar

**ARTIST:** COCO MASSI:  
**TITLE:** SEPIA  
**LABEL:** TINDER RECORDS ([www.tinderrecords.com](http://www.tinderrecords.com))

Coco Massi from Cameroon has been around as a back-up singer for many years, and you may have in fact seen her on tours with Salif Keita, Toure Kunda, Oumou Sangare, Dee Dee Bridgewater. This is her debut album, featuring all of her own compositions. It places her into a new category of African music, a sort of chamber music. No bubblegum pop here, just a very low-key, sophisticated, at times jazzy approach and a unique voice. Coco Mbassi is accompanied by piano, viola, guitar, double bass, percussions, saxophone, or at times nothing at all. Chances are many African music fans will miss her, as she might not sound “African” enough. But she’s part of the new generation of African artists who have spent a considerable time in Europe and write timeless, borderless music. Those who love Lokua Kanza or Cassandra Wilson will understand her unique style. A small American label, Tinder, finally picked up this amazing CD.

**ARTIST:** AÏCHA REDOUANE:  
**TITLE:** NAHDA DU PROCHE-ORIENT  
**LABEL:** LE CHANT DU MONDE (Distribution: Harmonia Mundi)

Warning: This is not Arabic pop music but vocal music from the Middle East as revived by Aïcha Redouane, a self taught singer and teacher. She is based in France, and has worked in many styles (Berber, jazz, blues, Western singing) but is mainly involved in saving the art of maqam, a 19th century art music that flourished in Cairo. Its main instruments were the oud (lute), qanun (board zither), riqq (tambourine), ney (reed flute), kamanche (violin). Thus a concert consisted of a soloist accompanied by a chamber orchestra. The roots of maqam are both scholarly and classical, popular and religious traditions (Arabic, Andalusian, oriental), which created a new style of improvised and composed pieces. Its theme - poems about love and ecstasy (sufi or profane) - is continuously refined and transformed.

Habib Yammine from Lebanon plays the riqq, darbuka and bendir. He is an ethnomusicologist who co-founded the al-Adwar Ensemble that we hear on this CD. Together with Aïcha Redouane he promotes and teaches classical Arab music.

Salah el-Din Mohamed, a lute maker from Egypt, plays the qanun, while Oussama Hantira (also from Egypt) plays the kamanche.

In a similar vein, though from another part of the world:

**ARTIST:** MAHAGITÁ  
**TITLE:** HARP AND VOCAL MUSIC OF BURMA  
**LABEL:** SMITHSONIAN FOLKWAYS RECORDING  
([www.folkways.si.edu](http://www.folkways.si.edu))



Tamburitza

Mahagitá represents classical music called thachin gyi from a country currently called “Myanmar” (bordering India, Thailand, and China) that we still know very little about. The music on this CD is very refined and probably unlike what one would hear traveling there, since it is basically court music (meaning not for mass audiences), which may eventually become extinct due to a lack of practitioners. It features a vocal line, which is repeated by a harp line, often with embellishments. Poetry plays an important part, and improvisation is possible. The songs are mostly about life at the royal court. Its all-over effect is allusive, restrained, and beautiful. At times it sounds related to traditional Malian kora music, albeit more complex.

The artists on this recording are Inle Myint Maung (on harp), who is the teacher of Daw Yi Yi Thant, the vocalist. Both are among the top performers of the country.



Djembe

Two very different introductions / compilations to the music of Turkey:

**ARTIST:** COMPILATION  
**TITLE:** THE ROUGH GUIDE TO THE MUSIC OF TURKEY  
([www.worldmusic.net](http://www.worldmusic.net), [www.roughguides.com/music](http://www.roughguides.com/music))

As its liner notes rightly point out it is, of course, impossible to give a good overview of Turkish music on one CD but this collection is a good start.

Historically Turkey has been the bridge between the East and the West. Musically it offers classical music (derived from Ottoman music), folk, protest, pop Gypsy, sufi, and more.

We hear pop singers Sezen Aksu, Turkey’s Madonna on a political mission, and the queen of all singers, Ebru Gündes, the biggest pop star, Sibel Can, a belly dancer turned singer and actress, Ajda Pekkan, maybe Turkey most beloved singer, and others. Then there performer representing gypsy music, such as the Barbaros Erköse Ensemble, which is equally open to other, modern types of music, and Kemanî Cemal Çinarli, also known from previous recordings and performing other traditions as well.

Best known in the U.S. are probably Omar Faruk Tekbilek, the world’s leading ney player, who studied Sufism, and Kudsi Erguner, the first to introduce westerners to Sufi music. The CD appropriately ends with a track of music by whirling dervishes.



Zulu Drum

**ARTIST:** COMPILATION  
**TITLE:** EAST 2 WEST GLOBAL DEPARTURES FROM ISTANBUL, FLIGHT 001  
**LABEL:** DOUBLEMOON

Quite a contrast and nothing for purists, this compilation of Turkish label Doublemoon presents some of the more cutting edge sounds coming out of today’s Turkey: Sufi electronica from Mercan Dede (who was last year’s sensation at WOMEX), AZIZA A.’s hip hop, “groove alla turca” (name of their CD) from Burhan Öçal and Jamaladeen Tacuma, gypsy funk by Brooklyn Funk Essentials with Laç Tayfa, Anatolian blues, and more to discover for the global traveler. Obviously there is more to be expected from the new generation of Turkish musicians, many of which have grown up in places like Germany and are now ready to come out. Check out radio multikulti in Berlin (live Radio in 18 languages at [www.multikulti.de](http://www.multikulti.de)).

Scottish Bagpipe



Oldies But Goodies:

**ARTIST:** SALIF KEITA  
**TITLE:** SALIF KEITA THE BEST OF EARLY YEARS  
**LABEL:** WRASSE RECORDS ([www.wrasserecords.com](http://www.wrasserecords.com))

An albino by birth, and therefore rejected by Malian society, Salif Keita had to work hard at creating his own life as an artist. Though a descendant of Soundiata Keita, the legendary West African king who was the ruler of an immense empire, Salif Keita worked in many nightclubs before he became known as the voice of Africa. Anybody who has ever seen him perform can witness his powerful stage presence. This CD takes the listener back to his roots, before he was an international touring star. The material is traditional Mandingo music played on African (kora, balafon, djembe) as well as western instruments (electric guitars, organ, sax) with lots of Cuban influences, which was the rage in the 1970’s all over Africa. Although there are various other, similar recordings available, this one has a particular charm as it was not remastered, so listening to it one feels stepping back into an African club, ca 1970. Outstanding tracks are: “Soundiata” (about the Mandingo king who died in 1260) and “Mandjou” an epic poem dedicated to Sekou Touré from Guinea, who defied the French colonial power, coincidentally the piece that put Salif Keita over the top in Africa..

**ARTIST:** AHMED MUKHTAR and SATTAR AL-SAADİ  
**TITLE:** RHYTHMS OF BAGHDAD  
**LABEL:** ARC MUSIC PRODUCTIONS ([www.arcmusic.co.uk](http://www.arcmusic.co.uk))

Currently there is little music available from the part of the world that’s in the news, Iraq. This CD features traditional Iraqi rhythms as well as original compositions, based on maqams, as well as solos and improvisations - no art music but it can serve as an excellent introduction to different rhythms of a place whose arts we are not very familiar with.



Thai Folk Fiddle

About the musicians: Born in Baghdad, Ahmed Mukhtar (on oud) has made London his home, where he teaches oud and Arabic music. He has recorded a CD with other musicians for the UN to benefit victims of wars and terrorism. Sattar Al-Saadi (on percussion, using various frame drums, etc.), is also from Iraq, and now based in Holland, where he teaches percussion.

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



Vietnamese Banjo

## VIOLA’S RESOURCE LIST

**Book:** World Music, a Very Short Introduction by Philip V. Bohlman  
**Magazines:** The Beat (American), Songlines (from the UK), and fRoots (which used to be Folkroots)  
**Websites:** [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)  
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[www.piranha.de](http://www.piranha.de) (WOMEX, world music conference)  
[www.canzone-online.de](http://www.canzone-online.de) (labels and releases not available in U.S.)



# HUNGARIAN MUSIC REVIEWS

By CLIFF FURNALD

All CDs are available at [www.cdRoots.com](http://www.cdRoots.com)

## MUSZIKÁS AND MÁRTA SEBESTYÉN

Probably the best-known Hungarian folk-roots group in the world, Muszikás and Márta Sebestyén have toured, recorded extensively over a long career, and rightly deserve to be as famous as they are. Mihaly Sipo (violin), Peter Éri (violin, bouzouki), Sandor Csoori (violin and viola) and Daniel Hamar (bass and hammered dulcimer) make up the core of Muszikás. Here are reviews of a number of their albums over the years.

## MUSZIKÁS AND MÁRTA SEBESTYÉN

*Morning Star*

Hannibal/Ryko (1997)

There are no surprises in yet another album by Hungarian super-folk band Muszikás. *Morning Star* features the usual stellar performances by a group of musicians who have rightfully earned their high rank in the European folk scene. They have become familiar on screen in “*The English Patient*” and made so many concert appearances in sold out halls around the world that their heads must surely be spinning. So it’s all the more to their credit that they remain on course, pouring out their hearts on another acoustic masterpiece of eastern European folk roots and branches, cradling the voice of Sebestyén with dark modal tunes and high spirited dance turns. One song exemplifies it all. In “*Madocsai szölo-örző*” they find in three simple instruments: fiddle, hammer dulcimer and voice, all the spirits of the muse and a world of expression. In spite of their fame, their constant touring, the doors open to them to move out of the tradition, they nonetheless remain a solid example of great musicians who love their music and play it with spirit. Without guilt, they continue to prove how strong their heritage is, how vibrant and alive, how little it needs updating to remain relevant and up-to-date.

## MÁRTA SEBESTYÉN

*Kismet*

Hannibal/Rykodisc (1996)

It’s been way too long since the last new album by this Hungarian singer, and this one makes the waiting pay off. Sebestyén has been bringing the sounds of her multi-ethnic country to the world for years, with forays into the music of the Roumanian gypsies, and the Bulgarian, Jewish and Magyar traditions. She has also stepped outside the tradition once or twice to experiment with new technology and modern ideas.

Kismet continues the journey. Joined by producer, instrumentalist and arranger Nikola Parov, Sebestyén rambles around the world, picking out melodies from Greece, Bulgaria, Bosnia and Ireland. Freed of the bonds of strict hometown tradition, they are free to look at these songs in fresh new ways, try “unacceptable” fusions as well as expand on obvious ones. They put together challenging sets that bring together Ireland and Hungary or Ireland and Greece. They extend the historical connections between India and the gypsies on “*Hindi Lullabye*,” a song she learned from an American songbook while she was visiting North Carolina. Parov deftly merges it with an old Transylvanian folk song collected by Bela Bartok, and Sebestyén sings it with a depth and beauty that revels in the freedom of his arrangements.

If I need to name one memorable moment on the album, it would be “*The Conscript*,” a Bulgarian song about a soldier at war that could easily be translated to a thousand troubled languages. The universal message is delivered in a universal musical setting that echoes the streets of Belfast, the fields of Serbia and Bosnia, the cities of Russia and America, the homes of

Hungary. Sebestyén’s voice is heartbreaking, backed by a plodding chorus and a slow, steady tabla rhythm, punctuated by a mournful clarinet. It’s a perfect use of the language of music.

## MÁRTA SEBESTYÉN

*Apochrypha*

Rykodisc (1992)

Apochrypha is actually a collection of songs from a few albums she did with composer/synthesist Karoly Cserepes, including the landmark Emigration album from 1989. All of Cserepes’ songs come from the tradition, but he imbues them with an electronic glow, surprisingly bright and rhythmically interesting in spite of the machine beat inherent in this kind of work. To this has been added violins, recorders, drums, bass and chimes, and of course, the premier instrument of this album, Márta’s voice. No recordings of her’s have quite captured her romantic charm like this one. The songs are simple, repetitive; meditative for the most part, and this leaves her with lots of room to move her voice around. Nothing on the album will knock you over. There are no dance hits to be found here, and thankfully so. Sebestyén’s voice is a plaintive wind, a contemplative rush of memory and light. The pain of love lost in “*Szerelem, Szerelem*” is evident in every note she sings, the funereal loss in “*Andras*” almost overwhelming. This is a slow, sweet treasure, a glimpse into the ancient Hungarian heart through a silicon time machine. The only real mystery is why this is billed as a solo album. The albums the work comes from are Cserepes’ as much as Sebestyén’s.

## MUSZIKÁS

*The Prisoner’s Song*

Hannibal (1991)

The dark drone of bagpipes, hurdy-gurdy, string bass and violin is a perfect setting for ten songs of a tragic life, the prisoner of love and circumstance separated from his lover. While these are seemingly all traditional songs, the performances are far from a strict revivalist approach, bagpipes proving that they can twist out those blue notes, and a couple of numbers feature what I guess must be a bouzouki played with a slide! The strings, bass, viola and violins provide a surging percussive drive, especially on “*The Cold Winds Are Blowing*,” a prisoner’s plea for the freedom of the birds to flee his chains. Then there is Márta Sebestyén, a vocalist who has made her mark in many parts of the world both in her work with Musikas as well as solo. Her a cappella rendition of “*Szerelem, Szerelem*” (Love, Love) is heart-rending in any language. Choice cuts: “*Rabnota*” with the slide bouzouki, also featured in the slower, bluesy “*En Scak Azt Csodalom*,” and the dancing in the darkness of “*The Unwelcome Guest*,” which commands “You have drunk your fill, perhaps you would like to leave now. Come, let’s throw out this unwelcome guest.” Unlike him, Muszikas is a welcome guest at my table any night.

## MÁRTA SEBESTYÉN AND OKROS ENSEMBLE

*Transylvanian Portraits Hungarian Village*

Koch International (1993)

A collection of tunes and songs from the Hungarian people of Roumania, recorded in 1990 for a public radio program, these recordings were made in the studio in Budapest, and in the hills of Mera, Transylvania with local musicians as well as urban folk stars like Sebestyén (vocals), Kalman Balough (cimbalom), Sandor Fodor (fiddle) and Zoltan Juhasz (flutes).

## MUSZIKÁS

*Maramaros: The Lost Jewish Music Of Transylvania*

Hannibal/Rykodisc (1993)

Muszikás teams up with some musicians from the Maros region in an effort to recover the music of the Hungarian Jewish traditions of the area. It also includes some names from the Okros album, including Csaba Okros, Balough (who’s cimbalom playing on “*Tune From Maramaros*” is one of the highlights of the album) and Sebestyén adds a few vocals. It is the music itself that makes this album such a treat, the mix of Hungarian delivery and Jewish verve and pathos makes it stand out from anything else you have heard.

## KAMPEC DOLORES

*Levitation*

ReR Megacorp, 19-23 Saviors Rd., London SW2 5HP, England

This band has taken the folk rock of England and the jazz of New York’s downtown scene and married it with a touch of Hungarian roots. Hungary’s ties to the gypsies and other Eastern sources bleed into everything this group does, making what is otherwise a hard rock album seem ethereal and aloof. Modal sax lines and thundering tom-tom drums clash with electric guitars and Glass-like repetitive synth lines. Over all this heavy handed instrumentation is a wispy female vocalist, Gabi Kenderesi, who also adds some violin in the mix. Muszikás meets Fairport Convention, and talks about Kate Bush’s punk years.

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houseconcerts@jrp-graphics.com
- Ryan Guitar's-Westminster (714) 894-0590
- The Tedrow's-Glendora (626) 963-2159
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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 (310) 828-4497 • www.mccabesguitar.com  
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



310-392-1760 714-282-8112 805-523-2682 818-363-0942

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 includ-  
ing Celtic, Cajun, Old-time,  
New Orleans, Quebecois)  
KCSN (88.5FM)  
www.kcsn.org

SATURDAY

6:00-8:00am Wildwood Flower  
Ben Elder (mostly Bluegrass)  
KPFFK (90.7FM)  
www.kpffk.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)  
KPFFK (90.7FM)  
www.kpffk.org

1:00-3:00pm Nixon Tapes  
Tom Nixon (eclectic mix)  
KPFFK (90.7FM)  
www.kpffk.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.kcsn.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  
KPFFK (90.7FM)  
www.kpffk.org  
Sunday Night Folk  
with Jimmy K.  
KRLA (870AM)

KPFFK 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, spe-  
cial features and latest in recorded music  
from America, the British Isles and Ireland)  
www.kpig.com

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

The Irish Hour Radio Show  
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

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

CURLEYS CAFÉ  
Bluegrass Jam  
2nd & 4th Mondays 7:00pm-9:00pm  
Corner of Willow & Cherry, Signal Hill  
(562) 424-0018

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), Long Beach  
(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. Highland Ave., Hollywood  
(213) 466-1507 • www.highlandground.com

THE HIDEWAY  
Wednesdays - 8:00 -11:00pm - Bluegrass  
12122 Kagel Canyon Rd, Little Tujunga Canyon.  
Dana Thorin (626) 799-2901 • dthorin@flash.net

KULAK'S WOODSHED  
Mondays - 7:30pm - Open Mike, Free  
Tuesdays - 8:00pm - Freebo & Friends  
Wednesdays - 8:00pm - House Rent Party  
w/David Stone & Amy Yago  
5230 1/2 Laurel Canyon Blvd., North Hollywood  
(818) 766-9913

LAMPOST PIZZA  
Fridays - 7:30-10:30pm - Bluegrass bands  
7071 Warner Ave., Huntington Beach  
(714) 841-5552

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

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

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

SONGMAKERS  
Wednesdays 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 • Santa Monica Folk Music Club  
web site: www.santamonicafolkmusicclub.org

SIGNAL HILL HOUSE JAM  
1st & 3rd Tuesday 6pm  
Location: 3240 Industry Dr  
Don Rowan (562) 961-0277

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

THE UGLY MUG CAFE  
3rd Sundays 7:00-9:00pm - Bluegrass Jam Session  
261 N. Glassell, Orange  
(714) 997-5610 or (714) 524-0597

VIVA FRESH RESTAURANT  
Thursdays 7:30 - 8:30pm - Fiddle Night  
Mondays 7:30 - 8:30pm - Losin' Brothers.  
Other roots music throughout the week.  
900 Riverside Dr., Burbank (818) 845-2425.

VINCENZO'S  
Bluegrass  
Saturdays 7:30-10:30pm - Grateful Dudes  
24500 Lyons Ave., Newhall. • (805) 259-6733

WELSH CHOIR OF SO. CALIFORNIA  
Sundays 1:30pm  
Rutthy (818) 507-0337

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



# MAY

## 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		
<div><b>MAY PICKS</b> <b>Bob Webb (May 2)</b> - A singer, raconteur, and instrumentalist ...[Bob]...is an accomplished balladeer, who sings unaccompanied (a cappella) and with the five-string banjo, MacCann-duet concertina, and guitar. - <i>Portsmouth Maritime Folk Festival</i> <b>Liz Carroll &amp; John Doyle (May 3)</b> - “Liz Carroll is one of the world’s most respected Celtic fiddlers. Her lively sense of rhythm sends the notes bouncing off of each other like popcorn and her phrasing sets up an irresistibly sweeping flow, all of it delivered with a distinctively confident tone.” – <i>The Lobby</i> <b>Claremont Folk Festival (May 3-4)</b> <b>Pacific Islanders Festival (May 3-4)</b> <b>Kieran Halpin (May 3)</b> - There is such a physical depth to Kieran’s songs that many would take full rock band treatment and lose nothing of the intimacy” - <i>Swansea Folk Club</i> <b>Les Yeux Noir (May 7)</b> - Love songs, laments, lullabies and Balkan blues — the tunes speak of the pain and joy of life, and the necessity of perseverance, a</div>	<div>message that is no less relevant today for Europe’s Jews and Roma - <i>Andrew Gilbert, The San Francisco Examiner</i> <b>Laurie Lewis &amp; Nina Gerber (May 9)</b> - Laurie’s instinctive feel for the lyric content of bluegrass, traditional country, and folk material is a major reason for her popularity among lovers of the traditional repertoire. -<i>Harmony Ridge Music</i> <b>Zhena Folk Chorus (May 10)</b> - Singing “with perfect musical poise,” says John Henken of the Los Angeles Times —the chorus interprets folk songs from Croatia, Bulgaria, Bosnia, Macedonia, Albania, Russia, and the Ukraine. <b>Sparky &amp; Rhonda Rucker (May 10)</b> - “Sparky and Rhonda put on a good concert, with plenty of heart, soul, and good feeling. It is always a joy to see and hear them.” -<i>Loyal Jones, Director, Appalachian Center</i> - <i>Berea College, Kentucky</i> <b>Andy M. Stewart &amp; Gerry O’Beirne (May 10)</b> - “heartbreaking ballads, instant classic originals, and the bold interpretations that underscore Stewart’s unparalleled knack</div>	<div>for uncovering gems from the Scottish and Irish traditions of song and infusing them with new life.” -<i>The Irish World review of Donegal Rain</i> <b>Trio Xoxocapa (May 15)</b> - Nationally regarded in Mexico as one of the most important proponents of Huapango music of Vera Cruz -<i>The Skirball</i> <b>Mary McCaslin (May 16-17)</b> - “Regarded as a pioneer of open guitar tunings, and known for her distinctive vocal style.” <i>Russ &amp; Julie’s House Concerts website</i> <b>Topanga Banjo Fiddle Contest (May 18)</b> <b>The Tamburitzens (May 18-20)</b> - “an attractive ensemble of folk dancers and musicians... These young people... display not merely their athletic prowess, but their deep love of dancing.” — <i>Jack Anderson, Dance in Review, New York Times</i> <b>John Renbourn &amp; Jacqui McShee (May 31)</b> - One of the world’s foremost fingerstyle guitarists...a fusion of British and Celtic folk music with elements of jazz, country, blues, ragtime, classical, Middle Eastern and pre-Renaissance music” –<i>Triangle Folk Music Society’s website</i></div>	<div><b>CONJUNTO LOS POCHOS (SE)</b> African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div>	<div><b>1</b></div> <div><b>2</b></div> <div><b>3</b></div> <div><b>BOB WEBB (SE)</b> <b>TOM FREUND</b> plus <b>THE OLD YELLERS (SE)</b> <b>JEAN SUDBURY &amp; KURT MAC INNIS (SE)</b> <b>SPARKY and RHONDA RUCKER (SE)</b> Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo’s (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi’s Café (OGM)</div> <div><b>LIZ CARROLL &amp; JOHN DOYLE (SE)</b> <b>MASANGA MARIMBA ENSEMBLE (SE)</b> <b>DJEMBEFOLA (SE)</b> <b>LEO KOTTKE (SE)</b> <b>PACIFIC ISLANDER FESTIVAL (SE)</b> <b>CLAREMONT SPRING FOLK FESTIVAL (SE)</b> <b>LOS ANGELES CEILI (SE)</b> <b>CONJUNTO LOS POCHOS (SE)</b> <b>MICHELLE SHOCKED (SE)</b> <b>KELLY JOE PHELPS (SE)</b> <b>KEVIN LOCKE TRIO (SE)</b> <b>KIERAN HALPIN (SE)</b> <b>RICK RUSKIN (SE)</b> <b>JOE PAQUIN &amp; BRENT HARDING (SE)</b> <b>THE JOB STRILES BAND (SE)</b> Contra (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>	<div><b>4</b></div> <div><b>5</b></div> <div><b>6</b></div> <div><b>7</b></div> <div><b>8</b></div> <div><b>9</b></div> <div><b>10</b></div> <div><b>PACIFIC ISLANDER FESTIVAL (SE)</b> <b>CLAREMONT SPRING FOLK FESTIVAL (SE)</b> <b>ANJANI and AMRAPALI AMBEGAOKAR (SE)</b> <b>DAVID FREUND (SE)</b> 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)</div> <div><b>Balkan (OGD)</b> <b>International (OGD)</b> <b>Irish (OGD)</b> <b>Israeli (OGD)</b> <b>Morris (OGD)</b> <b>Scandinavian (OGD)</b> <b>Scottish (OGD)</b> <b>Celtic Arts Center (OGM)</b> <b>Viva Fresh (OGM)</b> <b>Kulak’s Woodshed (OGM)</b> <b>Songmakers (OGM)</b></div> <div><b>AFRO-CUBAN ALL STARS (SE)</b> Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)</div> <div><b>LES YEUX NOIR (SE)</b> Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div> <div><b>FOOTWORKS PERCUSSIVE DANCE (SE)</b> <b>USTAD VILAYAT &amp; SHUJAAT HUSAIN KHAN (SE)</b> African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div> <div><b>FOOTWORKS PERCUSSIVE DANCE (SE)</b> <b>LAURIE LEWIS plus NINA GERBER (SE)</b> <b>SAM LAPIDES &amp; BRADY HARRIS (SE)</b> <b>ED GERHARD (SE)</b> <b>JOHN McEUEEN (SE)</b> Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo’s (OGM) Lampost Pizza (OGM) Fendi’s Café (OGM)</div> <div><b>DAVID FREUND (SE)</b> <b>HOBIEY FORD</b> <b>GOLDEN ROD PUPPETS (SE)</b> <b>ZHENA FOLK CHORUS</b> with <b>TOM YESETA TAMBURICA ORCHESTRA (SE)</b> <b>THE ASYLUM STREET SPANKERS (SE)</b> <b>SPARKY and RHONDA RUCKER (SE)</b> <b>ANDY M. STEWART &amp; GERRY O’BEIRNE (SE)</b> <b>KARLA BONOFF &amp; KENNY EDWAR FLETCHER HARRINGTON (SE)</b> <b>RADIM ZENKL (SE)</b> Contra (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>	<div><b>11</b></div> <div><b>12</b></div> <div><b>13</b></div> <div><b>14</b></div> <div><b>15</b></div> <div><b>16</b></div> <div><b>17</b></div> <div><b>SCOTTISH TEA DANCE (SE)</b> Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)</div> <div><b>LUKA BLOOM (SE)</b> 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) Curleys Café (OGM)</div> <div><b>Armenian (OGD)</b> <b>International (OGD)</b> <b>Israeli (OGD)</b> <b>Scottish (OGD)</b> <b>Hallenbecks (OGM)</b> <b>Finn McCools (OGM)</b></div> <div><b>GREG &amp; STEVE (SE)</b> Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div> <div><b>SPRING FESTIVAL OF WORLD MUSIC (SE)</b> <b>TRIO XOXOCAPA (SE)</b> African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM) Songmakers (OGM) The Mulligan (OGM)</div> <div><b>INTERNATIONAL FOLKDANCE WEEKEND (SE)</b> <b>SPRING FESTIVAL OF WORLD MUSIC (SE)</b> <b>MARY McCASLIN (SE)</b> <b>FREEBO (SE)</b> <b>JOHN McEUEEN (SE)</b> Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo’s (OGM) Lampost Pizza (OGM) Fendi’s Café (OGM)</div> <div><b>INTERNATIONAL FOLKDANCE WEEKEND (SE)</b> <b>BAKSHEESH BOYS (SE)</b> <b>THE TAMBURITZANS (SE)</b> <b>MARY McCASLIN plus RICK SHEA &amp; BRANTLEY KEARNS (SE)</b> <b>RICHARD SHINDELL (SE)</b> <b>CORINNE and the SEVENS (SE)</b> <b>SMILING MINKS (SE)</b> <b>CHASKINAKUY (SE)</b> <b>CHRISTINA ORTEGA</b> plus <b>TOM CORBETT (SE)</b> <b>SEVERIN BROWNE &amp; JAMES COBERLY SMITH (SE)</b> <b>DANCE OF THE ISLAMIC WORLD (SE)</b> <b>CARIBBEAN EXTRAVAGANZA (SE)</b> Contra (OGD) International (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>	<div><b>18</b></div> <div><b>19</b></div> <div><b>20</b></div> <div><b>21</b></div> <div><b>22</b></div> <div><b>23</b></div> <div><b>24</b></div> <div><b>INTERNATIONAL FOLKDANCE WEEKEND (SE)</b> <b>TOPANGA BANJO FIDDLE CONTEST (SE)</b> <b>CHASKINAKUY (SE)</b> <b>THE TAMBURITZANS (SE)</b> 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)</div> <div><b>THE TAMBURITZANS (SE)</b> <b>ASHLEY MacISAAC (SE)</b> Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak’s Woodshed (OGM)</div> <div><b>THE TAMBURITZANS (SE)</b> <b>TOM CORBETT, BILL KNOPF &amp; DAVID FERGUSON (SE)</b> Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker’s Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)</div> <div><b>Balkan (OGD)</b> <b>International (OGD)</b> <b>Israeli (OGD)</b> <b>Scandinavian (OGD)</b> <b>Scottish (OGD)</b> <b>The Hideway (OGM)</b> <b>Songmakers (OGM)</b> <b>Highland Grounds (OGM)</b> <b>Cajun Way (OGM)</b></div> <div><b>African (OGD)</b> <b>International (OGD)</b> <b>Irish (OGD)</b> <b>Israeli (OGD)</b> <b>Scottish (OGD)</b> <b>Big Jim’s (OGM)</b> <b>Viva Fresh (OGM)</b> <b>The Mulligan (OGM)</b></div> <div><b>STATEWIDE FOLK DANCE FESTIVAL (SE)</b> <b>ASLEEP AT THE WHEEL (SE)</b> <b>BROOK RAMEL (SE)</b> <b>THE JAMES RAYMOND QUARTET (SE)</b> Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo’s (OGM) Lampost Pizza (OGM) Fendi’s Café (OGM)</div> <div><b>STATEWIDE FOLK DANCE FESTIVAL (SE)</b> <b>CAJUN-CREOLE MUSIC FESTIVAL (SE)</b> <b>MARTA SANTAMARIA AND VIAJEM (SE)</b> <b>HIGHLAND GAMES DANCE (SE)</b> <b>IAN WHITCOMB (SE)</b> <b>JAMES LEE STANLEY (SE)</b> Contra (OGD) Me-N-Ed’s (OGM) Songmakers (OGM) Vicenzo’s (OGM)</div>	<div><b>25</b></div> <div><b>26</b></div> <div><b>27</b></div> <div><b>28</b></div> <div><b>29</b></div> <div><b>30</b></div> <div><b>31</b></div> <div><b>STATEWIDE FOLK DANCE FESTIVAL (SE)</b> <b>CAJUN-CREOLE MUSIC FESTIVAL (SE)</b> <b>EVE SELIS and THE REASONS (SE)</b> <b>ASLEEP AT THE WHEEL (SE)</b> 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)</div> <div><b>STATEWIDE FOLK DANCE FESTIVAL (SE)</b> <b>MEMORIAL DAY FOLKDANCE PARTY (SE)</b> 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) Curleys Café (OGM)</div> <div><b>Armenian (OGD)</b> <b>International (OGD)</b> <b>Israeli (OGD)</b> <b>Scottish (OGD)</b> <b>Hallenbecks (OGM)</b> <b>Finn McCools (OGM)</b></div> <div><b>Balkan (OGD)</b> <b>International (OGD)</b> <b>Israeli (OGD)</b> <b>Scandinavian (OGD)</b> <b>Scottish (OGD)</b> <b>The Hideway (OGM)</b> <b>Songmakers (OGM)</b> <b>Highland Grounds (OGM)</b> <b>Cajun Way (OGM)</b></div> <div><b>Los Angeles SUMMER CEILI (SE)</b> African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim’s (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div> <div><b>RED NATION CELEBRATION (SE)</b> <b>SPRING FESTIVAL OF WORLD MUSIC (SE)</b> <b>SOURDOUGH SLIM (SE)</b> <b>COUNTRYPOLITANS TRIO (SE)</b> Greek (OGD) International (OGD) Scottish (OGD) Vincenzo’s (OGM) Lampost Pizza (OGM) Fendi’s Café (OGM)</div> <div><b>SPRING FESTIVAL OF WORLD MUSIC (SE)</b> <b>JOHN RENBOURN &amp; JACQUI McSHEE (SE)</b> <b>QUETZAL (SE)</b> <b>McEUEEN, FANNY PENNY &amp; THAHKUS EKEDAL (SE)</b> <b>PRISCILLA HERDMAN (SE)</b> <b>DENNIS ROGER REED (SE)</b> Contra (OGD) Me-N-Ed’s (OGM) Songmakers (OGM)</div>



JUNE 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
<div>1</div> <div>SPRING FESTIVAL OF WORLD MUSIC (SE) CELTIC SPRING BAND (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)</div>	<div>2</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Songmakers (OGM)</div>	<div>3</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)</div>	<div>4</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>5</div> <div>RICHARDO LEMVO &amp; MAKINO A LOCA (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div>	<div>6</div> <div>MEXICAN DIVAS NIGHT (SE) CHRIS HILLMAN &amp; HERB PEDERSEN (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>7</div> <div>SUMMER SKY (SE) BARAKA (SE) MACLEOD RANT (SE) MEXICAN DIVAS NIGHT (SE) CHRIS LATHERZO (SE) JOHNATHAN McEUEEN (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>
<div>8</div> <div>THE SHADOW THEATER OF BALI (SE) AROHI &amp; LIÂN ENSEMBLES (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)</div>	<div>9</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Curleys Café (OGM)</div>	<div>10</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)</div>	<div>11</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>12</div> <div>THE WAYBACKS (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div>	<div>13</div> <div>HUCK FINN COUNTRY &amp; BLUEGRASS JUBILEE (SE) JOHN STEWART (SE) SUPERMAN LOSES THE GIRL (SE) THE WAYBACKS (SE) DAVID OLNEY plus RICK SHEA (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>14</div> <div>GREAT AMERICAN IRISH FAIR AND MUSIC FESTIVAL (SE) CONJUNTO LOS PONCHOS (SE) JOHN STEWART (SE) BORDER RADIO (SE) DAVID JACOB-STRAIN &amp; PETER BURTT (SE) DAVID OLNEY w. RICK SHEA (SE) CONJUNTO LOS POCHOS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>15</div> <div>GREAT AMERICAN IRISH FAIR AND MUSIC FESTIVAL (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)</div>	<div>16</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>17</div> <div>HIGH COTTON (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)</div>	<div>18</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>19</div> <div>ALISDAIR FRASER (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM) The Mulligan (OGM)</div>	<div>20</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) SONIDOS GITANOS (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>21</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) LAURENCE JUBER (SE) MOJÁCAR (SE) RUTHIE FOSTER &amp; CYD CASSONE (SE) DAVID GRIER (SE) SONIDOS GITANOS (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>22</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) SONIDOS GITANOS (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)</div>	<div>23</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Curleys Café (OGM)</div>	<div>24</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)</div>	<div>25</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>26</div> <div>ROSIE FLORES (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)</div>	<div>27</div> <div>Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>28</div> <div>DESERT SAGE (SE) MIDDLE EAST ARTS FESTIVAL (SE) CONJUNTO LOS POCHOS (SE) DAVID GRIER (SE) LA AGM MEETING (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vincenzo's (OGM)</div>
<div>29</div> <div>MIDDLE EAST ARTS FESTIVAL (SE) BY THE HAND OF THE FATHER (SE) BLUERIDGE ANNUAL PICKIN' PARLOR PICNIC (SE) TOM CORBETT &amp; BILL KNOPF (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM) Finn McCools (OGM)</div>	<div>30</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)</div>	<div>JUNE PICKS</div> <div>The Waybacks (June 13) – “To see all the Martins and mandolins flying around, you’d swear that The Waybacks are a dyed-in-the-wool bluegrass band. And certainly, they play their share of bluegrass music. But it is soaked in such a broad range of musical traditions, this band really does defy characterization. They bring Latin, Celtic, swing, jazz,, and all sorts of other influences to bear on a broad range of music that switches easily from covers of Blind Blake, John Fahey, Charlie Parker and The Jungle Book’s King Louie, to a host of rousing originals” –<i>Shorline Acoustic Music</i> Laurence Juber (June 21) – “It’s not uncommon for young adults watching him perform — with their eyes glued to his fingers picking the guitar strings — to say, ‘I didn’t know you could do that with a guitar.’ Acoustic music has gone beyond the unplugged notion. It’s in its own golden age.” -<i>NANCY WILLEY Staff Writer The Holland Sentinel</i> Desert Sage (June 28) – “L.A.’s homegrown semi-acoustic groovegrass band creates such a lively sound, you must see it to believe it! Drawing from such diverse influences as Jerry Garcia, Bill Monroe, Peter Rowan, and Julius Kessler, the band has produced a foot-tapping sound uniquely its own.” -<i>LAMusicians.com</i></div> <div>Sonidos Gitanos (June 20-22) - “There is hot, and then there is blistering! White-hot passion coalesced with flying feet and fluttering fringe! What began as a routine night out in Hollywood, turned, instead, into a torrid romp on Planet Flamenco.” - <i>Los Angeles Times</i> Summer Solstice Festival (June 20-22) “The CTMS Solstice Festival is unlike most other folk music gatherings. In addition to concerts, jam sessions, and story swaps, the CTMS Festival is a “teaching festival”. Musicians, dancers, singers and storytellers from all over the world come to share their knowledge and experience with you. You will find classes on everything from playing fiddle to vocal warm-ups to contra-dancing and more!” -<i>CTMS website</i></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  
Dalmatian American Club 17th & Palos Verdes,  
Dorothy Daw 562-924-4922

**CAJUN DANCING**

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

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

**CONTRA DANCING**

**CALIFORNIA DANCE CO-OPERATIVE**  
www.CalDanceCoop.org

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

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

**1st Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
All Saints Episcopal Church  
3847 Terracina Drive, Riverside  
Meg (909) 359-6984 • rdhoyt@juno.com

**2nd Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Sierra Madre Masonic Temple  
33 E. Sierra Madre Blvd., Sierra Madre  
Hotline (818) 951-2003

**2nd Sundays** 2:00-5:00pm  
Frazier Park Community Building, Park Drive  
Frazier Park  
Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com

**2nd Sundays** 4:00-7:00pm Slow Jam 2:00pm  
La Verne Veteran’s Hall, 1550 Bonita Ave., La Verne  
Gretchen Naticchia  
(909) 624-7511• gretchen.naticchia@worldnet.att.net

**3rd Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena War Memorial Hall  
435 S. Fair Oaks Ave., South Pasadena  
James Hutson (310) 474-8105

**3rd Saturdays**  
Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
Barbara Stewart (310) 957-8255

**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  
Bea Romano 562-861-7049 livingtradition@hotmail.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  
Bea Romano 562-861-7049 livingtradition@hotmail.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 \$7.50  
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**  
**Wednesdays** 10:15-11:45am  
West Hollywood Park, San Vicente & Melrose  
W. Hollywood • Tikva Mason (310) 652-8706

**WEST L.A. FOLK DANCERS**

**Mondays** Lesson 7:45-10:45pm  
**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 \$4  
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 Ederly, (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

**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**



FEATURED ORGANIZATION

CLAREMONT SPRING FOLK FESTIVAL

The Claremont Spring Folk Festival will celebrate its 24th year this May 3rd and 4th at the Joslyn Center and Larkin Park in Claremont. It began in 1979 as a Hammered Dulcimer and Fretted Dulcimer Festival, but quickly grew into a full folk music festival with all kinds of acoustic music, storytelling and dance. The Claremont Spring Folk Festival is a non-profit event presented by the Claremont Folk Music Center Museum. The festival staff works without pay for the love of the music, keeping costs down and making it possible for the ticket prices to remain the same for the last fifteen years.

Concerts are presented on an outside stage in the park while most of the workshops take place in the Joslyn Center. Many of the family programs, like building clog dolls and a “musical



Dan Crow

instrument petting zoo,” are also held in the park, along with jam sessions and a quality craft show. A special concert is held on the Saturday night of the festival at Sycamore School, about one mile from the festival site. The cost of running the festival is covered by many

fund raiser concerts, donations from friends of the festival, and festival admission tickets. The Claremont Spring Folk Festival has a reputation as “the easy goin’, laid-back folk festival”, and they want to keep it simple, like something you would have seen back in the sixties - friendly and personable.

Among the special new acts this year will be: Cathy Barton & Dave Para from Boonville, Missouri, a dynamic duo nationally known for their folk music and wonderful playing styles on banjo, autoharp, hammered dulcimer and guitar. Sid Hausman from Tesuque, New Mexico is a fantastic singer, songwriter who plays long neck banjo, twelve string and six string guitar. His songs reflect his years of working on ranches, breaking horses, and teaching Native Americans



Angela Lloyd

of New Mexico and Arizona how to write songs about their history. He will be performing with Washtub Jerry from Ft. Davis, Texas. Washtub Jerry has performed all over the U.S. doing workshops on playing the washtub bass as an instrument in its own right. He also plays duets by himself, playing washtub and tenor ukulele simultaneously!

Speaking of the ukulele, Jim Beloff will be at Claremont for the first time doing a two hour uke workshop and a two hour uke styles demo with special guests.

Arco Iris will be doing some South American contemporary folk music for the festival. Coming to us from San Diego will be the exciting Second Avenue Klezmer Ensemble Trio. Also, a first for Claremont will be Julie Wingfield who does Country, Bluegrass and some Dolly Parton songs too. Celtic and Americana music will be featured by the band When Pigs Fly. John Denver fans will enjoy the band Timberline with Jim Curry. Jim and Anne Curry will also do a special two hour John Denver Tribute sing-along.

This year’s family programs will include: Roots of American Folk Music with Sandii Castleberry, Songs of Comedy for Kids & Kin with Dan Crow, Beginning String Figures with Cathy Traut Hessom and Build and Play a Clog Doll with Jim Bartz.

The festival special Saturday night concert

will feature Tull Glazener from Indiana and Guy George from Ohio. They call themselves “the dulcified duo,” with Tull on fretted dulcimer and Guy on hammered dulcimer. The other two great acts for the Saturday night concert will be true unique Angela Lloyd, nationally renowned storyteller and washboard player, and the Witcher Brothers, one of California’s best bluegrass bands.

Some of the many workshops this year will include: banjo, guitar, washboard, fretted and hammered dulcimer, washtub bass, mandolin, fiddle, autoharp, didgeridoo, African drumming and more! Contra Dancing will be held on Sunday afternoon with a live band, Ruby’s Dream, and Cris Miller calling.

**DATES:** May 3rd & 4th  
**LOCATIONS:**  
**Festival:** Joslyn Center  
660 No. Mountain Ave., Claremont  
**Saturday night concert:** Sycamore School  
225 W. 8th St., Claremont  
**COST:** \$10 per Day (purchased in advance)  
\$12 per Day (purchased at the Festival)  
**Night Concert:**  
\$12 (purchased in advance)  
\$15 (at The Door)  
**Full Weekend Special Rates Available!**

**INFORMATION:**  
www.claremontfolkfest.org  
or email doug.thomson2@gte.net  
or call 909-987-5701 or go to the Folk Music Center, 220 Yale Ave., Claremont, CA 91711.  
You can get a printed program by sending a self-addressed stamped envelope to:  
**CSFF, 8755 La Vine St., Alta Loma, CA 91701**

**Arco Iris** will be doing some South American contemporary folk music for the festival. Coming to us from San Diego will be the exciting Second Avenue Klezmer Ensemble Trio. Also, a first for Claremont will be Julie Wingfield who does Country, Bluegrass and some Dolly Parton songs too. Celtic and Americana music will be featured by the band When Pigs Fly. John Denver fans will enjoy the band Timberline with Jim Curry. Jim and Anne Curry will also do a special two hour John Denver Tribute sing-along.

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When Pigs Fly



Arco Iris

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**CSFF, 8755 La Vine St., Alta Loma, CA 91701**



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.

NEWSPAPER DISTRIBUTION CO-ORDINATOR

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.

DISPLAY ADVERTISING SALES

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.



Long ago, before I had the folk world to amuse me, I exercised my brain trying to figure out the inhabitants of my house. I understood my 10-year-old, but the teens I'd acquired by marriage were another matter. They were bright, active, often pleasant, and thoroughly enigmatic. I thought that if I could answer just one question about their behavior it would provide a key to the rest of it.

The question came to me one laundry day as I distributed clean sheets. I knew they'd all strip their beds and remake them adequately. I knew, further, that they wouldn't make them again till next laundry day. All week their beds would grow lumpier with lost purses, wallets, and comic books. It was the perfect research project.

"Why don't you make your bed?" I asked one during a commercial. "Why?" he shrugged. "I'd just mess it up again."

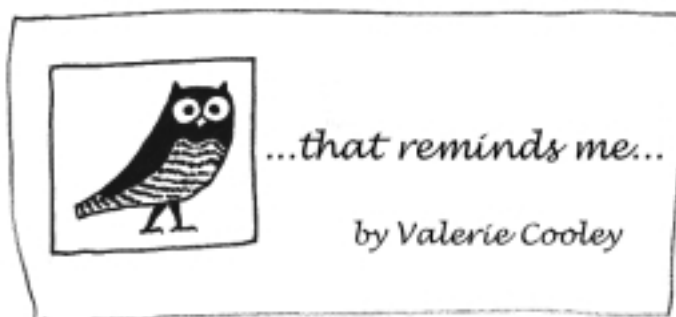
I cornered another as she hung up the phone. "How can you sleep in that mountain of rubble every night?" Dialing again, she smirked, "It's easy."

"How can you study amidst such chaos?" I asked the youngest as he emerged from his room to forage. "Huh?" he said. "What chaos?"

I interrupted the tuba player between oompah-pahs and he turned the question back on me: "What's so good about a neat bed? Is this a virtue thing?"

"Fair enough," I thought, and looked inward, wondering if I'd find virtue. I didn't. When my bed was unmade I just felt uncomfortable, restless, and a bit unglued. When it was made I felt serene, contented, and orderly. Why didn't the children feel that way? And why did I? What was this essential difference between us?

I started reflecting on beds I'd known. I'd visualize them neatly made and observe my feelings. One day I asked one of my visions "Who made you?" and it answered "Your mother". "Why?" I asked. "Because you're sick," it said. Suddenly I had the answer to my question and



from there I leapt immediately to this great insight: modern medicine destroys bed-making instincts.

This sounds far-fetched but it's not. When I was a child, antibiotics were new and a bit suspect. There were no vaccinations against chicken pox, measles, flu, or mumps. Kids got sick a lot and had to stay in bed till their our temperatures had been normal for two days.

That meant a lot of time in bed. At first I'd toss about feverishly and get miserably tangled in the sheets. Then came boring days of recovery. Though I was still confined to bed. We I lost books, pencils, and toys in the blankets and dropped crumbs of food. We I scratched our my pox, blew our nosesmy nose, and became increasingly sick of being sick.

Meanwhile, my mother lurked nearby, waiting for me to totter off to the bathroom. As soon as I did, she dashed to my bed, tore off the ravaged linens, and collected the used tissues, glasses, and cold cloths she'd held to my brow. Quickly, she smoothed the mattress pad, tightened the bottom sheet, and remade the bed. When I staggered from the bathroom and saw the straightened bed, fluffed pillows, and the corner of the covers turned down, I got a great surge of relief and comfort. I'd slide in between the smooth, cool sheets, blessing them and my mother.

As I got better, my mother read to me or told stories of her childhood. I liked this part best of all, and I think she did too, the days when I was almost well and asked for my favorite stories. I'd

beg her to tell me about the pranks she and her friend, Franny Cappa, played on the neighbors and how the drawbridge made her late to school. In the telling of one story, she'd remember another: the turtles at Five Mile Dam or the cat who collected apples.

Sometimes I'd ask for songs. "You know I can't sing," she'd say, but if I said "sing me your daddy's song about the fishes" she, imitating her beloved father, would sing one funny song after another.

Then we'd go back to stories of how Nanny hated snakes and chased them with the old hoe, how her mother made great pots of soap over a fire pit in the yard, and how she, my mother, had loved to climb her apple tree to read, unseen.

It was a lot of memories to plow through, but I finally knew what made my children different from me. The poor dears had missed all the pneumonia, measles, and poxes that helped shape my life. When they got sick they just took the latest designer drug and went right back to school. They never experienced long fevers and twisted, malevolent sheets trying to strangle them. They never had the opportunity to get bored enough to read the books I wanted them to read nor desperate enough to ask me what I did when I was a little girl. They were never weak enough to enjoy my grandfather's silly songs and beg for more.

They're grown up now, with children of their own, and they make their beds every day. This is commendable but, you know, I think it's a virtue thing. I can't believe they get a tenth the satisfaction from looking at those beds as I do looking at mine.

*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*

## BULLETIN BOARD

**TO BRUCE WHO LOANED ME YOUR YAMAHA GUITAR 3 YEARS AGO** I want to give you the guitar back, but I don't know how to reach you. I never intended to keep it, but you didn't give me your last name or phone number. Please call me at (323) 340-8010 and I'll return it to you. Mike Perlowin.

**CELTICANA offers MUSICAL ENRICHMENT LECTURES** on the history of the hammered dulcimer for your library, club or school. Contact Bea Romano at (562) 861-7049 or celticana@yahoo.com and on the web at www.celticana.net

**For Sale: UPRIGHT PIANO** from the 20's, M. Schulz Co. Great condition (I think). \$2,000.00 Call (818) 909-7718

**For Sale: MINOLTA COPIER** (model EP4230) with cabinet stand, large glass for 11 x17, 50% to 200%, good shape, large but works. \$100.00. Call (818) 430 6767

**Wanted: USED MUSICAL INSTRUMENTS**, (even parts) for travelling music teacher. Anything accepted from fiddle bridge to child's glockenspiel! (818) 347-6728

**KEYBOARD PLAYER WANTED** for Traditional Irish Music session. First Sunday every month at Burbank Moose Lodge. Will need to bring own keyboard. Contact Des Regan (818) 898-2263 - desregan@aol.com.

**IRISH ACCORDION FOR SALE.** 3 Row (B/C/C#) with midi bass. Poalo Soprani. Contact Des Regan (818) 898-2263 • desregan@aol.com.

**FREE IRISH 'D' TIN WHISTLE & FIDDLE LESSONS.** Youth between ages of 10-18 invited, first come basis, up to 20 students per class. First Sunday every month from 1-2pm at Burbank Moose Lodge (Notification will be given when classes start up) Sponsored by The Larry Bane Seisiún. Contact Tim Martin - oileanuir@aol.com (323) 258-5222

**GUITARS NEEDED** for music class. Class has 42 students and 20 guitars. Steel or nylon string, old cases. Call Carvel Bass (213) 452-3392

**MUSICIANS (who are actors) NEEDED FOR FILM.** Please send material and photo's to: "BROKE DOWN" 4210 Tracy St., L.A., CA. 90027 - ruby@visualeyes.com

## FolkWorks MAILING LIST

Hear about the late breaking special events and get reminders about the ones not to miss! Send us your email if you wish to be added to this list. And if you have already done so, but have not received mail in the past few months, we may not have your correct address, so please re-send. And, if you have moved, remember to let us know changes.

And while you are sending us your information, take a moment to let us know your thoughts. We need your feedback!

**mail@FolkWorks.org**

## ADVERTISE IN FOLKWORKS

Every now and then we get a chance to get our business in front of just the right people by supporting something that's both unique and important. Think of it as doing well while doing good. Advertising in FolkWorks will give you that opportunity.

With county-wide distribution of 10,000 papers per issue and on-line availability, the paper reaches professional and amateur musicians, dancers, and other entertainers as well as those who appreciate and support them. FolkWorks provides information about performers and performances, includes content for teachers, students and lovers of music and dance, lists concert and dance venues, introduces new artists and recognizes those who have delighted us for years.

FolkWorks is the only publication of it's kind. As a non-profit 501(c)(3) organization, we depend on reader contributions and advertising to continue. Your ad is important to the future of music and dance in our community.

Take a look at our website, [www.FolkWorks.org](http://www.FolkWorks.org) and see for yourself the good company you'll be in. Then contact us to place an ad in the next issue. Call 818 785-3839 or e-mail at [mail@FolkWorks.org](mailto:mail@FolkWorks.org)

# Round the House

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**TUCSON CITIZEN NEWSPAPER SAYS...**

**"It's a WHIPPIN' 15-TRACK CD OF IRISH REELS, JIGS & SONGS"**

**Sharon Goldwasser – fiddle:**  
"Small nuances bring a sense of breathing and lyrical grace to the tunes"

**Dave Firestone – mandolin, banjo, bouzouki, bodhran, vocals:**  
"Playing that is articulate and polished, yet always with an air of spontaneity"

**Claire Zucker – vocals, bodhran:**  
"Voice is pure and idiomatic, repertoire eclectic and compelling"

**Mike Smith – guitar:**  
"Light touch and instinctive knack for balance and blend"

**To Order the CD or for Bookings:**  
(520) 298-3014, [roundthehouse@att.net](mailto:roundthehouse@att.net) [www.geocities.com/rthdier](http://www.geocities.com/rthdier)







## FREE FOLK/TRAD CONCERTS AT THE SKIRBALL

www.skirball.org  
Café Z

The way Saturdays should be

### FREE LIVE FOLK/TRADITIONAL MUSIC

Saturdays, 12:00–2:00 p.m.

The Skirball’s popular free Saturday concert series is back for another season! The series continues through October, featuring outstanding local music talent in a beautiful outdoor setting. The Skirball has noon concerts every Saturday through October. We have selected here the offerings in Folk/Traditional music.

#### MAY 3

##### Masanga Marimba Ensemble, African

The Masanga Marimba Ensemble plays music from the Shona people of Zimbabwe. Most of this music is centuries old and has been passed down by oral tradition from generation to generation. The Marimba Ensemble plays music that is based on the Shona mbira dzavadzimu, a hand-held instrument with 22-28 metal keys. This music is traditionally used for dance and to call ancestral spirits. The group is led by Ric Alviso, a Cal State Northridge ethnomusicologist, professor of World Music, and the director of the CSUN African Music Ensemble and Gamelan. Alviso has conducted extensive fieldwork in Senegal and Zimbabwe.

#### MAY 17

##### The Baksheesh Boys, Balkan Dance

Baksheesh is a Persian word used all over the Balkans to refer to the “tips” that fans give to musicians. Fronted by singer Angela Rodel, The Baksheesh Boys perform traditional songs and dances from the historic regions of Macedonia and Thrace located in southeastern Europe. As such, the majority of their repertoire comes from the ethnic Slavs and Roma (Gypsies) living in present day Macedonia and Bulgaria as well as from various ethnic groups living in adjacent areas of Greece, Albania, Serbia, Romania and Turkey. The band performs on a number of traditional Balkan instruments such as the darabuka (goblet shaped hand drum), tambura (long necked lute) and kaval (end-blown flute) as well as western instruments such as violin, guitar and bass. The majority of the songs are sung in the Macedonian and Bulgarian languages. The group includes singer Angela Rodel, a Linguistics and Ethnomusicology graduate student at UCLA; ex-Madonna/Chicago Philharmonic bassist Bill Lanphier who also plays in the New-Balkan band, The Toids; Linda Kodaira on violin and Pat MacSwiney on tambura and kaval, both from the predominantly Irish band, StinkEye; Jerry Summers, an instructor at CalArts and percussionist with the The Toids on darabuka; The Baksheesh Boys are also frequently joined by StinkEye guitarist Bill Marks and current Pseudopod bassist Brian Fox on gaida (bagpipe) and tambura

#### MAY 24

##### Marta Santamaria and Viajem, Spanish/Brazilian Music

A dynamic performer, Marta Santamaria is a dancer, singer and choreographer whose training began in her hometown of Seville, Spain at the Conservatory of Ballet and Classical Spanish Dance. She extended her training in flamenco and Afro-Caribbean Dance in Puerto Rico and Los Angeles. Marta now teaches Latin dance classes and Creative Movement classes for Everybody Dance! In addition to her talents as a dancer, Marta beautifully sings in both Spanish and Portuguese the songs of her native Seville as well as Brazil.

#### JUNE 7

##### Summer Sky, Spanish/Indian fusion

Led by multi-instrumentalist Hubie Scemana, Summer Sky expresses itself in a variety of styles including Flamenco, Indian music, reggae, and jazz. Using various combinations of the acoustic guitar, sitar, tablas, vibraphone, and bass, they have succeeded in crafting a sophisticated, warm, one-of-a-kind sound

## A MUSICAL JOURNEY THROUGH FILM

In May and June, following the musical performances, Café Z adds a monthly series of films, which explore the lives of great musicians and follows musical traditions from around the world (through images, dance, music, and sound).

##### DJEMBEFOLA (The Man Who Makes a Djembe Speak)

Saturday, May 3, 2:30 p.m.

Free • No reservations necessary

This film follows Mamady Keita, one of the world’s greatest percussionists and a vital figure in African culture, in a joyful, emotional, and musical journey from his home in Brussels to his native village in Guinea. Produced, directed, and photographed by Laurent Chevalier, based on an idea by Pierre Marcault. In French, English, and African dialects with English subtitles. (1991, 65 min.)

“The instrument’s beats and tones become a complex emotional language that serves a kind of communal heart-beat for the people of Balandugu.”—The New York Times

##### BARAKA

Saturday, June 7, 2:30 p.m.

Free • No reservations necessary

This critically-acclaimed documentary, shot in 24 countries on six continents over a 14-month period, meditates on the essence of life, showing through stunning imagery and music how people around the world approach spirituality, religion, the struggle for survival, death, as well as man’s own destructive powers. Featuring Michael Stearn’s hybrid world-music score and including music by Dead Can Dance, L. Subramaniam, and the Monks of the Dip Tse Chok Ling Monastery, among others. Followed by a Q &A with producer Mark Magidson. (1992, 93 min.)

“Nothing in this epic visual poem is less than extraordinary.”—Washington Post

## MUSIC CAMPS

#### JUNE 8 – 11

##### CBA MUSIC CAMP

Nevada County Fairgrounds, Grass Valley

707-878-2415 California Bluegrass Association

www.cmbmusiccapm.org Ingrid@svn.net

Three days of instruction on your instrument with some of the best Oldtime and Bluegrass musicians in the country. Instrumental classes, jam group classes, many and varied electives (vocal harmonies, keeping the rhythm, critical listening, theory, clogging, more)

Evening activities include a staff concert, student concert, and old-time dance.

Jim Nunally and Tim Stafford, guitar; Bill Evans and Dennis Caplinger, banjo; John Reischman and Tom Rozum, mandolin; Jack Tuttle and Chad (Clouse) Manning, fiddle; Rob Ickes, dobro; Cindy Browne, bass; Laurie Lewis, vocals; Bruce Molsky, oldtime fiddle; Evie Ladin, oldtime banjo; Ray Frank, oldtime guitar; Evo Bluestein, autoharp; Elena Corey, songwriting

#### JUNE 21-28

##### MENDOCINO FOLKLORE CAMP

www.phyris.com/folklore/2003/camp2003.html

Phyris Tobler, phyris@akamail.com

Croatian: Zeljko Jergan-FRENCH: Marilyn Smith- North

American Couple Dances: Jerry Duke-Dalmatian Klapa Songs:

Janice McGlaze- Beginning Irish Tin Whistle: Billy Burke-MUSI-

CIANS: Becky Ashenden , Paul Brown, Chuck Corman, Paul

Morrissett, Anna Patton, Erik Hoffman



#### AUGUST 1-9, 2003

##### THE LARK IN THE MORNING WORLD MUSIC & DANCE CAMP

707 964-4826, Fax 707 964-8659, email

registration@larkcamp.com

Lark Camp is an 8 day long celebration of music & dance that takes place in the heart of the Mendocino redwood forest every year at the beginning of August. There are sessions 24 hours a day, music & dance workshops with over 90 instructors, dances, parties and more. Workshops cater to beginners as well as professionals. A unique aspect of Lark Camp is that a great variety of music & dance can be found there, Irish, French, Andean, Balkan, Cajun, American, Middle Eastern, Mexican, Latin, English, Breton and more. Full camp is 8 days, half camp is 4 days. Registration forms and complete information at: www.larkcamp.com - Lark Camp, PO Box 1176, Mendocino, CA 95460

#### AUGUST 3-9, 2003

##### MARK O’CONNOR FIDDLE CAMP

Point Loma Nazarene University, San Diego, CA

Space Still Available (as of this printing)

Enjoy five full days of fiddle classes, seminars, demonstrations and concerts. Daily sessions from Grammy winner Mark O’Connor and a stellar faculty of guest instructors.

Sessions are designed to accommodate fiddle and violin students and players from the ages of 8 and up, description and level of achievement. Several classes are also offered for viola and cello players. From beginners (young and old) to professional musicians from symphonies, bands and chamber orchestras, the programs offer activities and instruction appropriate for a wide range of players. Instruction includes in-depth explorations of fiddle styles, including classical, jazz/swing, Texas, Bluegrass and Celtic. Partial staff: Texas Style, Daniel Carwile. - Rock, Mark Wood-Jazz, Darol Anger - Cape Breton, Natalie MacMaster – Viola, David Wallace – Latin, Jesus Florido – Mexican, Paul Anastasio – Bass, John Burr – Cello, Rushad Eggleston

## OUT OF STATE /COUNTRY FESTIVALS

#### MAY 23-26

##### NORTHWEST FOLKLIFE FESTIVAL

www.nwfolklife.org

Seattle Center, Seattle, WA

#### MAY 31-JUNE 10

##### WORLD SACRED MUSIC FESTIVAL

sarahtur@erols.com www.morocco-fezfestival.com

Fez, Morocco

7th Annual World Sacred Music Festival & Tour.

Travelers from all over the world will meet in the holy city of Fez, Morocco to listen to leading musicians of world caliber who will share sacred music from the spiritual traditions of both East and West. Some of the artists scheduled for 2001 are: Gilberto Gil & Inianciras Dos Santos (Brazil), Sufi chants by Dekka of Taroudant (Morocco), Colenso Abana Zulu sacred chants (South Africa), The Mouldiyat Samaa Sufi order chants (Morocco), Luzmila Carpio, sacred chants of the Anfdes (Bolivia), Gerard Lesne and Il Seminario musical Band (France), Hmadcha Sufi Order of Fez (Morocco), Sheikh Ahmad Al tuni Sufi chants of Upper Egypt (Egypt), Ensemble Naguila playing sacred songs of the andalusian tradition (France), Abeeda Parveen Sufi Ghazal (Pakistan), Micrologus, playing music and chants from the Middle Age (Italy), Masters of Sufi chants from Alepo (Syria), Afroz Bano, Rajasthan Ghzal (India) and Edwin Hawkins Gospel (USA). There will also be films.

Travel information from the US: Persons interested in traveling from the United States can contact Sarah Tours, Inc, who have a travel package ready. Phone: 1-800-267-0036,

#### JUNE 19-22

##### TELLURIDE BLUEGRASS FESTIVAL

800-624-2422 www.bluegrass.com/pages/telluridehome.html

Telluride, Colorado

Sam Bush & his Band, John Cowan Band, Hot Rize, Mary Chapin Carpenter, Bela Fleck & the Flecktones, Nickel Creek, Emmylou Harris, Yonder Mountain String Band, Edgar Meyer, The Jerry Douglas Band, Peter Rowan & Tony Rice, Leftover Salmon, Alison Brown Quartet, Open Road, South Austin Jug Band, Mountain Heart, The Waifs, many more

#### OCTOBER 22-26

##### WOMEX

www.womex.com

(Editor’s note: We have included this in our May/June issue so you will have time to make plans to attend)

The World Music EXpo WOMEX is the world’s premier networking point exclusively traditional, local and diaspora music of all kinds. Following our two-yearly rhythm of one year at home and one year abroad, WOMEX in 2003 travels to Sevilla, the Andalusian capital of southern Spain. Invited by FIBES (www.fibes.es), the Biental de Flamenco (www.bientalflamenco.org) and Turismo Andaluz (www.andalucia.org), WOMEX will join forces with the World Flamenco Fair to make the Andalusian capital your hot spot for this autumn. To make the utmost out of your stay in Sevilla, your WOMEX registration this year will give you free access to all World Flamenco Fair daytime activities.

For all travel and hotel details please go to www.womex.com. Eight WOMEX editions since 1994 in Berlin, Brussels, Marseilles, Stockholm, Rotterdam and Essen have affirmed the value and potential of networking across borders, whether these be musical, political, cultural or commercial. The event is loaded with essential contacts, a great way to exchange new ideas and recharge empty batteries. It is as much a friendly meeting point as it is an important business opportunity

WOMEX 2002 in Essen was the biggest networking salon for World Music worldwide ever, with:

1800+ participants in 1050+ companies from 80+ countries

200+ journalists from all over the world

30+ speakers in 26 conference sessions and 6 day cases as part of the conference

250+ exhibitors in 174 trade fair stands, including various umbrella stands of countries, regions, networks and other joint-venture structures

*Folk*WORKS

presents

*Bob Webb*

Bob, author of the acclaimed book “Ring the Banjar,” 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*

**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 • mail@FolkWorks.org

Send payment for tickets and directions to:

**FolkWorks- PO Box 55051, Sherman Oaks, CA 91413**



# FANTASTIC FUN FOLK FESTIVALS

**MAY 3-4**  
**14th PACIFIC ISLANDER FESTIVAL** FREE  
**Ken Malloy Harbor Regional Park, 25820 Vermont Ave., Harbor City / Wilmington, CA**  
714-968-1785 - kaiwipang@Qnet.com  
Celebrating the Fiji and Fijian community, the Festival highlights authentic Pacific Island performances from Polynesia, Micronesia, Melanesia with “hands on demonstration” in nine island villages, foodways and cuisines of the Pacific, over thirty Pacific Island vendors.



**MAY 3**  
**SEA MUSIC FESTIVAL**  
**Maritime National Historical Park, San Francisco, CA**  
415-556-6435 www.nps.gov/safr/seafest.html  
Aboard the 1886 square-rigger Balclutha, renowned singers and instrumentalists who specialize in the unique and varied tradition of music of the sea will perform sea chanteys and traditional ship-board work songs. Visitors can participate in traditional arts and crafts of the sea.

**MAY 1-4**  
**VILLAGE OF TALES STORYTELLING FESTIVAL**  
**Around Ojai, CA 805-646-8907- www.ptgo.org**  
Emcee: Jim Cogan - The man of a thousand faces is known for his humor and personality.  
Patrick Ball – A premier Celtic harp player and acclaimed storyteller in the Celtic tradition. Leprechauns and magic, music and mirth serve up an Irish stew.  
Donald Davis – His stories, filled with vivid characters, rich imagery and humor, magically take listeners back to another time, another place.  
Diane Ferlatte - Her charismatic style of telling includes music, sign-language, movement, humor and song.  
Hobey Ford: Golden Rod Puppets - He will perform Turtle Island Tales, a program of Native American legends done through shadow magic.  
Barbara McBride-Smith - Using her broad Texas drawl, myriad facial expressions, and mischievous sense of humor, she is best known for her unique versions of the Greek myths and Bible stories.  
Ed Stivender - With his banjo in hand, he tells world folktales, American folktales, literary tales and personal narratives with an accent on the humor of life and legend.

**MAY 3-4**  
**CLAREMONT FOLK FESTIVAL**  
**Larkin Park, 660 North Mountain Ave., Claremont, CA**  
909-987-5701 www.claremontfolkfest.org  
Demos: Fretted Dulcimer, Banjo, Fiddle, Ukulele  
Workshops: Fretted & Hammered Dulcimer, Pennywhistle, Guitar, Banjo, Fiddle, Ukulele, Mandolin, Digeridoo, Drumming, Washtub Bass, Washboard, Storytelling, Autoharp  
Jams: Hammered Dulcimer, Folk Song, Cajun Music, Sea Shanties  
Family Programs: Build & play clog doll, Roots of American Folk Music  
Concerts: Ken & Phee- South Coast Trio - Limber Jim Bartz Band - Timberline Band-Julie Wingfield, Second Ave. Klezmer Trio – Amenne - The Chinchillas - Ross Altman & Katy Rydell - When Pigs Fly - Sid Hausman & Washtub Jerry - Cathy Barton & Dave Para - Connie Allen & Bill Dempsey - Arco Iris - Sandii Castleberry  
Contradance: Chris Miller (caller) - Ruby’s Dream (band)  
Saturday night Concert:- Angela Lloyd: Storyteller & Washboard player - Dulcified Duo: Tull Glazener (Fretted Dulcimer) & Guy George (Hammered Dulcimer) - The Witcher Brothers’ Bluegrass Band

**MAY 9-11**  
**CAMP RUDE BLUEGRASS FESTIVAL**  
**Parkfield, CA**  
559-280-2054 www.camprude.com  
Kane’s River - Lost Highway - Sam Hill – Bladerunners - Chris Stuart & Backcountry - Grateful Dudes - Cliff Wagner & Old #7 - The Parkfield Peahens - Earthquake Country – Southside - Iron Horse

**MAY 10**  
**SAM HINTON FOLK HERITAGE FESTIVAL**  
**The Children’s School, 2225 Torrey Pines Rd., La Jolla, CA**  
858-566-4040 www.sdfolkheritage.org/schedule.html  
Concerts: Kent Lee Brisby & friends - New Lost Melody Boys - Los Califomios - Black Rose – Celticana -Jim Earp - New West - Leo Kretzner & friends - Dennis Roger Reed – Harmonija - Strange Woods - Mark Jackson Band - Ken Graydon & Phee Shirlene - Andy Hill & Renee Safier – Craicmore - Raw Courage - Les and Lou Ann Preston Band - Homeward Bound  
Jams: Song Circle – Celtic - Early California – Bluegrass - Old Time  
Workshops: Vintage Video – Fiddle – Guitar – Mandolin - Piano accompaniment - Irish Folk Songs -Scottish Instruments - Hawaiian Slack Key Guitar - Microphone Usage - Stage Presence - Vocal Arrangements - Using a Partial Capo - Open Tunings (Not!) - Choosing Your First Instrument - Swing Songs on 5 String Banjo - Writing Songs that Won’t Sell - Old Time Music (Better than it Sounds) - Balkan Yodeling – Songwriting - Music for Hambos - Instruments starting with “S” - Civil War Songs.  
Dance: Balkan Line - English Country – Family – French - Contra (with Erik Hoffman).

**MAY 18**  
**TOPANGA BANJO FIDDLE CONTEST & FOLK FESTIVAL**  
**Paramount Ranch, Cornell Rd. Hwy 52 Agoura, CA**  
818-382-4819 www.topangabanjofiddle.org  
Over 100 instrumental and singing contestants plus concerts and dancing  
Concerts: Lilies Of The West (Old Time) - Banshee In The Kitchen (Irish) - Silverado (Bluegrass) — Ken Graydon (Sea Songs Of The Pacific) - Mike Mahaney & Friends (Cowboy Songs & Poetry) –

Kelly McCune & Border Radio (Bluegrass, Gospel and Beyond) - Bob Flesher (Clawhammer & Minstrel Banjo) - Ross Altman (The Ballad Of Tom Joad) - Fred Sokolow (Music Of Bill Monroe) - Sandii Castleberry & Ron Daigh (Roots of American Music) - Brantley Kearns (Music of Flatt & Scruggs)  
Children’s Crafts: Brenda Bubar  
Dance: Paul Moore & The Growling Old Geezers (Square Dance) - Amber Roullard-Mueller, Jim Mueller & J.B. Bolton (Clogging) - Jatila van der Veen, Steve Davis & Madison Avenue Folk International (Folk Dancing) - Michael Breen & Chopped Liver (Irish Set Dancing) - Gary Shapiro & Chopped Liver (English Country Dancing) - Susan Michaels & Southern Exposure (Dancing For Kids) - Gary Shapiro & Southern Exposure (Contra Dancing)

**MAY 22-26**  
**STRAWBERRY MUSIC FESTIVAL**  
**Camp Mather, Yosemite Cave, CA**  
209-533-0191 www.strawberrymusic.com  
Over 30 hours of musical presentations by the finest musicians in the acoustic music world are accentuated by workshop presentations for instruments, vocals and dance. There is the main stage in Music Meadow and a secondary area, Birch Lake, where music, story telling and other child related activities, including arts and crafts, take place. Beyond the organized musical events, hundreds of informal jams materialize throughout the weekend.  
Concerts: The Reedy Buzzards - The Waybacks - Asleep at the Wheel – Daybreak - Nathan Wiley - Eileen Ivers - Perfect Strangers – Wolfstone - Lost Highway - Jackie Greene - Palm Wine Boys - Terrance Simien - Lennie Gallant - Alison Brown Quartet - Leftover Salmon - Ruthie Foster - Slaid Cleaves - Steve Earle - Karina Nuvo - Toni Price - Richard Thompson Band - Reeltime Travelers – Incendio – Fruit - Tom Ball & Kenny Sultan - Open Road - Great Big Sea - Cave Catt Sammy - Natalie MacMaster - Paul Kamm & Eleanore MacDonald - South Austin Jug Band - Laurie Lewis w. Nina Gerber - Wayne ‘The Train’ Hancock - Paul Thorn Band - The Dudes - Sam Bush Band - Bruce Guthro - Tim O’Brien Band - Alison Kraus & Union Station - Tracy Grammer - Pattie Griffin

**MAY 24-25**  
**CAJUN / CREOLE MUSIC FESTIVAL**  
**Rancho Santa Susana Park**  
**(corner of Stearns & Los Angeles Ave.), Simi Valley, CA**  
rotaryclubofsimisunrise.com/cajun.html  
Concerts: Lisa Haley & the Zydekats - Kenny Menard Zydeco Band - Gino Delafosse & French Rockin’ Boogie - Terrance Simien - Sean Vidrine & Swampfire - Nathan & the Zydeco Cha Chas - Savoy Family Cajun Band - Tom Rigney & Flambeau plus San Diego Cajun Playboys  
Dance lessons: Jim & Carrie Harvey (Cajun) - Gary Hyman (Zydeco) - Greg Benusa (Zydeco & Waltz)  
Saturday Night Dance (Simi Valley Elks Lodge, 1561 Kuehner Dr.) with Gino Delafosse & French Rockin’ Boogie  
**SPRUNG FLOOR DANCE FESTIVAL**  
Oak Park: Junipero at Calle Real & Carrillo Ballroom: 100 E. Carrillo St., Santa Barbara, CA  
805-969-1511 www.sbcds.org  
English Country Dance Open Mike - Contradances: Erik Hoffman (caller) & Southern Exposure (band) -Don Ward (caller) & Squirrel Heads (band) - Chuck Galt (caller) & Growling Old Geezers (band) - Susan Michaels (caller) & Chopped Liver (band) - Warren Blier (caller) & Cruel Willies (band)

**MAY 31-JUNE 1**  
**SANTA BARBARA IRISH FESTIVAL**  
**Oak Park, 300 W. Alamar, Santa Barbara, CA**  
www.santabarbarairishfestival.com  
Claddagh School of Irish Dance - Foggy Dew – Claddagh - Teresa McGettigan - Michael Connor & Guest - The Nackers – Earthrise - Celtic Twilight - Mallory & McCall - Pat Cardenas - Stephen Farrell - Jerry McLean - Kathleen Kernohan - Kitchen Junket

**JUNE 12-15**  
**GRASS VALLEY BLUEGRASS FESTIVAL**  
**(CBA FATHER’S DAY WEEKEND)**  
**Nevada Valley Fairgrounds, Grass Valley, CA**  
209-293-1559 www.cbaontheweb.org  
Blue Highway - The Del McCoury Band - Dave Evans - Rhonda Vincent & The Rage - Doyle Lawson & Quicksilver - Open Road - Blade Runners - Bluegrass Intentions - Due West - High Country - Pacific Crest - Blue and Lonesome - Cloggers West - Crooked Jades - Frank Ray & Cedar Hill - Kenny and Amanda Smith Band - New Found Road - Reeltime Travelers - Special Consensus - Kids on Bluegrass

**JUNE 13-15**  
**HUCK FINN COUNTRY & BLUEGRASS JUBILEE**  
**Mojave Narrows Regional Park**  
**18000 Yates Road, Victorville, CA**  
909-780-8810 www.huckfinn.com  
Blue Highway - The Del McCoury Band - Rhonda Vicent - Karl Shiflett & Big Country Show - Doyle Larson & Quicksilver - Chris Jones & Night Drivers - Weary Hearts Reunion - Julie Wingfield - Chaparral - Lighthouse - Sandii Castleberry & Ron Daigh - McKenzie Bridge - National Bluegrass Playoffs

**LIVE OAK MUSIC FESTIVAL**  
**Live Oak Camp**  
**Santa Ynez Valley near Hwy 154 near Santa Barbara, CA**  
805-781-3020 www.liveoakmusic.org  
Tuck and Patti (Astonishing guitar virtuosity - rich vocals) - David Lindley and Wally Ingram (Twango bango world eclectic) - Junior Brown (Country “guit-steel” wizard) - Fanfare Ciocarlia (Romanian gypsy brass band) - The Gourds (Tex-Mex-Caj-rock-grass-trad) - Cabaret Diosa (mambo exotica) - Guy Budd Band (Acoustic & electric blues) - Téka (Brazilian singer-guitarist) - Red Mountain White Trash (Old time string band) - Conjunto Jardin (Son jarocho) - David Jacobs-Strain & Peter Burt (Acoustic world roots blues) - Cache Valley Drifters (Bluegrass plus) - Chip Taylor & Carrie Rodríguez (Americana) - Sean Ardoin (zydeco) - Karrin Allyson (jazz vocalist) - The Holmes Brothers (gospel) - Becky

Schlegel (singer-songwriter) - New World Baroque Orchestra with Las Contradanzas de Alta California (Early Music and dance of Alta California) - and many more!

**JUNE 14-15**  
**IRISH FAIR & MUSIC FESTIVAL**  
**Woodley Park, Encino, CA**  
www.irishfair.info  
The Fenians and other Irish bands plus Irish Feis Step Dancing competition.

**INDIAN FAIR**  
**San Diego Museum of Man**  
**1350 El Prado, Balboa Park, San Diego, CA**  
619-239-2001 www.museumofman.org/html/events\_indianfair.html  
Native American artistry including costumed dancers, traditional storytellers and a Santa Fe-style Indian market of collector-quality arts and crafts. The Pojoaque Pueblo Dancers from New Mexico (buffalo and butterfly dance) - The Jones Benally Family from Arizona (traditional Navajo dances).

**JUNE 15**  
**DAY OF THE ACCORDION**  
**The Cannery, 2801 Leavenworth St., San Francisco, CA**  
415-771-3112 www.thecannery.com/event/accordion.html  
The accordion is the official instrument of San Francisco and some of the most talented and innovative accordionists and accordion-based ensembles gather for a tribute to this celebrated instrument. Baguette Quartet - The Squeegees - Motor Dude Zydeco

**JUNE 15-16**  
**SAN FRANCISCO FREE FOLK FESTIVAL**  
**Roosevelt Middle School**  
**460 Arquel (at Geary), San Francisco, CA**  
510-287-9095 www.sffolkfest.org

**JUNE 20-22**  
**SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL**  
**Soka University**  
**26800 West Mulholland Highway, Calabasas, CA**  
818-817-7756 www.ctmsfolkmusic.org/festival  
In addition to concerts, jam sessions, and story swaps, the CTMS Festival is a “teaching festival.” Musicians, dancers, singers and storytellers from all over the world come to share their knowledge and experience.

**Demos:** Banjo - Fretted & Hammered Dulcimer - Fiddle - Guitar Styles  
**Workshops:** Irish, Quebecois & Scandinavian Accordion – Concertina - 5 String Banjo – Bass - Bowed Psaltery - Cape Breton, Irish, Scottish, Old-time, Andean Fiddling - Basic Irish, Blues Mandolin – Fretted, Hammered Dulcimer- Harp- Backup, Flatpicking, Bluegrass, Celtic, Quebecois, Peruvian Guitar - Bodhran - Doumbek - Bones - Spoons - Hand & Pipe Band Drumming – Quebecois - Contradance Piano – Autoharp - Irish Bouzouki - Hawaiian Ukulele & Slack Key Guitar - Chanters & Pipes - Tin Whistle - Recorder - Irish Flute - Harmonica – Panpipes Singing: River Songs - Irish - Woodie Guthrie - Ballads Acapulco - Humorous/Parody - Gospel - 60’s - Traveling - Carter Family - Old Time  
**Concerts:** Storytelling with Nick Smith, Bill Howard, Mark Lewis, Michael McCarty, Debra Olson Tolar - Irish with Marie Reilly, Martin Reilly, Tony Davoren, Seamus P Mac Conaonaigh and Molly Bennett - Quebecois with The Raynald Ouellet Band with Raynald Ouellet, Benoit Legault, Normand Legault, Bruno Gendron and Pierre Schryer - Bill Staines - The Copley Ceili Band with Peter Barnes, Joe Derrane, Frank Ferrel and John McGann - The Rockinghams with John Hermann, Rafe Stefanini, Meredith McIntosh and Beverly Smith and more  
**For Children:** “Ghosts, Crawdads & Chickens” - Family Dance - Multilingual Songs – Concerts -  
**Dance:** Contra - Squares - Clogging - Irish Step, Set & Ceili - Quebecois - English Country - Balkan - Greek - Hawaiian  
**Storytelling:** Mark Lewis – Bobby McMillon – Michael McCarty – Mark Lewis – Debra Olson Tolar – Bill Howard – Nick Smith  
**Jams:** Celtic – Bluegrass – Blues - Old-time - Ukulele  
Arts & Crafts: Kite Making - Hawaiian Nose Flutes - Hawaiian Lau hala Weaving - Eggerly - Pizza Box Bodhrans - Decorative Boxes - Instruments for Kids

PHOTO BY JUDY NAWMAN-STOUJER



**JUNE 21-22**  
**LONG BEACH BAYOU FESTIVAL**  
**Queen Mary Events Park, Long Beach, CA**  
CCD BAYOU LINE: 562-427-3713  
www.longbeachfestival.com  
Cajun, Zydeco and Swing Dancing - Concerts - Jam Sessions - Cajun Cooking - Mardi Gras Parade - The Creole Farmers - Redstick Ramblers - The Critical Brass Band - Thomas “Big Hat” Fields - Bruce Daigrepoint’s Cajun Band - Geno Delafosse & French Rockin’ Boogie

**JUNE 27-29**  
**KATE WOLF MEMORIAL MUSIC FESTIVAL**  
**Black Oak Ranch, Laytonville, CA**  
www.katewolf.com/festival/2003.htm www.monitor.net/kate  
Norton Buffalo & Friends - Utah Phillips & The Rose Tattoo - The Waifs - Greg Brown - Cyrus Clarke Expedition - Eliza Gilkyson - Patty Larkin - Eddie From Ohio - Dave Alvin - Iris Dement - Taj Mahal & The Hula Blues Band - Tracy Grammer - Perfect Strangers - Rosalie Sorrels with Nina Gerber - Tim O’ Brien Band - Beth Nielsen Chapman - Greg Brown - Mary Chapin Carpenter



## 43<sup>RD</sup> ANNUAL TOPANGA BANJO & FIDDLE CONTEST & FOLK FESTIVAL TO BE HELD SUNDAY MAY 18th AT THE PARAMOUNT MOVIE RANCH IN THE SANTA MONICA MOUNTAIN RECREATIONAL AREA

**DAY-LONG EVENT FEATURES BLUEGRASS AND OLD-TIME MUSIC, OVER 100 CONTESTANTS, FOLK SINGING, JAMMING MUSICIANS, CRAFTS BOOTHS, FOLK DANCING AND 3 PROFESSIONAL BANDS**

Old time string band **Lilies of the West**, Irish band **Banshee in the Kitchen** and bluegrass band **Silverado** will entertain. Fiddlers, singers, banjo players, mandolin pickers and guitarists of all ages will compete for prizes and gifts, jamming musicians will get together on the Western streets and movie sets and play, children will enjoy crafts, songs and storytelling and an expected crowd of 3-5,000 pickin' and grinnin' fans will be a-stompin' to a vast array of music and dance at the annual **Topanga Banjo Fiddle Contest & Folk Festival**, to be held on Sunday, May 18th, 2003 from 9 a.m. to 6 p.m. at the Paramount Ranch near Agoura, California.

For details, visit Topanga's totally updated web site at [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org). Visitors may also find a bounty of folk arts booths featuring weaving, ceramics, woodcarving, inlaying, leather craft, metal work, jewelry, needlework, painting, glass and more.

**Tickets are sold only at the gate:** \$10.00 for visitors ages 18-64 and \$5.00 for ages 10-17 and 65 and up. (Contestants may pre-enter prior to the day of the event for \$7.00 each.) Children under 10 are admitted free of charge. Parking and shuttle bus are also free.

**Information:** call (818) 382-4819 - [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org)  
You can also e-mail the staff and volunteers of Topanga Banjo Fiddle Contest at [info@topangabanjofiddle.org](mailto:info@topangabanjofiddle.org)



013 - Kim Francom of Newberry Park warms up backstage to play fiddle with her Mom's group, the "Boney Mountain Mamas."

## CRAFT & FOLK ART MUSEUM

**Maestros de Plata:  
William Spratling and  
The Mexican Silver  
Renaissance**  
Exhibition of more than 400  
objects on display

**June 20 – September 14, 2003**

This exhibit features a wide array of silver jewelry, tableware and tea sets, decorative items, sculpture, chess sets and more.

**Hours: Tuesday–Sunday 11 am to 5 pm**

**5814 Wilshire Boulevard, Los Angeles**

**323-937-4230**



## L.A. FOLK ARTS FORUM

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

**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)

**\$25 Early registration (on or before April 16, 2003)**

**\$40 Late registration (after April 16, 2003)**

**Fee includes lunch**

**WHO:** Folk & traditional performing artists: Musicians, dancers or storytellers whose art deeply reflects the cultural heritage of a community and 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.

**WHAT:** An opportunity for presenters to increase their understanding of the folk and traditional arts landscape of Los Angeles and for performing artists to network with a range of local presenters. This exchange will aim to increase the presentation of traditional arts in greater Los Angeles.

### INCLUDES:

- Keynote speaker, Dan Sheehy (formerly of the NEA, currently Director of Smithsonian Folkways Recordings)
- Workshops on many topics for both presenters and folk & traditional artists including:
- How to work with arts presenters
- Promoting yourself/Identifying new markets
- How to make and sell your own recordings
- Primer for artists in the schools
- Selecting appropriate performers for your venue/working with traditional artists
- What should it look like and how should it sound – production values and technical considerations
- Bringing in the Community:
- Expanding and diversifying your audience
- Promoting the traditional arts
- Educating audiences—interpretation of traditional arts
- Creative performance contexts
- Exhibit space and audio/visual room
- Networking opportunities
- Communal dance closing event!

### TO PARTICIPATE:

Download the registration form at [www.lacountyarts.org/folk\\_gatherings.html](http://www.lacountyarts.org/folk_gatherings.html). (If you prefer a hard copy, please give your mailing address to Lisa Richardson, 213-974-1343, [lrichardson@bos.co.la.ca.us](mailto:lrichardson@bos.co.la.ca.us).)

Fill out the form and mail with your payment to:

**Los Angeles County Arts Commission**

500 W. Temple St., Room 374 • Los Angeles, CA 90012

Attention: Lisa Richardson.

**Questions?** Please call or email Lisa Richardson, Folk & Traditional Arts Program Manager, 213-974-1343, [lrichardson@bos.co.la.ca.us](mailto:lrichardson@bos.co.la.ca.us)

*This event is sponsored by the Los Angeles County Arts Commission with support from California Arts Council and the Fund for Folk Culture's California Traditional Arts Advancement Program, with funding support from The William and Flora Hewlett Foundation and The James Irvine Foundation.*



## World Class School of Music and Dance Held at University of California at Santa Barbara

**Sunday, July 6th to Saturday, July 12th 2003**

Experience a week of the highest quality intensive training in Taiko Drumming, Scottish Highland Bagpipes and Irish & Scottish Dancing.

**Southern California Cultural Arts Conference**  
is proud to present

• **Kenny Endo** Master Taiko Drummer, composer, performer and recording artist. Mr. Endo, extensively trained in the U.S. and Japan is known around the world for his legendary power and grace in the art of Japanese Taiko Drumming.

• **Ian Whitelaw** Master Piper & Director of A Celtic Traveler Bagpipes has vast training in Scotland, England and Ireland. Ian is a Composer and Performer of stage and film. He is a leading authority in traditional classical Scottish music and a World Champion Winner.

• **Martin Morrissey, T.C.R.G.** Director of the Morrissey School of Irish Dance. Certified by the Irish Dancing Commission, Dublin. Choreographer for film & television, performing throughout the U.S. and Canada.

\*\*Don't miss the spectacular concert performance held at the campus theater Friday, July 11th. Professional artists of bagpipes, Taiko drumming, dancing and singing will dazzle you with a total meld of culture from Japan, Great Britain & Ireland. Enjoy the beauty, passion and drama of this very special event!!

Tickets available at the UCSB Box Office or conveniently on-line.

\*\*Accommodations available, featuring 5-star facilities, services and three gourmet meals per day.

To register for classes, contact:  
(310) 977-9726 and on-line at [www.aceltictraveler.com](http://www.aceltictraveler.com)  
or Cindi Dolan at (805) 844-9976



MANY FACES continued from page 1

dressing room door, they were invited in. “My dad wants to meet you,” the older one said, and the guys said, “Sure! Who’s your dad?” Gary and Randy Scruggs stepped aside and let their dad Earl step into the room.

Les told me that this was the start of a long friendship between the band and the Scruggs family. Whenever the band was in or near Nashville, they’d pay a visit. The idea of doing a record with their heroes grew from these visits, and soon Earl was calling his buddies and sounding them out on the idea. Les credits Earl’s wife Louise with seeing the advantages to everyone in doing a project together. He’s not sure how much her advocacy influenced things, but before too long the players were gathered in Woodland Studios in Nashville to record what became a breakthrough album for the band, and a watershed piece of musical history.

From the beginning, the ground rules called for the “heavy hitters” to play their signature music their way, with the Dirt Band members taking roles in the ensemble when they could. Les (on mandolin) and John McEuen (on banjo) were most involved. Les credits the frequent appearance of his own playing on the absence of the only person invited to play who turned the band down. It was reported to the band that Bill Monroe had said, “I’ll never play with a bunch of long-hairs!” Oddly enough, in his later days, Monroe’s own hair was longer than anyone in the band had at that time.

The sessions were traditional in another way as well: no overdubs.

All involved agreed that they’d do everything live to two tracks, and in no more than three takes per song. If they didn’t get it, they’d either omit the song, or live with what they did get. Les said that this was particularly nerve-wracking for him. “I was so unprepared, and not familiar with many of the tunes.” He said that Vassar Clements helped him greatly; mandolin and fiddle are tuned alike, and Clements told him, “Just don’t solo before I do, and you’ll be fine.” When I asked Les what his fondest memory of this project was, he said, “Sitting next to Vassar Clements and learning from him.”

The success of the released album is now legendary. “If it weren’t for the Circle album, the band would have gone nowhere,” Les remarked. While he quickly withdrew that as a little overstated, he emphasized that this project represented the band’s most lasting and most important contribution, and the accomplishment in which he takes the most pride. John McEuen says much the same thing in the review of the 30th anniversary re-issue in the review of the record he posted on Amazon.com.

Les Thompson and NGDB represented most of the many faces and threads of folk music in one band. The band’s deliberate eclecticism and determined exploration of a wide range of styles, both in their early days when Les was a member, and later on when they collaborated with Linda Ronstadt and the late Nicollette Larson, led the band and their listeners into a wider appreciation of the range of styles that form the folk foundation underlying

American popular music. As members of the counter-culture generation, they grew up in the folk revival, survived Beatlemania and psychedelia, and found their musical home in bridging the gap between classic country music and a new and younger audience.

So what about Les Thompson? Les left the band and the road in order to raise his two sons “with a little more stability,” and settled in Leesburg, VA, taking up the goldsmithing craft he learned from his father. He stayed close to the music, continuing to write and perform locally with his partner Stephanie DeLage, to whom he is now married.

While goldsmithing has provided him with a living, he has recently made a large commitment to the music business. A number of us had sought him out over the years to engineer and produce our fledgling recordings. This reached the point a little over a year ago where he decided that he was having so much fun at the console, it was time to think about doing it more often. Les is in the process of building Cabin Studios, a major digital recording studio attached to his mountaintop home that is optimized for the start for acoustic music projects.

The heart of the new studio is a main room of over 2,000 square feet with interior acoustical architecture by Sweetwater Sound. The control room is structurally isolated from the main room, and best of all, the studio includes a 3,000 square foot fully equipped apartment overhead, where artists can live while working on their project. The microphone collection is extensive,

and the mixing capabilities are state of the art.

Les’s first project in the new studio will be a live bluegrass album for David Via and the Corn Tornadoes, a recording in much the same spirit as the first “Circle” album. The band plans on bringing an audience in to the main room, setting up, and turning it loose live to two tracks. Les says that a number of other artists plan similar projects, and that the studio will allow ensemble recording with track isolation so that those less confident of their ability to “get it in one” can record together as an ensemble while retaining an ability to back up and fix mistakes. I, for one, can’t wait to scrape together the stake for my next project.

So, start with Leadbelly. Draw a line over to Woody Guthrie. Drop straight down to Bob Dylan, and again to Neil Young. Odds are, the music you like best wears one of the many faces of folk.

*Jerry Bresee lives two lives, one as a musician, and one as an curriculum developer for pilot training. As a songwriter, Jerry has released two full-length CDs, received four WAMMY nominations from the Washington Area Music Association, and is performing regularly on folk and acoustic stages around the country. As a psychologist, Jerry spends his time working with airlines and the FAA to develop new training programs for airline pilots. Jerry and his wife, a National Park Service Ranger, live in Northern Virginia near Washington, DC.*

BANJO continued from page 7

banjo was introduced into the mountains by itinerant blacks after the Civil War). They played their own music on banjos they built themselves from local materials.

Carve a neck from a length of maple or cherry. Then make a round body top and bottom of the same wood. Get some tuning pegs from an old fiddle, or make your own. Tan a rodent hide for a head and clean a tin can (an old fruit can works fine) to put inside for a resonator. Dowel or screw the body parts together (sandwich the neck extension between them), tack on the head, and string it up. You will find that just like the slave banza, the Appalachian fretless demands careful interpretation and skill. Its chief proponents, like Frank Proffit, were artists and philosophers of the first magnitude.

Such folk banjos served several generations well, until the concert stage invaded even Appalachia. The arrival of radio with its “barn dance” programs like the Grand

Old Opry brought the “old-time” band into the popular spotlight, and compelled it to meet the always-increasing demand among Americans for faster and more furious music. Traditional frailing and two-finger styles gave way to a syncopated three-finger technique that became known as “bluegrass” in the hands of its most influential stylist, Earl Scruggs. And if the insistent sound of bluegrass banjo is considered traditional now, it wasn’t then. Outside of a few professional musicians like Snuffy Jenkins, few played in three-finger style until Scruggs began to popularize it, about 1947.

Beyond the slave-banjo, the minstrel banjo, the Victorian “classical” banjo, the jazz banjos of the 1920’s, the bluegrass banjo, and the Irish-style melody banjo, there are even more instruments. Consider the banjo-mandolin, a banjo body mated to an eight-string mandolin neck; or the banjo-ukelele; or the bass banjo and its counterpart “little” banjos (“piccolo banjos,” they were called, and banjeaurines) that



To meet Victorian tastes, banjo-makers added masterful pearl inlays and elaborate wood carving to their instruments. This dragon peghead belongs to a Bacon “Professional FF” banjo, circa 1908.



This is a banjo, too: a traditional Ozarks-style fretless with a wood head, made by Curt Bouterse in San Diego, California.

can render every voice of the string quartet. And I once saw a twelve-string fretless banjo, though I can’t say how one would go about beginning to control it.

All of these are what we call the banjo. Its joyous sound, its adaptability to virtually every musical style, and its susceptibility to technological “improvement” have carried it forward from the first decades of our nation’s colonial past. Rather than disappear into history it has become more popular than ever, in all its forms. And all of them are the banjo, and truly America’s own musical instrument.

*Bob Webb is a writer, musician and historian from California who now lives on the coast of Maine. He has played the banjo and studied its history for nearly four decades. In 1984 he developed and curated the first museum exhibition on the history of the banjo (Ring the Banjar!: The Banjo in America from Folklore to Factory) at the MIT Museum in Cambridge, Massachusetts. His book-catalog from that exhibition, Ring the Banjar!, by Robert Lloyd Webb is still in print in a revised second edition (Anaheim Hills, Calif.: Centerstream Press, 1996).*



MARK O’CONNOR continued from page 3

I studied some other aspects of music—voice, theory, percussion—so Stephane Grappelli coming along then was just perfect for me.

FZ: When you were working with Stephane, how often did you get together?

MO: Well, I worked with him for about two years, 1979 and 80, mostly on his American tours. And then, after that, I would see him from time to time, when he was touring. But years later, in 1992, we did two duets on my Heroes CD. I recorded those in Paris. And then in the mid 1990’s, I opened up for Stephane a few times, while I was getting my solo concerts together. Stephane died in ‘97 and that left a huge hole in my heart. I wanted to be there for the memorial concerts and I did quite a few of them. But I also wanted to continue doing swing music after that. And that’s how the Hot Swing Trio was formed.

FZ: Have you listened to some other styles of jazz violin? Like Stuff Smith for instance. Or maybe some bebop styles.

MO: I like bebop a lot. And I love Stuff Smith. He’s just incredible. There’s actually some of my playing that’s more in the Stuff Smith style than Stephane’s. I have so much of that Americana and Blues in my playing, in combination with the elegance and Gypsy qualities of Stephane. I bring an American feeling to my swing style. But there are only a handful of violinists that set the pace for jazz in this century. And Stephane was one of the great leaders.

FZ: Who are some younger fiddlers that you listen to, that we should watch for?

MO: There are some great young jazz players coming through my fiddle camps, one in Tennessee and one in San Diego. The camps seem to attract all the jazz players. Consequently, I have a lot of jazz teachers. Our camps have become a real staging ground to see who the next jazz players will be. We’ve

had practically all the great jazz players at our camps, including Sara Caswell, Regina Carter, Billy Contreras, Matt Glaser, Darol Anger, and more. It’s quite extraordinary to see the reinterest in swing violin.

FZ: I’m glad you mentioned your camp. Because when I was just getting into fiddling, the only place I could go was the contest venue to learn this music. And as you know, you had to be pretty determined to find fiddle music. But nowadays, there are camps all over the country. You don’t have to compete or go to bars or find obscure records. It’s all over the place. It’s a great opportunity for younger musicians.

MO: Well, I tried to set it up like a friendly contest. I actually patterned my camp after Weiser. I used to look forward to Weiser every year. And I thought about that a lot—what it was about Weiser that I really liked. You see, it wasn’t just the competition and coming in first place and all that. Really, it was the environment. And the length. Weiser used to be five days long. That’s how long I wanted my camp. That’s what really hit me as a kid. The perfect amount of time to be inspired,

party all week, go home exhausted.  
FZ: I remember that about Weiser. No one ever got much sleep there..

MO: That’s our motto at the camp: You’ll sleep next week.

FZ: Yes, and getting back to Benny Thomasson, I remember seeing him up there jamming night after night. All night long. I think it’s just that pure joy of playing that most impressed me about him. He was an inspiration to anyone who saw him.

MO: You know, Benny turned down opportunities to be a professional musician. So going to contests and playing all night was a huge thrill for him. He had such convictions about old time music, and not willing to join a dance band, which most of his contemporaries had to do to make a living. So he focused on those fiddle tunes all year long and had a chance to really let his star shine at the contests. Which is why I wish I could see him at my camps nowadays. He would have just gone nuts over it and would have been tickled with the range of talent, much more so than when I was around him in the 70’s. Anything slightly different really caught his ear. Now, there are such great young players. Natalie MacMaster would have just blown him

away! He would have loved that. He loved seeing young talent, with a drive to excel.

Mark O’Connor’s Fiddle Camp meets in Nashville June 23-27 (sold out), and in San Diego, at Point Loma Nazarene University, from August 4-8, 2003 (still space available). Teachers in San Diego include Natalie MacMaster, Paul Anastasio, Darol Anger, Regina Carter, and more. For additional information about the camps, Mark’s recordings, his performance schedule, his biography, etc., visit: [www.markoconnor.com](http://www.markoconnor.com).

Gus Garelick is the producer of The Fiddling Zone, a program of American fiddle music, heard on KRCB Radio, Santa Rosa, California. He is also a fiddler and mandolin player in several Northern California bands, and recently appeared in “The Mad. Bros. and Rose,” an original musical revue by Michael Grice, based on the life and music of the legendary Rose Maddox and her brothers. You may contact Gus at: [fiddler@sonic.net](mailto:fiddler@sonic.net).

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# HOW CAN I KEEP FROM TALKING:

## DUST BOWL MONA LISA

BY ROSS ALTMAN

There are three iconic images of the Dust Bowl and its refugees' migration to California during the Great Depression. First is John Steinbeck's novel *The Grapes of Wrath*. Second is Woody Guthrie's album *Dust Bowl Ballads*. And third is Dorothea Lange's photograph *Migrant Mother*, Nipomo, California.

However, Dorothea Lange's masterpiece was only the second most interesting photograph at the recent exhibit devoted to her work at the Getty Center Museum. The most interesting was the photo right next to it—from the same series of negatives, of the same woman with the same clinging children in the same work camp. The shot was slightly more distant, from the side—not a profile, but a ? angle and with more background information and context. It was the difference between, as Robert Frost once put it, lightning and the lightning bug—*Migrant Mother* a masterpiece, the other photo just another good picture.

I spent most of my time at this exhibit—which included the Horace Bristol photographs of the Dust Bowl refugees that inspired John Ford in his casting of *The Grapes of Wrath*—trying to sort out the difference between Lange's two photos. I think the distinctions to be made are meaningful to all artists, including songwriters.

Why, for example, is *This Land Is Your Land* Woody Guthrie's masterpiece, while the first draft of the song never made it off the drawing board. Recall the story: In 1940 Woody had been listening to Kate Smith singing Irving Berlin's *God Bless America*. He finally got so sick of hearing it—"Every time I turned on my radio there was Kate Smith singing *God Bless America*—he finally said to himself, "Hells bells, I'm going to write my own patriotic song just so I don't have to listen to that."

He started working on *This Land Is Your Land*, but when he came to the last line he couldn't get away from Kate Smith: "God blessed America for me." It worked for Irving Berlin, but it didn't work for Woody. He couldn't figure out how to fix it, so he put it in his desk. Six months later Berlin's song had fallen off the Hit Parade and Woody was able to hear his own song with fresh ears. He took it out of his desk and crossed out the last line. He replaced it with, "This land was made for you and me."

Examples abound in songwriting of artists completing a whole lyric before realizing that it needs to be scrapped as a "dummy lyric,"

written to hold the melody in place before the real writing can begin. Paul McCartney once wrote a song



"Courtesy Woody Guthrie Foundation & Archives"

he called *Scrambled Eggs* to a tune he woke up with. His band mates liked the tune, but asked him to try and come up with a different lyric. He needed another three-syllable word or phrase with the stress on the first syllable, with over a million words to choose from he picked Yesterday.

One of the best examples of the difference a single word can make to a song is *We Shall Overcome*, which was discussed in the last issue of Folk Works, in the article on Guy Carawan (subsequently the subject of two stories in the L.A. Times). Unfortunately the otherwise fine article glossed over the single most important lyrical change in the song between its earlier incarnation as a Georgia Sea Island spiritual *I'll Be All Right Someday* and its worldwide fame as a civil rights anthem.

The transitional or caterpillar phase of the song that Zilphia Horton—musical director of the Highlander Folk School—used as a labor song in the South Carolina Tobacco Workers' strike was *We Will Overcome*. Guy Carawan changed the rhythm (adding a "pulse" as he put it) and improving the chord structure. Frank Hamilton added some new verses.

But there is a fourth name on the copyright of that song, and all he changed was one word—"will." Pete Seeger recounts how he had spent one year at Harvard studying journalism before taking off to travel around the country with his banjo—and that was enough to make him substitute the word "shall" in the refrain, to indicate a sense of purpose and urgency—the difference once again between

lightning and the lightning bug.

Don't take my word for it, and don't take Pete Seeger's. Listen to the most famous quote from that song in American civil rights history—President Lyndon Johnson, speaking to the Congress after the Selma March and urging the passage of the 1965 Voting Rights Act. He ended his landmark speech by quoting the song's title—and hear where he placed the stress—on that shall. Pete Seeger got it right, and turned a good song into a great song.

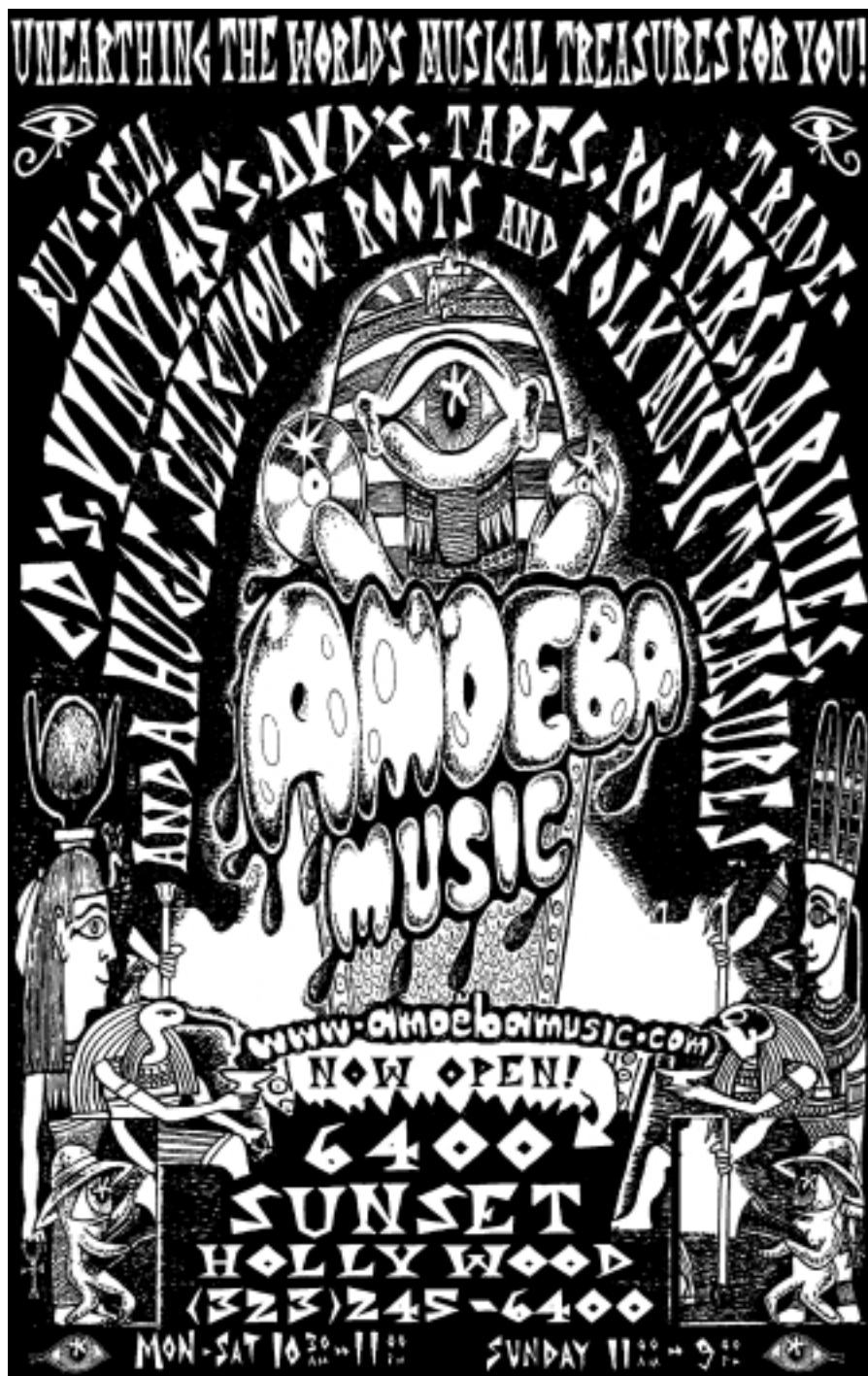
The principle applies equally to visual art. There were only small differences between Dorothea Lange's masterpiece *Migrant Mother* (which was plastered all over town to promote the exhibit, so it was next to impossible to miss) and other shots of the same woman. A comment by fellow photographer Horace Bristol solved the problem for me. He said that he did not want his

photographs to be intrusive—since he was documenting people in hardship and distress, he did not wish to violate their humanity by stripping them of the context of their lives—thus his photographs retain a background of information about the subject in the foreground.

Then it hit me: That is the very principle Dorothea Lange tosses to the winds in her masterpiece—she eliminates entirely the background, the context, the humanizing information that reveals the labor camp in which this woman and her children are hanging on for dear life. She leaves her utterly exposed—naked if you will in her quiet desperation. In some sense she dehumanizes her—and glorifies her at the same time—into a kind of Dust Bowl Mona Lisa.

It was worth a long climb up a steep hill.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals





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THURSDAY MAY 1		
4:00pm	CONJUNTO LOS POCHOS Cinco De Mayo Celebration: (Exact location TBA) Pasadena 310-236-0029 • lospochos@hotmail.com	
FRIDAY MAY 2		
8:00pm	BOB WEBB \$12 (\$10 FolkWorks members) Appalachian clawhammer banjo/concertina/sea shanties 818-785-3839 • concerts@FolkWorks.org	
8:00pm	TOM FREUND plus THE OLD YELLERS featuring TONY GILKYSON & KIP BOARDMAN www.tomfreund.com • Singer-songwriters The Folk Music Center 220 Yale Ave., Claremont • 909-624-2928	
8:00pm	JEAN SUDBURY & KURT MAC INNIS “Full Mandolicity” Bean Town	
8:00pm	SPARKY and RHONDA RUCKER \$12 Singers, folklorists, storytellers, plus more www.sparkyandrhonda.com Boulevard Music	
SATURDAY MAY 3		
*	PACIFIC ISLANDER FESTIVAL See Folk Festivals Pg 18-19	
*	LEO KOTTKE McKinley Auditorium 325 S. Oak Knoll Ave, Pasadena • 626-584-0571 Guitarra del Mar	
*	CLAREMONT SPRING FOLK FESTIVAL See Festivals Pg 18	
*	LOS ANGELES CEILI In Celebration of National Dance Week www.irishdancelosangeles.com	
12:00pm	MASANGA MARIMBA ENSEMBLE Music from the Shona people of Zimbabwe Skirball Cultural Center (Café Z)	Free
2:30pm	DJEMBEFOLA Film: The Man Who Makes a Djembe Speak Skirball Cultural Center (Café Z)	Free
3:00pm	CONJUNTO LOS POCHOS Cinco De Mayo Celebration Will Rogers Elementary, 2401 14th St., Santa Monica 310-452-2534 or 310-236-0029 • lospochos@hotmail.com	
7:00pm	MICHELLE SHOCKED Knitting Factory, LA	\$20
7:30pm & 9:30pm	KELLY JOE PHELPS McCabe's Guitar Shop	\$17.50
8:00pm	LIZ CARROLL & JOHN DOYLE Irish Fiddle and Guitar www.lizcarroll.com • www.johndoylemusic.com Throop Church, 300 S. Los Robles, Pasadena 818-785-3839 • concerts@FolkWorks.org	
8:00pm	KEVIN LOCKE TRIO \$22/\$18 Native American dance & music from the Northern Plains www.kevinlocke.com/trio.htm El Camino College Center for the Arts, Marsee Auditorium 16007 Crenshaw Blvd., Torrance • 800-832-ARTS	
00pm	KIERAN HALPIN \$15 Irish singer • www.kieranhalpin.com Russ & Julie's House Concerts	
8:00pm	JOE PAQUIN & BRENT HARDING Bean Town	
8:00pm	RICK RUSKIN \$12 Guitar and singer • www.liondogmusic.com Boulevard Music	
8:00pm	THE JOB STRILES BAND \$8 Blues Coffee Gallery Backstage	
SUNDAY MAY 4		
*	PACIFIC ISLANDER FESTIVAL See Folk Festivals Pg 18-19	
*	CLAREMONT SPRING FOLK FESTIVAL See Festivals Pg 18-19	
11:00am	ANJANI and AMRAPALI AMBEGAOKAR Kathak dance Pacific Asia Museum, 46 N. Los Robles Ave., Pasadena Harihar Rao 626-449-6987	
4:00pm	DAVID FREUND Singer-songwriter Borders Books & Music, Sherman Oaks	Free
TUESDAY MAY 6		
8:00pm	AFRO-CUBAN ALL STARS \$30-40 UCLA Live!	
WEDNESDAY MAY 7		
9:00pm	LES YEUX NOIR \$18-32 Conga Room	
THURSDAY MAY 8		
10am & 12:00am	FOOTWORKS PERCUSSIVE DANCE \$10 Incredible Feet Thousand Oaks Civic Arts Plaza, Fred Kavli Theatre 805-388-4411	
8:00pm	USTAD VILAYAT & SHUJAAT HUSAIN KHAN \$30-40 UCLA Live!	
FRIDAY MAY 9		
7:00pm	FOOTWORKS PERCUSSIVE DANCE \$20 adults Incredible Feet \$16 Children Thousand Oaks Civic Arts Plaza Performances to Grow On	
8:00pm	LAURIE LEWIS plus NINA GERBER \$17.50 Bluegrass singers McCabe's Guitar Shop	
8:00pm	SAM LAPIDES & BRADY HARRIS Singer-songwriters Bean Town	
8:00pm	ED GERHARD Guitar Boulevard Music	
8:00pm	JOHN McEUEEN \$15 Nitty Gritty man Coffee Gallery Backstage	
SATURDAY MAY 10		
*	DAVID FREUND Singer-songwriter Sacred Grounds 399 W. 6th St., San Pedro • 310-514-0800	Free
11:00am	HOBEY FORD GOLDEN ROD PUPPETS \$10 kids “Turtle Island Tales” \$12 Adults Native American singer-storyteller puppet www.goldenrodpuppets.com High Street Theatre, 45 E. High St., Moorpark 805-529-8700 • Performances to Grow On	
7:30pm	ZHENA FOLK CHORUS with TOM YESETA TAMBURICA ORCHESTRA \$15 East European Vocal Ensemble Spring Concert Cabrillo Beach Bathhouse 3800 Stephen White Dr., San Pedro Zhena 562-439-7380 zhenapr@aol.com	\$10 sr/kids
8:00pm	THE ASYLUM STREET SPANKERS \$16 McCabe's Guitar Shop	
8:00pm	SPARKY and RHONDA RUCKER Singers, folklorists, storytellers www.sparkyandrhonda.com Cal Tech Folk Music Society (Dabney)	
8:00pm	ANDY M. STEWART & GERRY O'BEIRNE Silly Wizard Scottish Singer with Guitar Wiz www.andymstewart.com • gerryobeirne.com Throop Memorial Church, 300 S. Los Robles, Pasadena 626-791-0411 • Acoustic Music Series	
8:00pm	KARLA BONOFF & KENNY EDWARDS / FLETCHER HARRINGTON \$25 Singer-songwriters The Coach House • 714-957-0600 • www.thecoachhouse.com	
8:00pm	RADIM ZENKL \$15 www.zenkl.com Mandolin Champ Boulevard Music	
SUNDAY MAY 11		
1:00pm	SCOTTISH TEA DANCE Simi Valley Senior Center 3900 Avenida Simi, Simi Valley Royal Scottish Country Dance Society	

MONDAY MAY 12		
8:00pm	LUKA BLOOM \$20 Knitting Factory, LA	
WEDNESDAY MAY 14		
9:30am & 11:30am	GREG & STEVE \$6 www.gregandsteve.com Conejo Valley Children's Concerts Thousand Oaks Civic Arts Plaza Fred Kavli Theatre Conejo Valley Adult School	
THURSDAY MAY 15		
7:30pm	SPRING FESTIVAL OF WORLD MUSIC Music of Mexico Ensemble & Afro-Cuban Ensemble UCLA (Schoenberg Hall)	Free
8:00pm	TRIO XOXCAPA \$21, \$18 members, \$12 Students Huapango musical of Vera Cruz, Mexico Skirball Cultural Center	
FRIDAY MAY 16		
*	INTERNATIONAL FOLKDANCE WEEKEND Harwood Lodge, near Mt. Baldy Narodni ba737@lafn.org	
7:30pm	SPRING FESTIVAL OF WORLD MUSIC Music of India Ensemble & Music of the Balkans Ensemble UCLA (Schoenberg Hall)	Free
8:00pm	MARY MCCASLIN \$12.50 Singer / Guitar • www.marymccaslin.com Coffee Gallery Backstage	
8:00pm	FREEBO Bean Town	
8:00pm	JOHN McEUEEN \$15 Banjo, guitar, mandolin wiz Boulevard Music	
SATURDAY MAY 17		
*	INTERNATIONAL FOLKDANCE WEEKEND Harwood Lodge, near Mt. Baldy Narodni ba737@lafn.org	
Noon	BAKSHEESH BOYS members.aol.com/macswyne/ BaksheeshBoysPerformance.html Balkan Dance Band formerly known as The Fetatonics Skirball Cultural Center (Cafe Z)	Free
7:00pm	THE TAMBURITZANS \$20/\$10 kids www.tamburitzens.duq.edu Folk ensemble from Dukesne University Servite High School, 1952 W. La Palma Ave., Anaheim Don Knapp 714-832-7470	
7:30pm	MARY MCCASLIN plus RICK SHEA & BRANTLEY KEARNS www.marymccaslin.com The Living Tradition	
7:30pm	RICHARD SHINDELL \$17.50 www.richardshindell.com McCabe's Guitar Shop	
8:00pm	CORINNE and the SEVENS \$12 Traditional & original folk • corinnemusic.com Nobel House Concerts	
8:30pm	THE SMILING MINKS with Suzy Williams, Vessy Mink and Moira Smiley Genghis Cohen Cantina 740 N. Fairfax Ave., West Hollywood • 310-653-0640	
8:00pm	CHRISTINA ORTEGA plus TOM CORBETT \$10 Bluegrass to ranchera Coffee Gallery Backstage	
8:00pm	SEVERIN BROWNE & JAMES COBERLY SMITH www.severinbrowne.com • home.flash.net/~sevman/jcs Singer-songwriters Bean Town	
8:00pm	DANCE OF THE ISLAMIC WORLD From Uzbekistan to Morocco w. Robyn Friend, Neil Seigel Levantine Cultural Center 10469 Santa Monica Blvd., Los Angeles 323-650-7010 info@levantinecenter.org	
8:00pm	CHASKINAKUY \$15 Music of the Andes including Edmond Badoux (founder of Sukay) Boulevard Music	
2:00 & 8:00pm	CARIBBEAN EXTRAVAGANZA \$5-\$15 Steel drums and drummers with island songs and melodies Carpenter Performing Arts Center	
SUNDAY MAY 18		
*	INTERNATIONAL FOLKDANCE WEEKEND Harwood Lodge, near Mt. Baldy Narodni ba737@lafn.org	
9:00am-6:00pm	TOPANGA BANJO FIDDLER CONTEST See Festival Page 18-19	
7:30pm	CHASKINAKUY \$10/\$8 students Andean Village Music Claremont Folk Music Center	
2:00pm	THE TAMBURITZANS www.tamburitzens.duq.edu Folk ensemble from Dukesne University Fontana H.S. Auditorium, Fontana Dr. Wayne Ruble 909-357-5000 ext.7044	
TUESDAY MAY 20		
7:30pm	THE TAMBURITZANS \$18-42 www.tamburitzens.duq.edu Folk ensemble from Dukesne University Thousand Oaks Civic Arts Plaza • 805-449-2787	
7:30pm	TOM CORBETT, BILL KNOPF & DAVID FERGUSON Bluegrass Association of Southern California	
FRIDAY MAY 23		
*	STATEWIDE FOLK DANCE FESTIVAL “Village Faire” theme us.geocities.com/FDfedsouthinc/events/statewide2003.htm 626-792-9118 • Sandy Helperin ay651@lafn.org	
8:00pm	ASLEEP AT THE WHEEL \$19.50 www.asleepathewheel.com Brian Lynn Jones, Kevin Banford The Coach House • 714-957-060 • www.thecoachhouse.com	
8:00pm	BROOK RAMEL Bean Town	
8:00pm	THE JAMES RAYMOND QUARTET \$10 Coffee Gallery Backstage	
SATURDAY MAY 24		
*	STATEWIDE FOLK DANCE FESTIVAL see May 23	
*	CAJUN-CREOLE MUSIC FESTIVAL See Folk Festivals Pg. 18-19	
noon	MARTA SANTAMARIA AND VIAJEM Spanish/Brazilian Music Skirball Cultural Center (Café Z)	
7:30pm	HIGHLAND GAMES DANCE Scottish Country Dance with Imbrie, Kurnick & Tappan Tustin Senior Center, 200 South “C” St., Tustin	
8:00pm	IAN WHITCOMB Coffee Gallery Backstage	
8:00pm	JAMES LEE STANLEY \$15 Singer-songwriter Boulevard Music	
SUNDAY MAY 25		
*	STATEWIDE FOLK DANCE FESTIVAL see May 23	
*	CAJUN-CREOLE MUSIC FESTIVAL See Folk Festivals Pg. 18-19	
7:00pm	EVE SELIS and THE REASONS \$10 San Diego Singer Coffee Gallery Backstage	

8:00pm	ASLEEP AT THE WHEEL www.asleepathewheel.biz Henry Fonda Theater 6126 Hollywood Blvd., Hollywood • 323-468-1770	
MONDAY MAY 26		
*	STATEWIDE FOLK DANCE FESTIVAL see May 23	
7:30pm	MEMORIAL DAY FOLKDANCE PARTY West L.A. Folk Dancers Brockton School, 1309 Armacost Ave., West L.A. Beverly Barr 310-202-6166	
THURSDAY MAY 29		
*	Los Angeles SUMMER CEILI Hosted by the Los Angeles Irish Set Dancers www.IrishDanceLosAngeles.com	
FRIDAY MAY 30		
7:00pm	RED NATION CELEBRATION \$20 Native Women In Music Joy Harjo & The Real Revolution, RedHawk, Sage, Thais, Star Nayeaa, Martha Redbone, The Mankillers John Anson Ford Theatre	
7:30pm	SPRING FESTIVAL OF WORLD MUSIC Music of Bali Ensemble & Music of Korea Ensemble UCLA (Schoenberg Hall)	Free
8:00pm	SOURDOUGH SLIM Coffee Gallery Backstage	
8:00pm	COUNTRYPOLITANS TRIO Beantown	
SATURDAY MAY 31		
7:30pm	SPRING FESTIVAL OF WORLD MUSIC Music of Near East Ensemble & Music of China Ensemble UCLA (Schoenberg Hall)	Free
7:30pm & 9:30pm	JOHN RENBOURN & JACQUI McSHEE \$18.50 Reunion of Pentangle co-founders McCabe's Guitar Shop	
7:30pm	QUETZAL \$25-35 Mexican roots music • www.quetzalmusic.org John Anson Ford Theatre	
8:00pm	McEUEEN, FANNY PENNY & THAHKUS EKEDAL Coffee Gallery Backstage	
8:00pm	PRISCILLA HERDMAN Folk Singer • www.priscillaherdman.com Cal Tech Folk Music Society (Winnett)	
8:00pm	DENNIS ROGER REED Bluegrass bass player with Andy Rau Band Beantown	
SUNDAY JUNE 1		
7:30pm	SPRING FESTIVAL OF WORLD MUSIC Music of West Africa Ensemble & African American Ensemble UCLA (Schoenberg Hall)	Free
7:30pm	CELTIC SPRING BAND \$10 / \$8 students www.celticspringband.com Claremont Folk Music Center	
THURSDAY JUNE 5		
*	RICHARDO LEMVO & MAKINA LOCA Culver City Festival	
FRIDAY JUNE 6		
7:00pm	MEXICAN DIVAS NIGHT \$12 children, \$20-30 Mexican World Music Beverly Hills Ford Theatre	
8:00pm	CHRIS HILLMAN & HERB PEDERSEN Coffee Gallery Backstage	
SATURDAY JUNE 7		
noon	SUMMER SKY Spanish/Indian fusion Skirball Cultural Center (Café Z)	
2:30pm	BARAKA Film: Documentary with World Music Skirball Cultural Center (Café Z)	Free
5:30pm	MACLEOD RANT Scottish Country Dance Beverly Hills Women's Club	
7:00pm	MEXICAN DIVAS NIGHT \$12 children, \$20-30 See June 6	
8:00pm	CHRIS LATHERZO Beantown	
8:00pm	JOHNATHAN McEUEEN \$12 John McKuen's son: Fiery Guitar virtuoso Boulevard Music	
SUNDAY JUNE 8		
1:00 pm	THE SHADOW THEATER OF BALI Pacific Asia Museum 46 North Los Robles Ave., Pasadena • 626-449-2742 www.pacificasiamuseum.org	
8:00pm	AROHI & LIAN ENSEMBLES \$25 “Axis Of Love” Intertwining traditions of Iran, India, Macedonia, Latin America and jazz John Anson Ford Theatre	
THURSDAY JUNE 12		
*	THE WAYBACKS Culver City Festival	
FRIDAY JUNE 13		
*	HUCK FINN COUNTRY & BLUEGRASS JUBILEE see Folk Festivals pg 18-19	
7:30pm & 9:30pm	JOHN STEWART McCabe's Guitar Shop	
8:00pm	SUPERMAN LOSES THE GIRL Beantown	
8:00pm	THE WAYBACKS \$15 www.waybacks.com Boulevard Music	
8:00pm	DAVID OLNEYplus special guest RICK SHEA \$16 www.mysongwriters.com/DavidOlney/davidolney.htm McCabe's Guitar Shop	
SATURDAY JUNE 14		
*	GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL See Festivals Pg. 18-19	
12:00pm	CONJUNTO LOS POCHOS Plaza De La Raza 3540 N. Mission Rd., Los Angeles 323-223-2475 or 310-236-0029 lospochos@hotmail.com	
7:30pm & 9:30pm	JOHN STEWART \$17.50 McCabe's Guitar Shop	
8:00pm	BORDER RADIO www.border-radio.com Beantown	
8:00pm	DAVID JACOB-STRAIN & PETER BURTT \$12 Boulevard Music	
8:00pm	DAVID OLNEY w. RICK SHEA \$15 Fret House	
8:00pm	CONJUNTO LOS POCHOS San Dimas Community Building 245 Bonita Ave., San Dimas 310-236-0029 lospochos@hotmail.com	
SUNDAY JUNE 15		
*	GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL See Festivals Pg. 18-19	
TUESDAY JUNE 17		
*	HIGH COTTON www.w21.brinkster.com/highcotton/schedule.htm Bluegrass Bluegrass Association of Southern California	
THURSDAY JUNE 19		
*	ALISDAIR FRASER Culver City Festival	Free
FRIDAY JUNE 20		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL See Folk Festivals Pg. 18-19	
*	LONG BEACH BAYOU FESTIVAL See Folk Festivals Pg. 18-19	

8:30pm	SONIDOS GITANOS \$25,\$12 kids Gypsy Flamenco John Anson Ford Amphitheatre	
SATURDAY JUNE 21		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL See Folk Festivals Pg. 18-19	
*	LONG BEACH BAYOU FESTIVAL See Folk Festivals Pg. 18-19	
8:00pm	LAURENCE JUBER www.laurencejuber.com Russ & Julie's House Concerts	
8:00pm	MOJÁCAR \$20 Contemporary flamenco music and dance www.mojacarflamenco.com McKinley Auditorium, 325 S. Oak Knoll, Pasadena • 626-403-7489	
8:00pm	RUTHIE FOSTER & CYD CASSONE \$15 Boulevard Music	
8:00pm	DAVID GRIER Bluegrass Guitar Fret House	
8:30pm	SONIDOS GITANOS \$25, \$12 kids Gypsy Flamenco John Anson Ford Ampitheatre	
SUNDAY JUNE 22		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL See Folk Festivals Pg. 18-19	
*	LONG BEACH BAYOU FESTIVAL See Folk Festivals Pg. 18-19	
8:30pm	SONIDOS GITANOS \$25, \$12 kids Gypsy Flamenco John Anson Ford Ampitheatre	
THURSDAY JUNE 26		
*	ROSIE FLORES Culver City Festival	Free
SATURDAY JUNE 28		
*	MIDDLE EAST ARTS FESTIVAL Music, dance, readings and more The Levantine Center	
*	CONJUNTO LOS POCHOS 51 Buckingham, Art & Music 301 W. 2nd St., Pomona 909-629-3665 or 310-236-0029 lospochos@hotmail.com	
8:00pm	DESERT SAGE Groovegrass Band • home.earthlink.net/~larryajohnson Beantown	
8:00pm	DAVID GRIER \$15 Bluegrass Guitarist Boulevard Music	
7:00pm	LA AGM MEETING Scottish Country Dance Music: Heathertones Van Nuys/Sherman Oaks Senior Center 5040 Van Nuys Blvd., Sherman Oaks Royal Scottish Country Dance Society	
SUNDAY JUNE 29		
*	MIDDLE EAST ARTS FESTIVAL see June 28	
*	BY THE HAND OF THE FATHER Theatre piece with traditional songs with Otoño Luján & Elliott Baribeault John Anson Ford Amphitheatre 310-236-0029 lospochos@hotmail.com	
11:00am	BLUERIDGE ANNUAL PICKIN' PARLOR PICNIC Blueridge Pickin' Parlor	
8:00pm	TOM CORBETT & BILL KNOPF Coffee Gallery Backstage	

VENUE LOCATIONS

BEAN TOWN

45 N. Baldwin Ave., Sierra Madre  
626-355-1596

BLUEGRASS ASSOCIATION OF SO. CAL.

Baker's Square Restaurant  
17921 Chatsworth St. (at Zelzah), Granada Hills  
818-366-7258

BLUERIDGE PICKIN' PARLOR

17828 Chatsworth St., Granada Hills  
818-282-9001 • blueridge@pickinparlor.com

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City  
310-398-2583 • www.boulevardmusic.com

CALTECH FOLK MUSIC SOCIETY

California Institute of Technology  
Dabney & Winnett Lounges, Pasadena  
626-395-4652 • 888-222-5832  
www.its.caltech.edu/~folkmusi

CARPENTER PERFORMING ARTS CENTER

Cal State Long Beach  
6200 Atherton Street • 562-985-7000  
cpac@carpenterarts.org www.carpenterarts.org

COFFEE GALLERY BACKSTAGE

2029 N. Lake Ave., Altadena  
626-398-7917 • bstage@earthlink.net  
www.coffeegallery.com

FRET HOUSE

309 N. Citrus, Covina  
626-339-7020 • www.frethouse.com

JOHN ANSON FORD THEATRE

2580 Cahuenga Blvd., East, Hollywood  
323-461-3673 • www.fordamphitheatre.org

KNITTING FACTORY, LA

7021 Hollywood Blvd. Suite 209, Hollywood  
323-463-0204  
www.knittingfactory.com/kfhollywood

THE LIVING TRADITION

Downtown Community Center  
250 E. Center St., Anaheim  
949-646-1964 • www.thelivingtradition.org

MCCABE'S GUITAR SHOP

3101 Pico Blvd., Santa Monica  
310-828-4497 • www.mccabesguitar.com

RUSS AND JULIE'S HOUSE CONCERTS

Oak Park (Agoura Hills/Westlake Village area)  
818-707-2179  
www.jp-graphics.com/houseconcerts.html

SKIRBALL CULTURAL CENTER

2701 North Sepulveda Blvd., Los Angeles  
310-440-4578 • www.skirball.org

THOUSAND OAKS CIVIC ARTS PLAZA

Fred Kavli Theatre  
2100 Thousand Oaks Blvd., Thousand Oaks  
805-388-4411  
www.ci.thousand-oaks.ca.us/civcart.htm

UCLA LIVE!

UCLA Campus, Royce Hall, Westwood  
UCLA Campus, Schoenberg Hall, Westwood  
310-825-2101 or 310-825-4401  
www.uclalive.com

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  
FolkWorks thanks these folks for providing information.