

Volume 3 Number 5 September-October 2003

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

"Don't you know that Folk Music is illegal in Los Angeles?" — WARREN CASEY of the Wicked Tinkers

TRADITION DISGUISED

THE FOLK ART OF MASKS

BY BROOKE ALBERTS



hy do people all over the world make masks? Poke two eye-holes in a piece of paper, hold it up to your face, and let your voice growl, "Who wants to know?" The mask is already working its transformation, taking you out of

yourself, whether assisting you in channeling this "other voice," granting you a new persona to dramatize, or merely disguising you. In any case, the act of masking brings the participants and the audience (who are indeed the other participants) into an arena where all concerned are willing to join in the mys-

Every week for the past five years or so I have driven past the floating masks mural on Lankershim just south of Weddington in North Hollywood on my way to the Art of the Dance Academy and have never been able to ignore it. Some of the images were familiar to me from my studies in the history of art, but others remained obscure and intriguing. So, quite apart from the pleasing technique of the mural put there by the Ryman Program for Young Artists, a program for teens between 9th and 12th grades (see their website: www.ryman.org), I thought I would apply myself to the task of hunting down some of the various examples those Young Artists chose for their buoyant composition. Please enjoy the following cluster of cultural factoids:

Starting from the left edge, it's a mask from the Pacific Northwest coast Kwakiutl people used in a masked dance called Kwekwe. These dances were performed by four dancers (each of whom had inherited their healing powers), at times of birth, marriage, naming and illness. The Kwekwe was a dance originated by the Salish people. Among the people of the Pacific Northwest, dances were proprietary and either inherited or obtained some other way. The Kwakiutl got the Kwakiutl Mask Kwekwe dance by showing up on

the Comox's doorstep prepared for battle and 10th century. Sometimes known as the First Play, were granted the dance and the appurtenant ritual equipment including masks and rattles.

Next is the funeral mask of Tutankhamun, the 14th c. BC youthful king of Egypt. It is probably a likeness.

The two African horned masks are both from the Bobo people of the eastern part of Burkina

Faso and part of Mali. They are worn with costumes made of fibers and covered with shells or feathers. Divinity resides in the mask, and the masqueraders (all men who had been through initiation rites) cease to be themselves in order to become one with the mask. This opens the doorway of communication between everyday life and the spiritual realm. The Bobo farmers use masquerades for agricultural festivities, initiations, and funerals. The masquerade at the Two horned African Mask

end of the mourning period provided a cut-off for excessive sorrow and allowed for the resumption of daily life.

The small mask near the center at the top of the wall is apparently a rendition of a Javanese Wayang Topeng theater mask. It portrays Panji, one of the most famous characters in the dance

theater of Java. The Panji story is told in a five part dance cycle that takes Prince Panji through innocence and adolescence up through old age. For each life stage there is a different mask. The green color symbolizes peace. The main themes are love, the Bad defeated by the Truth, and the necessity of struggle. The dance itself has been waning in popularity because, despite being tremendously rigorous, it is not very exciting. A mask maker and instructor at Bandung's State Dance Academy calls Panji "a form of meditation...thoughts must be empty...In such a state it might appear to the spectator as if the dancer were standing perfectly still and yet moments later he could be standing right in front of him."

To it's right is a grinning mask with squiggle hair. This comical-appearing mask is actually a sinister artifact. It is an Austrian "Mask of Shame" constructed to be worn by women as they stood trial for witchcraft.

> Just try not to be silly in "Groucho Glasses!" Wearing a pair of these beauties gives you a way to channel his comic genius. Or just a place to hide. I have heard that in the small northern California town of Arcata, if you are in the food co-op and are in a hurry (or just don't feel like socializing), there is a bin of Groucho Glasses that you may avail yourself of to signal your unapproachability.

> The smiling bearded character is from Japanese Noh drama. It comes from Okina, the oldest Noh play, which has been performed since the

it is used as an introductory ritual before the cycle of five Noh plays begins. The actor (generally the senior member of the troupe) dances for peace, good harvest, and eternal youth. On its left is a bit of painting that I believe was not an original part of the mural.

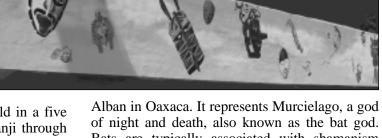
The teardrop-shaped image to the right repre-

sents a bark-cloth mask of the Solomon Islands in Melanesia.

At the top of the wall is what appears to be a Chinese Opera mask. These masks are miniature replicas of the facial make-up for the actors in Chinese opera. The symbolism of the colors (in this case, red for loyalty, black for integrity and white for craftiness) cues the audience as to the personality of each character.

At its right is the pre-contact Mexican jade and shell pectoral from the Zapotec site of Monte





Bats are typically associated with shamanism (since they move easily between - and dwell in both - the underworld and above). There are occasions for masking marking rites

of passage, renewal ceremonies, festivals, ritual drama, and shamanic healing. Some masks are part of a carefully preserved formal tradition, where the audience needs to recognize each character on sight, and their shapes, colors and facial expressions are carefully transmitted. Some are individualized variations on a theme or convention. When he brings a new mask into being, the Pacific Northwest Haida artist Robert Davidson of British Columbia considers himself "a medium to transmit those images from the spirit world." In

IN THIS ISSUE

THE FIDDLING ZONE INTERVIEW...... 3

EDITORIAL

A VISIT WITHSUZY THOMPSON

MASKS page 24



KEYS TO THE HIGHWAY 4
A Bent For The Blues
THE VOICES IN MY HEAD5
Jawbones and Overtones
BANDS FOR HIRE5
CD REVIEWS 6
INSTRUMENTAL FOLK MUSIC
OF THE BALKANS - PART II 7
ON-GOING STORYTELLING EVENTS 8
DAVE'S CORNER 8
VIOLA'S RESOURCE LIST9
WORLD ENCOUNTERS9
REED'S RAMBLINGS 10
CD Reviews by Dennis Roger Reed
A FIDDLER ON THE HOOF: "BAL-KULTURNIK"
"BAL-KULTURNIK" 11
THE AMERICAN HAMMERED DULCIMER 12
THE TSYMBALY 12
ON-GOING MUSIC HAPPENINGS 13
CALENDAR OF EVENTS 14-15
ON-GOING DANCE HAPPENINGS 16
FEATURED ORGANIZATION 17
Santa Monica Traditional Folk Music Club
THAT REMINDS ME 18
THE HARMONY WORKSHOP
PRINCE DIABATÉ 19
OLD STRINGS, NEW IDEAS
THE ART OF RICE 19
HALFWAY DOWN THE STAIRS 20
WITH UNCLE RUTHIE BUELL OF KPFK
TIED TO THE TRACKS
CD Review by Larry Wines
THE ART OF THE INSTRUMENT23
ROBERT HILTON - INSTRUMENT MAKER
HELP WANTED24

HOW CAN I KEEP FROM TALKING.....25

COMMUNITY BULLETIN BOARD26

SPECIAL EVENTS28

FOLKWORKS PICKS.....

ZOOKMAN

elcome to another issue of folkWorks! We are discovering that, after 2 _ years of publishing, some people are just finding out about us. This is not really a surprise since the population in the greater Los Angeles area is roughly 13 million people and we print 11,000 copies each issue. So, like the folk/traditional music and dance community, we are fairly well hidden. As we grow, we find that in addition to the places we thought were obvious to leave papers such as coffee houses, record and book stores as well as festivals, dances and con-

certs, one of the most popular places is public libraries. Our volunteer distributors have found that many libraries often have excellent shelf space set aside for free community publications and people are used to looking there to find out what is going on. In fact, over a year ago, the Baldwin Hills Library called us to request that papers be delivered to them. So, if you have a favorite library that is currently not having folkWorks distributed to it, please let us know and we will make an effort to get them delivered. Or, better yet, help us out and find out how you can deliver to them. This is how we have been growing, both in our readership and volunteer base. We do believe that we are having a positive influence on the awareness and interest in things folk.

Speaking of growing, you may have noticed that folkWorks has grown to 28 pages. What surprised us (our memory being quite overloaded!) is that our first issue was only 16 pages. Part of the reason for this increase in size is that we keep on finding folks who are interested in contributing and are good writers. Case in point is our friend and fellow Irish musician Brooke Alberts who wrote the lead article in this issue. She promises to bring us more interesting folk art stories in the future. We would also like to welcome Dennis Roger Reed who joined us last issue. Formerly a music writer for the Orange County Weekly and veteran folk performer, Dennis continues to bring us



BY LEDA & STEVE SHAPIRO

insights into the worlds of bluegrass and singer/songwriter communities. He is used to a weekly deadline, so our (relatively) infrequent publication schedule has slowed him down a bit. This is also the inaugural issue for Uncle Ruthie Buell, whose children's radio show on KPFK (90.7FM) has always been enjoyable. Although you won't experience the amazing voices that you hear on live radio, we are sure that you will recognize and delight in her voice on the printed page.

Larry Wines, a writer you may have seen in other local newspapers, has submitted a new

column, where he will be reviewing CDs. Check out his review of Tish Hinajosa's latest.

We are always looking for writers, particularly those who are beyond our admittedly narrow scope. The greater Los Angeles area consists of many diverse and interesting communities, all with their own folk and traditional music, dance, storytelling and art. If you know of anyone in these communities (or indeed, are a reader in one of these communities) who is interested in writing for us, please let us know.

Dennis Stone, whose Ancient Chord column has always been an interesting source of information about the newest releases in the Celtic music world, will no longer be writing for folkWorks. In addition to writing, Dennis helped with distribution in our critical formative days. We cannot thank him enough for his enthusiasm, help and support and wish him the best.

Finally, this summer has been an amazing time for folk and traditional music. The free concerts at the Skirball Cultural Center, Culver City Sunset Series, Grand Performances and even some of the concerts at Santa Monica Pier have been inspiring. We hope that you got out and experienced some of the best bands in the world. Despite the heat and the traffic, it is worth it. Though the summer is coming to an end, there are still a few concerts that are a must! Check out our PICKS and come on down.

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

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

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INTERVIEW

THE FIDDLING ZONE INTERVIEW:

A VISIT WITH SUZY THOMPSON

By Gus Garelick



or the last 25 years, Suzy Thompson has been a major presence in the old time music scene in Northern California. As a fiddler and a singer, she was a member of one of the first all-women old time bands in

California (and maybe the whole country): Any Old Time String Band. From old-time fiddle tunes and blues, she went on to explore Cajun fiddling and received an NEA grant to study with legendary fiddler Dewey Balfa in Basile, Louisiana. Coming back to the Bay Area, she met Danny Poullard, a great traditional style Cajun accordion player. Along with her husband, guitarist Eric Thompson, she and Danny and friends put together the California Cajun Orchestra and packed the dance halls and concert halls of the Bay Area for the next 18 years. But following Danny's untimely death two years ago, she found it very difficult to continue playing Cajun music. At this time, she and Eric and friends Alan Senauke, Bill Evans, and Larry Cohea put together a new band called The Bluegrass Intentions, fusing some of the best of Bluegrass and old time, and beyond. Last year, they were featured at the International Bluegrass Music Association convention in Louisville, Kentucky. They have recorded one album, Old as Dirt. Alan Senauke has recorded a solo album, Wooden Man, and most recently, Suzy has come out with her own solo fiddle album, No Mockingbird, Old Time Fiddle Rags and Blues Songs. All three CDs are on Native and Fine Records, of Albany,

I talked to Suzy at the Wild Iris Festival in Boonville, California, on May 31, 2003. She was performing with The Bluegrass Intentions, and awaiting release of the new CD. Portions of the interview were broadcast on my radio show, The Fiddling Zone, on KRCB, Santa Rosa, on June 14, 2003.

Fiddling Zone: You're such a fine singer and great fiddler. Which one came first?

Suzy Thompson: I'd say that the singing probably came first. I always sang. But I also took violin lessons starting at the age of 7. When I was about 10 or 11, I met another kid who played guitar and I thought that was really neat. So I pestered my parents to get me a guitar. My mother knew how to play the guitar, and she got me started with some chords. And I would sing and play the guitar for maybe the next 5 or 6 years. But I didn't make the transition to fiddle—it never occurred to me that I could do the same fun thing with the fiddle that I was doing with the guitar. When I figured that out, it was a real eye-opener for me.

FZ: And where was this? Here in the Bay Area?

ST: Mt. Vernon, New York. And then during high school, my family moved to West Hartford, Connecticut. Then, after I got out of high school, I took a year off—the famous year off between high school and college—and I was supposed to go to Yale. But I came to Berkeley, and never went back. I took some courses at the University of California, but I never finished.

FZ: So did you study classical violin?

ST: I studied from when I was 7 till about 15 or 16. When we lived in Mt Vernon, my parents took us down to New York City every Saturday for lessons. We were four kids and my parents wanted us to have a string quartet. As it turned out, we never really played much classical music, but everybody still plays



The Bluegrass Intentions

folk music, and we get together every summer and still play. My brother John lives in the Bay Area and plays Cajun fiddle with Andrew Carrier and the Cajun Classics. And my sister Jane lives in the Northeast and plays fiddle in a contradance band and also with her husband, Scottish singer and guitarist Allan Carr.

FA: What got you into old time fiddling?

ST: My first exposure to it was from a place in Vermont called Trailside. It was a ski camp in the winter and a hiking kind of thing in the summer for teenagers. The guy who ran it was Mike Cohen, the brother of John Cohen, of the New Lost City Ramblers. There was a lot of music around Trailside. And there were also the records of the New Lost City Ramblers. And that's where I first heard it. And when I was in high school, I sang in church basement coffee houses. But around 1971 or so, a friend of mine who played the banjo took me up to Cambridge to hear Ralph Stanley—and that was probably the best Bluegrass I'm ever going to hear in my life, I'm sure. It was a band with Jack Cooke on bass, Roy Lee Centers on guitar, Keith Whitley and Ricky Skaggs on vocals, Curly Ray Cline on fiddle. Curly Ray was really my entrance to Bluegrass fiddle, even though I didn't really have a clue how to play it. Curly Ray Cline's fiddling was accessible and emotionally immediate -not smooth or jazzy, but much closer to oldtime fiddling than a lot of other Bluegrass players. Of course I didn't realize that about it at the time! I just knew that it made me feel good.

FZ: Did you take any lessons from anyone?

ST: After I came to Berkeley, I took fiddle lessons from Jody Stecher and I met a lot of folks at the Freight and Salvage—people I'm still with now. People were learning off of old records, something I'd never thought of doing. And back in those days, it wasn't like now, where you can go to music camps and check the internet and find source material for anything you want. Back then, there was nothing. You had to find the musicians you wanted to learn from, and hope they weren't snobby enough that they could show you what they were doing. And I have to say Jody Stecher was always great and encouraging. So, it was kind of through Bluegrass that I got into old time

music.

FZ: Let's talk about the Bluegrass Intentions. What's the significance of the name?

ST: Well, it has to do with Zen, and Alan would be the one to explain that. But when we first started getting together, all we did was Flatt and Scruggs, Stanley Brothers, Bill Monroe, we stuck with the original Bluegrass canon, which was fabulous for me, because I'd been listening to that for years and years but I never tried to play it. I never did the thing where you listen to the record and figure out the fiddle break and all the parts. I really think it's good to get all the nuances like that and not sound watered down. So, we started with all the classic Bluegrass, but now it's a little further afield. I like to think it's still Bluegrass; we intend to play Bluegrass. In fact, in the future, we might even remove the name Bluegrass from the Intentions. We've been doing a fair amount of Cajun music and more blues and other stuff.

FZ: One tune you did today was a combination of Cajun and Tommy Jarrell. [Jack of Diamonds, which appears on the CD]

ST: That's a weird tune, too. Alan Lomax found that in 1934 from a fiddler named Wayne Perry, in Crowley, Louisiana. And his music isn't like anything we're familiar with: not like Dennis McGee or Wade Fruge or Harry Choates or anyone. He played what they called English tunes, like Soldiers Joy or Turkey in the Straw. In fact, he might not have been a Cajun, even though he was living in Crowley. It's probably a little misnomer to call it a Cajun waltz. But the first time around, he drops a beat. And the subsequent times, he plays it in 3. Meanwhile, Steve Riley also recorded it and dropped that beat again, all the way through. Funny how these mistakes enter the tradition, once they're codified by the Library of Congress!

FZ: Tell me more about Cajun music. Did you actually live in Louisiana at one time?

ST: I never lived there, but I did visit there a lot. Back in the 1970's, I was in a band in Ithaca, NY, and the winters were so awful, we couldn't work much, so we'd travel, and I spent a lot of time in Louisiana.

A BENT FOR THE BLUES

he last column began a discussion of the harmonica. (You can catch up on any of the previous columns on Page 4 of every back issue at www.folkWorks.org.) The discussion centered around "straightharp" or 1st position on the harmonica. Straightharp, as the name implies, is the most straightforward way to play the harmonica. When you play straightharp you are playing in the native key of the instrument, which is usually stamped or printed somewhere on the harmonica itself. Most of the examples given used a C harmonica and that means that you would actually be playing in the key of C. Your starting point for playing melodies in straight-harp is the C, found at hole-4-blow (see Figure 1). Starting from there you can play the entire 7 note C scale and end with an additional C one octave up by using the set of holes 4-5-6-7. These four holes are known as the "home" position and are shown in gray-tone on the harmonica diagrams. Blowing the com-

Blow C E G C E G C E G C
Hole# 1 2 3 4 5 6 7 8 9 10
Draw D G B D F A B D F A

Figure 1. The arrangement of the notes on a 10-hole harmonica.

bined holes 4-5-6 or 4-5-6-7 together gives you a C major chord, the most important chord in the key of C.

Blow	C		В			G			C		В		G			C		E		G			С
Hole	1	1	2		2	3		3	4	4	5	3	6	6	7	Ţ	8	8	9	9	10		10
Draw		D			0			В		D		F		Α	В		D		F		Α		
Missing				F			Α															В	

Figure 2. Locating the missing notes on a C harmonica.

The last issue also mentioned that certain notes are just plain missing from the standard harmonica. Figure 2 shows the location of these 3 missing notes. Fortunately there is an odd quirk of physics that allows us to play these missing notes even though they don't really exist on the harmonica. This feature is exploited by the technique of "bending" certain notes on the instrument. Not every note on the harmonica is "bend-able" and, even then, some reeds are more "bend-able" than others. Figure 3 shows the location of these "bend-able" reeds and the "bent" notes they can produce.

The mechanics of bending notes will be discussed a little later. Right now let's talk about where you should use these bent notes. As mentioned above, when playing straight-harp, you can use bent notes to pick up the notes that are missing from a standard harmonica. But most of the other bent notes (see

Over-Blow Blow 2nd Bend BbBlow 1st Bend Eb Gb В Blow Hole # Draw D Bb Draw 1st Bend Gb Draw 2nd Bend А Draw 3rd Bend Ab Over-Draw

Figure 3. Locating the "bent" notes on the harmonica

Figure 3) appear to be pretty useless in this environment. Where the technique of bending notes really begins to shine is when it is applied to playing the blues. Blues music relies heavily on what some people call "blue-notes." These are usually notes that are a half-step flatter than you would expect or that start out flatted and slide up or resolve to the more expected note. This is a perfect place to use the harmonica's ability to flatten or bend certain notes.

When playing blues-harp (also called cross-harp or 2nd position) you actually wind up playing in a different key than the one noted on the harmonica. Playing cross-harp repositions the bend-able notes within the scale

making them more usable. On a C harp, your starting point for playing cross-harp melody is the G found at hole-2-draw (see Figure 3). Drawing the combined holes 2-3-4 together gives you a G major chord, the most important chord in the key of G. If you are playing cross-harp on your C harmonica you will find yourself in the key of G. So how is a mere mortal to know this? Because there is a rule that says that when you play cross-harp your key is a fifth above the key written on the harmonica and G is a fifth up from the native key of your C harmonica.

But what if you had the opposite situation? You sit down with a guitar player who is playing blues in the key of G. You look at your harmonicas and need to decide which key of harmonica to use to play blues in G. Before, we had to go up a fifth from the key of the harp (from C to G) to find its key for blues, now we must go down a fifth (from G to C) to find out which harmonica will play blues in the desired key. Since it's easier to visualize intervals going up than it is to try and calculate them going down, it is good to remember that a fifth down is the same as a fourth up (see the Bonus Tip for Roger's Rule of 9).

In past discussions it was stated that the circle of fifths would keep show-

B

Circle

Fifths

Fifths

Corcle

Fifths

Fifths

Fifths

Fifths

Fifths

Fifths

Fifths

Figure 4. The circle of Fifths

ing up as a basic tool with all sorts of applications. Well here it is again. Look at the Circle of Fifths diagram (Figure 4) and notice that going clockwise (up a fifth) from C lands you on G and, of course, going counter-clockwise (down a fifth) from G lands you on C. So the Circle of Fifths can be used when selecting keys and harmonicas for blues.

BY

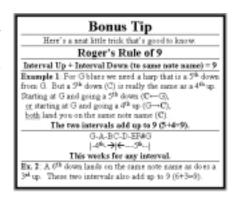
ROGER

GOODMAN

Which key of harmonica to use? – Go DOWN (counterclockwise) a fifth from the blues key. What key are you in if you play cross-harp? – Go UP (clockwise) a fifth from the harmonica keyHere are a few examples: Suppose

you've been using a D harmonica to play straight-harp along with a fiddle player. A guitar player sits down and says, "What key blues can you play with that harmonica?" You look at the Circle of Fifths tattoo that you got during

your last lost-weekend bender, find D and go clockwise to find the fifth above. Now you can tell the guitar player that he will be playing blues in A. Here's another example. Most guitarists like to play blues in the key of E. What harmonica should you be using to accompany them? Going back to the Circle of Fifths, locate the E. To go down a fifth you must go counter-clockwise bringing you to A. So pick up an A harmonica and you are good to go.As a final example, you want to accompany a piano play-



er who is playing blues in the key of C. You visualize the Circle of Fifths, find the C and move counter-clockwise to go down a fifth and arrive at F. You take out your F harmonica and play cross-harp or 2nd position and there you are. Well, a lot of ground was covered this time but there is a lot more I want to tell you. I will continue the harmonica discussion in the next issue where I will delve deeper into the physics and practice of bending notes on the harmonica. There's lots of really cool stuff to learn so keep playing, keep learning and of course stay tuned.



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Linda Daily Paulson – Dirty Linen October/November 2002



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THE VOICES IN MY HEAD



BY JOANNA CAZDEN

JAWBONES AND OVERTONES

made an airline reservation by phone the other day and was initially greeted by an automatic, possibly synthesized voice. "OK," it said, after requesting my city and date info, "I think I've got that. Hold on, while I check flights for you." The voice was male, young but not slangy, casual yet polite, friendly and helpful yet impersonal.

Companies pay a lot these days for such digital voicemail chips, because creating a virtual or simulated voice is not easy. One reason for this is found in the complex structure and multi-dimensional flexibility of the vocal cords themselves. But an anatomical ode in honor of those tiny slips of muscle will be saved for another column.

At least as important for the voice user — and fantastically hard to reproduce with mathematical formulas—is the diversity of sound colors and shapes created in the vocal resonators. A guitar's wooden sound-box, a flute's narrow metal tube, and a drum's parchment-covered frame all serve to amplify sound and provide the instrument's characteristic tone or timbre.

But in most cases, these resonators are fixed, constant, not changeable from note to note.

Vocal resonance, in contrast, changes constantly. The primary vocal resonators are the voice box (larynx) itself, the rest of the throat, the mouth, and the nose. These muscular tubes can be linked or separated, and made more or less prominent in voice quality, by movements of the tongue and soft palate. The walls that surround the resonators can also change from soft (relaxed) to hard (tense), further changing the overall timbre.

Resonance patterns define vowels. An open mouth with low tongue and relaxed cheeks gives you –ah-; the same set-up with rounded (tensed) lips makes –oh-. A more closed mouth with a high, widened tongue shape pressing somewhat forward produces –ih- as in "bit;" move the tongue a little further up and forward, with more tension in the muscles, and you get –eee-. And so on.

Most of this is detailed in the arcane field of acoustic phonetics. What does it mean to you, the singer? Well, the most obvious resonance patterns show up as lyrics, which no other instrument produces. Singers use more subtle, pervasive aspects of resonance to indicate style or "dialect." Understanding your individual resonance can help you compensate for built-in imbalances. And knowledge of the acoustics involved may help you "talk tech" more easily with sound engineers.

In bluegrass singing, for example, the mouth is characteristically closed pretty tight, and this combines with relatively tense resonator walls to create that piercing, "high lonesome" sound. Blues and gospel singing, by contrast, encourage a more relaxed jaw, opening the mouth and throat resonators and keeping muscles moderately soft, for a darker, rounder tone. Balkan singers create their uniquely haunting quality with minimal nasal resonance but lots of carefully shaped tension inside the throat. Other examples abound

An individual singer with a small jaw and chin area compared to the nose and mid-face will probably sound somewhat "nasal" by nature. If you think you're in this category, try relaxing and dropping your jaw as you sing, so that more sound fills the mouth. Warm up the voice, using syllables that emphasize mouth and throat resonance, such as "ago, ago, ago" or "gullah, gullah, gullah." Be sure to shape your lyrics clearly with lips and tongue, but keep the jaw low and somewhat disengaged. A good sound engineer will mic and mix your music for generous midrange and low-band frequencies.

On the other hand, if your voice tends to be muffled, throaty, half-swallowed, or just doesn't project well, warm up on "mee, may, moo" and —"nee, nay, noo" to stimulate more sensation and resonance up front in your nose. Pitching your songs a step or two higher may help. A clever sound engineer would boost your mid-high 3-4K Hz frequency range.

For most singers, a loose jaw (good oral space) and some degree of vibration felt near your upper teeth and in the facial bones just next to the nose (what classical folks call "placement") will create maximum sound and balance. You can do all this and still sound "authentic."

For example, Reba McIntyre presents a relatively traditional country vocal style, her tone focused and sharp in I-mean-what-I-say grit. Yet in concert videos, it's easy to see that her throat and jaw stay quite relaxed. She's found a way to sing that is comfortable as well as true to her roots, and her voice should sound great for a long time to come.

For more info, go to www.voiceofyourlife.com/archive and click on Vocal Acoustics. And however you sound, keep singing!!

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

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The Acoustic Music Series, now in its 12th year, announces its fall and winter calendar, which includes Eastern European, Celtic, blues, folk and roots concerts in the intimate settings of Throop Church and the Fine-Douglas Performing Arts Center in Pasadena.

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9/6 – The Chris Norman Ensemble at Throop Church at 8:00 P.M.

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- Review of Flower of Port Williams, GreenManReview.com

Oct. - Dave Mallett

Nov. – Tom Russell/AndrewHardin/Eliza Gilkyson, Chris Smither Jan. – John McCutcheon, Eddie From Ohio Feb. – Robin & Linda Williams, Cheryl Wheeler.

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C D R E V I E W S

BORDER RADIO: SI HABLA AMERICANA

BY DENNIS ROGER REED

n the 1930's, the term "border radio" meant late night broadcasts from XERA in Del Rio, Mexico, with Doctor Brinkley, his famous goat gland operation, spring tonic, baby chicks, and maybe the Carter Family. In the 1960s, border radio meant XERB in Rosarito Beach, Mexico, with Wolfman Jack, glow in the dark Jesus and rough, grinding R&B music. Today, Border Radio means a deeply talented Americana/roots band based in Southern California.

Border Radio actually has a short two year history. Kelly McCune, lead vocalist, rhythm guitarist and accordionist, was raised in Tulsa, Oklahoma, but admits that country and roots music wasn't something she listened to. "For years I studied classical, and try to pour a lot of my passion into that, but I just never found it." There was an exact moment for her conversion. A friend induced her to listen to old time country music, and asked her to sing a Carter Family song with his band. "When I sang Hello Stranger, I found

my right then. I'd never heard of the Carter Family, but I knew I wanted to form a band that played this kind of music."

McCune wanted this band to carry



a vision of Americana, roots, bluegrass, and string band honesty. "I was so naive, I just put up an ad at the Fret House in Covina." But it was destined to be. Mike Stromberg answered the ad. He and McCune had crossed paths years before when both were swimming in the ocean of LA singer-songwriters, but he had experienced a musical epiphany of his own, embraced roots music and had added the DobroTM to his arsenal. He and McCune now clicked and Border Radio was born. Stromberg also adds vocals and guitar to the group, and co-writes much of the material with McCune. Writing their own material is a key to Border Radio's credo. Early on, Stromberg presented McCune with a sweet, very old fashioned pre-bluegrass sounding ballad. She went home and wrote the lyrics to Caroline, a tune that ended up on their first EP/CD. "It set the tone for Border Radio," McCune continues, "I'd written before, but what was going to suit me better was to take more universal themes. That's also what I like about the great old standards."

Next up was adding an upright bass player. McCune and Stromberg explored the Toganga Banjo Fiddle Contest and approached a young man named Robert Staron who was carry a doghouse bass. He was interested, and joined, providing harmony vocals along with his upright bass expertise. The band "heard" fiddle as the next instrument, the most appropriate choice for a repertoire that encompasses bluegrass, Western swing, Tin Pan Alley tunes, and string band music, all encapsulated with a very contemporary spin. By the time of their full length CD, *Americana Brand*, the band had hooked up with Luke Halpin, who not only handled the fiddle, but also provided harmony vocals and stellar mandolin.

Americana Brand was a pivotal release, providing the band with radio airplay. Banjo great John McEuen guested on several cuts, further enhancing their profile. Although Border Radio does a commendable job on the recording's cover tunes such as Iris Dement's These Hills and the country chestnut Long Black Veil, it's the originals that set the pace of the recording. McCune says "I've very attracted to that storytelling aspect of Tin Pan Alley's western and swing tunes; that Irving Berlin, Johnny Mercer touch. A joyfulness that is also sophisticated. And Mike plays that jazz related stuff very well."

Original songs such as *Playin' Cowboys*, *Dressed Up to Say Goodbye*, *Wedding Day*, and *Farm Wife* all tell succinct stories, and are tuneful to boot. McCune's voice is ideal, with clear enunciation and a playful tone when needed. Ballads like This Old Pen are equally compelling. The swingier numbers owe a debt to the influence of Dan Hicks, that almost mainstream but quirky supplier of swing with a slightly bent axle.

Border Radio's live shows provide entertainment and musical expertise. Since the release of *Americana Brand*, multi-instrumentalist Halpin has left the fold, ably replaced by Southern California's omnipresent purveyor of pulchritudinous plectrum patter, Tom Corbett. Corbett's mandolin chops, singing and fiddling spark the band, and his ever present smile perfectly compliments an aggregation out to have fun, and evoke it from their audience.

You can catch Border Radio during October 24 – 26 at the Oakdale Bluegrass Festival. A new festival, this year's lineup includes David Parmely & Continental Divide, Kathy Kallick Band, Chris Stuart & Backcountry, and Cliff Wagner & The Old #7. Find out more at www.oakdalebluegrass.com Border Radio will also be opening for David Parmely & Continental Divide on Saturday November 1st at the Encino Community Center. Check out www.border-radio.com for more info.

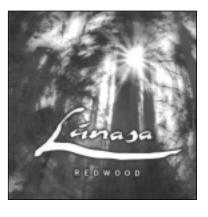
Artist: LÚNASA Title: REDWOOD

Label: GREEN LINNET RECORDS # GLCD 1224

Release Date: JUNE 2003

BY DENNIS STONE

únasa — the boys of Irish summer — has gifted us with a powerhouse album of traditional tunes on their latest release *Redwood*. The group's reputation as one of Ireland's hottest traditional bands is further enhanced by this stellar fourth release (their third on the Green Linnet label). For *Redwood*, the solid lineup of flutist Kevin Crawford, fiddler Séan Smyth, uilleann piper Cillian Vallely, guitarist Donogh Hennessy, and bassist Trevor Hutchinson — together since Lúnasa's



second release — adds guest percussionist Jim Higgins of *Riverdance* fame. The band's performance gets better with each new release. The group continues to present us with their trademark "contemporary groove" sound, derived from the energy of the Hennessy-Hutchinson rhythm section. There is a fine balance of traditional and original dance tunes here, presented with innovative and intricate arrangements and performed with flawless musical prowess.

Most of *Redwood* was recorded at the Prairie Sun Studios in Cotati, Northern California during a break on the band's 2002 U.S. tour. It's obvious from the album title and cover photo that the great redwood trees left a deep environmental impression on the group during the recording. The powerful punch of the set *Cotati Nights* confirms that the band's Northern California recording experience was a joy.

Other highlights include the opening set of reels Cregg's Pipes, the beautiful set of Breton tunes *Fest Noz*, and the foot-tapping set titled *Spoil the Dance*. The set of tunes *Dublin to Dingle* highlights the fine talents of piper Cillian Vallely. And if you want the true feel of an Irish pub session, you can't go wrong with the set *Temple Hill*. Of the slower pieces, give a listen to the touching version of the love song *A Stór Mo Croi*, and a set that begins as a slow air written by Breton fiddler Christian LeMaître called *Tana*, followed by the faster paced *Lady Ellen*, written by Séan Smyth.

Once again Lúnasa deserves the praise and recognition coming its way for *Redwood*. And once again we can only hope for more great releases to come from this outstanding group in the future.

Availability: Released domestically and easily obtainable.

Dear Folk Enthusiast,

I want to inform our readers that this is my last music review column in folkWorks. I can't believe that it's been almost four years since I first met folkWorks publishers Leda and Steve Shapiro at an Old Blind Dogs concert that they hosted in Hollywood. After we discussed their idea of starting a folk newspaper for the greater Los Angeles area, I told them to let me know if I could help in some way, since this type of publication was sorely needed.



Shortly afterwards the Shapiros contacted me. They already knew of my love, knowledge, and appreciation of Celtic music, and invited me to join their writing staff as a Celtic folk music reviewer. They liked my idea of writing not just the standard CD review, but including biographical information of the artist. It's incredible to me that folkWorks has now been publishing for over two and a half years. I'm very pleased that the Shapiros' brainchild has firmly taken hold and become a vital tool for the local and Internet folk community. I'm also very grateful to Leda and Steve for allowing me to be one of their founding staff writers. I have learned a great deal from this experience, since I had never written for a publication before. However, in the past year folkWorks has expanded its writing staff, which now includes many music reviewers. I can now step aside and let these new reviewers speak up, because I've been feeling the need for change. My love for music goes well beyond Celtic music, and I have felt the need to review other artists in the categories of world, classic rock and progressive rock. So I will be adding these genres to my column and moving it to my new web site, Ancient Chord Music. Look for this site to be up and running before the end of this year at http://ancientchord.panopia.com. My email address will continue to be AncientChord@hotmail.com. I want everyone to know what a pleasure it has been for me to be involved with folkWorks, and to give my heartfelt thanks for the opportunities that have presented themselves because of it. Biggest thanks to Leda and Steve Shapiro for giving me the chance to "spout off" to our readers, to our members, and to all others involved with making folkWorks happen. I'm completely confident that folkWorks will continue to grow by leaps and bounds, and will be the source for all things folk in the greater Los Angeles area. It's almost there already!

Dennis R. Stone

INSTRUMENTAL FOLK MUSIC OF THE BALKANS

PART II

By PAT MACSWYNEY



ELODY

The folk music of the Balkans has been heavily influenced by classical Turkish Makam (modal system). While Western music theory divides the whole step of the musical scale into _ steps and Arabic into _ steps, the Ottoman Turkish makam system divides a whole step into 1/9th's, called kama, allow-

ing for tremendous variations in tonal color and scale possibilities. Some of the most common modes found throughout the Balkans include the derivative Turkish makams roughly corresponding to the western major and minor scales as well as the Mixolydian, Dorian and Phrygian modes, namely Rast, Ussak, Huseyni and Kurdi . Additionally, the family of makam s based on the Hijaz tetrachord with its characteristic lowered 2nd step and raised 3rd are extremely common. Due in part to the adoption of western instrumentation as well as state efforts to westernize, over the past century, the kamas of the makam system are increasingly being replaced or "rounded" to the nearest _ step of the western scale.



Throughout the region, both vocal and instrumental music tend to share certain stylistic elements and devices. To generalize, the music of Bulgarian, Greek and Turkish Thrace tends to be relatively legato and very richly ornamented. The music of Macedonia, as well as immediately adjacent areas of Albania, Kosovo, Serbia, Bulgaria and Greece tends to be more punctuated and sparsely ornamented, utilizing a combination of melody and drone characteristic of the gajda as well as the paired zurnas, kavals and voices so characteristic of the region. Melodic accompaniment in 3rds is found in some urban styles and singing in close dissonant 2nds is found intermittently in the Shope region of Bulgaria and in Bosnia. Iimprovisation around a particular makam in a taksim (un-metered improvisation) and within a dance melody remains an important musical element among Balkan Muslims and Roma who best preserve the legacy of Ottoman classical music within a folk idiom.

RHYTHM

Balkan dance music is perhaps best known for its unusually complex meters. The dance meters are in 5, 7, 9, 11 and even more complex meters are very common throughout the region. Proper time signatures aside, most dancers and many musicians tend to render rhythms into pulses of slow and quick. "quick" being an even pair of eighth notes



and the "slow" being a triplet. In addition to the fact that most dancers do not read music, this is in fact very akin to the way that "untrained" village musicians would have reckoned time prior to the acceptance of western musical theory and notation imposed on rural musicians over the last century. In describing or learning a new time signature, I find it useful to think in terms of twos and threes or quick and slow. Using this shorthand, a Macedonian Lesno in 7/8 could be diagramed as 3+2+2 (or) S+Q+Q, a Bulgarian Dajchovo as 2+2+2+3 or Q+Q+Q+S, etc.

GLOSSARY OF BALKAN DANCE RHYTHMS

In the following glossary, I have listed some of the most popular dances found throughout the southern Balkans. While you will frequently find similar dances and rhythmic patterns among different ethnic groups, there is often do not have a generic name for the particular dance. Therefore I have chosen the more common names in use by contemporary folk dancers which, in turn, tends to be the most widespread dance of its type within the region.

NON-METRE

• TAKSIM - Un-metered improvisation based around a particular makam or

related makams and often used to introduce a set of dance tunes throughout the Balkans. including Taksim (Turkey), Taksimi (Greece), Ezgija (Macedonia), Svirnya (Bulgaria), Kaba (Albania), Doina (Romania)

SIMPLE METRE

- CHIFTETELLI Syncopated solo dance in 4/4 taking its name from the Turkish and meaning a pair of strings, as in the double stops played on a kemenche (fiddle).
- HASAPIKO "The Butcher's Dance" is a moderate 2/4 dance historically
 favored by butchers who typically slaughtered livestock on Fridays and celebrated into the early morning. Along with the Zeybekiko, the Hasapiko is
 one of the two main dances associated with the Greek Rebetica tradition,
 although this dance is also found in Bulgaria and Macedonia as Kasapsko.
- HORA Generic term for a Romanian dance typically in 2/4.
- HORO Bulgarian term for dance usually appearing after the type of dance, ie. Pravo Horo. ORO Macedonian term for dance: e.g.. Ovchepolsko Oro.
- KOLO Fast Serbian dance in 2/4 meaning "wheel" and named after the line of dancers in a circle.
- OYUN HAVASI Generic term for a Turkish dance typically in 2/4, meaning "dance melody".
- PRAVO Typical Bulgarian line dance in 2/4, often moving to 6/8 (3+3). Pravo means "straight", distinguishing it from the asymmetrical Krivo "crooked" dances. The very similar Macedonian ODENO and Thracian Greek ZONARDHIKOS "Belt Dance" is named for the way that the dancers hold onto each other's belts. The southern Romanian SIRBA, meaning "Serbian" also shares this 2/4 & 6/8 rhythmic pattern. To further confuse matters, Pravo frequently refers to the Macedonian dance in 7/8 better known as Lesno.
- SERVIKO A fast 2/4 dance type from the Greek Rebetica tradition typically used to show off the virtuosity of the bouzouki player.
- TRITI PUTI A quick Bulgarian dance in 2/4 meaning "the 3 times."
- VALLJE Generic term for an Albanian dance typically in 2/4.

COMPLEX METRE

- BERANCHE A Macedonian line dance in 12/8 (3+2+2+3+2) named for the Albanian town of Berat and also known by the name IBRAIM ODZHA. A similar rhythmic pattern is shared with the unrelated Aegean Macedonian dance POUSTENO.
- BUCHUMIS Fast Bulgarian line dance in 15/8 (2+2+2+2+3+2+2). The lesser known Macedonian POSETNICHA shares this rhythmic pattern.
- CHETVORNO A fast line dance in 7/8 (3+2+2) from the western Bulgarian Shope region around the capitol of Sophia.
- CHOCHEK Very common line and solo dance in 8/8 (3+3+2) meaning Rom (Gypsy)-style and found throughout Macedonia, Serbia and Bulgaria as KYUCHEK. Named after the Ottoman-era guild of professional male belly dancers known as Kochek, who like most enteratainers came from the Rom and other non-Islamic minorities. The Macedonian SA SA is a variation of the Chochek.
- DAJCHOVO Common Bulgarian line dance in 9/8 (2+2+2+3). The related Macedonian DEVETORKA takes its name from the Macedonian number nine (devet).
- DEVOJCHE A Macedonian line dance from the Skopje area in 9/8 (2+3+2+2)
- KARSILIMAS A couple dance in 9/8 (2+2+2+3) meaning "face-to-face" and found in Turkish, Greek and Bulgarian Thrace as well as in the Chaglia tradition of Macedonia.
- KOPENICA A common Bulgarian line dance in 11/8 (2+2+3+2+2) also known as GANKINO and KRIVO (crooked). Dances in this metre are also common in Macedonia as OVCHEPOLSKO and Greece as PASHLI-ATIKOS
- LESNO Very common, moderate Macedonian line dance in 7/8 (3+2+2) meaning "easy". The closely related VRANJANKA is a south Serbian dance named for the village of Vranje, once an important caravan center on the road from Belgrade to Istanbul, now famed for its Rom brass bands. The similarly patterned Greek KALAMATIANO is named for the silk handker-chiefs produced in Kalamata waved by the line leader during the dance.
- PAJDUSHKO -- "Limping" dance in 5/8 (2+3) named after a characteristic foot pattern in the dance; found throughout Bulgaria, Macedonia, Greek Thrace and southern Romania.
- POSTUPANO Macedonian dance in 13/8 (2+2+2+3+2+2).
- RUCHENICA The Bulgarian "Handkerchief Dance" in a quick 7/8 (2+2+3) is named after the dance line leader waving a handkerchief. Dances in a similar rhythmic pattern include the Macedonian CIGANCHICA, MEMEDE, ELENINO and southern Romanian GEAMPARALE.
- SYRTO Greek "Dragging (or) Pulling" dance in a moderate 8/8 (3+3+2). Similar rhythmic pattern include the Albanian SOTA.
- ZEYBEKIKO The slow 9/4 (2+2+2+3) "Dance of the Zeybeks" is named after an Anatolian warrior caste. Along with the Hasapiko, the Zeybekiko is one of the two principle dances of the Rebetica tradition, danced solo.

Dave Soyars is a bass player and guitarist, a 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 or write him c/o FolkWorks.

nother batch of fine CDs has come my way since last time and while I'm happy to let you know about them, I'm a little sad that so few of these people will be including our fair city in their upcoming tours. Where have all the good L.A. gig spots gone? McCabe's is good, but bands need to be of a certain stature to play there, while great folk clubs of the past have either closed down (like the Ash Grove) or changed to a mostly-rock format (The Troubadour, Largo). Most of the bands mentioned below are, sadly, playing up north, but not down here.

The first is Lúnasa, whose new recording, Redwood [Green Linnet] (!), is another solid batch of instrumental tunes by the only major Irish band without a singer. Their sound, built around the rhythm section of ex-Sharon Shannon band members Donogh Hennessy and

Trevor Hutchinson, as well as three fine melody players, keeps things interesting from start to finish, creating a varied and moody sound that's melodic enough to keep the attention on the music and away from the lack of

Wonderful young Irish band Téada, mentioned in these pages before, will be in L.A. at the Celtic Arts Center on September 16th. Their fiddler Oisin Mac Diarmada has a solo album, ar an bhfidil, [Ceol Records] (!) that's a good example of why he's such a highly regarded fiddler. Also no vocals, but variety and virtuosity aplenty. The Celtic Arts Center is one of the few local places to consistently have concerts of high quality Celtic music, so I'd like to urge readers to support them. Check www.celticartscenter.com for their schedule and other activities, www.ceolrecords.com for info on the above CD.

Speaking of wonderful young Irish bands, Danú has had another change of personnel, as singer Ciarán Ó Gealbháin has put his music career on hold to go back to school. He's been replaced by Muireann Nic Amhlaoibh, the band's first female member. Though she's not on any recordings at this time, recordings will begin soon, and when they come back to the states later this



OLD MOTHER LOGO Artist: **BRANCHING OUT** Title: **OLD TOPANGA RECORDS** Label:

REVIEW BY EMIL OLGUIN

his CD is a reissue of a 1986 Legend Records release of an oldtime / all woman string band that performed in the southland between 1977 and 1987. Monika White and her twin sister Gitta Morris formed the nucleus of the band that saw many personnel changes over the ten years that the group performed. This album is a showcase of that collective talent and features an eclectic selection of tunes that are a mix of the old-time tradition, bluegrass and Bob Wills. With a few contemporary tunes thrown in, this album is fun to listen to.

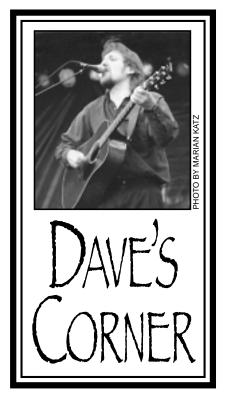
It is evident by the pictures in the CD booklet that these women took their roles and their music seriously. They knew how to package themselves but more importantly, it appears that they had fun in doing so. Dedication to their art is also evident in that the music maintains a certain level of continuity in spite of personnel changes.

After a tune written by local singer-songwriter Ken Graydon. about an outsider's view of living in Topanga Canyon, the girls pick up the tempo and set the musical direction of the album with an old Coon Creek Girls' tune How Many Biscuits Can you Eat? Its lively performance and clear lyrics had me singing along in short order. I'm an Old Cowhand (Johnny Mercer, 1936) and San Antonio Rose (Bob Wills, 1937) demonstrate the new directions that old time music took as the commercial music world took notice. There is a medley which may be familiar to contradancers: Colored Aristocracy, Tater Patch and Jenny Get Along. The Panic is On (H. Jenkins, early 1930's) is a old time swing tune with a bluesy fiddle break, illustrating the variety of tunes/songs on this recording. Overall I had a good time listening to the vocal arrangements and instrumentation. Although I was born in middle of the twentieth century, there were times while listening to this CD where I could picture myself sitting in front of an old RCA listening to the music in the air.

It maintained a nice mix of tempos flowing from one type of tune to another without abrupt changes. The mix and overall quality of this CD is excellent. Although I'm sure the original recordings were analog, this digitally re-mastered CD sounds clean and crisp.

The CD insert contains detailed personnel credits for each track and photographs of the different "Mothers." Monika White also chronicles the story of the band and introduces the women of Old Mother Logo.

You can purchase this CD through Old Topanga Music, P.O. Box 953, Topanga, CA 90290 or log into their website: www.oldtopangamusic.com



year American audiences will have their first chance to hear the new lineup. Alas, they too have a tour that stops in Northern California but not Southern. The tour reaches California in October, so maybe something can still be worked out before then.

Sad news about Dave Reid, bass player/keyboardist for Welsh group Ffynnon, who died in January of a heart attack. Reid was an excellent composer and musician who had also published two books of poetry, and was working on a novel at the time of his death. I had not heard the band's CD, Celtic Music from Wales [Green Linnet] (!) until recently, but it's another fine record from 2002 that I didn't hear until this year. The sound is mostly keyboard-based and atmospheric, with lovely singing in both English and Welsh, and a good mix of traditional and original material.

I've only one singer/songwriter to mention this time, and it's someone I've raved about on these pages before. The new CD by Vic Chesnutt, Silver Lake [New West Records] (!!) is perhaps a little unusual compared to his other records in that it has more polished sound than he's managed before, with a solid band and very tight, full arrangements. As usual, however, its most impressive feature is the songs. Chesnutt's about as good as anyone at writing personal and self-reflective

songs that manage to entirely avoid navel-gazing, and such heartbreaking love songs as Fa-La-La and Band Camp are rich in emotion rather than sen-

Finally, old friends the Wicked Tinkers have a new one, Banger for Breakfast [Thistle Pricks Productions] (!). I know I was somewhat lukewarm toward their last recording, but this is the ideal way to hear them: a live recording that is solid musically, but also approximates the craziness of their live performance. The droll stage patter helps fill in the gaps left by the lack of singing (although there is one guest vocal performance, by Donnie MacDonald of Men of Worth). In fact it's so perfect it makes one wonder why they waited this long to do it. Never fear, however, fans of loud pipes and drums- volume two will be on it's way before you know it.

Next issue I'm going to try something a little different. Rather than the usual CD reviews, I'm planning an overview/review of open-mic nights in the L.A. area. Having played a few in my time, I feel fairly qualified. Until then, have a happy and healthy Fall.

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.

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

ON-GOING STORYTELLING EVENTS

LOS ANGELES COMMUNITY STORYTELLERS

Temple Beth Torah 11827 Venice Blvd., Mar Vista Audrey Kopp • (310) 823 7482 • astory@utla.net

FAMILY STORYTELLING Saturdays/Sundays

11:00 am, noon, 1:00 am • Free Storytelling in Spanish on alternating Saturdays. Getty Center Family Room 1200 Getty Center Drive, L.A.

LEIMERT PARK GRIOT WORKSHOP

3335 43rd Place, across from Leimert Park (310) 677-8099

STORYTELLERS GUILD

3rd Thursdays • 7:00 pm

Piecemakers Village

3rd Wednesdays • 7:00 pm

(310) 440-7300

SAN GABRIEL VALLEY STORYTELLERS

3rd Tuesdays • Hill Ave. Branch Library 55 S. Hill Ave., Pasadena (626)792-8512

LONG BEACH STORYTELLERS 1st Wednesdays • 7:00 pm

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

SUNLAND-TUJUNGA STORYSWAP

2nd Saturdays • 8:00 pm

Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • (818) 541-9449

STORYTELLING & PERFOMING ARTS

TOASTMASTERS A Toastmasters Storytelling Group 2nd Mondays, 7:00pm CoCo's Restaurant 15701 Roscoe Blvd., North Hills

(818) 541-0950 • rudeutsh@earthlink.net

COSTA MESA SOUTH COAST MISSION VIEJO STORYTELLING

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

COSTA MESA STORYTELLING BY LAURA BEASLEY

Wednesdays • 10:00 am South Coast Plaza • (949) 496-1960

Bowers Kidseum 1802 North Main St., Santa Ana (714) 480-1520 • www.bowers.org/link3c.htm

2845 Mesa Verde E. • (909) 496-1960

SOUTH COAST STORYTELLERS

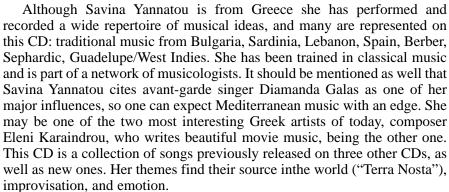
Saturdays & Sundays • 2:00-3:00 pm

WORLD ENCOUNTERS

BY VIOLA GALLOWAY

Artist: SAVINA YANNATOU TERRA NOSTRA Title:





Her next project called The Best of Hadjidakis, will be a song cycle of one of the most important Greek composers, Mikis Theodorakis.

Artist: VUSI MAHLASELA THE VOICE Title:

Vietnamese Banjo

Label: ATORECORDS This is an apt title for South African singer who appeared a few years ago on the scene and vanished without major U.S. tours or releases. Hopefully his new CD will change this because he has a very amazing voice, which spans octaves. Vusi is equally at home in traditional African music as well as ballads, rock, folk, as well as several languages, including English. A crossover in a good way - this may easily become the soundtrack of the new South Africa...

Artist: MIYAZAWA

DEEPER THAN OCEANS Title:

Label: STERN'S

A Japanese singer in love with Brazilian music, Miyazawa got global citizen Arto Lindsay to produce this unusual CD. Influences range from the Western music that many Japanese young people grew up with, roots music from Okinawa, and current dance music, which explains why there are half a dozen mixes as well, not to mention a host of illustrious guest artists: Max de Castro, Moreno Veloso, Vinicius Cantuaria, Melvin Gibbs, and more. You actually have to hear it to believe it: A traditional Japanese song blends seamlessly into a Brazilian groove, and it all works, funk, electronica, ballads...you imagine the rest! Strange and beautiful.

Artist: VARIOUS

PUTUMAYO PRESENTS FRENCH CARIBBEAN Title:

Label: PUTUMAYO

If you are looking for summer music, this compilation is perfect. It features music from the French part of the Caribbean that is often overlooked here. All the best names are on this recording: Taxikreol, Ralph Thamar, Kali, Emeline Michel, Zin, Kassav, and more. Don't expect heavy, profound music – this is light, has a great groove in a style that has not been really popular in the U.S. ever (except for Brooklyn!)

THE GUITAR AND THE GUN – HIGHLIFE Title:

MUSIC FROM GHANA

Thai Zilophone Label: STERN'S There is not much music available from Ghana in general, and this compilation was an instant classic when it was first released on vinyl in the

1980's. There was only one studio open during the times of extreme economic hardship in that country, so everything passed through it. You can only imagine what was going on around that studio (check the cover featuring the guitar hero in army uniform with guitar).

Amazingly enough this music sounds as great as when it was first released: There's some very killer gospel by the Genesis Gospel Singers, amazing guitar work by F. Kenya's Guitar Band, and let's not forget Sallam and His Cultural Imani Group. Without a doubt this is one of the all-time great African recordings.

VIOLA'S RESOURCE LIST

Book: World Music, a Very Short Introduction by Philip V. Bohlman

The Beat (American), Songlines (from the UK), and fRoots (formerly Folkroots) Websites:

www.sternsmusic.com (mostly African music)

www.mondomix.org (all aspects and types of world music)

www.bbc.co.uk (serious musicology plus world music links)

www.afropop.org (NY-based radio show with links, information on concerts etc.) www.maqam.com (Arab music)

www.greekmusic.com (Greek music)

www.piranha.de (WOMEX, world music conference)

www.canzone-online.de (labels and releases not available in U.S.)

Artist: ABAJI

ORIENTAL VOYAGE Title: Label: NETWORK/GERMANY

The Network people call Abaji a "bedouin troubadour," an apt description for a musician who hails from a musical family with a long tradition and culturally diverse roots: Armenian, Turkish, Lebanese, Syrian, Greek, and more. You can thus expect a kaleidoscope of Mediterranean music and instruments (some are very unusual), a style that reminds you of blues, some Arabic poetry – sort of a desert soundtrack that invites armchair travel. Not to be expected to tour anytime soon here, so the magic is only available on CD so far.

Artist: WAZA

BLUE NILE-SUDAN TItle:

Label: WERGO

This is music of the Berta, which is a tribe living near the border of Sudan and Ethiopia along the Blue Nile. A historical recording (done before subsequent Islamisation) as well as truly strange music created on about a dozen long trumpet-like instruments (made of calabash and bamboo) and percussion instruments (wood blocks, rattles, sticks). This

communal music performed in the evening after sunset, with a woman singing a theme, which is then interpreted instrumentally. The lyrics deal with life in the village, as in the song titles: "The woman slept on an old, dirty mat," "If you say my name, I'll fuck you," "Somebody enchanted a girl

with black magic," and more fun things...beautifully annotated as usually by Wergo, (it's part of the Museum Collection of this German label).

Also worth checking out:

• Music of Laos/ The Buddhist Tradition (CelestialHarmonies): From the Archives of Traditional Music (National Library of Laos)

And there's been a deluge of noteworthy Brazilian releases, such as:

- The Ipanemas: AfroBossa
- Marcio Faraco: Interior
- Helena: Azul
- Bolao:Back to Bahia





CHRIS DARROW Artist: **CHRIS DARROW** Title: TAXIM tx 2061 Label:

DECEMBER 2002 www.taxim.com Release Date:



The release on CD of the classic Chris Darrow is just cause for a little historical hindsight. Darrow's eponymous 1973 release was not his first solo project, but his first for United Artists. He'd done Artist Proof on Fantasy two years prior, but he envisioned a new direction when he traveled to Britain to record Chris

Darrow had been part of the "world music meets rock and folk" band Kaleidoscope, had played with Nitty Gritty Dirt Band for several years, done a fair share of session work and also been part of The Corvettes, a group that evolved

into Linda Ronstadt's post Stone Pony's

band. His new vision was to incorporate all of his varied background into one body of work. Chris Darrow was recorded using inland empire musical cohort Steve Cahill and cast of nearly 20 British folk/rock players including Fairport Convention's Dave Pegg and Dave Mattacks. The flavors not only included Celtic and traditional American roots music such as Cajun and bluegrass but traces of Caribbean, reggae and even some Hoagy Carmichael.

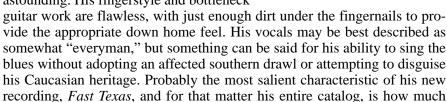
The juxtaposition of Darrow's world weary vocals and often rock edged guitar with traditional instruments like the Celtic harp, the double harpsichord, the Irish flute and the viola de Gamba provide a richness to the production that harkens years ahead of the project's time. Darrow's originals make up the bulk of the material. The record leads off with Albuquerque Rainbow, the electric guitar harmony lines reminiscent of the Allman Brothers. Darrow reminisces "This was supposed to be the commercial airplay song of the album." Rainbow is followed by Take Good Care of Yourself, an interesting blend of Cajun and reggae. Whipping Boy is a slide guitar showcase for Darrow, and a song recently covered by Weissenborn fave raver Ben Harper. The traditional Don't Let Your Deal Go Down gets a Celtic/bluegrass folk rock treatment, and Cahill and Darrow's harmony mandolin duet on Devil's Dream could be from the Harry Smith Anthology of American Folk Music. Darrow made his piano recording debut on Hong Kong Blues, a song Hoagy Carmichael performed in the Bogart/Bacall film epic To Have and Have Not.

The recording closes with the remarkably poignant That's What It's Like to be Alone. Chris explains a bit about this tune, "Dolly Collins and Pete Madlem were both involved in the arranging of the song. Dolly was one of the great exponents of music of the middle ages. Her consort did the music for the Ken Russell film, The Devils. I had heard the music for the film and wanted that haunted sound of the Middle Ages on my record. The musicians that appeared in that film were contacted and led by Collins." Darrow continues "The song came out of a need to express the despair of loneliness. As a young man going through divorce, it was a hard time for me. Sometimes life brings you things to comment on that you would not imagine before

Darrow has continued his musical quest in the ensuing years, but Chris Darrow stands as a remarkable fusion of the many facets of folk music in one cohesive yet eclectic package.

STEVE JAMES Artist: Title: **FAST TEXAS** Label: **BURNSIDE #48** Release Date: APRIL 2003

There is no doubt that Steve James is one of the premier acoustic blues instrumentalists on the scene today. His abilities with the resophonic guitar, the acoustic flat top guitar and the somewhat rare blues mandolin are capable of enthralling and astounding. His fingerstyle and bottleneck



fun he brings to his musical takes on the acoustic blues genre. Fast Texas is a "good 'un."

By now, after more years as a professional travelin' bluesman than most of his contemporaries combined, James has a fairly identifiable format for his recordings. He honors/covers those blues artists who've inspired him; he crafts a few quite suitable instrumentals; and he usually comes up with two or three brilliant originals. Part of the value of his originals is just how smoothly they sit alongside the songs of his idols. Fast Texas is one of these originals and later in the recording he tosses out Freestone County Blues, a tale of love lost as poignant and wistful as any.

A transplanted now-native Texan for 25 years, James is a firm believer in the power of roots music. James studied and played with Sam McGee and Furry Lewis, and his tastes can be both esoteric and wide. On Fast Texas he takes a run at material from the canons of Milton Brown, who was Bob Wills primary competitor in early days of Western Swing; gospel blues slide wizard Blind Willie Johnson; Texas blues cornerstone Blind Lemon Jefferson; blues mandolin legend James "Yank" Rachell; Texas songster Mance Lipscomb; and the Singing Brakeman's Waiting For A Train, miss-spelled as Jimmie Rogers in the liner notes. We'll forgive James the missing D this time, especially since he casts this chestnut as an instrumental in the most elegant way possible.

Although James is noted for his sparse production style, he tastefully adds Northwestern blues goddess Del Rey to several songs on both vocals and guitar; Cindy Cashdollar on lap guitars; and Ruthie Foster and Cyd Cassone on vocals. All

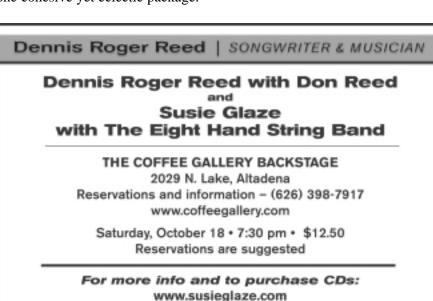
women, all talented and all add to this fine recording.

James knows that a segment of his audience are techno-philes, and for them, he lists not only the instruments he and his side-ladies use, but also tuning information. Sadly, most of this segment is blurred on the CD insert. Our friends at Burnside Records may be trying to keep James' secrets even if he is not. The back cover of the CD features a mouth watering photo of some "guitar pornography." This shot of some of James' guitars and mandolins evokes one of James' philosophies "The concept of having too many guitars has always been abstract to me. I know people who devote large amounts of closet and shelf space to the storage of frivolous non-essentials like food and clothes...but I'm a pragmatist." Lucky for us his real world views include providing plenty of roots entertainment on a regular basis. Fast Texas is just the latest installment.





Dennis Roger Reed is a musician based in San Clemente, CA. He's performed and recorded bluegrass, blues, folk and rock; writes songs; and plays guitar, bass and mandolin. He's also written about music for five years for the OC Weekly, and has been published in a variety of publications including InTune and MOJO. He is not humble.



for Susie's "Home on the Hill" CD www.dennisrogerreed.com for Dennis's "Little King of Dreams" CD



A FIDDLER ON THE HOOF: "BAL-KULTURNIK"

BY YALE STROM

s I traveled throughout Eastern Europe in the early 1980's – collecting field recordings, oral histories, and sheet music, and giving concerts in homes, Jewish clubs, and synagogues - I saw myself not as a revivalist artist, but rather as a transmitter of Yiddish culture. There had been, of course, a major rupture in Yiddish culture in Eastern Europe, but the culture had never been completely extinguished. Among the some 200,000 Ashkenazic Jews (those who officially declared themselves as Jews) living in the former Eastern Bloc countries (Czechoslovakia, East Germany, Hungary, Poland, Romania, Yugoslavia) and the approximately 2.5 million Jews in the former Soviet Union some Yiddish culture remained alive. One subset of this culture is Jewish music.

Where was this music performed? For starters, wherever there was an active synagoguge or shtibl (Yid. Small Khasidic house of worship) I heard beautiful Jewish melodies. I heard these melodies in synagogues that had prayers three times a day, seven days a week; in synagogues that were open only on the days the Torah was read (Monday, Thursday and Saturday mornings); in synagogues open for wor-

ship just on the Sabbath; in others open only on the High Holidays. I heard Jewish music at Jewish clubs, at private celebrations (weddings, bar mitsves, funerals, and at people's workplaces and homes.) Whether it was actual klezmer music, Yiddish folk, or theatre songs, or prayers (the DNA of all Ashkenazic music), these Jews had maintained a vital link with Jewish culture.

Though most of the Jewish music in the former Eastern Bloc countries was sung and played in synagogues, there were other opportunities after World War II for Jewish musicians to ply their trade. The Yiddish State Theatre of Lodz, Poland closed in 1948 and that of Iasi, Romania in 1961, but the Yiddish theatres in Warsaw and Bucharest and semi-professional ones in Vilnius, Lithuania and Chisinau, Moldova never stopped performances. In the Soviet Union, bands made up of primarily Jewish musicians did not advertise that they played klezmer. They were hired to play jazz and pop music, but at a Jewish wedding they knew without being asked to add some klezmer and Yiddish tunes to the repertoire. It was much more difficult for Jewish musicians living in Russia than those living in Lithuania, Moldova, Poland, Romania, and Ukraine because local Communist authorities in the latter places could be a bit more lenient, more inclined to turn a blind eye to the customs of the Jewish community – and less likely to be carefully scrutinized by Moscow.

One way of saying the word "revival" in Yiddish is emune-shtarkung (Yid. strong). The Jews I met during my ethnographic travels were each in their own ways "faith strengtheners," each doing something to continue the thousandyear-old Ashkenazic culture of Eastern Europe. Some Jews affirmed their identities through daily involvement with both religious and cultural aspects of Judaism; at the other extreme were those whose sense of their own Jewishness was limited to blood and Jewish surnames, but most fell somewhere in between. It was not a matter of revival but of continuance, which is in itself an accomplishment after the Holocaust. Thus, when I traveled in the Eastern Bloc countries and in the former Soviet Union, I never considered myself a "revivalist," but rather a bal-kultunik (Yid. owner or master of culture), one who returns to his cul-



ture and transmits it to others. To use the word revival when we speak about klezmer music in America – today, ten or even twenty-five years ago – is to misuse the word. Revivals never spring up full-blown. There are always antecendents, lines of continuity, and those quietly heroic individuals who keep important things alive when they are no longer popular, sowing seeds others will reap.

The orthodox and khasidic communities in the United States never stopped having Jewish music played at their celebrations (especially weddings). Some would argue that the khasidic music played from the mid-1960's through today is not klezmer, because it does not sound anything like the 78's that were recorded prior to World War II. In answer to that I would say that the klezmer music of the late nineteenth century played in Eastern Europe, with its particular instrumentalists and dances was quite different from the klezmer music played at Jewish weddings in Bohemia in the late sixteenth century. Was this not Ashkenazic instrumental music too?

Since the bal-kulturnik movement began thirty years ago, klezmer has gone from being only celebration music to being the rubric for any kind of Jewish music. Trying to explain and define what klezmer is to someone who had never heard of it is as difficult as explaining and defining what is jazz today. Just as jazz is rooted in southern blues, spirituals and African rhythms so is klezmer rooted in the prayer modalities of the Jews of ancient Israel. Both klezmer and jazz are genres born of a diaspora population. Yes, Jews have lived longer in Europe than African Americans have lived in America. But the folk music of both peoples has been used to express longing for their spiritual and cultural homeland.

Today one can go to a klezmer concert and hear Zev Feldman perform traditional nine-teenth-century Bessarabian Jewish music on the tsimbl (cymbalom) and the next day return to the same venue and hear John Zorn perform his own brand of klezmer-jazz on the tenor saxophone. Both are playing display and dance pieces. Their styles are completely different from each other, but still take the listener on a spiritual journey rooted in the Jewish experience. Traditionalists will say that what Zorn plays has no connection

to the klezmer Feldman plays. If this statement is true, then what Feldman plays bears little to no relationship to the music played by the itinerant Jewish musician who lived in the Alsace-Lorraine region in the fifteenth century. And musicians who are playing "postklezmer" music would say Zorn's "new Jewish" music has nothing to do with klezmer. Of course all these statements are false. Both Feldman and Zorn are Ashkenazic Jews and their antecedents grew up in a European Ashkenazic culture where Yiddish was the mama-loshn (Yid. mother tongue). Thus their music reflects not only its Semitic Middle Eastern roots (I call it the essence of Ur, or the Ur-connection, as in the city in Iraq where Abraham was born), but also its development in Central and Eastern Europe over nearly one thousand years.

Klezmer, the musical language of the Jews, and Yiddish, the spoken language of the Jews have traveled together down the same roads for nearly the same length of time. As the Jews traveled eastward and eventually settled in the Poland/Ukraine region, Yiddish, rooted in Middle High German and Hebrew, incorporated, new vocabularies from Romance and Germanic, Slavic, Romanian, and Balkan sources. Yiddish has not stayed static and neither has klezmer.

Yiddish speakers today have incorporated new vocabularies based upon new cultural trends and technologies. Whether they are discussing Hip-Hop culture, eco-pharmacology, or the poetry of Itzik Fefer, they are still speaking a European-based Yiddish, only one that has been infused with English. The same can be said of the many different klezmer bale-kulturnik bands that have infused musical genres like free jazz, rock-'n' roll, Latin, Cajun, and reggae, into a nineteenth - and early - twentieth-century East European klezmer sound. Thus klezmer music was and will always be a reflection of the evolving Ashkenazim, their culture, and their host's culture. But it also must stay grounded in Yiddish, as klezmer is the musical abstraction of the Yiddish language.

Playing a Naftuli Brandwein or Dave Tarras melody note for note with all the proper klezmer dreydlekh (Yid. ornamentation) is enough to maintain the music on a cursory level, and that's fine for many musicians. The music is much more than a flat two and a sharp four. If you can "talk the talk" (Yiddish) you can really "walk the walk." The musician will bring a greater profundity to klezmer if he or she understands some portions of the history, folkore, and language.

The earliest descendants of today's klezmorim were the medieval Ashkenazic minstrels who played and sang in Yiddish. Thus, for the klezmer bal-kulturnik scene to continue to develop and flourish, whether it be neotraditionalists or avant-gardists, the Yiddish component will need to be explored, examined and exploited. Old and new Yiddish songs will help us better understand the past, present, and future world of the klezmer.

Yale Strom is a filmmaker, writer, composer, musician and photographer who has worked extensively among the Jews and Rom in Eastern Europe over the last 22 years. His newest klezmer CD is: CAFE JEW ZOO (Naxos World) which includes traditional Stolner Khasidic music (with Andy Statman) as well as new Yiddish songs he has written. His latest book is THE BOOK OF KLEZMER: THE HISTORY, THE MUSIC, THE FOLKLORE: From the 14th Century to the 21st (A Cappella Books)

THE AMERICAN HAMMERED DULCIMER

BY BEA ROMANO

o doubt dulcimers were first brought to the colonies from England (or Scotland, depending upon which authority is quoted) where they were used in the street music of the time. Portability and simplicity made the dulcimer much more practical than the piano for many settlers. Only the lucky few could actually bring over the instrument. Dulcimers were reasonably common domestic and concert instruments in the United States during the 18th and 19th centuries. Many of the early craftsmen had brought over drawings of their dulcimers and the heavily forested areas of the Northwest provided he necessary materials. The dulcimer was often associated with the lumber camps of Maine and Michigan, where it is still referred to as a "lumberjack's piano." As names for the dulcimer go, however, the American appellation "whamadiddle" must be ranked as most colorful.

Several dulcimer factories were thriving in western New York during the 1850's and 60's. Aside from traveling salesmen, Sears and Montgomery Wards carried dulcimers in their catalogues. The 1895 Wards ad read: "Order #25879 Dulcimers, American made, imitation rosewood, neatly decorated body, finely finished, chromatic, can be perfectly tuned in all keys; in short, it is the most complete and carefully made instrument of the kind produced. Price, each...... \$16. Order #25880 Dulcimer beaters flexible handles, felt covered heads. Per pair.......35 Weight, 4 ounces."

Michigan has continued to nourish a persistent tradition of dulcimer hammering, and the Michigan Dulcimer Club was successful in having the hammered dulcimer recently declared the official state instrument. A graduate of the University of Michigan, Paul M. Gifford, became interested in the dulcimer and its music through his father, Norman, a pianist and flutist, who had

known dulcimer players in the 1920's and 30's. Paul published "The Hammered Dulcimer A History" in 2001. The dulcimer is presented from its very beginnings with the American dulcimer not appearing until page 251 of 440-page account. Excellent drawings, charts, and photos are throughout. In fact, it is quite interesting that the cover depicts our own "Aunt Nellie" who some of us (who are old enough!) may remember playing regularly at Knott's Berry.

The hammer dulcimer is set up to play diatonic scales.

A contrasting color bridge cap usually marks the start of a major scale. Commonly, most dulcimers have a D, G, and C scale and their related minors. Once the tuning is understood, finding melodies is not at all difficult, making it an instrument easily played by ear. The key to playing efficiently is to strike one note with one hand and the next note with the other hand, and so on. The player must change from one side of the bridge to the other many times in most tunes. This must be accomplished without getting your hands crossed. Advanced planning when learning a tune may help avoid having to relearn the hammering pattern as you attempt to play up to tempo.

Most dulcimer hammers consist of thin handles with knobs on one end. Bent pieces of cane or curved sticks are perhaps the simplest. Handles may be made from tortoiseshell, whalebone, spring metal, wood, and old corset stays. The knobs, or hammerheads, are usually wood, sometimes with a covering of leather or felt. Sticks with felt pads for hammers give a soft sound but



can be hardened by dipping in thinned lacquer or shellac for a loud, crisp tone. Some early American hammers were made from thin slices of walnut shells for the heads. Hammers are usually held between thumb and forefinger on each hand. They must be held lightly but firmly so that they bounce easily on the strings, yet do not fly out of the hand.

Because of its volume, the dulcimer works well as a lead instrument in bands.

Several old-time contradance bands had dulcimers as their lead instrument. They also play well along with combinations of other instruments. (Henry Ford's orchestra touted TWO hammered dulcimers in the 1930's!) The dulcimer also easily plays chords for back up and rhythm.

The best internet source for information is "The Official WWW Hammered Dulcimer Website" at www.rtpnet.org/~hdweb. This site describes or leads you to all you can ever want to know about hammered dulcimers.

Bea Romano, a local dulcimer player, presents programs on the history of the hammered dulcimer. She also presents a Shaker Music Program and a Westward Movement Program, featuring the dulcimer. She is a member of the bands When Pigs Fly! and Get Reel. She is one of the founding members of Southern California Dulcimer Heritage and hosts a monthly dulcimer practice group. More info at www.celticana.net or (562) 861-7049.

THE TSYMBALY

HAMMERED DULCIMER OF THE UKRAINIAN TRADITION IN CANADA

By Jennifer Neal

They were a part of the first wave of Canada. They were a part of the first wave of Ukrainian immigrants, peasants who were seeking to escape the decaying economic conditions of the Austro-Hungarian Empire. They came from the Bukovina region and upon arriving in Canada, followed the railroads west to East Central Alberta in search of a homestead. They became farmers and helped establish towns near the railway lines in order to transport their grain. As part of the pre-World War II immigration, they brought many of their Old World traditions with them. Musical traditions were especially important. The tsymbaly was one those rich traditions that lives on in me today.

The tsymbaly is a musical instrument that produces both percussion and melody. Thus, it is a natural rhythm maker. It is a type of hammered dulcimer that is related to the cymbalom or tympanom of Eastern Europe. It is believed that the tsymbaly's origin lies in the Middle East's version of the hammered dulcimer, the santoor or santur, which was brought over to Eastern Europe during the crusades. It traveled to the region that is now known as Ukraine, where it was altered and developed into the tsymbaly by the 17th century. At the end of the 1800s, it was a widely distributed instrument and an important factor of social and ritual gatherings. In fact, it is easy to assume that these social gatherings (besidy) had a huge influence on the development of the tsymbaly's ability to project sound, as the events usually required lively dancing.

The Old World tsymbaly of Ukraine was

available in two sizes. The large version (velyki kontsertovi) was made for concert performances. The smaller Hutsul (hutsul'ski) version was more popular, as it was lighter and easier to carry and was often worn by the musician with a strap. Today, the Hutsul tsymbaly is still the most popular version among Ukrainian Canadians, though it is now rested on the musician's lap.

With its immigration to Canada, the tsymbaly continued to be a large part of Ukrainian culture, especially in weddings and dances. Over time, it found a new global audience through popular Ukrainian traveling bands, recordings and radio programs. Today, its influence goes beyond traditional events and dances. It is a main part of Ukrainian festivals across Canada, most notably in Dauphin, Manitoba, and Vegreville, Alberta, and tsymbaly competitions have been a publicized event since I was a child. Overall, the tsymbaly has become a cultural icon for the Ukrainian Canadians in rural Western Canada.

GENERAL STRUCTURE OF THE HUTSUL TSYMBALY TODAY:

The Hutsul tsymbaly is characterized as a hammered dulcimer because it is played by striking, not plucking, the strings. It has a trapezoidal wooden frame that is roughly 37-51 inches long and 14-22 inches wide. It has a cedar floating soundboard or top board (verkhnia doshka) with two sound holes. Its two bridges carry the weight of over one hundred strings. These strings, usually a bronzephosphate alloy, are grouped into notes that consist of six strings per note. The groups of strings alter-

nately pass over one bridge and under the other. Sound is produced when the strings are stricken with hammers or sticks (pal'tsiatky). Depending on the type of sound desired, these hammers are made from maple, birch or mahogany. Often bits of felt or leather are glued onto the heads of the hammers to soften the resonance. The hammers are loosely gripped by the handles in both hands by the thumb and forefinger and are allowed to bounce off the strings. Controlling the bounce is what separates the beginners from the masters, especially in the polkas

The tsymbaly is tuned chromatically, but doesn't have a continuous sequence of notes like a piano. Commonly played notes are grouped together for ease of motion. Although two basic tuning systems exist, variations appear based on the preference of the musician and the tsymbaly maker's style.

Jennifer Neal is a hammered dulcimer enthusiast and the owner of her own web design company, Creative Impacts. A resident of San Diego for five years, Jennifer Neal (nee Boychuk) was born and raised in Canada in the rural towns of Alberta and British Columbia. She is half Ukrainian and most of her younger years were spent singing Ukrainian folk songs, participating in Ukrainian folk dancing and learning to play the tsymbaly. She has been playing the tsymbaly for almost 20 years. For more information, please contact her at 619-563-3975 or jayoneal@nethere.com.

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SEPTEMBER

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					-	
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AMERICAN BANJO CAMP (SE) GREEK FESTIVAL (SE) SALVADORAN PARADE AND FESTIVAL (SE) ERIC ANDERSEN (SE) FIESTA MEXICANA (SE) LOS LOBOS/CAFÉ TACUBA (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)	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)	OTIS TAYLOR BAND (SE) PETER OSTROUSHKO & DIRK FREYMUTH (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	OTIS TAYLOR BAND (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	KRIS DELMHORST (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	CLARE MULDAUR (SE) BROOKE RAMEL (SE) SUSAN GIBSON (SE) THE MCFAYDENS, BOB JONES, BRUCE MCGINNIS and CAROLINE WATERS (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)	GREAT LEAP (SE) DENNIS ROGER REED (SE) DEL REY (SE) DOUG SMITH (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
KARLA BONOFF (SE) GUNNAR MADSEN (SE) PRINCE DIABATE and THE AFRICAN BLONDE ENSEMBLE (SE) THE JOINT IS JUMPIN' (SE) CLARE MULDAUR with GREY DELISLE & MURRY HAMMOND (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	LOST HIGHWAY (SE) DONNA THE BUFFALO (SE) TEADA (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	WHEN PIGS FLY (SE) FIL CAMPBELL (SE) SOLAS (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	HOMECOMING PARTY by Narodni Dance America (SE) "CHUSCALES" (SE) REMEMBER SHAKTI (SE) LOU and PETER BERRYMAN (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)	BLUEGRASSIN' IN THE FOOTHILLS (SE) MILLPOND MUSIC FESTIVAL (SE) KEN PERLMAN & WILLIAM COULTER (SE) DEL REY with GREG TRAFIDLO (SE) BLUE MAMA with DENNIS ROGER REED (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	GREEK FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL (SE) HARVEST FESTIVAL of DULCIMERS (SE) MILLPOND MUSIC FESTIVAL (SE) ANTELOPE VALLEYGREEK FESTIVAL (SE) ALEX ACUNA, JUSTO ALMARIO (SE) RAICES (SE) LOS ANGELES CEILI (S PERLA BATALLA (SE) SUKAY (SE) BLACKWATERSIDE (SE) TOM LEWIS (SE) BORDER RADIO (SE) LOU & PETER BERRYMAN (SE) DEL REY (SE) KEN O'MALLEY (SE) ROBERT DAVID HALL PAT COLGAN (SE) DARRYL PURPOSE (SE) CONTRA (OGD) International (OGD) Me-N-Ed'S (OGM) Songmakers (OGN Vicenzo'S (OGM)
33RD ANNUAL JULIAN BLUEGRASS FESTIVAL (SE) BLUEGRASSIN' IN THE FOOTHILLS (SE) MILLPOND MUSIC FESTIVAL (SE) BRAZILIAN STREET CARNIVAL (SE) LOU and PETER BERRYMAN (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)	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)	ZHENA FOLK CHORUS CONCERT (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	THE ART OF RICE TRAVELLING THEATRE (SE) LYMAN "MAC" McANALLY JR. (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	SEBASTOPOL CELTIC FESTIVAL (SE) BLUES PIRATES (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	SEBASTOPOL CELTIC FESTIVAL (SE) HARVEST MOON DANCE FESTIVAL (SE) DAVID ZASLOFF (SE) MONICA SALMASO (SE) AL KOOPER (SE) ALEX de GRASSI (SE) NFT WITH NAT MEEUEN, FANNY PENNY and TAHKUS EKEDAL (SE) TOM FREUND WITH TONY GILKYSON & KIP BOARDMAN (SE) DENNIS ROGER REED (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	HARVEST MOON DANCE FESTIVAL (SE) SEBASTOPOL CELTIC FESTIVAL (SE) SAN DIEGO OKTOBERFEST DANCE FESTIVAL (SE) MULTI-CULTURAL DANCE & MUSIC FESTIVAL (SE) THE ART OF RICE TRAVELLING THEATRE (SE) HAPA (SE) ANDY RAU BAND with DAMES IN DISTRESS (SE) JOE PACQUIN & FRIENDS (SE) HOT LIPS & FINGERTIPS (SE) CONTRA (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM)
HARVEST MOON DANCE FESTIVAL (SE) SEBASTOPOL CELTIC FESTIVAL (SE) SAN DIEGO OKTOBERFEST DANCE FESTIVAL (SE) BRENN HILL (SE) ART OF RICE TRAVELLING THEATRE (SE) MARIACHI CONCERT (SE) JOHN HIATT & THE GONERS, ROBERT CRAY BAND and BLIND BOYS OF ALABAMA (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	AT A Check of following the OGM: On-go	[APPENINGS GLANCE. out details by e page references. ing Music-page 1 ing Dance-page 1	{ /	

SE: Special Events-page 28

FOLK HAPPENINGS AT A GLANCE



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
AT C followi OGM: C OGD: C	K HAPPENING A GLANCE heck out details by ing the page reference on-going Music-pon-going Dance-poperial Events-page	nces. age 13 age 16	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	JOHN HIATT & THE GONERS, ROBERT CRAY BAND (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	THE ART OF RICE TRAVELLING THEATRE (SE) RICARDO LEMVO and MAKINA LOCA with JOAQUIN DIAZ (SE) DENNIS ROGER REED (SE) TIM O'BRIEN (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	PLAYFORD BALL (SE) GREEK FESTIVAL (SE) CALABASAS CULTURAL FESTIVAL (SE) LITHUANIAN FAIR (SE) OKTOBERFEST (SE) LALO GUERRERO (SE) BRAVE OLD WORLD (SE) TOMMY EMMANUEL (SE) GARRISON WHITE (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
GREEK FESTIVAL (SE) LITHUANIAN FAIR (SE) SMALL POTATOES (SE) FRED & ZAC SOKOLOW with BRANTLEY KEARNS (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)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Cettic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Songmakers (OGM)	JAMES TAYLOR with ANDREA ZONN (SE) EMMYLOU HARRIS and SPYBOY (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	JAMES TAYLOR with ANDREA ZONN (SE) BEPPE GAMBETTA & CARLO AONZO (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	THE DRUMMERS OF WEST AFRICA (SE) BEPPE GAMBETTA & CARLO AONZO (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	JAMES TAYLOR with ANDREA ZONN (SE) THE MAHOTELLA QUEENS and COOL CROONERS (SE) THE DRUMMERS OF WEST AFRICA (SE) MARY MURPHY and PAUL KEIM (SE) CLIFF WAGNER and THE OLD #7 (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)	SEASIDE HIGHLAND GAMES with CELTIC SPRING (SE) CEILIDH DANCE (SE) BEPPE GAMBETTA & CARLO AONZO (SE) AN EVENING OF BLUEGRASS (SE) LOWEN & NAVARRO (SE) PAUL INMAN (SE) BOB NORMAN (SE) LADYSMITH BLACK MAMBAZO (SE) Contra (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM)
CTMS FREE FOLK FESTIVAL (SE) SANTA BARBARA OLD TIME FIDDLERS CONTEST (SE) CHILDREN'S MUSIC NETWORK (SE) UKETOPIA with JIM BELOFF (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Curleys Café (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	WHEN PIGS FLY (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	FIL CAMPBELL(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)	INTERNATIONAL FOLK DANCE WORKSHOP WEEKEND (SE) TANIA LIBERTAD (SE) TISH HINOJOSA (SE) JOHN PRINE & CHRIS SMITHER (SE) DAVE MALLETT (SE) TOM CORBETT & BILL KNOPF (SE) BLUE MAMA with DENNIS ROGER REED (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	INTERNATIONAL FOLK DANCE WORKSHOP WEEKEND (SE) DAVID FRANCEY plus FIL CAMPBELL (SE) I SEE HAWKS IN L.A. (SE) RIDERS OF THE PURPLE SAGE (SE) DENNIS ROGER REED & DON REED, SUSIE GLAZE & THE EIGHT HAND STRING BAND (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
INTERNATIONAL FOLK DANCE WORKSHOP WEEKEND (SE) MACDEDONIAN FESTIVAL with BAKSHEESH BOYS (SE) LATINO HISTORY PARADE and JAMAICA with CONJUNTO LOS POCHOS (SE) I SEE HAWKS IN L.A. with JAKE LABOTZ & DAN JANISCH (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)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	AN ARGENTINE NIGHT with DINO SALUZZI and GABRIELA (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	OAKDALE BLUEGRASS FESTIVAL (SE) MELISSA FERRICK (SE) TRACY GRAMMER (SE) CARY GRUMBACHER TRIO (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	OAKDALE BLUEGRASS FESTIVAL (SE) INTERNATIONAL FESTIVAL OF MASKS (SE) HALLOWEEN CEILI (SE) 3rd ANNUAL AUTRY MUSEUM WESTERN MUSIC, COWBOY POETRY GATHER AND OLD WEST FEST (SE) MARIACHI SPIRIT OF MEXICO (SE) SOURDOUGH SLIM (SE) LA GUELAGUETZA (SE) DESERT SAGE (SE) RICK SHEA (SE) COSY SHERIDAN & JAMES LEE STANLEY (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
OAKDALE BLUEGRASS FESTIVAL (SE) THE DIRTY DOZEN BRASS BAND (SE) INTERNATIONAL FESTIVAL OF MASKS (SE) AUTUMN IN THE JAPANESE GARDEN (SE) COSY SHERIDAN (SE) TRACY GRAMMER (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)	BURHAN OCAL & THE ISTANBUL ORIENTAL ORCHESTRA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Curleys Café (OGM)	MAIMON MILLER & PALS (SE) "BAYOU TO BOURBON STREET" (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	ANI DIFRANCO / HAMMELL ON TRIAL (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	QUETZAL (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	LITTLE CHARLIE & THE NIGHTCATS (SE) COUNTRYPOLITANS (SE) DENNIS ROGER REED (SE) HALLOWEEN INTERNATIONAL DANCE PARTY (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm YORUBÂ 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, San Pedro Dorothy Daw (562) 924-4922

BELLYDANCE LESSONS

Call for schedule/locations Mésmera, (323) 669-0333 • www.mesmera.com

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

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 Jeff Spero (310) 396-3322 • jeff@jeffandgigi.com 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm

All Saints Epoiscopal Church 3847 Terracina Drive, Riverside Meg (909) 359-6984 • rdhoyt@juno.com

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

2nd Sundays 2:00-5:00pm

Frazier Park Community Building, Park Drive Frazier Park

Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com **2nd Sundays** 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

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

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE

562-861-7049 livingtradition@hotmail.com

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

GREEK DANCING

KYPSELI GREEK DANCE CENTER Fridays 8:00-11:30pm

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 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 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 UCLA Ackerman Student Union Building Free 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 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

\$7.50 **Tuesdays** 7:30-10:30pm Culver City Masonic Lodge 9635 Venice Blvd., Culver City Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu Millicent Stein (310) 390-1069

TROUPE MOSAIC Tuesdays 6:30-8:30pm

Gottlieb Dance Studio • 9743 Noble Ave., North Hills Mara Johnson (818) 831-1854

VESELO SELO FOLK DANCERS Thursdays, Fridays 7:30-10:30pm

(intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman (714) 680-4356

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

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

WEST HOLLYWOOD FOLK DANCERS

Wednesday 10:15-11:45am West Hollywood Park, San Vicente & Melrose W. Hollywood • Tikva Mason (310) 652-8706

WEST L.A. FOLK DANCERS Mondays Lesson 7:45-10:45pm

Fridays 7:45-10:45pm Brockton School • 1309 Armacost Ave., West L.A Beverly Barr (310) 202-6166

dancingbarrs@earthlink.net WESTWOOD CO-OP FOLK DANCERS

Thursdays 7:30-10:45pm Felicia Mahood Sr Club 11338 Santa Monica Blvd (at Corinth), L.A. Tom Trilling • (310) 391-4062

WEST VALLEY FOLK DANCERS

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Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila (818) 957-3383 ISRAELI FOLK DANCING AT UCLA

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IsraeliDance@yahoo.com • (310) 284-3636 ISRAELI DANCE WITH JAMES ZIMMER

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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

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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

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SUNSET MORRIS

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

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wildwoodmorris@aol.com wildwoodmorris.com POLISH DANCING

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tedmart@juno.com Cameron Flanders & John Chittum

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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

Sonia's Dance Center

Intermediate - 7:30 - 9:30pm Renee Boblette Bob Patterson (714) 731-2363 GOTTA DANCE II DANCE STUDIO Thursdays - Intermed/Advanced - 8:00-10:00pm

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Mary Lund (818) 996-5059 5005-C Los Angeles Ave., Simi Valley

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feewilma@mattel.com

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

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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

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\$5

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Catagory/Type of Dance (i.e., Cajun, Folk)

- Location Name Event Day(s) and Time
- Cost Event Sponsor or Organization
- Location Address and City
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Send to: ongoing@FolkWorks.org or call (818) 785-3839

FEATURED ORGANIZATION

THE FOLK CLUB AT 25

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB

BY ROSS ALTMAN



o to any folk song gathering in town and you'll bump into the songs that Pete Seeger made famous, but if you want to hear the songs that his stepmother Ruth Crawford Seeger made famous I'm afraid you'll have to come to the Folk Club—that would be the Santa Monica

Traditional Folk Music Club. There you'll hear them sung by a singing storyteller-in-residence. You'll also hear L.A.'s only octogenarian TRADITIONAL Chinese singing cowboy, a FOLK MUSIC singing psychiatrist, a singing FBI agent, a full-time bona fide street singer, a banjo-playing hobo singer, a fiddle-playing award-winning children's book author, the libertarian president of the Topanga Banjo and fiddle Contest, a blind ballad singer and a house boat-dwelling singing Republican with a Ramirez guitar. There are also many people who come to sing along and people who just come to listen.

Part revival meeting, part AA group ("I am powerless over folk music and my life has become unmanageable") and part back porch hootenanny, for twenty-five years they have been meeting once a month to share and make music together. It was started by April Halprin Wayland in her mother's living room in 1978, then moving to the Friends Meeting house on Harvard Street in Santa Monica when the living room got too cramped. When they outgrew the Friends Meeting House they met for several years at the Westwood United Methodist Church, and when they decided that they should either change their name or their meeting place they moved again—to their present location, the Santa Monica Synagogue.

They—or should I say, we—are The Santa Monica Traditional Folk Music Club and we meet the first Saturday of every month. The doors open

at 7:30 pm and we usually take a short break for (potluck) refreshments at 10:00 pm.

To members it is simply and revealingly The Folk Club. We have a club logo—The Cat and Banjo—also the name of our bimonthly newsletter, a club T-shirt, club caps, a club mascot—April's

dog Rosie, and enough collective memories to fill several large scrap books, which we also have. We are a certified non-profit organization, which requires that we have officers and an annual business meeting. Anyone who makes it to the annual business meeting is automatically on the board of directors.

We survived hard times—the bank account "down so long it looks like up to me." We thought about closing the minstrel show, but decided instead to stage a benefit concert for ourselves and paid the next month's rent with the proceeds. We never looked back. We have outlasted four presidents, seven wars, and a palace coup (see above).

We still make music the old-fashioned way—with voices, acoustic guitars, banjos, fiddles, dulcimers, concertinas, harmonicas and (as of last night) a bowed psaltery. A good evening will bring in about fifty people, and if you can get past the door man—who also edits the newsletter and takes your money (\$5.00 to nonmembers, though no one is turned away) you will probably hear some great songs, take in at least one political point/counterpoint, marvel at the oft-times homemade refreshments (my sister baked a tray full of banana-oatmeal-walnut muffins for the last time)

and perhaps meet the love of your life. You will most importantly get to participate in the making of music.

For make no mistake, the Folk Club is not a rotating concert—almost no one stands up to perform. We just sit in a circle (or a few concentric circles) and share the music. The format is

patterned after the Quaker Meeting
House we grew up in. No formal
round the circle order, just
silence broken by whomever
the spirit moves to sing.
Occasionally we will stop and
make a point of asking
whomever has not had a chance
to sing to jump in, or people there
for the first time, but for the most

part we abide by the old SDS motto, "chaos broke out until anarchy was restored."

Mention should also be made of our cranky president—a folk singer who seems obsessed with crediting songwriters with the songs club members may choose to sing—alas as if they sprang full-blown from the head of Zeus. Most so-called folk songs do have names attached to them—if not songwriters then collectors, sources, or performers who have rescued them from oblivion. Woe betide the singer who may just want to sing a song without citing chapter and verse of where the song came from, who wrote it, who collected it, who revised it, who taught it to them.

So, as the boy scouts say: Be prepared—mostly for the unexpected. Thought folk singers were all liberal Democrats? Think again. We have a Clinton-bashing son of a World War Two flying ace who never met a cowboy song he didn't like, or didn't want to rearrange so you'd hardly recognize it. This card-carrying Republican nonetheless has a soft spot in his heart for a red diaper baby who can't stand his politics but loves his guitar

playing.

Next to them is a Scientologist who sings in Russian as convincingly he plays Appalachian banjo tune on his long neck Muse banjo and makes his livsinging ing about dinosaurs outside the Museum. And Page across from both is a former economics professor

whose long-neck Vega banjo is signed by everyone from Pete Seeger to Utah Phillips, and who never misses a chance to bash Bush—in a new song of course.

All of us, from the beginning strummer to the professional folkie, are committed to this enterprise of making music for ourselves—rather than staring in awe at a few designated stars who sing at you, but never with you.

The most important thing to keep in mind when coming to the Folk Club is that it is not a packaged show—everyone who comes has the opportunity to affect the group and shape the experience of the evening. Our vice-president—a Scottish singer who loves sea shanties—was instrumental in our putting on an annual "Sea Shanty Day" for seventeen years, our gift to the community. She often sits next to a Jewish woman who knows every Gospel song ever written—and next to them is an African-American woman who recently sang Dink's Song ("If I had wings like Noah's dove") as sublimely as John Lomax must have heard it eighty years ago—from Dink herself.

For a myriad of reasons we might have trouble articulating, we all keep coming back.



By Tom Paxton - 9/24/01

The first plane hit the other tower,
Right after I came in.
It left a fiery, gaping hole
Where offices had been.
We stood and watched in horror
As we saw the first ones fall.
Then someone yelled, 'Get out! Get out!
They're trying to kill us all.'

I grabbed the pictures from my desk And joined the flight for life. With every step I called the names Of my children and my wife. And then we heard them coming up From several floors below—A crowd of fire fighters, With their heavy gear in tow.

Chorus:

Now, every time I try to sleep I'm haunted by the sound, Of firemen pounding up the stairs While we were running down.

And when we met them on the stairs They said we were too slow.
'Get out! Get out!' they yelled at us—The whole thing's going to go.'
They didn't have to tell us twice—We'd seen the world on fire.
We kept on running down the stairs While they kept climbing higher.

(To Chorus)

Thank God, we made it to the street; We ran through ash and smoke. I did not know which way to run—I thought that I would choke. A fireman took me by my arm And pointed me uptown. Then, 'Christ!' I heard him whisper As the tower came roaring down.

So, now I go to funerals
For men I never knew.
The pipers play Amazing Grace,
As the coffins come in view.
They must have seen it coming
When they turned to face the fire.
They sent us down to safety,
Then, they kept on climbing higher.

(To Chorus) ©2001 Pax Music, ASCAP

Tom Paxton is a terrific songwriter whose singing and writing we have been following as long as we've been interested in folk music. Please check out his website: www.tompaxton.com, which contains Short Shelf Life songs to download, as well as his recordings and his touring schedule. He performed at UCLA this past January as part of the Washington Square Memoirs tour. Those in attendance were particularly moved by this song. We asked (and received) permission to reprint it for the second anniversary of the World Trade Center attacks. As far as we know, the song has not been recorded. [Editors]

THE HARMONY WORKSHOP

ears ago, Sally Rogers gave a harmony workshop at the Summer Solstice Festival and I almost didn't go. "Too academic," I thought, "too advanced. I barely do melodies, why try harmonies?"

But my friends went so I did, too, and I still get chills thinking of what I almost missed. To this day we speak of it in hushed, reverent tones as though we'd attended a miracle.

All Sally did, really, was to take a hundred or so people and turn us into a huge musical instrument. Then she played us.

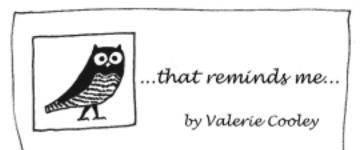
Even at the time I couldn't describe what we learned that day, but it didn't matter. Sally made us understand harmony by making us be the harmony.

First she divided us into three groups, gave each group a note to sing, and said "Presto!" You just sang a major chord! Now everybody wearing sandals sing this note!" and, when we'd put the four tones together for a satisfying sound, she asked "Did it sound familiar? That was a C7 chord!" We sang minor chords that were poignant and tangy then eased gently into modal ones. These were pungent, strident, and a little weird. After we'd sung a few chords and a short melody, she grinned and said "Congratulations! You're singing Balkan music!"

She taught us a melody to sing in three parts and asked "How many of you have sung harmony all your lives?" Maybe twenty people raised their hands. "How about rounds?" Almost every hand went up

"See" she said, you've all done harmony. A round is just an easy way to harmonize."

Although, to me, the underlying process seemed complex and mysterious, I suspect Sally was merely doing with us what she did when she tuned her guitar or dulcimer. She checked individual notes, fine-tuned them, tested them in chords, and played them -- loud and soft, fast and slow --



till she knew they were true. Then, trusting them, she tossed them into a free-wheeling mass of sound for our grand finale.

The finale was a modal song, sweet-and-sour when we sang it in unison but even more piquant and beguiling as a round.

"Round and round we turn," it went,

"we hold each others hands,

"and weave ourselves in a circle;

"the time is gone, the dance goes on . . ."

At Sally's direction, we became the song. We stood, we held the hands next to us, we wove our way about the room, and we sang. Unsure at first how and where to walk, we let the music guide us. Individual notes began calling seductively to each other. Each line, enticed by musical promises, swayed towards another, lingering as the sounds mingled. Then another note beckoned and the lines drew apart, yearning for the next encounter.

We were still weaving hypnotically around the room as the next workshop struggled to get in. Dazed, we dispersed slowly and reluctantly.

We talked about it all year. Friends who hadn't gone were jealous. We were overjoyed when we learned that Sally would do it again at the next Festival.

"It'll never be the same" said one friend, "You just can't step into the same river twice." Another agreed: "you can't go home again."

What dreary clichés, I thought, but Sally must

have thought her approach was too simpleminded, for she appeared the next year with armloads of charts, handouts, and a pointer. She gave a professional, accomplished, academic workshop. To those who weren't weeping with disappointment, it was terrific.

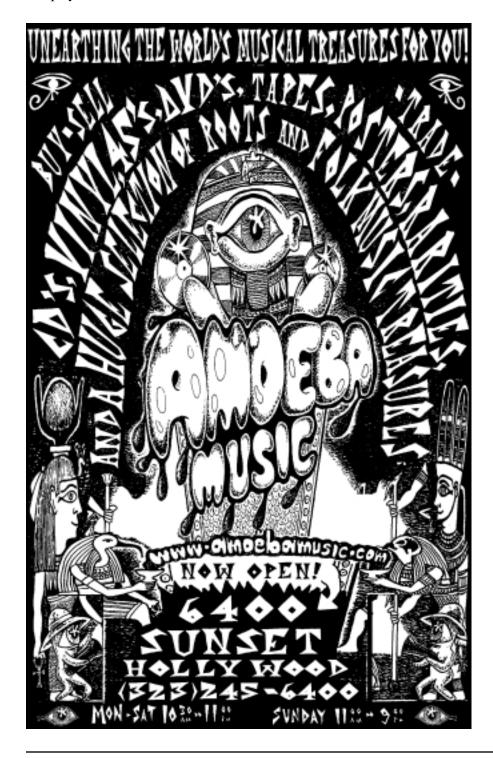
A few years later the Festival moved to SOKA University and Sally returned to do her incomparable singing and harmony workshops. We went early to get front row seats, and prayed that she wouldn't bring her flip charts again.

She didn't. She came in humming. We joined her. She divided us with a gesture and a second note, then sliced off another group and gave it a third note. We were a huge musical instrument again and loved it. The workshop was the same easy, organic style as the first and just as wonderful but, as we began weaving into the finale, we realized that the room was too cramped to do it right.

Meanwhile, Elaine Weissman, the Festival Director, was driving sponsors around to show them how well we had used their money. Just as they approached Wisdom Hall, Sally's entire workshop burst out the front doors, a sensual, writhing mass of musical communicants, singing "Round and round we turn, we hold each others hands..."

What better proof for the sponsors than this mass of joyous, elated singers whose feet floated over the ground but whose hearts, ears, and voices were in another world?

We'd done it! We had stepped into the same river twice and gone home again. A little smugly, thinking it was a brand new revelation, I said that to a musician friend. "Well, duh," he said, "why do you think we play music? We like that river." So much for the clichés.



SOUTHERN CALIFORNIA DULCIMER HERITAGE

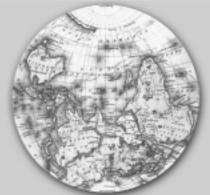
SCDH was formed to foster the vitality of common and diverse musical heritages by promoting public awareness, access, and appreciation of the fretted and hammered dulcimers and their International relatives.

Founded in 1995 by a group of dulcimer enthusiasts, SCDH has become known to present a fine variety of music events by the all-volunteer organization. Concerts, workshops, jams and picnics are held throughout the year, culminating with the Harvest Festival of Dulcimers in the fall. This year's festival will be on September 20th in beautiful Dana Point Harbor. A wide variety of workshops will be presented for both hammered and fretted dulcimers and other acoustic instruments. In addition, concerts and jamming are an integral part of the festival.

Serving as a focal point for the dulcimer community, SCDH helps preserve and promote traditional music from many lands for players and listeners alike. Your support helps pass on a wonderful musical heritage to future generations. Contact Kayla for more info at 909-626-7870.







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THE ART OF RICE

BY BROOKE ALBERTS

or a significant proportion of the world's people rice is not just a metaphor for life, but its cultivation, regulation and use form the basis of living. The Art of Rice: Spirit and Sustenance in Asia is a traveling exhibition containing a vast variety of arts and artifacts from

India, Japan, Bali, Nepal, China, the Philippines, Korea, Vietnam, Java, Laos and Thailand that ranges from ritual objects and decorative arts to farming implements. The objects and their significance within the realms of economics, political history, philosophy and religion are put into context by interdisciplinary research and examined cross-culturally.

The Art of Rice: Spirit and Sustenance in Asia will be at UCLA's Fowler Museum of Cultural History from October 5, 2003 to April 2004, and is curated by the Fowler's curator of Asian and Pacific collections, Roy Hamilton.

Leading up to the Fowler exhibition, The Art



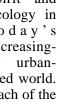
of Rice: Spirit and Sustenance in Asia, there will be several presentations of the UCLA Intercultural Center for Performance's Asian Pacific Performance Exchange production, The Art of Rice Traveling Theatre. This is a collaborative work created by a dozen artists from Indonesia, China, India, United States, Dominican Republic, Myanmar,

and Vietnam, using the basis of rice (integral to Asian economics, culture and daily life) as a

metaphor. It was developed during a series of workshops held in Pengosekan, Bali during the spring of 2002 and the summer of 2003, and uses the theme of rice to address the ancient versus the new, and the balance and imbalance



nature, spirit and ecology in today's increasingly urbanized world. Each of the Grey Thuy individual





artists involved brings his or her expertise in such various traditional art forms such as Japanese taiko drumming, Indian Kathkali style dance, Indonesian Gamelan music and Chinese stage acrobatics, to create an intercultural fusion of traditional structures with experimental music, movement and theatre.

PERFORMANCES OF THE ART OF RICE TRAVELING THEATRE WILL BE:

Pomona College, Claremont September 24 September 27-28 Japan America Theatre, Los

Angeles

UCLA Campus Residency October 1

Activities

October 3 **UCLA Student Concert**

www.wac.ucla.edu/cip/artofrice

PRINCE DIABATÉ

OLD STRINGS, NEW IDEAS

arely heard in Los Angeles, the music of the Wassolou belongs, traditionally, to the hunter-warrior people and harks back to an earlier era. It features a variety of stringed instruments, collectively called, "Hunters' Harps." Two of these, the bolon and the kamelen n'goni, are now featured in Prince Diabaté's repertoire. Both the bolon, an ancient, three-stringed contra-bass, and the kamelen n'goni (or "young man's n'goni")

a six-stringed harp/lute, are forerunners to the

kora (a sophisticated, twentyone stringed version of the same instrument.)

Born into a prominent family of Malinké djélis in Guinea, the young Diabaté displayed an independent streak early on. Defying his father's wishes, he had already decided upon a musical career and, aged eight, he personally sought the patronage of President Sekou Touré. Kneeling before the Guinean during President Independence Day parade at his home town of Kindia, the young musician played a special song for him on his older brother's borrowed kora. The ruse worked and Sekou Touré became his benefactor, enrolling him into

National Children's Theatre in Conakry. The determined artist went on to pursue his dream and along the way revolutionized the way the kora is played - transforming it into a percussion instrument and adding touches of rock, funk, reggae and blues. This signature style attracted fans and critics alike and later earned him the title: "the Jimi Hendrix of the kora."

Now Prince Diabaté is bringing the same independent musical spirit to the broader scope of Wassolou. The lack of family ties to the region

has given him a certain freedom to experiment their traditional rhythms. Re-building his n'goni to his own specifications, he has added 4 strings and given the instrument a deeper, more bluesy sound.

This new direction has inevitably, to the creation of another

musical ensemble. More traditional in nature, The African Blonde Ensemble is composed of Prince Diabaté's advanced kora students, along with artists from his modern fusion group.

"This ensemble is one of a kind," enthuses Diabaté, "there is nothing quite like it in this country." The idea is that the ensemble will use only traditional instruments: harps, flute, percussion and voice; it is a work in progress.

Like many younger musicians in Guinea today, Prince Diabaté is forging a new connection with the older musical forms. His ambition now is to bring the fruits of this creative relationship to a wider audience.

Prince Diabaté and The African Blonde Ensemble perform on September 14th at Sangeet School of World Music and Dance, 5241 York Blvd, Los Angeles, CA, 90042. Information: 323-258-1424. Admission: \$12 general; \$10 friends of Sangeet; \$8 students w/ ID; children under 12 free. Outdoor reception at 5pm; concert at 6pm.

> For more information contact: The Cora Company at 310-401-1196 or www.princediabate.com





Fall Concert

Tuesday, Sept. 23 • 7:00 p.m. Wayfarers Chapel Rancho Palos Verdes

Contact Eve (310) 833-3690 www.zhena.org

pericich@earthlink.net zhenapr@aol.com



HALFWAY DOWN THE STAIRS

WITH UNCLE RUTHIE BUELL OF KPFK

i, Everyone! My name is Uncle Ruthie Buell and I am a teacher, songwriter, recording artist, storyteller, lucky wife of sculptor Stan Schwartz, and the (insert your own PC word here—we're not supposed to use "owner") of the world's most cognitively challenged canine in the world! (Muttl)

I will be writing a column for this wonderful publication, and it will be about music, kids, books, special artists, events, feelings—In other words, it will be a lot like my radio program, whose theme is a poem by A. A. Mime:

Halfway down the stairs....is a stair where I sit.

There isn't any other stair quite like it...

...And all sorts of funny thoughts run 'round my head,

It isn't really anywhere—It's somewhere else instead!

I dislike long-winded introductions—here's my first column! It's about feelings, and the adventures of an incredible song by Patti Zeitlin.

"WHEN DOES THE CRYING START?"

He was about eight years old and was sitting next to me at the memorial service for his cousin and our good friend, Karen. The service hadn't started yet and there were only a few people actually sitting in their chairs, in the art gallery where this gathering was taking place. People were looking at paintings, greeting one another, setting up platters and bowls of food, drinking wine, talking and laughing. The little boy turned to me and asked,

'When does the crying start?"

His question touched me In the deepest part of



my being...and resides there to this day.

"When does the crying start?"

I tried to answer him. I did the best I could.

"You may not believe me," I said, "but the crying has already started. All of the people here, while they are setting up the food, or hugging each other, are already crying. But they are crying on the inside. And after we have all sat down and are quiet, and people start talking about Karen and how much they loved her and how much they will miss her, then the crying will start on the outside. And then you will be able to start crying, because I think

that is what you are also asking."

He did cry. His mother held him on her lap and big sobs shook his little frame as he experienced his first memorial service.

I sang a song, a capella, at Karen's memorial. I sang Tom Hunters Rock Me to Sleep—a song that says how hard it is to always be strong, and brave, and ask for help—

But, tonight, I want you to rock me to sleep I want you to sing me a song I'm tired of trying to figure things out, And I'm tired of being so strong.

When the service was over, I turned to my little friend, who was still crying, and asked him if I might sing him a very special song. He nodded yes, and I sang this song by Patti Zeitlin:

Everybody cries, sometimes

When they've just bumped their head, or they're all alone in bed.

Everybody cries sometimes, I know the feeling, yes I do,

'Cause sometimes, I cry too.

You may have thought it was silly to cry— A thing that grownups never do—

You may have thought that only babies cry—Well, it just isn't true—I know, cause

Everybody cries sometimes,

When the one they wish would stay, has to go away.

Everybody cries sometimes,

I know the feeling, yes I do

'Cause sometimes, I cry too

The song seemed to help him, This song has helped many people. Once when I was in the hospital, I sang it to the elderly lady in the next bed, who had said to me, "I know I shouldn't be crying like this, because I'm a grownup, but the pain is so bad!" After she heard the song she asked me where she could find a copy of it. I sent her one. I never told her it was a childrens' song—because it really isn't.

Patti Zeltlin also has some great stories about this song, including the time a beauty contest contestant sang it for the talent show, and won the beauty contest.

Patti Zeitlin writes a lot of songs about feelings. Her children's songs are for all ages, and her newest CD *Angels And Vegetable* is an adult album, but it is also for all ages. I have played many songs from this album on my show. I love this album!

In later columns I will tell you about other artists whose songs touch us in our deepest parts. People like Bob Blue, Rosalie Sorrels, Ruth Pelham—the list is long. If you would like a copy of Everybody Cries Sometimes, Patti ZeItlin's e-mail address is: pattipaz@juno.com.

My E-mail address is uncleruthie@aol.com and for information on my radio show, go to www.kpfk.org. In future columns I'll be talking about kids; kid's music, spanking and other issues dealt with in songs; folk singers I have known and loved; and maybe a bit about my own songs and work.

"It really isn't anywhere it's somewhere else instead"

Love, Uncle Ruthie

Artist: TISH HINOJOSA

Title: THE BEST OF TISH HINO-

JOSA, LIVE

Label: ROUNDER #116 613 221-2

Release Date: MAY 2003

lot has been written about Tish Hinojosa, the Texas singer-songwriter whose lyrics in two languages are so evocative. She has played all the festivals, concert venues and clubs, from Austin to Boston, Santa Clarita to Monterey, Telluride to Kerrville, where she won the coveted songwriter prize early in her career. So a great many folk fans have enjoyed her live performances.

With 13 previous albums on various labels, appearances on a dozen compilations, and a children's album and book of the same name (Cada Nino, Every Child) most singer-songwriters would have released a "best of" long before this. So, when Hinojosa told me in April 2002, that she was thinking about doing a live album as a retrospective on her long career, it made sense.

While planning it, she said, "I think it would be a nice summer event at home in Austin, to record it there, where I have played so often. You know, in front of the hometown crowd."

By the time the back-to-back shows were recorded at the Cactus Café for this album on August 2 last year, there had been some frustrating false starts. Lots more touring, changes and thoughts, and a pair of annual fly fishing trips to Oregon had all intervened.

But this CD is worth the wait. Hinojosa's fans who have enjoyed her concerts will find here what so many have requested through the years. The content is thoroughly representative of most any of her concerts last year, and her superb side-

TIED TO THE TRACKS



BY LARRY WINES

man Marvin Dykhuis is there on every song, as is her longtime bass player Glenn Kawamoto. There are fine guest artists, including an accordion master from a family of accordion masters, Santiago Jimenez, Jr. This album has the feel of a club gig, so don't expect studio acoustics.

The best sound here is that Tish Hinojosa has the finest clear soprano voice in the business. It is full, whole, powerful and complete, without a touch of high, thin, brittleness. It is a voice that can carry you away, whether in English or Spanish, even if you don't understand the other language. That was true as far back as her self-produced *Taos to Tennessee* (1988) and in her Warner Brothers days, with her biggest-selling album, *Culture Swing* (1992). It was reinforced in her last release, *Sign of Truth* (2000) on Rounder, when reviewers noted the delightful maturity the 47-year-old's voice had achieved through the years of intervening albums and performances.

Each album has explored new dimensions, but always within the folk tradition of one of her two cultures. She can play a three-hour Spanish set of her own songs. Tickets for her shows often sell-out at folk festivals and western and cowboy events alike. Many will recall her last local performance in April, 2002 at the Santa Clarita Cowboy Poetry and Music Festival

Hinojosa's *Border Trilogy* is represented here, among songs that often educate. And her beautiful love song, *Roses Around My Feet*, was used on an episode of TV's Dawson's Creek. Introducing it here, she reveals a cultural aspect, that the phrase actually represents an insincere gesture, explaining, "This song is based on the Mexican expression 'throwing flowers,' and this song is about when someone throws flowers and doesn't really mean it." (Who knew?)

Hinojosa's 1996 CD, *Dreaming from the Labyrinth*, had an all-Spanish companion version, Sonar del Laberinto, and all her other work has contained bilingual material. One of her Spanish songs that's included here, Donde Voy, was recorded by Linda Ronstadt in 1993 and by others since, most recently cowgirl singer Janet Bailey. Hinojosa's original recording of the song inexplicably went triple platinum in Korea, the only song by an American ever to do that. And that's representative of the multifaceted nature of the artist and her performances.

She knew the late Cesar Chavez, and she still embraces the cause of the immigrant farm worker. Her song, *Something in the Rain*, is here, a poignant reminder that pesticide use on crops can have a price in human misery. Her personal tributes to other heroes are here, too, including *Manas*, *Huesos Y Sangre/Hands*, *Bones and Blood*, her song for Mexican artist Frida Kahlo that was originally slated for use in the recent movie.

TIED TO THE TRACKS page 24

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The Huston Kid













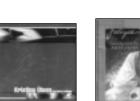




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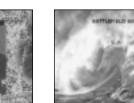
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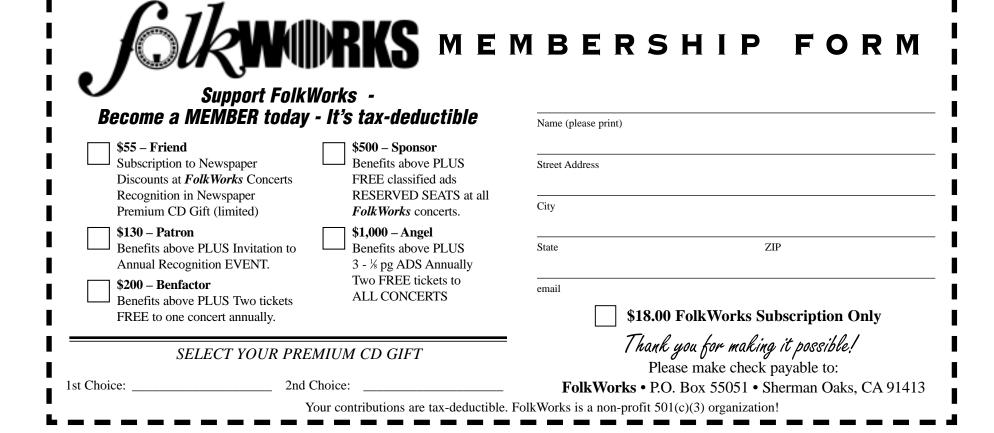








I Feel Like Singing Today



SUZY THOMPSON continued from page 3

FZ: I heard that you actually received a grant to study there.

ST: Yes, I did get a grant from the folk arts program of the NEA and I studied with Dewey Balfa. I made several trips down there. And I also hung out with Dennis McGee and Cheese Read, Canray Fontenot, Wade Fruge, people like that. The way that grant worked, basically you gave the money to your teacher; it didn't pay much for living expenses or travel, so I passed it all on to Dewey Balfa.

FZ: That must have been so great. None of those guys are around anymore.

ST: When we were doing that—Well, I knew Dennis McGee wouldn't live forever. He lived to be 96, but Dewey and Rodney, Cheese Read, I thought they'd still be around now. Dewey wasn't even that old when I met him, in 1976; he was the same age I am now, which is 48. So I was incredibly lucky to be there in this little window of time when all these folks were still alive and still playing. There were a few music camps, but not very many—Port Townsend was happening. But these guys didn't make most of these camps And they were always pleased to have people come and visit them. In the late 1970's, Cajun music wasn't as popular as it is now. There weren't that many people going down there seeking them out.

FZ: So they were flattered that people were showing an interest in their music.

ST: Of course. Especially that there were young people showing interest in this. When we first started going down there, there were only about five people our age from Louisiana - Michael Doucet and David and a couple others. But most people under the age of 60 just didn't value it at all. They'd say "Why do you want to listen to that chanka-chank music?" So, it was an amazing cultural experience, for them and for us to encounter each other. It showed how magical music can be, bringing people together who you might not think would really have that much in common. I mean, here I was: 24 years old, Jewish, a California hippie woman-- and these older guys, Catholic, terribly racist and sexist, and we'd differ on so many things. But that stuff just disappeared when we sat down and played music. That's the magic of music.

FZ: Still, it must have been hard for them to accept you, outside of the music.

ST: Well, that is one reason I never wanted to live there. For us, in a way it was easier for them to accept us as 'visitors' than if we actually lived there. Maybe they knew we would eventually turn around and go home. Maybe—I don't think we ever came across as wanting to really become Cajuns. I know a lot of people who actually tried to buy into the whole thing, and I think that's really hard, even if you marry into it. But I never had an interest in that. I loved the musical part of the culture, but other parts of that culture were very ugly. And that's probably one reason a lot of musicians like Danny Poullard and others came to California, just to get away from some of that institutional racism. Not to say we're free of that

California, but people are a little more open-minded here. It's a very difficult issue. There's always been a lot of black influence in Cajun music, and vice versa. I mean, back in the 1920's, you had Dennis McGee, a white fiddler, and Amede Ardoin, a black accordion player, performing and recording together. Some of the greatest historical recordings in all Cajun music. Then, for a period of nearly 60 years, until the California Cajun Orchestra, not a single recording of integrated Cajun music. But now, that seems to be changing. Even in Louisiana.

FZ: Tell us more about Danny Poullard. How did you meet him and how did the California Cajun Orchestra get started?

ST: We met Danny through Will Spires and Delilah Lewis. I'm not sure how they knew him. But he'd been playing with John Simian and the Louisiana Playboys for a while. First as a bass player, then as an accordion player. When John Simian died, Danny became the leader of that band. When we came back to California in the early 1980's, we were playing in a band called The Blue Flame String Band, with Alan Senauke and Kate Brislin. We did a lot of Cajun music as part of that band, and Danny would come and sit in with us. Then we started doing Mardi Gras dances, as The Blue Flame Cajun Orchestra. We played at the Freight that way. And then it started becoming its own thing, and the rest is history. And over the years, we played thousands and thousands of tunes. It was a fabulous opportunity.

FZ: And the band stayed together for about 18 years. How did the Cajun music scene change in that time?

ST: When we started the California Cajun Orchestra, there were hardly any other bands in the Bay Area doing this music. Well, there was Queen Ida, and she had made a big splash in the 1970's. But she was doing a lot more modern music than we were doing You know, her music was closer to Zydeco and even to pop music. She had all these arrangements that her brother had done. In fact, Al Rapone wrote most of their original material. What we were doing was much more old-fashioned, what you'd hear in a Cajun dance hall in the 1940's or 50's. Her music was very contemporary. But no one was doing the kind of music Danny was doing, and after a while people started seeking him out. He had an open house at his home every week and he just loved to jam and to teach people how to play. He taught me how to play the accordion. After Dewey passed away, I felt like I still needed a Cajun teacher. I thought, "What am I going to do? All these guys I used to know and love so much, they've all died." Then, I thought, here I am playing in a band with a master musician; the time has come to learn to play. So I took lessons from Danny. I don't play any accordion on my new album, but I do play a little on Alan's album, the Valse de Grand Chemin. We'll play it later on.

FZ: Getting back to The Bluegrass Intentions, what kind of response do you get from the Bluegrass com-

munity? Are there good reviews? What do they say about you?

ST: We showcased at the IBMA show in Louisville, Kentucky, last year. And people who are really into traditional Bluegrass seemed to like it a lot. People appreciate the kind of old-time flavor of what we do. You know, what we're doing is different in a way. We're taking material from other types of Southern genres and running them through the Bluegrass process. As if to say: what if Bill Monroe had done this Carter Family song instead of that Carter Family song? What would it sound like? All of us have really listened to a lot of traditional Bluegrass, especially the guys. The guys in the band have been studying this stuff for decades and decades. And they can quote from all of it, I even do it myself, make references to things, and the Bluegrass purists get it, and that's a lot of fun. They get what we're doing. People do seem to

FZ: One thing I really like is your version of Angelina Baker. I know a lot of us here in California only know that tune from Kenny Hall, a fiddle tune he calls "Angeline the Baker." I didn't realize it was originally from Stephen Foster. Alan does a great job singing it, and the arrangement really proves what you say: it fuses a much older Southern genre with a more contemporary Bluegrass process. It's historical, but it's also contemporary. I like it a lot.

ST: I do, too. You know, in the *Bluegrass Intentions*, we're just trying to be true to ourselves. Maybe we'd be more successful if we dressed up in fancy clothes and put on more of an act. And there's nothing wrong with that; the music is supposed to be entertainment. But we just play what we like and sort of let the music filter through who we are.

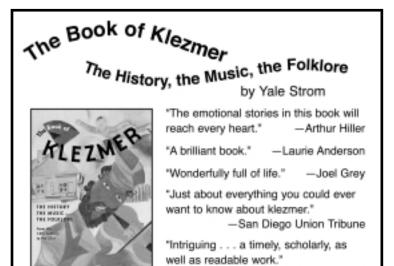
FZ: Any future plans?

ST: The new CD will be out any day now And then we'll be doing some festivals in Colorado and Delaware. And we're doing a workshop later this afternoon. So I've got to get going.

FZ: Thank you for talking with us. Best of luck with the new CD.

Suzy Thompson's new CD, No Mockingbird, Old Time Fiddle Rags and Blues Songs, is on Native and Fine Records of Albany, California. (www.nativeandfinerecords.com). Also check www.bluegrassintentions.com/suzy.htm for more information about the members of the band, the recordings, the concert schedule, and more.

Gus Garelick produces The Fiddling Zone for KRCB Radio in Santa Rosa, CA. He plays Cajun fiddle in The Cajun Coyotes, Western Swing fiddle with the Bar X Bunkhouse Boys, and Italian mandolin in The Hot Frittatas. Contact him at: fiddler@sonic.net.



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THE ART OF THE INSTRUMENT

ROBERT HILTON - INSTRUMENT MAKER

By Leslie Perry

■ alk into Robert Hilton's home and you find yourself in the mist of a living room full of musical instruments. Walk up the steps to the second floor and you see materials that are used to make the instruments placed neatly on the left hand side of the stairway. In one of the two bedrooms of his house is his storage workroom filled with gourds, kettles, cooking pots, and dozens of partially made instruments.

Robert is an instrument maker. He makes his musical instruments from found and recycled objects. There are gourds attached to bamboo branches, paint cans attached to beautifully shaped wood branches, and bottle caps wired on sling shot looking tree limbs.

There are slit drums, flutes, shekeres, rain sticks, and beautifully designed string instruments. Each instrument is its own design. There are no duplicates. Some instruments are studies that he will dismantle and make over again. Some are finished products that he will take with him and play at a concert or jam session.

Robert is not only an instrument maker, but he is also a musician. He has played with many musicians and music groups. On a particular Saturday he may be seen playing with blues man Brother Yusef at a coffee house or with the Three Peace Ensemble at a school or University. He has also played his unusual instruments with spoken word artists at museums and theatre spaces.

Robert began making instruments in 1974

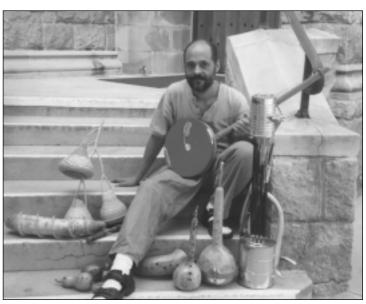
when he went to a music shop in Leimert Park. Leimert Park was an African American cultural scene then as it is today of musicians, dancers, artists, poets, and performers. Inspired by the cultural atmosphere, Robert made a flute that turned out so good he went on to making more instruments. One instrument he most was inspired by was the kora, an African string instrument.

Robert continued making musical instruments for several years, taking a break in the 1980s to explore other art forms. Not wanting to be pigeon holed as an instrument maker Robert worked on batiks and art sculpture. For two years he worked with a committed group of artists offering free art classes and cultural events at a center in the

heart of the black and Latino community in Northwest Pasadena.

His music however called him back and he returned to his love of instrument making. Robert has made over a hundred instruments, although some of them he claims are studies. His instruments range from a small flute to a large string instrument that has to be transported in a van.

He begins his creative process on paper with drawings that illustrate the instrument in different shapes and angles. Next he makes a series of studies of the instrument, each study being a finished



product. In some cases he may dismantle one or more of the studies to examine problems or possible directions. After several months of work in this manner, he will settle on his final product. He will then share the musical sound of the instrument for small gatherings at The Coffee House Backstage in Altadena and the World Stage in Leimert Park.

Robert's instruments have been on exhibit at museums and art galleries including the Oakland Museum and the El Camino College Art Gallery. But they are not for sale. Nor will he accept an offer to make an instrument for someone. But Robert enjoys sharing his knowledge of instrument making. He has taught workshops for children at the L.A. Crafts and Folk Museum and the Armory Art Center in Pasadena where he has been an instructor for nine years. Robert has reached thousands of children in his art and instrument making classes and thousands of children have left his classes with flutes, shakers, and wind chimes becoming instrument makers themselves

Leslie Perry is a professional storyteller and has told his brand of stories all over Southern California. He is co-director of the Los Angeles World Storytelling Festival that will take place in November. He is currently working on a one person show about his life during the turbulent 1960's.

"Her fiddle is a sweet and wailing voice

that it is impossible to ignore. Over the years, that voice has gotten more sassy, sultry and flexible. And not only her fiddle's voice, but her own singing voice as well: the laser edge has gotten fuller and more expressive with age and experience. Suzy has a particular way with the sensuous and often overlooked body of fiddle tunes known as blues and rags. She has talked about recording this material for some time, and I am glad that she has finally - Laurie Lewis done it!"



NO MOCKINGBIRD FEATURES

Suzy on fiddle and vocals with guests Kate Brislin - banjo / Bill Evans - banjo / Paul Hostetter guitar / Tony Marcus – guitar/Geoff Muldaur - kazoo / Maria Muldaur – vocal/Dave Murray mandolin-banjo/Hoyle Osborne - piano / Del Rey - guitar, ukulele/Fritz Richmond - jug / Mike Seeger – mandolin/Eric Thompson - guitar, cuatro/Larry Cohea - bass / Steven Strauss – bass

Visit Suzy Thompson on the web at

http://www.bluegrassintentions.com/suzy.htm or email her at Cleoma@aol.com.

No Mockingbird may be ordered from Suzy directly by sending a check for \$15, plus \$1.50 shipping and handling per order.

In other words, if you order two copies, the price is \$30 plus \$1.50.Orders can be sent to: Suzy Thompson • 2935 Piedmont Ave. • Berkeley CA 94705

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SATURDAY, DECEMBER 6, 2003

LOCATION TBA - 8:00PM









THE TIMES THEY ARE A-CHANGIN' AT KPFK RADIO

KPFK radio (90.7 FM), a long time supporter of folk and traditional music has been making radical changes to their programming. John and Deanne Davis' Heartfelt Music and Tom Nixon's The Nixon Tapes have been cancelled! Roz and Howard Larman's FolkScene has been moved to 8:00am on Saturday morning (and cut to two hours) followed by Uncle Ruthie Buell's Halfway Down the Stairs. The weekday world music slot The Global Village has been cut to two hours. While change is not necessarily a bad thing, we believe that the support for folk and traditional music has been diminished at this important media outlet. We encourage you to listen to the new programming and, if you are unhappy about these changes, let KPFK management know. Note that by the time you read this, things may have changed again. Check out the KPFK website (www.kpfk.org) for the current shedule. Contact the station management to let them know how you feel. E-mail the General Manager Eva Georgia (gm@kpfk.org) and the Program Director, Armando Gudiño (pd@kpfk.org). You can write them at: KPFK, 3729 Cahuenga Blvd. West, North Hollywood, CA 91604

BALKANS continued from page 7

• There are countless other dances with much more complex, compound meters. Examples include: the Macedonian dances JANINO in 18/8 (3+2+2: 2+2+3+2+2), SANDANSKO ORO in 22/8 (2+2+2+3: 2+2+3+2+2: 2+2) and DVAJSPETORKA in 25/8 (3+2+2: 3+2+2: 2+2+3+2+2).

ESSENTIAL LISTENING

In Part 1 of this article, I recommended a number of recordings best representing various regional styles of Balkan music. What follows is a list of easily accessible, commercially available CDs that rank among my favorites out of a collection of several hundred Balkan recordings. For anyone searching for more specific recordings, books and sheet music, please feel free to contact me via email.

The Road to Kesam: Turkish Rom & Regional Music of Thrace;

Traditional Crossroads CD 80702-6001-2 *****

Chaglia ensemble from Turkish Thrace comprised of Roma who were "resettled" from Greece, Macedonia, Bulgaria, and Turkey performing dance music on Clarinet, Violin, Cumbus, Kanun, Darabuka, Doire and Davul. Extensive liner notes/booklet by Dr. Sonia Seeman.

Ferus Mustafov: King Ferus; CDORBD 089

The undisputed king of urban Macedonian Rom wedding music performing extraordinarily fast interpretations of southern Balkan dance music with his ensemble of Clarinet, Alto Sax, two Accordions, Electric Guitar, Bass and Drums. **Taraf de Haïdouks: Band of Gypsies; Nonesuch 79641-2******

The quintessential southern Romanian ethnic Roma string band features Fiddles and Cimbalom. Joined in this live performance by top Roma musicians from Turkey and Bulgaria as well as the Kochani Orkestar from Macedonia.

Esma Redzepova: Queen of the Gypsies-Chaje Shukarije; TSQ CD 9020 ****

Often heralded as the "Aretha Franklin" of Macedonia, Rom vocalist Esma and her ensemble of Clarinet, Trumpet, Accordion & Darabuka has



been rocking the Balkans since the 1950's. This is her first specifically American release featuring updates of many of her earlier hits, produced by Klezmatics trumpet player Frank London.

Kochani Orkestar: Gypsy Mambo; Last Call 3051632 ****

Spirited Turkish-speaking Roma brass band from Macedonia performing high energy chocheks, devetorkas, etc. Check out the equally compelling "'Orient est Rouge and A Gypsy Brass Band.

My Only Consolation: Classic Pireotic Rembetica 1932-1946; Rounder CD 1136 ****

Re-issue of vintage 78 recordings featuring songs of Hashish and Heartache accompanied by Bouzouki, Baglama, Guitar and Worry Beads tapping on sadly empty Ouzo Glasses.

Petro-Loukas Chalkias & Kompania; World Network 32.376 ****

Traditional ensemble from Epirus in northwestern Greece comprised of Clarinet, Laouto, Violin and Def. Lots of beautiful slow taksims along with dance tunes.

Zlatne Uste Balkan Brass Band: In the Center of the Village; ACCD-9903 ****

A rich sampler of high energy Balkan dance music from Serbia, Macedonia and Bulgaria performed by this New York based brass band led by dance teacher/truba player Michael Ginsburg.

Rromano Dives: Chaj Zibede; ALCD 172 ***
Hot urban Albanian Rom ensemble featurin

Hot urban Albanian Rom ensemble featuring lush male and female vocals along with Clarinet, Violin, Accordion, Electric Guitar, Bass and Darabuka.

Bulgarian All Star Orchestra: Dusha, the Soul of Bulgaria; World Network 25.829 ***

A great introduction to Bitov, the regional traditional music of Bulgaria featuring Gajda, Kaval, Gadulka, Tambura and Tupan along with vocals

Pat MacSwyney is author of The Complete Gobshite's Guide to BALKAN FOLK DANCE MUSIC and performs in the Los Angeles based Balkan dance band, The Baksheesh Boys as well as the Irish/Pan-Euro folk band StinkEye. He can be contacted at macswyney@aol.com.

BAKSHEESH BOYS PERFORMANCES

Sat, Oct. 18, 2003 8:00PM – Midnight Folk Dance Center, Non-Profit meets at Dancing Unlimited 4569 30th Street, San Diego, CA 92115 / (619) 281-KOLO

Sun, Oct. 19, 2003, Noon - 8:00PM Macdedonian Festival at St. Mary's Macedonian Orthodox Church – Free There will be tons of traditional Macedonian food (grilled lamb, sausages, roasted sweet peppers, dolmas, baklava, etc. -Yum!), folk art for sale and live music and dancing 10550 Whittier Blvd., Whittier, CA (605 Fwy - Exit Whittier Blvd, east 2 blocks)

MASKS continued from page 1

carrying forth the traditional artforms and iconographic language of his people, he looks back in order to "put the pieces together and move on...to keep expanding the circle" of experience and knowledge of the Haida people's relationship to their own traditional stories and worldview.

If this has whetted your appetite for further exploration of worldwide masks and masquerades, there is an annual International Festival of Masks hosted by the Craft and Folk Art Museum (CAFAM) at 5814 Wilshire Blvd. in Los Angeles. The mission of event is to promote respect for and understanding of diverse cultures. This year's event which takes place on October 26 from 11:00am to 5:00pm at Hancock Park on Miracle Mile (between Fairfax and La Brea). It starts with a parade of children from local schools who have participated in mask-making workshops and includes dance and music performances, art activities, food and craft vendors with an international emphasis.

Brooke Alberts is an Irish musician, Girl Scout leader and has a Masters degree in Medieval Studies.

TIED TO THE TRACKS continued from page 20

Headlining the Tucson Folk Festival two nights last year, she brought an entire band, including electric guitars and drums, and the crowd got up and danced and loved it. Sometimes she laughs about the contrasts, and says there is an advantage to being rejected by country radio as "too Mexican," and by Spanish radio as "too gringo folk," and she suggests that acoustic music programs on NPR stations are a fine and comfortable home.

Other times, she despairs that her best work goes unnoticed, that the somewhat pop and well-instrumented work on *Sign of Truth* doesn't get airplay on folk programs. It's all there on this live album, in a fine blend.

Sadly missing are *Destiny's Gate*, a 1994 album title cut, and *By the Rio Grande*, from 1992. But most of her best songs are here. Two more worthy of mention are *Bandera del Sol/Flag of the Sun*, a terrific anthem for uniting peoples and places that came from the era of the 1991 Gulf War, and *God's Own Open Road*, truly an anthem for life in our time.

Tish Hinojosa remains an artist of prodigious talent. Catch her show at McCabe's in Santa Monica on October 17th and see for yourself. To date, it's her only scheduled Southern California gig this year.

The CD is newly released and should be widely available, or get it from the artist's web site at www.mundotish.com.

Larry Wines is a writer, songwriter, journalist and columnist, mountain climber, museum founder and former political pundit. He has restored steam locomotives and enjoys long train rides, good music festivals, moonlight on water, performances by great songwriters, and touring with talented musicians. His work has appeared "in lots of obscure places" throughout America.

*folk*works

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 21. 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

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

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BIRMINGHAM SUNDAY

BY ROSS ALTMAN

artin Luther King spoke at their funeral, the greatest orator in the civil rights movement. Just eighteen days before they died he had given his greatest speech, "I Have a Dream," at the March on Washington, the greatest demonstration for freedom in our nation's history. What had they done, these four black teenage girls, to deserve being ushered into eternity by this royal ambassador who would one year later win the Nobel Prize for Peace.

They had gone to church that morning, like they did every Sunday morning, for choir practice. But this wasn't any Sunday morning. And this wasn't any church. This was September 15, 1963, and this was the 16th Street Baptist Church in Birmingham, Alabama.

Forty years ago this month, that church became hallowed ground, the site of what Dr. King called "one of the most vicious and tragic crimes ever perpetrated against humanity." There had been church bombings before, to the point that the city was known far and wide as Bombingham. Minister's homes had even been bombed, including Dr. King's. But this bombing echoed around the world—four girls murdered for the crime of being black, by white Ku Klux Klansmen determined to prevent the court-ordered desegregation of Birmingham's all-white schools.

As eloquent as Dr. King was on that sorrowful day of their funeral, however, his words do not overpower a quiet lament composed just a few months later by the romantic dare devil Irish-Cuban-American folk singer, Richard Farina. Farina's plaintive ballad, *Birmingham Sunday*, demonstrates what a song can do at least as well as a sermon and, on this occasion, I shall argue, better.

The poet and the preacher, they each had their say. Forty years later, the poet's words still live.

The most profound difference between the two is the way Farina individuates the four girls. He never speaks of them in the plural. He never even refers to them as children. They each have a name and, most tellingly, they each have a number: "Addie Mae Collins, her number was one...Denise McNair brought the number to two...Cynthia Wesley's dark number was three...Young Carole Robertson entered the door and the number her killers

DEAR FOLKWORKS,

I enjoyed reading your newpaper immensely. I found it to be informative and friendly and a nice job.

I need to make a correction on the article, "How Can I Keep From Talking" by Ross Altman. In mentioning the song *We Shall Overcome* he states, "Guy Carawan changed the rhythm (adding a "pulse" as he put it) and improving the chord structure. Frank Hamilton added some new verses."

The truth is the other way around. I was the one who taught the song and the arrangement to Guy and I had changed it from the version that I had heard by Highlander students in Topanga Canyon. Guy learned the song from me and took it to Greensboro, NC. I may have some witnesses to corroborate this if their memory serves them.

If I had only added some new verses, I would not have been on the copyright of the song because new verses were being added all the time.

Guy and Pete had me on the copyright because of the contribution I made to the song.

Thank you for your attention on this matter.

Sincerely,

Frank Hamilton, via email

ROSS ALTMAN'S RESPONSE

That is a major revision of the current oral history of this song, but it is not I that Frank Hamilton (one of my former guitar teachers, by the way) is correcting. It is Guy Carawan himself. I was only paraphrasing what Guy told the L.A. Times, and many other sources before that. If what Frank says is true, and I would have no way of either challenging or corroborating it, then the question becomes, why is Guy Carawan's name on the copyright of the song? This is, I am sure, a very touchy subject, and makes me glad I am not the editor of FolkWorks. I would add only one thing. Given enough money to do research one could retrace every single recording of the song, and the year it was recorded, to see what changes were made when. (There seems to be some question, for example, whether it was Pete Seeger or Septima Poinsette Clark, an influential educator in the civil rights movement, who made the essential change from "will" to "shall" overcome). Anyway, we should all be proud that Frank Hamilton, a former member of The Weavers, takes the time to read FolkWorks.

PS to my response. Guy Carawan did not say or imply that all Frank Hamilton did was to add some new verses. To my recollection he does not mention Frank's contribution at all. I made that assumption based on the inference that if Zilphiia Horton's name was on the copyright because of her role as Highlander's Music Director when the song first surfaced, and Pete Seeger's name was on the copyright because of the lyric change from "Will" to "Shall," and Guy Carawan's name was on the copyright because of a musical change in rhythm and chord structure in the accompaniment, then Frank Hamilton's name must be on the copyright for something, and all that appeared to me to be left was "some new verses." There did not appear to be much left for someone to contribute. If Frank is saying (as he appears to be saying) that in fact he was responsible for the musical changes Guy Carawan is taking credit for, then I stand by my original letter. That dispute is between Frank and Guy.

had given was four."

In Dr. King's eulogy they might have been any four girls, they are never given names, and they are always spoken of in the plural, as, for example, "these beautiful children of God." He assures his audience that "They did not die in vain...They died nobly. They are the martyred heroines of a holy crusade for freedom and human dignity." They may have been all these things, but in Dr. King's eulogy we never find out who "they" are. In Birmingham Sunday,

FROM TALKING

FR

With one well-cho-

sen word we also find out who their killers were. Dr. King refers to their crime as "vicious" and to the perpetrators as "murderers," but then, in keeping with his philosophy of nonviolence, he reminds the audience that, "We must not lose faith in our white brothers. Somehow we must believe that the most misguided among them can learn to respect the dignity and the worth of all human personality."

Farina defines them more accurately in one word. They are not merely vicious, nor are they misguided—and they are certainly not his white brothers. They are cowardly. With that one word he diminishes them in size to Lilliputian stature.

Dr. King's eulogy provides a host of answers to the profound sense of shock and bewilderment that his audience, including the families of the victims, felt in the wake of this awful crime. Over and over again he tells us what we must do and feel: "We must substitute courage for caution... We must not become bitter... We must work passionately and unrelentingly for the realization of the American dream."

Farina has no such answers—only questions. In some ways the most powerful verse of all is the one he adapted from the traditional Scottish song of love betrayed, *I Once Loved a Lass*, which he most likely learned from his former wife, Carolyn Hester, and from which he got the tune for *Birmingham Sunday*. "The men in the forest they once asked of me/How many black berries grew in the blue sea/And I asked them right back with a tear in my eye/How many dark ships in the forest?"

Tom Paxton, in a recent recording of *Birmingham Sunday*, says of this verse, "It happens to be one of my favorite verses in all of traditional music. For me, it's all about how perceptions of good and evil change from person to person and how utterly inexplicable life can seem. An early Scottish existentialist."

With all due respect to Tom Paxton, I refuse to believe that Richard Farina would for a moment have let the killers off the hook with an ethical relativism that good and evil is only a matter of perception. Life may well be inexplicable, but that doesn't mean poetry is.

Farina was no Scottish existentialist—he was an American poet/singer, and like that other poet/singer who asked, "How many ears must one man have before he can hear people cry," he understood the rhetorical power of an unanswered question.

Farina leaves us with these enigmatic questions not because they have no answers, but precisely because he is creating not a sermon, but a song. And a work of art, as every great artist learns, must show, not tell.

All of the other verses in the song end with a kind of Greek chorus, commenting on the action: "And the choirs kept singing of freedom." Richard Farina shows that, despite Martin Luther King's eloquent attempt to transcend normal human feelings at such an enormous crime, it is possible to be both bitter and hopeful at the same time. The line is deliberately ironic, but it is also a poignant reminder of why they died—and why they lived.

"How many dark ships in the forest?" On that terrible day there were four—and their names were Addie Mae Collins, Denise McNair, Cynthia Wesley, and Carole Robertson.

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WANNABE SINGER

I'm looking for a band or a group who likes to get together and play/sing. In or near Los Angeles. I don't care if I perform in public. Some days I think I'm good enough – other days I know I'm not! I would just like an opportunity to sing and learn, without spending \$\$. I'm a soprano, but don't think that means I want to sing opera. I like old country music, western swing, cowboy songs, swing, jazzy ballads, old novelty tunes, beatles, oldies rock & roll. If you need a singer, please give me a call at (323) 804-8177. (Other useful (?) attributes: I'm learning to play uke, and after 10 years of tap dancing, I can keep a beat.)

IRISH ACCORDION FOR SALE

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

MUSICAL APPRENTICE OPPORTUNITY FOR PLAYERS

We are looking for string players, mostly, but there is room for rhythm, reed, and wind as well. This is the L.A./St. Petersburg Russian Folk Orchestra, under direction by Anatoly Mamalyga and Iryna Orlova, two émigrés who have directed the Orchestra and the Firebird/Magic Strings ensemble since the late 1990's. Iryna and Anatoly are graduates of the Russian "conservatory school" of musicianship and the Orchestra's repertoire includes classical arrangement for folk instruments, of Russian, Ukranian, Armenian, and gypsy pieces (some for dancers) as well as by Strauss, Shostakovich, Tschaikovsky and even more modern pieces. Anyone who can read music or is willing to learn is invited to join this orchestra and experience the musical time of your life!

We currently meet to rehearse in South Pasadena (library annex) each Monday night; we have a series of concerts scheduled for February and are working on some tremendous new pieces. With Anatoly and Iryna's arrangements and direction, every piece is full of zest and is perfectable. As an interested musician you experience the rehearsals but also their culmination in the large, fine-tuned concerts where we have performed (Ford Amphitheater, Getty Museum, Pasadena Civic Auditorium, Cal State Dominguez Hills). In February 2004 we will perform in Las Vegas and several other major venues.

Strings players are encouraged to take up the fretted domra or balalaika, which may be available as loaners and are of different sized "families" from bass- to prima-sized (like double bass/cello/viola/violin family). The 3- or 4-stringed domra and balalaika are fingered much like mandolin or guitar: the domra is plectrum-ed and the balalaika finger-plucked. We also have wind/reed section including Anatoly's bayan (super accordion) and keyboard guesli (autoharppiano!) as well as a rhythm section with arrangements from glockenspiel to tympani. The more years you play in this group, the greater your playing will become and the deeper your understanding of music.

Iryna and Anatoly have found "day jobs" and are astute technically and professionally and work extremely hard, getting by and building their reputation as top-notch, world-class, absolutely virtuoso arranger/players. (Iryna is also looking for any donation of playable guitars for an elementary school guitar class that she teaches.)

For more information please e-mail to peggypropper@att.net or call Carvel Bass at (213) 452-3392 (w). Get on board: this train is taking off, and if you can start you'll enjoy the trip immensely!

Send us your community news; musical instruments for sale, public notices, non profit organizational announcements, weddings, etc. It may be edited, depending on space available.

FOLKWORKS PICKS

There are always wonderful choices for folk/traditional events in the Los Angeles area. It is always difficult to choose just a few PICKS. We try to choose the ones we do not want to miss! Hope you will go to see some/all of these. You will not be disappointed.

KITKA

Friday, September 5 – 8pm

Acoustic Music Series-Throop Memorial Church

KITKA is a women's vocal ensemble presenting music rooted in Eastern European women's vocal traditions. KITKA also strives to expand the boundaries of this music as an expressive art form.

KITKA's songs are hauntingly beautiful, simple, yet otherworldly. The rich sound these women produce resonates as if energized by the universe itself, as if it were calling all live beings and still matter into togetherness and unity." -- Ching Chang, SAN FRANCISCO BAY TIMES

Simply amazing harmonies...truly this is the most wonderful singing I have ever heard."-David Crosby, CROSBY, STILLS, AND NASH

Friday, September 5th 12:00PM- FREE

Grand Performances

Ilgi, one of Latvia's most important musical exports have been at the forefront of the country's resurgent traditional folk and culture scene since the early 80's. Two traditional instruments – kokle and stabule – are used to form the backbone of its musical compositions, but what is also evident is the effortless fusion of jazz and folk rock elements. The music has a unique sound - clear, distinct, and pleasing to the ear.

PETER OSTROUSHKO & DIRK FEYMUTH

Tuesday, September 9th - \$15/\$5 CalTech students, children

CalTech Folk Music Society (Beckman)

Five stars! Jackpot! Ostroushko is one of a group of virtuoso musicians capable of defying boundaries...as both a composer and a player, Peter Ostroushko deserves a prominent place in the front rank of today's acoustic music scene. - SING OUT! - Sluz Duz)

A player of miraculous adaptability... In its finest and surest aspects, American music acknowledges by distillation all the distinctions among us, caressing the exotic traits in our midst

8:00pm DAVE MALLETT

oustic Music Series (Fine-Douglas)

because they epitomize the alien traces of our past. Anyone attempting to summarize the spacious grace and emotional delicacy of Ostroushko's sound on "Heartland" would be sorely remiss in not mentioning the late, great composer Aaron Copland...The suite-like sequence of compositions is so transfixing in its depictive power many listeners may initially fail to focus on the fact that the music is wordless. -BILLBOARD MAGAZINE -Timothy White, Editor-in-Chief

TEADA

Tuesday, September 16th - 8:00pm \$15/\$12 ACS/CAC Members

Celtic Arts Center

Teada has been voted "Best Traditional Newcomers" in the Irish Music Magazine Readers Poll. Don't miss this unique opportunity to see them in an intimate space.

Teada are a traditional quartet with a rising reputation, thanks in parts to the spirited unison playing of fiddler Oisin MacDiarmada and flautist JohnBlake, backed by first rate banjo and bouzouki from Sean McElwain and the sensitive bodhran of Tristan Rosenstock .- FOLK ROOTS MAGA-ZINE (UK)

SOLAS

Wednesday, September 17th – \$17.50 The Coach House

The BOSTON HERALD has called SOLAS the best Irish traditional band in the world.

HARVEST FESTIVAL OF DULCIMERS

Saturday, September 20th

Dana Point Youth & Group Facility

A plethora of dulcimers. See article on Pg 12.

THE ART OF RICE TRAVELING THEATRE

September. 24 –Pomona College, Claremont September. 27 – 28 Japan America Theatre, Los Angeles

October 1 - UCLA Campus Residency Activities October. 3 - UCLA Student Concert

A collaborative work created by a dozen artists from Indonesia, China, India, the United States, the Dominican Republic, Myanmar, and Vietnam, using the basis of rice (integral to Asian economics, culture and daily life) as a metaphor. Japanese taiko drumming, Indian Kathkali style dance, Indonesian Gamelan music and Chinese stage acrobatics, to create an intercultural fusion of tra-

8:00pm

MELISSA FERRICK

Knitting Factory 7021 Hollywood Blvd., Hollywood • 323-463-0204

ditional structures with experimental music, movement and theatre. www.wac.ucla.

JAMES TAYLOR WITH FIDDLER ANDREA **ZONN**

Tuesday, October 7th - Wednesday, October 8th -7:30pm \$45- \$70 Greek Theatre

No introduction needed. JT is still worth going out to see perform, especially at the Greek, one of our favorite outdoor venues. This performance also features fiddler Andrea Zonn who is being compared to Allison Krauss.

DRUMMERS OF WEST AFRICA

Thursday, October 8th - Friday, October 9th -8:00pm - \$25-\$35 UCLA Royce Hall

World-renowned Seneglese drummer Doudou N'Diaye Rose and his family orchestra of drums and dancers is both original and traditional. Powerful percussion and dance combine for an evening not to be missed.

CALIFORNIA TRADITONAL MUSIC SOCI-ETY FREE FOLK FESTIVAL

Saturday, October 12th - 10am - 5:00pm - FREE Encino Park (Ventura Blvd, 2 blocks West of Balboa)

Live Music, contra and international dancing, arts and crafts and Bluegrass, Celtic and Old Time jam areas. Produced in conjunction with the "Taste of Encino" this provides an opportunity to eat good food, listen to music, or play some music vourself in the open jams! info@ctmsfolkmusic.org

CHILDREN'S MUSIC NETWORK

Sunday, October 12th - 3:00PM -FREE **Grand Performances**

\$15

This event is a special closing celebration for the 13th Annual National gathering of the Children's Music Network. Suni Paz will be honored with the prestigious Lucky Penny award (previous honorees include Woody Guthrie, Ella Jenkins, Malvina Reynolds and Marcia Berman). The program will include songs written by previous awardees. This will be a rare opportunity for Angelenos to see, hear and sing along with some of our nation's finest children's music and storytelling artists.

10:30am-3:30pm AUTUMN IN THE JAPANESE GARDEN

[Japanese dance, origami, ikebana, brush] Woodlev Ave., Van Nuvs • 818-756-8000

SPECIAL EVENTS continued from page 28

7:00 & 9:00pm BEPPE GAMBETTA & CARLO AONZO

[guitar & mandolin] San Juan Capistrano Regional Library

	[guttar & mandolin] San Juan Capistrano Regional Library		Acoustic Music Series (Fine-Douglas)		7021 Hollywood Blvd., Hollywood • 323-463-	0204		Woodley Ave., Van Nuys • 818-756-8000	painting
7:30pm	AN EVENING OF BLUEGRASS \$20.00	8:00pm	TOM CORBETT & BILL KNOPF No Cover Bean Town	8:00pm	TRACY GRAMMER [www.tracygrammer.com			www.thejapanesegarden.com	
7.50pm	THE RINCON RAMBLERS with PHIL SALAZAR and	8:30pm	BLUE MAMAwith DENNIS ROGER REED	олоории	McCabe's Guitar Shop	iij	6:30pm	COSY SHERIDAN	\$13 donation
	JON WILCOX & THE BLADERUNNERS	0.50pm	[Acoustic roots music]	8:00pm	CARY GRUMBACHER TRIO	No Cover		Duncan House Concerts • 310-410-4642	
	Thousand Oaks Civic Arts Center Janet and Ray Scherr Forum Theatre		The Rib Trader	-	Bean Town		7:30pm	TRACY GRAMMER	\$12/\$10 TLT
	An All In Black Presentation		911 El Camino Real, San Clemente • 949-492-6665		SATURDAY OCTOBER 25			The Living Tradition	
7:30pm	LOWEN & NAVARRO [www.lownav.com] \$16		SATURDAY OCTOBER 18	*	OAKDALE BLUEGRASS FESTIVAL			MONDAY OCTOBER 2	
	McCabe's Guitar Shop	*	INTERNATIONAL FOLK DANCE		see Oct 24		8:00pm	BURHAN OCAL	\$25-50
8:00pm	PAUL INMAN No Cover		WORKSHOP WEEKEND see October 17	*	INTERNATIONAL FESTIVAL OF MASKS	Free		& THE ISTANBUL ORIENTAL ORCHI [Turkish music]	STRA
	Bean Town	7:30pm	DAVID FRANCEY \$12		[Dance, theatre, storytelling from various work Craft & Folk Arts Museum • 5814 Wilshire Bl	1 cultures]		Cerritos Center for Performing Arts	
8:00pm	BOB NORMAN \$15 [singer/songwriter, guitar, harmonica]	7.50pm	[Canadian singer-songwriter] \$10 TLT members		323-937-4230, www.culturela.org	vu., L.A.		TUESDAY OCTOBER 2	R
	The Fret House		plus FIL CAMPBELL [No. Ireland singer]	*	HALLOWEEN CEILI		7:30pm	MAIMON MILLER & PALS	
8:00pm	LADYSMITH BLACK MAMBAZO \$35		The Living Tradition		Los Angeles Irish Set Dancers		7.50pm	Cal Tech Folk Dancers	
0.00pm	Pepperdine Univ. Smothers Theatre	8:00pm	I SEE HAWKS IN L.A. No Cover Bean Town		www.IrishDanceLosAngeles.com			Throop Church, Pasadena • 626-797-5157	·
	24255 P.C.H., Malibu • 310-506-4522	8:00pm	RIDERS OF THE PURPLE SAGE [Western folk]	11:00am-	-midnight 3rd ANNUAL AUTRY MUSEUM WE MUSIC, COWBOY POETRY GATHER and	STERN	8:00pm	BAYOU TO BOURBON STREET	
	SUNDAY OCTOBER 12	8.00pm	Noble House Concerts		OLD WEST FEST			with MARCIA BALL, THE DIRTY BAND.	DOZEN BRASS
10:00am-5	5:00pm CTMS FREE FOLK FESTIVAL Free	8:30pm	DENNIS ROGER REED & DON REED.		featuring JOHNNY WESTERN, PW HAMPT			and STEVE RILEY & THE MAMOU PI	AYBOYS
	[www.ctmsfolkmusic.org/festival/2003/October] Concerts, contra and international dancing,, arts and crafts		SUSIE GLAZE & THE EIGHT HAND STRING BAND		NEW WEST, LES BUFFHAM, DEANNA MO ANDY HODGES, TRUDY FAIR,	CALL,		Cerritos Center for the Performing Arts	
	show, plus Bluegrass, Celtic and Old Timey jam areas.		[Acoustic roots music, folk & bluegrass]		THE TEXAS TRAILHANDS, DAVE STAMI	EY and more		WED 29	
	Encino Park • 16953 Ventura Blvd., Encino		The Coffee Gallery Backstage		Autry Museum of Western Heritage		*	ANI DIFRANCO / HAMMELL ON TRI	AL
	818-817-7756 • info@ctmsfolkmusic.org		SUNDAY OCTOBER 19		Wells Fargo Theater and South Lawn, Griffith 323-667-2000	Park		[singer/songwriters]	
10:00am-5	5:00pm SANTA BARBARA	*	INTERNATIONAL FOLK DANCE WORKSHOP WEEKEND					Terrace Theater, 300 E Ocean Bl, Long 3661	Beach • 562-436-
	OLD TIME FIDDLERS CONTEST special guest PEGGY SEEGER		see October 17	noon	SOURDOUGH SLIM Autry Museum of Western Heritage			****	
	Stowe House, Goleta • 805-966-1191	Noon - 8	:00pm MACDEDONIAN FESTIVAL Free		530-872-1187			THURSDAY OCTOBER	30
3:00pm	CHILDREN'S MUSIC NETWORK Free	110011	with BAKSHEESH BOYS	4:00pm	LA GUELAGUETZA	Free	*	QUETZAL Loyola Marymount University, L.A.	
•	Suni Paz is honoree		St. Mary's Macedonian Orthodox Church	•	[Mexican festival with music, folk dancing fro	m Oaxaca]		Veronica Gonzalez	
	[Children's music and storytelling] Grand Performances		10550 Whittier Blvd., Whittier • MacSwyney@aol.com	7:00pm	Olvera St., Los Angeles • 213-624-3660 MARIACHI SPIRIT OF MEXICO	\$25-69		626-441-8304 veronica@elementalmedia	nc.com
8:00pm	UKETOPIA with JIM BELOFF \$16	noon-5:5	0pm LATINO HISTORY PARADE and JAMAICA with CONJUNTO LOS POCHOS	7.oopin	featuring MARIACHI VEGAS,	7		FRIDAY OCTOBER 3	
o.oopin	[www.flea-mkt-music.com]		Parade: Howard and Los Robles		MARIACHI LOS CAMPEROS DE NATI CA	NO,	*	LITTLE CHARLIE & THE NIGHTCAT	3
	McCabe's Guitar Shop		Jamaica: Washington Park (El Molino @ Washington).		MARIACHI AMERICA Greek Theatre			[blues, swing, jump masters] Cafe Boogaloo	
	WEDNESDAY OCTOBER 15		Latinoheritage@mindspring.com • 626-7910-7421 www.latinohistoryparade.org	7:00pm	SOURDOUGH SLIM	\$12.50		1238 Hermosa Ave, Hermosa Beach • 310	-318-2324
7:00pm	WHEN PIGS FLY	7:30pm	I SEE HAWKS IN L.A. \$8/\$6 students	7.00pm	[comic/singing cowhand, never roped a cow]	\$12.50	8:00pm	COUNTRYPOLITANS	No Cover
	Nordic Fox Restaurant	поори	with JAKE LABOTZ & DAN JANISCH		Coffee Gallery Backstage		F	Bean Town	
	THURSDAY OCTOBER 16		Folk Music Center	8:00pm	DESERT SAGE	No Cover	8:30pm	DENNIS ROGER REED[Acoustic roots	nusic]
8:00pm	FIL CAMPBELL [No.Irish Singer/songwriter]		THURSDAY OCTOBER 23	0.00	Bean Town	615		Alta Coffee 506 31st St., Newport Beach • 949-675-0	122
	[www.filcampbell.com] \$15/\$12ACS/CAC members Celtic Arts Center	8:00pm	AN ARGENTINE NIGHT \$18, \$15 Members, \$10 Students	8:00pm	RICK SHEA The Fret House	\$15	7:30pm	HALLOWEEN INTERNATIONALDAN	
			with DINO SALUZZI and GABRIELA Skirball Cultural Center	8:00pm		gg. donation	7:30pm	with the West L.A. Folk Dancers	CE PARI I
	FRIDAY OCTOBER 17			o.oopin	& JAMES LEE STANLEY	gg. donation		Brockton School, 1309 Armacost, W.L.A.	
*	INTERNATIONAL FOLK DANCE WORKSHOP WEEKEND		FRIDAY OCTOBER 24		Russ & Julie's House Concerts			Beverly 310-202-6166	
	Camp Hess Kramer, Malibu • Beverly 310-202-6166	*	OAKDALE BLUEGRASS FESTIVAL with DAVID PARMELY & CONTINENTAL DIVIDE,		SUNDAY OCTOBER 26				
	Folk Dance Federation		KATHY KALLICK BAND, CHRIS STUART &	*	OAKDALE BLUEGRASS FESTIVAL				
8:00pm	TANIA LIBERTAD [Afro-peruvian] \$20-35		BACKCOUNTRY, CLIFF WAGNER AND OLD '97 and		see Oct 24				
0.00	UCLA Royce Hall		BORDER RADIO Oakdale (northeast corner of California's San Joaquin Valley)	8:00pm	THE DIRTY DOZEN BRASS BAND	\$18,			
8:00pm	TISH HINOJOSA [www.mundotish.com] \$16 McCabe's Guitar Shop		www.oakdalebluegrass.com		Skirball Cultural Center /\$15 Skirball Member Students	s, \$10			
8:00pm	JOHN PRINE & CHRIS SMITHER		info@oakdalebluegrass.com • 209-869-3936	*	INTERNATIONAL FESTIVAL OF MASKS	Free			
о.оори	Cerritos Center for the Performing Arts				See Oct 25				
	Cerritos Center for the Performing Arts				See Oct 25				

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S	P E (I A L		E V I
*	MONDAY SEPTEMBER 1 GREEK FESTIVAL [Dancing, music, food, crafts]	7:00pm	THE JOINT IS JUMPIN' \$25-45 David Johansen and the Harry Smiths, Dan Hicks and the Hot Licks, Clarence Gatemouth Brown	*	THURSDAY SEPTEMBER 25 SEBASTOPOL CELTIC FESTIVAL
7:30pm	Assumption of the Virgin Mary Church 5761 E. Colorado, Long Beach • 562-494-8929 LABOR DAY INTERNATIONAL DANCE PARTY	7:30pm	UCLA Live! Royce Hall CLARE MULDAUR \$8 / \$6 students with GREY DELISLE & MURRY HAMMOND		From Ireland: MARTIN HAYES & DENNIS CAHILL, DERVISH, DANU, ARTY MCGLYNN & NOLLAIG CASEY, FOURMILEHOUSE From Scotland: DOUGIE MACLEAN,
	Brockton School 1309 Armacost, W.L.A. Beverly 310-202-6166 • West L.A. Folk Dancers WEDNESDAY SEPTEMBER 3		Claremont Folk Music Center TUESDAY SEPTEMBER 16		TANNAHILL WEAVERS From Canada: LE VENT DU NORD (Quebec), VISHTEN (Prince Edward Island),
*	LOUDON WAINWRIGHT III [www.lwiii.com] Café Largo 432 N. Fairfax Ave., W. Hollywood 323-852-1073	7:30pm 8:00pm	LOST HIGHWAY Bluegrass Association of Southern California DONNA THE BUFFALO \$10		From Wales: SIAN JAMES (Harpist and vocalist) www.monitor.net/celtic/default.html Sebastopol Community Center
*	THURSDAY SEPTEMBER 4 WESTERN ARTS ALLIANCE CONFERENCE	8:00pm	Knitting Factory, 7021 Hollywood Blvd., Hollywood 323-463-0204 TEADA \$15/\$12ACS/CAC members	6:30pm	P.O. Box 2028, Sebastopol, CA 95473 • 707-823-1511 BLUES PIRATES Paramount Pond, Paramount • cpkidder@aol.com
*	www.westarts.org • Long Beach LOUDON WAINWRIGHT III	о.оори	[www.ceolproductions.com] Celtic Arts Center	*	FRIDAY SEPTEMBER 26 SEBASTOPOL CELTIC FESTIVAL
7:00pm	see Sept 3 KATIA MORALES & SAMBAGURU Free Culver City Summer Sunset Music Festival	7:00pm	WEDNESDAY SEPTEMBER 17 WHEN PIGS FLY Nordic Fox Restaurant	*	see Sept 25 HARVEST MOON DANCE FESTIVAL [Contra and Square dancing]
8:00pm	PANDIT HARI PRASAD CHAURASIA \$18 AND VIJAY GHATE \$15 Skirball Members, \$10 Students Skirball Cultural Center	8:00pm	FIL CAMPBELL \$15/\$5 Caltech students, children Caltech Folk Music Society (Winnett Lounge)	12:00pm	Carrillo Ballroom, Santa Barbara • 805-682-1877 DAVID ZASLOFF Free
*	FRIDAY SEPTEMBER 5 GREEK FESTIVAL [Dancing, music, food, crafts]	8:00pm	SOLAS \$17.50 The Coach House THURSDAY SEPTEMBER 18	8:00pm	[Traditional and contemporary Jewish music] Grand Performances MONICA SALMASO [www.monicasalmaso.mus.br] \$25-55
*	St. Paul Church 4949 Alton Pkwy., Irvine • 949-733-2366 AMERICAN BANJO CAMP Fort Flagler State Park	7:30pm	HOMECOMING PARTYby Narodni Dance America 12405 Woodruff Ave., Downey 562-862-0521, g-cwall@earthlink.net	8:00pm	with MARIA DEL MAR BONET Cerritos Center for Performing Arts AL KOOPER [www.alkooper.com] \$22.50
	9228 1st Ave NW, Seattle, Washington with Bill Evans, Bill Keith, Brad Leftwich, Ken Perlman, and Peter Schwimmer and much more!		Opm CHUSCALES[Flamenco guitar] San Juan Capistrano Regional Library	8:00pm	McCabe's Guitar Shop ALEX de GRASSI [fingerstyle guitar/composer] Boulevard Music
	www.AmericanBanjoCamp.com • 206-781-5026 info@AmericanBanjoCamp.com sponsored by Banjo Newsletter	8:00pm	REMEMBER SHAKTI \$25-45 John McLaughlin, Zakir Hussain, V. Selvaganesh, U. Shrinivas with special guest Shankar Mahadevan	8:00pm	NFT with NAT McEUEN, FANNY PENNY and TAHKUS EKEDAL [3part harmony, funky bluegrass]
12:00pm 7:00pm	ILGI [Latvian music with kokle and stabule] Free Grand Performances DENNIS ROGER REED [Acoustic roots music]	8:00pm	UCLA Live! LOU and PETER BERRYMAN \$12.50 Coffee Gallery Backstage	8:30pm	Coffee Gallery Backstage TOM FREUND \$8/\$6 students with TONY GILKYSON & KIP BOARDMAN
	Borders Books, Music & Čafé 25222 El Paseo, Mission Viejo • 949-367-0005	*	FRIDAY SEPTEMBER 19 BLUEGRASSIN' IN THE FOOTHILLS	8:30pm	Claremont Folk Music Center DENNIS ROGER REED [Acoustic roots music] Alta Coffee • 506 31st St., Newport Beach • 949-675-0233
8:00pm	KITKA [www.kitka.org] [Women's vocal ensemble, Balkan and Slavic folksongs] Acoustic Music Series (Throop)		Amador County Faigrounds • 18621 Sherwood St, Plymouth THE RONNIE BOWMAN BAND W/ WYATT RICE, THE GRASSHOPPERS W/ CHRIS JONES AND SPECIAL	*	SATURDAY SEPTEMBER 27 HARVEST MOON DANCE FESTIVAL
8:00pm	JOHN YORK \$12.50 with YUKIKI MATSUYAMA, BRIAN WEBB Coffee Gallery Backstage		GUEST KEITH LITTLE, THE BLUEGRASS PATRIOTS, LOST HIGHWAY, THE WITCHER BROS. THE LAMPKINS FAMILY, CLIFF WAGNER & OLD #7, HOOF	*	see Sept 26 SEBASTOPOL CELTIC FESTIVAL see Sept 25
9:00pm	CLANN NA GAEL \$5 cover / 1 drink min. [Great local traditional Irish band] Dan Conroy, Patrick D'Arcy, Katy Salvidge &		HEARTED, RON SPEARS & WITHIN TRADITION, HIGH PLAINS TRADITION, TRUE BLUE, SIDESADDLE & CO. • 209-785-4693 • roaddog@caltle.com	*	SAN DIEGO OKTOBERFEST DANCE FESTIVAL [exhibitions, food, dancing, crafts, singing]
	Kathleen Keane Highland Grounds,742 N. Highland Ave., Hollywood 323-400-1507 danconroy@earthlink.net	*	www.LandSPromotions.com MILLPOND MUSIC FESTIVAL [www.inyo.org/millpond] featuring RHYTHM METHOD,FIDDLIN' PETE, TEADA,	*	Balboa Park Club Bldg., San Diego Bob Barckley 619-286-0355 • rbarckle@cox.net MULTI-CULTURAL DANCE & MUSIC FESTIVAL
*	SATURDAY SEPTEMBER 6 AMERICAN BANJO CAMP		THE WAYBACKS Millpond County Park, Bishop 760-873-8014 or 800-874-0669 • Inyo Council for the Arts		[Music, dance, food, crafts] Oak Park, Santa Barbara 805-966-6950, ksullivan@ci.santa-barbara.ca.us
*	see Sept 5 GREEK FESTIVAL see Sept 5	8:00pm	KEN PERLMAN & [guitar and banjo] WILLIAM COULTER Boulevard Music	7:00pm	THE ART OF RICE TRAVELLING THEATRE \$20-23 George and Sakaye Aratani/Japan American Theater 244 S. San Pedro St., L.A. • 213-680-3700
10:00am	MICHAEL A. HERALDA \$5 / Free children Aztec Stories John Anson Ford Theatre	8:00pm	DEL REY [Fingerstyle on resonator guitar] \$12.50 with GREG TRAFIDLO [witty songs] Coffee Gallery Backstage	8:00pm	www.wac.ucla.edu/cip/artofrice HAPA [www.hapa.com] [Hawaiian Music] \$35 Shannon Center, Whittier College
7:00 & 9:0	0pm LINDA TILLERY & THE CULTURAL HERITAGE CHOIR	8:30pm	BLUE MAMA with DENNIS ROGER REED [Acoustic roots music]	8:00pm	6760 Painter Ave, Whittier • 562-907-4203 ANDY RAU BAND with DAMES IN DISTRESS \$15
7:30pm	San Juan Capistrano Regional Library TROUGH RECORDS [www.trough.com] \$5 10 YEAR ANNIVERSARY PARTY		The Rib Trader 911 El Camino Real, San Clemente • 949-492-6665 SATURDAY SEPTEMBER 20	8:00pm	The Fret House JOE PACQUIN & FRIENDS No Cover Bean Town
	Music from the L.A. Acoustic Underground with Andrew Lorand, Phil Ward, Tim Tedrow & Terry Vreeland, Rod Smear, Mark Humphreys, Lisa Johnson, David Piper	*	BLUEGRASSIN' IN THE FOOTHILLS see Sept 19	8:00pm	HOT LIPS & FINGERTIPS [Dual fiddle renditions, hot harmonica, clarinet & slide guitar] Boulevard Music
7:30 & 9:3	Coffee Gallery Backstage Opm DAVE ALVIN \$17.50 McCabe's Guitar Shop	*	GREEK FESTIVAL[Dancing, music, food, crafts] SS Constantine & Helen, Lancaster • 661-945-1212 33RD ANNUAL JULIAN BLUEGRASS FESTIVAL	*	SUNDAY SEPTEMBER 28 HARVEST MOON DANCE FESTIVAL
8:00pm	NICKEL CREEK The Wiltern, 3790 Wilshire Blvd., L.A.• 213-380-5005		Frank Lane Park, Julian (near San Diego) BLUEGRASS ETC., RONNIE BOWMAN AND THE RONNIE BOWMAN BAND, THE SILVERADO	*	see Sept 26 SEBASTOPOL CELTIC FESTIVAL see Sept 25
8:00pm	CATHIE RYAN TRIO \$20/\$18ACS/CAC members [Irish singer/songwriter] [www.cathieryan.com] Celtic Arts Center		BLUEGRASS BAND, STEVE SPURGIN, SUSIE GLAZE AND THE 8 HAND STRING BAND, THE WALDEN DAHL BAND, VIRTUAL STRANGERS	*	SAN DIEGO OKTOBERFEST DANCE FESTIVAL see Sept 28
8:00pm 8:00pm	MICHAEL DART & THE FLATLANDERS No Cover Bean Town THE SOUTH AUSTIN JUG BAND	*	AND MUCH MORE! www.julianbluegrassfestival.com • 877-894-0008 HARVEST FESTIVAL of DULCIMERS	1:00pm &	2:30pm BRENN HILL [Western singer] Autry Museum of Western Heritage • Heritage Court 4700 Western Heritage Way, L.A. • 323-667-2000
8:00pm	[old-timey bluegrass, western swing, folk and country] Boulevard Music THE CHRIS NORMAN ENSEMBLE		Dana Point Youth & Group Facility Southern California Dulcimer Heritage www.scdh.org • dulcimer@pacbell.net	2:00pm 3:30pm	THE ART OF RICE TRAVELLING THEATRE see Sat 27 MARIACHI CONCERT \$23-43
8:00pm	The Acoustic Music Series (Throop) GRAY MATTER [Folk/original trio] \$12	*	MILLPOND MUSIC FESTIVAL see Sept 19 ANTELOPE VALLEY GREEK FESTIVAL	элээрт	with DANIEL RODRIGUEZ and "LOS CAMPEROS" DE NATI CANO Thousand Oaks Civic Arts Center • Fred Kavli Theatre
*	Noble House Concert SUNDAY SEPTEMBER 7 AMERICAN BANJO CAMP	*	AN LELOFE VALLET GREEK FESTIVAL [Food, music, dance, culture] Old Antelope Valley Fairgrounds Valley Center Hall and East Lawn, 155 E. Ave. I, Lancaster	7:00pm	Pepperdine University Hispanic Council JOHN HIATT & THE GONERS, \$43.50-\$59.50 ROBERT CRAY BAND and BLIND BOYS OF ALABAMA
*	see Sept 5 GREEK FESTIVAL	10:00am	Bill Koukourikos 661 277-3595 ALEX ACUNA, JUSTO ALMARIO & friends		Greek Theater THURSDAY OCTOBER 2
10:00am-7	see Sept 5 :00pm SALVADORAN PARADE AND FESTIVAL Free www.cofesal.com	10:00am	[Pan-American Music] John Anson Ford Theatre RAICES [Puerto Rican Folkloric Dance Group]	8:00pm	JOHN HIATT & THE GONERS, ROBERT CRAY BAND The Grove of Anaheim
7:00pm	L.A. City College, Santa Monica Blvd. • 213-487-2950 ERIC ANDERSEN [Music Legend in small venue]		Multicultural Family Village Festival Riverside Municipal Museum • 909-826-5273 mujeresboricuas@msn.com		2200 East Katella Avenue, Anaheim 714-712-2700
7:00pm	Coffee Gallery Backstage FIESTA MEXICANA [mariachi music, dancing] \$28/\$20 Bailes, Sones y Cantares	7:00pm	LOS ANGELES CEILI \$10 Moose Lodge • 1901 W. Burbank Blvd., Burbank Los Angeles Irish Set Dancers	*	FRIDAY OCTOBER 3 THE ART OF RICE TRAVELLING THEATRE UCLA Student Concert
	ocalist Ixya, Mariachi Estrellas de México, Ballet Folklórico Ollin, Conjunto Hueyapan, Mariachi Monumental de América and more	7:00pm	www.irishdancelosangeles.com PERLA BATALLA [singer-songwriter] San Juan Capistrano Regional Library	12:00pm	RICARDO LEMVO and MAKINA LOCA Free with JOAQUIN DIAZ [L.A. salsa and soukous band] Grand Performances
8:00pm	John Anson Ford Theatre LOS LOBOS / CAFÉ TACUBA \$11-\$40 The Hollywood Bowl	7:30pm	SUKAY[Andean music masters] \$18 adv/\$20 door www.mainstage-mgmt.com/shows/sukay/sukay.html Church of Religious Science, Ventura	7:00pm	DENNIS ROGER REED [Acoustic roots music] Borders Books, Music & Café 25222 El Paseo, Mission Viejo • 949-367-0005
	10 Hollywood Bowl 2301 N. Highland Ave., Hollywood • 323-850-2000 TUESDAY SEPTEMBER 9	7:20	Performances to Grow On 805-646-8907 • bbemel@sbcglobal.net	8:00pm	Z5222 El Paseo, Mission Viejo • 949-367-0005 TIM O'BRIEN [www.timobrien.net] \$18.50 McCabe's Guitar Shop
7:00pm 8:00pm	OTIS TAYLOR BAND [blues guitar/singer] \$20 Cerritos Center for the Performing Arts PETER OSTROUSHKO \$15/\$5 Caltech students, children	7:30pm 7:30pm	BLACKWATERSIDE [www.craigrecords.com] \$12 Northridge House Concert • Jay Michtom 818-368-1957 TOM LEWIS [singer of sea songs] \$12 / \$10 TLT member	*	SATURDAY OCTOBER 4 PLAYFORD BALL Throop Church. 300 S. Los Robles, Pasadena
олоорш	& DIRK FREYMUTH [fiddle, mandolin & guitar] [www.peterostroushko.com] CalTech Folk Music Society (Beckman)	7:30pm	The Living Tradition BORDER RADIO \$12.50 [string band, bluegrass, country, swing]	*	www.geocities.com/sbecd GREEK FESTIVAL [Dancing, music, food, crafts]
8:30pm	THURSDAY SEPTEMBER 11 KRIS DELMHORST [great singer-songwriter] \$10	8:00pm	Coffee Gallery Backstage LOU & PETER BERRYMAN Russ & Julie's House Concerts donation (sugg. \$15)	9:00am	St. Spyridon Church 1391 Chaffee, Upland • 909-985-4411 CALABASAS CULTURAL FESTIVAL
·	Molly Malone's 575 S. Fairfax Ave., L. A. • 323-935-1577 FRIDAY SEPTEMBER 12	8:00pm	DEL REY [Slide guitar, blues master] \$15 [www.hobemianrecords.com/Del_press.html] The Fret House	11:00am-	[Music, dance, arts and crafts] Leonis Adobe. tour of Old Town • 818-878-4242, X270 6:00pm LITHUANIAN FAIR
8:00pm	CLARE MULDAUR \$12.50 Coffee Gallery Backstage	8:00pm	KEN O'MALLEY [Local Irish Singer/storyteller] \$20 [www.twighlightlords.com/ken]	noon	[Folk dancing and singing, food crafts] 2718 S. George St., L. A. • 818-701-7977, lithuanianfair.com. OKTOBERFEST [German food, music, show] Free
8:00pm	BROOKE RAMEL [local singer/songwriter] No Cover [www.brookeramel.com] Bean Town	8:00pm	Celtic Arts Center ROBERT DAVID HALL, PAT COLGAN plus MATT CARTSONIS [singer/songwriter guitarists]	7:30pm	Honolulu Ave. Montrose 818-249-7171• www.montrosechamber.org LALO GUERRERO \$35-40
8:00pm	SUSAN GIBSON[Singer-songwriter] Boulevard Music THE McFAYDENS, BOB JONES, \$5	8:00pm	Boulevard Music		[Concert in honor of the father of Mariachi music] John Anson Ford Theatre
8:00pm	THE MCFAYDENS, BOB JONES, BRUCE McGINNIS, and CAROLINE WATERS Borchard Community Center 190 Reina Rd., Newbury Park • 805-499-3511		McCabe's Guitar Shop SUNDAY SEPTEMBER 21	8:00pm 8:00pm	BRAVE OLD WORLD ["klezmer supergroup"] \$28 adults Carpenter Performing Arts Center \$23 seniors, students TOMMY EMMANUEL www.tommyemmanuel.com \$16
	The Fireside Concert Series SATURDAY SEPTEMBER 13	*	33RD ANNUAL JULIAN BLUEGRASS FESTIVAL see Sept 20 BLUEGRASSIN' IN THE FOOTHILLS	8:00pm	McCabe's Guitar Shop GARRISON WHITE No Cover Bean Town
10:00am	GREAT LEAP \$5/Free children [Stories of Asian, Latino & Afro-American Experiences] John Anson Ford Theatre	*	See Sept 19 MILLPOND MUSIC FESTIVAL see Sept 19	*	SUNDAY OCTOBER 5 GREEK FESTIVAL
8:00pm	DENNIS ROGER REED [Acoustic roots music] No Cover Bean Town	noon-	BRAZILIAN STREET CARNIVAL North Promenade, Long Beach • 562-438-3669	11:00am-	See Oct 4 6:00pm LITHUANIAN FAIR See Oct 4
8:00pm 8:00pm	DEL REY [Tribute to Memphis Minnie] Boulevard Music DOUG SMITH [fingerstyle guitar] \$15	7:00pm 7:30pm	LOU and PETER BERRYMAN [www.louandpeter.com]\$15 McCabe's Guitar Shop LOWEN & NAVARRO \$12/\$10 students	6:30pm	SMALL POTATOES \$13 donation JACQUIE MANNING and RICH PREZIOSO Duncan House Concerts
	The Fret House SUNDAY SEPTEMBER 14	•	Claremont Folk Music Center TUESDAY SEPTEMBER 23	7:30pm	FRED & ZAC SOKOLOW with BRANTLEY KEARNS \$8 Claremont Folk Music Center
3:00pm	KARLA BONOFF \$27 Thousand Oaks Civic Arts Center Janet and Ray Scherr Forum Theatre	7:00pm	ZHENA FOLK CHORUS CONCERT [women's a capella songs of Eastern Europe] Wayfarer's Chapel, Palos Verdes	7:30pm	TUESDAY OCTOBER 7 JAMES TAYLOR with fiddler ANDREA ZONN \$45-70 Greek Theatre
11:00am 6:00pm	GUNNAR MADSEN [Children's concert] McCabe's Guitar Shop PRINCE DIABATE \$12/\$10 Sangreet friends/	*	310-833-3690 • pericich@earthlink.net. WEDNESDAY SEPTEMBER 24	8:00pm	EMMYLOU HARRIS and SPYBOY UCLA Live! Royce Hall
-	and THE AFRICAN BLONDE ENSEMBLE /\$8 students		THE ART OF RICE TRAVELLING THEATRE		WERNEGRAY OCTORER O

PRINCE DIABATE \$12/\$10 Sangreet friends/ and THE AFRICAN BLONDE ENSEMBLE '88 students Sangreet School of World Music and Dance 5241 York Blvd, L.A. /children under 12 free 323-258-1424

	DERVISH, DANU, ARTY MCGLYNN & NOLLAIG CASEY, FOURMILEHOUSE	8:00pm
	From Scotland: DOUGIE MACLEAN, TANNAHILL WEAVERS From Canada: LE VENT DU NORD (Quebec),	8:00pm
	VISHTEN (Prince Edward Island), From Wales: SIAN JAMES (Harpist and vocalist)	
20	www.monitor.net/celtic/default.html Sebastopol Community Center P.O. Box 2028, Sebastopol, CA 95473 • 707-823-1511	7:30pm
30pm	BLUES PIRATES Paramount Pond, Paramount • cpkidder@aol.com	8:00pm
	FRIDAY SEPTEMBER 26 SEBASTOPOL CELTIC FESTIVAL	•
	see Sept 25	8:00pm
	HARVEST MOON DANCE FESTIVAL [Contra and Square dancing] Carrillo Ballroom, Santa Barbara • 805-682-1877	8:00pm
:00pm	DAVID ZASLOFF Free [Traditional and contemporary Jewish music] Grand Performances	8:00pm
00pm	MONICA SALMASO [www.monicasalmaso.mus.br] \$25-55 with MARIA DEL MAR BONET [Brazilian singer] Cerritos Center for Performing Arts	*
00pm	AL KOOPER [www.alkooper.com] \$22.50 McCabe's Guitar Shop	
00pm	ALEX de GRASSI [fingerstyle guitar/composer] Boulevard Music	7:00pm
00pm	NFT with NAT McEUEN, FANNY PENNY and TAHKUS EKEDAL [3part harmony, funky bluegrass] Coffee Gallery Backstage	
0pm	TOM FREUND \$8/\$6 students with TONY GILKYSON & KIP BOARDMAN Claremont Folk Music Center	
0pm	DENNIS ROGER REED [Acoustic roots music] Alta Coffee • 506 31st St., Newport Beach • 949-675-0233	
	SATURDAY SEPTEMBER 27	
	HARVEST MOON DANCE FESTIVAL see Sept 26	ACO Fi
	SEBASTOPOL CELTIC FESTIVAL see Sept 25	N
	SAN DIEGO OKTOBERFEST DANCE FESTIVAL [exhibitions, food, dancing, crafts, singing] Balboa Park Club Bldg., San Diego	26 Tl 62
	Bob Barckley 619-286-0355 • rbarckle@cox.net MULTI-CULTURAL DANCE & MUSIC FESTIVAL [Music, dance, food, crafts] Oak Park, Santa Barbara	BEAN 45 62
00pm	805-966-6950, ksullivan@ci.santa-barbara.ca.us THE ART OF RICE TRAVELLING THEATRE \$20-23 George and Sakaye Aratani/Japan American Theater	BLUE Ba 17
	244 S. San Pedro St., L.A. • 213-680-3700 www.wac.ucla.edu/cip/artofrice	81 BOUI
00pm	HAPA [www.hapa.com] [Hawaiian Music] \$35 Shannon Center, Whittier College 6760 Painter Ave, Whittier • 562-907-4203	43
00pm	ANDY RAU BAND with DAMES IN DISTRESS \$15 The Fret House	CALT Ca
00pm	JOE PACQUIN & FRIENDS No Cover Bean Town	В
00pm	HOT LIPS & FINGERTIPS [Dual fiddle renditions, hot harmonica, clarinet & slide guitar] Boulevard Music	62 w
	SUNDAY SEPTEMBER 28	THE 48
	HARVEST MOON DANCE FESTIVAL see Sept 26	81
	SEBASTOPOL CELTIC FESTIVAL see Sept 25	12 56
	SAN DIEGO OKTOBERFEST DANCE FESTIVAL see Sept 28	w
00pm &	2:30pm BRENN HILL [Western singer] Autry Museum of Western Heritage • Heritage Court 4700 Western Heritage Way, L.A.• 323-667-2000	22 90
00pm	THE ART OF RICE TRAVELLING THEATRE see Sat 27	THE
80pm	MARIACHI CONCERT \$23-43 with DANIEL RODRIGUEZ and	33 94
	"LOS CAMPEROS" DE NATI CANO Thousand Oaks Civic Arts Center • Fred Kavli Theatre Pepperdine University Hispanic Council	20 20
00pm	JOHN HIATT & THE GONERS, \$43.50-\$59.50 ROBERT CRAY BAND and BLIND BOYS OF ALABAMA	62 W
	Greek Theater	CULN MUSI
00pm	THURSDAY OCTOBER 2 JOHN HIATT & THE GONERS, \$45-52.50 ROBERT CRAY BAND	Ci 97 31
	The Grove of Anaheim 2200 East Katella Avenue, Anaheim 714-712-2700	FRET 30
_		60

		www.verizonwirelessamphitheater.com/losan	geles
om	8:00pm	THE MAHOTELLA QUEENS	\$25-\$50
		and COOL CROONERS Cerritos Center for Performing Arts	
	8:00pm	THE DRUMMERS OF WEST AFRICA see Oct 9	\$25-35
377	8:00pm	MARY MURPHY and PAUL KEIM [International Folk]	\$12
Free	8:00pm	Noble House Concerts CLIFF WAGNER and THE OLD #7	No Cover
1 1605 55	огоории	Bean Town	110 00101
nus.br] \$25-55 zilian singer]	*	SATURDAY OCTOBER 11 SEASIDE HIGHLAND GAMES	
\$22.50		CELTIC SPRING [www.celticspringband.com Ventura County Fairgrounds	n]
er]	7.00	www.seasidelighlandgames.com	10/620 5 3
	7:00pm	[Scottish Dance with live Scottish Music]	10/\$20 family
nd negrass]		Clocktower Inn Santa Fe Room 181 E. Santa Clara St., Ventura 805- 576-1015 or 805-647-4379 • scotdncer@	aol.com
3/\$6 students N		SPECIAL EVENTS	5 page 27
c] 9-675-0233			
		VENUE LOCATIONS	
		USTIC MUSIC SERIES ne-Douglas Performing Arts Center	
	No	orma Coomz Academy,	
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JAMES TAYLOR with fiddler ANDREA ZONN \$45-70 Verizon Wireless Ampitheatre, Irvine www.verizonwirelessamphitheater.com/losangeles

7:30pm

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