# MINRIS ...

FREE
BI-MONTHLY
Volume 4 Number 1
January-February 2003

THE SOURCE FOR FOLK/TRADITIONAL MUSIC, DANCE, STORYTELLING & OTHER RELATED FOLK ARTS IN THE GREATER LOS ANGELES AREA

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

# AFRICAN ROOTS PERUVIAN SOUL

PERU NEGRO

BY ENRICO DEL ZOTTO

hen we think of Peruvian music, most of us think of the music of Andean flute groups, but Peru, like all of Latin America, has a diverse culture. Part of this diversity is the Afro-Peruvian experience, which will be shared with Los Angeles this February 8th as Peru Negro performs at UCLA's Royce Hall. Peru Negro was founded by Ronaldo Campos de la Colona in 1969.

was founded by Ronaldo Campos de la Colona in 1969. Originally a made-up of a dozen family members it now has grown to over 30 members who perform music and dance from the African tradition in Peru.

Although similar in some ways to the Afro-Latin traditions we might recognize from Brazil and Cuba, Afro-Peruvian culture developed under the gaze of the Spanish Viceroyalty seated in Peru. Consequently, some of the opportunities for preserving African culture that existed in the more remote parts of the empire, like the Caribbean, did not exist for Africans in Peru. Where Cuban musicians play many percussion instruments from African origins, drums were banned outright in Peru. Instead of African drums we hear the tithing box from the Catholic Church (played by opening and closing the lid with one hand and slapping the side with the other) and the quijada de burro (a donkey's jaw) and the cajon (originally a crate for produce, which is also used in some Cuban music). Objects that carried one meaning, Spanish rule through forced labor and religion, were given new meanings as performing instruments by Africans in Peru.

PERU NEGRO page 26

ALSO INSIDE:

BESS HAWES
INTERVIEW
A MUSICAL
JOURNEY

FOLK ALLIANCE

PLUS
KEYS TO THE HIGHWAY
CD REVIEWS
THE VOICES IN MY HEAD

THE VOICES IN MY HEAD

AND MUCH MORE...

Happy New Year!

2004...it seems impossible that another year has gone by. 2003 was a crazy year on the political front and the worlds' happenings have many of us concerned. As a result, we look to the cultural side of life as our refuge. Fortunately, there is a lot going on in this realm that gives us pleasure and is life affirming.

We speak here often of the pleasures of music and dance in the greater L.A. area. With art and music programs facing budget cuts, not to mention the FCC and the concentration of media power and its resulting

standardization of news and entertainment, we must make an extra effort to include the arts in our lives. We cannot say this too often ... or find the right words sometimes to say how much music, dance and other folk arts contribute to our well-being. By its very definition, the folk and traditional arts are inclusive. They bring people together to form what we all want: "community"... so sorely lacking, and so sorely needed.

Each week we look at the Calendar and see many concerts, dances and museum openings. Many of them sound interesting, some exciting. Some nights we stay home with the family and rent a movie - not go anywhere. But more often, we make the extra effort to go out. We do this because we know that when we do, we are rejuvenated – we find an oasis.

We personally attended some amazing concerts in the past couple months that raised our spirits. The first was a fund raiser for the indigenous farmers, the entertainment for which was provided by Lila Downs. She is a new personal favorite of ours and we highly recommend that you see her whenever and wherever she performs. The next local appearance will be at the end of February with Los Lobos at the Orange County Performing Arts Center. We saw two concerts at the Folk Music Center in Claremont: Ken Waldman, the Alaskan fiddling poet who was accompanied by a group of terrific local old-time musicians. The show was opened by Daniel Slosberg, a local fiddling friend who has been featured on these pages in the past. Ken writes (and recites) poems about his musical experiences.



BY LEDA & STEVE SHAPIRO

The interview with Yuval Ron featured in our last issue, encouraged us to drive again out to Claremont. Yuval performed with two terrific musicians, his small ensemble. We were quite impressed and look forward to seeing the large ensemble. We would like to thank Alyssa Archambeault for the fine work she is doing out at Claremont.

The inimitable Flaco Jimenez, who performed at the relatively intimate theatre at the Skirball, along with his local band mates were exhilarating, as was the audience.

Finally, the reunion concert of Old Mother Logo, which we co-

produced with CTMS and Old Topanga Music, was a sold out success.

All this exemplifies the unique opportunity we have in Southern California to experience some of the best music the world has to offer.

On an organizational note, the New Year brings us new challenges. This past year we worked on developing our contributing writer pool. We think all would agree that we now have a more interesting, diverse group of writers. This is an ongoing process so, no doubt, the paper will continue evolve. We also worked on expanding our distribution. This too has improved, though we definitely need more assistance in this area.

We started FolkWorks over three years ago as an entity to produce this newspaper, sponsor a few quality concerts and a dance festival. We knew that this was a start of something new and different and that it would, with guidance and love, grow. We have become known as the primary source of information in the folk and traditional community. As with most startups, FolkWorks is centered around the energy of its founders. As we enter our fourth year, we are moving away from this focus and making plans to insure that FolkWorks will be self-sustaining. We are expanding out Board of Directors. We expect that with their ideas and energy you will see some changes - and we will all reap the benefits.

Finally, to all who continue to encourage us to keep going...a heartfelt thank you. We all have busy lives and lots of things that we might otherwise do. FolkWorks exists because of your support. It is also what keeps it going.

### IN THIS ISSUE

| EDITORIAL2  |
|---|
| INTERVIEW   |
| A Conversation with Bess Lomax Hawes -part 2  |
| KEYS TO THE HIGHWAY4  |
| Tuning Problems Got You Beat?   |
| THE VOICES IN MY HEAD5  |
| Vintage Voices  |
| TIED TO THE TRACKS6   |
| THE INTERSECTION 7  |
| DAVE'S CORNER8  |
| WORLD ENCOUNTERS 9  |
| VIOLA'S RESOURCE LIST9  |
| REED'S RAMBLINGS  |
| Bean Town - Folk and Grind  |
| A MUSICAL JOURNEY TO THE AMERICAS11 The Nonesuch Explorer Series  |
| FILMS OF NOTE12   |
|   |
| ON-GOING MUSIC HAPPENINGS13   |
| ON-GOING MUSIC HAPPENINGS   |
|   |
| CALENDAR OF EVENTS 14-15  |
| CALENDAR OF EVENTS 14-15<br>ON-GOING DANCE HAPPENINGS   |
| CALENDAR OF EVENTS 14-15 ON-GOING DANCE HAPPENINGS  |
| CALENDAR OF EVENTS  |
| CALENDAR OF EVENTS       14-15         ON-GOING DANCE HAPPENINGS       16         SHOULDERING RESPONSIBILITY FOR YOUR       17         DEAR ALICE       17         THAT REMINDS ME       18         Bagpipes & Other Surprises  |
| CALENDAR OF EVENTS  |
| CALENDAR OF EVENTS  |
| CALENDAR OF EVENTS       14-15         ON-GOING DANCE HAPPENINGS       16         SHOULDERING RESPONSIBILITY FOR YOUR       17         COMFORT       17         DEAR ALICE       17         THAT REMINDS ME       18         Bagpipes & Other Surprises         UNCLE RUTHIE       20   |
| CALENDAR OF EVENTS  |
| CALENDAR OF EVENTS       14-15         ON-GOING DANCE HAPPENINGS       16         SHOULDERING RESPONSIBILITY FOR YOUR       17         COMFORT       17         DEAR ALICE       17         THAT REMINDS ME       18         Bagpipes & Other Surprises         UNCLE RUTHIE       20         ANNUAL FOLK ALLIANCE CONFERENCE       22         LOOKAROUND       23         HOW CAN I KEEP FROM TALKING       25 |

## **FOLKWORKS FOLK**

AS OF NOVEMBER, 2003

**ANGEL** 

Anonymous

**BENEFACTOR** 

Ruth C. Greenberg • Kathy Qualey • Dave Stambaugh

**PATRON** 

Christa Burch • Scott Duncan • Kay & Cliff Gilpatric Roger Goodman/Monika White • Don Green/Barbara Weismann leta Hancock • Dorian Keysei Mary Anne McCarthy • Santa Monica Folk Music Club • Jim Westbrook

#### **FRIENDS**

Anonymous Robin & Tom Axworthy Carvel Bass Aubyn & Doug Biery Henrietta Bemis Barbara Brooks Frieda & Bob Brown Doug Brown Valerie Brown/Jerry Grabel Coffee Affair Café Chris Cooper Jim Cope Darrell Cozen Lisa Davis Winifred Davis Enrico Del Zotto Dave Dempsey Mary Dolinskis Camille Dull Bonita Edelberg Joy Felt John & Judy Glass

Diane Gould Alan & Shirley Hansen Jim Hamilton Chris Hendershot Fron Heller/Bill Mason Sue Hunter Trudy & Peter Israel Dodi & Marty Kennerly Ann & Jim Kosinski Brian McKibbin Nancy MacMillan James Morgenstern /Linda Dow Gitta Morris/Gee Martin Rex Mayreis Judy & Jay Messinger Gretchen & Chris Naticchia Molly Nealson Melanie Nolley

Norma Nordstrom

Dave Ogden

Gabrielle O'Neill

Stephen/Susan Parker Peter Parrish Lenny Potash Mattias F. Reese Barbara Richer Suzie Richmond Steve Rosenwasser /Kelli Sager Tom Schulte Diane Sherman Miriam & Jim Sidanius Mark S. Siegel Jeff Spero/Gigi DeMarrais Fred Starner Mimi Tanaka Barry Tavlin Doug Thomas Ken Waldman Donald Wood John Wygonski/Mary Cynar Ron Young/Linda Dewar

**PUBLISHERS & EDITORS** Leda & Steve Shapiro LAYOUT & PRODUCTION Alan Stone Creative Services

FEATURE WRITERS

Brooke Alberts Lookaround

Ross Altman How Can I Keep From Talking Uncle Ruthie Buell Halfway Down the Stairs Joanna Cazden

The Voices in my Head Valerie Cooley, That Reminds Me... Viola Galloway, World Encounters

Gus Garelick, Interviews Roger Goodman Keys to the Highway Dennis Roger Reed Reed's Ramblings Dave Soyars, Dave's Corner Larry Wines, Tied to the Tracks

#### **EDITORS**

David Ascher • Marie Bruno Valerie Cooley • Mary Pat Cooney Chuck Galt • Stan Kohls Marcia Michael • Britt Nicole-Peterson Diane Sherman • Joel Shimberg

#### CONTRIBUTING WRITERS

Betto Arcos Enrico Del Zotto Athan Karras Jerry Weinert

#### DISTRIBUTION

Valerie Cooley • Mary Dolinskis Chuck Galt • Marge Gajicki Cliff Gilpatric • Scot Hickey Sue Hunter • Dennis Louie Nan McKinley • Gretchen Naticchia Matt Reese • Bea Romano Daria Simolke • Stan Smith Lynn Worrilow • John Wygonski

> LOGO DESIGN Tim Steinmeier

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).

#### BOARD OF DIRECTORS

Kay Gilpatric • Colin Quigley Steve Shapiro • Monika White Leda Shapiro, Executive Director

ADVISORY BOARD

Bill Howard Howard & Roz Larman Lisa Richardson • Tom Sauber

#### CONTACT INFORMATION

P.O. Box 55051, Sherman Oaks, CA 91413 Phone: 818-785-3839 mail@FolkWorks.org • www.FolkWorks.org ©2003 FolkWorks All Rights Reserved

#### **AD RATES**

| Size    | 1 X   | 3X    | 6X    |
|---------|-------|-------|-------|
| Full Pg | \$660 | \$600 | \$550 |
| 1/2 pg  | \$385 | \$350 | \$300 |
| 1/4 pg  | \$235 | \$210 | \$185 |
| 1/8 pg  | \$150 | \$125 | \$100 |
| 1/16 pg | \$85  | \$75  | \$65  |
|         |       |       |       |

### **SPECIFICATIONS**

| Full Pg   | 9.5 x 15"       |
|-----------|-----------------|
| 1/2 pg H  | 9.5 x 7.375 "   |
| 1/4 pg V  | 4.625 x 7.375 " |
| 1/8 pg H  | 4.625 x 3.625"  |
| 1/16 pg V | 2 x 3"          |
| 1/16 pg H | 3 x 2"          |

Artwork should be submitted for printing as 1-color black or grayscale.

Ads accepted in the following formats: DIGITAL

Grayscale/B&W TIFF (min 300 dpi) or EPS (outline all fonts or include fonts with file) Digital files can sent via e-mail or on a nonreturnable disk (floppy, ZIP or CD ROM in PC or Mac format). Include placed images.

CAMERA READY

B&W line art with photos

(must be suitable for scanning to grayscale)

#### DESIGN SERVICES

Design & layout services are available for a nominal fee. Contact us for details at: e-mail: mail@FolkWorks.org

# A CONVERSATION WITH BESS LOMAX HAWES -PART 2

By Ross Altman

[Correction from Part 1: It was Arthur Stern, not Lee Hays, who wrote the parody Woody Guthrie, the Great Hysterical Bum. This information comes from a new biography of Guthrie by Ed Cray, entitled Ramblin' Man, which I will review in the next issue of FolkWorks. Now, back to our conversation with Bess Lomax Hawes.]

FW: When did you feel that you became a folklorist? When did you settle in as...more than just coming from a folklore family, that it was something you wanted to do?

BLH: That's a very tricky question because I did a lot of things before that ever happened. I had started teaching guitar because I discovered that one of the things I could do was sing songs that people liked. I wasn't very good at it, I wasn't a 'star,' but I could do that and I could teach. And so I began teaching folk songs and then I began realizing that nobody that I was teaching had ever heard of any of these songs...this guy came from southern Louisiana...that would not mean anything to them so I began talking about the songs. That was after I had kids. I did this with quite some success through UCLA—that was where I met you.

*FW*: *I was one of your students...* 

BLH: ...I was asked to do a class by CSUN.

FW: Cal State University at Northridge...

BLH: Music Department...on a guitar class so I tried it. It didn't work very well, but it was nice money and it was easy, so I kept it up for a year or so, and during that time I met an anthropologist named Ted Carpenter. He ran the anthropology department and he knew of me and he knew of the family. He said Bess, why don't you teach folklore and I said I don't know any folklore and he says you do too.

FW: (Laughs)

BLH: Just go sit down and think about it for awhile...(laughs)...and read some of your books and I did...He said you can be a regular college teacher (this was just sort of an extension department CSUN had). So I did and that became very popular, because students in the Education Department, in particular, were interested in it. I gave them a lot of interesting things about American history, about the development of songs. I had a lot of good songs to sing. I taught folk music and folklore, and gradually got into teaching ethnomusicology, which I never had a course in.

*FW:* Somebody just suggested that you

BLH: Uh-huh...as I went along I began to realize it was what I really liked to do. I had never had time somehow or another. I was always either singing or raising kids...

FW: When did vou have the kids?

BLH: I had them when we were living in New York. My first daughter was born in 1946, another in '47, and my son was born in

'48, so they came very fast, and I was very busy in that period while they were growing up.

*FW: Where are they now?* 

BLH: My daughter is an administrator at CSUN, she's an anthropologist, animal behaviorist. My son is running a local history archive at the University of Maine, up at the top of Maine. It's a bilingual place and he's bilingual in French. My other daughter is teaching elementary school in Vancouver, and she sings very well. She and Naomi sang together quite a bit.

FW: What was the job you refer to when you were at Almanac House and you said you got up to go to work?

BLH: Well, I had several jobs at that time. The one I really remember was at the library, New York Public Library—working for Carlton Sprague Smith who was the director of the music Department there and had three secretaries. He was very interested in American musical history and he also taught a number of



The Almanac Singers 1942 From Left: Sis Cunningham, Millard Lampell, Butch Hawes, Bess Lomax Hawes

courses in the musical history of Latin America. There was a third thing he was interested in and he had a secretary for each one of

FW: Which department were you in?

BLH: I was in the musical history part.

FW: I see... so you must have picked up a lot of stuff around that time?

BLH: Sure did. It was a great job—I loved it.

FW: I bet the Almanac Singers loved it too, because someone had a regular paycheck.

BLH:That's right... absolutely... (laughs)... that was very nice for all of us.

FW: So you helped pay the rent on Almanac house?

BLH: Oh sure, sure... everybody paid if you had money (laughs).

FW: OK... let me keep on here with these other questions... Leadbelly was your father's driver at

BESS LOMAX page 24

#### 10,000 COPIES OF FOLKWORKS ARE DELIVERED TO THE FOLLOWING LOCATIONS:

ALTADENA Altadena Library Coffee Gallery Backstage

BALDWIN HILLS Baldwin Hills Library

BELLFLOWER

Bellflower Brakensiek Library BEVERLY HILLS Beverly Hills Public Library

BRENTWOOD **Duttons Books** 

BURBANK

PennyLane Priscilla's Gourmet Coffee Public Library Q is for Quilts

Viva Fresh CANOGA PARK/ WINNETKA

Sam Ash Music CERRITOS

Borders Books & Music Cerritos Community College Dance and Music Depts

CLAREMONT

Claremont Folk Music Center Claremont Public Library Nick's Café The Press Rhino Records

CULVER CITY

Brewer's Rendevous

DOWNEY Ace Music

Boulevard Music

City Limits Deli Downey City Library Downey High School Downey Music Mambo Grill Nordic Fox Restaurant Third Street Coffee Warren High School

**ENCINO** CTMS Center for Folk Music GLENDALE

Brand Library Borders Books & Music Glendale Central Library Sylvia Woods Harp Center Tower Records

GRANADA HILLS Baker's Square Blueridge Pickin' Parlor HERMOSA BEACH Java Man

HOLLYWOOD Amoeba Music Aron's Records Genghis Cohen Highland Grounds

Irish Import Shop Sam Ash LAWNDALE

Gotham Guitars LONG BEACH Borders Books & Music Fendi's Café It's a Grind:

Lakewood (Woodruff Ave) Signal Hill (Willow & Cherry) Traffic Circle (PCH & Ximeno)

Bixby Knolls (Atlantic & Carson) Jones' (local minimart) The Library Long Beach Library- all branches

Long Beach Museum of Art Portfolio Café Spring St. & Los Coyotes Diagonal Tower Records

World of Strings LOS ALAMAITOS

Blue Mountain Bagels MARINA DEL REY

Tower Records MID-WILSHIRE Craft & Folk Museum

Molly Malone's MONROVIA Monrovia Coffee Co.

NEWBURY PARK Newbury Park Branch Library

NORTH HOLYWOOD Celtic Arts Center Duttons Books Hallenbecks

Kulak's Woodshed Traditional Music Shamrock Imports

NORTHRIDGE Barclay's Coffee Borders Books & Music CSUN/KCSN Tower Records

PASADENA Borders Books & Music Central Library

Equator Coffee House Folktree Gallery Old Town Music Peet's Coffee Tower Records

REDONDO BEACH Go Boy Records

SAN PEDRO San Pedro Library Sacred Grounds Williams Bookstore

SANTA MONICA 18th Street Arts Complex All American Hero

(Venice Blvd) Anastasia's Asylum Finn McCool Pub Hear Music Library Pub McCabes Guitar Midnight Special Novel Cafe

O'Briens (Main) Rose Cafe Santa Monica Library Thunderbolt Tower Records Unitarian Community Church Un-Urban Cofee House

SIERRA MADRE Bean Town

Wild Fiber

SHERMAN OAKS Coffee Roaster Freedom Guitar Guitar Center Second Spin Sherman Oaks Public Library

Tower Records SILVERLAKE

Coffee Bean & Tea Leaf Eastside Records Home Restaurant La Belle Epoque Los Feliz Library Nature Mart Rudy's Barbershop Skylight Books Soap Plant Uncle Jer's

SOUTH PASADENA The Bookhouse

Buster's Fremont Theater Grassroots Market Rialto Theatre STUDIO CITY

Coffee Fix Jennifer's Coffee Lu Lu's Beehive Studio City Music Studio City Public Library TARZANA

Coffee Junction Norms Rare Guitars THOUSAND OAKS

Gobel Senior Center Instrumental Music Musician's Boulevard Russ & Julie's House Concerts Thousand Oaks Library

TOPANGA CANYON Mimosa Café

Topanga Video TORRANCE Tower Records

VAN NUYS Noble House Concerts VENICE

Venice Librar WEST COVINA Tower Records The Fret House

La Tazza Coffee WEST HOLLYWOOD Bodhi Tree Books

WEST L.A. Odyssey Theatre Rhino Records West L.A. Music (Acoustic Side)

WOODLAND HILLS Tower Records

ALL TLT (THE LIVING TRADI-TION) EVENTS

PLUS FOLK EVENTS THROUGHOUT THE LOS ANGELES AREA.

If you would like to have FolkWorks distributed to your place of business please e-mail to: mail@FolkWorks.org or call 818-785-3839. Current and back issues are available on the web in Acrobat PDF format. e-mail them to your friends & family.

# **TUNING PROBLEMS** GOT YOU BEAT?

### HOW BEAT-NOTES HELP YOU TUNE.

f you play a musical instrument then chances are that you have spent your share of time tuning. Have you ever thought about what you are actually listening for when you tune an instrument? And what about those days when you just can't seem to tune if your life depended upon it? Let's take a look at what might be the ultimate tuning nightmare, the piano, and see what we can learn from that.

portable and self-directed way to

BYROGER GOODMAN There was a time when I considered becoming a piano tuner. I found the idea attractive because it seemed like a nice

> make a living. I began to learn what I could about piano tuning. I took a little trip to San Francisco to visit a friend who was working as a piano tuner. I got the tools he recommended so I could start learning by doing. I got a copy of White's "Piano Tuning and Allied Arts" which, besides being considered the piano tuner's bible, was also just about the only reference still in print

Tuning a piano begins with a process called "laying the bearings" which is the method for tuning the octave surrounding

middle C. As my friend tried to demonstrate this to me he kept referring to something he called counting the "beat notes." Truth is, I had trouble just hearing these beats, much less counting them. The process involves tuning one note to a tuning fork (Figure 1) and then tuning the remainder of the notes by moving through a sequence of fifths, fourths and octaves. So where does the need to count beats come into the picture? It turns out that the only true intervals that you will find on a correctly tuned piano are the octaves. For the system to work correctly all of the other intervals, by design, must be slightly off. So when you tune say a fifth interval to be harmonically correct it will not produce any beats. You must then adjust the interval to be slightly off and you judge the correct distance by counting the beat notes that ensue.

Let's talk about the beat notes. What are they and how do they work? The beats are produced when two sound waves of different frequencies interact with one another. Sound is caused by small areas of high and low pressure propagating outward from a source. When a musical instrument's string is struck or plucked and it vibrates back and forth it becomes a source of alternating high and low pressure.



Figure 1. A Tuning Fork.

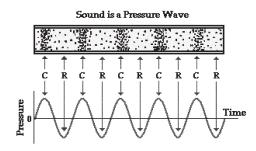


Figure 2. Sound Visualized as Pressure or Waves.

The number of changes in pressure per second that reach the ear is referred to as the frequency of the sound and we perceive that as a musical pitch. Figure 2 shows how this can be represented as either pressure pulses

A Manual of Wellness and Flexibility PLAY MUSIC WITH MORE COMFORT DANCE WITH MORE VITALITY **Prevent Injuries** STRETCH AND RELAX WITH "HEAD TO TOE" A MANUAL OF WELLNESS & FLEXIBILITY Available for \$1500 plus \$300 S&H SOUTHWEST WELLNESS EDUCATORS P.O. Box 40251 - Tucson, AZ 85717-0251 Call Toll Free: 1-888-527-2200

or as sine waves on an oscilloscope display in the lab.

The measurable parts of a sine wave are:

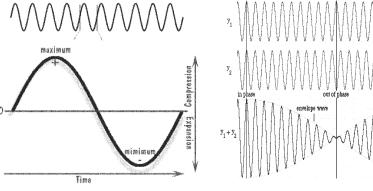


Figure 3. A sine wave

Figure 4. Interference beats

**Amplitude**: The size of the pressure

differences or loudness. It is usually measured in decibels (dB) and is the vertical (up and down) displacement in **Figure 3**.

Cycle: One complete up and down movement in Figure 3 is called a cycle.

Frequency: Frequency is a count of the cycles per second, usually measured in Hertz (Hz) and is the same thing as pitch. Piano tuners use a tuning fork that produces the standard pitch of A at 440 Hz or cps.

**Wavelength:** Wavelength is the inverse of frequency. If the frequency doubles then there must be twice as many cycles in the same amount of time so the wavelength must be halved. Wavelength is measured as the horizontal displacement of one cycle in **Figure 3**.

Frequency and amplitude are independent of each other. Two sine waves may have the same frequency and different amplitudes or the same amplitudes and different frequencies. When two notes are sounded together you can visualize the result of their interaction by adding their representative sine waves together following these rules:

- A high pressure from one will cancel out a low pressure from the other.
- Two high pressures will reinforce each other.
- Two low pressures will reinforce each other.

We can see how this works in **Figure 4** where the first two sine waves are of equal amplitude but are of slightly different frequencies. At the beginning (at the first vertical line) they are in-phase (in-step) so adding them together results in the amplitude being doubled. They will gradually drift apart and at the second vertical line they are completely out of phase. Now when we add the amplitudes they cancel each other out. After that they will drift back to being in-phase, then out and so on. The effect presents itself to the ear as pulsating amplitude or beat notes – QED! (look it up).

The resulting pulse has a frequency of its own which turns out to be the difference between the two original frequencies. So if the two frequencies were 440 Hz and 442 Hz then you would hear two beats per second. If they were 440 Hz and 445 Hz you would hear five beats per second. So this is why a piano tuner is able to use beat notes. When two strings are supposed to be the same but one of them is slightly off you will hear one beat per second for every frequency difference between the two. Tuning then becomes a matter of adjusting the offending string until all the beats disappear. That's for unisons only – for all other intervals they must be "de-tuned" until you hear the proper number of beats per second. I suppose this is why it is called the "art" of piano tuning and is also one of the many reasons why I did not continue my pursuit of the profession. Some people become totally enraptured with the whole experience and wind up as piano tuners. It could happen to you.

So, what about those days when you just can't seem to get that guitar in tune? Maybe you are actually listening for those harmonically satisfying, beat-less intervals. Unless that interval is an octave, you have just shot yourself in the foot – musically speaking. Perhaps a better method on such days would be to listen to an entire chord and fix the notes that sound out of tune in relation to that chord. Then change chords and do it again. This will force you to average out the intervals over the chord and keep you from the temptation of getting rid of the beats on any one interval.

If you want to experience some beat notes without having to destroy your parent's piano I have listed some web sites below. So, as usual, keep playing, keep learning and please stay tuned.

### BEAT NOTE DEMOS ON THE WEB

- http://www.explorelearning.com/index.cfm?method=cResource .dspDetail&ResourceID=48
- http://home.broadpark.no/~rbrekne/beats.html

#### See it:

http://surendranath.tripod.com/Beats/Beats.html

# THE VOICES IN MY HEAD



BY JOANNA CAZDEN

# **VINTAGE VOICES**

uck Paige is my new vocal hero. This 80-year-old leader of the classic western band New Riders of the Purple Sage sounds clearer, stronger, and more personable than most of the new young "alternative" singer/songwriters out on the circuit.

After hearing the New Riders recently at a house concert, I asked Paige if he had any advice on singing well. He looked at me intently and said "Don't ever go out on that stage until you know what you're doing." The band had been really tight, the instruments tasty but disciplined, and I knew he meant exactly what he said.

Because I spend a lot of time with folks whose voices are not doing well, I found Paige's stamina and longevity as a singer truly inspiring. He reminded me of Rose Maddox, the late country-western singer whom I had the pleasure of interviewing when she was in her 70's and still gigging every weekend. She just planted her feet, opened her mouth and let raw, honest, clean singing pour through.

Local voice coach Elizabeth Sabine, at 80, punches out a good sound too, in between stories of the English and Australian music hall circuits she mined in her youth. (Sabine is best known for adapting emotive techniques from the theater to help rock singers scream without vocal trauma. She's the granny of heavy metal, and still going strong.)

I've also used a clip of silver-haired Bill Munroe, from the documentary *High Lonesome*, to demonstrate efficient singing. His style is different from each of the other elders mentioned here, but the fundamentals are the same: a solid stance, an energized and stable ribcage, and an irreproachable sincerity.

Not all voices remain strong into the senior years, of course. The stamina required for a long singing career probably depends on good longevity genes, aka luck, as well as on reasonably clean living and reasonably healthy voice technique. It's important to know what changes are normal for an aging voice, and what can be improved at any age.

Most voice problems in seniors are actually caused by other medical conditions, a contrast to the wear-and-tear overuse problems that typically show up in midlife (age 40-50). Breathing problems, arthritis, and general debilitation from chronic illness can all contribute to vocal weakness or changes in quality. Some medications can cause dry mouth symptoms and indirectly stress the voice.

Many people who undergo otherwise-successful heart surgery can wake up without a voice, because one of the laryngeal nerves travels a curious path near the heart and can get nicked as "collateral damage." Similar weakness can occur from the breathing tube routinely used during surgery. Fortunately these conditions are usually temporary and can often be resolved with a few sessions of voice therapy.

Any condition that limits mobility, or increases social isolation, can indirectly lead to the voice getting generally "rusty." "Use it or Lose it" appears to be is as true for the singing voice as for the muscles and the mind. It's also been found that orchestra conductors are unusually long-lived: waving one's arms to music for hours on end apprently provides an aerobic workout with emotional satisfaction built in. So, don't just keep singing—get your whole body into it!!

It is natural for women's voices to deepen with age, and for men's to gradually move a little higher in pitch in the later years. The vocal muscles can get a little bit weak, as other muscles do. But for the older person who loves to sing, it's important not to become resigned to subtle changes or to just sing less when the voice gets tired. See a laryngologist to clarify what's going on, and let the doctor know you don't want to just drift into a more silent life.

Perhaps the best news for the aging voice is that Medicare still covers throat checkups and speech (voice) therapy. I've worked with a number of voice patients in their 70s, and have heard tired, rusty, neglected voices ring clear again. As each generation rediscovers, the insight and clarity of purpose that accompany aging can well make up for the inevitable frailties of body.

Folk music is one of the genres most welcoming to aging practitioners. If guitars get mellow with age, so do tales and songs that have travelled a lifetime. Pete Seeger pauses for breath more often now, when he plays recorder melodies, but he engages with the music as profoundly as ever.

So may we all.

On a different note, my website www.voiceofyourlife.com has been closed for repair for several months, but is now resurrected. The archive section has health and performance tips I've written for other music mag's and there are links to several other sites on vocal health and training. Of course earlier FolkWorks columns are archived on this paper's own site. I'm always happy to get suggestions for future topics, just write to me at jcazden@earthlink.net. Sing long and prosper!

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

# BANDS FOR HIRE

#### **BLUE GHILLIES**

Blue Ghillies play traditional Irish music at its finest! The rhythmic combination of fiddle, banjo, mandolin, bodhran and guitar will get you movin' and groovin'. Jigs, reels, hornpipes, songs... Bookings for concerts, festivals, parties, dances, weddings or other special events:

818-785-3839 - email: ledas@pacbell.net

#### **BUZZWORLD**

Southern California's premiere Celtic-based acoustic / eclectic band. A unique blend of exuberant Irish dance music with classic jazz, surf, and spy music of the 1960's. You've heard them on projects as varied as James Cameron's Titanic to accompanying performers like Ray Charles, David Byrne and Brian Eno.



Booking now: concerts, corporate events, private parties, weddings. 818-904-0101 • glockwood@earthlink.net

home.earthlink.net/~glockwood/BUZZWORLD/index.html

#### OLD #7

Mississippi native, Cliff Wagner and his band, "The Old #7" are entrenched in preserving Appalachian Bluegrass, the very same music played by The Stanley Brothers, Jimmy Martin, and Larry Sparks to name a few. Old #7's sound incorporates traditional three part harmonies and excel-



lent instrumentals influenced by The Delta Blues and Honky Tonk which gives Cliff Wagner & The Old #7 their unique sound. 310-831-0055 • cliff@old number 7.net www.oldnumber7.net

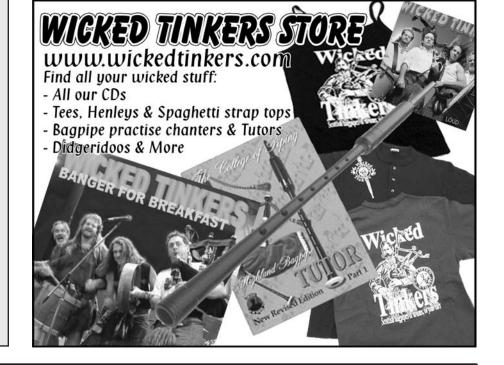
#### THE PRATIES

The Praties are a high-energy Irish band, possessing versatility with a sense of whimsy, serving up an assortment of jigs, reels, polkas, and evocative ballads and bar songs (with the occasional Beatles song or sea shanty/Pirate tune thrown in for good measure.) The Praties line-up features tin whistles, fiddle and flute, acoustic guitar, bodhran, hand drums and percussion, and vocal harmonies, sprinkled with bits of accordion, harmonica, and the occasional metal kazoo.



Contact: Steve O'Loughlin @ (310) 641-6971, or via e-mail: oloughlin@pacbell.net

Your band can be listed here! \$25/1x • \$60/3x • \$100/6x mail@FolkWorks.org • 818-785-3839



here are some encouraging signs out there. Sure, the infamous trend may be toward radio hegemony, with Clear Channel's near monopoly and one-size-fits-all prepackaged program formats. But every trend generates counter-trends, and therein is hope.

Last fall, the public said "enough" to Rupert Murdoch and the mega-media moguls, by waging a semi-successful grassroots campaign to overturn proposed FCC rule changes. The FCC, until forced to compromise by Congress, would have allowed more consolidated control of TV as it did with radio, leaving even fewer alternatives for artists and consumers.

Are the masses beginning to reject entertainment moguls' choices? Perhaps we see it in the American Idol, 25-year- old Clay Aikens' sudden music career, with a CD that hit number one the week it was released. Sure, some see Aikens as a musician of dubious merit, a product of our society's mindless worship of celebrity for its own sake. But you can cite it as a music industry that is out of touch with what people want to hear.

There are differing views, and that's just the point. Diversity is being reasserted, and acoustic, Americana, world and roots music are part of that.

It goes back a ways - at least to 1994. That year, who could have guessed the late Johnny Cash (who died September 12, 2003) would experience a revitalization of his career as an unadorned acoustic guitar/solo vocal musician, and at the urging of Rick Rubin, a rap and pop/hip-hop producer? Rubin produced Cash's Grammy-winning 1994 American Recordings, winning the Grammy for Best Contemporary Folk Album, and the two went on to collect a slew of Grammys through 2000.

Now, there is the five-disc box set, *Unearthed*, all from the fruitful years of the Cash-Rubin partnership. At \$78.98, somebody in the business believes there's a mass audience for it.

It's not a singular phenomenon. There is also Johnny's Blues: Tribute to Johnny Cash, done by lesser-known, but top-ofthe-line, blues artists. No question, Johnny Cash and his acoustic guitar are hot. But he isn't alone. Last summer, FolkWorks reviewed Woodeye, the 2002 Woody Guthrie tribute CD by the Joel Rafael Band. That wonderful album features a "new" song by Woody, and that's an incongruity that gets your attention.

The delightful song, Dance a Little Longer, has Guthrie's lyrics, ably set to Rafael's music. But it isn't Woody's only "new" song. When Woodrow Wilson Guthrie (1912-1967) died following a lingering battle with Huntington's chorea, he hadn't been on the music scene, or even songwriting, for his last 15 years. Yet his influence is fresh in the 21st century.

Unearthed lyrics from the Guthrie archive have enabled several new albums to feature Woody's "songs," and in the ultimate stretch of the "folk process," some of the results are startling.

Anti-Flag, a Pennsylvania-based punk band, cites Woody as an influence. Their fourth album, The Terror State, includes Post-war Breakout, Woody's lyrics with Anti-Flag's music. It's billed as "Woody's take" on post-traumatic stress syndrome, a term that didn't exist in his time. It does relate the horror that soldiers can retain after the crowds and parades are gone, but in a genre unimagined by Woody's musical sensibilities.

Nora Guthrie, the daughter who runs the Woody Guthrie archive, also invited the band Dropkick Murphy to join her there. Billed as a "workingman's punk band," they found and recorded Woody's unknown lyrics for Gonna Be a Blackout Tonight, prompting one pop music critic to observe, "After 50 years, Woody Guthrie remains as topical as ever."

Meanwhile, German metal band Z-Joe and the Dustbowlers have re-vamped classic Guthrie tunes into metal-grinding punk sounds, including a despairing take on Hard, Ain't It Hard.

You can cringe, or you can see it as the enduring appeal of a legend, bringing exploration and discovery by musicians of a narrow genre and creating name recognition of America's greatest folk icon in entirely new places.

There are broader encouraging signs with fresh young musicians. A crop of singer-songwriters, many afraid to bill themselves as folk singers for fear of being pigeon-holed by the trendy music industry, are nonetheless making great acoustic music. FolkWorks spotlighted one of them, Anny Celsi, last

There are other names to watch, standouts, both

# BY LARRY WINES

as songwriters and performing artists. There is the sparkling Kat Parsons, a Virginia native with strong Chicago ties. She now lives here, but gigs the university circuit across America. She plays L.A.'s clubs when she's home, both with a full band. Usually, she's a solo act with her 6-string guitar. And there's Marina Verenikina, a Russian émigré who writes and performs in English as Marina V, with a fine new Christmas song played on radio across America in December. There's Denise Vasquez, a transplant to LA who was a hit in New York and the Caribbean, and she's winning recognition here. All three will knock your socks off, and have plenty of trade press recogni-

tion, but all are facing a music industry that doesn't quite know what to do with them.

The same is true for Pete Hopkins, who came here from Seattle. He plays electric and unplugged rock and folkie ballads with his band. He has a solo acoustic album of his originals that's very much new folk, and he sells it at his gigs.

Terrific artists like these are regularly reviewed in my arts-entertainment-music web column at www.theav.com.

And that brings us to another artist who deserves wider recognition. She is Christina Ortega, and a profile and review of her CD follows.

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, riverboats, Shakespeare and great songwriters. His work has appeared "in lots of obscure places" throughout America. He writes a column with weekly entertainment picks and concert and CD reviews, including lots of acoustic music offerings, available at www.theav.com. You can e-mail him through that web site.

#### D

Artist: **CHRISTINA ORTEGA** THE VAQUERO SONG Title: Label: PALOMAR RECORDS

Release Date:

Availability: Available locally, or CDBaby

efore you decide this is only a dissertation on someone who sings cowboy and ranchera music in two languages, hold on.

Christina Ortega has a voice that stops you in your tracks. Singer/songwriter Ken Graydon once paused a backstage interview so he could step to the wings and quietly sing harmony, to himself, with Christina's onstage choruses. Afterward, he observed what many have



before and since, "She has some set of pipes." It's no surprise to learn Christina has an operatic background. A move to Denver was intended to fulfill the dream of becoming an opera diva, but instead propelled her into "alternative forms of acoustic music."

Soon, she was fronting a Denver group, the Velveeta Sisters, an all-female swing/rockabilly band. But the Mile High City brought her to roots music, which she found "soul-stirring."

Known now for delivering traditional Western music and Mexican corridos, her resume spans it all, from Cajun to Celtic. But it was bluegrass that claimed her passion and fueled her subsequent Colorado band, and it still exerts influence on her performances. Christina tells you that she discovered a passion for "those mournful bluegrass prison songs, and similarly tragic hillbilly themes."

No doubt thinking of the dark story lines of the Italian classics, one observer comments it's not surprising when you consider her operatic background.

All of it was enough to bring Christina Ortega the title of 1997 Rocky Mountain Region Female Vocalist of the Year.

The evolution had another phase. By the time she returned home to Southern California, she was passionately part of the cowboy poetry and festival scene, where her performances focus on traditional Mexican folk songs - often, ones with the same sad content as her old bluegrass favorites - and a mix of Mexican and Californio vaquero ballads and American cowboy music.

Yet her performances, live and on her new CD, are anything but sad. These songs are rousing, and she reliably delivers her music with enough power to propel everyone and everything across the dance floor at a fiesta or fandango.

Radio listeners got a taste of that when she performed on Howard and Roz Larman's Folk Scene, this past October 11th.

The Vaquero Song, her first CD, demonstrates Christina's vocal talents with mostly Spanish language songs, and includes both contemporary and traditional rancheras and boleros.

Each band member is a veteran of the bluegrass world, and all are recognizable names on the L.A. music scene. Tom Corbett plays lead guitar, Brantley Kearns is on fiddle, and Ruben Ramos plays upright bass and contributes fingerstyle guitar. Catch a live show to see them all

In addition, some impressive folks sit-in on the CD. The magnificent string wizard Raul Reynoso contributes mandolin, lead and rhythm guitars and harmony vocals, and his New West bandmate David Jackson plays acoustic bass and accordion. Otoño Luján is featured with a button accordion solo, and Eddie Villalobos does harmony vocals on one track.

Jackson co-produces with Ortega and Rick Tetzlaff.

TIED TO THE TRACKS page 27

# THE INTERSECTION

BY ATHAN KARRAS

t has been many years now since the doors to the Intersection Folk Dance Center were closed and still to this day, I run into people who wistfully recall what a great place it was and how much it meant to them. I heartily agree because I certainly miss it as well. In such a short but concentrated time, the Intersection touched so many—not only those who championed folk dance, but people from other sectors of the greater Los Angeles multicultural community, and frankly even beyond. The Intersection had a life all its own, independent of the founders, Rudy Dannes and me. We were overwhelmed at times that our simple idea became so powerful and meaningful to those who craved personal interaction in this metropolis where everyone is so widely dispersed. Los Angeles is a great city constantly expanding, absorbing newcomers from all over the U.S. along with a burgeoning immigrant population that enriches its culture.

The 1960's were a time of ferment and cultural rebellion in Los Angeles. People yearning to embrace humanity, suspicious and insecure of the future, were searching for roots and meaning. The Intersection was a cultural phenomenon. There, people discovered the essential spirit of a true "folk experience" through expressions of music, song, and dance—no gimmicks, no gestalt psychology or Para psychological fantasies—we aimed at creating a unstructured organic experience.

The Intersection appeared on the scene at a time when the greater L.A. community was ripe for it. We were careful to nurture different cultural experiences, viewing them as fresh and brand new, by revitalizing the folk customs that retained vital expressions and by inviting everyone to share in them regardless of their background. We wanted to "open the doors" in a way that assured all could turn "native" easily, even for a brief moment.

Our program was simple; the early part of the evening at the Intersection was dedicated to folk-dance instruction as well as other similar folk oriented workshops in singing, folk arts, costumes, and even ethnic cooking in an atmosphere of an old-time village cafe. In the latter part of the evening the patrons were left to their own devices. Because they were not aficionados, they often would make mistakes, confusing cultural idioms at times, but that was okay. It was important not to curtail the creative impulse.

The Intersection was established by two people who loved to dance, who loved folk dancing, who loved seeing people dance, and—above all—who loved dancing with people. The Intersection name was derived from the "intersecting" of various folk forms as well as other cultural expressions. We had a core group of friends who shared our passion for folk dance. We called ourselves the Hellenic Dancers, I was the director and Rudy was my excellent right hand. We never sought to create a club, cafe, studio, or business, but simply to create a little "home" where we could dance into the morning. Before the Intersection, we continually searched for places to

dance — in high-school gyms, where custodians promptly turned the lights out at ten o'clock; in cafes, for a continuation of our "dance bonding"; and at Greek night-clubs where we had to put up with fancy shows and pop singers who belted out the latest songs from Greece. Restlessly, we looked for a spot somewhere in the Los Angeles area to call our own. Somewhere where the rent would be manageable for a dozen or so "members." Monthly dues would cover expenses, and all would share in the chores.

We came upon a low rent storefront on Alvarado Street, just off the 101 Freeway, not quite downtown—an obscure location by Los Angeles standards. Rudy and I were the managers, directors, teachers, coffee brewers, and custodians. Mini pizzas, rice pudding, and baklava were our only menu offerings. A cover charge of 35 cents per person went into our first cash register, a "tin can" that we jingled as people appeared at the door. With it came coffee and free refills.

With a place of our own, the word spread and small crowds who were not part of our Hellenic Dancers performing group dropped by to dance with us. Ruby Vuceta—a social worker by day and an avid Balkan dance teacher and dancer by night—was a spit-fire who shared our philosophy about folk dance. Monday nights with the Greeks and Wednesday nights in the Balkans with Ruby attracted curiosity seekers as if they were visiting an underground speakeasy even though all we served was coffee. For many years after Ruby's sudden death in an auto accident in Yugoslavia, her spirit and glow remained within the Intersection

Our storefront off the Hollywood Freeway instantly became a stomping ground for folk dancers from all over, along with them came new recruits and people discovering folk dancing for the first time. Soon college students, educators, and professionals regularly visited the Intersection. Schoolteachers started bringing their classes to introduce their students to other cultures, and high school students became a new breed of folk dance

and her legacy was well endowed in her many followers.



enthusiasts, while college students found a home away from home.

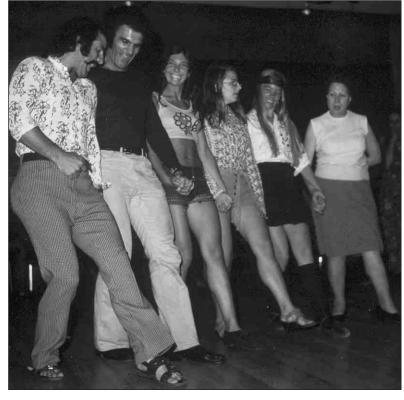
Recent European immigrants became regular habitués finding a welcome opportunity to share their traditions with new American friends. TV producers and film directors would bounce in and try a few sessions often selecting dancers for various shows and big-time movies taking place in North Africa and other exotic locations. A score of Intersectionites danced in the movie What Did You Do In the War, Daddy? and in the remake of The Postman Always Rings Twice.

The Intersection was crowded every night. Suddenly this area had now come to life with people popping in from every corner of Los Angeles. One night after seeing the traffic jam outside, police unexpectedly broke in wanting to know why was everyone so "high." Sure we were high — on coffee and folk dancing — a high that could make us reach Olympian heights! Age didn't matter. Octogenarians Millie Libaw in her red Hungarian boots and the arid rough edged Mike Tzavaras nightly won the admiration of young people. They adored Mike's style—his overflowing white mustache that he loved to twirl—and he was always encouraged to solo dance the Greek zeimbekiko. Mike told stories of "the smartest Greek in town" who has a cafe with only a coffeepot on one side and phonograph on the other while he stands in the middle collecting dollar bills. The place is packed; his pock-

ets are bursting!

I realized one thing we espoused was to create a unique folk dance experience. From my earliest orientation with Greek dance, I was attracted to the inherent qualities fostered in ceremonial rituals the foundation of earliest forms of theater—and how the sacred dance evolved to secular functions that we find in folk dancing today. Rudy and I spent many hours exchanging our views. We didn't always agree but we were excited by the results we achieved and explored deeper into expanding the Intersection's concept. We aimed to reach the essence and spirit of each culture and to recreate an environment similar to where traditional folk life had thrived. Dance is an organic art, a living sculpture that releases the spirit and character of individual "folk" artists. Does every pianist play Bach alike? Does every conductor interpret Mozart the same way? It was important to emphasize dancing to live music, as well as introduce a variety of new tunes from the broader selection of recorded music. It was time to introduce the con-

music. It was time to introduce the concept that folk dancing is creative and should not always be restricted to set patterns. For example, I could never accept doing the vary hasapiko as a set routine to the same melody every time. Although I taught routine steps to beginning students in order to initiate their interest and give them something to lean on. Eventually, I encouraged their creative impulses to freelance and experiment. Encouraged by our success, other entrepreneurs began similar dance places in Pasadena, the Valley, West Los Angeles, and Orange County. It was hard to explain that there was no magic, no secret formula, no technologies, no imbibing blessed libations, but this lack of planning just added to our mystique. We never considered expanding or moving from our little hovel on Alvarado until city officials beset us with requests to comply with city ordinances, apply for licenses, carry insurance, etc. We were confronted with such rules as: two men cannot dance together and no dancing



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.

o this is the column where I finally write exclusively about open mike nights, as I've been promising to do for a while. Sorry for the delay, even given several months it was hard to get to as many as I wanted to. It's also hard to write an entire column without mentioning any new CD releases, but I think I can manage it. It'll just give me more to write about next time.

If it's true, as has been often said, that of the roughly ten million people living in the Los Angeles area, about half have dreams of stardom, then the city's many open mike nights are the best place to see such dreams in action. The people that perform at them have only one thing in common- a desire to express themselves. For listeners, the diversity can be as impressive as any show in town. A successful (or at least semi-successful)

musician trying out a new song before an audience before teaching it to the band. A new father reading a poem of praise to his daughter. A middle-aged woman singing the heck out of an old soul hit to a prerecorded backing track. Even a traveling singer-songwriter touring the country by car, hitting open mikes in every city. That's not the sum total of every kind of performance you're likely to witness. In some places, that's a typical night. For performers, open mikes are also refreshingly free of favoritism. Simply sign up at the specified time, and you too can showcase your songs in front of an attentive (and usually encouraging) audience.

I've performed at many of the open mikes in town, and I've gone just to listen, and either way it's a good way to spend an evening. While there are several open mikes in town on any given night of the week, in this column I'll focus on the four that I've frequented the most. Be aware that the information here might be out of date by the time you read this. So it's always a good idea to call the club in advance to check their schedule, and to make sure the rules haven't changed.

The Place: Highland Grounds 742 Highland Ave. Hollywood 323-466-

**When:** Wednesday evenings - sign up 7 p.m. - performances start at 7:30. The rules: One song, or five minutes per performer. Names drawn at random, and announced in advance. There is a \$3 admission charge that the owners stress is not a "pay to play" fee, it's an admission charge that applies to everyone including performers.

The good news: In a comfortable place with good food, beer and wine, and an outdoor patio, which is a great spot to tune up, or do a quick practice runthrough before your turn is up. The performers are generally high quality. The bad news: The admission charge bothers some people, but it's not a big deal, especially since the food is reasonably priced and far better than at most performance spaces. The patio can also be a disadvantage, since many performers choose to hang out there, meaning that it's possible to be stuck performing for a very small audience, even on a well-attended night.

The Place: Kulak's Woodshed 52301/2 Laurel Canyon Blvd. N. Hollywood 818-766-9913

**When:** Monday evenings - sign up 7 p.m. - performances start at 7:30. The rules: One song per performer. Sign up sheet. Sign up for the time you want, first come, first served. No admission charge, but donations encouraged. The good news: Performances are webcast, at www.kulakswoodshed.com so exposure extends beyond the physical space. It's also a great stage, in a place that's very well decorated, somewhat kitschy but very comfortable. Newest addition is a bed right in the middle of the room, so you can lie down while watching the performers.

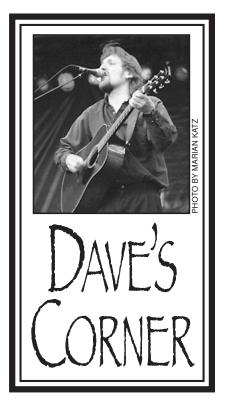
The bad news: If you don't arrive promptly at 7, you can pretty much forget about getting a good time slot, although you might still be able to perform, depending on how many people show up that night. It also gets a little chaotic, as everyone competes for the best times. It forces performers to be a little aggressive, meaning sign-up time is the only part of the evening that's not particularly relaxed. Performers used to be allowed two songs, now it's one.

The Place: McCabe's 3101 Pico Blvd. Santa Monica 310-828-4497 **When:** The first Sunday of every month - sign up by 5:45 - performances start at 6:30.

The rules: Two songs per performer. Names drawn at random, and announced in advance.

The good news: Best and most friendly atmosphere. Host Jef Davis ("that's Jef with one f") is friendly and encouraging (bar a few corny jokes the night I was there). A nice big stage with good sound. In a music store, so you can pick up strings, picks or songbooks while you're there. One performer each month wins free studio time.

The bad news: Between the relaxed atmosphere and two songs per performer (and the fact that not all the performers are tuned and ready to go when they get up there as requested) means the night can drag on a bit. It's also unfortunate that it's monthly rather than weekly like most others.



The Place: Unurban Coffee House 3301 Pico Blvd. Santa Monica 310-315-0056

When: Friday evenings - sign up 7:30 p.m. - performances start at 8.

**The rules:** Two songs per performer. Names drawn at random, announced a few performers in advance. There is a \$2 admission charge for performers that was just instituted, for which the owners apologize profusely, but stress that it's necessary to help them keep their doors open. No pre-recorded tapes allowed.

**The good news:** Fun, supportive, friendly atmosphere. Good stage in a nice part of town (walking distance from McCabe's). Performers listen to each other here more than elsewhere. A good place to make contacts.

**The bad news:** The admission charge is again not a big deal, the place is worth supporting. The night goes on until all performers have done their two songs each, which, similarly to McCabe's, can make for a long evening. It can also get very crowded, as it's a smallish

The FolkWorks calendar is a good resource for finding local open mikes, and www.openmikes.org lists them around the country, and is updated fairly frequently. I might also review any new ones I encounter

in future columns. Next issue it's back to the regular column, however, including some great new Celtic releases. See you then!

### **ON-GOING STORYTELLING EVENTS**

#### GREATER LOS ANGELES

#### LOS ANGELES COMMUNITY

STORYTELLERS 2nd Thursdays • 7:30 pm Temple Beth Torah

11827 Venice Blvd., Mar Vista Audrey Kopp • 310-823 7482 • astory@utla.net

#### 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.

310-440-7300

#### LEIMERT PARK GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm 3335 43rd Place, across from Leimert Park 310-677-8099

#### COSTA MESA SOUTH COAST

#### STORYTELLERS GUILD

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

SOUTH COAST STORYTELLERS

Saturdays & Sundays • 2:00-3:00 pm

Bowers Kidseum 1802 North Main St., Santa Ana

714-480-1520 • www.bowers.org/link3c.htm MISSION VIEJO STORYTELLING

### SAN GABRIEL VALLEY STORYTELLERS

3rd Tuesdays • 7:30 pm

Hill Ave. Branch Library 55 S. Hill Ave., Pasadena 626-792-8512

#### LONG BEACH STORYTELLERS

1st Thursdays • 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

A Toastmasters Storytelling Group 2nd Mondays, 7:00pm CoCo's Restaurant 15701 Roscoe Blvd., North Hills 818-541-0950 • rudeutsh@earthlink.net

#### ORANGE COUNTY

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

#### BOARD

Send us your community news, musical instruments for sale, non profit organization announcements, weddings, births, etc. May be edited for space available.

#### ARGENTINIAN SINGER-SONGWRITER

Professional Singer-Songwriter seeking musicians from different musical backgrounds (guitar, percussion, bass, accordian or any other instrument) to create a unique music project to record and perform (L.A. and O.C.). Have original songs and arrangements. My background: Jazz, Pop, Tango, Brasilian & South American. E-mail: lvsinging@yahoo.com

#### **GUITARISTS WANTED**

Mandolin player — mostly Irish — hoping to find guitar player(s) for occasional get togethers and learning new tunes. In North Orange County, Irvine area. Call Tavo at 714-731-7080, or email at positiveimagephoto@yahoo.com

#### NEVENKA FOLK CHORUS SEEKING SOPRANO

Nevenka, a L.A.-based women's folk chorus, is seeking a soprano. Previous experience and familiarity with Eastern European folk music and vocal style is preferred.

To audition, call Trudy Israel at 818-907-7340 or trudyisrael@earthlink.net

#### WINDS/STRINGS PLAYERS

Russian Orchestra seeks Winds and Strings Players. Call Carvel Bass at 213-452-3392

#### PIANO FOR SALE

1923 Schulz Upright with bench. Good condition. Recently tuned. Call Terry at 818-908-8902

# WORLD ENCOUNTERS

Fiddle

BY VIOLA GALLOWAY

ble there is an incredible amount of interesting releases....

**Artist: VIRGINIA RODRIGUES Title: MARES PROFUNDOS** 

Label: DEUTSCHE GRAMMOPHON/UNIVERSAL

A new world-class voice: Virginia Rodrigues, a black woman from Bahia, which still is the most "African" area of Brazil, was discovered by Caetano Veloso a few years back, and he appears on this recording not too unexpectedly. Her contralto is at times guite otherworldly and can make her interpretations of sambas written by the grand masters Vinícius de Moraes (lyrics) and composer Baden Powell sound spiritual. The arrangements are always tasteful, at times astonishing, like on "Canto De Ossanha."

Virginia Rodrigues is just waiting to be discovered like the diva from Cape Verde, Cesaria Evora.

**Artist MANU DIBANGO** 

Title: AFRICADELIC/ THE VERY BEST OF

Label: WRASSE

This is an overdue compilation of rare tunes from the sax man from Cameroon of "Soul Makossa" fame, which will undoubtedly find its fans among DJs. It just shows how timeless Manu Dibango really is – and having just heard the beautiful soundtrack to the movie "The Forest," I can attest that he has not been asleep lately! Some of the most devilish rhythms can be heard here (Pepe Soup), as well as some very haunting desert sounds (a long time ago, Manu Dibango performed a lot in Algeria). The CD starts with tunes from the sixties and ends with the late eighties, when he did a few recordings with Bill Laswel, who reworked the

**Artist: BAU** 

### Title: CAPE VERDEAN MELANCHOLY

funky pygmy sounding Abelley Sphere into Abele Dance.

Label: LUSAFRICA/EVOLVER

A timely compilation thanks to the last Almodovar movie which featured a track by Cape Verdean composer Bau, who is known for playing a cavaquinho (small four stringed guitar used in lusophone countries) in Cesaria Evora's band, among others.

The title of this CD aptly describes its mood, and this serves as a wonderful introduction to an accomplished and undeservedly unknown artist in this

#### Artist: CAETANO VELOSO/GAL COSTA/GILBERTO GIL Title: TEMPORADA DE VERAO/AO VIVO EN BAHIA Label: POLYGRAM BRAZIL

This CD is an import and only shows up occasionally; it is recorded live in 1974. The current minister of culture in Brazil, Gilberto Gil sounds earthier than on his current recordings, while Caetano Veloso sounds just like these days. The jazzy sounds and the voice of Gal Costa are the reason why you'd want to hear this CD.

**Artist: VARIOUS** 

# Title: THE ROUGH GUIDE TO VENEZUELA

**Label: ROUGH GUIDE** 

There is so little music available from Venezuela that you'll have to notice this collection of various styles: Parranda, Gaita, Calipso,

Musica Llanera – and you'll have to buy it to figure out what those mean! 19 great tracks of absolutely popular music in many countries but here where sadly mostly one style, salsa, has been marketed to the Anglo audience, and of course it is to be found here as well. Hard to ask for more diversity or better dance grooves. Featuring Oscar d'Leon, Soledad Bravo, Un Solo Pueblo and many more – essential!

**Artist: VARIOUS** 

#### Title: SAMPA NOVA – A FLASH OF THE FUTURE

Label: STERN'S

Not if you're looking for The Girl from Ipanema – this is more of a soundtrack - of today's Sao Paulo, with a clash of styles: DJs, electronica, bossa - perfect driving music, unlike the wave of current compilations from that country. This CD is quite hard edged, featuring: Suba, new-comer Fernanda Porto, Jair Oliveira, Max de Castro, Otto, Tom Ze, and more.

**Artist: CHANO DOMINGUEZ** 

Title: IMAN **Label: SUNNYSIDE** 



Scottish

Bagpipe

One hopes you did not miss the recent concert performance by Spanish pianist Chano Dominguez who is quite well known in Europe and sadly underexposed stateside. That is about to change with two recent releases on Sunnyside. Here's an artist who manages to play flamenco on the piano, accompanied by gypsy singers. It's jazz, it's flamenco, it's gypsy, and totally unexpected.

**Artist: SAMITE Title: TUNULA ENO** Label: TRILOKA

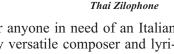


Healing music. Samite originally hails from Uganda but has lived and performed on the east coast for many years. This new recording was released after a long hiatus and is as beautiful as his previous ones, if not with a more

With all that talk about downloading and the record business being in trou- spiritual bent (his wife was dying of cancer). It features mostly traditional African (that is Ugandan and Kenyan) songs, with Samite singing and playing kalimba (thumb piano) or flute, and accompanied by African and American musicians. His message: "Slow down and pay attention to those around us. In doing this we realize our greatest potential to make change in this world."

> **Artist: PAOLO CONTE Title: REVERIES**

**Label: NONESUCH** 



Continuing the wave of modern nostalgia for anyone in need of an Italian fix: A raspy voice and international styles by versatile composer and lyricist, who has released at least twenty albums in his native country and written songs for many contemporaries.

This CD contains new versions of old songs with new quirks that don't fail to enchant even now.

#### **INTERESTING FUSITONS:**

**Artist: NIGEL KENNEDY AND KROKE** 

**Title: EAST MEETS EAST** 

Label: EMI

Famous classical violinist meets the best Klezmer band (from Poland). Hard to come by their other CDs, so this may have to do for now.

Artist: AMAAN ALI BANGASH/ MATTHEW BARLEY/AYAAN ALI **BANGASH** 

Title: STRINGS ATTACHED/SAROD & CELLO

Label: NAVRAS

Even without the special appearance by sarod maestro Amjad Ali Khan this live recording is by all means an innovative, captivating piece of work by three young artists.

**Asrtist: VARIOUS** 

Title: ABAYUDAYA/ MUSIC FROM THE JEWISH PEOPLE OF **UGUNDA** 

**Label: SMITHSONIAN** 

An amazing project: A collection of Ugandan music infused with Jewish celebration as performed by a singular isolated community.

**Artist: LOUIS WINSBERG** 

Title: JALEO

Label: SUNNYSIDE

Electric flamenco from group based in Southern France, incorporating elements from India, the Balkans, and the orient.

### **Artist: HOVER CHAMBER CHOIR OF ARMENIA**

**Title: SIX FABLES** Label: POMEGRANATE

Not much what is called "New Music" is known from a place like Armenia. This modern choir introduces a theatrical piece that draws from Armenian folk tales.

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

# **VIOLA'S RESOURCE LIST**

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

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

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.)

# SAVE THE DATE OKMIRKS presents

#### **BAKSHEESH BOYS & NEVENKA**

Saturday, April 17th – 8:00pm • Tickets \$15/\$13

Email Mail@FolkWorks.org or call 818-785-3839

# **BEAN TOWN**

### FOLK AND GRIND

ean Town is a coffee house in Sierra Madre. The décor features antique farm implements, old metal tins, and a lot of nice touches befitting the theme of a small town. Makes sense in a small foothill town like Sierra Madre. Bean Town is owned by Tom and Sue Lucas, and in April of 2002 faithful customer and folk music fan Charley Kissinger took over the music booking. Tom had mentioned he was thinking of cutting back on live music, and Charley jumped in. Charley feels his role is to get the best possible music for the amount of money Tom can Charley's first booking was the up and coming bluegrass/swing/Americana band Border Radio. Bean Town had its best financial night ever that first concert evening.



Charley learned from the masters. As a faithful roots music fan since back in the days of Melrose's Ash Grove, he'd attended shows through-Southern California. Charley talked to Paul Kulak of Kulak's Woodshed, and asked for some contact info for bands that had played there. Charley talked to Bob Stane, and pulled some advice from one of LA's longest term folk music book-

ing legends. "I kind of borrowed what I thought would work best at Bean Town," explains Kissinger.

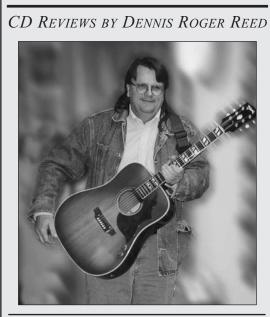
So far Charley's Bean Town experiment has been a smashing success. Charley listens to every artist's CD that is sent in, and goes out and actually sees the artists play in other venues in case the CD is not a true representation of the artist's live act. Charley says "The best aspect of booking Bean Town is also his worst: No stake at the business. I've got to make sure that the artists pull a crowd that is happy with the music, and a crowd that spends some money in Bean Town." He does his homework, sending out info to the various radio, print and Internet media. He has professional posters printed. Although he does have help from other Bean Town volunteers, it's obviously a labor of love.

Since Bean Town is a full time coffee house and a part time concert venue, the Friday and Saturday night shows not only need to capture an ongoing audience, but to make sure that audience patronizes Bean Town in the most basic way: buying products during the performances. Charley asks "How do you get people to buy a couple of slices of cheesecake?"

Why does Bean Town stand out? What makes it different than other LA area music venues? "Well, I think it's the small town feel," postulates Kissinger." Sierra Madre is a small town, but with an active art and music community." Is there a "Sierra Madre scene?" "The Raven and the Rose was the big club in 1970's. Jack Mack and the Heart Attack, Silverado, Warren Zevon... it was a swinging place. Very popular. Belly dancing. Blues, rock and roll," continues Kissinger. "Now the Buccaneer, they book rock n' roll. I See Hawks plays Bean Town as an acoustic outfit, but also books in at the Buccaneer to play their more electric stuff."

Nurturing burgeoning groups is a big part of what Charley enjoys about Bean Town. "It's exciting to see a band like Desert Sage astonish a crowd, and create the demand for return gigs. They're just fun to watch and listen to, and that's contagious for the audience."

The folks that perform at Bean Town have a lot to say about the venue and Kissinger. Kelly McCune, lead vocalist, rhythm guitarist and accordionist for Border Radio says "We love Bean Town because of Charley, and because have **GREAT** audiences there. They listen like it's a listening room, despite the occasional grinding and crunching from the espresso bar! And of course the setting with all the old farm implements and vintage signs really works with our sound." McCune continues "It never fails that I look up and see the Fresh Eggs, 15 cents/dozen sign right in the middle of our song Farm Wife. Bluegrasser Susie Glaze chimes in with "We love playing Bean Town! The thing that you feel most as a performer is the sense of community enthusiasm, which begins with the folks who take care of the shows there



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.* 

they are really enthusiastic about your being there and do everything they can to fill the place for you and engender interest in your show. Secondly, and even better, the folks who come to listen are the greatest. They are so open to your work, so excited to have live music so close to them, which all boils down to the best audience you could hope to have." Glaze summarizes "Bean Town is community at its best: supporting live acoustic music with true love!" Singer-songwriter Claudia Russell says "I think it's just a great place, unique in that it's sort of family oriented and small town feeling, and even though the lights are bright (not "club"-like), it is an attentive audience, people really listen there! And Charley is a great person, concerned for his musicians and their experience there. People tend to buy CD's and they have great desserts...who could ask for more!"

Bean Town, 45 N. Baldwin Avenue, Sierra Madre; shows 8:00pm 626-355-5034. No cover. Please buy some cheesecake. Tentative January folk calendar

Friday Jan. 2: Bluegrass and more with a Smokewood reunion with Evan and John Marshall. Not to be missed.

Saturday Jan 3: Singer songwriter Lisa Finnie with Brantley Kearns, a fine show assured.

Friday Jan. 9: Argentinean music with Eric Bayec, something different. Saturday Jan. 10: Americana with Michael Dart and the Flatlanders with Luke Halpin, fine picking and grinning.

Friday Jan. 16: Noted singer-songwriter Robb Strandlund returns to live performance in So Cal. A perfect country voice and great songs.

Saturday Jan. 24: Severin Browne and James Coberly Smith do originals and more, keep you laughing and perhaps coax a tear or two.

Friday Jan. 30: Western Music Association presents cowboy stuff. Saturday Jan. 31: Dennis Roger Reed does singer-songwriter and hopes for some special guests.

CHRIS STUART \*

& BACKCOUNTRY

SAINTS®STRANGERS

CHRIS STUART & BACKCOUN-

**TRY** 

Title: SAINTS AND STRANGERS **BACKCOUNTRY MUSIC BMI** Label:

Release Date: OCTOBER 2003 www.chrisstuart.com

San Diego based bluegrass/folk/Americana artist Chris Stuart is originally from Jacksonville,

Florida. He spent some time as part of Cornerstone, an Ithaca, NY, based bluegrass band in the 1990's. He's a well-known, oft-covered songwriter, having bagged both the bluegrass and gospel categories at the 1993 Merlefest Chris Austin songwriting contest.

Originally and forgivably a banjo player when he entered the bluegrass world, Stuart has matured into a fine bluegrass singer to compliment his writing skills. His solo album Angels of Mineral Springs gathered plenty of airplay and kudos last year, and featured his interaction with some of the folks now enshrined in his band Backcountry. Saints and Strangers brings this ensemble to good result. The band consists of bluegrass heartthrob Janet Beazley on lead and harmony vocals and banjo; the amazing Ivan Rosenberg on resonator guitar; and Dean Knight on upright bass, lead and harmony vocals. Stuart sings and picks a rock solid guitar.

Saints and Strangers is a true band effort. Two songs are written and per-

**SAINTS AND STRANGERS** page 19

Title: **BRAND NEW WORLD** Label: **SELF RELEASED** Release Date: OCTOBER 2003 www.stevewhiteblues.com

It's always heartening to see and hear an artist

grow. It's exciting just how good Steve White's new CD Brand New World turns out to be. He's been a

prolific recording artist, with Better Days in 1998, House of Bones in 2000, 57 Miles from Mexico in 2001 and Live Concert CD in 2002. But as good as these recordings are, Brand New World still surpasses expectations.

Steve White is a San Diego based acoustic blues artist. Born in Brooklyn, White grew up in Thailand, Cambodia and Laos, where his father produced films for the United States Information Agency. Like many musicians, he studied painting and fine arts in college, but was pulled by the call of the

Quite a few blues artists attempt the one-man-band sound. White includes his low-tuned guitar, a rack mounted harmonica, a pair of clogs, and a special miked sound board to add as drums. Whatever that might sound like on paper, on Brand New World it translates to a recording that sounds like a full band, and never once sounds like one guy playing a guitar, a harmonica and doing



STIEVIE WHITE

# A MUSICAL JOURNEY TO THE AMERICAS

#### THE NONESUCH EXPLORER SERIES

BY BETTO ARCOS

t was recorded more than 30 years ago and the music still sounds refreshing. Long before the term "world music" entered our daily lexicon, the Nonesuch Explorer Series gave us a deep sense and understanding of what music sounded in such faraway lands as Paraguay and Bali.

The original Explorer Series was released on vinyl between 1967 and 1984. So it's exciting that Nonesuch has taken on the passion and interest of the 1960's and decided to release the entire series of 92 recordings and make them available to a new audience who may have missed out years ago. The new edition includes original liner notes, black and white photographs, and newly designed covers, color-coated for library-oriented collectors. The last installment in the Explorer Series is a collection of 11 recordings covering Latin America and the Caribbean.

For this article, I'll focus only on the most recent releases. But for those of you who want to go deeper and further, keep in mind that Nonesuch has already released 13 volumes of African music and 12 titles from Indonesia and the

So you wonder, what makes these recordings so special and why should you care about them? There are 11 reasons why.

1. MEXICO: The Real Mexico in Music and Song. Recorded in 1966 in the state of Michoacan by the renown ethnomusicologist Henrietta Yurchenco, this collection of music is second to none in its quality and soul, and the rich variety and authenticity is hard to equal. The two main types of musical cultures found here are "mestizo" or mixed blood, and Purepecha Indian, played on harp and vihuela. This is the essence of the moth-



er genre of Mexican music called "son," the source of what later became known as Mariachi music. There are several pieces known as "pirecuas," with the musical value of centuries of history and culture, sung in the native language of Purepecha by the glorious Pulido sisters. Back in my college days, this recording was my first real introduction to Mexican roots music.

2. MEXICO: Fiestas of Chiapas and Oaxaca. Recorded in 1976 by the respected ethnomusicologist David Lewiston, this collection is a glimpse of

the sacred and nonreligious music of the highlands of Chiapas and the rich diverse region of Oaxaca. The deep fervor and religiosity in some of pieces from Chiapas offers a contrast to the joyful and festive music of Oaxaca. One special highlight from this collection is the piece called K'in Sventa Ch'ul Me'tik Kwadakupe, not a song but a ritual performed in honor of the Virgin of Guadalupe. The Kronos Quartet used



portions of this piece in a composition included in Nuevo, their acclaimed recording of Mexican music.

- 3. PARAGUAY: Guarani Songs and Dances by Los Chiriguanos. The harp has been Paraguay's national instrument. This classic late 1960's recording by one of the finest ensembles of folk music from Paraguay offers a beautiful collection of traditional pieces from Paraguay, and includes the country music styles of "zamba" and "chacarera" from Argentina. The harp is supposed to emulate the sound of rain, drawing on the sounds of nature for inspiration. The music is rhythmically syncopated, mixing the Spanish tradition of verse and song with indigenous Guarani melodies. One of my favorite pieces in this recording is the Paraguayan standard Llegada, performed in the "galopa" style.
- PERU: Fiestas: Music of the High Andes. Recorded in 1968 in Peru by David Lewiston, this is a rare collection of traditional music from the high Andes of Peru. It is also a testimony to the rich imagination of the descendants of a centuries-old culture. At the heart of this music is "wayno," a popular style through Peru, characterized by a slow opening and a faster "fuga," as in the piece Tankar Kichkachay. The beauty of this recording is the simplicity of the music and its timeless quality.
- 5. PERU: Kingdom of the Sun The Inca Heritage. Recorded in 1969 by David Lewiston, this recording complements the previous title. This collection includes a few more waynos played on solo harp and sikus (panpipes), by an ensemble composed of bass drum, accordion, quena (flute), charango (a small guitar-like instrument of eight strings) and harp. A personal favorite is the wayno called Pandillero (gang member) played by an orchestra of double-row panpipes.



6. COLOMBIA, ECUADOR AND BRAZIL: Black Music in Praise of Oxala and other Gods. Another exceptional recording from 1970 by David Lewiston. Here's a collection of sacred music from three regions where descendants of African slaves continue to honor their ancestors and praise their gods, often disguised as Christian saints. Many of these songs are performed in the traditional form of "call-and-response." The main style of black music performed in the Pacific coast of Colombia and Ecuador is known as "currulao," a style where the rhythm section lays downs a 6/8 pulse, over which the singers perform a 3/4 polyrhythm. Included here are three of Brazil's most important rituals of music: capoeira, samba de roda, and candomble. Perhaps the most exciting feature of this recording is the striking similarity between the music of the Pacific coast of Colombia and that of Bahia, Brazil. My personal favorites are Samba de Roda and Salome.

7 & 8. THE BAHAMAS: The Real Bahamas in Music and Song and The Real Bahamas, Volume II. These recordings are perhaps the most famous from the Explorer Series. Recorded in 1966 by Peter K. Siegel and Jody Stecher, these two albums have become essential for understanding the link between African-American spirituals and West African music. These recordings

present religious vocal music of anthems and rhyming spirituals, combining the traditions of singing sermons with African drum and bell rhythms. At the center of the music is the Pinder family and the legendary Joseph Spence, whose music inspired Taj Mahal, Jerry Garcia, James Taylor, and Ry Cooder. The song I Bid you Goodnight, sung by Edith Pinder with accompaniment by her husband Raymond Pinder and



their daughter Geneva, was performed regularly by the Grateful Dead after Jerry Garcia heard it on *The Real Bahamas*. In the revised liner notes, Jody Stecher writes, "This is one of the most beautiful songs in the English language — if not in the world."

- HAITI, DOMINICAN REPUBLIC, JAMAICA: Island Songs and Dances. Recorded in 1972 by the renown ethnomusicologist John Storm Roberts, who also wrote the essential book *The Latin Tinge*. This collection features music from three major musical traditions: Afro-French, Afro-Hispanic, and Afro-British, and covers rural as well as urban music. While there are some common threads in Caribbean music, the differences are as varied as the island cultures. From the Dominican Republic and Haiti comes "merengue" and "méringue," respectively, which has become the DR's best known musical export. From Jamaica we hear Mango Time, played in a countrydance style called "mento," which some experts consider the foundation of reggae. Notice the striking differences between the Haitian and the DR's styles and how their languages helps define each other melodically and rhythmically.
- 10. TRINIDAD: The Sound of the Sun The Westland Steel Band. Recorded and produced in 1967 by Bill Leader, this is an album of some of the most energetic carnival music from Trinidad. Thanks in part to the island's large oil industry, Trinidad had a source for steel drums. Legend has it that The One discovered that steel drums could be played as musical instruments. Four basic types of drums form the steel band: the ping-pong (soprano); the guitar pan (alto); the cello pan (tenor); and the boom (bass). As the band marches on, one instrument carries the melody while the other musicians play variations on the theme. I only wish that the liner notes had included the names of the musicians and their respective instruments. Still, this is an album to enjoy in all its vitality. My favorite piece is Co-che-oh-co, because of its rich nuance and texture.
- 11. WEST INDIES: An Island Carnival. Recorded in 1969-1971 by Krister Malm, this album is the grand finale of the Latin America/Caribbean collection. West Indies music is a microcosm of the entire hemisphere. Also known as the Lesser Antilles, the West Indian island chain stretches east from the Virgin Islands, south to Trinidad, and west toward Aruba. The music combines rich mixtures while retaining its own identity. There's merengue music from Dominica, "masouc" from Santa Lucia, calypsos from Young Island and Grenada, a Christmas "aguinaldo," a sacred Yoruba chant, a baptist spiritual song from Trinidad, a singing game from St. Vincent, a Hindu epic song from Guadeloupe; and a Scottish reel from Tobago. My all-time favorite is the rich and varied drumming on Tassa, which is an important element of all Hindu weddings in Trinidad and in the Islam festival Hosse, celebrated annually in memory of the prophet Mohammed's nephew Hossein.

While this article has focused on only 11 CDs, 92 recordings will be released on disc. It's easy for me to say if you're a fan of this kind of treasure, then get them all. After all, they're available at a lower price than most CDs in the record store. Certainly that these recordings will give you endless hours of pleasure and joy and offer you a new way to appreciate music. The musicians featured on these recordings are proof that music is more than entertainment in most cultures. Music can enrich and nourish our daily life and help us cope with the world we live in. That's what I feel when I listen to Haiti's Orchestre Jazz Corondo playing Les Deux Jumeaux, Las Hermanas Pulido singing Male Rosa, and Edith Pinder singing I Bid you Goodnight.

Betto Arcos is an independent music promoter in Los Angeles. He's a former KPFK music director who conceived and created the daily world music program "Global Village."

#### INTERSECTION continued from page 7

with a lit cigarette in your mouth. Finally, the city ordered us to shut down because we lacked a second door as an exit. We requested an extension, and when it was granted we immediately went scouting for another location.

It was impossible to find adequate space within the rental price range we could afford. Rudy and I sought a property to build on and after many months, we located a one near downtown on Temple Street close the Hollywood freeway. Rudy, an experienced structural design draftsman, began planning and working with architects to design and build a place we could call our own.

We solved the problem of our business location but often solutions breed new problems. After our opening, we were perceived as successful businessmen and were besieged with offers for partnerships and to act as consultants. Unfortunately being naive, we fell into the trap and suffered some losses. One example of this came in the early 1970's when I joined with others to open an Intersection in Athens. I had enjoyed considerable success with Greek dance in the US and thought this might be one way of continuing my relationship with both countries and also a way of honoring my good fortune. The Intersection in Athens opened in the Plaka area below the Acropolis, a rather Bohemian Latin quarter. I was elated. But after a couple years, the Intersection in Athens was total flop. I lost all my investment, but was happy I had tried. With the new building on Temple Street, "business" was going well. No more tin cans, no more relying on congenial friends dropping by. We had to overcome the awkward position of reminding "friends" —especially those who supported us the first three years—that we needed to function as a business. We had

mortgages, permits, insurance, operating costs, and more, but we were barraged by folk dancers asking for special treatment. "Why can't we come in and just dance?" "Why should we pay admission?" "After all, folk dancing is free; it belongs to everyone!" "Why are we capitalizing on such traditions?" "Why are we such mercenary capitalists?" Our rebuttals were short and unacceptable to our clientele consisting of college students, low scale income earners, and a handful of questionable leftovers from the hippy culture. We learned to toughen our resolve to survive in business.

More and more, Rudy and I found ourselves spending time keeping a forward sail to remain in business and naturally less and less time on our personal quests with folk dancing and what we enjoyed. Almost every outstanding folk dance leader and personality was invited to headline an event. We offered recordings, international gifts, expanded the menu with ethnic cuisine, and aimed at becoming an international bazaar or emporium. The Intersection was becoming a talent pool for newly formed dance troupes, and for anyone trying to find out about ethnic cultures we the Mecca. So many lives were touched and there are thousands of stories to be told, some great, some terrific, a few sad tales, but it's best that secrets be kept. We were delighted so many patrons found their significant other at the "I." To this day people stop me to tell me, "I don't know if you know it but I met my wife (or husband) at the Intersection, thank you!"What determines the life span of a business, especially restaurants or clubs? People tend to be fickle and there are so many new activities constantly bombarding the public all vying for the same entertainment dollar. By the early eighties, the

lifestyles of people changed dramatically. Discos were enticing with titillating beaming laser lights, circling multi-speaker sound systems, fanciful updated techno sounds, and new pop singers. The "me generation" was being born, and the "beat crowd" and "flower children" were turning in their torn jeans for designer labels. MTV, the sophistication of technology, computers, and the Internet would capture the time and imagination of teenyboppers, making the Beatles Elvis look granddaddies. To keep up with the times yet retain the Intersection's old homey appearance was a challenge. We tried expanding in other ways, catering with ethnic foods and entertainment, promoting performances and concerts. But our core clientele was ageing, getting married, raising families, traveling, and joining the mainstream of American culture. The new crowds were not as imaginative, reaching them required publicity and advertising — whereas in the past, word of mouth had always sufficed. We swore that if push came to shove, we would close the doors before failure arrived. And so in time, we did what we needed to and moved on. After our closing, the Los Angeles Times featured the Intersection in a major cover story. I wrote to thank them and simply remarked that it was a shame that the L.A. Times is more interested in funerals than life. Lately, I have been reading a wonderful book, The Lexus and the Olive Tree by

Thomas L. Friedman. As a child I always loved olive trees, for their wonderful shape and their ability to survive through thick and thin. Often in Greece I would be among trees that were hundreds or thousand of years old — harbingers of deep tradition and strife, the luster of their leaves that shine in the sunlight, reflecting a two-toned silvery yet a graceful and peaceful image. It's no surprise that the ancient Greeks chose the olive wreath as the venerated symbol bestowed upon victors. "The olive trees are essential to our being, because they are about who will be at home and anchored in a local world and who will not be."

In Greece the olive tree is revered and tended for with solemn devotion. Sadly, in suburban Los Angeles, my neighbors cut down some beautiful old olive treesthey were too messy to care for.

Athan Karras is currently an instructor of Greek Dance and Culture at Loyola Marymount University, and is the U.S. coordinator for Mazoxi, an annual dance conference held on the Island of Crete. He is also a member of the Dora Stratou Greek Dances Dance Theatre Foundation, a member of the Board of Directors for the AMAN Folk Ensemble and an Advisor and Director of the Folk Dance Programs for the California Traditional Music Society (CTMS).

For further information, please call or fax 818-609-1386 or e-mail to: xasapiko@aol.com

# KARAN CASEY

Sat., February 28 at 8:00 P.M.

300 S. Los Robles Ave., Pasadena

Karan Casey is one of the finest and most respected Irish singers in the world. In recent years Waterford-born Karan Casey, with her powerful, pristine vocals and thought-provoking material, has established herself as an original and distinctive stylist in Irish singing. Earle Hitchner of The Wall Street Journal has described her



singing as "one of the true glories of Irish music today." As a member of SOLAS for four and a half years she has been critically acclaimed from Japan to America as one of Ireland's greatest singers.

The Acoustic Music Series presents

#### EDDIE FROM OHIO

Sat., Jan., 31 at 8:00 P.M. 301 N. Orange Grove Blvd., Pasadena

Too energetic to be labeled just "folk", and not angry enough to be pegged "alternative", Eddie from Ohio continues to defy description with their unique blend of vocals and acoustic instrumentation. A bedrock foundation of hand & stick percussion and a textural flavoring of acoustic guitar/bass/harmonica support the four-part

harmonies and lyrically driven original music. While this combination has drawn comparisons like the Grateful Dead meets Peter, Paul & Mary, or like Jewel fronts the Bare Naked Ladies, EFO fuses a multitude of musical influences to create their own trademark sound.

For advance tickets, call 626.791.0411 today! Visit acousticmusicseries.com to sign up to the email list

2004 Concerts include DAVE ALVIN & THE GUILTY MEN w/ I See Hawks in L.A. (Jan. 10 at NC) JOHN MCCUTCHEON (Jan. 17 at TMC)

EDDIE FROM OHIO (Jan. 31 at NC) CHERYL WHEELER w/ Kenny White (Feb. 14 at NC) **ROBIN & LINDA WILLIAMS AND THEIR FINE GROUP (Feb. 21 at NC)** KARAN CASEY w/ Niall Vallely and Paul Meehan (Feb.28 at TMC) (NC) Neighborhood Church, 301 N. Orange Grove Blvd., Pasadena (TMC) Throop Memorial Church, 300 S. Los Robles Ave., Pasadena

# FILMS OF NOT

Cold Mountain, a new film based on Charles Frazier's award-winning 1997 Civil War novel stars Nicole Kidman as Ada, Jude Law as Inman, Reneé Zellweger as Ruby, Jack White as Georgie. T.Bone Burnett (O! Brother Where Art Thou?), as music director was responsible for featuring Sacred Harp singing as a significant part of the movie.

Brendan Gleason (Braveheart) portrayed a singer in the movie, but Tim Eriksen of Cordelia's Dad was dubbed his singing voice. Tim, who has a small part in the film, was also involved in teaching Shape Note singing to a group of Romanians extras as well as coaching other actors in the film. If you are not familiar with Shape Note singing, it harkens back to the 18th Century. Each notes of a song is represented by a different shape, which was originally used as a teaching device. The music itself is boisterous, exhausting and passionate.

Tim sings half dozen songs on the soundtrack and is co-producing a CD of Sacred harp singing with the T Bone Burnett.

The release of this movie could not be more timely. January marks the annual Sacred Harp Convention in San Diego. (See Calendar for date, time and contact information.) To find out about it locally the best thing to do is go to a sing and participate! You can find out where one is locally on www.FASOLA.org.

I Am A Butterfly is a documentary, directed by Boris Penth. It takes viewers to Oaxaca for an intimate look at the life and music of Mexican singersongwriter Lila Downs, the daughter of a Mixtec Indian woman and an American man. With Lila Downs as the guide, viewers journey through the hometown of this exceptional and original musician, learning about Mixtec customs and culture and the influences in Downs' life that have shaped her music. Lila is best known in Los Angeles for her electrifying performance at last year's World Festival of Sacred Music. Downs received a standing ovation that night, an honor given to only one other festival participant--the Dalai Lama.

# ON-GOING MUSIC HAPPENINGS

#### HOUSE CONCERTS, etc.

These are informal, intimate special events that people hold in their homes.

Some are listed under SPECIAL EVENTS (Page 28). Call your local hosts for scheduled artists!

CONCERTS AT THE BODIE HOUSE Agoura Hills BodieHouse@aol.com www.BodieHouse.com

SCOTT DUNCAN'S • Westchester 310-410-4642

NOBLE HOUSE CONCERTS 5705 Noble Ave., Van Nuys 818-780-5979

MARIE AND KEN'S Beverlywood 310-836-0779

RUSS & JULIE'S HOUSE CONCERTS

Agoura Hills / Westlake Village www.jrp-graphics.com/houseconcerts.html

houseconcerts@jrp-graphics.com RYAN GUITAR'S • Westminster 714-894-0590

THE TEDROW'S • Glendora 626-963-2159

KRIS & TERRY VREELAND'S

BRIGHT MOMENTS IN A COMMON PLACE hosted by David Zink, Altadena 626-794-8588

#### **CONCERT VENUES**

ACOUSTIC MUSIC SERIES r.stockfleth@gte.net • 626-791-0411

www.acousticmusicseries.com THE BARCLAY

4255 Campus Drive, Irvine www.thebarclay.org • 949-854-4646

www.boulevardmusic.com

BOULEVARD MUSIC 4316 Sepulveda Blvd., Culver City 310-398-2583 • GMANPROD@aol.com

### THE SAN GABRIEL BEAD COMPANY



Store Hours: Tue-Fri 12-9pm Sat 10am-6pm, Sun 12-5pm

beads, books, gourds, tools, workshops, metals & friendly advice

New Location: 325 E. Live Oak Ave. Arcadia, CA 91006 (626) 447-7753 fax (626) 447-7455 www.beadcompany.com

#### MUSIC, MUSIC AND MORE MUSIC

BLUE RIDGE PICKIN' PARLOR 17828 Chatsworth St., Granada Hills www.pickinparlor.com • 818-282-9001

CALTECH FOLK MUSIC SOCIETY California Institute of Technology, Pasadena www.folkmusic.caltech.edu • 888-222-5832

folkmusic@caltech.edu CELTIC ARTS CENTER

4843 Laurel Canyon Blvd., Valley Village 818-760-8322 • www.celticartscenter.com

CERRITOS CENTER FOR THE PERFORMING ARTS

12700 Center Court Drive, Cerritos 562-916-8501 • www.cerritoscenter.com ticket\_office@cerritoscenter.com

CTMS CENTER FOR FOLK MUSIC 16953 Ventura Blvd., Encino

818-817-7756 • www.ctms-folkmusic.org

FIRESIDE CONCERTS Corner of Borchard & Reino, Newbury Park Bob Kroll 805-499-3511 folksgr1@aol.com

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

FOLKWORKS CONCERTS

 $818-785-3839 \cdot www.FolkWorks.org$ 

concerts@FolkWorks.org THE FRET HOUSE

309 N. Citrus, Covina 818-339-7020 • covina.com/frethouse

GRAND PERFORMANCES

California Plaza, 350 S. Grand Ave., Los Angeles 213-687-2159 • www.grandperformances.org

LISTENING ROOM CONCERT SERIES

Fremont Centre Theatre 1000 Fremont, South Pasadena

626-441-5977 • www.listeningroomconcerts.com www.fremontcentretheatre.com/listening-room.htm

THE LIVING TRADITION

250 E. Center St., **Anaheim** 949-559-1419 • www.thelivingtradition.org

McCABE'S GUITAR SHOP

3101 Pico Boulevard, Santa Monica 310-828-4497 • www.mccabesguitar.com Concert Hotline 310-828-4403

SAN JUAN CAPISTRANO MULTICULTURAL ARTS SERIES

San Juan Capistrano Public Library 31495 El Camino Real, **San Juan Capistrano** 949-248-7469 • www.musicatthelibrary.com

SKIRBALL CULTURAL CENTER 2701 N. Sepulveda Blvd., L.A. 310-440-4500 • www.skirball.org

UCLA PERFORMING ARTS CENTER Royce or Shoenberg Halls, Westwood

#### 310-825-4401 • www.performingarts.ucla.edu COFFEE HOUSES

14 BELOW

1348 14th St., **Santa Monica •** 310-451-5040

ANASTASIA'S ASYLUM 1028 Wilshire Blvd., Santa Monica 310-394-7113

**BARCLAY'S COFFEE** 8976 Tampa Ave., **Northridge** • 818-885-7744

**BEANTOWN** 

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

BUSTER'S COFFEE AND ICE CREAM 1006 Mission St., South Pasadena 626-441-0744

**COFFEE AFFAIR CAFE** 

5726 E. Los Angeles Ave., **Simi Valley** 805-584-2150 • www.coffeeaffaircafe.com

COFFEE CARTEL

1820 Catalina Ave., **Redondo Beach** 310-316-6554

COFFEE GALLERY BACKSTAGE 2029 N. Lake, **Altadena** 626-398-7917 • www.coffeegallery.com

COFFEE KLATCH 8916 Foothill Blvd., Rancho Cucamonga

909- 944-JAVA COFFEE KLATCH

 $\underline{806~\mathrm{W.~Arrow~Hwy.}}, \mathbf{San~Dimas}~909\text{-}599\text{-}0452$ HALLENBECKS

5510 Cahuenga Blvd., North Hollywood

818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS

742 N. Highland Ave., **Hollywood** 323-466-1507 • www.highlandgrounds.com IT'S A GRIND

4245 Atlantic Ave., Long Beach 562-981-0028

IT'S A GRIND

5933 E. Spring St., Long Beach 562-497-9848

KULAK'S WOODSHED 5230-1/2 Laurel Canyon Blvd., North Hollywood

818-766-9913 • www.kulakswoodshed.com

LU LU'S BEEHIVE 13203 Ventura Blvd., Studio City 818-986-2233

### **SONGMAKERS**

Keeping Home-Made Music Alive



Hoots I Campouts I Retreats

www.fongmakerf.org

### JAM SESSIONS / OPEN MIKES / SINGS and more

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

## BLUEGRASS

BAKERS' SQUARE

17921 Chatsworth St. (at Zelzah), Granada Hills 818-366-7258 or 700-8288

Bluegrass Association of Southern California

members.aol.com/intunenews/bsquare.html BLUE RIDGE PICKIN' PARLOR Bluegrass Jam

7828 Chatsworth St., Granada Hills www.pickinparlor.com • 818-282-9001 for schedule THE CINEMA BAR

1st Wednesdays 9:00pm- Cliff Wagner and Old #7 3967 Sepulveda Blvd., Culver City

**CURLEYS CAFÉ Bluegrass Jam** 

Mondays 7:00-9:00pm 1999 E. Willow (at Cherry), Signal Hill 562-424-0018

EL CAMINO COLLEGE Bluegrass Jam 1st Sundays 1:00-5:00pm (12:00-4:00pm DST) 16007 Crenshaw Blvd., Torrance Bill Elliott 909-678-1180 • Ron Walters 310-534-1439

ME-N-ED'S **Saturdays** 6:30-10:30pm

4115 Paramount Blvd. (at Carson), Lakewood 562-421-8908

TORRANCE ELKS LOUNGE Bluegrass Jam 4th Sundays 1:00-5:00pm

1820 Abalone Ave., Torrance Bill Elliott 909-678-1180 Bob/Lynn Cater 310-678-1180

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

261 N. Glassell, Orange 714-997-5610 or 714-524-0597

VIVA CANTINA Classic country music throughout the week. 900 Riverside Dr., Burbank • 818-845-2425

www vivacantina com VINCENZO'S

Saturdays 7:30-10:30pm - Grateful Dudes 24500 Lyons Ave., Newhall • 661-259-6733

#### DRUMMING

YORUBA HOUSE

Tuesdays 7:00pm 310-475-4440 yorubahouse.net

#### OPEN MIKES

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

FENDI'S CAFÉ

Fridays 6:00 to 8:00pm 539 East Bixby Rd. (nr. Atlantic), Long Beach 562-424-4774

FOLK MUSIC CENTER

**4th Sunday** signup 7:00pm, 7:30pm \$1 220 Yale Ave., Claremont • 909-624-2928 THE FRET HOUSE

1st Saturdays - signup 7: 30pm

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

Tuesdays - signup 7:30pm - Free

5510 Cahuenga Blvd., North Hollywood 818-985-5916 • www hallenbecks com HIGHLAND GROUNDS

213-466-1507 • www.highlandground.com

Wednesdays - 8:00 - 11:00pm 742 N. Highland Ave., Hollywood

KULAK'S WOODSHED Mondays - host Kiki Wow • 7:30pm • Free Sundays Songwriter showcase Mostly singer-songwriters every night

5230 1/2 Laurel Canyon Blvd., North Hollywood

 $818-766-9913 \cdot www.kulakswoodshed.com$ 

McCABE'S GUITAR STORE First Sundays - signup 5:45 • Free 3101 Pico Blvd., Santa Monica

310-828-4403 • www.mccabesguitar.com OLD TIME JAM SESSIONS

CAJUN WAY

Wednesdays - 7:00pm-110 E. Colorado Blvd., Monrovia • 626-574-0292

CTMS CENTER FOR FOLK MUSIC 1st Sundays 4:00-8:00pm 16953 Ventura Blvd., Encino • 818-817-7756

#### IRISH MUSIC SESSIONS

CELTIC ARTS CENTER

Mondays - 9:00pm (1st Mondays @ 8:00pm) Beginners Session: Sundays 4:00-6:00pm 4843 Laurel Canyon Blvd, Valley Village 818-760-8322 • www.celticartscenter.com

LARRY BANE SEISUN

1st Sundays 4:00-6:00pm Set Dance workshop 2:00pm - 3:00pm by Michael Breen of The Los Angeles Irish Set Dancers. The Moose Lodge, 1901 W. Burbank Blvd., Burbank

818-898-2263 DesRegan@aol.com FINN McCOOL

Sundays - 4:00 to 7:00pm — come listen! Tuesdays - 8:00pm — come play! 2702 Main St., Santa Monica • 310-452-1734

#### **GROUP SINGING**

SONGMAKERS

Wednesdays Simi Valley Hoot Simi Valley 7:30-11:30pm 805-583-5777 1st Mondays Musical 1st Monday Simi Valley 1:00-4:00pm 805-520-1098 1st Fridays North Country Hoot Northridge 8:00pm-Midnight 818-993-8492 1st Saturdays Orange County Hoot Anaheim Hills 8:00pm-Midnight 714-282-8112 2nd Saturdays Camarillo Hoot Camarillo 8:00pm-Midnight 805-484-7596 **3rd Thursdays** Camarillo "Lite" Hoot Camarillo 7:00-11:00pm 805-482-0029 3rd Saturdays South Bay Hoot Redondo Beach 8:00pm-Midnight 310-376-0222 3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm 818-780-5979 4th Saturdays West Valley Hoot Woodland Hills 8:00pm-Midnight 818-887-0446 **4th Sundays** West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 5th Saturdays Take The Fifth Hoot

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm

Sha'Arei Am (Santa Monica Synagogue) 1448 18th St., Santa Monica aprilstory@aol.com • Santa Monica Folk Music Club www.santamonicafolkmusicclub.org

Sherman Oaks 8:00pm-Midnight 818-761-2766

SIGNAL HILL HOUSE JAM 1st & 3rd Tuesday 6:00pm 240 Industry Dr., Signal Hill Don Rowan 562- 961-0277

Sundays 1:30pm • Rutthy 818-507-0337 YIDDISH SINGING (HULYANKE)

WELSH CHOIR OF SO. CALIFORNIA

3rd Thursdays, Sherman Oaks Sholem Community Org. Lenny Potash 323-665-2908

MONROVIA COFFEE HOUSE 425 S. Myrtle, Monrovia 626-305-1377 NOVEL CAFE

212 Pier Ave., Santa Monica 310-396-8566

PORTFOLIO CAFE

2300 E 4th St., **Long Beach** 562-434-2486

PRISCILLA'S GOURMET COFFEE  $\underline{4150}$  Riverside Dr., **Burbank** 818-843-5707

SACRED GROUNDS COFFEE HOUSE 399 W 6th St., San Pedro 310-514-0800

SPONDA MUSIC & ESPRESSO BAR

49 Pier Ave., Hermosa Beach 310-798-9204 UN-URBAN COFFEHOUSE

CLUBS/RESTAURANTS

CAFE LARGO

432 N. Fairfax Ave., Los Angeles 323-852-1073 **GENGHIS COHEN** 

3301 Pico Blvd., Santa Monica 310-315-0056

740 N. Fairfax Ave., Los Angeles 323-653-0653 **CONGA ROOM** 

5364 Wilshire Blvd., Los Angeles 323-930-1696

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

CORRECTIONS FolkWorks attempts to provide current and accurate information on all events but this is not always possible.

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

Indicate if it's an on-going or one-time event
 Category/Type of Dance (i.e., Cajun, Folk)
 Location Name • Event Day(s) and Time

 Cost • Event Sponsor or Organization Location Address and City
 Contact Name, Phone and/or Email

MUSIC ON THE

Send to: ongoing@FolkWorks.org or 818-785-3839

[North Hollywood] (90.7FM) (98.7FM **KPFK** Santa Barbara) www.kpfk.org [Northridge] (88.5FM) www.kcsn.org KCSN [Riverside] (88.3FM) www.kucr.org **KUCR** Pasadena] (89.3FM) www.kpcc.org **KRLA** [Hollywood] (870AM)

[Los Angeles] (1190AM)

THURSDAY Down Home (KCSN) Chuck Taggart (variety including

Celtic, Cajun, Old-time, New Orleans, Ouebecois) 11:00pm-1:00am Blues Power (KPFK)

KXMX

8:00-10:00am

Bobbee Zeno (blues) FRIDAY

Midnight Special (KUCR) 9:00-11:00am 7:00-9:00pm Tex-Mex (KUCR) El Guapo Lapo

SATURDA Around the Campfire (KCSN) Marvin O'Dell (Cowboy and Western music)

Wildwood Flower (KPFK) 6:00-8:00am Bluegrass Express (KCSN)
Marvin O'Dell (Bluegrass)
FolkScene (KPFK)
Roz and Howard Larman (all folk 7:00-10:00am

including live interviews, singer-songwriters and Celtic music)
Halfway Down the Stairs (KPFK) 10:00-11:00am

Uncle Ruthie Buell (Children's show with folk music) 3:00-5:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Live - variety show) 5:00-8:00pm Classic Heartland (KCSN)

George Fair (vintage country) 6:00-8:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Rebroadcast - variety show)

7:00-8:00pm Canto Sin Frontera (KPFK) Tanya Torres (partly acoustic, Latin political) 8:00-10:00pm Canto Tropical (KPFK)

Hector Resendez (partly acoustic, bilingual Latin / Carribbean) SUNDAY

2:00-3:00pm

Gospel Classics (KPFK) 6:00-8:00am Edna Tatum Bluegrass, Etc. (KCSN) 6:00-10:00am Frank Hoppe (Bluegrass, Old-time, many historical recordings)

Tom McConville (some Irish music) 11:00am-1:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Rebroadcast - va

10:00-11:00pm Sunday Night Folk (KRLA) Jimmy K. (Classic folk music

MONDAY-FRIDAY

The Global Village (KPFK) 10:00am-noon "Music from around the world and around the block"

The Irish Radio Hour (KXMX)

ON THE INTERNET

Thistle & Shamrock

Fiona Ritchie (Celtic Music) www.npr.org/programs/thistle Driven Bow / Fiddlin' Zone

Gus Garelick (Fiddle Music) www.krcb.org/radio/

Riders Radio Theatre

Riders in the Sky (Cowboy variety

show) www.wvxu.com/html/riders.html

# FOLK HAPPENINGS AT A GLANCE

# JANUARY

2 0 0 4



| SUNDAY   | Monday  | TUESDAY  | WEDNESDAY   | Thursday   | FRIDAY   | SATURDAY  |
|--|---|--|---|--|--|---|
| Ch<br>following<br>OGM:<br>OGD:  | APPENINGS AT neck out detail the page ref On-going Music On-going Dance Special Events - p  | ls by<br>erences:<br>- page 13<br>- page 16  |   | EAR  | SMOKEWOOD REUNION (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)  | LISA FINNIE and CALIFORNIA KINGS (SE) RONNY COX (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)  |
| 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) Songmakers (OGM)                   | Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) 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)  | African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)  | PETER CASE (SE) CARNAVAL! BENISE (SE) ERIC BYAK (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)   | BURNS BALL (SE) GEOFF MULDAUR (SE) MICHAEL DART AND THE FLATLANDERS (SE) HARVEY REID (SE) CHRIS PROCTOR (SE) CATFISH KEITH and DAKOTA DAVE HULL (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)  |
| TOM CORBETT (SE) AL STEWART (SE) JOEL RAFAEL BAND with AMY FERRIS (SE) ANNE McCUE (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)   | RAJERY (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)                                | African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM)             | RAMAH RIKKUDIAH (SE) GRIER, FLINNER AND PHILLIPS (SE) MONICA SALMASO (SE) THE BANANA SLUG STRING BAND (SE) ROBB STRANDLUND (SE) MARTIN SIMPSON (SE) HARVEY REID (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)                         | RAMAH RIKKUDIAH (SE) HARVEY REID & JOYCE ANDERSEN (SE) GUY DAVIS (SE) PETER HOLSAPPLE & CHRIS STAMEY (SE) MIKE DOWLING (SE) GEOFF MULDAUR (SE) JOHN McCUTCHEON (SE) ALL-CALIFORNIA SACRED (SE) HARP SINGING CONVENTION (SE) Contra (OGD) International (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM)   |
| RAMAH RIKKUDIAH (SE) PASADENA FOLKDANCE CO-OP WINTER FESTIVAL (SE) GREG & STEVE (SE) ROSALIE SORRELS (SE) TOM CORBETT (SE) BOB BROZMAN and DAVE HULL (SE) ALL-CALIFORNIA SACRED HARP SINGING CONVENTION (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)                                    | ROBBIE BURNS BIRTHDAY (SE) BORDER RADIO (SE) RIVERDANCE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM) | ROBBIE BURNS BIRTHDAY (SE) RIVERDANCE (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM) | ROBBIE BURNS BIRTHDAY (SE) RIVERDANCE (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) | INTERNATIONAL GUITAR NIGHT (SE) RIVERDANCE (SE) TEXAS HOT FLASH (SE) RANDY NEWMAN (SE) THE KINGSTON TRIO (SE) MURIEL ANDERSON (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)  | BURNS BALL (SE) JOEL RAFAEL (SE) UNITED SCOTTISH SOCIETY ROBBIE BURNS NIGHT (SE) RIVERDANCE (SE) JOHN STEWART (SE) JANE AUSTEN EVENING (SE) INTERSECTION RE-UNION (SE) JOHN JORGENSON & RAUL REYNOSO (SE) DOC & RICHARD WATSON withDAVID HOLT (SE) THE HILLS OF HOME (SE) TOM CORBETT BAND (SE) THE KINGSTON TRIO (SE) SEVERIN BROWNE AND JAMES COBERLY SMITH (SE) INTERNATIONAL GUITAR NIGHT (SE) BARRY BRENNER (SE) Contra (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM) |
| RIVERDANCE (SE) VIC CHESNUTT (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)  | RIVERDANCE (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) | CALTECH FOLKDANCERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)  | Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)  | PACO DE LUCÍA (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)                         | Acoustic HOT TUNA (SE) WESTERN MUSIC ASSOCIATION (SE) RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS (SE) PACO DE LUCÍA (SE) WINTER FEST BLUEGRASS NIGHT (SE) ROBB STRANDIUND (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM) | ACOUSTIC HOT TUNA (SE) DENNIS ROGER REED (SE) EDDIE FROM OHIO (SE) BORDER RADIO (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)  |

# FOLK HAPPENINGS AT A GLANCE

# FEBRUARY

2 0 0 4



| SUNDAY   | MONDAY  | TUESDAY   | WEDNESDAY  | THURSDAY   | FRIDAY  | SATURDAY   |
|--|---|---|--|--|---|--|
| International (OGD) Polish (OGD) Scottish (OGD) Israeli (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) Songmakers (OGM)   | NEW SHANGHAI CIRCUS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM) | BRIAN MCNEILL (SE) HASSAN HAKMOUN plus HABIB KOITE (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM) | WESTERN BEAT (SE) LEAHY (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) | LAGUNA FOLK DANCE FESTIVAL (SE) VICTORIA WILLIAMS & MARK OLSON (SE) TOM CORBETT and BILL KNOPF (SE) LEAHY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM) | RIVERSIDE DICKENS FESTIVAL (SE) LAGUNA FOLK DANCE FESTIVAL (SE) MARTIN TAYLOR (SE) SEVERIN BROWNE AND JAMES COBERLY SMITH with ELDERLOCKE (SE) LEAHY (SE) CRAICMORE (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM) |
| RIVERSIDE DICKENS FESTIVAL (SE) LAGUNA FOLK DANCE FESTIVAL (SE) MARTIN TAYLOR (SE) PETER HIMMELMAN (SE) TOM CORBETT (SE) PERU NEGRO (SE) LEAHY (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)  | RHONDA VICENT (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)                                      | NASER MUSA & FRIENDS (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)                  | CAMP YONA (SE) LAURENCE JUBER (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)  | QUEEN MARY SCOTTISH FESTIVAL & GAMES (SE) PETE HUTTLINGER (SE) CHRISTINA ORTEGA (SE) CHERYL WHEELER plus KENNY WHITE (SE) TOM PAXTON (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)  |
| QUEEN MARY SCOTTISH FESTIVAL & GAMES (SE) DOO DOO WAH (SE) TOM CORBETT (SE) TOM PAXTON (SE)  | Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD)   | Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM)  | CHRISTINA ORTEGA with LAURA<br>LOVELACE and PAUL CHESNE (SE)<br>Balkan (OGD)<br>International (OGD)<br>Israeli (OGD)   | African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD)  | LOS LOBOS plus LILA DOWNS (SE) DOODOO WAH (SE) Greek (OGD) International (OGD) Scottish (OGD)   | CLADDAGH (SE) GOLDEN BOUGH (SE) BOB FRANKE plus CAREN ARMSTRONG (SE) THE KENNEDYS (SE)   |
| CHERYL WHEELER (SE) LARRY RAND and THE FOLK COLLECTION (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)                                | Scandinavian (OGD)<br>Scottish (OGD)<br>Celtic Arts Center (OGM)<br>Viva Fresh (OGM)<br>Kulak's Woodshed (OGM)  | Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)  | Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)  | Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM)   | Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)   | DESERT SAGE (SE) ROBIN & LINDA WILLIAMS AND THEIR FINE GROUP (SE) GYPSY SPIRIT: JOURNEY OF THE ROMA (SE) RICHARD BERMAN (SE) WIND ON THE BRIDGE (QUA CAU GIO BAY) (SE) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)  |
| LARRY RAND and THE FOLK COLLECTION (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)   | Scandinavian (OGD)<br>Scottish (OGD)<br>Celtic Arts Center (OGM)<br>Viva Fresh (OGM)  | Finn McCools (OGM)  | Scottish (OGD)<br>The Hideway (OGM)<br>Songmakers (OGM)<br>Highland Grounds (OGM)  | Big Jim's (OGM)<br>Viva Fresh (OGM)  | Vincenzo's (OGM)<br>Lampost Pizza (OGM)   | DESERT SAGE (SE) ROBIN & LINDA WILLIAMS AND THEIR FINE GROUP (SE) GYPSY SPIRIT: JOURNEY OF THE ROMA (SE) RICHARD BERMAN (SE) WIND ON THE BRIDGE (QUA CAU GIO BAY) (SE) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM)  |

FOLK ALLIANCE CONFERENCE (SE)
AENGUS FINNAN
plus JIM MALCOLM (SE)
FOLK ALLIANCE CONFERENCE (SE)
ANN McCUE (SE)
International (OGD)
Israeli (OGD)
Polish (OGD)
Scottish (OGD)
Welsh Choir of So. California (OGM)

Finn McCools (OGM)



# FOLK HAPPENINGS AT A GLANCE

Check out details by following the page references:

OGM: On-going Music - page 13
OGD: On-going Dance - page 16
SE: Special Events - page 28

# ON-GOING DANCE HAPPENINGS

#### DANCING, DANCING AND MORE DANCING

#### AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

#### 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 Wednesdays 7:30-10:30pm Sherrie Cochran Worldance1@aol.com

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

CAJUN DANCING

#### BELLYDANCE LESSONS

Call for schedule/locations

#### Mésmera, (323) 669-0333 • www.mesmera.com

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena **2nd Sundays** except April, May, October 3rd Sundays 5:00-9:00pm

VFW Hall 1822 W. 162nd St., Gardena 562-427-8834

LALA LINE (626) 441-7333

For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html

#### CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org • Hotline 818-951-2003 1st Fridays - Lesson 8:00 Dance 8:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena

Dennis 626-282-5850 • dennis@southpasadenacontra.org 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House

731 So. Bundy, Brentwood Jeff 310-396-3322 • mail@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 Frank 818-951-4482 • fhoppe@attbi.com

2nd Sundays

Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La

Gretchen 909-624-7511• gretchen.naticchia@att.net

3rd Fridays - Lesson 8:00 Dance 7:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Marie 626-284-2394 • marie@southpasadenacontra.org

3rd Saturdays

Throop Memorial Church 300 S. Los Robles Ave, Pasadena Barbara 310-957-8255 • stewart@baumhedlundlaw.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive

Peter 562-428-6904 • pbergonzi@rocketmail.com 5th Saturday - Dance 7:00-11:00pm (Experienced)

Throop Memorial Church 300 S. Los Robles Ave, Pasadena Chuck 562-427-2176 • cgalt@gte.net

#### THE LIVING TRADITION

www.thelivingtradition.org

**2nd Fridays** - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Diane 310-322-0322 • diane\_gould@yahoo.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Bea 562-861-7049 bearomano@yahoo.com

#### ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org

1st & 3rd Thursdays 8:00-10:00pm First United Methodist Church 1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.0.com

#### FLAMENCO DANCE

POINT BY POINT DANCE STUDIO

1315 Fair Oaks, Suite #104 South Pasadena Katerina Tomás 626-403-7489 katerinatomas@earth-

### GREEK DANCING

KYPSELI GREEK DANCE CENTER Fridays 8:00-11:30pm Skandia Hall 2031 E. Villa St., Pasadena

818-990-5542 • demotika@earthlink.net anne.ags@verizon.net Joyce Helfand: 626-446-1346 Louise Bilman: 323-660-1030

**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 TERNATIONAL 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

Wednesdays 7:30-9:30 • 511 S. Harbor, Anaheim

CAL TECH FOLK DANCERS Tuesdays 8:00-11:55pm

Cal Tech, Dabney Lounge, Pasadena Nancy Milligan 626-797-5157 franprevas@yahoo.com

CONEJO VALLEY FOLK DANCERS

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

**DUNAJ INT'L DANCE ENSEMBLE** Wednesdays 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana

dancetraditions@msn.com Richard Duree 714-641-7450 FOLK DANCE FUN

3rd Saturdays 7:30-9:30 pm 8648 Woodman Ave., Van Nuys Ruth Gore 818-349-0877

HOLLYWOOD PEASANTS OF CULVER CITY

Laguna Folk Dancers Sundays 7:00 - 10:00pm 384 Legion St. & Glenneyre, Laguna Ted Martin 714-893-8888

INTERNATIONAL FOLK DANCE CLUB AT UCLA

Mondays 9:00-11:00 pm 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

Richard Duree 714-641-7450

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna

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

Dance America, 12405 Woodruff Ave., Downey John Matthews 562-424-6377 • john@narodni.org

\$3

\$2

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 Fridays 7:30-10:15pm Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga

Jay Michtom 818-368-1957 • JayMichtom@juno.com

CLEARY SCHOOL OF IRISH DANCE

IRISH DANCING

www.irish-dance.net • 818-503-4577 CELTIC ARTS CENTER

Mondays 8:00-9:00pm (ex. 1st Mondays) Irish Ceili, 4843 Laurel Canyon Blvd, Valley Village

LOS ANGELES IRISH SET DANCERS Mondays 7:30pm - 9:30pm

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

www.IrishDanceLosAngeles.com MARTIN MORRISEY SCHOOL OF IRISH DANCE 818-343-1151

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

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

#### ISRAELI DANCING

ARCADIA FOLK DANCERS

**Tuesdays** 7:30-9:00pm Shaarei Torah, 550 N 2 St., Arcadia David Edery 310-275-6847

COSTA MESA ISRAELI DANCERS

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

LA CRESCENTA DANCERS Wednesdays 7:00-8:30pm

Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila 818-957-3383

ISRAELI FOLK DANCING AT UCLA Mondays 9pm UCLA Ackerman Union 2414 James Zimmer

IsraeliDance@yahoo.com • 310-284-3636 ISRAELI DANCE WITH JAMES ZIMMER Tuesdays 8:00-11:00pm

West Valley JCC, Ferne Milken Sports Center 22622 Vanowen Street, West Hills Thursdays 8:00-9:30pm Sundays 2:00-3:00pm

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 Beverly Hills IsraeliDance@yahoo.com 310-284-3638

**Wednesdays** 7:30-10pm 5600 Mulholland Drive, Los Angeles Natalie Stern 818-343-8009

UNIVERSITY OF JUDAISM

VINTAGE ISRAELI Anisa's School of Dance 14252 Ventura Blvd., Sherman Oaks DovByrd@aol.com

#### **MORRIS DANCING**

PENNYROYAL MORRIS Mondays 7:00pm

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

SUNSET MORRIS Clive Henrick 310-839-7827 CliveGH@aol.com

WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151 wildwoodmorris@aol.com • wildwoodmorris.com

### POLISH DANCING

GORALE POLISH FOLK DANCERS **Sundays** 6:00-8:00pm

Pope John Paul Polish Center 3999 Rose Dr., Yorba Linda Rick Kobzi 714-774-3569 • rickkobzi@worldnet.att.net

#### PERSIAN DANCING

SHIDA PEGAHI

**Tuesdays**  $6:00pm \cdot (310) 287-1017$ 

#### SCANDINAVIAN DANCING

led by Cameron Flanders & John Chittum

SKANDIA DANCE CLUB

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

SKANDIA SOUTH

Mondays 7:30-10:30pm Downtown Community Center 250 E. Center, Anaheim

#### Ted Martin 714-533-8667 tedmart@juno.com SCOTTISH DANCING

AMERICAN LEGION HALL Sundays Highland - 5:00-7:00pm

Advanced - 7:30 - 9:30pm 412 South Camino Real, Redondo Beach Fred DeMarse 310-791-7471 fwde@chevron.com

CALTECH - DABNEY LOUNGE

Wednesdays -Beginner/Intermediate 8-10:30pm Cal Tech campus-Doug MacDonald 909-624-9496 damacdonald@juno.com COLUMBUS-TUSTIN GYM

**Wednesdays** Beginner - 7:00 - 8:30pm Intermediate - 8:30 - 10pm 17522 Beneta Way, Tustin Shirley Saturensky 949-851-5060

DANCE STUDIO, VALLEY COLLEGE

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

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

GOTTA DANCE II DANCE STUDIO Thursdays - Intermed/Advanced - 8:00-10:00pm Sonia's Dance Center 8664 Lindley Ave., Northridge

Deanna St. Amand 818-761-4750 • dgsa@pacbell.net LINDBERG PARK RECREATION BUILDING

7:30-10:15pm adults 5041 Rhoda Way, Culver City • 310-820-1181 LUTHERAN CHURCH OF THE MASTER 1st & 3rd Fridays Beginner/Intermediate 7:00 - 9:00pm

Tuesdays 6:30-7:30pm children:

725 East Ave J Lancaster

Aase Hansen 818-845-5726

NEWPORT-MESA BALLET STUDIO Fridays Beginner - 7:30 - 9:30pm Intermediate - 7:30 - 9:30pm

Shirley Saturensky 714-557-4662 RANCHO SANTA SUSANA COMM. CTR. Mondays Children - 6:30 - 7:30pm Kathy Higgins 805-581-7185 Beginners - 7:30 - 9:00pm

Mary Lund 818-996-5059 5005-C Los Angeles Ave., Simi Valley ROYAL SCOTTISH COUNTRY DNC. SOC.

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

Wednesdays 562-916-8470 Jack Rennie • JackRennie@aol.com SOUTH PASADENA WAR MEMORIAL

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

SCOTTISH COUNTRY DANCE

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

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

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

VENTURA COLLEGE DANCE STUDIO Fridays Beginner - 7:00 - 8:30pm Intermediate - 8:00 - 10:00pm legraph Road Mary Brandon 818-222-4584

#### **BEFORE ATTENDING ANY EVENT**

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

**CORRECTIONS** FolkWorks attempts to provide current and accurate information on all events but this is not

always possible. Please send corrections to:  $ongoing@FolkWorks.org \ {or} \ 818\text{-}785\text{-}3839$ 

LIST YOUR EVENT! To have your on-going dance event listed in

FolkWorks provide the following information: • Indicate if it's an on-going or one-time event • Category/Type of Dance (i.e., Cajun, Folk)

• Location Name • Event Day(s) and Time • Cost • Event Sponsor or Organization

· Location Address and City

• Contact Name, Phone and/or e-mail

ongoing@FolkWorks.org or 818-785-3839

# SHOULDERING RESPONSIBILITY FOR YOUR COMFORT

JERRY WEINERT, R.N., NCTMB

0

arrying the weight of the world on your shoulders.

Chicago, the city with big shoulders.

A shoulder to cry on.
The root of the word
"shoulder" is "should"...

so, Stop shoulding all over me!

The word "should" should be removed from our vocabulary.

STOP! Have we reached the point where we can declare all this psychobabble?

Psychobabble aside, the shoulders are often misused, abused, and a source of much discomfort. Yes, how you carry your stress can influence the tension in your shoulders. More importantly, though, your shoulders are vulnerable to overuse or repetitive motion problems.

motion problems.

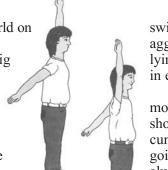
Of all joints in the body, the shoulder joint is the least supported by your skeleton.

The only shoulder connection to the skeleton is via the collarbone at the sternum (breast bone).

The rest of the shoulder is hanging out there with a delicate balance of muscles, tendons, and ligaments.

MILLA

Let's consider the shoulder of the stringed instrument musician. The right arm is generally rhythmic and the left consistently requires fine motor movements. In the process of coordinating these opposing movements, you might adopt a posture that has one shoulder higher or more forward than the other. The weight of the instrument strap may dig into the shoulder muscles and limit their function. In the other part of your life, your job may have you holding tension in your shoulders by repetitively lifting, pushing, pulling, or being locked in place at the computer. Your physical fitness regimen may favor one side over the other (like breathing only to one side while



ACTION:
While exhaling
and with elbows
straight, reach one
arm forward and up as far as
possible and reach the other
arm down and back as far as
possible. Do not twist your
torso or arch your back.

Stretch to light irritation.

Holdfor 2 seconds and

inhale while arms pass each

other. Repeat 4-10 times

swimming). Even couch potatoes can aggravate the shoulders, by always lying on the same side, while engaged in endless "spudliness."

Besides acute strain from forceful movement or trauma, a more common shoulder malady comes from insidious cumulative trauma. That is, you're going along fine, doing what you've always done, and "all of a sudden" you have pain and limited range of motion. Repetitive patterns have placed you near the edge. The "all of a sudden" event, is your body's way of saying "I've had enough."

A common effect of cumulative trauma that musicians experience is Thoracic Outlet Syndrome (TOS). A nerve bundle that exits the neck area near the collarbone, becomes compressed due to imbalanced muscle tone in the area. Typically, the repetitive

movement tightens the muscles in the front of the shoulder girdle, leaving the muscles in the upper back overstretched, hurting, and weakened. TOS can cause dysfunction throughout the shoulders and down the arms. TOS is preventable.

#### WHAT YOU CAN DO ABOUT IT

You've spent years creating your shoulder aches by not paying attention to the marvelous work your shoulders do for you. If you already have active pain, you may need to see a physician (Physiatrist or Orthopedic physician specializ-

ing in shoulders), a Physical Therapist, or Massage Therapist. If you want to prevent problems or are in the process of rehabilitating an existing problem, targeted flexibility exercises are very important. Daily stretching can help restore balance and comfort to overused shoulder muscles

SHOULDER
STRETCHACTION:
Exhale while drawing
shoulder blades close
together, thus pulling
your arms back as far
as possible. Stretch to
light irritation. Hold for
2 seconds and inhale
while you are returning
to the starting position
(arms straight out in
front). Repeat 4-10
times depending on
fitness level.

In this series of articles, I advocate the activeisolated method of stretching:

- Target the muscle you want to stretch.
- Actively move it into a stretched position by contracting its opposite.
- Stretch only to light irritation, no pain.
- Exhale while stretching.
- Hold the stretch only two seconds, and do 4-10 repetitions.

The following stretches are a good place for a musician to begin loosening the most commonly affected shoulder muscles:

- · Backward Shoulder Stretch
- Internal Rotation
- External Rotation
- Arm Lift-up Pull Down

Jerry Weinert is a health educator, nurse massage therapist and string bass player from Tucson, AZ. He is co-author of two health and wellness books. The stretching illustrations are from his first book-Head To Toe: A Manual of Wellness & Flexibility. Southwest Wellness Educators: 1-888-527-2200.

# GRAPHIC & WEB DESIGN ART DIRECTION

ADVERTISING • PACKAGING • BROCHURES • LOGOS



ALAN STONE CREATIVE SERVICES 818-909-7718

alan@stonecreatives.com

www.stonecreatives.com

## DEAR ALICE

Dear Alice,

I belong to what R. Buckminster Fuller would have called a "Pre-Moonie" demographic (the textbooks in school posited that one day we would go to the moon), and although I'm not what you'd call a Luddite, I am not exactly what you'd call a "Tech Wizard." Occasionally I will lose whole chunks of minidisc recordings and have a rough time navigating about in the family PC. I have some CDs that claim to have "video enhancement." How do I look at them without anything disastrous occurring?

- Poltergeist in the Machine

Dear P in the M,

Don't feel bad - I had to ask someone, too. Boot up the PC, stick the disc in the D drive (or whichever drive is your CD drive), click on My Computer, click on D drive, and yer off-n-running. Be not afraid. Meanwhile, I'm going to prowl through my recent acquisitions and see if there are any such discs I haven't squeezed all of the juice out of yet. Love, Alice

#### Dear Alice,

In my spare time I write an advice column in a free newspaper. I really enjoy it, but I'm afraid I won't be able to do it much longer if people don't get around to asking any questions? What should I do?

- Looking Glass

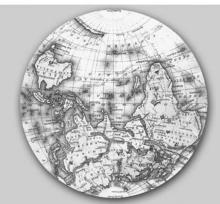
Dear Looking Glass,

Let 'em know what you want! They can't read your mind. Perhaps slip a little HINT of some sort into your column to the effect that they should submit any questions they want addressed to the publication in question, either at their website or their snail mail address to be found on the masthead of said paper. Beyond that, ya got me!

Alice

## HEAR THE MUSIC THE REST OF THE WORLD IS DANCING TO!





Buy new and unusual music from around the world

www.CDROOTS.com

# **BAGPIPES & OTHER SURPRISES**

he bike path at El Segundo washed out in a storm one year, taking the beach with it. Restored now and protected by jagged, foreign boulders, it still looks precarious and uninviting but last spring a bagpiper stood there, merrily playing jigs.

"Beautiful," I cried, blowing him a kiss as I rolled past, "another one for my collection."

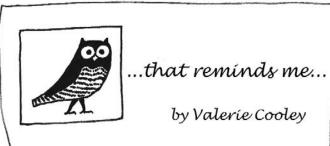
I collect things, you see: pretty rocks, pictures of funny signs, and musical surprises. The surprises aren't the calculated ones of Spike Jones or even Haydn, just moments in which music has unexpectedly provided a bit of delight, humor, understanding, irony, or even annoyance. I owe many to musicians who have sought solitude in which to practice. Once I stumbled upon a woman exercising her glorious voice in a mountain forest. "I'm preparing for a recital" she said, as if she needed an explanation.

They find unusual places. I was climbing up and down an airy concrete stairwell at the UCLA Medical Center, when I heard a flute near the top. The girl playing it stopped and stared disbelievingly.

"No one ever uses this stairwell," she growled. "The acoustics are weird, but at least it's usually all mine."

'Some of these musicians – raised, no doubt, with touchy siblings in small apartments — are just trying not to disturb anyone. One was saxophone player so new to Venice Beach that he actually practiced on the roof of his building lest he bother someone on the boardwalk.

Some of my collectibles are amusing incongruities — opera, for instance, soaring out of a truck cab, and Mozart catapulting off the keyboard of a Gothic-styled teenager. Also incongruous were the German youth hostels where the house rules screamed "ACHTUNG!" and the hosts were called "wardens" but, after lights-out, the wardens played their guitars and sang us to



sleep.

I started my collection of musical surprises on a UCLA camping trip. We'd stopped after dark to sleep on the Arizona desert and I awoke to beauty, twofold — music, vaguely familiar but thrillingly new, and a brilliant sunrise casting rosy light over the maker of the music. She sat at the base of a giant saguaro, playing a strange wooden instrument. I'd never seen a saguaro or a recorder before nor heard any Bach I'd liked. It was my first backpack and the first time I'd been allowed out overnight with boys, truly a trip of firsts, and it changed my life forever. I married a hiker, got a recorder, camped all my life and have never lost the vision of that beautiful girl playing Bach beside the saguaro.

Sometimes when I'm playing by a stream or in a campground, a person will burst through the trees and cry out "There you are!" Other times I'm the one tracking mysterious melodies in the woods, finding everything from guitars and fiddles to dulcimers and, to my joy, singers.

Singing was common when I was young and we took it for granted. School assemblies and even town meetings took song breaks. Ordinary people with ordinary voices sang to their children. My family sang *Don't Fence Me In* and *California, Here I Come* all the way from Florida to Santa Monica. We learned songs at camp and sang them in town. Recorded music wasn't very portable so we happily made our own, unintimi-

dated by ubiquitous professional music. It seems to me that, when music became truly portable, most people gave up singing and playing.

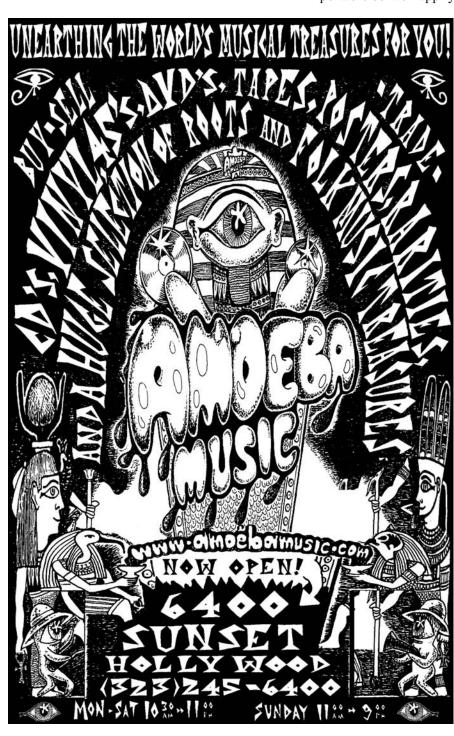
Such a loss. That's why I collect these gems. They're lovely and they're rare. Notice, too, that they're all acoustic. They remind me that many people still prefer to be musical entities and not just audiences.

Amongst my gems are a few chunks of coal, like the time someone stole my Echo Harp and had the gall to play it under my window at night.

But most of my collectibles are delightful memories. A particular favorite came from Morro Bay while camping after a contradance in San Luis Obispo. I walked out early and found a bush so covered with flaming red-and-copper hummingbirds that I raced back for my friend, James. As we neared the hedge there was the skirl of a bagpipe down by the estuary and the birds vanished. The piper was playing an English Country dance tune, *Haste to the Wedding*, so we hastened. There was a momentary look of dismay on his face when we invaded his solitude, but it changed to a smile when he saw us doing two-hand turns to his music, casting off, siding, and weaving hays for four with imaginary neighbors.

How often do musicians and dancers just happen to find each other? It was like a small miracle. We eventually ambled back to camp singing the round "All things shall perish from under the sky. Music alone shall live, music alone shall live, music alone shall live, never to die."

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









# Dennis Roger Reed's CD Little King of Dreams

PlasticMeltdown Records PMRCD 192

Reed has created a warm, winsome, quietly acoustic collection of Gram Parsons-like countrified folk songs about small-town romance, a cohesive elegy for the fading of rural America and a vanishing way of life. One of the year's best.

Mike Boehm, Los Angeles Times

An honest and refreshing collection of songs about real people.

Jim Lee, Dirty Linen

The music has a relaxed yet lively feel, backed by the pure clean sound of American stringed instruments. Reed's songwriting has an immediate appeal, inventive and catchy, its message clear and plain-spoken.

\*\*Chris Powers, WORT-FM, Madison, Wisconsin\*\*

#### \$13 (postage paid) from dennis@dennisrogerreed.com

Also available from amazon.com, folkweb.com, tricopolisrecords.com, theorchard.com, dwmmusic.com and other fine internet retailers

# CAPTURING THE SPIRIT

BY JUDY NAHMAN-STOUFFER



Top row: banjo, harmonica, mandolin, international dance. Middle row: penny whistle, Elaine Weissman & friends, storyteller, bones. Bottom row: fiddle, ukulele, belly dancer, digereedoo. All pictures and collage copyright Judy Nahman-Stouffer 2003 FolkPhotography

# JOIN THE FOLKWORKS YAHOO GROUP

Keep up with current folk / trad happenings. Get reminders of what is happening the upcoming weekend (the FolkWorks Calendar). Share information. Are you looking for a music teacher-post it here. Is your band playing-post it here. Do you want to know where you can purchase a digereedoo? Yup-post it here.

Surf over to groups.yahoo.com. If you are a new Yahoo user, click on "new users" (click here to register). Create a Yahoo ID. You will be asked to submit your email address, first and last name and zip code along with your preferences. After you sign in, search for FolkWorks. Click on the FolkWorks hyperlink. That's all there is to it.

#### SAINTS AND STRANGERS continued from page 10

formed by co-producer Beazley. Formerly of *Pickit Line, Heartstrings* and *Copperline*, she is a seasoned writer, a compelling vocalist and a fine banjo picker. One catchy instrumental comes from Rosenberg, and *Lonesome for You* was written by former Backcountry member and mandolin extraordinaire Jeff Harvey, and features Knight on a strong lead vocal. The other eight songs on *Saints and Strangers* emanate from Stuart's pen, and all are strong. The title cut weighs in at over six minutes, but one only knows this from reading the liner notes. It doesn't seem overly long, but draws the listener into a gripping story and uses Beazley's pennywhistles to good effect. *This Body Is A Honky-Tonk* screams for a cover by George Jones. *Searching For My Old Kentucky Home* sounds like a contender for a bluegrass standard. Stuart's most famous song, *Twenty Naked Pentecostals in a Pontiac*, was featured on NPR's Car Talk Car Tunes CD. The new version on *Saints and Strangers* features a Cajun spin, with Saubers Tom and Patrick supplying triangle and accordion, accordingly.

Production by Stuart and Beazley is understated and professional. One expects this group to reach the ranks of the top bluegrass artists on the national scene, and their ability to fuse elements of Americana, Celtic and country into their rich repertoire could bode to even greater "crossover" success.

### O FREEDOM

Ross Altman will host *O Freedom for Black History Month at Beyond Baroque* on Frederick Douglass Remembrance Day, Friday evening, February 20, 2004 at 7:30 pm. The program brings together a quartet of outstanding black artists from Southern California, storyteller Leslie Perry, folk singer Len Chandler, interpretive artist Johanne Todd, and classical singer Hope Foye. They will perform both spoken word and music to recreate turning points in Black History, and celebrate such heroes as Frederick Douglass, Sojourner Truth, Paul Robeson, Langston Hughes, Maya Angelou and Martin Luther King. A reception and refreshments will follow. Beyond Baroque is located at 681 Venice Blvd. in Venice. Admission is \$7.00. For further information call 310-822-3006.

#### **BRAND NEW WORLD** continued from page 10

some stomping.

One of the Herculean leaps on this record is the song quality. Although a strong writer in the past, *Brand New World* features 12 new originals, and any one stands as strong as the next. There is no filler, no mindless wanking, no thinly re-written knock-off of blues standards. In the acoustic blues world, all of the above are too often de-rigueur. This recording is a solo work, with no overdubs. What you hear is 100% Steve White.

White uses the blues as his base. His music is not tied to traditional blues structures, his songs not hemmed by conventional blues subject matter. This travel on the sonic map ensures that the creeping sameness that is sometimes indicative of acoustic blues is not an issue on Brand New World. It's tough to pull any of the tunes as standouts from this front running crowd, but Christmas Season Blues is a hip paean to the holiday doldrums. Mud Wrestling Team sounds like a bad idea: a song about a guy who has the job of cleaning off female mud wrestlers after their bouts. But White not only keeps it funny and fresh, he also has a buoyant track that's memorable on its own. Uke Le Le sounds like a great lost tune from the 1930's, but it's White waxing eloquent about Hawaiian music. Not all of the content is humorous. His Long Way Home is a fine, hypnotic Southern California road song. Tears Are All You Own touches on the tragedy of war without being maudlin. White's lyrics and music can tug at the heartstrings, and his instrumental prowess on the guitar is impressive, and made that much more so when you remember he's providing his own drums with his two feet and his own horn section with a rack mounted harp. Remarkable.



# UNCLE RUTHIE CLOSURE

am thirteen years old, playing on my first guitar. Steel strings, and out of tune most of the time. I can play two chords on three strings; C and G. That's all I need--I'm in business! I play Jimmy Crack Corn, Go Tell Aunt Rhody and all the other songs from my Burl Ives album...

I am sixteen, very cute and I know it, and I have added only a few more chords. I stink, but nobody cares at the Wisconsin resort where they have hired me to sing folk songs in the lounge...

I am still sixteen but I have joined a group called People's

Songs. They have a little monthly song booklet/newsletter and they meet downtown in the Chicago Loop. There is a girl in the group named Francesca Von Hartz, whose father is the managing editor of a big newspaper. She composes really dreadful dirges:

Oh I went down to Inland Steel, It was a sight to see, There were fifteen thousand men All in one com--pan--eee, boys In on com--pan--ee!

There is a man named Bernie Asbell. He writes good songs but I can't remember any of them. For some reason it is easier for me to remember bad songs! And I am there. I don't write songs yet, but I know seven chords! I don't sing Aunt Rhody anymore because I am going to change the world along with my friends in People's Songs.

I am eighteen years old, living in Aspen, Colorado and a student of Richard Dyer-Bennet, a talented Irish tenor and a consumate musician. He sings all sorts of songs. He plays classical guitar. He does not strum when he sings--he writes beautiful arrangements. He and his wife run the Richard Dyer-Bennet School of Minstrelsy in the summer. I live with them and do all the dishes. We are in New York City where Dick is doing many concerts and I am studying guitar and composition.

CALTECH presents

2003-04 Performing Arts Series

# The Kingston Trio



Friday, January 23, 2004

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



Saturday, February 28, 2004

8 p.m. • Beckman Auditorium • \$32, 28, 24; \$10 Youth

Order toll-free: 1(888)2Caltech (888)222-5832 or (626)395-4652

www.events.caltech.edu

COMMUNITY PARTNER: Caltech Folk Music Society

SEASON COSPONSORS:

PASADENA STAR-NEWS SAN GABRIEL VALLEY TRIBUNE WHITTIER DAILY NEWS







MEDIA COSPONSOR:

It is a mild Sunday afternoon in autumn. Another Dyer-Bennet student and I are in Washington Square Park singing folk songs, union songs, political songs. That's what people do on Sunday in the Village.

My friend spots a couple at the edge of the crowd. She shrieks. "Oh, there's Julie and Ethel! They wave and join us. We sing more songs and then we are invited to Julie and Ethel's apartment for tea. I think we walk there. It isn't that far and we are all young. The apartment is very small. We sit on a low bed next to a big coffee table. We drink tea and eat crackers. My friend asks, "Where are Robbie and Michael?"

"At their grandmother's," is the reply and my friend tells me, "Oh, too bad, you'd have loved them!"

"You'll come again," says Ethel, "Let's sing some more songs." She has a really lovely voice. I don't want to sing--I just want to listen to her. My friend sings a union song. I finally sing The Eddystone Light and forget the last verse. We drink more tea, eat more crackers, talk about our fascist government and laugh a lot. Then it's time to go and get the children. We say goodbye and thank Julie and Ethel for a wonderful afternoon. "Come again soon and meet the children," they say.

I never see them again.

I am twenty years old living in Los Angeles, married and about to have a baby. Two people have been arrested for spying. Their faces leap out at me from the front page of the paper. I whisper to my husband, "I know them."

"No you don't" he says. I raise my voice, "Yes I do--it's Julie and Ethel." It is June 15th, 1953. I am marching in front of the Federal Building. We are a silent, somber group, but the American Nazi Party is there in full force, chanting, "We're gonna have fried Rosenbergers for supper tonight!" My husband is in the car with our three month old baby. I go to the car and tell him I have to go home.

I am sitting in the rocking chair nursing Danny. The radio is on, and discloses every detail of the execution, including the wrenching goodbye words of ten year old Michael, "That's it. Goodbye, goodbye."

I am thirty, with three children.

I am thirty-five and divorced. I work at a radio station doing all sorts of programs, including one for families. I am a special education teacher, a performer, a storyteller, a poet, a recording artist, and happily remarried. I have never stopped thinking about my afternoon with Julie and Ethel. I read books about their case--I keep up with news of their sons. I rejoice that they have done well. Something feels incomplete.

I am a Senior Citizen. My children are grown and flown. My husband dies and I remarry; a beautiful man, a sculptor. I am teaching music in an LAUSD school for blind children. I am still on the radio and I still do concerts. I am much too busy, but very happy.

I am a member of an organization dedicated to Social Justice: The Workman's Circle. I read in the newsletter that Robbie Meeropol, the younger son of Julie and Ethel has written a book about his life and will be speaking in a private home on a Saturday afternoon.

"We have to go." I tell Stanley, and we do. We buy the new book. We do not need an autograph. Robbie speaks. He is articulate, brilliant, funny, and warm.

He is tall and looks like his father.

There is a question period. I am trembling and on the edge of tears. Robbie calls on me and I say, "Robbie, I have a gift for you. It is a sweet memory. I want to share it with you."

I tell Robbie the story of that afternoon so long ago. When I finish I am in tears. Others are also. Robbie thanks me, and as he speaks in a voice so much like his father's I am, for a few seconds, back in that tiny apartment, drinking tea as the sweet voice of Ethel Rosenberg warms the room.

# **Solkwarks**

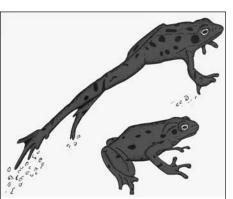
**PRESENTS** 

### 2004 LEAP FROG CONTRADANCE FINALE

Sunday February 22nd – 7:00 pm – 10:00 pm PHANTOM POWER

Lissa, Schneckenburger, fiddle - Bruce Rosen, keyboard - Mark Roberts, flute, percussion

CALLER: Rick Mohr



Beginners and experienced dancers welcome. No partner necessary. If you have thought about trying contradancing, this is your best introduction.

#### Admission \$10

Skandia Hall 2031 E. Villa, Pasadena 818-785-3839



ERIC ANDERSON, ARA G. FRANKE ARMSTRONG, ASHA'S BABA, EABES WITH AMES. BLA. RATHER BAND, COLVEY PARTON AND DAVE PARA, BATTLEFIED BAND, LOU AND PETER BERNYMAN, TRANES BLACK, TOM SAUBER, MANY BLACK, LUNAS COLVERONIES, BOS AND AND ASSESSED BROWNED, DAVID ASSESSED, CONTROLLER, GOS AND AND ASSESSED BROWNED, DAVID ASSESSED, CONTROLLER, GOS AND AND ASSESSED BROWNED, DAVID ASSESSED, BROWNED, DAVID ASSESSED, BROWNED, BARDARD AND ASSESSED, BROWNED, DAVID ASSESSED, BROWNED, BROW

#### THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CDS FOR MEMBER PREMIUMS. PLEASE JOIN THEM WITH YOUR SUPPORT.

(SEE BELOW FOR MEMBER BENEFITS)

Caroline Aiken, Unshaken Ara G, Let's Party Baksheesh Boys, The Baksheesh Boys Randal Bays, Out of the Woods Blarney Rubble, Blarney Rubble NEW Liz Carroll, Lake Effect Rodney Crowell, The Huston Kid Lila Downs, Border NEW FolkScene V3 For Old Times Sake, For Old Times Sake

Green Linnet, 25 Years of Celtic Music Green Man, Green Man

Richard Greene, Hands Across the Pond

Kate and Katy, Sleepless Nights Jim Lauderdale & Ralph Stanley,

I Feel Like Singing Today Michael Mendelson,

A Fiddler's Notebook

Katy Moffatt, Greatest Show on Earth Katy Moffatt, Midnight Radio

Bruce Molsky, Lost Boy

Bruce Molsky, Poor Man's Trouble

Old Mother, Logo Branching Out NEW Kristina Olsen, The Truth of a Woman

The Privy Tippers,

Under the Crescent Moon

**Dolly Parton,** *Little Sparrow* 

Dennis Roger Reed,

Little King of Dreams

Round the House, Round the House

Round the House, 'til the wee hours

Chris Stuart, Angels of Mineral Springs

Sol Y Canto, En Todo Momento

Yuval Ron Ensemble,

Under the Olive Tree NEW

FolkWorks is a non profit 501(c)(3) organization. dedicated to promoting Folk and Traditional arts (music, dance, storytelling and folk art) throughout the greater Los Angeles area. This is accomplished in a variety of ways, but foremost through the publication of this newspaper. FolkWorks also presents concerts and produces an annual weekend dance festival and has formed partnerships with many like-minded organizations in support of the entire community.

#### WHY BECOME A FOLKWORKS MEMBER:

- You love FolkWorks concerts
- You love the FolkWorks newspaper and want to keep it
- You want to support the Folk/Traditional Arts
- You need a tax deduction
- You want discount tickets to FolkWorks concerts
- You want to get a gift CD
- You want a business or tribute ad in the paper
- You want to come to the FolkWorks annual party

Do it now. We need you to support the Folk/Traditional communities in our city. We hear every day how important a niche we fill. Please make sure we will be able to be here for you!

| Become a MEMBE  \$25 - Basic Subscription to Newspaper   | **R today - It's tax-deductible  \$200 - Benefactor  | Name (please print)   |
|--|--|---|
| \$65 – Friend Benefits above PLUS Discounts at FolkWorks Concert Recognition in Newspaper Premium CD Gift Annual Recognition Event \$125 – Patron Benefits above PLUS Reserved Seating at FolkWorks concerts | Benefits above PLUS  2 tickets to one concert annually  1/16 <sup>th</sup> page business or tribute ad (birthdays, anniversaries, special occasion)  \$500 - Sponsor  Benefits above PLUS UPGRADE  2 tickets to all concerts annually  1/8 <sup>th</sup> page business or tribute ad (birthdays, anniversaries, special occasion)  \$1,000 - Angel  Benefits above PLUS UPGRADE  Gift Certificate for Basic Membership  1/4 <sup>th</sup> page business or tribute ad (birthdays, anniversaries, special occasion) | Street Address  City  State ZIP  email  Phone  I pick it up locally - don't mail the paper.                           |
| 1st Choice:  | VR PREMIUM CD GIFT  2nd Choice:  our contributions are tax-deductible. FolkWo  | Thank you for making it possible!  Please make check payable to:  FolkWorks • P.O. Box 55051 • Sherman Oaks, CA 91413 |

# ANNUAL FOLK ALLIANCE CONFERENCE

#### ABOUT FOLK ALLIANCE

Folk Alliance is dedicated to promoting Folk music and dance in all its forms. It's an organization where performers, media people, presenters and enthusiasts can get together to exchange ideas, information and of course, share music and dance. Its members are performers, agents, media, record companies, merchandisers, presenters, and other organizations and individuals actively promoting and fostering culturally diverse traditional and contemporary folk music, dance, storytelling, and related performing arts in North America.

When the annual conference comes back around each year, what stands out is the fact that the folk music and dance community can now count on



coming together, face to face, every year. Before Folk Alliance was formed, this never happened. Now it has become the way the folk community does business.

Once a year, a large percentage of the folk music and dance community—and the cottage industry around it—converge at a hotel for what business people call a convention. Held in a different city (and region) each year, it is an event unlike any other. Where else can the folk community count on coming together, face to face, every year to exchange ideas, information and of

course, share music and dance? And where else can one hear literally hundreds of great music performances in the intimate confines of a hotel room?

This year the 16th Annual International Folk Alliance Conference will be held in San Diego at the Town and Country Resort and Convention Center February 26-29, 2004. It has been 15 years since the organization founded by Elaine and Clark Weissman held their conference in Southern California. Now, folks from all over the world are looking forward to San Diego.

# at the Skirball

#### WORLD MOSAIC Featuring music from around the globe

Music



Friday, January 16 8:00 p.m. \$25 General \$20 Skirball Members \$15 Students

### Friday, January 16 MONICA SALMASO

Born in São Paulo in 1971, **Monica Salmaso** has surfaced as one of the best young voices among the new talents of Brazil. She draws on the tradition of Brazilian music, chants by unknown composers, the songs of traditional Afro-Brazilian composers and singers, and works by modern composers to convey a new sense of Brazilian textures. She performs with her quartet featuring **Benjamin Taubkin** on piano, **Proveta** on saxophone and clarinet, and **Guello** on percussion. At **7:00 p.m.**, enjoy a 30-minute pre-concert lecture on the topic of Brazilian music.

"A gorgeous, quintessentially Brazilian voice: quietly lustrous and sustained, suffusing each liquid note with languid secrets." —The New York Times

Thursday, February 12 8:00 p.m. \$25 General \$20 Skirball Members \$15 Students

#### NASER MUSA & FRIENDS

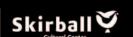
Oud virtuoso and singer/songwriter Naser Musa is of Palestinian descent and was raised in Jordan. By blending Arabic music with western elements, he presents a style of Arabic music that is appreciated by the western listener. His outstanding ensemble consists of George Lammam on violin, Elias Lammam on accordion, Souhail Kaspar and Tony Kaspar on percussion, and Miles Jay on upright bass. At 7:00 p.m., enjoy a 30-minute pre-concert lecture on Arabic music.



ADVANCE TICKETS: (323)655-8587

2701 N. Sepulveda Blvd., Los Angeles 405 Freeway; exit Skirball Center Drive (310) 440-4500 • www.skirball.org

Making Connections



#### WORKSHOPS AND MORE

This year's conference offers numerous workshops, mentoring and coaching sessions with topics that offer powerful information, ideas, and skills to help further individual goals in the folk music business. Here are some of the workshop offerings:

- Songwriting Ahead of the Curve I Sound Recording Copyrights Workshop
- Publicity for Musician and Venues
- Goal-Setting
- An Introduction to the Diversity of Native American Music
- They are Getting Younger All the Time: Cultivating a New Generation of Festival Goers
- How to Run Your Own Mail Order Business
- Touring/Performing in Europe
- How Dance Can Benefit Your Festival, Event, or Concert
- Yoga Between Two Beds-A Guide for Touring Musicians
- How to Release More than CDs-Introduction to the World of Books, DVDs, and Film
- Booking Agent Training School®

Coordinated by Jeri Goldstein, long-time agent and author, **The Folk Alliance Booking Agent Training School®** is designed to educate and inspire new agents to take their place within the entertainment industry and keep artists touring. As a result of our first two years, many new agents have joined the professional ranks, establishing their own agencies and helping artists to tour successfully. This program is designed to teach budding agents how to create a business, develop a roster of artists, book a tour, route a tour, negotiate, write contracts, and market an agency, as well as the artists.

#### THE 2004 FOLK ALLIANCE SHOWCASES

This year over 600 artists submitted applications for a chance to perform on the 2004 Folk Alliance Showcases. The line-up represents a broad, international, spectrum of folk music's finest.

British Columbia THE MARC ATKINSON TRIO

California BERKLEY HART
California CHRISTINA ORTEGA
California KITKA WOMEN'S
VOCAL ENSEMBLE
California MIKE MARSHALL &
DAROL ANGER: THE DUO
California TALYA FERRO
Colorado OTIS TAYLOR
Indiana TIM GRIMM
Ireland KARAN CASEY BAND
Manitoba JAMES KEELAGHAN

California AXIOM OF CHOICE

Mexico SONARANDA
North Carolina CHRISTINE KANE
Ontario THE ARROGANT WORMS
Quebec DAVID FRANCEY

Quebec LES CHARBONNIERS DE L'ENFER

Scotland JIM MALCOLM
Texas BILLY JOE SHAVER
Texas TERRI HENDRIX

For more information on how to register for the conference and about Folk Alliance check out their website at www.folk.org.





hy not Look Around to see what's out there... sometimes you need to Look Around to get your orientation.. If you don't Look Around, you may miss something good...or something that's going away soon and you'll miss it... I like to Look Around first before making a choice. If you Look Around the corner you can see what's coming.

# that will be closing Masters of Mexican

#### **MEXICAN FOLK ART**

There are currently two shows of Mexican Folk Art that will be closing the 4<sup>th</sup> of January 2004. One is *Grandes Maestros: Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex*, and the other is *Ceramic Trees of Life: Popular Art From Mexico* at UCLA's Fowler Museum of Cultural History.

There are over 400 items in the *Grandes Maestros* exhibit, created by 150 artisans and representing each of the 31 states of Mexico. These artisans were selected by the sponsor's Program of Support for Folk Art which began in 1996. This program has a three-pronged approach to their support. First,

artisans are carefully selected and their works purchased for exhibit. Next, the program forms workshops so that traditional forms and techniques that are in peril of extinction can be taught. Then those who have gone through these workshops are shown how to present and ship their works.

The exhibit itself is arranged in groupings according to the materials used - leather, clay, wood, paper, stone, metal, vegetable fibers, various materials and textiles (not a primary material, but a category used nonetheless). As you can imagine, the objects run an enormous gamut, from polychrome ceramic Fridas to a charrango (a stringed instrument made with the body of an armadillo) to a saddle to a mechanical wooden toy where you turn the crank to watch the Veracruz pole-dangling dancers fly. There are a great variety of items on view, but there is only very general information available.

In contrast, the Fowler exhibit, *Ceramic Trees of Life: Popular Art from Mexico* is very well put together and quite informative. The educa-

Brooke Alberts is a member of the Irish band, The Praties, and has a Masters degree

in Medieval Studies.

tional materials include wall text, photographs and video to help the viewer learn the context of the artworks. They also provide a "family guide" presented in English and Spanish to help children make observations on subject matter, symmetry and pattern

and create their own *Tree of Life* using their own ideas.

It starts with the pre-Hispanic roots of the tradition in Aztec codices and Zapotec ceramic incense vessels, and then the fusion of these elements with Christian imagery and church furnishings. Then there are examples of *Trees of Life* from their three major production areas and of some of the renowned artists of those towns. The next area contains different thematic groupings (e.g. Day of the Dead, Adam and Eve, acrobats) and other examples, notably a Tree containing scenes from the book *Like Water For Chocolate*.

The final room is dedicated to an installation put together by Veronica Castillo Hernandez and the Esperanza Center addressing the Maquiladora Murders. Since 1993 there have been over 350 women murdered and dismembered near Juarez. These have been young and poor migrant factory workers for the most part, and there are many women who are still missing - as many as 400, perhaps. The focal point of the installation is in the form of a Day of the Dead altar with four tiers of *offrendas* including *papel picado*, fruits, sugar skulls, work items (such as yarn, a sewing kit, copper wire, a dust mask), shoes decorated with images of women, and candles. At the top is a ceramic *Tree of Death* hung with severed limbs, disemboweled bodies, and hanks of hair among other things, and is surmounted by a rendition of Coyolxauqui, the dismembered Aztec moon goddess (a powerful image of duality, and particularly of nurture versus destruction).

**Natural History Museum of Los Angeles County -** 900 Exposition Blvd. 213-763-3466 www.nhm.org

**UCLA Fowler Museum of Cultural History** - 405 Hilgard Avenue 310-852-9672 www.fmch.ucla.edu

#### CD REVIEW

Artist: JUNE TABOR
Title: AN ECHO OF HOOVES
Label: TOPIC

The evocatively titled June Tabor CD *An Echo of Hooves* is a conceptalbum devoted to the traditional songs of the border country between Scotland and England. As such, the material is steeped in the blood of the eternal battles and feuds of the region. There is a reason (apart from the collecting efforts of Francis James Childs and others) that these ballads have existed long enough for us to hear (i.e. the power and timelessness of tragedy, love, war, grief, politics, revenge). June Tabor brings to these tales her tremendous expression, vocal control, and perfectly intelligible diction so that the narratives are clearly transmitted.

For those unfamiliar with her body of work, there's quite a backlog - get cracking! This is her only album completely comprised of traditional songs. She studied Medieval Languages at Oxford and was involved in performing English folk songs since the age of 15, but during college she was also in various different types of bands. Even her first recording, *Airs and Graces* (1976) contained one contemporary composition at the end of each side. One of those pieces was Eric Bogle's *The Band Played Waltzing Matilda*, a haunting ballad addressing the horrors and futility of war (and in particular the battle of Gallipoli which decimated the Australian troops during WWI). This is one of many songs that she has chosen on a similar theme. It is also an instance of her ability to choose songs that she is able to really feel her way into and then convey the story, drama and emotional impact with her voice.

Through the years she has worked with a diverse series of collaborators, including guitarists Nic Jones and Martin Simpson, rock band The Oyster Band (*Freedom & Rain* 1990), the Creative Jazz Orchestra (*A Quiet Eye*, 2000), as well as two fine recordings with Steeleye Span's Maddy Prior (*Silly Sisters*, 1978 and *No More to the Dance*, 1988).

Joining her on the CD are a few of her "usual suspects," including Robin Huw Bowen on piano, with his dissonant arrangements and sea-like textures on June Tabor's new melody to Bonnie James Campbell, Sir Patrick Spens, (and particularly effectively in the emotionally moving *Border Widow's Lament*). There's Mark Emerson on viola and violin, and Martin Simpson who, on *Duke of Atholl's Nurse* and *Young Johnstone*, has begun to sound a lot like John Renbourn.

She also features a fresh and very successful collaboration with Northumbrian Pipes virtuoso Kathryn Tickell on *The Battle of Otterburn* and *Hughie Graeme*. The balance is perfect between Tickell's pipes and Tabor's voice on *The Battle of Otterburn*; their timbres suit one another marvelously, and the gentle pipes provide a framework for Tabor's strong rhythms and arpeggios.

I consider this CD some of her best work. The material ranks high on my personal "plunderometer," by which (as one who enjoys to sing traditional English and Celtic songs) I mean the number of songs on the CD that I personally intend to learn by heart and sing for the enjoyment of myself and/or others. For this CD, it is somewhere between 4 and 6, which is extremely high.

— Brooke Alberts

FOWLER OUT LOUD is a free, outdoor performance series featuring the best of UCLA's talented student dancers, musicians, singers, actors, and more. Light refreshments and always provided. The concerts are held at 6:00 pm so that students, faculty and staff can check out the shows prior to leaving campus, and also because the Museum closes at 8:00 pm. The series has been tremendously successful—last year it drew an audience of more than 2,000 people—and several performers appear regularly around town in acclaimed, high-ticket-price shows that garner rave reviews.

[The concerts are free, but carpooling is suggested due to \$7 parking fee. It is worth the extra effort.]

January 8th - Uproar: South Asian Women Speak Out Through Dance and Theater Featuring Shyamala Moorty and Mita Ghosal

January 15<sup>th</sup> Baksheesh Boys – Balkan band with singer Angela Rodel.

February 26th - An Evening of Japanese Music and Dance Featuring UCLA Kyodo Taiko and NSU Modern

#### BESS LOMAX continued from page 3

one point. Did you know Leadbelly?

BLH: Yes. He used to come home with Father... and he'd stay over night. Southern houses in those days always had a servants' room...so there was always a spare room for Leadbelly to stay in.

FW: This was in the 1930's?

BLH: Mm-hm.

FW: This is around the late '30's...

#### BLH: Yes.

FW: He recorded for the Library of Congress in 1935 and that was when he first got out of prison. So he stayed at your house and had his own quarters...

BLH: Yes, kind of casually. It was like spending the night or spending the weekend. Nobody thought anything particular about it... I would really rather not...

FW: Okay...

How did you become involved with People's Songs? Was that a separate thing from the Almanac Singers?

BLH: Yes. Pete invented it when he got back from the war. Pete was very different after he got back from the war. He'd been in the rough side of things. And he was much more grown-up. He had a voice. Before then he had a kind of sound like a young boy. Then all of a sudden he had some chest and some sound to it. And he was clearly, totally a dedicated musician. And he started *People's Songs*. He told me about it asked me if I wanted to contribute, articles or whatever. My husband Butch did the first illustrations for it.

*FW: For the magazine?* 

BLH: Yes. So everybody was sort of involved with it...but it wasn't like an Almanac thing.

FW: Was that the context in which you wound up writing the MTA song?

BLH: No. That was when I went to Boston. I was still in New York when Pete came back from the war. I was working then at the Office of War Information, in the Music Department there. I worked for Nicholas Ray who ran the record library.

FW: In Washington?

BLH: No, in New York. There were three parts to the OWI. Washington's the headquarters, New York broadcasts to the European theater, and San Francisco broadcasts to the Asian theater. There were broadcasting facilities in both places. I thought it was a strange and interesting operation and I don't know how I quite got into it, but as usual it was I knew somebody who thought I would be good at it. And I was working there when my husband began to get quite sick and he was trying to develop his photography. He began to realize that he probably would never be able to be a photographer because he couldn't hold the camera steady. He shook a lot... he had arthritis of various kinds so he had to get out of that. He began working as an illustrator, which he was doing for the...

FW: People's Songs?

BLH: Yeah... then he got a couple of jobs illustrating children's books. He went into doing that for quite a while, at which time we decided to move to Boston. Because there were more children's books published there and that was his home base anyway. New York was almost impossible. Everybody was coming back from overseas. Everybody was throwing everybody else out of apartments they'd been in. It was quite an upheaval. We were in an apartment that we rented from someone who'd been in the armed services and they got back.

FW: You were subletting it, so they came back...

BLH: Yeah... and that happened so many times. And there wasn't any place to move to as a result. So we just went off to Boston.

FW: Is that where you...you had a co-author on that song...the MTA...who was that?

BLH: Jackie Steiner. She was a member of a group of singers that did songs for the (Henry)

Wallace campaign. We'd run around and sing on sound trucks and things like that.

FW: That was in 1948?

BLH: Mm-hm.

FW: Was this a song written during that campaign?

BLH: Oh yeah. It was a campaign song. I never thought of it as anything else but a campaign song - until the Kingston Trio picked it up. I never thought it was a song anybody else would be amused by at all.

FW: This was an actual campaign for traffic commissioner?

BLH: No, he was running for mayor.

FW: This is Walter O'Brian?

BLH: Yes, he was running for mayor and the previous mayor had put through some legislation to get more money in, in which you paid a standard fee when you got on the metro, the subway, and then when you got to the end, you'd pay for wherever you'd gone to. So we got to speculating about what would happen to people.

FW: who didn't have money at the end of the trip?

BLH: Yes...

FW: And then you remembered the old tune?

BLH: Yeah. Well, Pete had done a parody for the subway workers union in New York years before. It's been parodied over and over and over again—the ship that never returned, the plane that never returned, the airplane that never returned.

FW: At the time you thought it was just one more parody?

BLH: Yes, right.

FW: And then it became a classic.

BLH: Mm-hm...

FW: I still sing it. I sang it only yesterday. I'm going to keep running through these questions... don't get exhausted.

BLH: All right, I'm beginning to fade (laughs).

FW: You don't have to answer... just say pass... what was your most memorable booking with the Almanac Singers?

BLH: I guess the one I remember most vividly was when we auditioned for the Rainbow Room in Rockefeller Center...

FW: What happened?

BLH: They sat back and all the big wigs there just roared. They thought we were great. It was the funniest thing I ever saw... (laughs)... so we went outside and decided we weren't going to do it.

FW: You weren't going to do it?

BLH: Uh-uh.

FW: Based on what?

BLH: Based on the fact that they just saw it as funny and we could tell pretty soon they'd be coming in with the costumes and milkmaid outfits and the overalls.

FW: To make you look like hicks?

**BLH: Uh-huh. And Woody was just furious...** *FW: Woody was...?* 

BLH: Yes, he began making up rude verses as we went along. And it just made them laugh louder

FW: He was improvising as you were auditioning?

BLH: Yes, yes. "The Rainbow Room that sits on the boil/Stirs up the salad with Standard Oil." (Both laugh)

**BLH:** That was one of his verses.

FW: We could use that verse today.

BLH: Sure. (laughs)

FW: OK, moving along. How did you meet Bessie Jones and the Georgia Sea Island Singers? Who you...you wrote the book on their music.

BLH: I met them through Alan. Alan had done the most recording of them. Father had been there once or twice but not extensively. Bessie—she kind of hung around. She had a very hard life and she didn't have much money, so if she could go and live with somebody for a while she was perfectly happy to go and do that. And she did that with Alan for a while. I met her at his house. Then I heard they were coming out for a date at the Ash Grove. I knew Ed Pearl who ran the Ash Grove. I called Ed and said I've got to come down and visit with her and he said: oh great, come on down. And I did and I met John and Peter, the other two ladies and Bessie. Gradually they wound up staying at our house.

FW: Was Doug Quimby there too?

BLH: No, no he wasn't. Doug was too young. He was a kid at that point.

FW: I see...

BLH: Emma was another lady who was there... and another woman I can't remember. Anyway, at the end of that I was just knocked over by them. I was really stunned. I heard some of the rough records, but not any of the real performance. This is a story I haven't put anywhere. John came up to me...

FW: John who?

BLH: John Davis. He was kind of the lead singer of the group. I always thought he looked kind of like God. He was a very beautiful man and he was an older man and he was very dignified. He came up to me and said, Bess, I want you to come and listen to us every night we're here. I said, John, I've got three kids at home and it's going to be kind of hard to arrange. I mean, I'd love to hear you, but... um... do you really want me every single night? He said yes, I want you to come every night, and afterwards I want you to come back and tell us how we're doing. I said what are you talking about man? He said I want to know if we're still singing it the same way. 'Cause he said when you go out of where you belong, you go sing in different places, you begin to change things—because people laugh sometimes or they don't laugh... and you begin to change it. He said I don't want to change any of this. I want you sitting there saying, no John, don't you do that anymore (laughs).

FW: Keep us honest.

BLH: Yes, keep us honest, which I was amazed by. I couldn't do it, of course—nobody could have done it, but I did try to take that role for him as well as I could. They took it very well from me.

*FW: I see...* 

BLH: I think Alan had gotten them into that way of thinking about it...that they had a treasure there, that they shouldn't play around with it. Hardly anybody else does that.

FW: Kind of guardians of their tradition.

BLH: Uh-huh. Yeah.

FW: Then at some point you went to the Georgia Sea Islands?

BLH: No, the Georgia Sea Island Singers came out. I got them a job at Idyllwild. They had a wonderful time there (laughs).

FW: At Isomata? (Idyllwild School of Music and the Arts)

BLH: At Isomata, uh-huh. I got much better acquainted with Bessie at that time, and she talked to me so much and I tape recorded everything. That's what the book came out of.

FW: I see. I think maybe one more question and that will be the end of this tape. Were you and Alan close growing up, or were you competitors...or some combination?

BLH: Well, when we saw each other. We were close when we were kids.

FW: You were seven years younger?

BLH: Yes, so we weren't at the same place at the same time. When he was in college, I was home at school. When he went off to do various things, I was in college. So we kind of scraped each other going by, but I was always very fond of him and he was always very fond of me. As for competition, I have no idea.

—End of Part 2—

# TRY TO REMEMBER

ever has one song done so much for so many as *Try to Remember* did for the authors, producers, agents, cast members and audiences of *The Fantasticks*. The curtain at the Sullivan Street Theatre finally came down for good two years ago this month after 42 years and 17,162 performances—the longest-running show in American theatre history. It opened on May 13, 1960. It was based on a nearly forgotten Edmund Rostand (think *Cyrano De Bergerac*) play that turned *Romeo and Juliet* on its head, with two families manufacturing a feud in order to bring their children together. By the time it closed, on January 13, 2002, it had become an American institution.

The now-classic song, a paean to what Wordsworth described as "the splendor in the grass" of our youth, is also a vivid and lyrical celebration of the role of memory in keeping alive that which nothing can bring back. "Try to remember the kind of September when you were a young and callow fellow..." It's not a Broadway showstopper of a song, such as Andrew Lloyd Weber's *Memories*, from *Cats*, but rather an off-Broadway understated folk-type song that anyone can sing.

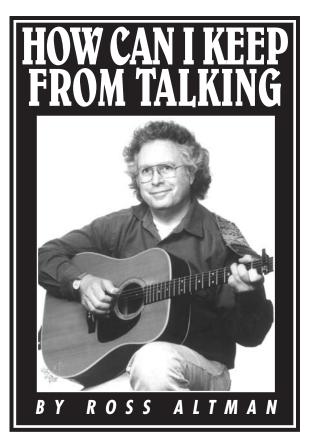
Co-written by Harvey Schmidt and Tom Jones (not, by the way, *that* Tom Jones), *Try to Remember* was written for an earlier show by the same authors, which they scrapped, except for this one bit of magic. It is a song more poignant to me now than ever, since my mother was diagnosed with Alzheimer's.

My mother, you see, tries to remember, but she can't. To be more precise, she tries to remember something you told her five minutes ago, and will ask you about again in five minutes. The failure of her short-term memory was the first indication to me that something was wrong and led me to take her in for an MRI. I hoped against hope that she had

had a small ("silent") stroke—that would have been good news. The MRI came back with tell-tale indications of brain atrophy in those areas of the brain that affect short-term memory—the first to go. Another early symptom of Alzheimer's is loss of balance, which has resulted in her falling several times over the past few months, the most recent time hurting her back.

That's when I moved in with her—along with my sister—to care for her full-time. I am familiar with how Alzheimer's people look and act, and how the illness progresses, because I sing for many Alzheimer's treatment centers, which are usually locked facilities, due to the patients' tendency to wander off. Over the last twenty years I have sung for dozens of such places—never realizing that I was looking into the faces of my mother, as I was singing old songs that brought back happier memories for them. Somehow my own thousands of performances—not as many as The Fantasticks, but I haven't rung down the curtain yet—prepared me for the role of caregiver I now find myself in. I am not afraid of the symptoms, or of the disease's ruthless progression.

I never thought I had much in common with Nancy Reagan, but I do indeed. She had been enormously courageous in some of her public interviews about what it's like living with a man who no longer knows who he is, or was. That is my future—and it's not a pretty picture. A line like "When no one wept except the willow" means more to me than the stock poetic image it draws from. I have seen and held my mother as she wept at the realization that her memory was not working—that try as hard as she might she was losing something she had no control over. "What's with me?" she would ask, knowing that she was not herself.



I have been a witness to something as painful as anything I can imagine—the progressive loss of self in someone you love. For now, at least, she still knows who my sister and I are, and her long-term memory continues to function. The pain she endures in those moments of realization that her consciousness—her ability to remember—and her picture of her world are disappearing has brought us closer together than I remember. All the grievances that seemed so important a few short months ago have been subsumed in my growing awareness of what an extraordinary person she was—and in the deep love that binds us together now.

Try to Remember—it was written for me—and Nancy Reagan, and anyone who is connected to someone with Alzheimer's. We live in a world once described by Daniel Keyes in the short story—only later a novel and a movie—Flowers for Algernon. It is the story of a laboratory mouse named Algernon and a man named Charlie who begins life mentally retarded and who becomes the subject of a scientific experiment to make him—at least temporarily brilliant. The experiment succeeds beyond anyone's most optimistic expectations. He becomes in fact a brilliant scientist-and turns his newfound mental powers to find the solution to his earlier retardation. The tragedy of his situation is that he is racing against time—he knows that the experiment has made him only temporarily a potentially great scientist. He must find a permanent solution before its effects begin to wear off.

The story—not that it was ever intended as such—is a parable for Alzheimer's. Charlie becomes painfully aware that he is losing his ability to think just as he is closing in on a solution to his disability. Describing his mental disintegration back to the point at which it started makes it one of the most moving stories in modern literature. I read it in Mr. Holtby's Uni High English class—but only fully appreciate it now—forty years later.

*Try to Remember*: I first heard it in high school too—but only appreciate it now, these many years later, *Deep in December*.

Some songs and stories are like that. Some mothers too.

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



#### The MTA Strike Song

New Words by Ross Altman (Based on "The MTA Song" by Bess Lomax Hawes and Jackie Steiner) Music Trad.

Let me tell you a story 'bout a man named Charlie Went to work for the MTA He kept their buses running for many long years 'Til they took his healthcare away.

Now he's walking the line, yes he's walking the line And he's carrying a picket sign He'd rather be working, but they keep on jerking His chain, so he's walking the line.

A good mechanic is hard to find And Charlie is the best there is He sure ain't wealthy, but he's trying to stay healthy So he's fighting to keep what's his. (Ch.)

They want to return to the good old days When a worker was busted flat They'd rather see him on welfare than to give him healthcare But Charlie won't stand for that. (Ch.)

"If it ain't broke, don't fix it" is Charlie's favorite motto And the MTA ain't broke But the way Zev talks you'd think they're in hock He just keeps on blowing smoke. (So Charlie's walking...)

They can globalize steel, they can globalize trade But they can't globalize his hands Ain't no one else gonna fix this bus When Charlie takes a stand. (Ch.)

"Waiting for Lefty," by Clifford Odetts Is Charlie's favorite play "They can take a hike—we're going on strike," Said Charlie to the MTA. (Ch.)

Charlie got hungry on the picket line So he stopped at Albertson's for dinner But he would not cross *their* picket line Solidarity keeps you thinner. (Final Chorus.)

New Material © 2003 Grey Goose Music (BMI) greygoosemusic@aol.com

Thanks to Joanna Cazden for encouraging me to do this parody, and for suggesting that I link the two strikes at the end. Links on the chain.

#### **PERU NEGRO** continued from page 1

Another difference between Afro-Peruvian and other Afro-Latin styles is the absence of African words in the lyrics. Africans in Peru came from diverse parts of Africa, and measures were taken by the Spanish to prevent members of the same tribes or nations from coming together making Spanish the common language for Africans. This also meant that African religious traditions, which survived in the Caribbean and Brazil, were not preserved in Peru. The African religious ceremonies that form the basis of so much Afro-Latin music are absent in Peru's African music. But like other New World African genres, lyrics often speak about life under slavery, which, though abolished in name during the struggle for independence in the 1820's, continued in practice until the 1850's. However, some Africans in Peru were freed before this and worked on small farms, or as craftsman. When emancipation did come a free African community in Peru already existed, but did not have the degree of African rooted fraternal and religious organizations that existed in places like Cuba or Brazil.

But connections to Africa and other Africans in the Americas are clearly present. Two of the principal dance styles are festejo and lando. Lando (sometimes called zamba-lando) has its roots in the Angolan dance londu and is related to the Brazilian londo. The first mention of this style appears in the 18th century. It has characteristics of a fertility dance with undulating pelvic and hip movements. Festejo (meaning celebration) was similar to Brazilian capoiera, in which men form a circle and perform choreographed fighting set to music when it was performed by some of the earliest Africans brought to Peru, back in the 1500's. However, as African culture in Peru became more Hispanizied and Black Peruvians migrated to the cities, other dances such as the waltz and marinera (an elegant couples dance similar to many other South American styles and probably related to Spanish colonial court dancing) became more common and replaced the festejo style. The festejo we see today was created in the 19th century and it is believed to be more festive than the original, replacing theme of struggling against slavery with the joyousness of celebrating its end. The costumes worn by Peru Negro are based on clothing

from the colonial period and are similar to some of those we might see at Mardi Gras in New Orleans or Carnival in Rio, illustrating a shared history and adroitness for parody of those in power.

Peru Negro will provide a rare opportunity to view these traditions. Their performance at Royce Hall in 2001 was sold-out, so get your tickets ASAP. There are also several recordings of Afro-Peruvian music available including *Afro-Peruvian Classics* on the Luaka Bop label which also released several recordings by Susana Baca, one of Peru's leading singers. The song *Toro Mata (The Bull Kills)* is considered the "anthem of Afro-Peruvian music" and should be part of your collection if you want to get into the Afro-Peruvian sound. Peru Negro also released their own CD in 2001 entitled *Sangre de un Don (Heritage of a Gentleman)* which is dedicated to the groups founder who passed away the same year.

Ticket Info at www.uclalive.org

Enrico Del Zotto is an educator and musician who lives in Fullerton. He recently completed his M.A. in Music and Culture at San Francisco State University.

#### PASSIN<u>GS</u>

### **MARVIN SMITH**

By Teri Hoffman

What do Café Danssa, The Gypsy Café, Horo, The Intersection, The Folk Dance Federation, Aman, Finjan, The Open Circle, Polski Iskry and The Folk Dance Scene all have in common? You got it. Marvin Smith! Marvin has been interwoven into the fabric of Southern California folk dance, an integral part of the folk dance world, for well over 30 years.

But he didn't start his dance odyssey with folk dance. His first dance love blossomed in New York City at the Latin American dance clubs that proliferated there in the

1950's. Just after finishing his stint with the US Army, Marvin moved to New York to attend photography school. When not in school, he hung out at the dance clubs, made friends with a lot of the Puerto Rican "hot shots," and absorbed the rhythms and moves of the *Mambo*, the *Cha Cha Cha*, and the *Merengue*. He got so good at it that he won several of the local dance contests, and eventually placed second at the city-wide contest at the Palladium!

After graduating photo school, he moved back to California where a new chapter began in his dance life. One evening, he saw a flyer at the Unitarian Church on 8th Street advertising folk dancing at the Westside Jewish Community Center on Olympic. He and his wife, along with another couple, went to check it all out. Pretty soon, they were all hooked, partly because of Ruth and Jessie Oser's teaching, and partly because of the excitement and high energy they found there. Before long they were all going every Wednesday night, making lots of friends, and of course learning about many of the other dance groups that met all over L.A. and The Valley. Marvin danced at one or more clubs every night of the week (sound familiar?), and went to every festival and Statewide he could find. During this "chapter," he fell in love with Israeli dancing, and wound up "spot hitting" with Dani Dassa's group on occasion, and danced for a while with Finjan. He also became a member of Westwind for a short time, and danced with the Middle Eastern section of Aman.

At about the same time, *The Intersection* opened on Alvarado Street in Los Angeles. Marvin says he "lived" there. At minimum, he at least stopped by every evening to see what was going on, often it was late in the evening since the charge was only 35¢ after 11 p.m. His love affair with the Intersection continued when it moved to Temple St. years later, and even when he moved to Long Beach for a new job. He still drove to L.A. when he could to dance at his favorite haunt.

The first thing Marvin did after moving was to find all the dance clubs in Long Beach and Orange County. Though he danced regularly, he sorely missed having a coffee house close by with the atmosphere of the Intersection. As a result, he and Paul Gayle (former owner of the *Museum* in Pasadena) hatched the idea of opening a coffee house in Long Beach. They worked together planning and building their club, and started *The Open Circle* on Anaheim St. in Long Beach in 1975. The grand opening Halloween party drew a crowd of over 100. Costumes abounded, people danced and ate and socialized. Even though the new polyurethane coating on the dance floor hadn't quite dried yet, and the downstairs toilet broke, everybody had a great time! *The Open Circle* grew, partly due to the many good teachers that came on a regular basis, and partly due to a loyal core group that worked hard to keep the place going. But, as they say, "All good things must end," and so did *The Open Circle*. The doors were closed in 1977.

In 1978, Marvin moved back to Los Angeles, where he was found once more at the Intersection, and at numerous Federation club activities. Not long after Marvin returned to the area, Gene Ciejka, decided to open a "northern" section of Polski Iskry (his Polish dance group), which would meet and rehearse at the Intersection. After a close friend joined the group and related all the fun she had at rehearsal, Marvin went to see what it was all about. His first rehearsal was full of fun and laughter, so he came back for the next one. And the next. And the next. As the official "southern Pollack," he stayed with the group until it ended in the late 1990's. The good memories of the group and the friendships created have lasted to this day.

In 1979, Marvin, along with Teri Hoffman, embarked on yet another adventure. The two of them took on the job of editing and producing *The Folk Dance Scene*. For the next 14 years, they had the opportunity to explore and learn about multiple facets of many of the world's cultures and to meet and talk with many people from these cultures. They shared the knowledge they found with *The Scene* readers. Producing *The Scene* was a labor of love for both of them.

And so, nearly anyone who has folk danced in the L.A. area has probably danced with Marvin, caught his enthusiasm and energy, seen him perform, or benefited from his work on the Scene.

### **GARRISON WHITE**

By Myrna Neuberg

Some time between the last hours of Saturday night, August 16, 2003 and the early hours of Sunday, August 17, 2003, Los Angeles based singer/songwriter, Garrison White, lost his life in a car accident somewhere near Malibu, California, forever altering the landscape of the L.A. music scene. He was 45 years old. Anyone who ever saw Garrison in performance will agree that few, if any, could match his style; his lightning-fast guitar technique was legendary! Garrison was a consummate professional



and most definitely, a true original. Fluent in Russian, familiar and comfortable with a multitude of musical folk idioms, brilliant and prolific as both a composer and lyricist, Garrison's critically-acclaimed performances were eclectic, riveting, never predictable, and a testament to his genius. Garrison was all these things, and more, but to me, he was not only mentor, but also long-time friend.

I first met Garrison White in late summer, 1988. Paul Castellanos (San Diego based fiddler/multi-instrumentalist, and former member of *Beneath the Wheel*) and I had gone to Molly Malone's in Hollywood, to see him perform with his then-musical partner, Jerry McLean, who accompanied him on bass and vocal harmony. I can still see them crowded together on that (then) impossibly tiny stage at Molly's. As we stood beside the bar near the stage, Paul yelled into my ear (in retrospect, prophetically), "Hey, maybe we'll jam together some time."

Shortly thereafter, for reasons too hazy to recall, Garrison and Jerry dissolved their musical partnership and in approximately October 1988, Garrison formed *Beneath the Wheel*, the band that I became part of as percussionist (with Paul Castellanos and, initially, former Jethro Tull bassist, Glenn Cornick, and later, with bassist, Paul Brown). During those early days, I must confess that at times I would feel twinges of "unworthiness" of my involvement with so stellar a group!

In the course of my association with Garrison, I metamorphosed from shy, fledgling musician to seasoned professional. I performed and traveled with Garrison and *Beneath the Wheel*, off and on, for the better part of three or more years, for the first year or so, playing as many as five gigs a week locally, and occasionally opening for groups such as *Freeway Philharmonic*, *The Chieftains* and *Stockton's Wing* (not bad for a "fledgling musician.".)

The members of *Beneath the Wheel* eventually parted ways professionally, Garrison going on to pursue a solo career, and each of us individually venturing forth to play with a number of other bands. Yet, Garrison and I always maintained a connection, and we would still play the odd gig here and there. For a good part of the 1990's, I frequently visited Garrison and his former wife, Linda, at their Hollywood apartment, where, a number of times, Garrison and I stayed up all night watching videos of old horror "greats" (like *Plan 9 from Outer Space* and *Creature from the Black Lagoon*), while snacking on Garrison's famous pizza bagels and, sometimes, strange pickled-herring concoctions that only he and I would touch and Linda would run screaming from! (And nobody could make pizza bagels like Garrison! ["... *Myrna, the secret is, you must FIRST toast the bagel, and THEN you put butter on it, and THEN you add the sauce...."* GW]).

In July 2003, at the suggestion and urging of Margie Hough, Garrison's Personal Manager and longtime companion, Garrison, Paul and I reconnected. Working only from the memory of our numerous gigs (and, as usual, absent any semblance of "rehearsal" other than a quick talk-through), we reconvened on a Friday night on a small stage at Killian's in Torrance, and for the next three and half hours, we played a hell of a gig! The next evening, elated from the previous night's performance, we played again at the Farmer's Market. This was to have been the start of a renewed musical collaboration, but, sadly, this was not to be; Garrison left us much too soon, exactly one month later.

Since that August 17th, I have spent countless hours, days and weeks trying to grasp the surreal truth that Garrison's splendid 12-string and voice have been silenced, which reality still wields a painful sting. I tell myself that eventually, this pain will dull to some levels of comfort – and I dwell on the good memories, the sometime silliness, the countless hours of music played together, and, of course, those damn pizza bagels!

In closing, Garrison (in case you're reading this), you helped me become the musician I am today, and from those early beginnings in 1988, to the culmination of our last two gigs in July, 2003, it seems I came full circle, and I will always be grateful for your role in my life.

God bless, Garrison – until we meet again.

With love and gratitude, Myrna ("The Tambourine Queen").

Myrna Neuberg, a former New York lyric and jingle writer, and now, L.A.-based percussionist, is currently a member of L.A. bands, "The Praties" (an Irish band) and "The Doxie Chix" (an "18th Century Pirate Band"). E-mail: luxlady2@hotmail.com.

#### JANUARY

# FOLKWORKS PICKS

Since the New Year is the time to try new things, along with old favorites, FolkWorks has PICKED some exceptional events for you to go out and experience. And maybe some of our "old favorites" are new to you!

#### JANUARY

#### PETER CASE

Friday, January 9th - McCabes Guitar Shop - 8pm- \$16

While Peter Case has previously cast himself as an Anglophile power popster (with the Plimsouls), a Woody Guthrie-esque troubadour, and a Mississippi John Hurt disciple (producing and performing on the Avalon Blues tribute album), rarely has his songcraft seemed as transparently intimate as it does [on the recording Beeline]. - Pastemusic.com

#### JOEL RAFAEL BAND

Sunday, January 11th – The Folk Music Center- 7:30pm

The stories Joel Rafael tells, and the emotional spells his music weaves, have depth and beauty becase they come from so deep in his heart, and pierce so deep into ours.... He says his music is 'a streak' in his soul, but while your listening, it seems more like the whole damn thing." - Dave Marsh

#### JOHN McCUTCHEON

Saturday January 17th – Acoustic Music Series – Throop – 8pm-\$20 When pressed for the perfect example of a modern folk musician, it's John McCutcheon's name that comes to mind. -Sing Out! Magazine,

#### SACRED HARP SINGING CONVENTION

Saturday/Sunday January 17th/18th – San Diego Folk Heritage, Poway - 9am-3:30nm

Once every three years Templars Hall in Old Poway Park rings like a great wooden bell with a sound straight out of American history. ...shape note singers from around the country filling the room with the sound of a capella music sung in robust four part harmony. Come to hear and sing the music sung by New England settlers two hundred years ago, by pioneers pushing west, and by Abraham Lincoln.

#### INTERSECTION REUNION

Saturday, January 24th- Elysian Masonic Lodge-5pm Dinner & Dancing The Intersection, founded in 1964, was the premier folk dance coffee-house in Southern California. In its heyday, many celebrities came to dance there, including Marlon Brando, Bo Derek, Ginger Rogers, Telly Savalas, and Omar Sharif. The Intersection closed in December 31, 1984. Dancers and friends will come together to reminisce and, what else, dance.

#### FEBRUARY

#### PERU NEGRO

Sunday, February 8th-UCLA Live!-\$20-\$40/\$17 Students

When slave masters in colonial Peru banned drums, the slaves found new ways to preserve their outlawed rhythms. They used tables and chairs and almost anything that made noise when struck by a bamboo stick or slapped by the palm of a hand.

In the fields, workers expropriated wooden crates as impromptu percussion instruments. They discovered that the crates, emptied of fruits and

vegetables, made a surprisingly rich range of sounds, depending on where and how they were struck.

Those humble boxes eventually evolved into a formal percussion instrument called the cajón, now a proud national symbol of Peru. Instead of eradicating the old rhythms and rituals, considered the devil's work, Spanish church and civil authorities had unwittingly helped create a new genre: the music of black Peru, one of the most vibrant styles in the hemisphere. — AGUSTIN GURZA, Los Angeles Times Staff Writer, Thursday, May 2, 2002

#### LOS LOBOS & LILA DOWNS

Friday, February 20th- Orange County Performing Arts Center-8pm \$19/\$49

While they may be 'Just Another Band from East L.A.,' Los Lobos' unique sound -- drawing from rock, country, folk, R&B, blues, and traditional Spanish and Mexican music -- and success of over 30 years makes them one of the most exciting live acts today.

Blessed with a startling vocal range and magnetic stage presence, Oaxacan singer Lila Downs draws from Mexican ballads, American folk songs, jazz, even rap. She is emotional, powerful, and unforgettable. • www.villamontalvo.org

#### GYPSY SPIRIT: JOURNEYS OF THE ROMA

Saturday, February 21st – Caltech Public Events-Beckman-8pm \$17/\$25 The music of the Gypsies (or Roma) has fascinated people for centuries. [Their performances] trace the route of the Gypsy traditions, depicting some of the most exciting styles of music and dance. Our journey begins in India, and then proceeds to Turkey before traveling west across the European continent. The journey... feature[s] exotic Turkish music and dances, Spanish Flamenco, fiery Bulgarian footwork and melodies; Romanian tunes performed at breathtaking speed, and refined csardases from Hungary and Transylvania. – gypsyspirit.org

#### FOLKWORKS CONTRADANCE w/PHANTOM POWER Sunday, February 22nd - Skandia Hall 2031 Villa –7pm - \$10 Mail@FolkWorks.org

Each year FolkWorks sponsors a contradance weekend. This year the featured band is Phantom Power - Bruce Rosen and Lissa Schneckenburger joined by Mark Roberts -play some powerful dance music and Rick Mohr's calling it all together. The Sunday night dance is

### open to the public, so come with friends and get your feet a-movin'. **BEAUSOLEIL**

Tuesday, February 24th- UCLA Live! \$25/\$45

Few things are as conducive to a party as a BeauSoleil album -- or even better, a BeauSoleil live show. - New Country Magazine

#### 16th ANNUAL INTERNATIONAL

**FOLK ALLIANCE CONFERENCE** Thursday February 26th- Sunday, February 29th

600 Performers. Workshops for artists, presenters, record labels, etc. – Every aspect of the music business is discussed. A chance to see exciting artists, meet agents, record producers, get CDs from new emerging artists. And of course, it is one BIG party. www.Folk.org

#### LIL DOWNS (in film)

Saturday, February 28th - Skirball Cultural Center - 2:30pm - FREE Documentary film about Oaxacan singer-songwriter Lila Downs.

#### SPECIAL EVENTS

continued from page 28

|        | SATURDAY FEBRUARY 28  |
|--------|---|
| *      | FOLK ALLIANCE CONFERENCE see February 26  |
| 2:30pm | I AM A BUTTERFLY Documentary film re: Oaxacan singer-songwriter Lila Downs Skirball Cultural Center   |
| 8:00pm | TAJ MAHAL[www.taj-mo-roots.com]<br>SHEMEKIA COPELAND [www.shemekiacopeland.com]<br>CalState L.A. Luckman Fine Arts Center, L. A.<br>5151 State University Dr., 323-343-6600 |
| 8:00pm | DAVID CROSBY [crosbycpr.com] \$24-32/\$10 Youth<br>Caltech Public Events with The Caltech Folk Music<br>Society   |
| 8:00pm | KARAN CASEY<br>The Acoustic Music Series (NC)   |
|        | SUNDAY FEBRUARY 29  |
| *      | FOLK ALLIANCE CONFERENCE see February 26  |
| 7:30pm | AENGUS FINNAN plus JIM MALCOLM<br>[www.sheltervalley.com/markfinnan<br>www.jimmalcolm.com]<br>The Living Tradition  |
| 8:00pm | ANN McCUE [www.annemccue.com] Claremont Folk Music Center   |

#### MUSICIANS WANTED

A local television show featuring acoustic music performances is launching an open call for musicians. The half-hour show, Sounds Good, begins airing in the South Bay in December on Adelphia cable Channel 54, according to Ronnie Clifton, (ronniesez@hotmail.com) the show's producer.

"Sounds Good will showcase a variety of musicians who play acoustically," says Clifton. "No amplifiers, batteries or electricity required. There'll probably be exceptions to the rule, though — such as allowing an electric piano so we don't have to lug in a Steinway."

Clifton, a Louisiana native who worked with the New Orleans Jazz & Heritage Festival, says he developed Sounds Good after attending open mics and nightclub gigs in the Los Angeles area.

"What struck me about this music-biz town was that a lot of really good musicians are flying under the radar," he says. "This is a fun way to help them get more exposure."

Two Sounds Good shows are being produced monthly, Clifton says, with airing dates to be announced. He estimates that over 40,000 cable subscribers in the South Bay will be able to view the program.

Clifton says interested musicians can send a non-returnable demo CD, cassette, VHS or DVD with contact information to: Ronnie Clifton-Clef Tone Productions-420 Avenue G, P-D-Redondo Beach, CA 90277

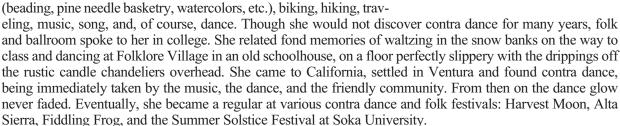
#### P-D-Redond

## WENDY WINKLE

By PAUL HARTLOFF Re-printed from Santa Barbara's Dance Star

The contra dance community has lost a beloved member as Wendy Winkle has recently passed on after a brave three-year struggle with pancreatic neuroendocrine cancer. For the most part, during her illness and treatments, she did not dance, so many newer contra dancers would not have met Wendy, even though she had been dancing in Santa Barbara since the late 1980 's.

Wendy Winkle (from Wauwatosa, Wisconsin) was full of life and lived it to the fullest. Her many passions included arts and crafts (beading, pine needle basketry, watercolors, etc.), biking, hiking, trav-



After helping to organize a short-lived local Ventura dance, she decided that the Carrillo ballroom was the best venue. Many friendships and memories were forged there, including meeting her future husband Paul Hartloff and their wedding dance with Erik Hoffman and the Hillbillies from Mars.

Contra took her to Russia, twice. Wendy especially enjoyed the spontaneous "guerilla" dance, when in a square in St. Petersburg, the musicians started playing and the dancers would ask passersby to be their partners. Later, she and Paul went to Czechoslovakia, and bought folk costumes (not knowing that these would later be their clothes for their peasant wedding.) She was a warm, fun-loving, friendly soul. Often at dances, you would know that Wendy was there before you saw her. She had a distinctive, unreserved joie de vivre laugh that she would readily share. She had a deep love of life and fun which was infectious, and oh, the smile!

Wendy touched and was touched by many through this dance of life. The beautiful community quilt (with many dancer "squares") was often a source of great healing and comfort at home and in the hospital. Even during the past three years, she lived her life amazingly fully, having a positive outlook. It is very sad that we no longer have her physical presence here to share and enjoy, but her memory, inspiration, and spirit live on through those with whom she has danced and whose lives she has touched.

On December 14, 2003, in the spirit of community, there was a free contra dance in Santa Barbara's famed Carillo Ballroom to celebrate Wendy's love of music, dance, community and friendship. Her spirit will continue to smile and laugh and sing and dance with us.

#### TIED TO THE TRACKS

continued from page 6

All songwriting credits go elsewhere. The title cut, *The Vaquero Song*, is by Dave Stamey, who has won top Western performer awards and is a three-time nominee as best songwriter. He brings those credentials as an unabashed Christina Ortega fan.

Palomita de Ojos Negros, a Tomás Méndez song, is the CD's opening track, and the album covers two of Tish Hinojosa's Spanish-language songs, Chanate, El Vaquero, and Corazón Viajero. The traditional Mexican Prenda del Alma is here, as is Felipe Valdez Leal's Tú Sólo Tú. Along with Stamey's song is Ray Park's Montana Cowgirl, and the English-language cuts are rounded out with Full Moon of Love, a Durocher/Preston collaboration.

The weakness is the brevity of the album. It has only eight tracks, runs just 28 minutes, and it leaves you wanting more.

Christina Ortega plays the February 5th "Western Beat" series, with High or Hellwater, I See Hawks in LA, and Phil Tagliere at Highland Grounds in Hollywood. On February 14th, she plays Coffee Gallery Backstage in Altadena. And on February 18th, catch her in the "Tip Jar" series at the Cinema Bar in Culver City, with acoustic sets from Laura Lovelace and Paul Chesne.

#### 5 E

8:00pm

8:00pm

8:00pm

FRIDAY FEBRUARY 6 LAGUNA FOLK DANCE FESTIVAL Teachers: Joe Graziosi and Marilyn Smith Ensign School • 2000 Cliff Drive, Newport Beach

elisigii School 2000 Cilli Dilve, Newport Se 949-646-7082, info@LagunaFolkdancers.org www.LagunaFolkdancers.org. MARTIN TAYLOR English Fingerstyle Guitar Boulevard Music

www.creekdipper.com McCabe's Guitar Shop

VICTORIA WILLIAMS & MARK OLSON \$16

TOM CORBETT and BILL KNOPF [www.tomcorbett.net]

| S          | P E (  |           | I A L  |
|------------|--|-----------|--|
|            | FRIDAY JANUARY 2   |           | see January 20   |
| 8:00pm     | SMOKEWOOD REUNION [Bluegrass]<br>with Evan Marshall<br>Bean Town   | 7:00pm    | FRIDAY JANUARY 23 INTERNATIONAL GUITAR NIGHT \$28 virtuoso acoustic guitar music   |
| 8:00pm     | SATURDAY JANUARY 3 LISA FINNIE and CALIFORNIA KINGS  |           | with Pierre Bensusan, Guinga, Andrew York and Brian Gore<br>Thousand Oaks Civic Center<br>(Janet and Ray Scherr Forum Theatre)                 |
| 8:00pm     | Bean Town  RONNY COX [www.ronnycox.com] \$15   | 8:00pm    | RIVERDANCE \$42.50-59.50 see January 20  |
|            | [Singer-songwriter-storyteller<br>Coffee Gallery Backstage   | 8:00pm    | RANDY NEWMAN \$40-50 / \$25 students UCLALive! (Royce Hall)  |
| 7:30pm     | SUNDAY JANUARY 4  BILL TAPIA [walkingiris.com/films/UkuleleMan.html] \$15  | 8:00pm    | THE KINGSTON TRIO \$21-29 / \$10 Youth www.kingstontrio.com  |
|            | Hawaiian 'ukulele legend<br>Claremont Folk Music Center<br>FRIDAY JANUARY 9  | 8:00pm    | Caltech Public Events with Caltech Folk Music Society  MURIEL ANDERSON [www.murielanderson.com] \$15  Fret House                               |
| 8:00pm     | PETER CASE [www.petercase.com] \$16<br>McCabe's Guitar Shop  | 8:00pm    | TEXAS HOT FLASH [www.texashotflash.com] \$12.50<br>Women "folkappella"   |
| 8:00pm     | CARNAVAL! BENISE [Benise.com] \$28-53<br>Spanish Flamenco  |           | Coffee Gallery Backstage  SATURDAY JANUARY 24  |
| 8:00pm     | Thousand Oaks Civic Center (Fred Kavli Theatre)  ERIC BYAK [ericbyak.com]  Brazilian Guitar  | *         | BURNS BALL [www.dancin-fool.com/events.html]<br>Ports of Call, San Pedro<br>Los Angeles branch RSCDS   |
|            | Bean Town SATURDAY JANUARY 10  | *         | UNITED SCOTTISH SOCIETY ROBBIE BURNS NIGHT<br>Omni Los Angeles Hotel   |
| 5:00pm     | BURNS BALL<br>Scottish Country Dancing with live music by Wild Rose  | 2:00am &  | Harry Kawai at 310-372-6545<br>8:00pm RIVERDANCE \$42.50-59.50   |
| 7:30pm     | Throop Church • 300 S. Los Robles, Pasadena RSCDS Orange County and San Gabriel Valley Branches GEOFF MULDAUR [www.geoffmuldaur.com] \$18.50 | 3:00pm    | see January 20  JANE AUSTEN EVENING Victors domains to live presis food etc.   |
| 8:00pm     | GEOFF MULDAUR [www.geoffmuldaur.com] \$18.50<br>McCabe's Guitar Shop  CATFISH KEITH and DAKOTA DAVE HULL                                     |           | Vintage dancing to live music, food, etc.  Masonic Hall • 200 S. Euclid, Pasadena  Lively Arts History Association • 818-342-3482 lahacal.org. |
| 8:00pm     | Boulevard Music  MICHAEL DART AND THE FLATLANDERS  | 5:00pm    | INTERSECTION RE-UNION Dinner and folk dancing  |
| 8:00pm     | Bean Town HARVEY REID [www.woodpecker.com/harveyreid.html]   |           | Elysian Masonic Lodge<br>Franklin & Vermont Avenues, Hollywood<br>www.lifefestival.com   |
|            | \$15<br>Singer and multi-instrumentalist<br>Fret House   | 7:00pm    | JOEL RAFAEL [joelrafael.com] \$12.50<br>Coffee Gallery Backstage   |
| 8:00pm     | CHRIS PROCTOR [www.chrisproctor.com] Fingerstyle guitar  | 7:00pm    | DOC & RICHARD WATSON WITH DAVID HOLT\$25-60 THE HILLS OF HOME  |
|            | Coffee Gallery Backstage SUNDAY JANUARY 11   | 7.20nm &  | www.folkloreproductions.com/Html/doc.html Cerritos Center for the Performing Arts 9:30pm JOHN STEWART [www.bite-myfoot.co.uk] \$17.50          |
| 7:00pm     | TOM CORBETT [www.tomcorbett.net]<br>Bluegrass Mandolinist  | 7.50pm &  | Singer-songwriter McCabe's Guitar Shop   |
| 7:00pm & 9 | Bean Town 9:00pm AL STEWART [www.alstewart.com] \$18.50  | 8:00PM    | JOHN JORGENSON & RAUL REYNOSO<br>Boulevard Music   |
| 7:30pm     | McCabe's Guitar Shop  JOEL RAFAEL BAND[joelrafael.com] opening: AMY FERRIS   | 8:00pm    | BARRY BRENNER \$12<br>Blues  |
| 9:00pm     | Claremont Folk Music Center  ANNE McCUE  | 8:00pm    | Noble House Concerts  THE KINGSTON TRIO [www.kingstontrio.com] \$25-45  McCallum Theatre For The Performing Arts                               |
|            | Hotel Cafe<br>1623 1/2 N. Cahuenga Blvd., Hollywood,   | 8:00pm    | SEVERIN BROWNE and JAMES COBERLY SMITH home.flash.net/~sevman/jcs  |
|            | 323-461-2040 WEDNESDAY JANUARY 14  |           | www.severinbrowne.com<br>Bean Town   |
| 7:30pm     | RAJERY \$20<br>Master of Madagascan valiha<br>Cerritos Center for the Performing Arts  | 8:00pm    | TOM CORBETT BAND [www.tomcorbett.net] \$15 Russ and Julies House Concerts  |
|            | FRIDAY JANUARY 16  | 9:00pm    | INTERNATIONAL GUITAR NIGHT \$28<br>virtuoso acoustic guitar music<br>with Pierre Bensusan, Guinga, Andrew York and Brian Gore                  |
| *          | RAMAH RIKKUDIAH<br>Israeli dance camp<br>Camp Ramah (near Ojai)  |           | Thousand Oaks Civic Center<br>(Janet and Ray Scherr Forum Theatre)   |
| 11:00am &  | 310-476-8571 rikkud@ramah.org. 6:30pm THE BANANA SLUG STRING BAND \$6/\$10   | 2:00am&7  | SUNDAY JANUARY 25  7:00pm RIVERDANCE \$42.50-59.50   |
|            | Janet and Ray Scherr Forum Theatre<br>Conejo Valley Children's Concert Series<br>805-650-6735  | 7:30pm    | see January 20 VIC CHESNUTT [www.vicchesnutt.com] \$17.50  |
| 8:00pm     | GRIER, FLINNER and PHILLIPS<br>Bluegras with National Mandolin champ   |           | McCabe's Guitar Shop  MONDAY JANUARY 26  |
| 8:00pm     | Boulevard Music  MONICA SALMASO \$25/\$20 Skirball Members   | 8:00pm    | RIVERDANCE \$42.50-59.50<br>see January 20   |
| 8:00pm     | Traditional and contemporary Brazilian singer /\$15 Students Skirball Cultural Center  ROBB STRANDLUND [ww.robbstrandlund.com]               |           | STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font   |
| 8.00pm     | Singer-songwriter Bean Town  | 11010     | and highlighted in BOLD FACE.  |
| 8:00pm     | MARTIN SIMPSON [www.martinsimpson.com] \$18.50<br>McCabe's Guitar Shop   |           | ONLY \$20 per event.<br>Call 818-785-3839  |
| 8:00pm     | HARVEY REID \$15/\$5 children<br>www.woodpecker.com/harveyreid.html<br>Caltech Beckman Institute Auditorium (Little Beckman)                 | or e      | mail - mail@FolkWorks.org for details.   |
|            | Caltech Folk Music Society  SATURDAY JANUARY 17  | 7.20      | TUESDAY JANUARY 27   |
| *          | RAMAH RIKKUDIAH<br>see January 16  | 7:30pm    | CALTECH FOLKDANCERS<br>with YESETA BROTHERS Teaching: John Filcich<br>Throop Church, Pasadena  |
| 7:30pm     | HARVEY REID \$12 per person/\$10 TLT<br>& JOYCE ANDERSEN /Kids under 18 free w. paid adult   |           | Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29   |
|            | www.woodpecker.com/harveyreid.html<br>www.joyscream.com<br>The Living Tradition  | 8:00pm    | PACO DE LUCÍA \$28-50 / \$20 Students<br>The Father of Flamenco Guitar   |
| 7:30pm     | GUY DAVIS [www.guydavis.com] \$18/\$20 door<br>Performances to Grow On   |           | www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm<br>UCLALive! (Royce Hall)  |
| 7:30pm     | PETER HOLSAPPLE & CHRIS STAMEY home.att.net/~Dusters100/PETER.html   | 8:00 & 10 | FRIDAY JANUARY 30  :30 Acoustic HOT TUNA [www.hottuna.com] \$24.50   |
| 0.00       | www.chrisstamey.com<br>McCabe's Guitar Shop  | 8:00pm    | featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff<br>McCabe's Guitar Shop<br>WESTERN MUSIC ASSOCIATION                                  |
| 8:00pm     | MIKE DOWLING<br>Fingerstyle/blues guitar<br>Boulevard Music  | o.oopiii  | RODBER MAXWELL, ALLAN LEE<br>and TRAILS AND RAILS  |
| 8:00pm     | GEOFF MULDAUR<br>The Fret House \$15   | 8:00pm    | PACO DE LUCÍA \$28-50 / \$20 Students  |
| 8:00pm     | JOHN McCUTCHEON [www.folkmusic.com] \$20<br>The Acoustic Music Series (TC)   | 8:00pm    | see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band                               |
| 9:30am     | ALL-CALIFORNIA SACRED Free HARP (SHAPE NOTE) SINGING CONVENTION Tampalog: Util   |           | Taylor Hall 1755 N. Indian Hill Blvd., Claremont<br>Claremont Spring Folk Festival   |
|            | Templars Hall Old Poway Park, Poway • 858-566-4040 or 619-544-0432 San Diego Folk Heritage   | 8:00pm    | ROBB STRANDLUND \$15<br>Country roots singer-songwriter  |
| *          | SUNDAY JANUARY 18 RAMAH RIKKUDIAH  | 8:30 pm   | Coffee Gallery Backstage  DENNIS ROGER REED No Cover  Acoustic roots music   |
| 1:30am     | see January 16 PASADENA FOLKDANCE CO-OP WINTER FESTIVAL  |           | Alta Coffee 506 31st St., Newport Beach • 949-675-0233   |
|            | Scottish Rite Cathedral<br>150 N. Madison, Pasadena •626-446-5160  | 8:00pm &  | SATURDAY JANUARY 31 10:30pm Acoustic HOT TUNA \$24.50  |
| 2:00pm     | GREG & STEVE Children show Thousand Oaks Civic Center (Fred Kayli Theatre)   | 8:00pm    | see January 30 DENNIS ROGER REED   |
| 7:00pm     | Thousand Oaks Civic Center (Fred Kavli Theatre)<br>805-955-6933<br>ROSALIE SORRELS [www.rosaliesorrels.com] \$17.50                          | 8:00pm    | Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21  |
| 7:00pm     | McCabe's Guitar Shop  TOM CORBETT [www.tomcorbett.net]   | 7:00pm    | The Acoustic Music Series (NC)  BORDER RADIO \$12.50   |
| 7:30pm     | BOB BROZMAN and DAVE HULL  |           | Bluegrass/country/swing<br>Coffee Gallery Backstage  |
| -          | www.bobbrozman.com<br>www.dakotadavehull.com<br>Claremont Folk Music Center  | 8:00pm    | TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children   |
| 9:30am     | ALL-CALIFORNIA SACRED Free HARP SINGING CONVENTION   |           | Chinese acrobats Pepperdine University Center for the Arts   |
|            | see January 17  TUESDAY JANUARY 20   | 8:30pm    | WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmcneill.co.uk] \$24  Disney-CalArts Theater REDCAT   |
| *          | ROBBIE BURNS BIRTHDAY<br>Tam O'Shanter Inn   | 8:00pm    | HASSAN HAKMOUN [www.hassanhakmoun.com]   |
| 7:30pm     | 2980 Los Feliz Blvd. Los Angeles • 310-652-2827  BORDER RADIO [www.border-radio.com] Free  |           | plus HABIB KOITE Master of Gnawa music, a style of Moroccan devotional   |
| 8:00pm     | The Bluegrass Association of Southern California  RIVERDANCE \$42.50-59.50  Thousand Oaks Civic Center (Fred Kayli Theatre)                  |           | music with traditional music from Mali<br>Cerritos Center for the Performing Arts  |
|            | Thousand Oaks Civic Center (Fred Kavli Theatre)  WEDNESDAY JANUARY 21  | *         | THURSDAY FEBRUARY 5 WESTERN BEAT   |

| www.kingstontrio.com  | 8:00pm   | TOM CORBETT and BILL KNOPF [www.tomcorbett.net] Bean Town   |
|---|--|---|
| Caltech Public Events with Caltech Folk Music Society  MURIEL ANDERSON [www.murielanderson.com] \$15  | 8:00pm   | LEAHY [www.leahymusic.com] \$21-29 / \$10 Youth<br>Caltech Public Events  |
| Fret House TEXAS HOT FLASH [www.texashotflash.com] \$12.50  |  | SATURDAY FEBRUARY 7   |
| Women "folkappella"<br>Coffee Gallery Backstage   | *  | RIVERSIDE DICKENS FESTIVAL<br>English street fair, Victorian tea  |
| SATURDAY JANUARY 24   |  | lecture by Mr. Dickens himself and Mr. Fezziwig's Ball  |
| BURNS BALL [www.dancin-fool.com/events.html] Ports of Call, San Pedro   |  | downtown Riverside<br>714-641-7450  |
| Los Angeles branch RSCDS  | *  | LAGUNA FOLK DANCE FESTIVAL<br>see February 6  |
| UNITED SCOTTISH SOCIETY ROBBIE BURNS NIGHT<br>Omni Los Angeles Hotel  | 7:00pm &   | : 9:30pmSEVERIN BROWNE SMITH \$15   |
| Harry Kawai at 310-372-6545<br>& 8:00pm RIVERDANCE \$42.50-59.50  |  | AND JAMES COBERLY with ELDERLOCKE<br>Coffee Gallery Backstage   |
| see January 20  | 8:00pm   | MARTIN TAYLOR<br>English Fingerstyle Guitar   |
| JANE AUSTEN EVENING<br>Vintage dancing to live music, food, etc.  |  | Boulevard Music   |
| Masonic Hall • 200 S. Euclid, Pasadena<br>Lively Arts History Association • 818-342-3482 lahacal.org.   | 8:00pm   | LEAHY[www.leahymusic.com] \$22-26<br>El Camino College - Marsee Auditorium  |
| INTERSECTION RE-UNION   |  | 16007 Crenshaw Blvd., Torrance<br>310-329-5345 or 800-832-2787  |
| Dinner and folk dancing<br>Elysian Masonic Lodge  | 8:00pm   | CRAICMORE [www.craicmore.com]   |
| Franklin & Vermont Avenues, Hollywood<br>www.lifefestival.com   |  | SUNDAY FEBRUARY 8   |
| JOEL RAFAEL [joelrafael.com] \$12.50  | *  | RIVERSIDE DICKENS FESTIVAL  |
| Coffee Gallery Backstage DOC & RICHARD WATSON WITH DAVID HOLT\$25-60  | *  | see February 7  LAGUNA FOLK DANCE FESTIVAL  |
| THE HILLS OF HOME<br>www.folkloreproductions.com/Html/doc.html  |  | see February 6  |
| Cerritos Center for the Performing Arts   | 7:00pm   | PETER HIMMELMAN [www.peterhimmelman.com]\$17.5<br>McCabe's Guitar Shop  |
| & 9:30pm JOHN STEWART [www.bite-myfoot.co.uk] \$17.50<br>Singer-songwriter  | 7:00pm   | TOM CORBETT [www.tomcorbett.net]  |
| McCabe's Guitar Shop  JOHN JORGENSON & RAUL REYNOSO   | 7:00pm   | Bean Town PERU NEGRO [www.perunegro.org] \$20-40/\$17 Student   |
| Boulevard Music   | 7.00   | UCLALive! (Royce Hall)  |
| BARRY BRENNER \$12<br>Blues   | 7:00pm   | LEAHY [www.leahymusic.com] \$27<br>Lancaster Performing Arts Center   |
| Noble House Concerts  |  | WEDNESDAY FEBRUARY 11   |
| THE KINGSTON TRIO [www.kingstontrio.com] \$25-45<br>McCallum Theatre For The Performing Arts  | 8:00pm   | RHONDA VICENT [www.nemr.net/~rhondav] \$17.50<br>The Coach House  |
| SEVERIN BROWNE and JAMES COBERLY SMITH  | 8:00pm   | NASER MUSA & FRIENDS \$25/\$20 Skirball Members<br>Middle Eastern traditional folk music /\$15 Students   |
| home.flash.net/~sevman/jcs<br>www.severinbrowne.com   |  | Skirball Cultural Center  |
| Bean Town TOM CORBETT BAND [www.tomcorbett.net] \$15  | *  | FRIDAY FEBRUARY 13  |
| Russ and Julies House Concerts  | *  | CAMP YONA<br>Israeli dance camp   |
| INTERNATIONAL GUITAR NIGHT \$28<br>virtuoso acoustic guitar music   | 8.00****   | 760-631-0802 yonic@cox.net.   |
| with Pierre Bensusan, Guinga, Andrew York and Brian Gore<br>Thousand Oaks Civic Center  | 8:00pm   | LAURENCE JUBER [www.laurencejuber.com] \$15<br>Coffee Gallery Backstage   |
| (Janet and Ray Scherr Forum Theatre)  |  | SATURDAY FEBRUARY 14  |
| SUNDAY JANUARY 25   | *  | QUEEN MARY SCOTTISH FESTIVAL & GAMES<br>www.queenmary.com/QMweb/html/scot.html  |
| 7:00pm RIVERDANCE \$42.50-59.50<br>see January 20   |  | with Men of Worth   |
| •   | 8:00pm   | 562-435-3511<br>PETE HUTTLINGER   |
| VIC CHESNUTT [www.vicchesnutt.com] \$17.50  | P  | Boulevard Music   |
| McCabe's Guitar Shop  |  |   |
| McCabe's Guitar Shop  MONDAY JANUARY 26   | 8:00pm   | CHRISTINA ORTEGA with TOM CORBETT \$12.50<br>Coffee Gallery Backstage   |
| McCabe's Guitar Shop  | 8:00pm<br>8:00pm   | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] \$22   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50  see January 20  STING UPGRADE NOW AVAILABLE  | 8:00pm   | Coffee Gallery Backstage CHERYL WHEELER [www.cherylwheeler.com] \$22 plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50  see January 20  STING UPGRADE NOW AVAILABLE  //e your Special Event listed in larger font  |  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50  see January 20  STING UPGRADE NOW AVAILABLE  ye your Special Event listed in larger font and highlighted in BOLD FACE.   | 8:00pm   | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50  see January 20  STING UPGRADE NOW AVAILABLE  re your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.   | 8:00pm   | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50 see January 20  STING UPGRADE NOW AVAILABLE te your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839   | 8:00pm<br>8:00pm   | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50 see January 20  STING UPGRADE NOW AVAILABLE  We your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839   | 8:00pm<br>8:00pm<br>*<br>7:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50 see January 20  STING UPGRADE NOW AVAILABLE  //e your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839  | 8:00pm<br>8:00pm   | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net]   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE re your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS   | 8:00pm<br>8:00pm<br>*<br>7:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  MCCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEP February 14  CHERYL WHEELER \$18/\$20 door   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE TO YOUR Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.chernywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  S20   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE TO YOUR Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  | 8:00pm<br>8:00pm<br>*<br>7:00pm  | Coffee Gallery Backstage  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE TO YOUR Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena   | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEP February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE  e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.chernywhite.net] The Acoustic Music Series (NC) TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15 QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14 TOM CORBETT [www.tomcorbett.net] Bean Town TOM PAXTON \$20 see February 14 CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage WEDNESDAY FEBRUARY 18 CHRISTINA ORTEGA   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE \$42.50-59.50 see January 20  STING UPGRADE NOW AVAILABLE re your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA  \$28-50 / \$20 Students  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALivel (Royce Hall)  FRIDAY JANUARY 30   | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE Sez January 20  STING UPGRADE NOW AVAILABLE  (e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  320 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorna Kaukonen & Barry Mitterhoff  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.cherylwheeler.com] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-3901328  FRIDAY FEBRUARY 20   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE  e your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839  email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  3030 Acoustic HOT TUNA [www.hottuna.com] S24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390–1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE  The your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839  THE STANDAM JANUARY 27  CALTECH FOLKDANCERS With YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar  www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm  UCLALivel (Royce Hall)  TRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] S24.50  featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop  WESTERN MUSIC ASSOCIATION  RODBER MAXWELL, ALLAN LEE  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEE February 14  CHERYL WHEELER \$18/\$20 door  [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA  with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-3901328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com. THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  303 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:00pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr.,, Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE  The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  THE STANDAM JANUARY 27  CALTECH FOLKDANCERS With YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students  The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALivel (Royce Hall)  FRIDAY JANUARY 30  303 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop  WESTERN MUSIC ASSOCIATION ROBBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:30pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 1 5  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEE February 14  CHERYL WHEELER \$18/\$20 door  [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-3901328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE See January 20  STING UPGRADE NOW AVAILABLE  e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com. THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  30 Acoustic HOT TUNA [www.hottuna.com] featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA S28-50 / \$20 Students See January 29   | 8:00pm<br>8:00pm<br>* 7:00pm 7:00pm 7:30pm * *   | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 1 5  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEE February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-3901328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr.,, Costa Mesa 714-556-2787 www.ocpac.org  DODDO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE  e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  mail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  0:30 Acoustic HOT TUNA [www.hottma.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band  | 8:00pm<br>8:00pm<br>*<br>7:00pm<br>7:30pm<br>7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  Semail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/815 door  | 8:00pm<br>8:00pm<br>* 7:00pm 7:00pm 7:30pm * *   | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 1 5  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  SEE February 14  CHERYL WHEELER \$18/\$20 door  [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.oepac.org  DODDO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 smail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  30 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/815 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival ROBB STRANDLUND   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  *  8:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwheeler.com] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net]  Bean Town  TOM PAXTON \$20  see February 14  TOM CORBETT [www.tomcorbett.net]  Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door  [www.cherylwheeler.com]  Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA  with LAURA LOVELACE and PAUL CHESNE  Cinema Bar  3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center  600 Town Center Dr., Costa Mesa  714-556-2787 www.ocpac.org  DODDO WAH \$12.50  Classic parody songs  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door  [www.goldenboughmusic.com]   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com. THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA S28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/815 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  *  8:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LARD LANGE AND CHERYL WHEELER [www.therylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LANGE AND CHERNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange Country Performing Arts Center 600 Town Center Dr.,, Costa Mesa 714-556-2787 www.oepac.org  DOODOO WAH \$12.50  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 smail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  30 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage DENNIS ROGER REED No Cover  | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  *  8:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwheeler.com] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  MCGabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON [S20] See February 14  CHERYL WHEELER [S18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION [S12.50] Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODOO WAH [S12.50] Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  GOLDEN BOUGH [S12/\$14 door [www.goldenboughmusic.com]]  Bethel Congregational Church  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 THE STANDLIND CALTECH FOLKDANCERS With YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com. THURSDAY JANUARY 29 PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall) FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] S24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean TOWN PACO DE LUCÍA S28-50 / \$20 Students See January 29 WINTER FEST BLUEGRASS NIGHT S12/S15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival ROBB STRANDLUND S15 COUNTY roots singer-songwriter Coffee Gallery Backstage DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  *  8:00pm  7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LARD AND CHERYL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr.,, Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 THE JANUARY 27  CALTECH FOLKDANCERS With YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29 PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] S24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop  WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA S28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/S15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND S15 COUNTY TOOLS SINGER SED No Cover Acoustic roots music Alta Coffee S06 31st St., Newport Beach • 949-675-0233   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  *  8:00pm  7:30pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwheeler.com] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODOO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition DOO DOO WAH   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE  The your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839  Semail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  330 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop  WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/815 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15  Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED  No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:00pm 7:00pm 7:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODOO WAH \$12.50 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 The mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA S28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/S15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND S15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31 to 30pm Acoustic HOT TUNA S24.50 see January 30   | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:00pm 7:00pm 7:00pm  | Coffee Gallery Backstage  CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODDO WAH \$12.50 Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701 BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition DOO DOO WAH Satircal folk Boulevard Music THE KENNEDYS \$15   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839  STING UPGRADE NOW AVAILABLE The Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839  STING UPGRADE NOW AVAILABLE ONLY \$20 per event. Call 818-785-3839  STING UPGRADE NOW AVAILABLE ONLY \$20 per event. Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA S28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  S24-50  WINTER FEST BLUEGRASS NIGHT S12/815 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND Claremont Spring Folk Festival  ROBB STRANDLUND Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  210:30pm Acoustic HOT TUNA S24.50  | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:30pm 7:00pm 7:00pm 7:00pm 7:00pm 7:00pm                                     | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LARRY LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.opac.org  DODDO WAH \$12.50 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bolfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  DOO DOO WAH Satircal folk Boulevard Music  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 The part of the works.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29 PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] S24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND S15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  Lo 130pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com]  EDDIE FROM OHIO [eddiefromohio.com]   | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:30pm 8:00pm 7:00pm 7:00pm 8:00pm 8:00pm                                     | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODDO WAH \$12.50 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 336 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  DOO DOO WAH Satircal folk Boulevard Music  THE KENNEDYS \$15 Russ and Julies House Concerts  DESERT SAGE Bean Town   |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE JOURN Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 JOURN STORM JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo com. THURSDAY JANUARY 29  PACO DE LUCÍA THO Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  0:30 Acoustic HOT TUNA [www.hottuna.com] 624-50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA S28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  EDDIE FROM OHIO [eddiefromohio.com] TDIE FROM OHIO [eddiefromohio.com] S21 The Acoustic Music Scries (NC)   | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:30pm 7:00pm 7:00pm 7:00pm 7:00pm 7:00pm                                     | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LARRA COVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.opac.org  DODDO WAH \$12.50 Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 336 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  DOO DOO WAH Satircal folk Boulevard Music  THE KENNEDYS \$15  Russ and Julies House Concerts  DESERT SAGE Bean Town  ROBIN & LINDA WILLIAMS \$20  |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE re your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29 PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  0:30 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA see January 29  WINTER FEST BLUEGRASS NIGHT S12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival ROBB STRANDLUND Country roots singer-songwriter Coffee Gallery Backstage DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  £ 10:30pm Acoustic HOT TUNA see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] FALSO BURDER RADIO Bluegrass/country/swing  | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm                                 | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com]  SUMDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODDOO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 51  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 51  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY      |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 The mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  D:30 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  Lo 130pm Acoustic HOT TUNA see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] The Acoustic Music Series (NC)  BORDER RADIO Bluegrass/country/swing Coffee Gallery Backstage   | 8:00pm 8:00pm 7:00pm 7:00pm 7:30pm 7:30pm 7:30pm 7:30pm 8:00pm 7:00pm 7:00pm 8:00pm 8:00pm                                     | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LARDAY 18  CHRISTINA ORTEGA with LARDAY 1907-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.opac.org  DODDO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 336 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  DOO DOO WAH Satircal folk Boulevard Music  THE KENNEDYS \$15  Russ and Julies House Concerts  DESERT SAGE Bean Town  ROBIN & LINDA WILLIAMS \$20 and THEIR FINE GROUP [www.robinandlinda.com] The Acoustic Music Series (NC)  GYPSY SPIRIT: JOURNEY OF THE ROMA \$17-25   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALIve! (Royce Hall)  FRIDAY JANUARY 30  303 Acoustic HOT TUNA (www.hoftuma.com) \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  210:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO (eddiefromohio.com) \$21 The Acoustic Music Series (NC)  BORDER RADIO \$12.50 Bluegrass/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm                         | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DODOO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 51  CLADDAGH[www.netmodem.com/claddagh] \$    |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 smail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  230 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee \$06 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  10:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21 The Acoustic Music Series (NC)  BORDER RADIO  BIUEGRASS/COUNTRY/SWING Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children Chinese acrobats   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm                                 | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADAGH[www.netmodem.com/claddagh] \$10  Coffe    |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 smail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  230 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  10:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21 The Acoustic Music Series (NC)  BORDER RADIO  BIUEGRASS/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children Chinese acrobats Pepperdine University Center for the Arts  | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm                         | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com]  SUMDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA  with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr.,, Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50  Classic parody songs  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATUR     |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE The your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 The mail of the works.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29 PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  3030 Acoustic HOT TUNA (www.hottuna.com) S24-50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT S12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd, Claremont Claremont Spring Folk Festival  ROBB STRANDLUND Claremont Spring Folk Festival  ROBB STRANDLUND S15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED Ben Town  EDDIE FROM OHIO (eddiefromohio.com)  EDDIE FROM GHE REED Bean Town  EDDIE FROM GHO (eddiefromohio.com)  EDDIE FROM GHO (eddiefromohio.com)  FACUSTOR SATURDAY JANUARY 31  21 0:30pm Acoustic HOT TUNA S24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM GHO (eddiefromohio.com)  EDDIE FROM GHO (eddiefromohio.com)  FACUSTOR SATURDAY JANUARY  EDDIE FROM GHO (eddiefromohio.com)  S21  The Acoustic Music Series (NC)  BORDER RADIO  BIUGgrass/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS  S35/\$20 children  Chinese acrobats Pepperdine University Center for the Arts  WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmeneill.co.uk]  S24  BRIAN MCNEILL [www.brianmeneill.co.uk]  | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm                         | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20 see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAID AND AND AND AND AND AND AND AND AND AN   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE  e your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 smail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Flicich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  230 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/\$15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee S06 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  10:30pm Acoustic HOT TUNA see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] The Acoustic Music Series (NC)  BORDER RADIO  S12.50  BORDER RADIO S12.50  BORDER RED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] The Acoustic Music Series (NC)  BORDER RADIO S12.50  BORDER RED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] The Acoustic Music Series (NC)  BORDER RADIO S12.50  BORDER RADIO S12.50  BORDER RADIO S12.50  BORDER RED Acoustic Music Series (NC)  BORDER RADIO S12.50  BORDER RADIO S13.55  S20 children Chinese acrobats Peperdine University Center for the Arts  WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmcneill.co.uk] S24  BRIAN MCNEILL [www.brianmcneill.co.uk]   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm                         | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com] \$20  McCabe's Guitar Shop  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA  with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org  DOODOO WAH \$12.50  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 15  S12/\$14 door  S12/\$10 TLT  S12/\$14 door  S12/\$15 door  S |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE  Te your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 franprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  320 Acoustic HOT TUNA (www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/815 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd,, Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  210:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21 The Acoustic Music Series (NC)  BUGgrass/Country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children Chinese acrobats Pepperdine University Center for the Arts  WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmcneill.co.uk] \$24 Disney-CalArts Theater REDCAT 631 W. 2nd St., Los Angeles 213-237-2800  HASSAN HAKMOUN [www.hassanhakmoun.com]  | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  7:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm | Coffee Gallery Backstage CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC) TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15 QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14 TOM CORBETT [www.tomcorbett.net] Bean Town TOM PAXTON \$20 see February 14 CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage WEDNESDAY FEBRUARY 18 CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328 FRIDAY FEBRUARY 20 LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org DODOO WAH \$12.50 Classic parody songs Coffee Gallery Backstage SATURDAY FEBRUARY 21 CLADDAGH[www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 336 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701 BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition DOO DOW WAH Satircal folk Boulevard Music THE KENNEDYS \$15 Russ and Julies House Concerts DESERT SAGE Bean Town ROBIN & LINDA WILLIAMS \$20 and THEIR FINE GROUP [www.robinandlinda.com] The Acoustic Music Series (NC) GYPSY SPIRIT: JOURNEY OF THE ROMA \$17-25 [www.gypsyspirit.org] \$10 Youth Caltech Public Events RICHARD BERMAN \$12.50 WIND ON THE BRIDGE (QUA CAU GIO BAY) \$15 James Durst / Pham Duy / Le Uyen Phuong Lup Coffee Studio 12119 Brookhurst St., Garden Grove SUNDAY FEBRUARY 22   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE  Te your Special Event listed in larger font and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839  Bemail - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29  PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  320 Acoustic HOT TUNA [www.hoftuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town  PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/S15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival  ROBB STRANDLUND \$15  Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED No Cover Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  £ 10:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED  Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21 The Acoustic Music Series (NC)  BORDER RADIO \$12.50  Bluegrass/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS \$35/\$20 children Chinese acrobats Pepperdine University Center for the Arts  WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmcneill.co.uk] \$24  Disney-Cal Arts Theater REDCAT 631 W. 2nd St., Los Angeles* 213-237-2800  HASSAN HAKMOUN [www.hassanhakmoun.com] plus HABIB BKONTEM.   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm                         | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrylwhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com]  SUMDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA  with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS  Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.oepac.org  DOODOO WAH \$12.50  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADAGH \$12.50  GYPSY SPIRIT: JOURNEY OF THE ROMA \$17-25  WWW.gypsyspirit.org]  Caltech Public Events  WIND ON THE BRIDGE (QUA CAU GIO BAY) \$15  James Durst / Pham Duy / Le Uyen Phuong  Lup Coffee Studio  12119 Brookhurst St., Garden Grove  SUNDAY FEBRUARY 22  FOLKWORKS C     |
| McCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE re your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YESETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com.  THURSDAY JANUARY 29 PACO DE LUCÍA \$28-50 / \$20 Students The Father of Flamenco Guitar www.flamenco-world.com/guitar/piacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30  0:30 Acoustic HOT TUNA [www.hottuna.com] \$24.50 featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT \$12/S15 door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival ROBB STRANDLUND \$15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233  SATURDAY JANUARY 31  210:30pm Acoustic HOT TUNA \$24.50 see January 30  DENNIS ROGER REED Bean Town  EDDIE FROM OHIO [eddiefromohio.com] \$21 The Acoustic Music Series (NC)  BORDER RADIO S12.50 BIuegrass/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmcneill.co.uk] \$24 Disney-CalArts Theater REDCAT 631 W. 2nd St., Los Angeles • 213-237-2800  HASSAN HAKMOUN [www.hassanhakmoun.com] plus HABIB KOITE Master of Gnawa music, a style of Moroccan devotional music with traditional music from Mali   | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  7:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm | Coffee Gallery Backstage  CHERYL WHEELER [www.kenrylwheeler.com] plus KENNY WHITE [www.kenrywhite.net] The Acoustic Music Series (NC)  TOM PAXTON [www.tompaxton.com]  SUNDAY FEBRUARY 15  QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14  TOM CORBETT [www.tomcorbett.net] Bean Town  TOM PAXTON \$20  see February 14  CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On  LARRY RAND and THE FOLK COLLECTION \$12.50  Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18  CHRISTINA ORTEGA with LAURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328  FRIDAY FEBRUARY 20  LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.opac.org  DODDO WAH \$12.50  Classic parody songs Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  SATURDAY FEBRUARY 21  CLADDAGH[www.netmodem.com/claddagh] \$10  Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701  BOB FRANKE [www.bolfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition  DOO DOO WAH  Satircal folk Boulevard Music  THE KENNEDYS \$15  Russ and Julies House Concerts  DESERT SAGE Bean Town  ROBIN & LINDA WILLIAMS \$20  and THEIR FINE GROUP [www.riobinandlinda.com] The Acoustic Music Series (NC)  GYPSY SPIRIT: JOURNEY OF THE ROMA \$17-25  [www.gypsyspirit.org] \$10 Youth Caltech Public Events  RICHARD BERMAN \$12  SIO Youth Caltech Public Events  RICHARD BERMAN \$12  FOLKWORKS CONTRANCE \$10   |
| MCCabe's Guitar Shop  MONDAY JANUARY 26  RIVERDANCE see January 20  STING UPGRADE NOW AVAILABLE JOURY Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839 email - mail@FolkWorks.org for details.  TUESDAY JANUARY 27  CALTECH FOLKDANCERS with YeSETA BROTHERS Teaching: John Filcich Throop Church, Pasadena Nancy 626-797-5157 framprevasyahoo.com. THURSDAY JANUARY 29 PACO DE LUCÍA The Father of Flamenco Guitar www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! (Royce Hall)  FRIDAY JANUARY 30 0:30 Acoustic HOT TUNA [www.hottuna.com] featuring Jack Casady, Jorma Kaukonen & Barry Mitterhoff McCabe's Guitar Shop WESTERN MUSIC ASSOCIATION RODBER MAXWELL, ALLAN LEE and TRAILS AND RAILS Bean Town PACO DE LUCÍA \$28-50 / \$20 Students see January 29  WINTER FEST BLUEGRASS NIGHT SL'SIS door Bluegrass Redliners, High Hills, The Walden Dahl Band Taylor Hall 1755 N. Indian Hill Blvd., Claremont Claremont Spring Folk Festival ROBB STRANDLUND S15 Country roots singer-songwriter Coffee Gallery Backstage  DENNIS ROGER REED Ben Town EDDIE FROM OHIO [eddiefromohio.com] EDDIE FROM OHIO [eddiefromohio.com] The Acoustic Music Series (NC) BORDER RADIO Bluegrass/country/swing Coffee Gallery Backstage  TUESDAY FEBRUARY 3  NEW SHANGHAI CIRCUS S35/\$20 children Chinese acrobats Pepperdine University Center for the Arts  WEDNESDAY FEBRUARY 4  BRIAN MCNEILL [www.brianmeneill.co.uk] Disney-CalArts Theater REDCAT 631 W. 2nd St., Los Angeles v 213-237-2800  HASSAN HAKMOUN [www.hassanhakmoun.com] plus HaBIB KOUNE (wow.hassanhakmoun.com) Plus HaBIB GNOWE (wow.hassanhakmoun.com) | 8:00pm  8:00pm  7:00pm  7:00pm  7:30pm  7:30pm  7:30pm  7:30pm  8:00pm  7:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm  8:00pm | Coffee Gallery Backstage CHERYL WHEELER [www.cherylwheeler.com] plus KENNY WHITE [www.kennywhite.net] The Acoustic Music Series (NC) TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop SUNDAY FEBRUARY 15 QUEEN MARY SCOTTISH FESTIVAL & GAMES see February 14 TOM CORBETT [www.tomcorbett.net] Bean Town TOM PAXTON \$20 see February 14 CHERYL WHEELER \$18/\$20 door [www.cherylwheeler.com] Performance to Grow On LARRY RAND and THE FOLK COLLECTION \$12.50 Coffee Gallery Backstage  WEDNESDAY FEBRUARY 18 CHRISTINA ORTEGA with LURA LOVELACE and PAUL CHESNE Cinema Bar 3967 Sepulveda, Culver City • 310-390-1328 FRIDAY FEBRUARY 20 LOS LOBOS plus LILA DOWNS Orange County Performing Arts Center 600 Town Center Dr., Costa Mesa 714-556-2787 www.ocpac.org DODDO WAH \$12.50 Coffee Gallery Backstage SATURDAY FEBRUARY 21 CLADDAGH [www.netmodem.com/claddagh] \$10 Coffee Gallery Backstage  GOLDEN BOUGH \$12/\$14 door [www.goldenboughmusic.com] Bethel Congregational Church 536 North Euclid Ave, Ontario Claremont Spring Folk Festival Concert • 909-987-5701 BOB FRANKE [www.bobfranke.com] \$12/\$10 TLT plus CAREN ARMSTRONG [www.wildplum.org/caren/info.htr The Living Tradition DOO DOO WAH Satircal folk Boulevard Music THE KENNEDYS \$15 Russ and Julies House Concerts  DESERT SAGE Bean Town  ROBIN & LINDA WILLIAMS \$20 and THEIR FINE GROUP [www.robinandlinda.com] The Acoustic Music Series (NC) GYPSY SPIRIT: JOURNEY OF THE ROMA \$17-25 [www.gypsyspirit.org] \$150 Youth Caltech Public Events  RICHARD BERMAN \$12 SUNDAY FEBRUARY 22 FOLKWORKS CONTRANCE \$10 With Phantom Power \$10 July Le Uyen Phuong Lup Coffee Studio 12119 Brookhurs St., Garden Grove  SUNDAY FEBRUARY 22 FOLKWORKS CONTRANCE \$10 With Phantom Power \$10 July 18, pasadena  |

2:30pm

THURSDAY FEBRUARY 5 WESTERN BEAT Christina Ortega with High or Hellwater, I See Hawks in L.A., and Phil Tagliere

LEAHY [www.leahymusic.com]
Pepperdine University Center for the Arts

Highland Grounds

THURSDAY JANUARY 22

\$42.50-59.50

\$42.50-59.50

ROBBIE BURNS BIRTHDAY

ROBBIE BURNS BIRTHDAY

see January 20

RIVERDANCE

see January 20

RIVERDANCE

8:00pm

|        | TUESDAY FEBRUARY 24  |
|--------|--|
| *      | LISSA SCHNECKENBURGER [www.lissafiddle.com] opening: B OBBY SYVARTH with GREG GERSON [www.bobbysyvarth.com www.gregggerson.com] Coffee Gallery Backstage   |
| 7:30pm | GYPSY SPIRIT: JOURNEY OF THE ROMA [www.gypsyspirit.org] Thousand Oaks Civic Center (Fred Kavli Theatre)  |
| 8:00pm | BEAUSOLEIL avec MICHAEL DOUCET \$25-45 / plus THE SAVOY-DOUCET CAJUN BAND \$20 Students [www.rosebudus.com/savoy] UCLALive! (Royce)  |
|        | WEDNESDAY FEBRUARY 25  |
| 8:00pm | JIM MALCOLM [www.jimmalcolm.com]<br>Celtic Arts Center   |
|        | THURSDAY FEBRUARY 26   |
| *      | FOLK ALLIANCE CONFERENCE [www.folk.org] Folk leaders discuss elements of folk music and dance history Tenth Annual Lifetime Achievement Awards "All Folk" Exhibit Hall Folk performance leaders discuss tools of the trade Showcase concerts with emerging and established performers Town and Country Resort and Convention Center, San Diego |
|        | FRIDAY FEBRUARY 27   |
| *      | FOLK ALLIANCE CONFERENCE<br>see February 26  |
| 7:30pm | Songs From Mama's Table: \$30/\$35 door LINDA TILLERY & THE CULTURAL HERITAGE CHOIR plus KITKA [www.culturalheritagechoir.com • www.kitka.org ] Thousand Oaks Civic Center (Fred Kavli Theatre) Performance To Grow On   |
| 8:00pm | CLARE MULDAUR \$12.50<br>opening: MICHAEL RAYNER and ROBBY LONGLEY<br>Coffee Gallery Backstage   |

#### **VTS** page 27

| - | SPECIAL EVENTS page   |
|---|---|
| - | VENUE LOCATIONS   |
| - | ACOUSTIC MUSIC SERIES (NC) Neighborhood Church 301 N. Orange Grove Blvd., Pasadena (TC) Throop Church 300 S. Los Robles Ave., Pasadena 626-791-0411 • www.acousticmusicseries.com |
| - | BEAN TOWN<br>45 N. Baldwin Ave., Sierra Madre<br>626-355-1596   |
|   | BLUEGRASS ASSOCIATION OF SO. CAL.<br>Baker's Square Restaurant<br>17921 Chatsworth St. (at Zelzah), Granada Hills<br>818-366-7258 • members.aol.com/intunenews                    |
|   | BOULEVARD MUSIC<br>4316 Sepulveda Blvd., Culver City<br>310-398-2583 • www.boulevardmusic.com   |
| - | CALTECH FOLK MUSIC SOCIETY California Institute of Technology Beckman Institute (Little Beckman), Pasadena 626-395-4652 • 888-222-5832 www.its.caltech.edu/~folkmusi              |
| - | CALTECH PUBLIC EVENTS California Institute of Technology Beckman Auditorium Pasadena  |

Beckman Auditorium, Pasadena 626-395-4652 • 888-222-5832 events.caltech.edu/events/calendar.html

THE CELTIC ARTS CENTER 4843 Laurel Canyon Blvd., Studio City 818-760-8322 www.celticartscenter.com CERRITOS PERFORMING ARTS CENTER

12700 Center Court Dr., Cerritos 562 916-8501 or 800- 300-4345 www.cerritoscenter.com CLAREMONT FOLK MUSIC CENTER

220 Yale Ave, Claremont 909-624- 2928 • www.folkmusiccenter.com THE COACH HOUSE 33157 Camino Capistrano, San Juan Capistrano 949-496-8927

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

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

750 W. Lancaster Blvd., Lancaster 661-723-5950 • www.lpac.org THE LIVING TRADITION

Downtown Community Center

LANCASTER PERFORMINIG ARTS CENTER

250 E. Center St., Anaheim 949-646-1964 • www.thelivingtradition.org McCALLUM THEATRE

73000 Fred Waring Dr., Palm Desert 866-889-ARTS • www.mccallumtheatre.com McCABE'S GUITAR SHOP 3101 Pico Blvd., Santa Monica 310-828-4497 • www.mccabesguitar.com

NOBLE HOUSE CONCERTS Van Nuys 818-780-5979 PEPPERDINE UNIVERSITY CENTER for the ARTS

Smothers Theater, Malibu 310-506-4522• www.perpperdine.edu/cfa/ PERFORMANCES TO GROW ON

Church of Religious Science 101 South Laurel St., Ventura 805-707-2179 RUSS AND JULIE'S HOUSE CONCERTS

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

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

SKIRBALL CULTURAL CENTER

GOLDEN BOUGH[www.goldenboughmusic.com] Victor Valley College Performing Arts Center Victorville 760-951-0290

THOUSAND OAKS CIVIC ARTS CENTER 2100 Thousand Oaks Blvd. 805-449-2787 www.toaks.org/theatre

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

FOR UP-TO-DATE INFORMATION

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html

**Jay and Judy Michtom** - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.