FREE
BI-MONTHLY
Volume 4 Number 2

March-April 2004

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

PLATINUM BECOMES HER MARY BLACK IN CONCERT

BY J.J. RYAN



Ithough mysteriously absent from mainstream American radio airwaves, Mary Black has been a staple of Ireland's music scene for over 20 years. Indeed, as a testament to her longevity as an artist, Black won *Irish Music Magazine*'s Irish Music Award 2003 for Best Contemporary Female artist.

Mary Black sprang into the Dublin folk scene of the mid-1970's, along with her three brothers and sister Frances, as a member of The Black Family. From the beginning, Black's voice had a quality that sounds both plain and elegant, with a rich and satisfying timbre that easily stands by itself *a capella*. However, when she left The Black Family, she began to transition away from traditional Irish singing and toward popular music with a nonetheless distinctly Celtic flavor.

With each album release, her reputation and population have grown. Her 1983 debut album *Mary Black*, produced by Declan Sinnot, earned her a gold album in Ireland. In 1983, *Anthem*, her LP with the legendary Celtic group **DeDannan**, won the Irish Album of the Year award. Her subsequent 1985 release, *Without the Fanfare* took a distinctly more contemporary musical turn. This further established her expanding solo career, and led to her departure from **DeDannan** in 1986. Later that year, she received Ireland's Entertainer of the Year award.

Her biggest commercial success to date came in 1989's

MARY BLACK page 17

ALSO INSIDE:

LEARN IRISH Music

A CONVERSATION
WITH BESS
LOMAX HAWES
PART 3

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

AND MUCH MORE...

elcome to the Celtic issue of FolkWorks. We are dedicating this issue to a fellow who had a great impact on our lives - Johnny Cunningham, who passed away recently [see page 26]. We got to know Johnny's music in the early 1980's when the group he formed with his brother, Silly Wizard, was touring. We were both inspired by the freshness and passion of the band. In the mid-1980's we were fortunate to see Johnny in what was unintentionally a private concert in Santa Monica. He was in town playing at a bar and no one had

done any publicity. The Larman's on FolkScene announced that there was a rumor that he would be playing and we followed up on it, told some of our friends and there we were, one on one. Johnny took it in stride and played for almost an hour for us and the local bar folks.

Johnny and his brother Phil occasionally toured as a duet. Their musicianship was exceptional and their brotherly stage banter endlessly amusing. Johnny and Phil had not played together for many years, but this past summer got together for a reunion. Johnny played several times during the past years at the Kennedy Performing Arts Center in Washington, DC and there are on-line archives of the shows, including the reunion concert for your free viewing. Johnny will be sorely missed.

We at FolkWorks have a deep love of Celtic music. We provide information about the Celtic happenings in the L.A. area. We often have reviews of Celtic CDs that we think are exceptional and have produced concerts of some of our favorite Celtic performers. We are media sponsors of concerts at the Skirball Cultural Center and the Celtic Arts Center. And in this issue, because of St. Paddy's Day and Johnny, we present



BY LEDA & STEVE SHAPIRO

several articles with a Celtic focus. Our lead article is about Mary Black, the wonderful singer who was involved with some of our favorite Irish bands. We also have an article by one of L.A.s finest Irish fiddlers as well as a new friend from the San Francisco Bay area. We hope to encourage you to do new things, to listen to new music, to learn an instrument, to take classes in a folk art, in general to be open to new things. If you have a musical bent, try learning to play Irish or Scottish music [page 3]. We have added a new listing for music instruction to get you started [page 8]. Likewise, if you like to

dance, L.A. offers many opportunities for you to learn and participate. We would be amiss not to mention that several of the FolkWorks staff can be found playing regularly at the local sessions (or seisiúns, as the Irish call them). Check out page 13 to find one close to you and come on down. If you get tired flipping those pages back and forth, just read the whole issue cover to cover!

Finally, the Internet is a boon to those of us interested in Celtic music and dance. You can find and purchase just about any recording that is in current release. Some of these recordings are easily obtained, but there are a few sites that specialize in the more obscure recordings. If you read music, you can find the written music for just about any tune that you would be interested in learning. There are also on-line lessons available. And, for a small price, there is a weekly updated on-line concert. All with your fingers "doing the walking" on your keyboard. Go to http://groups.yahoo.com/group/FolkWorks/links and you will find some of the aforementioned Internet resources, and while you are there, join the FolkWorks Group and get updated calendar listings and more.

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

ALTADENA

Altadena Library Coffee Gallery Backstage

ARCADIA

San Gabriel Bead Company 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 O is for Ouilts 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

Boulevard Music

DOWNEY

Ace Music Brewer's Rendevous 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 **KPFK** 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

Wild Fiber SIERRA MADRE Bean Town

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 Los Feliz Theater 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

VAN NUYS

Noble House Concerts VENICE

Venice Library WEST COVINA Tower Records

The Fret House WEST HOLLYWOOD

Bodhi Tree Books WEST L.A.

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

WOODLAND HILLS Tower Records ALL TLT (THE LIVING TRA-

DITION) 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, email them to your friends &

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 • Kathy Buys Cait Reed • J.J.Ryan • 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

Brooke Alberts • Linda Dewar Kay Gilpatric • Roger Goodman Don Kiger • Gitta Morris Molly Nealson • Colin Quigley Steve Shapiro` • Monika White Ron Young

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

AD RATES

1 X	3X	6X
\$660	\$600	\$550
\$385	\$350	\$300
\$235	\$210	\$185
\$150	\$125	\$100
\$85	\$75	\$65
	\$660 \$385 \$235 \$150	\$660 \$600 \$385 \$350 \$235 \$210 \$150 \$125

SPECIFICATIONS

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

SO YOU WANT TO LEARN IRISH MUSIC

BY KATHY BUYS

"The tune inspires me. It stirs things within me which I am then compelled to express through that very tune itself. Irish music contains the inspiration and dreams of generations past and present. The tunes are the seeds of this great collective.."

- Martin Hayes

can't think of a better way to express why I love this music and feel so utterly compelled to learn it. Here are some tips that may make your learning experience more enjoyable and fruitful even if you've been playing a long time. First let me say that there really is no right or wrong way to learn any kind of music. Do what works best for you in a way that fits with your own personal learning style, time, resources etc. Keep an open mind, try different things and you'll eventually settle into your own way of learning.

Let's start then with the question of whether to use written music or "dots". I learned tunes off sheet music and then tried to memorize them. It took forever and when I went to sessions and played my new tune, people would look at me as if I wasn't playing Irish music. Well that's because I really wasn't.

After realizing that tunes are rarely introduced with dots, my turning point came during a class where dots were frowned upon and the tunes were taught as a whole, not even section by section. I resisted, I complained. But the teacher stood his ground and told me to "have faith in the process."

I had no choice but to try it. After about 3 days

and several tunes under my belt, I found myself really enjoying learning this way. As I continued in the months that followed, I found myself getting better and better at picking up tunes by ear and my playing sounded more authentic.

This music is about fun, community, sharing stories and interacting with others. Learning by ear seems congruent with this culture. Dots have their place in this learning, i.e. as a reminder of how a tune starts and as a skeletal guide to how a tune goes. What gives a tune life is the subtleties of the ornaments, the rhythm, and the articulation. These are very hard to communicate through sheet music and few sessions look kindly upon dot readers. I heard one person say that reading music at a session is like showing up at a party with a book.

So to start learning by ear, I would suggest the following:

- Take a recording device to sessions and lessons. The Marantz tape allows you to slow things down to half speed and exactly one octave lower. Mini disc players or regular tape players are great. Ask someone to play the tune slowly for you to record.
- Use your computer: Musicmatch Jukebox allows you to transfer music from a CD onto your computer and Transcribe! and the Amazing Slow Downer allow you to then play the tune at any speed without changing the pitch (unless you want to).
- Listen to recordings of people who really know traditional music and have been playing a long time. Ask professionals who play

LEARN IRISH MUSIC page 25

IN THIS ISSUE SO YOU WANT TO LEARN IRISH MUSIC..... KEYS TO THE HIGHWAY BANDS FOR HIRE THE VOICES IN MY HEAD Unnatural Acts or, Why Bother Studying Voice? TIED TO THE TRACKS A Conversation with bess lomax hawes - part 3 ON-GOING STORYTELLING EVENTS..... DAVE'S CORNER...... 8 WORLD ENCOUNTERS A MUSICAL JOURNEY 11 IRISH SEISIÚN RULES...... 12 ON-GOING MUSIC HAPPENINGS...... 13 CALENDAR OF EVENTS 14-15 ON-GOING DANCE HAPPENINGS 16 **UNCLE RUTHIE....** PASSING THROUGH ON THE PICKET LINE

LOOKAROUND23

HOW CAN I KEEP FROM TALKING.....

FOLKWORKS PICKS.....

What's Happening in L.A.

Phil Ochs: Folk Singer at the Barricades



BY

How Standard Is STANDARD PITCH?

By Roger Goodman

ost musicians today use electronic tuners to make sure their instruments are "in tune." Electronic tuners are based on the "standard pitch" of A-440, meaning that the A above middle C vibrates at 440 Hz (Hertz) or cps (cycles per second). The pitch pipes and tuning forks that preceded electronic tuners were also based on the A-440 standard. Have you ever wondered about A-440? What's so special about A-440? Or, who got to decide that it was the magic number? Or why do we need to have a standard pitch anyway? Hopefully, you'll find the answers to these questions as fascinating as I do because in this issue, we are taking a little side road on the Musical Highway to learn about something we simply take for granted.

Humans have probably been communicating with music longer than they have with language. When they first discovered ROGERmusic it is likely that one person at a time created unaccompanied GOODMAN melodies. There was no need to standardize pitch—people just sang where it felt comfortable. When people began to sing with others they still didn't need a standard pitch because a group tends to reach a consensus just by singing together. Even when singing became more complex and methodical as, for example, when the monks developed the liturgical chant or plainsong, there was still no standard pitch. By the time Pope Gregory codified the rules of notation for the chant, some monasteries seemed to center on a particular pitch range but it varied from one monastery to the next.

With the advent of musical instruments, pitch became more important because of the instrument's physical constraints but it remained quite random. Even when voice and instruments were combined it varied widely from place to place. Then came the pipe organ and with it a compulsory pitch. This meant that, if one was to sing or play with a pipe organ, there was no choice but to agree with the pitch chosen by the organ maker. Still, pitch differed from town to town and from church to church. Pitch even varied on the same organ within a church. That's because organs that had metal pipes were often tuned by hammering in the ends of the pipe to raise the pitch or flaring them out to lower the pitch. After a few dozen rounds of this the ends would become frayed. The easiest way to fix this was to trim the ends off all of the pipes. This would make the pipes tunable again but raised the overall pitch of the instrument. The older the organ, the higher the pitch. Well, during the 16th & 17th Centuries most of the organs were in churches and it was commonly believed that the higher the music, the closer it was to God. So, the pitch was allowed to creep gradually higher.

Another era of pitch-raising began after the Napoleonic wars when, during the Congress of Vienna (1814-1815), the Czar of Russia, Alexander I, presented the Austrian regiment bands with a full set of beautiful Russian-made instruments. These instruments were in the "higher German pitch" which made the bands sound brighter and more brilliant. The new instruments were very popular, especially since they were better able to fill larger and larger venues with sound. The higher A-440 pitch quickly replaced the older A-430.5, which had by then been the official pitch of Europe for over 100 years. As a result, manufacturers started tuning their instruments slightly higher to make them sound brighter than their competitors. Other companies were then compelled to make theirs even brighter, and the pitch kept floating upward.

But there were problems with the new higher pitch. Violinists were breaking strings as they kept increasing the tension to reach the climbing pitch of the new wind instruments. The traditional gut strings were improved and the high E was eventually replaced with a metal string. Then opera singers began to complain and rightfully

> so. The rising pitch stretched the singer's range to the point of damage and vocal chords, unlike gut strings, could not be replaced. Something had to be done. In 1859, the French put their collective foot down and came up with a compromise pitch of A-435, right between A-430.5 and A-440 and actually passed legislation to mandate its use. At the time when the French set this pitch the typical ambient temperature was usually about 15 degrees Celsius (59 degrees Fahrenheit). As concert halls began using steam heat, the standard temperature became a more comfortable 20 degrees Celsius (68 degrees Fahrenheit). It

has since been argued by London's Royal Philharmonic Society that the oboe (the wind instrument that sets the pitch standard for the orchestra) tuned to A-435 at 59 degrees Fahrenheit will raise to a pitch of A-439 at 68 degrees Fahrenheit. Thus, in 1896

A-439 became the standard pitch in Britain. Elsewhere, including the United States, pitch was still creeping upward.

The arrival of radio brought together music and musicians from all over the world. The lack of a worldwide standard pitch was now an obvious problem. In the 1930's there was a great effort by the broadcasting industry for standardization of concert pitch in North America and Europe, and, in 1939, this was achieved at an international conference in London. The original intent was to use the Royal Philharmonic's A-439. The BBC decided to begin regular broadcasts of an electronically produced reference tone. To produce the note, they used an oscillator controlled by a piezio-electric crystal vibrating at 1 MHz. This was reduced to a frequency of 1 KHz by electronic dividers. It was then electronically multiplied 11 times and divided by 25 producing the frequency of 440 Hz. It turns out that the desired target of 439 is a prime number and as such cannot be reached by dividing and multiplying. So the BBC began broadcasting a reference tone of 440 Hz. This is how we arrived at the magic number of 440 Hz.

If you had assumed it to be a spiritual number that vibrated in resonance with the Universe and was delivered by the hand of God, my deepest apologies. As we have seen it was the result of various science, pseudo-science and practical considerations and is at best a necessary compromise. For the time being the pitch of A-440 is a globally accepted standard pitch but not without ongoing dissention, most notably from those who play and study historical music. Placed in the current context of our rapidly changing world of technology, A-440 begins to feel like an immutable constant and I have no doubt that it will remain as such — but know that, in any particular span of time, local conventions for standard pitch have moved up and down without any apparent scheme. So get out your pitch pipe, tuning fork or electronic tuner, listen for that 440 Hz and, of course, stay tuned.

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the L. A. old-time & contradance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscura and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica, CA.



Or Peter Parrish at (323) 258-8827, or email petertor@pobox.com

GRAPHIC & WEB DESIGN ART DIRECTION

ADVERTISING • PACKAGING • BROCHURES • LOGOS



ALAN STONE CREATIVE SERVICES

> 818-909-7718 alan@stonecreatives.com

www.stonecreatives.com

THE VOICES IN MY HEAD



BY JOANNA CAZDEN

UNNATURAL ACTS OR, WHY BOTHER STUDYING VOICE?

n early and mid-January I had the great good fortune to meet two outstanding voice instructors. First, I spent a week with singing teacher and voice scientist Jo Estill. Trained from an early age in bel canto (classical art songs), she spent decades measuring how sound waves change when the muscles of the mouth and throat are used in different configurations.

Ultimately, Estill developed a highly unique system of voice training based on what she terms "compulsory figures" – tiny isolated movements that, once mastered, allow a singer to produce any style of singing, from opera to bluegrass to "belting" to wispy jazz. Now 82 and nearing retirement, Estill is passing her pioneer's torch on to a few younger teachers around the country. As I honored vintage singers in my last column, I must here pay homage to teachers, and Jo Estill is certainly one who deserves great appreciation.

One of her slogans—which I've long had pinned up in my office, for shock value if nothing else—is that SINGING IS AN UNNATURAL ACT. Before the folk police start beating on me with vehement "how dare you/ everyone can sing/ don't be a stupid elitist" brickbats, let me hasten to explain!

Singing IS natural as an activity enjoyed since the earliest days of evolution of the human family and tribe. Absolutely. It is found in nearly every culture, and is typically learned by osmosis or community experience rather than as a formal practice. Lullabies, work songs, healing chants, courtship songs, and bardic ballads are valued within the folk tradition because of their organic expression of indigenous identity and style.

But singing as a performance form, done for extended periods of time, at high volume, and/or with elaborate ornamentation, does not come naturally to every human being. From the lumber camps of the Northeast USA to the healing ceremonies of the Navajo, and in other non-commercial or pre-commercial settings, certain people have been recognized as having special vocal abilities. When labor becomes specialized, singing emerges as a discreet skill, something to practice with conscious intent and discipline—a somewhat UNnatural act.

Estill's training system, not surprisingly, felt extremely unnatural at first. It was like learning to dance by practicing 15 rigorous, individual steps to perfect mastery, except harder of course because of the difficulty of seeing what's going on inside the teacher's throat, let alone one's own.

I got the hang of some of it, heard other students master the bits I couldn't, and was humbled by the entire experience. But Estill's wisdom and humor balanced her high standards, and during informal singing sessions there were moments of drama and deep magic that made the work worthwhile.

The following week, I met a very different voice expert: Catherine Fitzmaurice, whose theater-based method uses dramatic body positions and powerful transformations of breath to release muscle tension. This "destructuring" of habitual patterns throughout the entire body results in increased freedom of sound. The sound is then "re-structured" for performance: energy circuits from deep in the pelvis are connected to the language-filled mind, creating a spontaneous, organic, yet highly-charged and skillful vocal expression.

While less musical in orientation than the Estill Voice Training System (EVTS), Fitzmaurice Voicework addresses the concerns of many folksingers I've met who "just want to feel free and open, not trained." Although as yet I've only glimpsed Fitzmaurice's work, my years of studying other theater methods contributed as much as formal music training, to my singing, songwriting, and teaching.

If you, as a folk-oriented singer, still lived in a small, culturally-cohesive and physically-active tribe, where everybody sang the same songs the same way during the same basic-life activities, you probably wouldn't need to do much more than mimic your elders. But in a sedentary, post-industrial lifestyle where everyone who hears you has also heard highly processed, ferociously amplified singers in a dozen styles, just following your instincts and copying a few old recordings may not be enough.

Especially if you perform professionally, for hours at a stretch and for days/ weeks/ months on tour, an everyday level of vocal technique won't protect you from strain. It is natural to worry about a voice teacher changing your style. But if you're clever, you can learn basic techniques and then use them your way. That too is part of the tradition of folk arts.

For more information on the two methods I've mentioned here, check out www.EVTS.com and www.fitzmauricevoice.com.

Finally, a correction and profound apology for misnomers in my last column: I managed to mangle both the spelling of Buck Page's name, and the title of his band, **Riders of the Purple Sage**. Such errors may be human and "natural," but in journalism as in singing, getting things right sometimes takes effort. Carry it on.

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, Booking now: concerts, corporate events, p



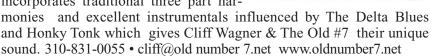
http://users.adelphia.net/~grlockwood/BUZZWORLD/INDEX.html

CLADDAGH, an Irish folk music band, is a lively quintet noted for outstanding vocals, harmonies and a hefty dash of humor. Instrumentation consists of: aguitar, banjo, bass, pennywhistle, bodhran and others... Bookings for concerts, weddings and any other special event. 818-363-1526 (Creative Spark) www.claddaghband.net



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 har-





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!

 $30/1x \cdot 575/3x \cdot 125/6x \cdot mail@FolkWorks.org \cdot 818-785-3839$

MUSIC INSTRUCTION

NICOLAS BUCKMELTER: IRISH FLUTE, TIN WHISTLE, LOW WHISTLE.



Nick has been playing and teaching Irish flute and whistle for more than ten years. In 2003 he toured Japan as a traditional musician under the auspices of the Irish Embassy in Tokyo. Over the years he's had the good fortune to perform with some of the most respected musicians in the Celtic world, including the Chieftains, Dale Russ, Pat O'Connor and the Black Family. He hosts a regular session at Finn McCool's in Santa Monica.

760-935-4812 or nbuckmelter@hotmail.com

erhaps it's because the first feature film was a Western. Perhaps it's because the Southern Pacific Railroad arrived from Louisiana and Texas. But the music of the Lone Star State has always been well received here, and its multiple influences are strong. Just ask local band Border Radio.

You see the influence in traditional Western music, and in the traditional and new folk sounds of Texas musicians, gifted singer-song-writers like Willie Nelson, Tom Russell, Guy Clark, the late Townes Van Zandt, and those remarkably gifted women, Tish Hinojosa and Michelle Shocked.

We'll look at both these expressions of Texas influences, in music you can enjoy live and own on CD. First is traditional Western music, and the local festival that celebrates it, then we'll get to the new folk sound of East Texas refugee Michelle Shocked.

The 11th annual Santa Clarita Cowboy Poetry and Music Festival, held March 26-28 in and around the movie-set Cowtown at Gene Autry's old Melody Ranch Motion Picture Studio, is a must-do. Like all good music and folk festivals, it's the place to explore and discover performers, genres and styles, enjoy old favorites, find new ones, and savor the prevailing spirit. This one has the best ambiance anywhere, with riders on horseback and narrow, dusty streets of a Western Brigadoon, reborn for the weekend, as each building's interior come to life.

This year's performers include, naturally, some Texans. Don Edwards is a festival favorite, playing one of the premium-ticket concerts. He was nominated for a Grammy with Peter Rowan, Tony Rice and Norman Blake for their 2002 CD, *High Lonesome Cowboy*.

Katy Moffatt is a world-traveled folk singersongwriter and recording artist with Texas roots. She delights audiences with storytelling, fine guitar work, and abiding passion in her music.

All around, it's an "A" list of entertainers all weekend, including musicians R.W. Hampton, Sourdough Slim and Dave Stamey and 2001's best-in-the-nation cowboy poet Larry Maurice - all folks with CDs that we've favorably reviewed here.

Simultaneous shows are the rule. You can't see everybody, so here are a few suggestions. Each has released CD(s) with fine musicianship and plays just as well live. Joni Harms writes charming ballads and has a children's album. And see Wylie and the Wild West, he of the Yahoo Internet yodel, the band a high-energy favorite of western swing dancers. New West, a trio of innovative musicians, is award-winning songwriter Mike Fleming, talented standup bass player David Jackson, and renowned lead guitarist Raul Reynoso. Raul has solo CDs and appears on other CDs, including Christina Ortega's Vaquero Song, reviewed here last issue. New West won the Will Rogers Award for best Western group.

The Lost Canyon Rangers are completing a CD in time for their gigs at the festival. They sent a disc with the first nine tracks, still being mixed; the musicianship is there, so make a point to hear them perform.

Belinda Gail will share the Festival's prestige show with Curly Musgrave. They are the Western Music Association's female and male vocalists of the year. Each is a solo act, but their 2003 duet CD, *When Trails Meet*, was quickly acclaimed. The two teamed again for a travelling cowboy Christmas show. Each released a solo CD last year, as well. Musgrave's is *The Heritage* and Gail's is *Blessed Trails*. To hear them this time, it's a \$70 ticket for a step into history, a show in cowboy movie star William S. Hart's living room.

David Wilkie & Cowboy Celtic, from Calgary, feature a harpist. Their niche delivers surprises and charm, combining traditional cowboy ballads with ancient Celtic roots.

Credit where it's due, though. Don Edwards has, for years, performed *Streets of Laredo*, weaving the song's original Scottish lyrics about

TIED TO THE TRACKS



BY LARRY WINES

the bard of Armaugh. Others, like Ken Graydon, a singer-songwriter, recording artist and musical historian, weaves Spanish and Mexican roots into his Western music shows. Paying musical homage to their origins, each one demonstrates 150 years of the "folk process" that produced dozens of favorite cowboy songs. It's the roots of roots music, often an ocean away.

Festival admission includes dozens of performances. Two evenings and two full days of reserved seat shows require additional ticket purchases. Classic Western films are screened. A banquet for inductees to the Western Walk of Stars and a special train on the Fillmore & Western Railway also feature music. Call the City of Santa Clarita for information and tickets toll free hotline is 1-800-305-0755, or call the Festival ticket office: 661-286-4021.

On to our second theme, a notable example of Texas influence in new folk music.

Michelle Shocked might seem to be at opposite poles from the lone prairie, but only to those who haven't treated themselves to a tour of her rich and, yes, often eclectic music. Sometimes, she's on the cutting edge of new folk, sometimes so steeped in traditional roots that a new song sounds ancient, or from some other genre altogether.

Most often, her music is marinated in East Texas-Arkansas-Louisiana influences. But her music invites mixed metaphors, and the tracks on her CDs are as fluid as where land and water meet in the piney wood swamps, unpredictable from one place to the next. That's apparent in her 2002 CD package, *Deep Natural*. It includes a second disc, *Dub Natural*, with her sometimes inspired alternative instrumental improvisations on the first disc's main titles.

You hear lots of influences in her work. An abundance of blues flows smoothly in and out of strummed string and bowed fiddle themes, as Louisiana jazz and Cajun accents push and pull. There's plenty of Western Swing in there, and when she blends the horns on the latest augmented re-release, her *Captain Swing* CD, it's only surprising because the world abandoned brass in this genre decades ago. You simply need to remember that in Texas, all music is dance music. Most of her work is driven by her own acoustic guitar, which she plays with energy, skill and often brilliance, on her compositions and cowboy standards, like *(Goodbye) Old Paint*.

She says her biggest influences are Clarence "Gatemouth" Brown, Doc Watson and Norman Blake. Her web site includes a map of the land-scape of her childhood, with built-in bios and hometowns of 22 of her nearby musical heroes, including Willie Nelson, Leadbelly, Blind Lemon Jefferson, Lightnin' Hopkins, T-Bone Walker, Lefty Frizzell, and the East Texas Serenaders.

To explain it better, you need to know that Michelle Shocked, born Michelle Johnson, was dragged all over the world as an army brat in a big and poor family, until she left home at age 16. Living like a female Jack Kerouac eventually led her back to Texas, where she put herself through the University in Austin. Her degree is in interpretation of literature, a kind of rebellion against the materialism of the Reagan years. There are tales of her sleeping each night in an Austin bookstore after it closed. She's known the vagabond life on two continents, homelessness, living on a houseboat, and one authoritative

music biography source saying her life story must be fiction.

Michelle Shocked's days on the punk scene are behind her, as is the exploitation she experienced when her first hit record was a pirated field recording made at a Kerrville Folk Festival campfire in the late 1980's. That was released in England and played heavily on the BBC with a mishmash of her song titles, as the *Texas Campfire Tapes*, off-speed because the cassette recorder's batteries were low.

At the time, she hadn't dreamed of becoming a performing musician, despite some brilliant songwriting. But the experience led directly to her first stage show, ever, at London's Queen Elizabeth Hall. Then came her life as a travelling minstrel, more exploitation, more songwriting, more experience, and eventually to a determination to take on the record companies. She won a landmark case against Mercury Records, by invoking the 13th Amendment's protection against slavery. It brought profound implications for countless artists caught in contract limbo. Today, she is the only major artist to own her entire catalogue of songs.

Protest activism that once drove everything is still at the core of her social consciousness. Witty and passionate commentary is as much a part of her live performance as sharply cogent lyrics in the best folk tradition, delivered with powerful acoustic guitar statements and a fresh fusion of Western and blues styles.

Headlining a benefit at Kulak's Woodshed in North Hollywood for striking grocery workers came three days after sharing a stage in Austin with Willie Nelson and some all-star friends. That was a benefit for Democratic Presidential candidate Dennis Kucinich. There, Nelson debuted his protest song, Whatever Happened to Peace on Earth, and Michelle joined Tish Hinojosa for a duet of the latter's poignant, Something in the Rain, about the tragic consequences for farm workers of prolonged pesticide exposure. Each was cited in the magazine, The Nation, for their sharp social and political music and commentary. It's Michelle Shocked in her element.

Lately, she's been adjusting to a divorce, and busy reengineering, remixing, adding songs omitted at the time, and re-releasing each of her previous albums. Many had been scarce or unavailable for years. The new packaging includes artsy booklets that reveal additional dimensions of her highly creative mind. The new release of the *Texas Campfire Takes* (the last word subtly changed) is a must for everyone who enjoys great guitar al fresco (here, it's complete with crickets and popping fire) and the songs are delightful. It's a two disc set, one reengineered with amazing sound clarity; the other the complete original field tape with previously unreleased songs and original tape hiss.

Aficionados of new folk with a bluesy edge should go for the expanded re-release of *Short Sharp Shocked*. Much of what's here is brilliant and retains its social relevance. And it includes her trademark, *Memories of East Texas*.

The entire catalogue is available on her web site: www.michelleshocked.com. Those wanting to explore the life and career of this fascinating woman and artistic genius can read an extensive biography and countless news stories at an unofficial site: glimbo.cjb.net.

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 www.medianetworkgroup.com/index.html. You can e-mail him at larrywines@hotmail.com.

INTERVIEW

A CONVERSATION WITH BESS LOMAX HAWES - PART 3

Interviewed by Ross Altman July 10, 2003

[For those of you who would like to know more about Bess's work as a folklorist, there is a new DVD entitled, The Films of Bess Lomax Hawes, available for \$24.95 plus \$6.00 shipping from www.media-generation.com. You will discover that, even in this longish interview, looking back more than half a century, we have only scratched the surface].

FW: I know you've been asked this a thousand times and you can just tell me to bugger off. What is your definition of a folksong? With the emphasis on "your." I'm not asking you to recite the academic definitions in the American Heritage Dictionary, but as you see it.

BLH: I would probably come closer to that than to some of the more folky ones. I think that folksongs have to have a history, that they have to have some past. You can have a song that's probably going to be a folksong. You can bet on it. I mean I hear something every once in awhile and say "That's going to make it." I do think that one of the important things about a folksong is that it has proved itself through time as to having some kind of real importance to the human spectrum. I don't know. It's memorable, because nobody ever teaches you these things. They just sing them to you. Then you learn them if you want to. That to me is an essential. The topical song I think often becomes a folksong, but an awful lot of them don't. Woody, for example, I think his only song that's become a folksong in any sense is This Land is Your Land and Union Maid the chorus. Everybody on the picket line sings Union Maid. They don't know the rest of the words at all and they don't know whoever wrote it either. But the others haven't gone into the public domain in the way that I would have thought, myself. I would have thought So Long, It's Been Good to Know You would have got it, but it didn't quite. It may come back.

FW: Well, it's hard to compare other songs to This Land is Your Land . . .

BLH: That's right. That was taken over.

FW: . . . because that's close to a national anthem.

BLH: Yeah.

FW: But Sam Hinton did collect different versions of Talking Dustbowl some years ago.

BLH: I wouldn't be surprised.

FW: In California, I mean. Well, that's interesting. It shows you how hard it is to write a folksong, because if Woody only got one or two, or one and a half, what chance do the rest of us have?

BLH: I think it's terribly hard. I think it doesn't much matter. You're writing a song and you're writing a song for people to sing it. That's a little bit different from writing a song for a rock group or a hip group of some kind. That's written for commercial purposes. That song that you're writing is because you want to say something. I think those are for me just songs. I think a lot of people write songs all the time. I wrote songs for my kids when I was raising them, when they were babies. No one will ever sing them but me.

FW: Would you consider singing one of them here? Or the part that you remember?

BLH: They're kind of silly.

FW: Well, but kid songs are supposed to be silly. "You stick out your little hand at every woman, kid, and man, and you shake it up and down, how'd you do, how'd you do howja, hojee, heegee, higee,

howjado"—it doesn't get sillier than that.

BLH: That's right. Mine were mostly pop song parodies.

FW: Oh really?

BLH: Yeah. Just whatever occurred to me. I was just amusing myself. I ran into so many people who had written poetry and songs of their own, and had them in their own equivalent to a ballad book that they were saving. I think it's something that Americans do very easily. I think that's what most of the cowboy songs were too. They were songs about what the guys were doing and they were written to keep them from being bored, to pass the time, and because they had something they wanted to say.

FW: What were some of the earliest songs that you actually learned from, that you would still sing, that meant something to you?

BLH: "Old Chisholm Trail" was one. We used to sing that in the car, 'cause that went on forever.

FW: [laughs] 'Cause it was long, as long as the trip.

BLH: Yeah, yeah. That's right. In fact, that's what an old cowboy told father about. He said that song is as long as the trail from here to Kansas.

FW: I see.

BLH: And you don't ever get through with it. He was absolutely right. That's what they did. They just went on and on and on, piling up things. It was boring being a cowboy, you know.

FW: Would you sing just a verse or two?

BLH: [singing] Come along boys and listen to my tale, tell you of my troubles on the old Chisholm trail. Coma ti yi yippy, yippy yea, yippy yea; ti yi yippy, yippy yea. I started up the trail October 23rd, started up the trail with a two ewe herd. Coma ti yi yippy, yippy yea, yippy yea; ti yi yippy, yippy yea. Stray in the herd and the boss said kill it, so we landed that stray in the bottom of a skillet. Coma ti yi yippy, yippy yea, yippy yea; ti yi yippy, yippy yea, pippy yea; ti yi yippy, yippy yea. [not singing] I don't have any voice anymore, but that's the way it goes.

FW: That's wonderful.

BLH: It's just a little verse here and a little verse there.

FW: It's a little more of a minor key than I heard it off of the record. That's lovely. Okay. Let me ask you about winning the National Gold Medal of the Arts in 1993. You went to Washington. What was that like? This was during Clinton's administration

BLH: Yeah. How did you hear about that? It was in my vita?

FW: It mentioned it in passing, yeah.

BLH: Oh well. What I had been doing after I had finished with the Festival on the Mall, I went and got a job over at the office at the National Endowment for the Arts, which was set up by Congress with a specific job of supporting art forms. They were not supposed to do it themselves, but they were supposed to get money to people who were doing good art. There had been a great deal of uproar in the folklore community about there should be some folksongs in there, there would be some folksongers. It hadn't happened. They finally put somebody in there. Alan Jabbour got the



first job there. Then he went to the Library of Congress and they hired me. I was there for about 20 years. I was there a long time. It was a very fascinating job, because technically speaking what I was supposed to do was to, in the first place, take care of every folk group in the country that was doing something that needed some money. Well, you know, I could maybe get a half a cent out to them. It didn't make much sense in those terms. I also was supposed to take care of all of the kinds of art. Visual art, dance, storytelling, music, songs, the whole works.

FW: Folk arts in the broadest sense.

BLH: Yeah. We spent ten years working terribly hard on trying to figure out any way to do it at all. We had only a small budget and one of the fellows who ran the endowment said one time, "Every time I sign off on a grant, I know I am making one friend and two hundred enemies." I always had this sense that when you worked for the government you were working for the people, and you were supposed to take care of the people. I didn't like to tell people no. I finally, I finally worked out, by the way, a kind of a folky description of what we were doing that satisfied a lot of people. I said, "You know, you sent us this application for money, because you're going to do this nice thing." We get a number of people together- we get ten, twelve people together and they all look at all of the things that come in. I said it's begun to remind me of a potluck supper. Everybody has brought in the very nicest thing they know how to make. They make their special chili or their special turkey or their whatever. And then the staff comes in and we fix it all up so it was like the parsley and the decoration. Then the people who are on the board have to come in and say, "What am I going to eat for supper?"

FW: Oh, I see.

BLH: "Am I going to have turkey or going to have ham? I can't eat both of them. I'm going to have to pick the things that seem to me like food that would be a good reason for picking." They began to kind of catch on to the fact that they weren't being disgraced when they got turned down. They weren't being turned down, they just didn't make it that time. They might have had a perfectly wonderful thing that everybody felt was great, but we didn't have the money

FW: So was the medal that was-winning the gold medal-was that in recognition of your work on

BESS LOMAX HAWES page 24

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.

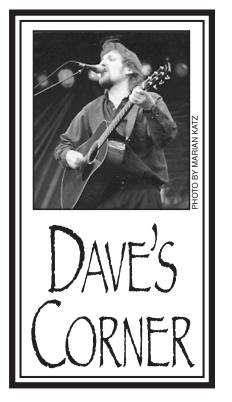
his is going to be the debut of my new column format, the first in which I shift the emphasis over to fewer, but longer, reviews. As such I'm going to focus on three releases, all Irish, all with 2003 release dates and all on the same label. Since they all receive the same basic rating, I'm going to list them in order, from least favorite to favorite. The order will surprise some people who have read this column for a while.

The Road Less Traveled, the new one by **Danú**, [Shanachie] (!) probably falls under the category of 'mild disappointment.' Not that it's a bad record at all, the instrumental tunes still have plenty of fire and new singer Muireann Nic Amhlaoibh has a lovely low alto voice (although I do miss the even lovelier tenor voice of departed singer Ciaran O'Gealbhain). The song

selection, however, is not the equal of their previous releases. Tommy Sands' Co. Down is probably the best of the lot, and the two Irish-language ones are quite pretty, but the American traditional *Peg and Awl* is taken too slowly, and their version of Fairport Convention's Farewell, Farewell is played pretty straight—it's a great song, they just don't do anything unique or exciting with it. That said, this is still a band of great young players and the instrumental sets are well arranged, including a march/jig featuring piper Donnchadh Gough and a great set of hornpipes featuring guest fiddler John Sheahan. In fact, the final track, a set of reels, is as exciting as anything they've ever done. It's not fair to expect them to be brilliant every time and fortunately this is still plenty good. One other change has been made, guitarist Noel Ryan has left the band, and is replaced here by Donal Clancy.

On the other hand, the new one by **Solas**, *Another Day* [Shanachie] (!) is going to please plenty of people disappointed that their last release featured so few traditional sounds. As a band they have long had a desire to explore other, non-Irish and non-traditional forms of music, and it's hard to really blame them. I imagine being masters of the form that they are, it's natural for them to want to seek a new challenge. Hence the contemporary sound of their last CD, which was actually quite tasteful, but disappointed many as the first **Solas** record ever without that familiar writing credit: "traditional arrangement." But here they're back to their roots, at least to some degree. The best track on it is the first one, the driving reel set *Bird in the Tree*, proving that even after their side trips into contemporary song, they are still supreme traditional players. This is, unfortunately, the only track on which Seamus Egan plays flute, but his fine whistle and guitar playing elsewhere almost makes up for it. There are a few contemporary songs here as well, and those are chosen wisely, with one each by Dougie MacLean, Kieran Goss, Dan Fogelberg (Scarecrow's Dream, one of his better songs) and new guitarist Eamon McElholm. But it's undeniable that instrumental tunes are still where they truly excel. Better than anyone had a right to expect it would be, and their best recording so far this millennium.

The best of the lot, however, is the solo album by the accordion player in **Solas**, Mick McAuley, *An Ocean's Breadth* [Shanachie] (!). First off, while it's all fairly traditionally styled, it is also tastefully contemporized, with extra richness coming from the standup bass of Steve Beskrone and the very subtle touch of synthesizer programming (by Seamus Egan!). Also, McAuley is not just a box player who sings- he's really good at both. His



syncopated rhythms on accordion are great for listening or dancing. As the lead male voice in Solas he usually only sings a song or two per set, here he sings four, all beautifully. He is only the secondary singer in Solas only because their singer Dierdre Scanlan is so good, not because McAuley isn't up to being a lead singer. The songs are mostly American and English, and the version of *The House Carpenter* is haunting, and completely different from other versions that have been released lately, like the one by ex-Solas singer Karan Casey. It does have a bit of the feel of a Solas record, particularly with four past and present members guesting, but that's not a bad thing. The original tunes are great also, with plenty of diversity, from the Gallician styled Colito Fortuso to The Maritime Waltz. It's the shortest of the three, but also the most consistently pleasing.

So that's it until next time. I'm not sure what I'll cover next time, but I do think I'll stick with this new format, unless I hear from readers that they liked the old way better. As such and as always, I'd love to know what you think. Feel free to contact me.

RATING SCALE:

[!!!] Classic, sure to be looked back on as such for generations to come.

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

ON-GOING STORYTELLING EVENTS

GREATER LOS ANGELES

LOS ANGELES COMMUNITY

STORYTELLERS 2nd Thursdays • 7:30 pm

Temple Beth Torah

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

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

SAN GABRIEL VALLEY STORYTELLERS

3rd Tuesdays • 7:30 pm Hill Ave. Branch Library

55 S. Hill Ave., Pasadena

LONG BEACH STORYTELLERS

1st Thursdays • 7:00 pm

Long Beach Storytellers will be meeting in a

Los Altos United Methodist Church at 5950 E Willow, Long Beach. New contact number:

562.961.9366

SUNLAND-TUJUNGA STORYSWAP

2nd Saturdays • 8:00 pm

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

STORYTELLING & PERFOMING ARTS

TOASTMASTERS

A Toastmasters Storytelling Group

2nd Mondays, 7:00pm CoCo's Restaurant

15701 Roscoe Blvd., North Hills

818-541-0950 • rudeutsh@earthlink.net

COSTA MESA SOUTH COAST

STORYTELLERS GUILD 3rd Thursdays • 7:00 pm

2845 Mesa Verde E. • 909-496-1960

SOUTH COAST STORYTELLERS

Bowers Kidseum

1802 North Main St., Santa Ana

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

Wednesdays • 7:00 to 8:00pm

Borders Books and Music

25222 El Paseo • 949-496-1960

COSTA MESA STORYTELLING BY LAURA BEASLEY

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



AN EASTERN EUROPEAN MONTAGE

FEATURING

NEVENKA & BAKSHEESH BOYS

CONCERT • CD RELEASE PARTY • DANCE

SATURDAY - APRIL 17, 2004 - 8:00 pm

Unitarian Church of Santa Monica • 1260 18th Street, Santa Monica

TICKETS: \$15 (\$13 FolkWorks members/students)

SASE to FolkWorks, PO Box 55051, Sherman Oaks, CA 91413 • On-Line: www.FolkWorks.org

For Information: Mail@FolkWorks.org • 818-785-3839

WORLD ENCOUNTERS

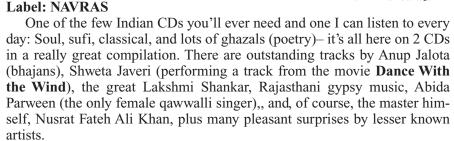
BY VIOLA GALLOWAY

Artist: USTAD NUSRAT FATEH ALI KHAN & PARTY: PUKAAR

Title: THE ECHO Label: NAVRAS

Why this one, you may wonder? It is not a new release but I was completely enraptured listening to this CD again. Having seen and experienced Nusrat several times performing to an almost exclusively Pakistani crowd which hardly ever stopped dancing, it conveys so magically what ecstatic sufi (Muslim mysticism) singing really means. There are not any of the later fusion elements to be found here, just two singers: Nusrat, with Ustad Sultan Khan (from Rajasthan, on sarangi) and with Ustad Abdul Sattar Tari (on tabla). Although they met, the two singers never actually performed together live. Nusrat died in 1997 and the recording is actually the result of modern technology. Here they alternate in a seamless blend, starting with Nusrat's signature song, *Allah-hoo, Allah-hoo, Allah-hoo* in an emotional version. There is only one other song you have to hear in order to understand the Nusrat magic: *Ali Ali Ali Maula Ali Ali, Haq!*

Artist: VARIOUS
Title: TRADITIONAL INDIA



Artist: SUPER RAIL BAND DE BAMAKO Title: KONGO SIGUI Label: INDIGO

This recording is not groundbreaking but a continuation of their previous work. The official train station band of the capital of Mali, this is a group which has survived since the 1970's, mostly thanks to their guitarist Djelimady Tounkara, who has been called Africa's greatest one. Try the title track to see whether you agree. This style of music has been called "Manding swing," and it now incorporates elements of rock, blues, Cuban, reggae, and other types of music. The title track, for example, with its sweeping, hypnotic sound, makes for great driving music.

Artist: FAUDEL Title: ANOTHER SUN Label: WRASSE Attention: Pop album!

A few years back Faudel was the wunderkind of rai, the successor of the Voice, Khaled. This is Faudel's first release in a long time and a fun, pan European release, full of flamenco and reggae influences. Purists will snub this one but if you want to feel like stopping in Paris and Sevilla, this is for you. All songs are smartly translated into English and there is Faudel's warm voice, of course.

Artist: MARCOS VALLE Title: CONTRASTS Label: FAR OUT



Vietnamese Banjo

Scottish

Marcos Valle is still one of the innovators of Brazilian music: How about the sound of *Nêga do balaio*? Like his previous recording on this label, this one is firmly based in his past and not related to the current sounds we are used to hearing from that country. Just in case, there are a few remixes for DJs.

Artist: IDRISSA SOUMAORO Title: KÖTE Label: WRASSE

He's the guy who was left behind. While the **Super Rail Band** and Boubacar Traore (from Bamako) worked on their careers, Idrissa Soumaoro stayed behind and taught music to the visually impaired and supported his family. The result is that nobody outside Mali knew about him. That is changing now thanks to a new recording that starts out on a very sweet note. By the second track we know that his groove means business. The music is laid back and an unusual touch is the added percussion, harmonica, flute and accordion. Idrissa Soumaoro sings, and plays guitar and ngoni for his people, the Bambara.

Artist: VARIOUS
Title: ROUGH GUIDE TO EGYPT
Label: ROUGH GUIDE

Ever since the great Oum Kalsoum, Egypt has been the center of the Arab music (and film) industry. It was inevitabe that the Rough Guide folks would come up with their own compilation, one conceived for the ears of the western listener (meaning that one would hear a different sound in the streets of Cairo). There are plenty of old and new vibes, performed by Amr Diab, the superstar of the Arab world, from Nubia, Hamza el Din and the sadly underrated Mohamed Mounir (on a very hypnotic track with a drum and bass undercurrent). And yes, there are a couple of classical tracks by Warda, Abdel Halim Hafez, and Mohamed Abdel Wahab, plus a fair measure of new, interesting voices with contemporary instrumentation, such as Nagat El Saghira, and Angham.



The Pashtu are mountain people in Pakistan and Afghanistan – think Peshawar that we have heard much about! Their language is of Iranian origin and is spoken by about half of the population of Afghanistan. According to the liner notes this recording features Zarsanga, the voice of a people, a female one no less, a shepherdess and mother of many children, whose songs are love poems. The sound is related to folk music from India or Rajasthan, with the main instrument a sort of metallic-sounding lute and a drum (dholak or tabla).

Artist: TERUHISA FUKUDA: SHAKUHACHI Title: KINKO SCHOOL

Label: OCORA

The shakuhachi is a very difficult to play bamboo flute with six apertures. It was originally used for court music in Japan and later by Zen monks for spiritual research, thereby equating the practice of the instrument as meditation, such as the Kino School. Teruhisa Fukuda has widely collaborated with western musicians and therefore this recording differs from traditional shakuhachi players.

Artist: VARIOUS
Title: MUSIC OF INDONESIA - MALUKU AND NORTH MALAKU
Label: CELESTIAL HARMONIES

If you have been following the news you may realize that the music on this recording from 1989 may not exist any more due to recent problems in Indonesia (religious fighting, etc). A

former Portuguese, Spanish, and Dutch province, the area consists of many former spice islands.

As local religions were Catholic, Protestant,

Muslim, and nature-spirit based, the music became
an interesting mix of content and instrumentation. As to be
expected by this label, this double CD comes packed with
informative liner notes and most of all, absolutely interesting

and unusual music: Bamboo flutes orchestras with brass trombones and tuba, performing at rice-stamping or weaving dances, martial dance songs, "peace-restoring blood-drinking ceremonial dances," songs of praise, etc.



Zulu Drum

BARBAROS ERKÖSE ENSEMBLE and **DEEPAK RAM** (Indian crossover flutist) (both on Golden Horn Records).



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

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

www.sternsmusic.com (mostly African music)

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

www.bbc.co.uk (serious musicology plus world music links) www.afropop.org (NY-based radio show with links, information on concerts etc.)

www.maqam.com (Arab music)

www.greekmusic.com (Greek music)

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

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

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





Buy new and unusual music from around the world

www.CDROOTS.com



Thai Zilophone

CD REVIEWS

Artist: VARIOUS
Title: COLD MOUNTAIN

(MUSIC FROM THE MIRAMAX MOTION PICTURE) Label: DMZ/COLUMBIA/SONY MUSIC SOUNDTRACK

Release Date: DECEMBER 2003

Okay, first let's get some history and politics out of the way. It starts in 1997, with *Cold Mountain* by Charles Frazier. Frazier's first novel tells the tale of a Confederate soldier in the Civil War. After being seriously wounded, he decides to desert rather than be sent back to the front during the last days of the war. He ventures through the ruined South to return to his beloved on her farm in North Carolina. The book is based on local history and stories told by Frazier's great-great-grandfather.

Roots musicians John Hermann, Dirk Powell and Tim O'Brien were moved enough by the book to record *Songs from the Mountain* in 1998. Comprised primarily of their recordings of Civil War era songs, the disk is a strong project and well worth seeking out. Some of the same songs are shared, including *Wayfaring Stranger* and *Fair Margaret* and *Sweet William*, included on *Cold Mountain* as *Lady Margaret*.

Late in 2003 noted the arrival of a major studio film of *Cold Mountain*, and a major label sound-track CD produced by T Bone Burnett, the man behind the *O Brother* soundtrack. Expectations were high, and the good news is that they have, for the most part, been met.

When the average folk aficionado thinks about old timey music, it's unlikely that too many of the *Cold Mountain* performers come to mind. There's no Mike Seeger, no Doc Watson, no David Holt, no vintage Clarence Ashley or Dock Boggs. Tim O'Brien does one number in congress with Tim Eriksen and Riley Baugus, and Dirk Powell is all

Artist: ORVILLE JOHNSON Title: FREEHAND Label: ORVILLE JOHNSON MUSIC OJM 003 Release Date: JULY 2003

Orville Johnson is a Seattle based multi-instrumentalist with a staggeringly expressive singing voice, and incredible chops on guitar, DobroTM, mandolin, banjo and several other instruments. He's half of the Kings of Mongrel Folk duo with Mark Graham, and does session work, movie work and guitar instruction.

Orville's done a few solo recordings, 1997's *Orville Johnson & Scott Weiskopf*, 1998's *Blueprint for the Blues*, and *Slide and Joy*, in 1999. Last summer brought *Freehand*, and this one comes closest to fully capturing his eclectic taste and talent. *Freehand* features five vocal numbers and five instrumental pieces. Special guests include his DobroTM dueting buddies Mike Auldridge and Stacy Phillips and harmony vocals by Laura Love.

Johnson was born in 1953 in Edwardsville, Illinois. He had begun singing in the Pentecostal church as a young boy, and backslid directly into rock and roll as a teen. He picked up the guitar at 17,

Artist: TOM CORBETT Title: CLOUDLESS BLUE SKY Label: ROUNDHOLE RECORDS RHR - 51262 Release Date: JANUARY 2004

Multi-instrumentalist Tom Corbett is a pretty ubiquitous kind of guy in the Southern California acoustic music scene. He cut his teeth in several of the mandatory bluegrass hotbeds including Sea World and Disneyland, did stints in the Acousticats, John McEuen's String Wizards, Border Radio and more. Tom's commanding height, grinning visage and seemingly mind-boggling chops make him a memorable presence. His expertise with guitar and mandolin have made him a sought after sideman.

Tom's debut solo recording, *Upstairs at Charlie's* was his announcement that he was able to step into the center of the spotlight quite capably. He returns strongly with *Cloudless Blue Sky*, a twelve song example of his eclectic taste, songwriting ability, vocals, and seamless instrumental backing. He's got a Who's Who of top flight accompanists, including Tom Ball, Victor Bisetti, Bill Bryson, David Ferguson, David Hidalgo, Bill

over the record. A few of the folks from *O Brother* soundtrack return, including Norman Blake, Mike Compton,

Stuart Duncan, Alison Krauss and Cheryl White. The *Cold Mountain* CD features a rich and varied cast of performers and material.

COLD MOUNTAIN

The primary vocalist on the soundtrack is Jack White, of the blues/rock/alternative band the White Stripes. Not exactly a name that leaps to the forefront of traditional singers, but somewhat surprisingly, he does perform the tunes quite well, and also plays a role in the film. The White Stripes have included traditional blues material in their repertoire, but his ability with traditional folk material comes as a pleasant surprise.

The project opens with *Wayfaring Stranger*, and White's craggy vocal suits the arrangement well. Thankfully, no banks of strings or horns are included. The continued sensitive backing of musicians like Blake, Duncan and Powell throughout the disk is probably the overall strongest part of the soundtrack.

Next up is *Like a Songbird has Fallen* by the **Reeltime Travelers**. Although this is a new song written by Burnett and the project's Associate Music Producer Bob Neuwirth, it blends into the old time milieu quite well, and this young group does a fine rendition. Watch for the **Travelers**, they're an exceptional band with tons of talent.

Cut 3 is the number by O'Brien, Eriksen and Baugus, *I Wish My Baby Was Born*, and it strikes a resonant chord. Backing by Duncan and Powell is

drawing from his love of Doc Watson, Rev. Gary Davis, Mississippi John Hurt, and Chuck Berry.

Johnson moved to Seattle, Washington in 1978. His strong vocals, and his abilities on a variety of stringed instruments have led him to perform on over 100 albums, appear on Garrison Keillor's A Prairie Home Companion® and a featured role in the 1997 film *Georgia* with Mare Winningham.

Freehand had a fairly casual gestation. Says Johnson "I hadn't put anything out in a while, so I booked some studio time and started cutting songs I love." The CD opens with a driving take on Pat Brayer's *Imitation of the Blues*, including a nice vibraphone break by Susan Pascal. One of the more unusual cuts is *Somewhere*, Johnson's instrumental

take on the *West Side Story* chestnut. *Somewhere* features not only Johnson tuneful resophonic work but subtle and compelling guitar. Johnson notes "That's the song I've gotten the most reaction to: I didn't expect that. It's one of my all-time favorite melodies and I loved what John Knowles played on guitar,

Orville Johnson

JIME CULLUCE

TOM corbett sky

REED'S RAMBLINGS

CD REVIEWS BY DENNIS ROGER REED



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.

understated yet stunning. Cut 4 is Krauss doing *The Scarlet Tide*, a new number written by Burnett and Elvis Costello. This tune doesn't fit the old time mold nearly as well as *Songbird*, but Krauss's

REED'S RAMBLINGS page 26

but I didn't think it would be as well-received as it has. I think it's gotten the most airplay so far." There's a hot bluegrass/swing take on *Rocky Road Blues* with Johnson trading solos with one of his idols, Mike Auldridge. The Rolling Stones *As Tears Go By* is a laid-back instrumental with Johnson playing Dobro, 12 string guitar, organ and bass, a veritable one man band.

There's a subtle Latin flavor to some of the recording. "The Latin vibe developed as I picked the tunes that flowed together well," says Johnson. "I love the way A Lua do Amazonia came out, and I attribute the success of that tune to my getting the right guys to play with me on it." Jovino Santos Neto plays piano, Guil Guimares is on bass and

Mark Ivester does the drums on that cut. "They did a great job of creating an authentic rhythm for me to play off of," explains Johnson.

Freehand is a superior recording, not only capturing Johnson's skills on stringed instruments, but on tracks like his sensitive take on John Hartford's Today, showcasing one of the finest vocalists recording today.

Knopf, Greg Leisz, Jonathon McEuen, Herb Pedersen, Phil Salazar, Randy Tico, and Robin and Linda Williams.

Like *Upstairs*, Corbett's compositions on *Cloudless Blue Sky* mix bluegrass, country, folk and swing, then tip them on their sides a bit. There's a small town, nostalgic feel to much of Corbett's work. This is a dangerous road to tread,

since one false step can slip into the maudlin. Thankfully, Corbett never ventures into that territory. Not only does Corbett have a star-studded cast, he's a generous host, allowing his guests to shine. He delivers twelve tunes, but half total over four minutes in length. Something 'Bout the Blues runs beyond seven minutes, showcasing Santa

Barbara harp master Tom Ball and "accompanist to the stars" Greg Leisz's National slide guitar as well as Corbett's vocals and guitar. It's important to note that "Blues" doesn't overstay its welcome.

The kick off track *When I Get My Wheels* is a clever story based on man's desire to roll. Phil Salazar's fiddle and David Hidalgo's accordion add

a nice Cajun flavor behind Tom's warm vocal. The title track is appealing, noting the beauty of the day in a simple, sweet ballad. Tom's homespun vocals are particularly appropriate, with Robin and Linda Williams' harmonies. Tom plays guitar and mandolin, and his sympathetic backing contributes to the soothing, laidback quality of the tune. Mary's Kissin' the Quaker is the only instrumental on the

record, and showcases Tom's guitar, mandolin and tenor banjo chops.

Art design is a peripheral item on CDs, but in *Cloudless Blue Sky's* case, it's a welcome addition to a fine project. Jean Kirkorian is to be applauded for an uncluttered, professional look to the project, and Dennis Keely's photos capture the playful, boyish charm that

Tom conveys. Additionally, Tom lists the various instruments involved in the recording. All this contributes to the polished look of the project.

An excellent down-to-earth CD, but down-to-earth with quite a professional sheen.

A MUSICAL JOURNEY

By Betto Arcos

uban sacred drums, Peruvian roots music, Venezuelan music, Fado meets Brazilian and Flamenco. One of the things I enjoy the most about this column, is the opportunity to share music with a larger audience. For this issue, I have selected 10 titles of Latin music that have come my way in the last couple of months. There's music here for everyone?s taste: Cuban sacred and roots music, Mexican boleros, Afro-Peruvian rhythms, Venezuelan country music, Fado meets Brazilian music, and the latest recording by Flamenco giant Paco de Lucia.

Wemilere: Santeria-Sacred Drums (Long Distance). Wemilere is a sacred Yoruban word which means "party," and this ensemble brings all the elements of a Rumba party into this recording of sacred music. Under the leadership of Roman Diaz, one of Cuba's finest rumberos, Wemilere takes you right into the heart of this centuries-old music tradition and proves that the African roots continue to thrive to this day in Cuba. At the center of this music are three sacred Bata drums, called Okonkolo, Itotele and Iya. The Bata are double-headed drums considered sacred instruments and played at many of the rituals of the Yoruba religion. The piece that stands out is a rare and gorgeous version of the classic Boleros *Pensamiento* and *Obsesion* performed as a "Bata Bolero." Both of these pieces are considered standards and have been recorded over and over by all the great bolero singers, but Wemilere's treatment makes us re-imagine the songs, offering us the beauty and simplicity of the melody.

Rumba Quinto: SinPancho Fronteras (Riverboat/World Music Network). The second recording by one of Cuba's master percussionists is an exploration of Rumba and jazz. This fusion of traditions is backed by none other than Cuba's Omar Sosa on piano and marimba, Octavio Rodriguez and John Santos on percussion, and Enrique Fernandez on saxophone, among others. Unlike Wemilere,



which is all about preserving the Yoruba tradition, Pancho Quinto?s album is all about the driving force of improvisation and opening up the Rumba to create a new sound, as the title suggests, a Rumba without borders.

Son de Cuba: various artists (Iris Musique). Cuban music compilations abound and you probably don't need another one in your collection. But if you?re interested in listening and dancing to the many styles of Cuban son, this could be for you. Son is the foundation of all Cuban music, from son came most everything that we know today as Cuban music, including Salsa. This collection has some very good selections and a few classics. Among the artists included in this 2 CD set are the legendary Septeto Nacional de Ignacio Pineiro, Guillermo Portabales and Compay Segundo; the classic Cuban orchestras of Cheo Marquetti, Orquesta Aragon and Beny More; and a few of the bands that helped to revitalize son in the last two decades, Elio Reve y su Charangon, Adalberto Alvarez y su Son, and Irakere. There are a few songs by four artists of the Nueva Trova Cubana that do not fit in the son category but you get the sense that their style is certainly influenced by the Son tradition. [Editor's note: see FolkWorks Nov/Dec issue for more history on "son" by Enrico Del Zotto.]

El Bolero Mexicano: Humanidad-1931-45, various artists (Iris Musique). The Bolero style began in Cuba over a century ago. When it came to Mexico years later, it was transformed into a very popular style, especially during the early radio days of the 1930's and 1940's. Boleros are the equivalent of American standards and like its US counterpart there is a sort of "Bolero songbook" from which hundreds of artists draw for their recordings and performances. There are many styles of accompanying Boleros, with guitars and small percussion; with a small ensemble; and with a big orchestra. This recording is a rare collection of Boleros that give you an idea of the popularity of this music and its major figures. The period covered here, 1931-1945, highlights the big orchestras and some of the great singers of this romantic era: Pedro Vargas, Toña La Negra, Hermanas Hernandez, Amparo Montes, Lupita Palomera and Juan Arvizu.

The Rough Guide to Venezuela: various artists (World Music Network). Venezuela has one of the most diverse musical cultures in the Americas. With a large and varied landscape of Andean mountains, the Caribbean coast and the Amazon jungle, Venezuelan music is rich in folk traditions and hundreds of musical styles. This recording is an exceptional introduction to the "musica llanera" or music of the



plains, Afro-Venezuelan music, and the many ensembles and artists that have popularized it at home and abroad. Some of my favorite selections are Anselmo Lopez and Saul Vera's Las Tres Damas; harpist Hugo Blanco's Moliendo Café; the legendary Simon Diaz and his classic Caballo Viejo, and the genius Cheo Hurtado y Bandolas de Venezuela's Pajarillo Revuelto. One added incentive: you can never go wrong with the Rough Guide, they know how to find good music and how to present it.

Peru Negro: Jolgorio (Times Square). [Editor's note: see FolkWorks Jan/Feb issue for more about Peru Negro] Afro-Peruvian music is experiencing a revival and the new recording by the leading dance and music ensemble Peru Negro is a fine example of the vibrancy and beauty of this tradition. Like most of the musical styles of Latin America, Afro-Peruvian music is a confluence of Spanish and African



cultures as well as Indigenous. Among the styles of Afro-Peruvian music are the Festejo, Lando, Alcatraz and Tondero. This CD includes all of them and more. The highlights include Son de los Diablos, a traditional carnaval dance; Negrito, an Habanera by one of the legends of Afro-Peruvian music Nicomedes Santa Cruz; and De España, a Tondero about the legacy of slavery by the giant of Peruvian song Cesar Calvo. With more than 30 years of performance behind it, Peru Negro has become an institution of music and dance. Under the direction of Rony Campos, son of the founder Ronaldo Campos, this is roots music at its

Maria Teresa: O Mar (Le Chant Du Monde). The ocean that divides Brazil and Portugal serves as a metaphorical link in the songs of this recording by the Paris-based Portuguese singer Maria Teresa. Her selection of Portuguese and Brazilian songs, her unique approach in singing them, and the band?s treatment offer us a glimpse of the common thread on both sides of the



Atlantic. But besides the sultry voice of Maria Teresa, the most exciting aspect of this recording is the wide array of percussion played by Ze Luis Nascimento. My personal favorites are the Portuguese popular songs Fadinho da tia Maria Benta and Laurindinha delivered in a Brazilian Forro style and the Chico Buarque classic Fado Tropical, sung in French by Maria Teresa with lyrics by Georges Moustaki.

Paco del Pozo: Vestido de Luces (Harmonia Mundi). Every few years a new flamenco voice emerges, offering a personal approach to this musical tradition. At the age of 12, Paco del Pozo received his first prize as Mejor Cantaor Revelacion of Madrid. Today, at age 30, Paco del Pozo sings with the intensity of an old cantaor. In this recording, a tribute to the Ordoñez dynasty of Andalucian bullfighters, del Pozo covers a wide range of Flamenco Cantes, including Tangos, Alegrias, Fandangos and a Siguiriya. He is accompanied by Jeronimo Maya on guitar; long-time Paco de Lucia collaborators Jorge Pardo on flute and alto sax and Carles Benavent on bass, and a strong ensemble supporting him on claps, percussion and background vocals. This is a remarkable recording of Flamenco, by a singer who has had a brilliant beginning and promises to have a bright future ahead.

Fosforito, Paco de Lucia: Seleccion Antologica del Cante Flamenco (Iris Music). Here's a welcomed reissue of the legendary recording of the two Flamenco giants: singer Antonio Fernandez Diaz, better known as Fosforito, and the most important Flamenco guitarist of the second half of the 20th century, Paco de Lucia. The liner notes offer a good biography of the masters, but no information on when the music was recorded, how the artists came together, nor an explanation of the Flamenco styles. Still, the value of this 2 CD set is the rich diversity of *Palos* or styles covered in the 48 tracks. Saetas, Martinetes, Seguiriyas, Fandangos, Granainas, Tientos, Soleas, it's all here. Now, that?s an anthology.

Paco de Lucia: Cositas Buenas (Verve/Blue Thumb). Paco is back. After a number of recordings focusing on fast arpeggios and scales demonstrating his technical ability and incredible speed, Paco de Lucia says, "Now, I want to go to the essence of my music, and I prefer to be less concerned with the appeal that I have worldwide and more concerned about being authentic to my musical roots." And his approach is so different in sound that the electric bass and saxophone and flute are missing entirely from this recording. Instead, what he offers is a number of fabulous singers joining him on a number of Cantes. Singers such as Potito, Diego el



Cigala, Montse Cortes and a resurrected Camaron de la Isla. Coming from such an iconic figure, Cositas Buenas revitalizes and nurtures the Flamenco tradition. But Paco is still interested in fusing common traditions, and he closes this recording with special guest Jerry Gonzalez on trumpet, perhaps hinting at a future collaboration of Latin jazz and Flamenco.

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

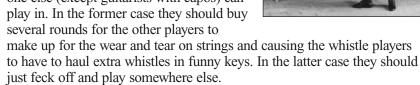
IRISH SEISIÚN RULES

© By Cáit Reed- 2004

Any complaints and other useful comments can be sent to Cáit at caitreed@aol.com. Please see disclaimer at the bottom.

- 1. No Whining.
- 2. There is no rule #2.
- 3. If you don't know the tune, don't play unless:
 - a. You can play really, really quietly.
 - b. You can clearly hear the tune being played.
 - c. You respect the music... Otherwise, go feck off.
- 4. If you play guitar or bodhrán, please re-read rules #1 & #3.
- 5. Flute players, whistle players (and pipers) should refrain from drooling on the fiddlers and visa versa.
- 6. Fiddle players should only start tunes in the keys of Bb, C, A, F, E and related minor and modal keys when the woodwind players and/or pipers head off to buy a round or go to the bogs.
- 7. Punters should pay attention to the music as well as to each other. Dancing, clapping, clogging, hooting (in rhythm) are encouraged, as is putting money in the hat and/or buying drinks for each other and the musicians.
- 8. Jokes and conversation and good-natured antics, except when someone is singing, are happily tolerated.
- 9. Fiddlers will please endeavor:
 - a. Not to take over by banding together in large groups and playing endless Gm tunes and other obvious fiddle tunes unless they are the only ones left because they have already alienated the woodwind players in some other fashion. In such a case, they should continue to play until they are kicked out or the whisky runs out, whichever comes first.
 - b. Not to speed up the tune.
 - c. Not to kick over other people's pints of beer in their haste to get to the bogs.
- 10. All players should strive to play at a speed at which they can successfully EXECUTE, as opposed to MURDER, the tune.
- 11. Guitarists will kindly pay attention and try very hard not to noodle.[Noodlng- an inedible form of flat, half-baked playing with neither beginning nor end]. They do enough of that at home. If they must noodle, they should try to play very quietly, so as not to disturb the delicate silences between sets of tunes or to confuse other players into thinking they have just started a tune they intend to finish.
- 12. Pipers should try to keep their enthusiasm for pipes, popping straps, bore measurements, bellows, ivory (and other body parts from endangered species), complicated out-of-rhythm ornamentation and reed-making in check and should refrain from playing together in groups of one or more unless:
 - a. Their pipes (and drones) are in tune with each other and themselves, preferably at A-440 concert pitch. (But then one might be worrying about the fact that hell has indeed finally frozen over).
 - b. There are only pipers and/or other deaf people listening.
 - c. Prior arrangements have been made to politely alienate other musicians by playing on flat sets at the other end of the room and therefore having at least appeared to have made allowances for non-piper's sensibilities.
- 13. Pianists, harpists, flautists, and violinists should watch, listen and learn.
- 14. Piano, bodhrán and hammered dulcimer players will be not be tolerated for long unless:
 - a. Their instrument is in tune.
 - b. The player actually knows and likes the music.
 - c. The player can play quietly and with sensitivity to the fact that they will most likely be drowning out the other instruments in the session. PLEASE NOTE: On certain rare occasions this may be called for if the band really sucks or if there are severe rhythm or acoustic problems.

15. Accordion and concertina players who insist on bringing Eb instruments and who expect everyone to tune up a half-step, or to sit there quietly and reverently as the player plays tune after tune in a key that no one else (except guitarists with capos) can play in. In the former case they should buy several rounds for the other players to



- 16. It is appropriate for a singer to offer a few songs during the evening. This is a signal:
 - a. For the punters and musicians to quiet down. Shushing can really work due to the guilt factor, especially if the song is unaccompanied.
 NOTE: the shushing trick can only work a few times in an evening and so should be reserved for emergencies only.
 - b. For the rest of the players to make a mad dash for the bar and the bogs.
- 17. Guitarists and banjo players should refrain from beating their instruments about the head and shoulders in order to hear themselves, otherwise known as Assault and Battery. This type of behavior can be tolerable if there is only one guitarist playing, but unfortunately mob rule can take over when multiple guitarists band together to form a guitar gang. REMINDER: Believe me when I say that everyone else in the room can hear you better than you can hear yourself!
- 18. BEWARE! Traditional musicians should be on the lookout for counterfeit seisiúin and should make themselves aware of the difference between a seisiún, and a band rehearsal or performance posing as a seisiún. In the case of it being a band rehearsal or performance posing as a seisiún, this should be made clear from the outset to avoid offending even more people than usual.
- 19. Some tips on taping and other recording etiquette:
 - a. Always ask permission to record, even though most players play much worse once they know they're being recorded. Fortunately, they'll forget soon enough if the taping is done in a subtle fashion.
 - b. The use of handheld overhead mic-booms, fancy multitrack digital programs and other obtrusive equipment are likely to get one labeled as an "ubergeek," which is not considered a flattering term amongst Irish traditional musicians.
 - c. Try not to edit as you go, as this draws attention to the recording process and away from the music. HINT: It is especially offensive to make a show of starting and stopping recordings mid-set as it might give impression that you don't want to waste tape (or digital space) on someone's heartfelt performance. Really the best way is to carry a small recording device and a small mic in a bag that is disguised either as a purse, a whistle-bag or other fashion accessory.

WARNING: These rules are intended as guidelines and the author is not responsible for any fights that might break out in the enforcement of said rules.

Càit has been mad about Irish Traditional Music since she had the good fortune to hear and play with Joe Cooley (of Peterswell, County Galway) and Kevin Keegan (of Galway Town) when they and other distinguished guests would come "up the country" to visit her and her friends and coconspirators for weekends at a ranch in Cloverdale called Preston. Those were rare seisiúns; lasting entire weekends, played by firelight and kerosene lamp in the old wooden church with the old clock beating out the hour and the half-hour. Cáit has been playing and teaching since 1970. Her Web site (www.caitreed.com) is under construction and her first solo album, The Rolling Wave will be released any minute now.



Dennis Roger Reed | SONGWRITER & MUSICIAN



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

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.co 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 house concerts @jrp-graphics.com

RYAN GUITAR'S • Westminster 714-894-0590 THE TEDROW'S • Glendora 626-963-2159

KRIS & TERRY VREELAND'S South Pasadena • 323-255-1501

BRIGHT MOMENTS IN A COMMON PLACE

hosted by David Zink, Altadena 626-794-858

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

BOULEVARD MUSIC

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

TĦ⊑ 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.folk-music.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

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 • 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

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

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

806 W. Arrow Hwy., **San Dimas** 909-599-0452

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.fongmakers.org

KPFK [North Hollywood] (90.7FM) (98.7FM Santa Barbara) www.kpfk.org KCSN KUCR

MUSIC PADIO

[Northridge] (88.5FM) www.kcsn.org [Riverside] (88.3FM) www.kucr.org [Pasadena] (89.3FM) www.kpcc.org [Hollywood] (870AM) [Los Angeles] (1190AM)

THURSDAY

7:00-9:00pm Down Home (KCSN)

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

PORTFOLIO CAFE

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

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

4150 Riverside Dr., Burbank 818-843-5707

SACRED GROUNDS COFFEE HOUSE

399 W 6th St., San Pedro 310-514-0800

SPONDA MUSIC & ESPRESSO BAR

CLUBS/RESTAURANTS

UN-URBAN COFFEHOUSE

CAFE LARGO

CONGA ROOM

GENGHIS COHEN

CORRECTIONS

LIST YOUR EVENT!

49 Pier Ave., Hermosa Beach 310-798-9204

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

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

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

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

BEFORE ATTENDING ANY EVENT

Contact the event producer to verify information

FolkWorks attempts to provide current and accurate

information on all events but this is not always possible.

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

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

before attending any event. (Things change!!!)

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

PRISCILLA'S GOURMET COFFEE

Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans,

Quebecois)
11:00pm-1:00am Blues Power (KPFK) Bobbee Zeno (blues)

FRIDAY

KRLA **KXMX**

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

El Guapo Lapo

SATURDAY

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

Wildwood Flower (KPFK) 6:00-8:00am

Ben Elder (mostly Bluegrass)
Bluegrass Express (KCSN)
Marvin O'Dell (Bluegrass) 7:00-10:00am

8:00-10:00am FolkScene (KPFK) Roz and Howard Larman (all folk

including live interviews, singer-songvriters and Celtic music)

Halfway Down the Stairs (KPFK)
Uncle Ruthie Buell (Children's show 10:00-11:00am

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) Prairie Home Companion® (KPCC) 6:00-8:00pm

Garrison Keillor (Rebroadcast - variety

7:00-8:00pm Canto Sin Frontera (KPFK) Tanya Torres (partly

political)

8:00-10:00pm Canto Tropical (KPFK)

Hector Resendez (partly acoustic,

bilingual Latin / Carribbean)

SUNDAY

Gospel Classics (KPFK) 6:00-8:00am Edna Tatum 6:00-10:00am Bluegrass, Etc. (KCSN)

Frank Hoppe (Bluegrass, Old-time, many historical recordings) The Irish Radio Hour (KXMX) 2:00-3:00pm

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

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

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 www.wvxu.com/html/riders.html

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

BAKERS' SQUARE 3rd Tuesdays 17921 Chatsworth St. (at Zelzah), Granada Hills

818-366-7258 or 700-8288

Bluegrass Assoc. of Southern California members.aol.com/intunenews/bsquare.html BLUE RIDGE PICKIN' PARLOR

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

BLUEGRASS

THE CINEMA BAR 1st Wednesdays 9:00pm with Cliff Wagner and Old #7 3967 Sepulveda Blvd., Culver City 310-390-1328

URLEYS CAFÉ Bluegrass 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

16007 Crenshaw Blvd., Torrance

Bill Elliott 909-678-1180 • Ron Walters 310-534-1439

(12:00-4:00pm DST)

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

900 Riverside Dr., Burbank 818-845-2425 • www.vivacantina.com VINCENZO'S

Grateful Dudes 24500 Lyons Ave., Newhall 661-259-6733

DRUMMING YORUBA HOUSE

Saturdays 7:30-10:30pm

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 539 East Bixby Rd. (nr. Atlantic).

Long Beach • 62-424-4774 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 Wednesdays - 8:00-11:00pm

742 N. Highland Ave., Hollywood 213-466-1507 • www.highlandground.com

KULAK'S WOODSHED

Mondays - 7:30pm • Free host Kiki Wow Sundays Songwriter showcase Mostly singer-songwriters every night 5230 1/2 Laurel Canyon Blvd., North Hollywood

818-766-9913 • www.kulakswoodshed.com McCABE'S GUITAR STORE First Sundays - signup 5:45pm • Free 3101 Pico Blvd., Santa Monica 310-828-4403 • www.mccabesguitar.com

OLD TIME JAM SESSIONS

CTMS CENTER FOR FOLK MUSIC

1st Sundays 4:00-8:00pm 16953 Ventura Blvd., Encino 818-817-7756

Mondays - 9:00pm (1st Mondays @ 8:00pm) Beginners Session: **Sundays** 4:00-6:00pm 4843 Laurel Canyon Blvd, Valley Village

THE HARP INN 2nd Sundays 3:00-7:00pm 130 E. 17th Street - Costa Mesa www.harpinn.com 949-646-8855

818-898-2263 • DesRegan@aol.com

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

GROUP SINGING

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

Eagle Rock Mary Rose Ogren O'Leary 323-354-7707 323-334-7707 3rd Sundays - 3:00-5:30pm West L.A. Pat Keating 310-557-1927 2nd Saturdays - 4:00-6:00 Santa Monica The Learners Group Laura

SIGNAL HILL HOUSE JAM 240 Industry Dr., Signal Hill Don Rowan • 562- 961-0277

SONGMAKERS Wednesdays Simi Valley Hoot Simi Valley 7:30-11:30pm 805-583-5777

1st Mondays Musical 1st Monday Simi Valley 1:00-4:00pm 805-520-1098 1st Fridays North Country Hoot Northridge 8:00pm-Midnight

818-993-8492 1st Saturdays Orange County Hoot Anaheim Hills 8:00pm-Midnight 714-282-8112 **2nd Saturdays** Camarillo Hoot Camarillo 8:00pm-Midnight

805-484-7596 3rd Thursdays Camarillo "Lite" Hoot Camarillo 7:00-11:00pm 805-482-0029

3rd Saturdays South Bay Hoot Redondo Beach 8:00pm-Midnight 310-376-0222 3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm 818-780-5979 4th Saturdays West Valley Hoot

Woodland Hills 8:00pm-Midnight 818-887-0446 4th Sundays West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 **5th Saturdays** Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight

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

818-761-2766

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

3rd Sundays - 1:00-3:00pm

4700 Western Heritage Way, Griffith Park www.museumoftheamericanwest.org Western Music Assoc., So. Cal Chapter Museum of the American West

JAM SESSIONS / OPEN MIKES / SINGS and more

Wednesdays - 7:00pm 110 E. Colorado Blvd., Monrovia

IRISH MUSIC SESSIONS CELTIC ARTS CENTER

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

FINN McCOOL

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB

SHAPE NOTE/SACRED HARP Sundays - 3:00pm-6:00pm

310-450-3516

WESTERN MUSIC

(formerly Autry Museum)

FOLK HAPPENINGS AT A GLANCE

M A R C H

2 0 0 4



SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM)	JACKSON BROWNE (SE) JAN SEIDES, TIM GRIMM (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	ARLO GUTHRIE (SE) ADRIANNE / SABA BERENJI (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	BHANGRA NIGHT (SE) BUDDY GUY & JACKIE GREEN (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	KINEYA YAKICHI VIII (SE) INTERNATIONAL FOLKDANCE WEEKEND (SE) SUSIE GLAZE WITH THE EIGHT HAND STRING BAND (SE) THE LAURA CORTESE BAND (SE) FEIS RINCE CONEJO VALLEY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	INTERNATIONAL FOLKDANCE WEEKEND (SE) FREEBO AND KENNY EDWARDS (SE) JACKSON BROWNE (SE) JO ELLEN LAPIDUS plus CYNTIA SMITH (SE) STEVE TROVATO (SE) BUDDY GUY & JACKIE GREEN (SE) FEIS RINCE CONEJO VALLEY (SE) DENNIS ROGER REED W/BLUE SOMETHING (SE) IRISH SET DANCING WORKSHOP (SE THE BELIEVERS & RAVEN SADHAKA (SE CONTRA (OGD) Bluegrass (OGM) Group Singing (OGM) OPEN MIKE (OGM)
INTERNATIONAL FOLKDANCE WEEKEND (SE) GOLDEN BOUGH (SE) CRAICMORE (SE) FEIS RINCE CONEJO VALLEY (SE) IRISH SET DANCING WORKSHOP (SE) RICHARD ESPINOZA & BUDDY ZAPATA (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	PACO DE LUCÍA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	PACO DE LUCÍA (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	GEORGE WINSTON (SE) CHILDREN OF UGANDA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	MT. BALDY SKIDANCE CONTRADANCE WEEKEND (SE) CALAVERAS CELTIC FESTIVAL (SE) FLOGGING MOLLY plus DENVER HARBOR (SE) LUCY KAPLANSKY (SE) CHILDREN OF UGANDA (SE) ST. PATRICK'S DAY CELEBRATION BANQUET (SE) JANET KLEIN & HER PARLOR BOYS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) OPEN MIKE (OGM)	MT. BALDY SKIDANCE CONTRADANCE WEEKEND (SE) CALAVERAS CELTIC FESTIVAL (SE) LA COUNTY IRISH FAIR & MUSIC FESTIVAL (SE) WILLY CLAFLIN (SE) VICTORIAN GRAND BALL (SE) SCHWUMP (BARRY SCHWAM) (SE) TOM BALL & KENNY SULTAN (SE) CHRIS STUART & BACKCOUNTRY (SE SUSIE GLAZE WITH THE EIGHT HAND STRING BAND (SE) STEVE GILLETTE & CINDY MANGSEN (SE GEORGE WINSTON (SE) BERNIE PEARL PIUS BOB JONES & MR. PETE (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
MT. BALDY SKIDANCE CONTRADANCE WEEKEND (SE) CALAVERAS CELTIC FESTIVAL (SE) LA COUNTY IRISH FAIR & MUSIC FESTIVAL (SE) STEVE GILLETTE / CINDY MANGSEN (SE) BARNEY SALTZBERG (SE) JOAN BAEZ (SE) CHRIS STUART / TOM & PATRICK SAUBER (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	ANTARA & DELILAH (SE) ST. PATRICK'S DAY FOLKDANCE PARTY (SE) ST. PATRICK'S DAY FESTIVAL (SE) Balkan (OGD) International (OGD) Irish (OGD) Morris (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	THE HARRISES (Greg, Jesse and Graham Harris) (SE) FES FESTIVAL OF WORLD SACRED MUSIC (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	ST. PATRICK'S DAY PARADE (SE) ST. PATRICK'S DAY CELEBRATION DANCE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	ST. PATRICK'S DAY INTERNATIONAL FOLKDANCE PARTY (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	JACKSON BROWNE (SE) DANNY O'KEEFE (SE) BORDER RADIO (SE) MERLIN SNIDER with PRETTY GOOD ACQUAINTANCES (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	TEMECULA BLUEGRASS FESTIVAL (SE) KELLY JOE PHELPS (SE) STEVE GILLETTE & CINDY MANGSEN plus LOU & PETER BERRYMAN (SE, ERIC GARRISON and ROBERT MORGAN FISHER (SE) BANSHEE IN THE KITCHEN (SE) MIKA'ELE McCLELLAN (SE) PHIL BOROFF plus EVAN MARSHALL (SE PALM WINE BOYS and BUDDY GREENBLOOM (SE) CLIFF WAGNER AND OLD # 7 (SE) MARCIA BALL DENNIS ROGER REED BAND (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
STEVE GILLETTE & CINDY MANGSEN (SE) TEMECULA BLUEGRASS FESTIVAL (SE) DAVID KRAKAUER'S KLEZMER MADNESS (SE) PALM WINE BOYS (SE) LOU AND PETER BERRYMAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	CHRISTENE LEDOUX (SE) MARY BLACK (SE) THE IRISH ROVERS (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	CAMP BON TEMPS ZYDECO DANCE WEEKEND (SE) SOURDOUGH SLIM with THE SADDLE PALS (SE) MARY BLACK (SE) BILL MIZE (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	CAMP BON TEMPS ZYDECO DANCE WEEKEND (SE) SANTA CLARITA COWBOY POETRY & MUSIC FESTIVAL (SE) WICKED TINKERS (SE) LESLIE PERRY, BLUES MAN BROTHER YUSEF & THREE PEACE ENSEMBLE (SBILL MIZE (SE) STEVE GILLETTE & CINDY MANGSEN (SI WYLIE & THE WILD WEST SHOW (SI LAUREL CANYON RAMBLERS with SUZIE GLAZE and the Eight Hand String Band (SE) TAJENDRA MASUMDAR (SE) LOS ANGELES CEILI (SE) CONTRA (OGD) Bluegrass (OGM) Group Singing (OGM)
CAMP BON TEMPS ZYDECO DANCE WEEKEND (SE) SANTA CLARITA COWBOY POETRY & MUSIC FESTIVAL (SE) JUSTIN ROBERTS (SE) STEVE GILLETTE & CINDY MANGSEN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	CHRISTENE LeDOUX (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	DAVID CROSBY & CPR (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	DAVID CROSBY & CPR (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	Ch followin OGM: OGD:	PENINGS AT neck out detail g the page ref On-going Music On-going Dance Special Events - p	ls by ferences: - page 13 - page 16

FOLK HAPPENINGS AT A GLANCE

A P R I L



			*			
SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Guille	followi OGN OGI	PPENINGS A'Check out detaing the page role: On-going Musical Congoing Dance: Special Events	ails by eferences: ic - page 13 ee - page 16	SHOGHAKEN FOLK ENSEMBLE (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	DAVID WILCOX (SE) MARIZA (SE) NA LEI HULU I KA WEKIU (SE) MUSICÀNTICA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	KENNY ENDO AND SEMBA KIYOHIKO DRUM SUMMIT (SE) NA LEI HULU I KA WEKIU (SE) MUSIC HEALS (SE) CLADDAGH (SE) GRACE PIUS ANNA VARNON (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
JIM CURRY JOHN DENVER TRIBUTE SHOW (SE) RICK SHEA & BORDER RADIO (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	COUNTRY JOE BAND (SE) RONNY COX (SE) ADRIAN LEGG (SE) TERRY BAILEY, SHIMMER, DON & JEANIE, LARRY BULAICH (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	COUNTRY JOE BAND (SE) ADRIAN LEGG (SE) LARRY BULAICH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	RITA CHIARELLI (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	KINGSTON TRIO (SE) NERISSA & KATRYNA NIELDS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	STACEY EARLE & MARK STUART (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	NEVENKA and BAKSHEESH BOYS (SE) KATE MacLEOD plus KAT EGGLESTON (SE) TIM TEDROW & TERRY VREELAND (SE) STACY EARLE & MARK STUART (SE) DAVE STAMEY (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
PURBAYAN CHATTERJEE and ANEESH PRADHAN (SE) WESTWOOD CO-OP'S INTERNATIONAL DANCE FESTIVAL (SE) STACEY EARLE & MARK STUART, DAN JANISCH (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	THE SPIKEDRIVERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	ROGER McGUINN (SE) BAABA MAAL (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	TROUT FISHING IN AMERICA (SE) MICHAEL CHAPDELAINE DANA COOPER (SE) ANNY CELSI (SE) KATHY MATTEA (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	RAMBLIN JACK ELLIOT and MARIA MULDAUR (SE) SCANDINAVIAN FESTIVAL (SE) TROUT FISHING IN AMERICA (SE) LISA FINNIE AND THE ATTENTION HOGS (SE) NATHAN JAMES & BEN HERNANDEZ (SE) BAKSHEESH BOYS (SE) BUONG SUONG (SE) ZAKIR HUSSAIN WITH MASTERS OF PERCUSSION (SE) BRYAN BOWERS (SE) IRISH HOUR RADIO SHOW FUNDRAISER (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
POLKA-PALODZA/JIMMY STURR ORCHESTRA (SE) MARTYN JOSEPH (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	QUETZALCOATL/ BALLET FOLKLORICO DE VERACRUZ (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	VILLAGE OF TALES (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	DAVE STAMEY (SE) GREG & STEVE (SE) ORCHESTRA BAOBAB (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	

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

BELLY DANCING

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

CAJUN DANCING

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena **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 Verne 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 562-483-6925 • 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 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 DANCING POINT BY POINT DANCE STUDIO

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

LE STUDIO 100 W. Villa, Pasadena

Tuesdays 6:30pm Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com

GREEK DANCING

Louise Bilman: 323-660-1030

KYPSELI GREEK DANCE CENTER

Fridays 8:00-11:30pm Skandia Hall 2031 E. Villa St., Pasadena Dalia Miller 818-990-5542 • demotika@earthlink.net anne.ags@verizon.net Joyce Helfand: 626-446-1346

HUNGARIAN DANCING

HUNGARIAN CLASS (BEGINNING)

2nd & 4th Fridays 8:30-10:30pm Gypsy Camp 3265 Motor Ave., Los Angeles Jon Rand 310-202-9024 • jdrand@attbi.com

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30an Thursdays 3:00-4:00pm Altadena Senior Center • 560 E Mariposa St., Altadena Karila 818-957-3383

ANAHEIM INTERNATIONAL FOLKDANCERS

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

CALTECH FOLK DANCERS

Tuesdays 8:00-11:55pm Throop Memorial Church 300 S. Los Robles, Pasadena Nancy Milligan 626-797-5157 franprevas@yahoo.com

CONEJO VALLEY FOLK DANCERS

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

DUNAJ INT'L DANCE ENSEMBLE

Wednesdays 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana dancetraditions@msn.com Richard Duree 714-641-7450

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA Mondays 9:00-11:00 pm

UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com

LA CANADA FOLKDANCERS

Mondays 7:30-9:30 pm La Canada Elementary School 4540 De Nova St., La Canada

Lila Moore 818-790-5893 LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm

Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree 714-641-7450 dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS

Tuesdays 8:30-11:00am Saturdays 8:30-11:00am Club House 1, Leisure World, Laguna Hills Florence Kanderer 949-425-8456

MOUNTAIN DANCERS Tuesdays 7:00-9:30pm

Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena Rick Daenitz 626-797-16191

NARODNI FOLKDANCERS

Thursdays 7:30-10:30pm Dance America, 12405 Woodruff Ave., Downey John Matthews 562-424-6377 • john@narodni.org

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

RESEDA INT'L FOLK DANCERS Thursdays 3:00-4:45pm

Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432

ROBERTSON FOLK DANCE

Mondays 10:00-11:30am

1641 Preuss Rd., Los Angeles 310-278-5383

SIERRA MADRE FOLK DANCE CLASS Mondays 8:00-9:30pm Sierra Madre Recreation Building

611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942 SOUTH BAY FOLK DANCERS

2nd Fridays 7:45-9:45pm

Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040 TUESDAY GYPSIES

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 Westchester United Methodist Church \$30 or \$40/10-wk session

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

IRISH DANCING

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

CELTIC ARTS CENTER Irish Ceili

Mondays 8:00-9:00pm (ex. 1st Mondays) Wednesdays - 7:30-9:00pm 4843 Laurel Canyon Blvd., Valley Village 818-752-3488

LOS ANGELES IRISH SET DANCERS

Mondays 7:30 - 9:30pm The Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank **Thursdays** 7:30 - 9:30pm The Columbian Fathers 2600 North Vermont Ave., Los Angeles

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

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

ISRAELI FOLK DANCING AT UCLA Mondays 9:00pm 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 UNIVERSITY OF JUDAISM Wednesdays 7:30-10pm

\$3

5600 Mulholland Dr., Los Angeles Natalie Stern 818-343-8009 VINTAGE ISRAELI

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

MORRIS DANCING

PENNYROYAL MORRIS Mondays 7:00pm Debi Shakti & Ed Vargo 818-892-4491

Sunset Morris • Santa Monica Jim Cochrane 310-533-8468 jimc3@idt.net SUNSET MORRIS

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

Julie James 562-493-7151

WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach

wildwoodmorris@aol.com • wildwoodmorris.com

POLISH DANCING

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

PERSIAN DANCING

SHIDA PEGAHI Tuesdays 6:00pm • 310-287-1017

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

Wednesdays 7:30-10:00pm Lindberg Park • 5401 Rhoda Way, Culver City Sparky 310-827-3618 Ted Martin tedmart@juno.com led by Cameron Flanders & John Chittum

SKANDIA SOUTH Mondays 7:30-10:30pm

Downtown Community Center 250 E. Center, Anaheim Ted Martin 714-533-8667 tedmart@iuno.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

SAN GABRIEL BRANCH - RSCDS

Wednesdays Beginner/Intermediate - 8:00-10:30pm St. Luke's Episcopal Church 122 S. California Ave., Monrovia Doug MacDonald 909-624-9496 damacdonald@juno.com

COLUMBUS-TUSTIN GYM Wednesdays Beginner - 7:00-8:30pm Intermediate - 8:30-10:00pm

17522 Beneta Way, Tustin Shirley Saturensky 949-851-5060 DANCE STUDIO, VALLEY COLLEGE

Mondays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm 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 - Intermediate/Advanced - 8:00-10:00pm Sonia's Dance Center

8664 Lindley Ave., Northridge Deanna St. Amand 818-761-4750 • dgsa@pacbell.net LINDBERG PARK RECREATION BUILDING Tuesdays 6:30-7:30pm children; 7:30-10:15pm adults

5041 Rhoda Way, Culver City • 310-820-1181 LUTHERAN CHURCH OF THE MASTER 1st & 3rd Fridays Beginner/Intermediate 7:00-9:00pm 725 East Ave J Lancaster

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

Aase Hansen 818-845-5726

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 Intermediate - 8:15pm 224-1/2 S. Sepulveda Blvd., Manhattan Beach Wilma Fee 310-546-2005 310-378-0039

feewilma@mattel.com SCOTTISH COUNTRY DANCE Wednesdays 562-916-8470 Jack Rennie • JackRennie@aol.com

SOUTH PASADENA WAR MEMORIAL **Sundays** Beginner - 7:00-9:00pm 435 Fair Oaks Ave., South Pasadena

Alfred McDonald 626-836-0902 dbbrand@attglobal.net ST. PAUL'S EPISCOPAL CHURCH Thursdays Beginner - 7:30-9:30pm Intermediate - 7:30-9:30pm

Don Karwelis 714-730-8124 THE DANCE ACADEMY Mondays Intermed - 8:00-10:00pm 24705 Narbonne at 247th St., Lomita

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

VENTURA COLLEGE DANCE STUDIO

Fridays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm

4667 Telegraph Road, Ventura

Mary Brandon 818-222-4584

BEFORE ATTENDING

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.

ongoing@FolkWorks.org or 818-785-3839 LIST YOUR EVENT!

To have your on-going dance event listed in

- Category/Type of Dance (i.e., Cajun, Folk)
- Cost Event Sponsor or Organization

• Contact Name, Phone and/or e-mail

\$5

ongoing@FolkWorks.org or 818-785-3839

ANY EVENT

Please send corrections to:

FolkWorks provide the following information: • Indicate if it's an on-going or one-time event

- Location Name Event Day(s) and Time
- · Location Address and City

MARY BLACK continued from page 1

No Frontiers, which went triple platinum. It is an artistic tour de force, with arresting instrumentation and crisp production emphasizing the well-chosen and beautifully delivered lyrics. The exceptional Waiting for Columbus, written by master lyricist Noel Brazil, show-

cases Black's stunningly controlled and impassioned voice. Like Joan Baez, she has a long, cello-like vibrato ending her lines like a last long draw across the strings of a violin. Also highly successful, Black's next album, Babes in the Woods came two years later, with several beautiful songs by Australian poet Howard Shane, and the title track by Noel Brazil. It was Ireland's number one album for six weeks that summer.

With Black's 1993 Therelease, Holy Ground, Billboard featured her on the cover.

hailing her as "a firm favorite to join the heavy-hitting ranks of such artists as Enya, Sinead O'Connor and Clannad's Maire Brennan in the international marketplace."

Unfortunately, none of the songs received much airplay, as they never got onto the ever-elusive Abrams top-play rotation (a fate so many fine folk artists have long endured). Mary Black did, however, receive awards for Best Irish Female Vocalist and Best Irish Album that year at the Irish Recorded Music Awards.

In 1994, she was featured in the groundbreaking women's compilation A Woman's Heart, which also included performances by Maire Brennan, Eleanor McEvoy, Dolores Keane, Sharon Shannon, and her sister, Frances Black. The album was a huge success, and sales were strong – enough for each household in Ireland to own at least one copy.

Mary Black has worked very hard to not be described as a Celtic or Irish singer. On her website www.mary-black.net, she is quoted as saying, "I started in folk music, but never felt there should be any boundaries in music. Fortunately, here in Ireland there's an openness about music that allows you to step outside the categories." Indeed, some of her songs almost seem like a musical missing link, a perfect blend between Celtic and American folk, with more than a nod to American country and swing. Perhaps the nearest term you could use is Pan Celtic.

Her songs do, however, often



deal with traditionally Celtic themes like mysticism and the magic found in nature. For example, in *Bright Blue Rose*, the Jimmy McCarthy song on Babes in the Woods, she sings:

And it is a holy thing, and it is a precious time And it is the only way. *Forget-me-nots in the snow,* It's always been and so it goes To ponder his death and his life eternally.

This lovely delicate dirge, part jazz and part Celt in flavor, is not haunting in the Celtic sense. However it stays with you, and you find yourself thinking about it long afterwards. It's not surprising that Babes in the Woods was voted one of the top 10 albums of the year by Britain's Today Newspaper. What is surprising is that such an excellent work received so little airplay in the United States.

Throughout her career, Mary Black has drawn from a pool of amazing lyricists, including Noel Brazil, Thom Moore, Jimmy McCarthy, and Howard Shane. Her choice of covers encompasses an eclectic range of female songwriters, and includes Joni Mitchell's Urge for Going, and Mary Chapin

Carpenter's Moon and Christopher. She has joined Joan Baez for Ring Them Bells, which they performed together live at New York's Bottom Line Club.

The topics addressed on Black's songs tend toward the intellectual. Some are political, others heartfelt. She broaches difficult subjects with a straightforward delivery. Much to

her credit, the choice of songs expresses a politically active sensibility. and in the folk tradition, strives to educate by the lyrics she sings. What sets her apart is that she does so without seeming preachy or heavy. On songs like The Shadow, which laments the horror and waste of religious entanglements Northern Ireland, Mary avoids any overt dramatics. Instead, her delivery is straightforward and expository. It is annunciated calmly and directly to the lis-

tener, so that you are free to derive any meaning and conclusion on your own. A key element of Mary Black's success is her ability to find the heart of the song, that elusive quality of making you feel it just by closing your eyes and listening.

Mary Black has 18 solo albums 9 platinum — and has performed with the groups DeDannan, The Black Family, Arcady and General Humbert. Her albums typically borrow from diverse sources and rhythms, with some

surprising use of salsa, Breton folk cadences, and even American country. Her influences range from Fairport Convention to Billie Holiday and the Beatles. The instrumentation she employs is refreshing and unique, with simple bodhran and a light folk guitar, often synthesized with whimsical clarinet and sparingly used Celtic fiddles in the background.

Mary Black's current tour brings her to Los Angeles for two shows in March. So, open your daytimer, and circle March 25th for Carpenter Center in Long Beach and March 26th for UCLA's Royce Hall. Whether or not you're familiar with Mary Black's work, seeing her perform live is sure to be a satisfying experience.

If you can't go to her shows, go to www.mary-black.net and check out last year's Mary Black Live for an excellent overview of her career. Along with the CD, you receive video clips on VHS or DVD. Also available at the website is a limited edition of Women's Heart Trilogy. A nice feature of this website is that at checkout, there is a space provided for the purchaser to choose whether or not they would like Ms. Black to autograph their purchase.

J.J. Ryan has been a features writer for 30 years and has been published in Little Bit Magazine, The Reader, City Pages, Mpls./St Paul magazine and Sweet Potato Magazine in Minneapolis. She has also performed as lyricist and lead singer for her own band.

Music

at the Skirball

WORLD MOSAIC

Featuring music from around the globe

MEDIA SPONSOR *fólk*wwks Promoting





Sunday, March 21 7:00 p.m. \$25 General \$20 Skirball Members \$15 Students

DAVID KRAKAUER'S KLEZMER MADNESS!

While firmly rooted in traditional klezmer folk tunes, David Krakauer also pays homage to R&B, jazz, classical, and funk. Krakauer will perform with his celebrated Klezmer Madness ensemble featuring DJ Socalled.

6:00 p.m.

Attend a pre-concert lecture on the evolution of klezmer by Josh Kun, professor at UC Riverside and co-curator of a speaker/performance series at Walt Disney Concert Hall.

\$25 General \$20 Skirball Members \$15 Students

Thursday, April 1 SHOGHAKEN ENSEMBLE

Shoghaken Ensemble is the preeminent traditional music ensemble in Armenia. Dedicated to rediscovering and sustaining Armenia's extraordinary folk music tradition, Shoghaken has toured extensively throughout Europe and the former Soviet Union and recently performed on the soundtrack of Atom Egoyan's film Ararat.

7:00 p.m. Enjoy a pre-concert lecture on Armenian folk music by Lucina Agbabian Hubbard, a lecturer at USC's Thornton School of Music specializing in the history of Armenian music and folk instruments.

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





Save on utility bills - Fight air pollution, global warming

We will install a cost effective, non-polluting solar electric or solar hot water systems for your home or business.

> Call for a free estimate. Visit our website for more information!

WHAT YOU SAY IS WHAT YOU GE

ears ago, at my third or fourth contradance, a man approached me smiling and holding out his hand. He said something, too, but, with all the between-dance chatter and tuning noises, I couldn't hear it. "It's okay," I thought, "he's obviously asking me to dance" so I smiled brightly and said "Yes."

His hand dropped and his smile faded. "Too bad," he said, and walked away.

I was stunned – was it my sweaty tee shirt? My peach shampoo? The garlic? Could he tell I was directionally disabled? I knew instinctively I should have taken that proffered hand though, so, when the next man appeared and shouted "Wanna dance?" I snatched up his hand lest he, too, be a tease.

We joined a set just one couple away from the first man. That was bad, but it got worse. The dance had a shadow swing and my shadow was this man who had so clearly found me unacceptable at close range. We swung silently, inexorably, once a measure, he eyeing me sternly and I wondering how he was dealing with the garlic.

Afterwards he took me aside and said "I know you're new so you probably don't know that it's considered rude to refuse one person and then dance with another."

"But I said 'yes'," I protested, "and you walked away. I call <u>that</u> rude."

He looked a little puzzled, then asked, "What did you think I said?"

"Do you want to dance?' What else?"

"I asked 'do you have a partner?' You said 'yes' so I left."

We laughed and became friends, but it was a near thing. I'd always thought that communication was just about words but now it seemed that in dancing, with all the motion and ambient noise, body language was as powerful as words and often

I was astounded by the art of leading and to this day can't fathom how men work their magic without



...that reminds me...

by Valerie Cooley

words. I have caught onto a lot of other non-verbal cues, though. I've learned, for instance, to snag a partner at thirty feet just by catching his eye. It doesn't matter who's got a hand on him, if your eyes meet, he's yours; it's that simple. Conversely, if you don't make eye contact, you may not be invited to dance at all, a fact equally worth remembering.

We get things going with the smile and the inviting hand, then keep them going with other simple, wordless signals: the slightly tilted head indicating the passing side, the receptive hand raised and waiting in contra corners, and, of course, giving weight. We trust these signals so well that, if we reach for a chain instead of going into a hey, we create chaos because everyone will follow us.

More esoteric gestures can be misconstrued if not augmented with words. For example, while dancing a schottische to painfully lethargic music, I saw the dancer in front of me make what looked like a rude thumb gesture to the fiddler.

"What's that about?" I asked my partner.

"He thinks he's telling them 'faster', but he's actually saying 'louder'. Watch."

Sure enough, the musicians leaned earnestly into their instruments, the music got louder but no faster, and the now irate dancer stomped off the floor, tired of trying to do the fast turn in slow motion. Had he called out 'faster' with his garbled signal, he could have kept dancing.

Then, too, sometimes nothing works and it's

time for more education. My partner in a lively Scandinavian dance kept a good tempo throughout but finally began slowing down. I stepped out firmly to keep up the speed. He dragged. I tugged. He muttered something that sounded like 'retarded!' so I turned on him furiously and said, "I'm not quick but I'm certainly not retarded!"

"True," he said, smoothly and unapologetically, "you're just ignorant. Ritard is an Italian musical term meaning 'slow down at the end of a piece'."

Scandinavian dancers, even though the normal hold allows comfortable conversation, usually dance silently, concentrating on technique and on the elusive beat. Contra dancers, however, change positions often and would do well to maintain a similar silence, but conversation's so tempting. Besides, it's a challenge to read lips that twirl away in mid-sentence and to reconstruct mangled phrases. I met this challenge on a recent Saturday night.

"How have you been?" [allemande left]

"Chicago; did you miss me?" [ladies' chain]

"Why Mississippi?" [hey for four]

"Hip's better but no hikes for awhile." [swing]

"Four miles? Good news." [circle left] "Yeah, great musicians." [final swing]

"Nice dance!"

"Thanks, [music stops; silence] I got them at Walmart."

"Huh?"

But the basics were there – eye contact, warm smiles, love of the dance – so who's to say we didn't understand each other?

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

Streaming @ KCSN.org

Bluegrass Express - Saturdays, 6-10 am Bluegrass Etc - Sundays 6-10 am Down Home - Thursdays, 7-9 pm

> California State University Northridge

New Album from Kathy Buys!

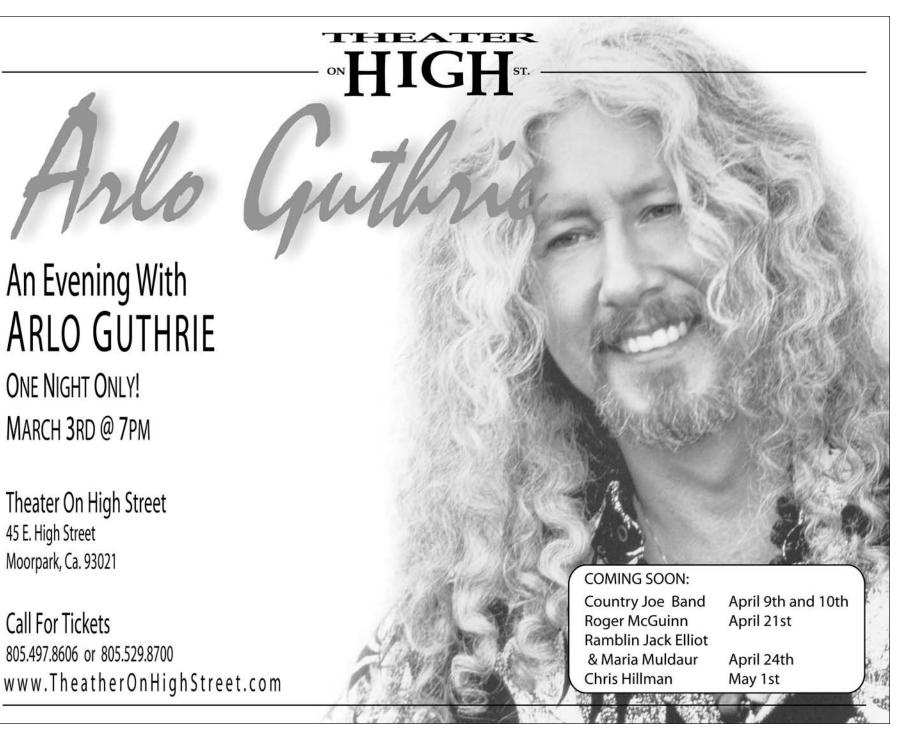
Dragonsdance Records proudly announces the debut release of San Francisco fiddler, Kathy Buys. Mapless Journey combines tradition with cutting edge arrangements and the artist's unique and fiery style. Enjoy many favorite tunes, lesser known gems from the traditional repertoire and original tunes, all arranged creatively and with variety. The album features such musicians Marla Fibish on mandolin, Tim Hart on Irish whistles



and bodhran, Calvin Lai on didgeridoo and Debbie Shaeffer on piano as well as several other talented friends.

Order direct from www.dragonsdance.net for the best price of \$15.00. Also available at Tower Records in the Castro district of San Francisco advantage@amazon.com and www.cdbaby.com





FOLKWORKS FOLK

An Evening With

ONE NIGHT ONLY!

MARCH 3RD @ 7PM

Theater On High Street

805.497.8606 or 805.529.8700

45 E. High Street

Moorpark, Ca. 93021

Call For Tickets

ARLO GUTHRIE

AS OF JANUARY, 2004 **ANGEL**

Anonymous

BENEFACTOR

Ruth C. Greenberg • Kathy Qualey • Dave Stambaugh **PATRON**

Frieda & Bob Brown • Christa Burch Scott Duncan • Kay & Cliff Gilpatric Don Green/Barbara Weismann • Chris Gruber Aleta Hancock • Dorian Keyser • Sheila Mann Mary Anne McCarthy • Santa Monica Folk Music Club • Jim Westbrook

FRIENDS

Anonymous Robin & Tom Axworthy Carvel Bass Aubyn & Doug Biery Henrietta Bemis Barbara Brooks Doug Brown Valerie Brown/Jerry Grabel Bob & Melody Burns Coffee Affair Café Chris Cooper Jim Cope Darrell Cozen Lisa Davis Winifred Davis Enrico Del Zotto Dave Dempsey Mary Dolinskis Bonita Edelberg Joy Felt Joel Garfield John & Judy Glass Roger Goodman/Monika White 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 Vivian Vinberg Ken Waldman Donald Wood John Wygonski/Mary Cynar Ron Young/Linda Dewar

BOARD

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

AUDITIONS for NEW VOCAL-BASED **GROUP** – I seek two to three SUPERB, UNUSUAL VOCALISTS (Male or Female) who know world-music or folk-music stylings, are able to sight read, sing right-on harmony, and like to move. It is important that each vocalist knows how to be part of a creative team, as well as a strong soloist. Also seeking a BANJO player who is willing to do unusual styles. Also seeking a CELLIST or ACOUSTIC BASS player. I AM A VERSA-TILE, DYNAMIC VOCALIST/COMPOS-ER who puts together incredible vocals, and writes music that is deeply informed by Irish, Balkan and Appalachian traditional singing styles - as well as old Gospel, old Country and Southern African vocal traditions. I've toured extensively with world-class ensembles, and led my a cappella group, VIDA into the top performing circuits - Lincoln Center, UCLA Live, Knitting Factory, and critical acclaim (Billboard, Village Voice, Dirty Linen). THE ESSENTIAL SOUNDS of this group: complex and playful rhythm, vocal grit as well as polish, humor, and lyrics that mean it! I want this group to move people. This group will tour. A few influences I see coming out in this group: Bobby McFerrin, Zap Mama, Ani Difranco, Steve Reich, Billy Holiday, Bjork, Baaba Maal, Gillian Welch This is posted as of February, 2004 Please contact: 818-985-0331, 818-259-4460 moira_smiley@yahoo.com

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

FOR SALE OLD VIOLIN with following printed inside Violin "Antonius Stradiurius Cremonensis-Facisisbat -Anno 1774" -Case holds rosin box with Inscription" Caldophane Number 5131" Asking \$1,500. Given as gift 50 years ago in Argentina advised probably was made in Germany. Serious Buyers Only. 310-276 5547

ARGENTINIAN SINGER-SONG-**WRITER** 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

PASSING THROUGH ON THE PICKET LINE

"I saw Adam leave the garden with an apple in his hand, I said, 'Now you're out, what are you gonna do?' 'Plant my crop and pray for rain, maybe raise a little Cain. I'm an orphan now, and I'm only passing through!'"

here's a phone message from Eric Gordon, the dynamic director of The Workmen's Circle, on Robertson Boulevard, right here in our neighborhood. The Workmen's Circle is a cultural Jewish organization, focusing on the arts, political issues, and always, social action.

This call is definitely for social action.

"We want you to bring your guitar to Pico and Fairfax on Monday night from six to seven, and sing with the grocery strikers, while we bring them sandwiches, and picket with them."

"Sing what?"

"Those old union songs you know so many of....You know—Roll the Union On, Union Maid...you know—we'll sing with you!"

"But the strikers won't. They'll think I'm nuts!"

"No, they won't. They'll love it! See you there!"

So here I am, at six o'clock walking around the entrance of Vons, playing my guitar, and singing.

"Passing through...passing through,

Sometimes happy, sometimes blue,

Sure glad I ran into you,

Tell the people that you saw me passing through!"

As I feared, most of the strikers are chewing away on their sandwiches and starring at me. Eric is singing with me, and two other members of the Workmen's Circle are singing with me. My husband, Stan, is many feet away from me, holding a picket sign and pretending not to see me.

I try another verse and chorus.

"Oh, I spent the night with George

And his boys at Valley Forge,

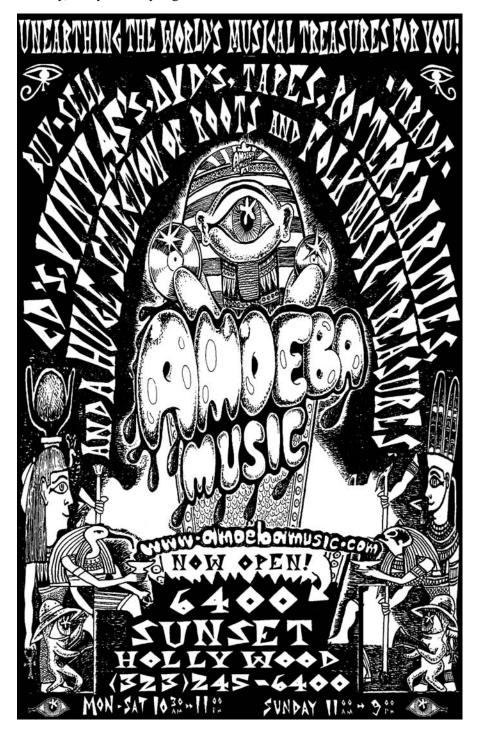
"Why do the men all shiver like they do?"

He said, "Folks will freeze and fight,

Even die for what is right,

Even though they know they're only passing through!"

I have been adapting and changing the words to folk and political songs since I was sixteen...I have just changed "men" to "folks," and it is the first of many, many Monday night musical modifications!



Two lovely young strikers come up to me, smiling.

"Join in on the chorus," I beg, and they do!

I sing a verse about Jesus having no time to hate because there is so little time and he's only passing through. The chorus has grown to seven, and Stan has joined us and I can actually hear him singing!

Then we sing a favorite old strike song.

"If you want a raise in pay, all you have to do

Is go and ask the boss for it, and he will give it to you....."

I sing all the verses—everyone joins in on the chorus!

"Put it on the ground, spread it all around,

Dig it with a hoe—it will make your flowers grow!"

We sing *Roll the Union On*. We sing *We Shall Not be Moved* in English and Spanish...and when it's time to leave, they invite me to come back next Monday and sing. I promise I will, but I still think they are just being friend-

ly and polite, and appreciative of the sandwiches.

The next week I am silenced by laryngitis. Eric tells me everyone was asking for me. I can't believe it, but when I show up the following Monday I am greeted by cheers from a huge group of the strikers.

I launch right into *Union Maid*...oops! a problem! One verse tells the "girls" to "marry a man with a union card and join the Ladies Auxiliary." I make the world's fastest change:

"Now, sisters, if you wanna be free,

Just take a tip from me.

Get yourself a union card

'Cause there's no more Ladies Auxiilary!"

Eric sings *The International* and the growing group asks for song sheets next time. We print them and after a few weeks we have a real informal chorus that sounds great. Shoppers who support the strike are joining us. One has a singing dog that joins in.

We talk to shoppers who are about to enter the store. We ask them not to cross the picket line and a few actually turn and leave, accompanied by our cheers. By now I am writing new verses to all the old songs:

"I used to shop at Vons a lot, but lately I do not,

They don't treat their workers in a way I like-

So, if you're a friend of mine, you won't cross that picket line,

Until these strikers all have won their fight!"

The strikers give us hugs and home -made cookies. The song sheets have over twenty songs, including a round written by Eric. When was the last time you heard strikers singing three part rounds! When we leave each week at seven, they all thank us. "We thank you, too," we reply, "It is an honor for us to be here with you."

We are singing old folk songs with new words, old hymns with new words and updated union songs of the thirties and forties. All are welcome to join us every Monday evening from six to seven at Pico and Fairfax.

"Passing through, passing through,

Sometimes happy, sometimes blue,

Sure glad I ran into you!

Tell the people that you saw me passing through!"

Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show Halfway Down The Stairs can be heard every Sunday morning at 10:00 am on KPFK 90.7 FM. In her spare time she will be writing this column and sharing her thoughts on music and life with our readers.

KEEP UP TO DATE! 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.





EMBEST AND TO BON SOUTE AND THE TOTAL OF THE

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 Kathy Buys, Mapless Journey NEW Liz Carroll, Lake Effect Rodney Crowell, The Huston Kid Lila Downs, Border 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

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

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 going.
- 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	AMPRKS M E R today - It's tax-deductible	MBERSHIP Name (please print)
\$25 - Basic Subscription to Newspaper \$65 - Friend Benefits above PLUS Discounts at FolkWorks Concerts Recognition in Newspaper Premium CD Gift Annual Recognition Event \$125 - Patron Benefits above PLUS Reserved Seating at FolkWorks concerts	\$200 - Benefactor Benefits above PLUS 2 tickets to one concert annually 1/16 th page business or tribute ad (birthdays, anniversaries, special occasion) \$500 - Sponsor Benefits above PLUS UPGRADE 2 tickets to all concerts annually 1/s th page business or tribute ad (birthdays, anniversaries, special occasion) \$1,000 - Angel Benefits above PLUS UPGRADE Gift Certificate for Basic Membership 1/4 th 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.
SELECT YOU	R PREMIUM CD GIFT 2nd Choice:	Thank you for making it possible! Please make check payable to: FolkWorks • P.O. Box 55051 • Sherman Oaks, CA 91413
Yo	ur contributions are tax-deductible. FolkWo	orks is a non-profit 501(c)(3) organization!

MUSIC AND MOVEMENT

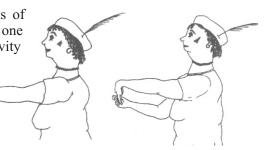
PART THREE: UP IN ARMS ABOUT WRIST PAIN

BY JERRY WEINERT, R.N., NCTMB

arpal Tunnel Syndrome affects millions of people and it runs close to back pain as one of the leading causes of lost productivity and decreased quality of life. It is a totally preventable disorder! Most maladies of the wrist are due to repetitive motion. Vocational and leisure activities both contribute to problems of the wrist and hand.

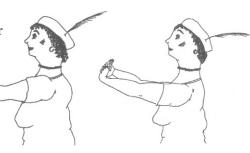
In the last issue we discussed the shoulder. Many problems with the wrist begin with shoulder dysfunction whereby the arm and hand need to work harder when there's an ailing shoulder. Most directly related, however, is the condition of the muscles of the forearm. Hand movement is controlled by the forearm flexors and extensors. If these muscles are tight or over used, then there is greater stress in the wrist and muscle attachments in the hand. The more you repeatedly use your hand, the tighter your forearm becomes. In essence, tight forearm muscles compress the wrist and affect the passage on the palm side of your wrist where tendons, blood vessels, and the median nerve pass. This compression creates friction with repetitive use and leads to inflammation, which

results in pain and loss of function. Musicians are particularly prone to wrist and hand problems because of fine motor movements, holding a pick or bow for prolonged periods, odd hand positions coupled with various forces, and playing for long periods. Combine this with work related activities that stress the arm/hand (computer work) and sleeping postures which place the wrist in extreme flexion or extension, and your wrist will scream that it has had enough abuse.



WRIST FLEXOR STRETCHES Starting Position: Standing straight, let your arms hand freely at your sides. Inhale.

Action: While exhaling, raise your straight arm forward and up to shoulder level, palm down. Move the hand up into a "stop" position (palm out). Assist the stretch by using your opposite hand. Stretch to light irritation and hold for two seconds. Inhale while you return to the starting position. Repeat four to ten times. Repeat for other arm.



WRIST EXTENSOR STRETCHES Starting Position: Standing straight, let your arms hand freely at your sides. Inhale. Action: While exhaling, raise your straight arm forward and up to shoulder level, palm down. Move your fingertips down so the palm faces back. Assist this stretch by using your opposite hand. Stretch to light irritation and hold for two seconds. Inhale while you return to the starting position. Repeat four to ten times.

WHAT TO DO ABOUT IT

Probably the easiest and best option is to take frequent breaks from any sustained activity in order to minimize or prevent wrist discomfort. Remember to keep your wrist in a neutral position whenever possible. Avoid extreme forward or backward bending of the wrist, especially with pressure or weight behind it. If a medical practitioner has prescribed a wrist brace for an overuse injury, it is usually better to wear this while sleeping to avoid extreme positions. There is abundant research that suggests light movement involving full range of motion during the day can prevent atrophy of the forearm muscles.

The following stretches are effective for the prevention of wrist pain:

In general, repetitive use of the hands and arms creates overly tight forearm muscles. Once the flexor and extensor muscles of the forearm tighten, there is considerable pull on the fingers and wrist. Daily flexibility exercises before, during, and after the repetitive activity can totally prevent and/or rehabilitate most cumulative trauma disorders of the wrist. For example, if you notice that your fingers spend time in a bent or closed position (as in keyboard work), then do more Wrist Flexor Stretches (see below). If you hold a pick long periods with strong rhythm, then you may need to do more of the Wrist Extensor Stretches. Remember, activities and stretches that are a varied or opposite movement patterns from the repetitive movement will keep you playing and moving with more comfort and

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.

ADVERTISE IN FolkWorks! It's Good Business.





Repeat for your other arm

MAY 1ST & 2ND. LARKIN PARK 660 NORTH MOUNTAIN, CLAREMONT, CA

SPECIAL 25TH YEAR CELEBRATION

Rain Or Shine!

STAGE LINE UP: SAT. Debby McClatchy, Piney Creek Weasels, Timberline, Limberjim Bartz Cajun Band, Paint A Rose Celtic Band, High Hills Bluegrass Band, Jim Beloff, Elan, and Karen Ray Kraut & Anne Curry SUN. Sandii Castleberry Trio, Kinfolk, Son Real, Larry & Rhonda Jackson, Atwater & Donnelly, Amenne, The Bluegrass Redliners, and Bryan Bowers!

FAMILY PROGRAMS: Clog Doll Building, Make Musical Spoons,

Instruments From Around The World, Music of Ancient Mexico, Stories and Songs, String Figures and More!

WORKSHOPS & DEMOS: Guitar, Fiddle, Banjo, Fretted & Hammered Dulcimer, Musical Saw, Jaw Harp, Washboard, Autoharp, Mandolin, Ukulele, African Drums, Didgeridoo, French Canadian Music, John Denver Songs Sing Along, Johnny Cash Songs, Storytelling, Sea Shanty Sing & More! CONTRA DANCE: Sunday 4:00-6:00pm Presented by The Living Tradition!

LARGE CRAFT SHOW: Booth Information 909-685-2027

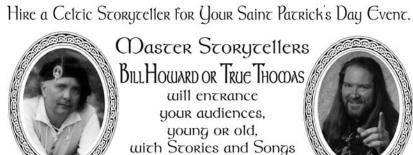
INFORMATION: 909-987-5701. e-mail: doug.thomson2gte.net

Website: www.claremontfolkfest.com SEND FOR PROGRAM SASE TO CSFF:

8755 La Vine St.

Alta Loma, CA 91701

Bryan Bowers



Master Storytellers BILL HOWARD OR TRUE THOMAS will entrance your audiences, young or old, with Stories and Songs from our proud Celcic Hericage.

EELCIC MAGIC OD CAP!



Conzacz J.J. Ryan az Colcannon Produczions 818-762-9075 georgette_ryan@yahoo.com



he Pacific Asia Museum in Pasadena has a show opening in March entitled, Kampai! The Arts of Japanese Sake. Sake, brewed from a special variety of rice, is a 2,000 year-old factor in Japanese social and religious rituals. "Kampai!" is a traditional Japanese toast meaning, "to the bottom of the cup," and the museum will be launching their exhibition of sake-related objects and art with a lecture and sake-tasting led by the foremost non-Japanese authori-

ty on sake, John Gaunter (who writes a weekly column on sake for the popular Japanese newspaper, Yomuri Shimbun, is the author of several books on the subject, and runs the website, www.sake-world.com). The exhibit itself (containing items from the collections of the Pacific Asia Museum, LACMA, Scripps College, Claremont, and several local private collections) covers three general themes, according to the curator, Meher McArthur the museum's curator of East Asian Art. The first part serves as an introduction to sake - how it is produced, marketed and presented. Brewing sake is a more complicated process than making wine or beer in that it employs a double system of breaking down the rice starch into glucose with the use of a microbe known as koji, as well as fermentation with yeast and water. Traditionally, the process is presided over by a *Toji*, or brewery master, who lives on-site and manages every area of the process, including the well-being and morale of the workers. There are some examples of the equipment used in its production (including a sake bag for squeezing and filtering the mash), and a modern ceramic model illustrating the process of sake production. Additionally, there are shop signs, labels, and other marketing devices. A special feature of the show is the inclusion of Dr. James Roorda's large private collection of sake-related ceramics.

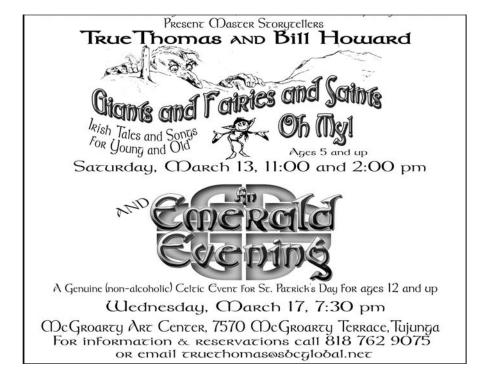
The second theme is that of sharing sake, either with gods and supernatural beings or with friends. Sake has traditionally been used in Japan as an offering in household or public shrines, and as a component of ceremonies, celebrations and festivals. This includes weddings, New Year's, Cherry

Blossom and Girls' Day festivals to name a few. The New Year's sakedrinking custom involves steeping the sake in a mixture of specified herbs. The sake cups for this are stacked in graduated size, with smaller ones on top, and everyone in the family drinks the special sake to ensure good health through the coming year. Lest you thought that this show was completely proboozing, the last section is devoted to salutary warnings against overindulgence. One of the images portrays an energetic demon playing the shamisen (a reference to geisha) with a sake cup at its feet, which Ms. McArthur playfully termed a warning against the evils of "sex, drugs and rock & roll."



Otsu-e Painting of a Cat and Mouse Japan, late 18th-early 19th C. Ink, color on paper Pacific Asia Museum Collection Museum Purchase, 1997.56.5 2004 PAM Image

On Saturday, March 13, the curator will be leading an informative walk-through of the galleries, and on Saturday, April 3rd Hollis Goodall, Associate Curator of Japanese Art at LACMA, will be giving a slide lecture, **Introduction to Decorative Arts of Japan**.





Now, if you're more interested in wine tasting and would like to bid on Navajo rugs, the **Southwest Museum's** third annual Navajo rug auction will be held at the **Museum**

of the American West (formerly the Autry Museum) in Griffith Park on Friday March 26 and Saturday March 27. That Friday, from 5:00 to 7:00pm, there will be previewing of the rugs and memorabilia to be sold and a tasting of wine from Fess Parker's Los Olivos winery. Selected rugs and memorabilia will be auctioned from 7:00 to 11:00pm, and then on Saturday, from 10:00 to 3:00pm, the remaining rugs will be auctioned. [FolkWorks has a limited number of Museum Passes. Call 818-785-3839 or email Mail@FolkWorks.org to receive your pass for two].

And across town, the **Craft and Folk Art Museum**) is having two overlapping shows involving handmade signs. The first, **Hand-Painted Signs From Ghana** begins in February and goes until early May. The actual signs from shops in Ghana will be on display and will give the flavor of the streets of West Africa. The other, **Signs of Our Time: Sign Painting of Los Angeles**, begins in March and runs until June. This one is a photograph exhibit drawing on signs hand-painted on buildings locally. This will provide an interesting comparison.

PACIFIC ASIA MUSEUM

Medieval Studies.

46 No. Robles Ave., Pasadena - 626-449-2742

Kampai! The Arts of Japanese Sake March 5-June 20.

- All About Sake- Friday March 5, 7:00-9:00pm. Reservations ext.40. Lecture, book signing and sake tasting with John Gauntner \$35 (\$25 for members of the Pacific Asia Museum, the Japan America Society and the Asia Society).
- Curator's Tour- Saturday March 13, 2:00pm. Free with museum admission Reservations ext. 19.
- Slide lecture: Introduction to Japanese Decorative Arts- Saturday April 10, 11:00am Free with museum admission. Reservations, ext.40. Hollis Goodall, Associate Curator of Japanese Art, LACMA.

MUSEUM OF THE AMERICAN WEST (formerly the Autry Museum)

4700 Western Heritage Way, Los Angeles 323-221-2164 www.museumoftheamericanwest.org

Navajo Rug Auction Friday March 26 and Saturday March 27 -For information, contact Jo Valiulis ext.226 -Catalogue available online after Feb. 25 at www.southwestmuseum.org.

CRAFT & FOLK ART MUSEUM

5814 Wilshire Blvd., L.A. 323-937-4230 www.cafam.org
Open Wed.-Sun. 11:00-5:00 - Ages 12 and under, free -First Wed. of the
month free admission

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



BESS LOMAX HAWES continued from page 7

behalf of the endowment, the NEA?

BLH: Uh-huh. It was pretty widespread. We funded projects in every state, in every one of the islands of Puerto Rico, Hawaii, and all of the islands out further in the Pacific that still had American interests there or some relationship with the government. We figured out one time that we had funded grants in 282 different languages.

FW: Wow.

BLH: I didn't think there were that many.

FW: This is all within the continental U.S.?

BLH: Yeah.

FW: Wow. And Alaska?

BLH: Alaska.

FW: And Hawaii.

BLH: Hawaii and so on. People would come in to me, come into the office and say, "You know, I'm a "What were some of the terms they gave me? I can't think. "I'm some kind of an Italian and I'm just fed up with being pushed in together with all of those folks from Napoli. We don't have anything like each other. We're different. We want to have our own thing. We want to show you what we do." They had their own thing, indeed. They wanted to have that recorded, or they wanted to do it, or they wanted to just have somebody know it was there. It was a fascinating job. I never did anything so interesting in my life.

FW: Were the choices that you had, did they reflect some of your deepest interests as a folklorist? Did you find people doing stuff out in the country that you thought was worth putting money into?

BLH: Oh yeah. Oh yeah. Absolutely. We set up a program called the National Heritage Foundation and gave awards to representatives of all these different kinds of art forms.

FW: They're still getting awards today.

FAMILY EVENTS AT THE AUTRY

www.autrynationalcenter.org

Mt. Washington Campus

234 Museum Drive Los Angeles, CA 90065 323-221-2164

Griffith Park Campus

4700 Western Heritage Way Los Angeles, CA 90027 323-667-2000

The Autry National Center is a multicultural history center that includes the Southwest Museum of the American Indian, the Museum of the American West (formerly the Autry Museum of Western Heritage), and the Institute for the Study of the American West.

SUNDAY, MARCH 21

Cradleboard and Ribbon Work Demonstration 1:00 p.m.–3:00 p.m., Griffith Park Yvonne Swan, from Washington State's Sinixt/Arrow Lakes Nation, demonstrates cradleboard making and ribbon work. Free with museum admission.

WEDNESDAY APRIL 14

Soaring Adventures: *Dragonfly's Tale* 11:00 a.m.–12:00 noon, Mt. Washington We'll read *Dragonfly's Tale* by Kristina Rodanas, a wonderful book that reveals the original Zuni storytellers' kindness and respect for nature's gifts. Free to the public.

SUNDAY, APRIL 18

Native Pottery Making Demonstration 1:00–3:00 p.m., Griffith Park

Miranda Morales (Laguna) demonstrates the art of Native pottery making. Free with museum admission.

A LIMITED NUMBER OF FREE MUSEUM PASSES ARE AVAILABLE TO FolkWorks MEMBERS.

Mail@FolkWorks.org • 818-785-3839

BLH: Oh yeah.

FW: They were just in the L.A. Times.

BLH: Right. We had...I think I might have a book here that had a little bit on that. I could show you if you want to.

FW: Okay.

BLH: Just a second. You can see how complicated it all was. Sorry, I've been stiff. I have to lean on things. Here we go. [inaudible, not into microphone] This is an exhibit of cowboy culture from Hawaii. They have their own cowboy culture, their own songs, their own costumes and things that they use, their own way of making saddles.

FW: Oh. I see. Oh, gee whiz.

BLH: It's very complex—sort of flip through it, because it's got beautiful pictures in it. This was done by one of the state programs that we got going.

FW: I see.

BLH: Historical pictures.

FW: This is extraordinary.

BLH: It was—it absolutely knocked my eye out when I first saw it. I want you to see the cowboys. The saddles are beautiful.

FW: Hawaiian cowboys with Hawaiian cowboy hats with leis on them.

BLH: That's right.

FW: Who would have thunk it?

BLH: Who would have thunk it?

FW: Not in a John Wayne movie.

BLH: That's right. There was just all this kind of stuff was lying around and they were just delighted to show it.

FW: Wow.

BLH: Most of us didn't have any idea it was there.

 $FW: These \ are \ beautiful \ instruments, \ too.$

BLH: Yeah.

FW: This was something that was created and funded through the NEA while you were working with the NEA?

BLH: Yes. Well, the people who put that book together.

FW: Oh, I see. Sponsors—National Endowment for the Arts. So you must be concerned today about the de-funding of state and federal arts programs.

BLH: I sure am. We're going to lose a lot. This book is the history of this program.

FW: Oh, I see. Masters of Traditional Arts, volume 1, A to J; *and* Masters of Traditional Arts, volume 2, K to Z; a biographical dictionary.

BLH: Yeah.

FW: And these came out of the NEA?

BLH: No. The material came out of the NEA. This was funded by an educational company. They sell it to libraries.

FW: Oh, I see

BLH: Especially high school libraries, where it's apparently been very successful.

FW: It's beautiful. "To Bess Lomax Hawes, friend and colleague, who encouraged me early on and has continued to inspire me through the years with immense gratitude and deep appreciation" – Al Govenar. He's the author ...

BLH: Yeah. He did all the work. Horrible work. Very difficult. If you look, you can just see how many different kinds of folks there were.

FW: Of art forms.

BLH: And art forms are just endless. You can tell....

FW: Irish-American step dancer. African-American Piedmont blues guitar singer and dancer.

BLH: Yeah. Just on and on and on.

FW: Anglo-American Appalachian musician, storyteller and instrument maker.

BLH: We had the best show in Washington, I think.

FW: Anglo-American Ozark fiddler. Asian-American singer. Laotian. Wow, this really is a melting pot when you look at it through these eyes here.

BLH: That's right. That's right. Each one of these people are just as different. They get along beautifully. They love each other. We have a great time in Washington when we bring them all in.

FW: When you bring them in. And there's Bessie Jones, the last one in the book.

BLH: There is Bessie. We had her the first time. She was one of the first ones. She and Sonny Terry.

FW: Oh, Sonny Terry.

BLH: We managed to get him in it. See. It comes with \$5,000 so it's nice to get.

FW: I was just listening to him this morning.

BLH: Yeah.

FW: Did you know him before you met him there?

BLH: Oh yeah. Yeah, I met him. He was in New York. He came up to the hoots all the time.

FW: This was during the Almanac days?

BLH: Uh-huh. We had hootenannies, which were Sunday afternoon concerts. You paid at the door a variable amount and you could go in and out. When we got to the end of it, we put all of the money in a bundle and dealt it out to the people who had played.

FW: Oh. So you didn't pay the rent with that money.

BLH: No.

FW: That wasn't a rent party or something.

BLH: No. Every once in awhile we had to, but most of the time we tried to get it back to the singers.

FW: So Sonny and Brownie played there, too.

BLH: Yeah. Josh White had played there, too. Josh was a little sophisticated for us, though. I think he thought we could do it a little better.

FW: Was there any connection or association you had in the late '40's with People's Songs and the investigations coming out of Washington with the House Committee on un-American activities? Did that affect the work going on?

BLH: I was in Boston by that time and then out here. I was kind of out of the big arenas where things were taking place. It's impossible to say how much that affected things. I think it affected things a great deal, because it scared people. It scared people about their kids. They were scared that their kids might suffer. They've always kind of tried to keep the kids out of things.

FW: I see

BLH: I don't think that's good for children not to be in on everything.

FW: I see.

BLH: But in terms of the specific damages, you know, different people lost their jobs and some didn't. It's hard to tell on that kind of thing. It was a disgraceful period. Absolutely disgraceful, because it's all for money. It wasn't for anything but money.

FW: Oh.

BLH: Nothing but the money. Same thing that is going on now, frankly. This is all about money, this war.

FW: The war in Iraq?

BLH: Yeah, yeah. We just found out that the president lied over and over to tell us we should go in there. And now he's admitting that he lied. I don't think he's going to sleep one bit less soundly for it.

End of Part 3

PHIL OCHS: FOLK SINGER AT THE BARRICADES

Texas cowboy in the White House launches a huge military build—up to wage an all-out controversial war in a distant land with no end in sight. The country is divided down the middle, antiwar demonstrations in the streets, and Russia and China are against us. We are invading a tiny country ruled by a tin-horn dictator we helped install, once supported and have now decided it is time to depose. We claim to want to export democracy there, but some of us know better. We are trying to build a democracy here at home

It is 1965, the war is in Vietnam, and I am in San Francisco at an antiwar demonstration, listening to Phil Ochs sing *I Ain't Marching Anymore*, and *Cops of the World*. If Dylan was the King of Protest, Phil Ochs was the Crown Prince, Lou Gehrig to Bob's Babe Ruth. We needed both of them, and Bob would soon be moving on, rejecting the "finger-pointing songs" of his Woody Guthrie period.

Phil became the poet of the antiwar movement, who summed up his aesthetic in one memorable phrase: "Ah, but in such an ugly time, the true protest is beauty." With a gift for melody as well as words he created songs that both pointed the finger and touched the heart.

When he was writing *The Power and the Glory*, for example, his sister Sonny overheard him sitting on his bed playing one chord progression over and over—C-Em-Am-G7. "What are you doing?" she asked. "I've just written my greatest song," he answered. "What's it called?" she asked. "I don't know yet," he said, "I haven't written the words."

Try to imagine a protest singer-songwriter today coming up with that answer. I can't. For Phil, the music was not just the medium for his message; as McLuhan proclaimed, the medium *was* the message. It was part of the statement—"The true protest is beauty."

For a time it seemed like he was matching Dylan song for song, like two great home run hitters, folk music's Mantle and Maris, or the aforementioned Ruth and Gehrig. Dylan wrote *With God On Our Side*, tracing America's propensity to credit God for its wars back to the very beginning: "The history books tell it, they tell it so well/The

cavalry charged, the Indians fell/But I learned to accept it, accept it with pride/Cause you don't count the dead when God's on your side." Phil came up to the plate and hit *I Ain't Marching Anymore*: "For I killed my share of Injuns in a thousand different fights/I was there at the Little Big Horn/I heard many men a lying, saw many more a dying/And I ain't marching anymore."

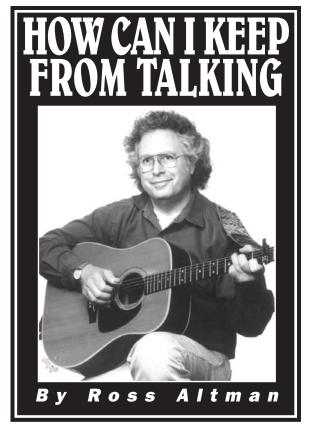
When Bob wrote *Only a Pawn In Their Game* for the assassinated civil rights leader Medgar Evers, Phil responded with *Too Many Martyrs*, and when *Blowing In the Wind* went sailing out of the park, Phil dug in deep and hit *What's That I Hear?*.

Behind Dylan, though, loomed a larger shadow, and Phil kept his eyes on the prize, Woody Guthrie's *This Land Is Your Land*, composed a quarter century before at the tail end of the Great Depression, "with the wheat fields waving, and the dust clouds rolling." That's the song Phil was chasing when he added the words to the melody Sonny had heard him composing on his bed, to create *The Power and the Glory*. "Come and take a walk with me, through this green and growing land..."

Bob had written *Song to Woody* for his first album; Phil wrote, *Bound for Glory*, his own tribute to Guthrie. Now he wanted a song to match Woody's finest: "Here is a land full of power and glory/Beauty that words cannot recall/But her power shall rest on the strength of her freedom/Glory shall rest on us all."

For all the protest songs, however, and a patriotic anthem that even Anita Bryant would eventually record, Phil never lost sight of his credo: "The true protest is beauty." His most powerful songs may ironically be his quiet secular hymns—*There But for Fortune*, a hymn to compassion, *Changes*, a hymn to a lost love, and *When I'm Gone*, a hymn to a committed life in the here and now: "No, and I won't be laughing at the lies when I'm gone/And I can't question how or when or why when I'm gone/Can't be living proud enough to die when I'm gone/So I guess I'll have to do it while I'm here."

Phil has been gone now for twenty-seven years, and it's nearly forty years since I heard him in San



Francisco's Golden Gate Park, to protest the Vietnam War. Of all the words I listened to that day, including those of Zen philosopher Alan Watts, the only ones I remember are Phil's plaintive question: "For it's always the old to lead us to the wars/Always the young to fall/Look at all we've won with a saber and a gun/Tell me was it worth it all?"

Forty years later—and there is another Texas cowboy in the White House, another war of aggression with imperial ambitions masked by humanitarian rhetoric, and we can still turn to Phil Ochs' songs for illumination and inspiration. For four decades they have stood like sentinels at the barricades of struggles for peace and social justice here and abroad.

When songs really mattered, he told it like it was, and his songs still tell it like it is. Like the Lone Ranger, Phil Ochs rides again.

With a word of appreciation to Dorian Keyser, for many years the head of The Topanga Banjo Fiddle Contest, who called and left me a message that it was time to start listening to Phil Ochs again. Thanks, Dorian, and I hope you like this column.

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.

LEARN IRISH MUSIC continued from page 3

your instrument who they'd recommend. Find recordings with tunes that are being learned at the session you aspire to play with. Listening is half of learning, especially with Celtic music.

- Go to or form a slow session where learners are welcomed and challenged to play by ear. Try to just get a sense of the shape of the tune, when it goes up, when it goes down etc., close your eyes and see how much you can follow. Once you get centered in the key, you'll be amazed at how much you can get. Even if you get just one note, that's great.
- Pick an instrument that fits your abilities. Spend time learning basic technique and posture on the instrument. Get a book of basic scales/exercises. This foundation will help you tremendously when you try to learn tunes.
- Dance to the music you want to learn. Your whole body needs to learn how to play it!

But most of all have fun! Here's a list of tunes that you can use as a starting point:

• JIGS

The Cook in the Kitchen • Kesh Jig
The Lark in the Morning • My Darling Asleep
Humours of Ennistymon • Blarney Pilgrim
Out On the Ocean

• REELS

Castle Kelly • Cup of Tea
Maid Behind The Bar • Merry Blacksmith
Morning Dew • Sligo Maid • Star of Munster
Toss the Feathers • Cooley's Reel

WALTZES

Ashokan Farewell • Sourgrass and Granite Margaret's Waltz • Si Beag, Si Mor

SLIP JIGS

The Butterfly • The Swaggering Jig The Snowy Path

• SET DANCES, SLIDES AND HORNPIPES

King of the Fairies (set dance) Off to California (hornpipe) The Road to Lisdoonvarna (slide)

These should definitely get you started! Good luck and enjoy!

Kathy Buys is a fiddler and music therapist in San Francisco, CA. She recently released her debut album entitled, Mapless Journey. To read more about Kathy and to hear samples of the album, visit www.dragonsdance.net.

SUPPORT FolkWorks

Become A Member.

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

www.FolkWorks.org



PASSINGS

JOHNNY CUNNINGHAM

AUGUST 27, 1957 - DECEMBER 15, 2003



Celtic world mourns at passing of Scottish fiddle great

Green Linnet Records joins the Celtic music world in mourning the passing of Scottish fiddler Johnny Cunningham, who passed away last night, December 15, 2003, in New York City, of a heart attack. He was 46 years old. Johnny leaves behind a great body of work and a huge legacy in Scottish and Celtic music of the late 20th century. He was a founding member of many seminal Celtic groups, including Silly

Wizard, Relativity, Nightnoise and The Celtic Fiddle Festival. Johnny played a large role at Green Linnet, appearing on more than a dozen albums including his solo Fair Warning (SIF 1047) as well as producing albums by Cherish the Ladies, Orealis and Brooks Williams." Johnny was a huge life force, and a brilliant musical intelligence," says Green Linnet owner Wendy Newton. "He was a friend for more than 20 years. A great light has gone from our lives."

Johnny will be remembered for his musicianship, his compositions, and for his larger-than-life personality. He was beloved on both sides of the Atlantic for his exquisite musicianship as well as for his renowned wit and warmth. An outrageously funny man and a gifted storyteller, he held audiences either rapt in attention at his virtuosic playing, or falling over in laughter at his stories.

Born in Scotland on August 27, 1957, Johnny began playing fiddle at age seven. He was a founding member of legendary Scottish band Silly Wizard, along with his brother Phil on accordion and singer Andy M. Stewart. The band is credited with playing a strong role in Scotland's traditional music revival. Johnny and Phil also founded Relativity, an acclaimed group with Irish brother-and-sister musicians Tríona and Míchaél Ó Domhnaill of The Bothy **Band**. He and the Ó Domhnaills later formed the new age group Nightnoise. Johnny was a member of the renowned Celtic Fiddle Festival with Irish fiddler Kevin Burke and Breton musician Christian Lemaitre, who made three albums together. (The group was scheduled for an American tour in February 2004.) Most recently, Johnny had worked with Irish singer Susan McKeown on a seasonal album called A Winter *Talisman*. The two had just finished an American tour this week.

A widely-read man, Johnny's skills and interests were far-ranging. He wrote the music and lyrics for a theatrical version of Peter Pan, *Peter and Wendy*, produced by New York City's Mabou Mines Theater Company. The musical was a critical and popular success, winning two OBIE awards and touring America as well as Ireland. He founded the rock group **The Raindogs** in the 1980's, releasing two albums on Atlantic/Atco, and toured with such artists as Bob Dylan, Don Henley, Warren Zevon, Hall & Oates, and Bonnie Raitt. He collaborated with best-selling author Thomas Moore on a CD and book set, *The Soul Of Christmas*, a spiritual exploration of Celtic culture and the Christmas tradition. He also produced such artists as award-winning Irish band **Solas**.

Johnny resided in New Bedford, Mass. He is survived by his mother Mary, his sister Laura, his brother Phil, and his grandmother Martha Knowles, all of Scotland. Our sympathies are with his family and loved ones.

Remembrances may be sent in care of: Green Linnet Records P.O. Box 1905 Danbury, CT 06813 USA

www.johnnycunningham.com www.greenlinnet.com. Contact: Judith Joiner Green Linnet Records Danbury, CT USA 203-730-0333 x15 judith@greenlinnet.com

JOHNNY CUNNINGHAM REST IN PEACE

By John Cutliffe (www.jigtime.com)

It was Liverpool in the late 1970's or early 1980's and I was a teenager on one of my first voyages abroad. At least it seemed abroad. It was just across the channel to England but for me it was a huge city and the home of the Beatles and was exciting and wonderful. For March the weather was still cold I remember for St.

Patrick's Day as we headed to the Liverpool Irish center to break all the rules and listen to some Scottish band with the odd name **Silly Wizard**.

That was a show that still sticks in my mind as one of the best and most exciting things I have ever heard in the music world. The band was incredible. I had no idea that traditional music could be played with such fun and fervor or even that music like this came out of Scotland. I was totally blown away. I became a long time fan of Silly Wizard and was sad to see the day they went their separate ways.

Of course I was happy to see that the various members of the band went on to wonderful solo careers and the sweet fiddle sounds of Johnny Cunningham wasn't too far away. He would pop up in various projects over the years. He toured as a duo with his brother and fellow wizard Phil and they both played with the amazing **Relativity** with Micheal O'Domhnaill and Triona Ni Dhomhnaill of **The Bothy Band**.

Johnny was also in great demand as a producer and also even played with such unlikely souls as **Hall and Oates**. He also collaborated with bands like **Solas** and **Cherish the**

Ladies. In recent years he has been part of the amazing The Celtic Fiddle Festival with fellow fiddlers Kevin Burke (Ireland) and Christian Le Maitre (Brittany). For many, this is seen as one of the most important music collaborations in traditional music.

The sad news came in today that Johnny passed away yesterday at his apartment in New York's East Village. This is a huge loss to all who loved music. Johnny was by all accounts was one of the nicest people in the business and to people like myself a great musical inspiration. He will be greatly missed.

So wherever you are tonight Johnny, we will raise a glass in toast to someone who gave us all so much beautiful music.

Slainte

Thanks to Alice Farrell who also pointed me to these video clips of Johnny from shows at the Kennedy Center one as recently as December 3rd this year.

REED'S RAMBLINGS continued from page 10

vocals, with harmony by Cheryl White of the country stalwarts the Whites, are fine. Eriksen and Baugus return for cut 5, a nice call and response take on the old chestnut *The Cuckoo*, again with lively backing by Duncan and Powell. *Sittin' on Top of the World* is cut 6, with Jack White singing. Part of this tune's lyrics can arguably be traced back to a pop tune done by Al Jolson in the 1920s, and the melody to Carr and Blackwell's *How Long* from 1928. It's a big stretch to take White's version, that owes most to the Mississippi Sheik's version from 1930, back to the Civil War, but this is Hollywood, not a Lomax field recording documentary.

Cut 7 is a fine duet between Duncan's fiddle and Eriksen's voice on *Am I Born to Die?*. Next up is Sting's contribution, *You Will Be My Ain True Love*. It's the least traditional song on the recording, both from a compositional sense and from Sting's jazz-tinged harmonies to Krauss's lead vocal. Cut 9 is the powerful *I'm Going Home* by

the **Sacred Harp Singers** at Liberty Church. The impact of shape note singing is amazing, and this soundtrack will no doubt spur interest in this style of a cappella vocals. Drawing from a tradition that dates back to the English parish countryside, shape note's four part harmony was a part of New England culture in the 1700's, but the tradition took hold and rooted in Appalachia, the Piedmont and other parts of the South, where it remains today. Largely supplanted by the development of gospel music, shape note has a haunting, otherworldly quality.

Jack White's original *Never Far Away* follows. This doesn't fit the traditional music boundaries too well, though it's not a bad song. It's not featured in the film, but possibly on the cutting room floor. White, Riley Baugus and Brendan Gleeson follow with *Christmas Time Will Soon Be Over*, with spirited backing from Powell, Blake and Duncan. Cut 12 is *Ruby With The Eyes That Sparkle*, an instrumental duet between Duncan and

Powell, and is followed by a strong a cappella version of *Lady Margaret* by Cassie Franklin, another tune that is missing from the film. White returns with *Great High Mountain*, then Gabriel Yared's four orchestral pieces from the score, and **The Sacred Harp Singers** at Liberty Church close out the CD with *Idumea*.

It's a great, sprawling piece of work. Questions do arise. Why the dependence on White, why the new songs when so many excellent period pieces exist? Why Sting? Obviously, the movie business, like the music business, is dependant on sales. Now, the *O Brother* soundtrack sold well without White, Sting or tunes by Costello, but perhaps insurance is in order. The project might have been a bit more rewarding by incorporating the type of blend Burnett used on *O Brother*, mixing a few recordings from 1920's and 1930's. But these are minor criticisms of a recording that utilizes some important talents performing traditional and traditional influenced music to a very wide audience.

FOLKWORKS PICKS

ARLO GUTHRIE • Wednesday March 3

Arlo Guthrie's career exploded in 1967 with the release of "Alice's Restaurant," whose title song premiered at the Newport Folk Festival helped foster a new commitment among the '60s generation to social consciousness and activism. Arlo went on to star in the 1969 Hollywood film version of "Alice's Restaurant," directed by Arthur Penn. With songs like "Alice's Restaurant", too long for radio airplay; "Coming into Los Angeles," banned from many radio stations (but a favorite at the 1969 Woodstock Festival); and the definitive rendition of Steve Goodman's "City of New Orleans," Guthrie was no One-Hit-Wonder. An artist of international stature, he has never had a hit in the usual sense

PACO DE LUCÍA • Monday March 8 & Tuesday March 9

For the time being, nobody has surpassed him and today's guitar-playing would be incomprehensible without him. He revolutionised the way of accommand of understanding flamenco guitar playing -www.esflamenco.com/

FES FESTIVAL OF WORLD SACRED MUSIC • Tuesday March 16

Style, creed and era aside, the music presents itself with something that has almost disappeared from the arts. Humility before the power of God(s) inspiration and time. Even for skeptics, the music itself is something to believe in. -The New York Times

Every spring, the ancient city of Fès. Morocco hosts one of the world's great musical events, a Festival of World Sacred Music featuring an array of the most revered artists from around the globe representing myriad musical traditions including Moroccan Sufi, Sephardic Jewish, Gospel, and more. Represented are: Jewish-Algerian singer Françoise Atlan from France, Gospel ensemble the Anointed Jackson Sisters from North Carolina, and an ancient tribal dance and music performance by Hadra des Femmes de Taroudant of Morocco.

MARY BLACK • Thursday March 25 & Friday March 26

Mary Black has become Ireland's best-selling pop vocalist, and has crossed international borders, gaining legions of fans and performing with the likes of Emmylou Harris, Mary Chapin Carpenter, Joan Baez and Van Morrison. Mary Black's distinguished career has spanned over 20 years from her early days in Dublin folk clubs through ever-escalating success with nine platinum solo albums. With "a voice to die for" - New York Post

WICKED TINKERS • Saturday March 27

There's something to be said for the approach to Scottish music that consists of pipes and percussion; it's definitely FHL (Faster Harder Louder), and it's quite listenable... This is not Celtic rock, but rather is pumped up traditional Celtic music. T. J. McGrath in Dirty Linen said of Hammered that "[there's nothing subtle, or serious, about these guys -- just three smiling lads from California with a set of Highland bagpipes and assorted drums, having a lot of fun blasting away on an assortment of traditional and modern Scottish jigs, reels, hornpipes, and marches. -Cat Eldridge, Green Man Review

SANTA CLARITA COWBOY POETRY & MUSIC FESTIVAL • Saturday March 27 & Sunday March 28

The 11th annual Santa Clarita Cowboy Poetry and Music Festival, held March 26-28 in and around the movie-set Cowtown at Gene Autry's old Melody Ranch Motion Picture Studio, is a must-do. Like all good music and folk festivals, it's the place to explore and discover performers, genres and styles, enjoy old favorites, find new ones, and savor the prevailing spirit. This one has the best ambiance anywhere, with riders on horseback and narrow, dusty streets of a Western Brigadoon, reborn for the weekend, as each building's interior come to life. - Larry Wines, FolkWorks

SHOGHAKEN FOLK ENSEMBLE • Thursday April 1 Skirball Cultural Center (Cotsen Auditorium)

These are the sounds of a people with great sorrow to be sure, given the massacres they have endured through even recent history, but they are also the sounds of a people determined that their history not be eradicated or disappear. Haunting, elegant, deeply spiritual, and moving. - Thom Jurek, All Music

NEVENKA FOLK ENSEMBLE • Saturday April 17

Nevenka's repertoire includes songs from Bulgaria, Macedonia, Croatia, Albania, Russia, Greece, and Georgia, as well as Ladino Sephardic songs.

Like the haunting voices on ... "Les Mystere Des Voix Bulgares" (The Mystery of Bulgarian Voices by the Bulgarian State Radio and Television Female Vocal choir), this group renders exquisite harmonies and lilting melodies that intoxicate. - Jody Leader, Los Angeles Daily News

RAKSHEESH BOYS

Baksheesh is a Persian word used throughout the Balkans to refer to the "tips" that fans give to musicians. Fronted by singer Angela Rodel, The Baksheesh Boys perform traditional songs and dances from the ethnic Slavs and Roma (Gypsies) living in present day Macedonia and Bulgaria as well as from various ethnic groups living in adjacent areas of Greece, Albania, Serbia, Romania, and Turkey. The band performs on a number of traditional Balkan instruments such as the darabuka (goblet shaped hand drum), tambura (long necked lute) and kaval (end-blown flute) as well as Western instruments such as violin, guitar,

SPECIAL EVENTS

continued from page 28

SATURDAY APRIL 17				
8:00pm	NEVENKA and BAKSHEESH BOYS \$15 /\$13 FolkWorks members CD Release party/concert/dance Unitarian Church of Santa Monica 1260 18th St., Santa Monica www.FolkWorks.org • 818-785-3839			
7:30pm	KATE MacLEOD \$12/\$10 TLT member [www.waterbug.com/eggleston.html] plus KAT EGGLESTON [www.katemacleod.com] The Living Tradition			
8:00pm	TIM TEDROW & TERRY VREELAND [www.trough.com/Tedrow-Vreeland] Bean Town			
8:00pm	STACY EARLE & MARK STUART \$15 [www.staceyearle.com] Fret House			
8:00pm	DAVE STAMEY [www.davestamey.com] Altadena House Concert Acoustic Music Series • www.acousticmusicseries.com			
	SUNDAY APRIL 18			
11:00am	PURBAYAN CHATTERJEE and ANEESH PRADHAN Sitar and tabla Occidental College (Herrick Chapel), L.A. Music Circle • 626-449-6987 • info@musiccircle.org			

WESTWOOD CO-OP'S INTERNATIONAL DANCE FESTIVAL

[www.staceyearle.com] Folk Music Center TUESDAY APRIL 20 THE SPIKEDRIVERS [www.spikedrivers.com] Bluegrass Association of Southern California WEDNESDAY APRIL 21 BAABA MAAL The El Rey Theatre • 5515 Wilshire Blvd., L. A. • 323-936-6400 ROGER McGUINN [www.ibiblio.org/jimmy/mcguinn] Theater On High Street FRIDAY APRIL 23 TROUT FISHING IN AMERICA Orange County Performing Arts Center (Founders Hall) Costa Mesa • 714-556-2787 x240 • www.ocpac.org ANNY CELSI [annycelsi.com] KATHY MATTEA [www.mattea.com] \$24-2 El Camino College Center for the Arts (Marsee Theatre) 16007 Crenshaw Blvd., Torrance • 310-660-3748

STACEY EARLE & MARK STUART, DAN JANISCH

SATURDAY APRIL 24 IRISH HOUR RADIO SHOW FUNDRAISER

Des Regan's Irish American Showband & Irish Dancers 515 N. Vega St., Alhambra • 626-284-6747 Ireland's Own Social Club

MICHAEL CHAPDELAINE with DANA COOPER

Coffee Gallery Backstage

SCANDINAVIAN FESTIVAL

\$10\% students, seniors/free children Traditional food, ethnic merchandise, folk dances, vocalists California Lutheran University (Kingsmen Park) 60 West Olsen Rd., Thousand Oaks * www.clunet.edu

11:00am & 1:00pm TROUT FISHING IN AMERICA see April 23 LISA FINNIE and THE ATTENTION HOGS 8:00pm NATHAN JAMES & BEN HERNANDEZ \$15

8:00pm BAKSHEESH BOYS \$8 Hillcrest Park Recreation Center 1155 N. Lemon St., Fullerton • Veselo Selo RAMBLIN JACK ELLIOT and MARIA MULDAUR

Theater On High Street \$20-23/\$17 IACCC members 8:00pm BUONG SUONG Cambodian Ritual through Dance and Song
The George & Sakaye Aratani Japan America Theatre
213-680-3700 • www.jaccc.org

ZAKIR HUSSAIN WITH MASTERS OF PERCUSSION Walt Disney Concert Hall ey Concert Hall BRYAN BOWERS[bryanbowers.com] Caltech (Beckman Institute Auditorium (Little Beckman)) 888-2-CALTECH or 626-395-4652 The Caltech Folk Music Society

SUNDAY APRIL 25

POLKA-PALOOZA/JIMMY STURR ORCHESTRA \$40 [www.jimmysturr.com] Polka party Cerritos Center for Performing Arts

MARTYN JOSEPH \$12/\$10 TLT members [www.martynjoseph.com] Welsh singer-songwriter The Living Tradtion

WEDNESDAY APRIL 28 QUETZALCOATL/ BALLET FOLKLORICO DE VERACRUZ

Cerritos Center for Performing Arts THURSDAY APRIL 10:00am & 12:00pm VILLAGE OF TALES

Storytelling Concert with Bill Harley, Len Cabral, Dovie Thomason and Jim Cogan Thousand Oaks Civic Arts Center (Fred Kavli Theatre) Performances to Grow On FRIDAY APRIL 30

8:00pm & 10:15pm DAVE STAMEY [www.davestamey.com] Coffee Gallery Backstage 9:30am & 11:30am GREG & STEVE HESOM GREG & STEVE [www.younghrt.com/gregsteve.html] Conejo Valley Children's Concert Series Thousand Oaks Civic Arts Center (Janet and Ray Scherr Forum Theatre) Conejo Valley Adult School

ORCHESTRA BAOBAB [www.orchestrabaobab.com] \$25 Fusion of traditional Senegalese music and rhythms with the seductive music of Cuba Cerritos Center for Performing Arts

DENNIS ROGER REED

SINCE 1961, SOUTHERN CALIFORNIA'S PREMIER OLD TIME/BLUEGRASS **MUSIC EVENT!**

TOPANGA BANJO • FIDDLE **CONTEST & FOLK FESTIVAL** WWW.TOPANGABANJOFIDDLE.ORG

Over 100 Contestants, Folk Singing, International Dancing, Folk Arts Booths, Children's Activities & Jamming Musicians!

- 4 STAGES WESTERN MOVIE SETS SINGING/PLAYING CONTESTANTS
- 3 PROFESSIONAL BANDS:

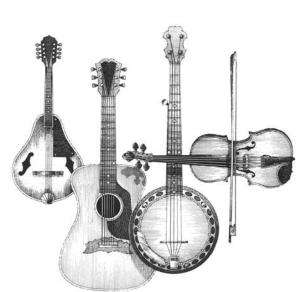
KELLY McCUNE & BORDER RADIO (Western String Band) DESERT SAGE (Bluegrass Band)

HEART OF 'GRASS (Bluegrass, that is!)

- INTERNATIONAL DANCING All live music! Watch or join in?
- JAMMING, BRING YOUR INSTRUMENTS! FOOD AVAILABLE OR BRING A PICNIC!
 - FREE PARKING AND SHUTTLE BUS

Sunday, May 16 · 2004 · 9:00 a.m. to 6:00 p.m. Paramount Movie Ranch, Agoura Hills





TICKETS: \$10

CHILDREN UNDER 10 FREE

VOLUNTEERS NEEDED - GET IN FREE!

EMAIL: info@topangabanjofiddle.org

HOTLINE: 818-382-4819

\$26.50

8:00pm

	P		I	Λ	I
S		匚	ı	Α	

TUESDAY MARCH 2

7:30pm

VICTORIAN GRAND BALL

8:00pm	TUESDAY MARCH 2 JACKSON BROWNE [www.jacksonbrowne.com] \$45-55	7:30pm	VICTORIAN GRAND BALL \$26.50 with Philadelphia Quadrille Band;
эрш	Solo acoustic The McCallum Theatre		callers: Jeff Bissiri and Athene Kovaci Pasadena Masonic Hall Social Daunce Irregulars
8:00pm	JAN SEIDES, TIM GRIMM \$10 [www.janseides.com] [www.timgrimm.com]	8.00	www.lahacal.org/sdi.html or 818-892-3454
	Singer/songwriters Coffee Gallery Backstage	8:00pm	SCHWUMP (BARRY SCHWAM) Bean Town TOM BALL & KENNY CHITAN
	WEDNESDAY MARCH 3	8:00pm	TOM BALL & KENNY SULTAN \$15 Acoustic blues
7:00pm	ARLO GUTHRIE [www.arlo.net] \$55 Theatre On High Street	8:00pm	Fret House CHRIS STUART [www.chrisstuart.com] \$15
8:00pm	ADRIANNE / SABA BERENJI [www.adrimusic.com] \$5 Genghis Cohen Cantina		& BACKCOUNTRY Bluegrass Blue Ridge Pickin' Parlor 17828 Chatsworth St., Granada Hills • 818-282-9001
6:00pm	THURSDAY MARCH 4 BHANGRA NIGHT free	8:00pm	SUSIE GLAZE [www.susieglaze.com] \$12.50
o.oopiii	Northern Indian dance UCLA Fowler Museum • Fowler Out Loud		with THE EIGHT HAND STRING BAND Coffee Gallery Backstage
8:00pm	BUDDY GUY \$32.50-35 ACOUSTIC ENSEMBLE with JACKIE GREEN	8:00pm	STEVE GILLETTE & CINDY MANGSEN \$15 [www.compassrosemusic.com]
	House of Blues 1530 S. Disneyland Dr., Anaheim • 714-778-BLUE	8:00pm	Russ and Julies House Concerts GEORGE WINSTON [www.georgewinston.com] \$40
	FRIDAY MARCH 5	8:00pm	Pepperdine University Center for the Arts BERNIE PEARL plus BOB JONES & MR. PETE
*	GRAND MASTER KINEYA YAKICHI VIII Shamisen		Boulevard Music SUNDAY MARCH 14
	(Japanese traditional three-stringed instrument Workshop) Japanese American Cultural and Community Center	*	MT. BALDY SKIDANCE CONTRADANCE WEEKEND
	310-378-3550 or mikko@jtpao.org Japanese Traditional Performing Arts Organization (JTPAO)	*	see March 12 CALAVERAS CELTIC FESTIVAL
*	INTERNATIONAL FOLKDANCE WEEKEND Westwood Co-op Westwood Co-op Westwood Co-op Westwood Co-op	*	see March 12 LA COUNTY IRISH FAIR & MUSIC FESTIVAL
*	Camp Hess Kramer, Malibu • 310-391-7382 FEIS RINCE CONEJO VALLEY	*	see March 13 ST. PATRICK'S DAY FESTIVAL
	Irish Dance competition hosted by O'Connor School of Irish Dance Glendale Hilton Hotel 805-278-2472	*	7820 Bolsa Avenue, Midway City • 714-897-8181 STEVE GILLETTE & CINDY MANGSEN
8:00pm	SUSIE GLAZE [www.susieglaze.com] Free WITH THE EIGHT HAND STRING BAND		[www.compassrosemusic.com] The Russell's, Lucerne Valley • 760-248-2118
8:00pm	Bean Town THE LAURA CORTESE BAND	10:00am	L.A. COUNTY IRISH FAIR & MUSIC FESTIVAL see March 13
	[www.yellowcarmusic.com/lauracortese] Fiddle, dance, song	11:00am B	ARNEY SALTZBERG [www.barneysaltzberg.com] \$6/\$3 Matinee Kids' Show
	Coffee Gallery Backstage SATURDAY MARCH 6	8:00nm	McCabe's Guitar Shop
*	INTERNATIONAL FOLKDANCE WEEKEND see March 5	8:00pm	The Grove of Anaheim
*	FEIS RINCE CONEJO VALLEY see March 5	7:30pm	CHRIS STUART \$8 students / \$10 general [www.chrisstuart.com]
1:00pm	IRISH SET DANCING WORKSHOP \$15		TOM & PATRICK SAUBER [www.tombradalice.com/tom.html] Folk Music Center
	with PATRICK O'DEA from IRELAND The Moose Lodge, 1901 W. Burbank Blvd., Burbank		MONDAY MARCH 15
2:00pm	www.IrishDanceLosAngeles.com DENNIS ROGER REED w/BLUE SOMETHING	7:30pm	ST. PATRICK'S DAY FOLKDANCE PARTY West L.A. Folk Dancers
	DANA POINT WHALE FESTIVAL STREET FAIRE La Plaza, Dana Point • 949-496-1555	8:00pm	Brockton School, West L.A • Beverly Barr 310-202-6166 ANTARA & DELILAH [www.antdeli.com] \$15
8:00pm	FREEBO AND KENNY EDWARDS \$15 www.freebo.com www.kennyedwards.com		Bodie House
8:00pm	Bodie House, Agoura Hills JACKSON BROWNE [www.jacksonbrowne.com] \$43-53	7:00pm	TUESDAY MARCH 16 THE HARRISES (Greg, Jesse and Graham Harris)
	Solo acoustic with LUZ CASAL [www.luzcasal.es]		[www.harrismusic.net] The Bluegrass Association of Southern California
8:00pm	UCLALive! JO ELLEN LAPIDUS plus CYNTIA SMITH	8:00pm	FES FESTIVAL OF WORLD SACRED MUSIC International traditions:Moroccan Sufi, Sephardic Jewish,
	Dulcimer greats Boulevard Music		Gospel, and more UCLALive!
8:00pm	STEVE TROVATO [www.stevetrovato.com] Blues, country, jazz guitar	*	WEDNESDAY MARCH 17 ST. PATRICK'S DAY CELEBRATION DANCE
8:30pm	Bean Town BUDDY GUY \$32.50-35		Music by Des Regan's Irish American Showband Irish Dancers
1	ACOUSTIC ENSEMBLE with JACKIE GREEN House of Blues		515 N. Vega St., Alhambra • 626-284-6747 Ireland's Own Social Club
7:00pm	8430 Sunset Blvd., West Hollywood • 323-848-5100 THE BELIEVERS [www.thebelieversusa.com] \$12.50	11:00am	ST. PATRICK'S DAY PARADE Downtown Los Angeles
r	(Craig Aspen and Cynthia Frazzini) with RAVEN SADHAKA		THURSDAY MARCH 18
	Coffee Gallery Backstage SUNDAY MARCH 7	7:30pm	ST. PATRICK'S DAY INTERNATIONAL FOLKDANCE PARTY with Narodni
*	FEIS RINCE CONEJO VALLEY see March 5		714-932-2513 or sjhansen@rc.org FRIDAY MARCH 19
*	INTERNATIONAL FOLKDANCE WEEKEND see March 5	8:00pm	JACKSON BROWNE [www.jacksonbrowne.com] \$42-72 Thousand Oaks Civic Arts Center (Fred Kavli Theatre)
12:00pm	IRISH SET DANCING WORKSHOP \$15	8:00pm	DANNY O'KEEFE [www.dannyokeefe.com] \$17.50 McCabe's Guitar Shop
1:30pm	see March 6 GOLDEN BOUGH [www.goldenboughmusic.com]	8:00pm	BORDER RADIO[www.border-radio.com] Bean Town
	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530	8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50
7:00pm	Thousand Oaks Library Theatre	8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals)
7:00pm 6:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20		MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage
	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage	LIS	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals)
	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students	LIS	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour Special Event listed in larger font and highlighted in BOLD FACE.
6:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive!	LIS	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Lyour Special Event listed in larger font
6:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/paco	LIS Have	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE by your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event.
6:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/paco	LIS Have	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE ty 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.
6:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40	LIS Have	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35	LIS Have or e	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West,
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre	LIS Have or e	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE B 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more!
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12	LIS Have or e	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE be 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt,
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains	Have	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-0851 for camping reservations 909-678-1656 melsads@aol.com www.temeculacalifornia.com
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Bard: Outre Limitz (Christa Burch, Dawe Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.htm]	LIS Have or e	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Banch Outre Limitz/(Christs) Burch, Dave Allen, Jeff Spero, John Light)	Have or el	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS \$17.50
6:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Band-Outre Limiz/Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwaru@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com]	11:00am 7:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS \$17.50 [www.kellyjoephelps.com] McCabe's Guitar Shop
8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Bard: Outre Limiz/Christa Burch, Dawe Allen, Jeff Spero, John Light) [www.theivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewar@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band	Have or el	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE B 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dir, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculaealifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com]
8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limiz/(Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough,	7:00pm 7:30pm &	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition
8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harvood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limitz/(Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Progtown Fairgroounds in Angels Camp Gun Club Road, off Highway 49 - 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums	11:00am 7:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-0831 for camping reservations 909-678-083 for camping reservations 909-678-0
8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warnen Blier from Monterey Band-Outre Limitz (Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwaru@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelitcfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 + 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Isin's et Dancers Hilton Hotel, 100 W Glenoaks Blvd., Glendale	7:00pm 7:30pm &	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dir, Susic Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-0830 for Event Event Company 909-678-0830 for camping reservations 909-678-0
8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Band-Ourte Limiz/(Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewar@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 * 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishenete.org FLOGGING MOLLY[www.floggingmolly.com] \$20	7:00pm 7:30pm & 7:30pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temeculo, Syo-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] s12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [Traditional Trish music
8:00pm 8:00pm 8:00pm 8:00pm *	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harvood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limitz/(Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Progtown Fairgroounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org	7:00pm 7:30pm & 7:30pm	MERLIN SNIDER [www.merlinsnider.com] MERLIN SNIDER [www.merlinsnider.com] With Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 · melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyeophelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.center.com] PILLETTE & CINDY MANGSEN [www.center.com] PILLETTE & CINDY MANGSEN [www.center.com] PILLETTE & CINDY MANGSEN [www.center.com] Factional Fisher S15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [www.whansheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15
8:00pm 8:00pm 8:00pm 8:00pm *	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNISDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Band: Outre Limitz (Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.htm] Barbara 818-951-8255 betwart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelitcfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 + 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School frish Dance; The Los Angeles Isish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] Plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS [www.janetklein.com]	7:00pm 7:30pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dir, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • nelsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 930pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [style Mandel Shand Sh
8:00pm 8:00pm 8:00pm 8:00pm *	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Banch Outre Limiz/(Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverasceliticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frootgown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 • 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angels Irish Set Dancers Hilton Hotel, 100 W Glenoaks Blvd, Glendale 262-337-0075 or 818-238-0445 • www.irisheenter.org FLOGGING MOLLY[www.floggingmolly.com] plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50	7:00pm 7:30pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Caryon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temeculo, 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 Hawaiian slack-key guitar Blueridge Pickin' Parlor 17828 Chatsworth St., Granada Hills PHIL BOROFF plus EVAN MARSHALL
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 See March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limitz/(Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Progtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage	7:00pm 7:30pm & 7:30pm & 8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE by 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 (www.hasheeinthekitchen.com] Traditional Irish music Fret House CLLIF WAGNER AND OLD #7 (www.oldnumber7.net]
8:00pm 8:00pm 8:00pm 8:00pm * * * 6:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Banch Outre Limitz (Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara Ris-95-1-8255 betweart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 · 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dancers Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS S15 [www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50 MCCabe's Guitar Shop CHILDREN OF UGANDA S30 adults/\$25 sr., Students CSULB ID.	7:00pm 7:30pm & 7:30pm & 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE 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. SATURDAY MARCH 20 TEMECULA BLUGGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 930pm KELDY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [south and the strict of the
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNISDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Band: Outre Limitz (Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.thm] Barbara 818-951-8255 bstewaru@baumhedlundlaw.com Lance 909-624-9185 [awrence.]httle@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of frish Dance, The Los Angeles Isish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] Plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50 MCabe's Guitar Shop CHILDREN OF UGANDA \$30 adults/\$25 sr., darpenter Performing Arts Center students, SULB ID. MT. BALDY SKIDANCE CONTRADANCE WEEKEND see March 12	7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Carpon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 999-678-8131 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS \$17.50 McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [S15 [www.bansheeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 Hawaiian slack-key guitar Blueridge Pickin' Parlor 17828 Chatsworth St., Granada Hills PHIL BOROFF plus EVAN MARSHALL Boulevard Music CLIFF WAGNER AND OLD #7 [www.oldnumber7.net] Bean Town MARCIA BALL \$16.50 ENICA STANDARD ACOUSTIC TOOS music
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Banch Outre Limitz (Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 • 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dancers Hilton Hotel, 100 W Glenoaks Blwd., Glendale 262-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOY'S S15 [Www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.floggingmolly.com] \$17.50 MCCabe's Guitar Shop CHILDREN OF UGANDA S30 adults/\$25 sr., 420 adults/\$25 sr., 541 adults/\$25 sr., 542 adults/\$25 sr., 542 adults/\$25 sr., 543 adults/\$25 sr., 544 adults/\$25 sr., 544 adults/\$25 sr., 545	7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] \$12.50 with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE by 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-1436 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] s12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS \$17.50 [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [S15 [www.bansbeeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional Irish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional RANSHEE IN THE KITCHEN [S15 [www.bansbeeinthekitchen.com] Traditional Lirish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional RANSHEE IN THE KITCHEN [S15 [www.bansbeeinthekitchen.com] Traditional Lirish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional RANSHEE IN THE KITCHEN [S16 [www.bansbeeinthekitchen.com] Traditional RANSHEE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional RANSHEE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional Lirish music Fret House MIKA'ELE MCCLELLAN \$15 [www.bansbeeinthekitchen.com] Traditional RANSHEE MCCLELAN \$1
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students wee March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limitz (Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dancers Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS (The College of College Setting	7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 990-678-8031 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS \$17.50 [www.kellyjoephelps.com] wcCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN \$15 Hawaiian slack-key guitar Bureridge Pickin' Parlor 17828 Chatsworth St., Granada Hills PHIL BOROFF plus EVAN MARSHALL Boulevard Music CLIFF WAGNER AND OLD # 7 [www.oldnumber7.net] Bean Town MARCIA BALL \$16.50 DENNIS ROGER REED BAND Acoustic roots music COACH HOUSE 3157 Camino Capistrano, San Juan Capistrano 949-496-8930
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harvood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Bard: Outre Limitz/(Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwaru@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Progtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 + 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS Students, CSULB IID. MT. BALDY SKIDANCE CONTRADANCE WEEKEND see March 12 CALAVERAS CELTIC FESTIVAL see March 12	7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dir, Suise Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 930pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] Traditional Irish music Fret House MIKAFLE MCCLELLAN \$15 Hawaiian slack-key guitar Blueridge Pickin' Parlor 17828 Chatsworth St., Granada Hills PHIL BOROFF plus EVAN MARSHALL Boulevard Music CLIFF WAGNER AND OLD # 7 [www.oldnumber7.net] Bean Town MARCIA BALL S16.50 SUNDAY MARCH 21 STEVE GILLETTE & CINDY MANGSEN
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Band Outre Limitz (Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwaru@baumhedlundlaw.com Lance 909-624-9185 lawrence.hittl@ge.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Isish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] Plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50 McCabe's Guitar Shop CHILDREN OF UGANDA San adults/\$25 sr., students, CSULB ID. AND SALDANCE CONTRADANCE WEEKEND see March 12 LA. COUNTY IRISH FAIR & \$14/\$10student/senior MUSIC FESTIVAL Dublin Four, Wildight Lords, Des Regan Band, Wrath of McGrath, Finn	7:00pm 7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Carnyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 999-678-8131 for camping reservations 999-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [stop of the Compassion of the Compassio
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harvood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Bard. Outre Limitz (Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewari@baumhedlundlaw.com Lance 909-624-9185 [awrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 • 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dancers Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY [www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS S15 [www.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50 McCabe's Guitar Shop CHILDREN OF UGANDA \$30 adults/\$25 sr., Carpenter Performing Arts Center students, CSULB ID. MT. BALDY SKIDANCE CONTRADANCE WEEKEND see March 12 LA. COUNTY IRISH FAIR & \$14/\$10student/senior MUSIC FESTIVAL see March 12 LA. COUNTY IRISH FAIR & \$14/\$10student/senior MUSIC FESTIVAL see	7:00pm 7:00pm 7:30pm & 7:30pm 8:00pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dirt, Susic Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-031 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] \$12.50 and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELTy JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [s15 Rodie House MIKA ELE MCCLELLAN Agoura Hills, California BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] Traditional Irish music Fret House MIKA ELE MCCLELLAN Hawaiian slack-key guitar Blueridge Pickin 'Parlor 17828 Chatsworth St., Granada Hills PHIL BOROFF plus EVAN MARSHALL Boulevard Music CLIFF WAGNER AND OLD # 7 [www.oldnumber7.net] Bean Town MARCIA BALL BOLDEN GARRISON SAN Juan Capistrano 949-496-8930 SUNDAY MARCH 21 STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] Juncan House Concert, Westchester
8:00pm 8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm 8:00pm *	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Barch Cutre Limitz/(Christa Burch, Daw Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 bstewart@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Frogtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 × 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 * www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS The Gallery Backstage LUCY KAPLANSKY [www.floggingmolly.com] \$17.50 MCCabe's Guitar Shop CHILDREN OF UGANDA \$30 adults/\$25 sr., Carpenter Performing Arts Center students, CSULB ID. MT. BALDY SKIDANCE CONTRADANCE WEEKEND see March 12 CALAVERAS CELTIC FESTIVAL see Mar	7:00pm 7:00pm 7:30pm & 7:30pm & 8:00pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Canyon Rangers, Older Than Dir, Susic Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 909-678-0831 for camping reservations 909-678-0831 for camping reservations 909-678-0831 for camping reservations 909-678-0831 for temping reservations 909-678-0832 for temping reservations 909-678-08-08-08-08-08-08-08-08-08-08-08-08-08
8:00pm 8:00pm 8:00pm 8:00pm * * 6:00pm 8:00pm 8:00pm 8:00pm	Thousand Oaks Library Theatre 1401 E. Janss Road, Thousand Oaks • 805-496-3530 CRAICMORE [www.craicmore.com] \$20 Lancaster Performing Arts Center RICHARD ESPINOZA [www.richardespinoza.com] \$10 with BUDDY ZAPATA Coffee Gallery Backstage MONDAY MARCH 8 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 Students www.flamenco-world.com/guitar/pacodelucia/pacodelucia.htm UCLALive! TUESDAY MARCH 9 PACO DE LUCÍA \$28-50 / \$20 see March 8 WEDNIESDAY MARCH 10 GEORGE WINSTON [www.georgewinston.com] \$25-40 The McCallum Theatre CHILDREN OF UGANDA \$35 Pepperdine University Center for the Arts Smothers Theater, Malibu FRIDAY MARCH 12 MT. BALDY SKIDANCE CONTRADANCE WEEKEND Harwood Lodge, San Gabriel Mountains Caller: Warren Blier from Monterey Bard: Outre Limitz/(Christa Burch, Dave Allen, Jeff Spero, John Light) [www.thelivingtradition.org/SkiDance.html] Barbara 818-951-8255 betwaru@baumhedlundlaw.com Lance 909-624-9185 lawrence.little@gte.net. CALAVERAS CELTIC FESTIVAL [www.calaverascelticfaire.com] with Wolfstone, Tempest, Molly's Revenge, Golden Bough, Black Irish Band Progtown Fairgrounds in Angels Camp Gun Club Road, off Highway 49 + 209-532-8375 ST. PATRICK'S DAY CELEBRATION BANQUET \$50 Des Regan's Irish Showband, The Celtic Pipes and Drums The Cleary School of Irish Dance, The Los Angeles Irish Set Dances Hilton Hotel, 100 W Glenoaks Blvd., Glendale 626-337-0075 or 818-238-0445 • www.irishcenter.org FLOGGING MOLLY[www.floggingmolly.com] \$20 plus DENVER HARBOR The Grove of Anaheim JANET KLEIN & HER PARLOR BOYS Suww.janetklein.com] Coffee Gallery Backstage LUCY KAPLANSKY [www.lucykaplansky.com] \$17.50 McCabe's Guitar Shop CHILDREN OF UGANDA Carpenter Performing Arts Center students, CSULB IID. MT. BALDY SKIDANCE CONTRADANCE WEEKEND see March 12 CALAVERAS CELTIC FESTIVAL see March 12 CALAVERAS CECONTRADANCE CONTRADANCE WEEKEND see March 12 CALAVERAS CECONTRADANCE CONTRADANCE WEEKEND see March 12 CALAV	7:00pm 7:00pm 7:30pm & 7:30pm & 8:00pm 8:00pm 8:00pm 8:00pm	MERLIN SNIDER [www.merlinsnider.com] with Pretty Good Acquaintances (Mark Indictor, fiddle, Tom Corbett, mandolin, Deborah Snider, backup vocals) Coffee Gallery Backstage TING UPGRADE NOW AVAILABLE Byour 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. SATURDAY MARCH 20 TEMECULA BLUEGRASS FESTIVAL Free with Bluegrass Etc., Kanes River, The Silverado Bluegrass Band, Grateful Dudes, Witcher Brothers, Lilies of the West, The Andy Rau Band, Lost Carnyon Rangers, Older Than Dirt, Susie Glaze and the 8-hand String Band and much more! Old Town Front Street, Temecula 999-678-0831 for camping reservations 909-678-1456 • melsads@aol.com www.temeculacalifornia.com PALM WINE BOYS [www.palmwineboys.com] and BUDDY GREENBLOOM Coffee Gallery Backstage 9:30pm KELLY JOE PHELPS [www.kellyjoephelps.com] McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] plus LOU & PETER BERRYMAN The Living Tradition ERIC GARRISON and ROBERT MORGAN FISHER \$15 Bodie House Agoura Hills, California BANSHEE IN THE KITCHEN [stop Garrial Street Compount of the Co

*	CAMP BON TEMPS ZYDECO DANCI Julian (near San Diego) Camp 858-492-8748 jermaxted@j Peter Parrish netertor@nobox co	yahoo.com
	FRIDAY MARCH 2	26
8:00pm	MARY BLACK www.mary-black.net UCLALive!	\$25-45 (\$20 students)
*	THE IRISH ROVERS Downey Theater 8345 Firestone Blvd., Downey • 562-8	
*	CHRISTENE LEDOUX [www.christo Coffee Gallery Backstage	eneledoux.com]
	THURSDAY MARCH	25
7:30pm	LOU AND PETER BERRYMAN Noble House Concerts	\$12
7:30pm	PALM WINE BOYS www.palmwineboys.com Folk Music Center	\$10/\$8 students

F

SOURDOUGH SLIM [www.sourdoughslim.com] with THE SADDLE PALS 8:00pm

Coffee Gallery Backstage MARY BLACK [www.mary-black.net] \$100 VIP/\$40 adults/\$35 for seniors, students, CSULB ID Carpenter Performing Arts Center BILL MIZE [www.billmize.com] National fingerstyle guitar champ Boulevard Music

DENNIS ROGER REED 8:30 pm Acoustic roots music Alta Coffee 506 31st St., Newport Beach • 949-675-0233

SATURDAY MARCH 27 CAMP BON TEMPS ZYDECO DANCE WEEKEND see March 26

WICKED TINKERS [www.wickedtinkers.com] J. Paul Getty Museum • www.getty.edu 10:30am-SANTA CLARITA COWBOY POETRY & MUSIC FESTIVAL

www.santa-clarita.com/cp/2004/main.asp]
Ken & Phee Graydon, Larry Maurice, Prairie Flower &
Cactus Bob, Dave Stamey, New West, Katy Moffart,
Sourdough Slim and the Saddle Pals, The Burson Family,
David John and the Comstock Cowboys, David Wilkie &
Cowboy Celtic, R.W. Hampton, Don Edwards, Joni Harms,
Wylie and the Wild West, New West, , Sourdough Slim and
the Saddle Pals! plus poets Doris Daley and Paul Zarzyski.
Western Swing Dance featuring the Lucky Stars.
800-305-0755 661-286-4021

12:30pm & 3:30pm LESLIE PERRY, BLUES MAN BROTHER YUSEF, AND THREE PEACE ENSEMBLE with Charles Carter, Robert S. Hilton, and Paul Morehouse with Karen Golden Storytellers

J. Paul Getty Museum Lecture Hall • www.getty.edu LOS ANGELES CEILI Set, Ceili & Step Dancing, Music and Song The Moose Lodge 1901 W. Burbank Blvd., Burbank \$10 7:00pm www.IrishDanceLosAngeles.com BILL MIZE [www.billmize.com] 8:00pm \$15 Finger style Guitar Fret House

STEVE GILLETTE & CINDY MANGSEN 8:00pm [www.compassrosemusic.com] Beckman Institute Auditorium (Little Beckman) Caltech Folk Music Society WYLIE & THE WILD WEST SHOW 8:00pm

[www.wylieww.com] Boulevard Music LAUREL CANYON \$15 adv/\$18 door/\$12 children 8:00pm

SUZIE GLAZE and the Eight Hand String Band. Encino Community Center • 4935 Balboa Blvd.,Encino 8:00pm TAJENDRA MAJUMDAR vw.musicalnirvana.com/hindustani/tejendra_majumdar.html SHUBHANKAR BANERJEE

[www.westbengal.com/shubhankar] Sarod and tabla Occidental College (Herrick Chapel), L.A. Music Circle 626-449-6987 • info@musiccircle.org

CAMP BON TEMPS ZYDECO DANCE WEEKEND see March 26

SANTA CLARITA COWBOY POETRY & MUSIC FESTIVAL see March 27 JUSTIN ROBERTS Matinee Kids' Show McCabe's Guitar Shop STEVE GILLETTE & CINDY MANGSEN 7:30pm \$12

MONDAY MARCH 29 CHRISTENE LeDOUX [www.christeneledoux.com] 7:00pm Genghis Cohen Cantina

73000 Fred Waring Dr., Palm Desert

TUESDAY MARCH 30
DAVID CROSBY & CPR [www.crosbycpr.com] \$35-65 8:00pm The McCallum Theatre

WEDNESDAY MARCH 31 DAVID CROSBY & CPR [www.crosbycpr.com] \$25-60 8:00pm Cerritos Center THURSDAY APRIL 1

8:00pm SHOGHAKEN FOLK ENSEMBLE \$25\\$20 Skirball Members\\$15 Students [www.road-to-armenia.com/music/music.html] Folk Music from Armenia Skirball Cultural Center (Cotsen Auditorium)

FRIDAY APRIL

\$12.50

MUSICÀNTICA (Roberto Catalano and Enzo Fina) traditional / experimental Folk Music of Mediterranean Italy Coffee Gallery Backstage DAVID WILCOX 8:00pm Pepperdine University Center for the Arts Smothers Theater, Malibu MARIZA with L.A. Philhar Portuguese Fado Walt Disney Concert Hall NA LEI HULU I KA WEKIU [www.naleihulu.org] \$30 adults; \$25 seniors, students, CSULB ID Hula mua traditional & contemporary hula Carpenter Performing Arts Center

SATURDAY APRIL 3 KENNY ENDO & SEMBA KIYOHIKO DRUM SUMMIT \$25-30, \$22 JACCC Members

The George & Sakaye Aratani Japan America Theatre 213-680-3700 NA LEI HULU I KA WEKIU 8:00pm MUSIC HEALS [www.musicheals.tv] 8:00pm \$15 Benefit concert Russ and Julies House Concerts CLADDAGH 8:00pm Beantown GRACE [www.gracesings.com] \$12.50 7:00pm

4 women a cappella plus ANNA VARNON Coffee Gallery Backstage SUNDAY APRIL 4

JIM CURRY JOHN DENVER TRIBUTE SHOW 6:30pm Candlelight Pavilion 455 West Foothill Blvd., Claremont • 909-626-1254 Claremont Folk Festival Concert 7:30pm RICK SHEA & BORDER RADIO \$10/\$8 students

[rickshea.net] [www.border-radio.com] Folk Music Center

FRIDAY APRIL 9 ADRIAN LEGG [www.adrianlegg.com] McCabe's Guitar Shop RONNY COX [ronnycox.com] with Matt Margucci and Travis Parker Coffee Gallery Backstage 8:00pm TERRY BAILEY,SHIMMER , DON & JEANIE, LARRY BULAICH 8:00pm \$5 Borchard Community Center, Newbury Park Bob Kroll 805-499-3511 • folksgr1@aol.com COUNTRY JOE BAND [www.countryjoe.com] (with former members of The Fish) Theater On High Street 8:00pm **SATURDAY APRIL 10** ADRIAN LEGG [www.adrianlegg.com] San Juan Capistrano Library COUNTRY JOE BAND 8:00pm see April 9 LARRY BULAICH Noble House Concerts 8:00pm \$12 TUESDAY APRIL 13 RITA CHIARELLI [www.ritachiarelli.com] 7:30pm Blues singer/guitar Cerritos Center WEDNESDAY APRIL 14 7:30pm KINGSTON TRIO [www.kingstontrio.com] Thousand Oaks Civic Arts Center (Fred Kavli Theatre) NERISSA & KATRYNA NIELDS [www.nields.com] 8:00pm Singer/songwriters Hotel Cafe, Hollywood • 323-461-2040 FRIDAY APRIL 16 STACEY EARLE & MARK STUART

SPECIAL EVENTS Continued on page 27

VENUE LOCATIONS

McCabe's Guitar Shop

ACOUSTIC MUSIC SERIES

626-791-0411 • www.acousticmusicseries.com BEAN TOWN

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

BLUEGRASS ASSOCIATION OF SO. CAL. Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills 818-366-7258 • members.aol.com/intunenews

BODIE HOUSE CONCERTS

Agoura Hills • www.jrp-graphics.com/bodiehouse BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City 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

CARPENTER PERFORMING ARTS CENTER 6200 Atherton St., Cal State Long Beach 562-985-7000 • www.carpenterarts.org

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 COFFEE GALLERY BACKSTAGE 2029 N. Lake Ave., Altadena 626-398-7917 • bstage@earthlink.net

www.coffeegallery.com FOLK MUSIC CENTER

220 Yale Ave, Claremont 909-624- 2928 • www.folkmusiccenter.com FRET HOUSE

309 N. Citrus, Covina 626-339-7020 • www.frethouse.com GHENGHIS COHEN CANTINA 740 N. Fairfax Ave., L.A. 323-653-0640 • www.gengh

THE GROVE OF ANAHEIM 2200 East Katella Ave., Anaheim 714-712-2700 • www.thegroveofanaheim.com

LANCASTER PERFORMINIG ARTS CENTER 750 W. Lancaster Blvd., Lancaste 661-723-5950 • www.lpac.org

THE LIVING TRADITION Downtown Community 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/ RUSS AND JULIE'S HOUSE CONCERTS Oak Park (Agoura Hills/Westlake Village area) 818-707-2179

www.jrp-graphics.com/houseconcerts.html SKIRBALL CULTURAL CENTER 2701 North Sepulveda Blvd., Los Angeles

310-440-4578 • www.skirball.org THEATER ON HIGH STREET 45 High St., Moorpark 805-529-8700 • www.theateronhighstreet.com

THOUSAND OAKS CIVIC ARTS CENTER 2100 Thousand Oaks Blvd. 805-449-2787 www.toaks.org/theatre

UCLA FOWLER MUSEUM OF CULTURAL HISTORY $310\text{-}825\text{-}4361 \cdot \text{www,fmch.ucla.edu}$

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

WALT DISNEY CONCERT HALL 111 S. Grand Ave., L.A. 323-850-2000 • www.musiccenter.org/wdch

FOR UP-TO-DATE INFORMATION

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html Jav and Judy Michtom - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.