# **SAMINAS**

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May-June 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

# DUILIKS IN A ROW

BY CAIT REED © 2004



he Duhks hail from Canadian Prairie Country (Winnipeg, Manitoba to be precise) and are regarded as the best young folk musicians that can be found in that part of the world. These highly gifted players are not afraid to mix the styles of Irish, French Canadian (Quebecois), Old Time Southern Mountain Music, Rock, and

Fusion in clever and musical ways with lots of driving fiddle, banjo, guitar, plus tight percussion, bass, and some songs as well. The Duhks have just released an album called *Your Daughters and Your Sons* (on the Sugar Hill label).

Tania Elizabeth has been playing fiddle since she was able to put bow to string. She is a highly versatile, passionate player, as her work on their new CD will show. Jessica Havey is the singer for the group and ads another dimension with her sultry vocals. Leonard Podolak, who is an ace clawhammer banjo player and is the arranger for the group, brings his interesting ideas and sweet playing to the mix. Jordan McConnell's impeccable guitar work, Gilles Fournier's wonderful acoustic bass and Rodrigo's fiery percussion add an amazingly flawless and hard-driving underpinning, together creating everyone's ideal acoustic rhythm section.

The album begins with a set of fast moving reels; the first is called *The Green Fields of Glentown*, a fiddle tune written by the great fiddler, Tommy Peoples (from County Donegal, Ireland). The fiddle and guitar set a good pace for this rich and dark A-modal tune. An acoustic bass joins in; melding with the guitar to create a rock influenced accompaniment. We also hear something which at first sounds like Cape Breton or French Canadian clogging, but is actually a Peruvian percussion instrument called a Cajon (or Box), consisting of a

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PART 4

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PLUS:

KEYS TO THE HIGHWAY
CD REVIEWS
UNCLE RUTHIE
CALENDAR OF EVENTS
& MUCH MORE...

t's Festival time again. Each year, starting in May, California explodes with festivals. Some of these are local, others are a bit of a drive. Some of them are free and others have varying costs associated with them. No matter what, compared to other forms of entertainment, these festivals are an inexpensive way to have fun and enjoy the music and dance that they have to offer. In this issue, we have a page dedicated to them so you can see at a glance who is playing when and where. Some of our writers have written more extensively about what you can experience,

should you choose to attend on of them.

It should be noted that while some of these Festivals are supported by private donations, admission prices and local arts councils, others are supported in whole or part by public funding. In the last ten years we have been fortunate to have both the Los Angeles County Arts Commission as well as the Los Angeles Cultural Affairs Department to look to for support of the folk and traditional arts. It is ironic indeed that at the same time our new Governor proclaimed March as Arts Month, Los Angeles Mayor Jim Hahn, because of the cuts made by the state to the city, asked for cuts in the budget including the total elimination of the Cultural Affairs Department (CAD). OK, maybe it's not ironic, but it does seem to



BY LEDA & STEVE SHAPIRO

hit directly at the quality of life that we have come to rely on as being there. We realize that the state was hurt by the energy crisis and the result of the dot.com bust, but it seems to us that there is enough money in the state (look at the number of expensive cars on the road!), that we could afford to properly fund arts, education and health care. Or is it, in this time of corporate (and individual) greed, that this is not seen as important? According to the Multi-state Tax Commission, California lost an estimated \$1.34 billion in corporate tax revenue because of tax shelters. If California could get \$18 million

of the \$1.34 billion lost (1.3 percent of the total skimmed), we could fully fund the California Arts Council. Corporations are paying 30 percent less of their profits to taxes than they did 20 years ago. If you or I were to be caught messing with the IRS, you know what would happen. We think that corporations should be held to the same standards. Write to your government representatives and let them know what you think. Save the Cultural Affairs Department so we can continue enjoying festivals at no charge or minimal prices.

[Editor's note: At the time of this writing, the future of CAD is undetermined. The demise of CAD is on temporary "hold."]









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FolkWorks newspaper is free - but producing it isn't. Production, printing, insurance, postage, telephone, office and computer supplies, transcription, web design and support are some of the ever-increasing expenses.

FolkWorks has been around now for 4 1/2 years. You have come to rely on it being there as your primary source of information about the Folk and Traditional Arts - to inform you about new and exciting events that you would not hear about otherwise. Its extensive calendar, interviews, CD reviews and articles about current happenings connect L.A.'s diverse ethnic communities. We have developed a great writing staff, all of whom are volunteers and we know that you appreciate what they have to say.

There are lots of reasons that you value FolkWorks - we may

not even know them all. We know that we distribute 11,000 copies. We know that a copy is frequently read by more than one person.

We also know FolkWorks cannot continue without your support. Throughout the month of May we appeal to all of you to tell us you want FolkWorks in your life by giving your financial support. Remember ... FolkWorks makes a great gift, and your donations are tax deductible. Become a member at the highest level you can, commit to renewing your membership and encourage your friends to become members.

See page 21 for the membership form (and benefit details) to mail in with your check. Or, for your convenience, you can join online through our website www.FolkWorks.org.

# AMAN FOLK ENSEMBLE CLOSES ITS DOORS

alled "America's national treasure" by the National Endowment for the Arts, the Pasadena-base non-profit art organization AMAN Folk Ensemble, has officially announced it is closing its doors. Elimination of funding from sources like the California Arts Council, budget cuts among school art programs and presenter organizations, and a reduction in individual giving, are cited as the reasons for the

Founded on the UCLA campus in 1964, AMAN was the first professional performance



company in the United States to have a repertoire that included traditions from five continents: North America, South America, Europe, Africa, and Asia. AMAN's founders were dancer-choreographers Leona Wood and Anthony Shay, and late music director, Phil Harland. Its mission has been to research, preserve, interpret, and perform traditional dances and music from the many cultural groups residing in the U.S.

Between 1964 and 2003 over 1,200 individuals joined the AMAN artist roster and every year, over 60,000 K-12 students, parents and teachers throughout Southern California were served through workshops and performances. AMAN's early accomplishments include performing at

Walt Disney World EPCOT Center's opening in Florida in 1982; in 1983, the company began its first international tour as U.S. official cultural ambassadors to seven countries in North Africa and the Middle East and in 1984, AMAN performed for the Olympic Arts Festival and Olympic Games opening ceremonies.

AMAN has prided itself in being a theatrical production complete with authentic costumes, live music and talented dancers. "We thought about dancing with recorded music to cut costs, but that's not who we are or what we do. None of AMAN's performers or staff were willing to sacrifice the quality of performances just to make it through economic times like this," says former Artistic Director, Rosina Didyk. Board Chairman, Michael Alexander, added, "I am afraid that AMAN may be just one of the many small to mid-size arts organizations that will have to close operations because of the end of significant grant funding from the California Arts Council, the philanthropic community directing more of their giving to human service needs in response to government cut backs in these areas, and the schools cutting back drastically on their programs that engage professional performing artists. It's a sad commentary on our society."

AMAN will complete its Spring 2004 season with "Building Family Bonds Through Dance" workshops with partner, Center for Non-Violent Education and Parenting in Echo Park, a program made possible through a grant from City of Los Angeles Cultural Affairs Department. The Company will also sell the remaining costumes, along with a concert-sized cymbalom, Chinese lion drum, and Kuaqutil puppet. The consulting firm Paleo, is overseeing the wind-up of the company's affairs and is working with teaching artists, Rosina Didyk, Dawn Dyson, Shyamala Moorty, Kristen Smiarowski, and Istvan Szabo, to find ways to continue the education workshops. In addition, AMAN board members and alumni, Madelyn Taylor and Ian Price plan to carry on the AMAN name and tradition by creating folk dance co-op, "Café AMAN," a monthly multi-cultural dance and music social event. For general questions regarding AMAN, contact Maite Zabala 818-321-0071 maite@paleoco.com. For questions about "Café AMAN," contact Madelyn Taylor 310-820-3527 madelyntaylor@hotmail.com or Ian Price 818-753-0740, ianpricebey@hotmail.com.

The Board and Artists of AMAN wish to thank everyone who over the many years gave their time, talent, and financial support to the organization.

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EL ARPA JAROCHA, THE FOLK HARP

"TRAD IS RAD" .....

# THINKING OUTSIDE OF THE BOX

#### THE STRANGE TALE OF LEON THEREMIN

I have tried throughout this series of articles to encourage you to "think outside the box" when it comes to music. Anything specific learned or done with music always has some underlying rules or principals behind it. What you are usually dealing with is a specific application or, in essence, a special case of a more general set of rules. The trick is to learn not only the specifics but to abstract out the generalities. In so doing you have converted your static knowledge into a portable form that can now be re-applied in many other places (see Table 1). What could be more brilliant or creative

Table 1 - Thinking Outside the Box

WHAT	Thinking Inside the Box	Thinking Outside the Box	Thinking Inside a New Box
HOW	Start with Specific Information	Generalize / Abstract	Re-apply Elsewhere
EXAMPLE 1			
Music Theory	Notice that a C major chord is C-E-G.	Generalize that C-E-G is 1-3-5 of the C scale.	A G major chord can be found to be G-B-D by taking 1-3-5 from a G scale
EXAMPLE 2			
Musical Instrument	Learning to play a specific instrument.	Analyzing what you do to play that instrument.	Playing a 2nd instrument using what you learned from the first.

My interest in music has led me to learn about fascinating instruments and the people that created them. They are almost always individuals who think outside of the box. In this article, I would like to tell you the fantastic story of Lev Sergeivitch Terman (1896-1993), a Russian prodigy who not only thought outside of the box but also "played" outside of the box. Lev, who later changed his name to Léon Théremin (Figure 1), had studied physics at the University of Saint Petersberg and also music theory and cello at the Musical Institute. While working at a Soviet scientific think tank and conducting research on a device to meas-  $\overline{Fig. 1}$ ure the density of gas under pressure, he accidentally noticed that

the device was sensitive to the motions of his hands. You may have noticed a similar phenomenon when you walk by a TV or an FM antenna and interfere with the reception. Hooking up earphones he discovered that the circuit produced a tone that he could control with the movements of his hands.

Even as a young cellist Theremin had already felt confined by the mechanics of playing a musical instrument and thought that a musician should be free of such limits and somehow have direct access to creative musical expression. In a 1989 interview with musicologist Olivia Mattis, Theremin said, "I wanted to invent ... an instrument that would not operate mechanically ... that would create sound without using any mechanical energy, like the conductor of an orchestra. The orchestra plays mechanically, using mechanical energy, [but] the conductor just moves his hands, and his movements have an effect on the music."



Theremin's new instrument was the first electronic instrument ever invented and is still the only musical instrument that is played without being touched. Theremin's original instrument looked like a wooden radio cabinet with a straight antennae coming out of the top and a loop antennae on the side. Inside was a 12-tube circuit (Figure 2) that used a beat frequency oscillator (see the previous article on

beat frequencies at www.FolkWorks.org) to produce and amplify a tone that sounded very much like a bowed violin string. When played, the right hand controlled the pitch as it moved near the vertical antennae and the left hand controlled the volume as it interacted with the voltage field about the horizontal antennae.

Theremin perfected his new instrument called, at various times, the Ætherphone, the Heterophone, the Termenvoksa and eventually the Theremin and presented it at a conference of Electrotechnicians in Moscow. Lenin summoned Theremin for a private demonstration and decided that Theremin's invention would be a good propaganda tool to advance the cause of Communism and show off the scientific progress of the new soviet socialist republic. Theremin toured all the great capitols of



Europe to such eager audiences that while appearing in Paris with Ravel & Respighi in attendance, so many people had to be turned away that there were near riots. At the end of 1927 the 31-year-old Theremin came to the USA and immediately became the darling of the creative, scientific and elite society attracting patrons, students and followers. His most faithful supporter, a music connoisseur named Lucie Bigelow Rosen (Figure 8), was the wife of a wealthy banker. "Theremin's high priestess," as nicknamed by

the New York Times, set him up with a studio and huge sums of money to perfect his instrument. By 1930 RCA was manufacturing their version of the Thereminvox and

sold about 500 instruments.



In the midst of this emerged a true Theremin virtuoso in the person of Clara Rockmore (1910-1998) (**Figures 3 & 4**). She had been a violin prodigy but her bowing arm was damaged as a result of Fig. 4



her malnourished Russian childhood. She elevated the new instrument from being considered a novelty to the level of a serious virtuoso classical instrument. She gave hundreds of concerts throughout the 1930's, 40's and 50's. She worked closely with Leon Theremin and most of the major improvements in the

> instrument were at her suggestion and insistence. In the 1940's and 50's the Theremin began to be used for sound-effect background-music in low budget science-fiction mostly



ROGER

GOODMAN

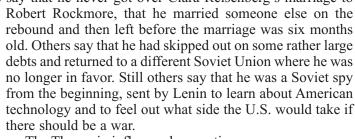
movies. Clara Rockmore felt it beneath the dignity of the instrument and refused to participate. Thereminist Dr. Samuel Hoffman is therefore responsible for most of the Theremin music heard in the movies from that era. You can

hear his Theremin in The Lost Weekend and the Oscar-winning

In 1938 Leon Theremin suddenly went back to Russia. It was reported that the NKVD (the predecessor of the KGB) kidnapped him and spirited him back to the USSR where he was sent to the labor camps for the crime of anti-Soviet propaganda. He was in the gulags and camps for seven years and then remained under house arrest until 1947. The Soviets fostered the rumor that he had been executed and put him to work on top-secret research where he invented the first electronic eavesdropping devices or "bugs" and, using the same principals as in the Theremin, constructed the first

motion-sensing electronic alarm systems. Later, when people found out he was still alive and living in a modest apartment in Moscow, they were informed that since he had been involved in secret research he was not allowed visitors or travel.

The rumors and facts are so mixed together that they are difficult to untangle. Some say that he never got over Clara Reisenberg's marriage to



The Theremin influence has continued. Robert Moog (Figure 9) built a Theremin from a kit when he was a teenager and continued to develop,

manufacture and sell the instrument providing him with the finances to develop the Moog synthesizer that changed the face of modern music. Lydia Kavina (Figures 5 & 6), Theremin's cousin, still performs and is probably the best Thereminist since Clara Rockmore.

All of this is a rather extreme example of "thinking outside of the box." The mechanics of most musical instruments allow you to communicate your information to the instrument so that it can produce the melody that you want (thinking inside the box). So what is that information? It is Fig. 5 essentially pitch and volume (thinking outside the



box). Theremin found a way to communicate that information that didn't even require any physical contact (thinking inside a new box). Besides thinking outside the box he also made an instrument that is literally played "outside the box."

So keep looking for the underlying rules and structure in your music, think "outside the box" and of course stay tuned.

#### ON THE WEB:

Play a virtual Theremin at theremin.info/. Many Theremin links on this site. Available at www.amazon.com and elsewhere:

Video: Theremin: An Electronic Odyssey (1995)

CD: Clara Rockmore - The Art Of The Theremin

CD: Lydia Kavina - Music from the Ether: Original Works for Theremin

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 Los Angeles oldtime & contra-dance 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.

# THE VOICES IN MY HEAD



BY JOANNA CAZDEN

#### **POTIONS & PRECAUTIONS**

Flu season has slipped away andå allergy season ripens as I write this column. Prescription drugs are all over the news, whether from Congress, Canada, or consumers' cost complaints. So it's as good a time as any to review the nutri-chemicals of voice, from herbs and vitamins to food and over-the-counter allies.

DISCLAIMER: All information is offered for educational purposes only. Nothing here should be construed as specific medical advice. Consult your healthcare practitioner for guidance appropriate to your individual condition and need.

Nutrition is the foundation of everyday wellness, and there are few special recommendations for voice care. Folk music audiences tend to be well educated, so I will not review the basics of healthy eating. You do your best, and so do I. Just be sure to drink plenty of water—2 Q / day is a good target, more if you're athletic or work/ play outdoors. Temperature doesn't matter. And alcoholic or caffeinated beverages don't count.

Many singers avoid dairy products, and although skeptical for years, I now support this as a guideline, if not an absolute. Vocal folklore has it that milk "makes mucous." The truth is a little more complicated: milk protein makes it harder for the body to keep normal mucous thin and easily managed. So avoiding dairy products for at least a few hours before a concert, rehearsal, or song-swap is a good idea.

Diet is a bigger concern if your voice is suffering from acid reflux (see *This Is Your Throat On Acid*, Folkworks Jan/Feb03). TV scare-campaigns aside, this condition can be tricky to self-diagnose. But if your doctor advises you to reduce acid, stay away from alcohol, caffeine, grease, hot spices, and peppermint.

Did that last item get your attention? Isn't mint supposed to be GOOD for digestion, and isn't it in all those cool-tasting herbal throat lozenges? More complexity!

Menthol (the active chemical in mint) actually irritates and dries mucous membranes, so what feels neat in your mouth is apt to make your larynx unhappy. Mint's ability to relax of the digestive system is good for tummyaches and colic, but bad if esophageal valves are too weak and stomach acid is spilling back up toward the vocal cords.

So for your next cold look for citrus lozenges without menthol or any other painkiller. Feeling your illness unmasked will keep you from overusing the voice while it's weak, and your singing will be healthier in the long run.

Herbs that vocalists can use effectively include lemon verbena (cedron), a mild anti-inflammatory, and ginger, a warming stimulant that can benefit both the airway and digestion. Echinacea has undefined benefit for the immune system and shouldn't be used for more than two weeks at a time. Its shelf-partner goldenseal is a more potent bug-killer, but can be too bitter and cold in energy for some people. Chamomile tea can trigger pollen-type allergies, but fenugreek may help defend from sinusitis.

Licorice is very common in alternative cold remedies and music-store throat-sprays. As far as I can tell, its benefit is from glycerine-like emollients that feel soothing just before they are swallowed (meaning, they don't get near the vocal cords). If you like the flavor or the ritual of spraying your throat backstage, there's no harm done, but the actual benefit is probably very slim.

On the topic of citrus, lozenged or otherwise: I am a believer in vitamin C and other anti-oxidants for general wellness, and high doses of C at the first sign of a respiratory infection. Just beware of hidden allergies to the sources of C, and try a variety of formulas to see what works best for you. Check your daily multivitamin-mineral formula for zinc, too, as another respiratory system immune-supporter.

Finally, a bit about over-the-counter substances: be cautious with decongestants, as they can dry you so much that the voice gets low pitched and weak. Use what you need but no more. Do take advantage of the new OTC acid-reducers, which can help with heartburn/ reflux. One doctor I know tells every singer to chew a few Tums at bedtime, just as a precaution.

Another laryngologist recommends that all vocalists take Mucinex, a high-dose form of the mucous-thinner and expectorant guafenisen. It has just become available OTC, and while not inexpensive, its reliable lubrication has worked well for me and a number of my clients.

Especially here in the land of smog, nearly everyone suffers some degree of stuffiness and allergic response. Our complex, busy lives and rushed mealtimes can elevate stress hormones that work on many levels to threaten vocal health. Recommitting to wellness measures like sleep, exercise, and healthy food can protect your voice as well as a hard-shell case does your other instruments.

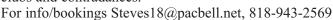
I look forward to seeing you all at the CTMS Solstice Festival, where I'll lead several songs workshops and my almost-annual storytellers' warm-up. Please let me know how you like the column, and if there's a topic you'd like covered. Keep singing till then.

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

# BANDS FOR HIRE

#### **BLUE GHILLIES**

A Trad Irish band known for their rhythmic groove of fiddle, banjo, mandolin, bodhran and guitar. They have played the Los Angeles Music Center, The Celtic Arts Center as well as several local pubs, clubs and contradances.



#### **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.

accompanying performers like Ray Charles, David Byrne and Brian Eno. Booking now: concerts, corporate events, private parties, weddings. 818-904-0101 • buzzworld@adelphia.net •

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 harmonies and excellent instrumentals

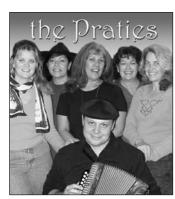
influenced by The Delta Blues and Honky Tonk which gives Cliff Wagner & The Old #7 their unique sound. 310-831-0055 • cliff@old number 7.net www.oldnumber7.net



#### THE PRATIES

The Praties are a high-energy Irish band, versatile with a sense of whimsy, serving up an assortment of traditional tunes, ballads and bar songs (and the occasional Beatles number). The Praties line-up features tin whistles, fiddle, flute,guitar percussion and vocal harmonies accented with accordion, harmonica and, yes, kazoo

Contact: Steve O'Loughlin 310-641-6971 or oloughlin@pacbell.net



Your band can be listed here!

\$30/1x • \$75/3x • \$125/6x • mail@FolkWorks.org • 818-785-3839

#### MUSIC INSTRUCTION

#### NICOLAS BUCKMELTER

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

#### CAIT REED

Cait Reed is currently taking students who are interested Traditional Irish Fiddle, Tenor Banjo, Tin Whistle, Mandolin, Bodhran, Transverse Flute and Celtic Song accompaniment. Cáit has over 30 years experience as a teacher and performer of Celtic music. Many of her students have gone on to become professional musicians and recording artists in their own right. Cáit focuses on technique, ornamentation,



regional styles, phrasing, creating variations, playing "by ear" and having fun. Please write her at caitreed@aol.com, or give her a call at 310-543-1219. Her Web site will be up soon at www.caitreed.com.

outhern Californians forget about the annual reaffirmation of life brought by snow melting, warmth, returning birds and flowers blooming, the things that herald festival season elsewhere. But good music festivals all deliver the same things, ignoring corporate mega-giant radio and the recording industry's force-fit of a contrived lowest common denominator that isn't. In a time of sound-alike, percussion-dominated pop music, a festival's distinctive features are talented singer-songwriters offering fine melodies, worthwhile lyrics, excellent musicianship and outdoor fun with friends. And, they bring an opportunity to learn and explore.

Most of the year, you need to rely on NPR stations and their folk, roots, Americana and ethnic music shows to find exciting performers you may never hear otherwise. A day at a festival is like a year of radio.

Hearing a song or two seldom justifies a CD purchase, but catch a full performance, and you know if you want to take the music home. You learn some musicians are great live and some are far better in the studio, and after a few rounds of the festival circuit, you'll know which ones to catch at clubs or house concerts, and which ones to enjoy on disc. Folk music isn't Milli Vanilli. It's all part of the honesty of the music, the lyrics, the collaborations, the solos, the interpretations.

Whatever the genre, blues to bluegrass, cowboy to Celtic, festivals offer the best opportunity to see and hear full concert sets from one good act after another. Some festivals emphasize creative product outside the constraints of commercial sound, others keep rich heritage alive. The best do both.

Countless uninitiated listeners find an epiphany, discovering musicians who write and tour and perform songs that are better than what's on the radio. Therein are the seeds of change. Sure, acoustic milieu stars are often unknown outside it, but thanks largely to festivals, growing numbers flock to buy CDs and line up for autographs. You've seen those neophyte fans, like kids at Christmas. Musicians and listeners alike, we've all been among them.

Many festival goers take root in campground jam sessions with main stage performers and other musicians. Interaction is one reason to include a festival in your summer fun and memories. Festivals often include wonderful workshops, academies and instruction from accomplished artists and artisans, from songwriting to instrumental technique to making your own banio.

Structured festival offerings like dancing, poetry, storytelling, jamming, singing and listening combine with individual activities, including annual reunions, seeking band members and meeting new friends. There is no singular demographic. A friend in Denver offered her daughter a choice of high school graduation presents, Disneyland or the Telluride Bluegrass Festival. She chose the festival.

Let's look at a few festivals you might have missed. With gasoline at record high prices in California, and substantially lower cost in all the non oil-producing states, this might be the year to travel.

May offers great choices, locally and elsewhere.

We'll start with the legendary Kerrville Folk Festival (www.kerrvillefolkfestival.com) in Texas. It's an astonishing three weeks of music, from May 27 through June 13 at Quiet Valley Ranch, outside the town of Kerrville. Winning the New Folk Competition for performing songwriters here is arguably the most coveted prize in acoustic music, and it's been the launch pad for dozens of professional musicians. Major label artists such as Lyle Lovett, Willie Nelson, Michelle Shocked, Mary Chapin Carpenter, Robert Earl Keen, Lucinda Williams, and Nanci Griffith played Kerrville early in their careers. Nationally known artists like Peter Paul & Mary, Collins, Janis Ian, singer/songwriter/actor Ronny Cox play

## TIED TO THE TRACKS



BY LARRY WINES

Kerrville's stages, any given year. This year's lineup remained unannounced at press time.

Things appear set for the 33rd annual spring marathon of workshops and music, though there was uncertainty last August after the festival's new owners lost big, owing in part to heavy rains. Now, with full-time professional staff gone, it's reverted to the old volunteer model. The future is tied to a successful Professional Development Program in Music for Teachers, offering a model for others to emulate.

While many go to Kerrville only for the evening main stage shows, the heart and soul of this festival, even more than most, is in the campgrounds. There, you find the abundance of talented people who flock here. Jam sessions pop up around campfires or anywhere, 24 hours a day, for 18 days.

Songwriting schools, music business seminars, hill country bike rides, canoe trips on the Guadalupe River, Sunday Folk Song Services and the annual competition and concerts for emerging songwriters are all part of Kerrville. Some stay the entire festival, enjoying the music, camping, the outdoors, and making new friends. Children have their own concerts and activities.

"Kerrverts," as they are wont to be called, also attend the annual **Wine and Music Festival** there (September 3-5).

Seattle offers the **Northwest Folklife Festival, May 28-31**, one of the nation's largest free events. It was founded in 1972, the same year as Kerrville. An independent, nonprofit organization presents the annual Memorial Day weekend event and promotes cultural heritage as the most visible advocate of traditional arts in the Northwest region. Northwest Folklife offers educational and other public programs, and produces recordings, publications and exhibits.

The 74-acre Seattle Center, site of the 1963 World's Fair, is its home. The open spaces and numerous indoor and outdoor performance areas are adjacent to downtown Seattle's hotels and attractions. Thousands of regional and international artists share their traditions through music and dance performances, exhibits, demonstrations, and workshops. Utah Phillips performs a benefit for the festival on May 29. Other featured acts were unavailable at press time. But don't let uncertainty stop you. This is a massive emporium of performance and folk arts where you can lose yourself in fun.

The Telluride Bluegrass Festival, June 17-20, is highly recommended and my personal favorite. Last year was the festival's 30th anniversary, and it's going strong. Where else can "festivarians" (the Telluride moniker) view a 600-foot waterfall to the right of the stage, while enjoying 12 to 14 hours a day of great music for four straight days? The setting and event combine in one of the most memorable musical experiences you can get. Telluride is perched in a box canyon at an elevation of 10,000 feet, amidst the magnificent San Juan Mountains. And Southwestern Colorado is surprisingly close, just a day and a half by car.

It's an especially friendly place with a supportive community, great campground jams and good food (and the deli at the town market makes healthy sandwiches). On-site vendors purvey stuff you'll actually want to buy. Nonprofit Pueblo to People brings handmade goods from South America. Others offer African rainsticks, Australian apparel, or quality musical instru-

ments.

And if you're under the impression that this festival is all bluegrass, don't be. Every year brings headliners like James Taylor or Emmylou Harris. Consecutive years, Mary Chapin Carpenter and Shawn Colvin played their official sets, then shared witty storytelling and jammed in tiny Elks Park downtown. Another cherished memory is the late John Hartford descending from the stage to stroll through the crowd, performing an hour with wireless mic and pickup on his fiddle.

Stalwarts include New Grass Revival alumni. Bela Fleck does his unique thing with the Flecktones, then joins ensembles led by mandolin wizard Sam Bush. Edgar Meyer, Jerry Douglas and others join Sam's impromptu band of "Telluride All Stars," with participants ranging from Mark O'Connor to Tim O'Brien. One year, Sam and company did two hours of Led Zeppelin. Another year they brought Bob Marley back from the grave. As always, the crowds got up and danced 'til the wee hours and were still smiling the next morning.

This year's lineup includes Lyle Lovett, John Hiatt, Guy Clark, Joe Ely, Natalie MacMaster, Peter Rowan, Del McCoury, Rodney Crowell, Ani DiFranco, The Mammals, Steve Earle, Seldom Scene, Bering Strait and many others. The same organization produces other events in Lyons, Colorado, near Denver, including the RockyGrass Academy and RockyGrass (Rocky Mountain Bluegrass Festival) in July, and the Song School and Rocky Mountain Folks Festival in August, all stellar events. Their motto is, "We are not responsible for those persons who refuse to have fun.". Details and tickets for all these events, along with festival CDs and videos and studio CDs by Telluride regulars, are available at www.planetbluegrass.com.

Finally, let's look at things close to home.

The Saddle Up Music Festival is a new Southern California event on September 12. The format is acoustic, folk, western and blues, four concerts on the main stage, three other stages with continuous entertainment, including a children's stage, poetry, storytelling, an all-day western barbecue and a visual art show with western and outdoor themes. It's a benefit for Saddle Up Therapeutic Riding Stable (www.saddleup.8m.com) a nonprofit that works miracles with handicapped and disabled children and adults. Acts are currently being booked for the all-day event in Lancaster, an hour north of L.A.

And don't overlook the monthly mini-festival, the **Listening Room Concert Series** produced by Brett Perkins on the first Monday of every month (www.brettperkinspresents.com). Consistently first-rate, Brett hosts five or six accomplished singer-songwriters you may not have heard, and should. Recently moved from a small theatre in South Pasadena to the spacious Aztec Hotel Mayan Room in Monrovia, it's a must-do, once you've attended.

Similarly, **Kulak's Woodshed** in North Hollywood often feels like a microcosmic festival, with a fine variety of acoustic talent on any given night. Established legends mix with rising talent, in abundance. Catch the live webcast if you can't go (www.kulakswoodshed.com).

The last picks with a festival feel are NPR's *A Prairie Home Companion*, aired locally on KPCC 89.3 FM at noon and 3 p.m., Saturday, and a little-known Friday evening TV lineup. Headlining the latter is *Austin City Limits*, the first TV program ever to win the National Medal of Arts, the National Endowment for the Arts highest award. Many don't know we still have the show here, thanks to the L.A. City School District's ownership of PBS station KLCS, channel 58. Programming runs several weeks behind *ACL*'s national schedule, but every show airs, eventually.

Local PBS flagship KCET couldn't decide to carry *ACL*, or when, costing that station at least one subscriber. Instead, they air late night endless repeats of the same classical music videos.

TIED page 8

#### BOOK REVIEW

BY ENRICO DEL ZOTTO

Title: RITES OF RHYTHM
Author: JORY FARR
Publisher: REGAN BOOKS

Farr travels throughout Cuba interviewing people for who the music holds deep personal meaning, and in Cuba, this means pretty much everybody. What we learn from this book is that the music unites people with each other and their past. Cuban young people "knew who they were, and they were confident of being able to take a place of importance within their culture". Farr contrasts this with his experiences using Afro-Latin percussion to perform myths and folktales for young people Southern California; "Virtually everywhere I went I was confronted with fear. For young people, especially those of color, who walk blindly into the future, the fear was real. Modern American life offers them no transcendent vision." Freddy Alfonso of Los Muñequitos de Matanazas, who traveled through Southern California giving workshops when Farr was writing this book echoes this; "The United States has all the material wealth, [b]ut at the same time, the people here have nothing: no rituals for the young people, no connection to the ancestors."

This connection to the ancestors is a reoccurring theme in Farr's interviews. His subjects tell their stories by telling the stories of someone that came before them, usually a relative. For the Cubans Farr spoke with, today is framed by what came before – how can someone talk about their musical experience without telling about the grandfather who first introduced them to it? When Farr interviews 63 year old musician Felix Varela, he tells of how his great-grandfather, who lived to be one-hundred and twenty-five, played some of the styles the pre-dated Cuban *son* (which came into it's own in the early twentieth century). This linkage to history is illustrated in an interesting encounter Farr had with the owner of a black 1956 Cadillac Fleetwood. With the car surrounded by curious on-lookers, Farr asked the owner, about it; "This is no ordinary car. It was owned by Benny Moré - The last sentence momentarily stopped all conversation. In Cuba Benny Moré was legend, a cross between Elvis Presley and Nat Cole." The car had been kept in mint condition (except for the addition of a CD player), a mobile shrine to a legend.

This concern with the past also creates tension. For some, innovation is breaking with the past, while for some of the younger players it is inevitable, their music being another link in the one Cuban musical chain. When Farr tells Felix Varela how he had finally seen a great son group at Casa de la Trova his response is typical of many of the musicians in the book; "Ah yes. La Estudiantina Invasora. (But) most son bands at Casa de la Trova don't know the roots. They add things and change the music, sometimes without any knowledge of what they're changing."

On the other hand, some players see the resurgence of traditional Cuban music as "crowding out other great Cuban music." When Farr tells Peruchin (a young Cuban pianist and son of another great pianist by the same name) that he had stopped by a recording session featuring Roberto Fonseca and the Buena Vista Social Club recording he arched one eyebrow: - "Look, for me the music is nothing new. It was the music we heard as children, classic son and guaracha and boleros that all the old musicians played forever. But Ry Cooder, he promoted it well."

But Roberto Fonseca, who is also a young pianist, sees it differently; "I know a lot of young musicians in Cuba who look down on this music, and there was a time when I thought it was old people's music, too. But what the young musicians don't know is that this is some of the most complex music to make *because* of its simplicity. To make people dance, to make them sing – that is something. And this is what most of the young bands can't accomplish…but the old ones know the secrets. Genius is doing more with less."

The conflict in Cuban music is not only between tradition and innovation, but also between innovation and the government. Although the Cuban government has created many opportunities for young people to study music formally, many musicians feel their creativity was squashed by state repression. Farr interviews several Cubans living the U.S. who tell their stories of life in and out of Cuba. Some have found success in the U.S., but others are unhappy. The move has cut them off from their real family as well as their musical family. In his chapter Across The Waters, Farr interviews musicians in Los Angeles and the Bay Area and we hear some bitterness from Cuban exiles who see big name Cuban musicians successfully touring the U.S., while they can't get enough gigs to pay the rent (A reminder to support our own local music scene!). The predicament for many Cuban exiles in the U.S. explained by Long John Oliva in this way; "Cuba made us leave in disgrace. There, I had to live in denial of everything. And the fear was constant, a psychological fear on you all the time. But here in the United States, the control is sophisticated. The government can allow protests because they don't really threaten the way things are done. This country is all about money. If you don't have it you're nothing."

Though much of the history is explained, the book does not claim to be an authoritative study of Cuban music. Because it relies on personal stories, readers will read much of their own experience into it. If you are knowledgeable about Cuban music, the book will pose new questions for you. If you are new to the genres in this book, its personal level makes it more accessible than music histories written from an academic point of view. Farr provides a good bibliography and discography as well as a list of organizations that promote cultural exchange with Cuba. And seeing how *Rites of Rhythm* entices readers to learn more, you'll probably make good use of these resources.

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

#### BOOK REVIEW

BY ROSS ALTMAN

Title: RAMBLIN' MAN
Author: ED CRAY

uppose that the devil approached you with this bargain: "I will make you the most famous folk singer in America. You will go on to write the unofficial national anthem of your country and be remembered with affection by all who love folk music." Before you jump at the offer, you might want to ask the devil what it's going to cost you. "Oh, I was afraid you'd ask. Well, to begin with your sister is going to die as a young child in a hideous house fire. Your mother is going to die in the state insane asylum with a misdiagnosed hereditary illness, which you will also die from, after seventeen years of prolonged and degenerative agony." "Is that all?" you may ask. "Oh no," says the devil. "Two of your three children from your first marriage will also die from this hereditary illness. The third will be killed when his car smashes into a train."

At this point, if you have any brains at all, you are running away from the devil as fast as your short legs can carry you, shouting back at him, "Thanks, but no thanks." The devil is running too, however, saying, "Wait a minute, you haven't heard the rest: Your precious first daughter by your second marriage, who you love more than life itself, will also die in a tragic house fire, at the age of four. You will never get over it."

Woody Guthrie never had the chance to run from the devil, but it looks like he spent his life running away from something, as documented in painstaking detail in Ed Cray's fine but annoying new biography of America's greatest folk singer, *Ramblin' Man*.

Blues legend Robert Johnson was supposed to have made his own Faustian bargain, at a place called The Crossroads. He sold his soul to the devil in exchange for making him a great blues guitarist. I suggest that whatever Robert Johnson was asked to sacrifice along with his soul does not even approach the deal the devil made with Guthrie.

**WOODY REVIEW** page 31

#### C D R E V I E W

BY PAT MACSWYNEY

Title: BALKANALIA: URBAN & RURAL FOLK MUSIC FROM

THE BALKANS

Artist: VARIOUS Label: EEFC-101

hether you are new to Balkan folk music or an avid fan, this 75 minute compilation of music from the villages and towns of Bulgaria, Macedonia, Greece, Turkey, Romania, Croatia, and Bosnia is a must have. The line up reads like a *Who's Who* of the North American Balkan scene, all of who have donated their work for this CD to benefit the EEFC (East European Folk Center) ongoing educational projects. The EEFC produces the *Balkan Music & Dance Workshops* which take place every summer in northern California and New England and the majority of musicians featured on Balkanalia have been on teaching staff for these workshops (aka "Balkan Camp") over the past 30 years.

From a western perspective, a few of the intriguing features of Balkan music, represented on Balkanalia include the preponderance of complex, irregular time signatures (5, 7, 9, 11, etc.) as well as the "exotic" scales derived from the Turkish modal system, a legacy of the Ottoman Empire who ruled much of southeastern Europe for 500 years. Under the Ottoman Turks, indigenous cultures were granted varying degrees of autonomy and religious freedom. Consequently, the Balkans remain one of the most culturally diverse areas of all of Europe with Christians, Jews and Moslems; ethnic Slavs, Greeks, Albanians, Turks, Vlachs, Romanians, and Roma living in very close proximity and sharing a rich musical and cultural heritage.

The instrumentation on Balkanalia reflects both older and more modern traditions found throughout the region; the ancient Rom (Gypsy) tradition of paired zurnas (double reed shawm) & tupan (large drum) are featured alongside ensembles featuring gaida (chromatic bagpipe), kaval (end blown flute), tambura (long neck lute), gadulka (pear shaped fiddle) and tupan from the South Slavic village tradition. Also represented are Greek & Romanian ensembles featuring santouri and cimbalom ("hammered" dulcimer) alongside the Ottoman-derived oud and laouto (lutes) and western violin and clarinet. There is also no shortage of beautiful vocal music; Small acapella vocal groups include examples of male Croatian caroling known as klapa and 3 part Bulgarian group singing derived from the tradition of women singing at sedyankas (working bees). There are also wonderful examples of solo singing accompanied by Slavic and Greek village ensembles as well as the highly energetic modern, urban Rom tradition typically accompanied by darabuka (goblet shaped hand drum), clarinet, violin, accordion and increasingly, synthesizer.

In short, Balkanalia is a fantastic sampler of the rich diversity found in Balkan folk music and all proceeds go to benefit the EEFC's continuing work towards educating and sharing this culture with the rest of us. The 16 page CD booklet includes full lyrics and translations as well as artist contact information. Balkanalia, as well as information on Balkan Camp is available at www.eefc.org or send a check for \$16.00 + \$2.50 S & H to EEFC, P.O. Box 12488, Berkeley, CA 94712-3488.

Pat MacSwyney - performs in the Los Angeles based Balkan dance band, The Baksheesh Boys as well as the Irish/Pan-Euro folk band StinkEye. He can be contacted at macswyney@aol.com

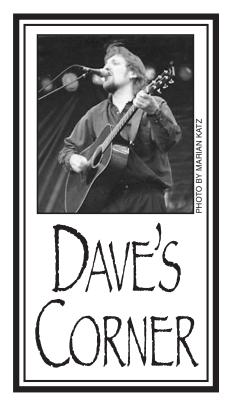
Dave Soyars is a bass player and guitarist, a singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at dave@soyars.com or write him c/o FolkWorks.

ust as last issue featured all Irish music, this one will feature four releases from the U.S., all with a traditional music influence, but featuring original songs as well.

The best of the lot is the most traditionally oriented one, featuring Dirk Powell, who in addition to being a part-time member of Tim O'Brien's band, is also a fine multi-instrumentalist, particularly impressive on fiddle and banjo, and a solid singer. His *Time Again* [Rounder] (!!) will almost certainly be remembered as one of the best records of 2004. It's a collection of mostly traditional songs of the Appalachians, and includes some field recordings he made of his grandfather in Kentucky in the early 1990's, interspersed with Powell's own performances. Traditional songs and instrumentals include ones from bluegrass, blues and old-time traditions, and

a couple of excellent and compatible originals- the darkly bluesy Waterbound, and My Love Lies in the Ground," a ghost story sung by O'Brien. He's not quite on the level of O'Brien as a singer (or of Darrell Scott, with whom he duets on one song), but he strikes just the right tone emotionally, and plays several instruments beautifully. Twenty tracks of rich Americana, complete with liner notes by Charles Frazier, the author of the book Cold Mountain.

It's not often that I've talked about other publications in this column, but No Depression magazine deserves acclaim for being a guiding light in the modern, alternative country music world. They've certainly had a big hand in introducing me to many great songwriters, some of whom I've covered here before, and an impressive array of them are collected on their first CD, What it sounds like Vol. 1 [Dualtone] (!!) Some of them my love for is well known, at least to regular readers of this column- Johnny Cash, Alejandro Escovedo, and Ryan Adams, who appears as part of a 1995 track by Whiskeytown, the band he formed as a twenty year old. There are also some new discoveries for me, the best of which is Buddy Miller, whose *Does My* Ring Burn Your Finger has all the raw emotion of great country music with none of the cliché, and Robbie Fulks, who sings his own simultaneously hilarious and sad *Parallel Bars* with Kelly Willis. The magazine's good too,



and has featured on its cover, in addition to all the aforementioned, the likes of Emmylou Harris, Gram Parsons and Lucinda Williams. Not an over-marketed Nashville cowboy hat wearer in the lot! Check out www.nodepression.net to subscribe to the magazine or for more information about the magazine or the CD.

Guitarist/singer/harmonica virtuoso Musselwhite turns sixty this year, but he sounds as energetic as a teenager on Sanctuary [Real World] (!), due out in April. His harmonica playing never fails to amaze, but here it contributes to a great group of songs, including a few choice originals, and a great bunch of guests, including Ben Harper, the Blind Boys of Alabama and Charlie Sexton. Songs by Harper, Townes Van Zant and Randy Newman lend themselves well to the blues-inflected readings Musselwhite gives them, and he always strikes the right emotional tone on vocals, and has an instantly recognizable and rich sound on harmonica. Soul music of the highest order.

Finally, a lot of local self-produced recordings find their way into my hands, and while I like to encourage anyone not being manipulated by the mainstream, the music rarely excites me. Michael Tiernan's Still Listening (!), however, is a notable exception. Some rather abstract lyrics and guitar work inform his very

subtle songwriting and nice production. Even though it's acoustic based there's electric instrumentation mixed in, and it's blended into a rich sound, faintly similar to what Patty Larkin's been up to lately. He's based in San Diego where he plays regularly. Check him out at www.tiernantunes.com.

So that's it for this one, I'll be back to mostly Irish music next issue. I suspect the reviews might be a little shorter, however, as there's simply too much good new stuff to ignore. A great batch from Compass records, including new ones from Lunasa and Dervish, plus Téada has a new one, as does Chicago's Bohola. It'll be a Celtic feast!

#### **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**

#### 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 Wednesdays • 7:00 pm ong Beach Storytellers

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

**ORANGE COUNTY** COSTA MESA SOUTH COAST

STORYTELLERS GUILD 3rd Thursdays • 7:00 pm

Piecemakers Village

2845 Mesa Verde E. • 909-496-1960 SOUTH COAST STORYTELLERS

Saturdays & Sundays • 2:00-3:00 pm

Bowers Kidseum 1802 North Main St., Santa Ana

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

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

**TIED** continued from page 6

Happily, KLCS airs Austin City Limits at 11 p.m. Fridays, followed by another acoustic music show, MHz Presents, at midnight. At 12:30, Speaking Freely often features interview/performance sets with socially-relevant singersongwriters. So set the VCR or Tivo for two hours, and enjoy your own festival anytime.

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

# WORLD ENCOUNTERS

BY VIOLA GALLOWAY

The main attraction: **Artist: DON COHEN** 

Title: FADO PORTUGUES: SONGS FROM THE **SOUL OF PORTUGAL** 

#### Label: WISE PUBLICATIONS (www.musicsales.com)

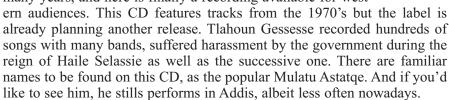
It's really a book, and though not the first one about the subject matter but certainly the definitive one: Whether you are a serious fan of fado or just curious, this book will work for you with its rare photos, song texts (complete with musical transcriptions and translations) and a CD with 26 songs in a very nice package. Fado is to the soul music of a country we generally do not know that much about, yet here we have a perfect guide in a man who has dedicated part to his life to the pursuit of it (fado means fate...). And if you have a chance to hear this retired attorney and history professor give a lecture, go by all means...you are sure to learn a thing or two. More info www.fado.org

**Artist: WARSAW VILLAGE BAND** Title: PEOPLE'S SPRING Label: WORLD VILLAGE

Called "hardcore folk" from Poland, this CD features at times emotional, joyful, and energetic music, and sometimes it is reminiscent of certain Scandinavian recordings. This is ancient, timeless, trance music, sometimes improvised, by six young musicians who play various fiddles and powerful drums, dulcimers, etc. There are wedding songs, Chassidic dances, love songs, polkas, traditional dances, and remixes by Polish DJs. A very beautiful work.

**Artist: ETHIOPIQUES 17:** Title: TLAHOUN GESSESSE Label: BUDA

Unbeknownst to us, Tlahoun Gessesse is a legend, the voice of Ethiopia, and has been considered its greatest singer for Zulu Drum many years, and here is finally a recording available for west-





#### Title: ROUGH GUIDE TO THE MUSIC OF ETHIOPIA **Label: ROUGH GUIDE**

Disguised as a Rough Guide compilation, this is actually taken from the Ethiopiques series, so quality is assured. And it is a great overview for those you'd like to have an introduction to all styles of that country's music. Folk, funk, jazz, soul – it's all here in a balanced mix; from the Alemayetu Eshete, who's been called the Ethiopian James Brown, to the signature tune by the Wallias Band, Aster Aweke, the greatest female singer, Tlahoun Gessesse, the most popular and soulful singer, Mahmoud Ahmed, who became known to the west in the 1980's, and Mulatu Astage, the amazing jazz man, as well as others.

#### **Artist: BOBAN MARKOVIC ORKESTAR** Title: BOBAN I MARKO (BALKAN BRASS FEST) Label: PIRANHA

Lots of brass for your next party from the gypsy part of Serbia, featuring the man who's been consistently voted best trumpet musician of his community, this time with the added attraction of his 15 year old wunderkind son. The songs are mostly traditional, with a couple of nice surprises thrown in: A film track by A.R.Rahman (Bollywood composer) and a guest appearance by Frank London's Klezmer Allstars. Definitely far removed from the military brass bands that inspired the gypsies originally.

#### **Artist: KELSANG CHUKIE TETHONG** Label: NARADA



Of course Chuckie (like many Tibetans) has never seen her homeland – she grew up and resides in India, where she studied her country's musical traditions. Since today Tibet is very influenced by Chinese culture, she is trying to work against that from afar. This recording is neither like those hardcore traditional albums by the Gyoto Monks, nor new age but very sweet instead. On an outward level, nothing much is happening but her voice enwraps the listener almost like a lullaby – the ultimate relaxation.

#### **Artist:MUNIR BASHIR Title: MESOPOTAMIA** Label: CHANT DU MONDE



Thai Zilophone

The most famous Iraqi musician, Munir Bashir (1930-1997) was born in Mosul, a city with a great appreciation for music, and lived most of life in exile. Called a "musician of wisdom" and a "magician of the 'ud," Munir Bashir was by far the most famous of all oud (Arab guitar) players, equally respected in the west. He tirelessly taught and promoted the oud as a solo instrument, reserved for professionals familiar with authentic arabic music. Anyone who wishes to delve into the tradition of the magam, the basis of Arab music, and experience some beautiful, amazing improvisations, will enjoy this well-packaged 2 CD set with lots of inforFurther listening:

**ROUGH GUIDE: RAVI SHANKAR** 

VARIOUS: MASTERS OF THE ACCORDION (ARC)

LES FEMMES DE TETOUAN: SONGS OF REJOICING (INSTITUT

**DU MONDE ARABE)** 

YVAN TRUNZLER/DEBASHISH BRAHMACHARI: CHANT CLAS-SIQUE DE L'IINDE DHRUPAD (HARMONIA MUNDI)

If you can ever find it (not a new release):

**Artist: TIGIST EJIGU Title: AMBASSEL Label: ETHIOSOUND** 

A young Ethiopian, classically trained pianist performing haunting Ethiopian standards.



Most exciting upcoming release:

**ROKIA TRAORE: BOWMBOI**, the future of African acoustic music.

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

#### **VIOLA'S RESOURCE LIST**

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

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

www.sternsmusic.com (mostly African music)

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

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

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

www.greekmusic.com (Greek music)

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

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

#### Music

#### at the Skirball

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Featuring music from around the globe





#### Thursday, May 13 \$15 Students

#### KAYHAN KALHOR ENSEMBLE

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#### C D R E V I E W



Artist: MARY FLOWER
Title: RAGTIME GAL
Label: BR-CD-300
Release Date: OCTOBER 2003

In the blues/roots music genre dominated by men, Mary Flower has been a premier performer for over thirty years. Her adept finger style and lap style guitar work, her warm vocals and inventive songwriting have propelled her not only into the spotlight not only as a recording artist and performer, but also as a favorite instructor at numer-

ous guitar schools and camps. Flower is currently based in Colorado, with a move to Portland, Oregon, quite imminent.

Flower's newest CD, *Ragtime Gal*, brings her recording career to a pinnacle. This collection of strong originals, a few blues standards and Duke Ellington's *Mood Indigo* approaches the "perfect album" category. Flower's seemingly casual, calm vocals and her strong guitar performances are a continuation of her four earlier recordings, and several inclusions on blues compilations.

Mary Flower started her career in the early 1970's as a high school student in Indiana, and performed for several years as a duet partner with Katy Moffatt, touring the national college coffeehouse circuit. Flower took an extended sabbatical to raise her two children, but slipped back into national prominence easily. She was also known as a founding member of the must-pronounce-it-correctly named Mother Folkers, a round robin aggregate of Rocky Mountain female folk swingers. She left the MFs in the early nineties to focus on her solo career. Her third place victories in the 2000 and 2003 Walnut Valley (Winfield, Kansas) Fingerpick Festival added to her credentials

Flower's primary musical influences are not particularly surprising, since they involve the individuals who are often credited as being cornerstones of the fingerstyle blues guitar genre. "Blind Blake will continue to entertain me. There's a new 5 CD set of all his music just released by JSP in the UK," she states. "They've since followed up with Willie McTell and Bill Broonzy. All great stuff."

Flower is impressed by a number of today's musicians who traffic in the country blues circles. "As far as contemporary players, there are too many to mention," she notes. "How about Pat Donohue for starters? He's been at the top of my list for 20 years."

As upbeat as Flower is about the quality of today's musicians, she is vastly more pensive in discussing today's professional music scene in the folk/blues area. "The music business continues to depress and disappoint me. However, with the advent of the International Guitar Seminars and similar music institutions, I'm finding these pockets of highly informed and enthusiastic players. It's a small but mighty group that continues to ignore mainstream radio and worship at the obscure blues alter."

Flower is also a bit reticent to discuss perhaps the most frequently asked question generally posited to women who perform roots music: why are so few women involved in performing folk/blues/ragtime music? "I've been asked this over and over. In this age of enlightenment and equality of the sexes, I might get 0-2 women in every guitar workshop I teach, and those women have usually worked very hard to get where they are and take the music seriously. The genre has been a male-dominated one since day one, with a few exceptions. I'm not sure I'll ever be able to figure out the mystery."

Defining ones own artistry is also a difficult area for most artists to articulate. Flower is no exception. "How someone else perceives my music seems to be relative. Everyone is a critic and everyone has their least and most favorite song on my recordings." She continues "I guess how I feel about my own music fluxuates and I'm certainly my own worst critic."

Although her recording work has been uniformly pleasing, *Ragtime Gal* moves to an even higher plane. Featuring six of her own compositions, the recording does a great job of exposing the multi-faceted areas within the fingerstyle genre where Flower places her art. Among the star studded support cast rests the aforementioned Pat Donohue on guitar; Mollie O'Brien on vocals; Nick Forster on mandolin and upright bass; Gene Libbea on upright bass and Carla Sciaky on vocals. But despite the gifted cast, the album focus is based on Flower and her talents: the strong, forceful fingerstyle and lap guitar work and her assured vocals.

The opening cut, River of Joy, is an original, a modern-life gospel tune



Susie Glaze Introduces
"The Appalachian Songs
of Jean Ritchie"

"Home On The Hill" definitely scores a musical home run and is one of the more significant folk efforts of recent memory." -- Bluegrass Unlimited "Susie Glaze does something with a song that only great singers can do." -- KCSN Northridge

Please Visit www.susieglaze.com

with a timeless melody and words that demand reflection. It's followed by her sprightly instrumental Hobo's Hop, which features Matt Perrine's tuba and Chaz Leary's washboard, and sounds reminiscent of an old manual typewriter on this tune. One of the most intriguing tracks of the project is Flower's take on Duke Ellington's Mood Indigo. Flower's version captures the heart of the piece while letting her own personal vision and style shine through. Dexter Payne takes a tasty clarinet solo. Blind Willie Johnson's Keep Your Lamp Trimmed and Burning is also given

lody nand owed stru-Hop, Matt Chaz and to of type-One uing ct is Duke Hood verneart let
Dennis Roger Reed is a musician based in San Clemente, CA, He's performed and

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.

the Flower treatment. Wisely, no attempt is made to growl this one in tribute to the original. Instead, Flower plays some nasty lap guitar licks, and delivers the vocals in her own centered style. An old Tin Pan Alley number, Wrap Your Troubles In Dreams is given a nice harmony vocal, shades of the Boswell Sisters, by Flower, Mollie O'Brien and Chris Daniels. Dreams was a hit for Bing Crosby in the early 1930's, and Flower's version captures the period without being slavish, and features a particularity beguiling guitar solo by Flower. Mississippi John Hurt's Monday Morning Blues is indicative of Hurt's gentle picking and singing style, but again, is definitely a Flower spin, the guitar work lovingly reminiscent of Hurt's work, yet decidedly more intricate. Maplewood is an original Flower instrumental featuring six string banjo, Perrine and Leary and their happily histrionic performance. Another instrumental follows, Arkansas Ramble, a duet between Flower's lap slide and fingerstyle maven Pat Donohue's guitar.

The recording closes with *Dink's Song*, an unfortunately named traditional number arranged by Flower. The lovelorn female narrator of the lyrics tells a classic tale of love lost and pregnancy found. Flower's vocal is haunting, and her guitar work soft yet appropriate. Nick Forster's mandolin adds a nice touch, as does John Magnie's accordion. Mollie O'Brien and Carla Sciaky harmony vocals are seamless. The tune runs over 5 minutes but seems half that. There is small guarantee of justice in the world of music, especially niche music like ragtime/country blues. But if there is any justice, *Ragtime Girl* will continue to elevate Flower's career and open more doors for her in the ragtime blues and folk world.

Dennis Roger Reed is a singer-songwriter, musician, and writer based in San Clemente, CA. He is apparently somewhat of an expert on Gram Parsons, with his writings on the subject having been featured in Mojo and in God's Own Singer: A Life of Gram Parsons by Jason Walker. Writing about his music has appeared in Acoustic Musician, Bass Player, Bluegrass Now, Bluegrass Unlimited, Blues Access, Blues Revue, Blue Suede News, Dirty Linen, the LA Times, Living Blues, and Sing Out! He is still decidedly not famous.

#### Dennis Roger Reed | SONGWRITER & MUSICIAN

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www.dennisrogerreed.com for Dennis's "Little King of Dreams" CD

# ALLONS, FAIRE LA MUSIQUE POR LA JOIX DE VIVRE!

#### A PAIR OF FESTIVALS WITH CAJUN AND ZYDECO MUSIC AND DANCING

BY LARRY WINES

wo long-running weekend festivals sharing a French Louisiana theme are a few weeks apart in Southern California. Both feature lots of music, and both support charities. The 17th Long Beach Bayou Festival (www.longbeachfestival.com) – formerly the Southern California Cajun & Zydeco Festival – is scheduled for June 25 through 27, at the Queen Mary Events Park, 1126 Queens Hwy., Long Beach, CA 90802; 562-435-3511. The 15th Annual Cajun Creole Music Festival in Simi Valley (www.rotaryclubofsimisunrise.com/cajun.html) precedes it on Saturday and Sunday of Memorial Day weekend, May 29 and 30, on three acres of lush grass at Santa Susana Park, at the corner of Stearns and Los Angeles Avenues.

The Long Beach Bayou Festival is produced by nonprofit Comprehensive Child Development, Inc. as their annual fund-raising event. They provide child-care and education for children of low-income families in the Long Beach-San Pedro area. The Cajun Creole Festival is presented by the Rotary Club of Simi Sunrise as that non-profit's major annual fund-raiser, and net proceeds go to other non-profit organizations in Simi Valley and Ventura County.

Both festivals feature Cajun and Zydeco music, and some bands that rarely make it to the west coast. The native music of the Cajun and Creole peoples has been described as "a vibrant mix of sights and sounds, featuring instruments like accordions, fiddles, and washboards. Dancing is always encouraged."

Arts, crafts and tasty Creole cuisine are offered. You may wonder why a region with Spanish and Mexican heritage is able to support two events with Cajun country roots. Turns out there was quite a migration here from Southern Louisiana, as explained by Bervick "BJ" Deculus of the band Bonne Musique Zydeco. He has written extensively about the early effort to assimilate French Louisiana into the American mainstream, and the aspects of migration, loss and preservation of the culture and more, and you can read his perspectives and history lessons at www.bonnemusiquezydeco.com/journal.htm. You'll also find some of the controversy that has attached to one of these festivals, but more on that in a moment.

The Long Beach event includes plenty of workshops and seminars on the music and culture, and dance lessons. There's plenty to learn. Cajun is an abbreviation of Acadian, the region of Canada from which the French settlers were evicted by the British, causing their move to then-French Louisiana in 1765. The Creole people were there waiting for them, dating to 1719, and were "gens libres de couleur," or free people of color. Creoles enjoyed higher legal and social status than enslaved blacks. Deculus explains, "The upwardly mobile members of the Cajun population sought to model themselves upon the Creole pattern. Cajun manners, dress, home decor and social exchanges were determined by Creole mores. The Cajuns mingled with diverse ethnic elements, including a significant number of Creoles, (and) native Louisianians of Spanish and French descent."

That cultural stewpot produced Cajun music, rooted in the bayous but sometimes hinting of severed Canadian melodies, and the lively zydeco.

If zydeco is thought of as bayou rock, the term "fais do-do," is sometimes misapplied as a moniker for zydeco. In fact, it means "go to sleep," a phrase used by both Creole and Cajun parents who quietly rocked their children in the local dance hall's "sleep room," whispering "fais do-do." The parents then enjoyed a night of dancing. The term zydeco replaced "La la" for fast dance music, following the infusion of rhythm and blues elements after World War II. But don't confuse any of it with New Orleans style jazz.

Dancing is essential to this music and culture. The Simi event offers a huge parquet dance floor measuring 88 by 30 feet (2640 square feet), second in size only to the Ft. Lauderdale Cajun Zydeco Festival's main floor (3104 square feet). Gary Hayman, a veteran of both, says "the Simi floor is probably the best outdoor dancing surface that I have experienced."

Beyond that is controversy. The Long Beach event generally escapes criticism for everything except its high price, \$25 a day, \$40 for a two-day pass, \$18 for college students and seniors, \$7 for ages 10-17, and children under 10 admitted free. (Presales are discounted, but undetermined at press time.) Parking is \$8. A new feature this year is "a re-created French Quarter for shopping," and the "Bayou Blast." Admission to only the Friday or Saturday night Bayou Blast is \$10.

The Simi event is much more affordable at \$15 for admission (\$13 presale) children under 12 are free, and there's free parking. But a swarm of criticism has surrounded it, all based on who gets booked there. Simi's recent history includes country music stars, albeit ones who have lived in Louisiana (Hal Ketchum and Lynn Anderson). That, and its offerings of Cajun music from "California style" bands, has put purists in a lather. There are thoughtful claims of exploitation and misrepresentation of Cajun and Creole culture, led by former Louisiana Music Commission member Gary Huggins, who now lives here. He is countered by testimonials from others, including local musician Lisa Haley of the Zydecats, that it's one of the finest festivals anywhere. Haley said of the flap, "Many Country music lovers were exposed to great zydeco and Cajun music, and bought many CDs to take home... and spread zydecosis!"

The 2004 Simi lineup remained unannounced at press time. This year, Long Beach offers Cajun, zydeco and blues on two stages, featuring Keith Frank & The Soileau Zydeco Band (Sat/Sun), Walter Mouton & The Scott Playboys (Fri/Sat/Sun), Andre Thierry & Zydeco Magic (Fri/Sun), Brian Jack & The Zydeco Gamblers (Sat/Sun), Dora & The Zydeco Badboys (Sat), the San Diego Cajun Playboys (Sat), and Bonne Musique Zydeco (Sun). You'll want to check the extensive list of workshops, as well.

If you know this music, you already find it compelling, despite the lyrical language barrier. If you haven't found it yet, do. Voulez les bon temps roulez.

# THE FILIPINO CONNECTION

#### UCLA ETHNOMUSICOLOGY ARCHIVES FILIPINO MUSIC IN L.A.

By John Vallier

owhere on the Pacific coast, not even in cosmopolitan San Francisco, was there so diverse a mixture of racial groups, so visible a contrast and so pronounced a separation among people, in the 1920s" (Fogelson, Robert. 1967. The Fragmented Metropolis: Los Angeles 1850-1930. Cambridge, Mass.: Harvard University Press. Page 83).

Robert Fogelson's description of a 1920's Los Angeles still rings true 80 years later. Los Angeles is, more than ever, characterized by ethnic diversity and separation. UCLA is a case in point. Nestled between the privileged neighborhoods of Westwood, Brentwood, Beverly Hills, and Bel Air, UCLA appears to many Angelenos as distant and removed, an ivory tower cordoned off from the real world.

The UCLA Ethnomusicology Archive—the third largest archive of its kind in the country—has long preserved and provided access to musics from ethnically diverse populations. Since its inception in 1961, the Archive has acquired many unique collections of field recordings from around the world and has been noted for its service to the discipline of ethnomusicology. Now, in an effort to address the overarching divide between UCLA and Los Angeles' communities, and to expand the Archive's California and Filipino collections, the Ethnomusicology Archive and Kayamanan Ng Lahi Philippine Folk Arts (KNL) have embarked upon project entitled "Archiving Filipino-American Music in Los Angeles" (AFAMILA).

This yearlong UCLA in LA funded partnership is already producing tangible results: community members are donating their personal collections of unique Filipino-American recordings to the Archive, Archive staff are working to make already held Filipino holdings more accessible to the public, and plans are in the works for an AFAMILA festival to be held at UCLA in May 2004. Additionally, AFAMILA ethnographers have been actively documenting Filipino community events in and around LA. This past September 6th and 7th ethnographers recorded and documented the 12th annual Festival of Philippine Arts and Culture (FPAC). Presented by the Association for the

Advancement of Filipino American Arts & Culture (Fil-AM ARTS) the annual FPAC event brings together artists, musicians, dancers, and others with an interest in Filipino traditional and/or contemporary artistic expression. Since then, AFAMILA ethnographers have documented a host of other jazz, pop, indie rock, kulintang, and rondalia performances.

But why document Filipino-American music? What presence does the Filipino-American community have in L.A.? According to the 2000 Census, Filipinos are the second largest Asian population in the country. Additionally, within Los Angeles County there are 260,158 Americans of Filipino descent, or 2.7% of the total LA County population of 9,519,338. Finally, at UCLA, there are 1,217 Filipino-American students (both graduate and undergraduate), or 3.7% of the total campus student body in 2002. In short, as the Ethnomusicology Archive expands is purview to document, preserve, and provide access to music from around town as well as from around the globe, the dynamic and growing Filipino-American community is one that deserves our attention.

Interested in learning more about AFAMILA or upcoming music events in the Filipino community? Contact archivist John Vallier at archive@arts.ucla.edu

#### SELECTED AFAMILA LINKS

UCLA Ethnomusicology Archive:

http://www.ethnomusic.ucla.edu/archive/

Kayamanan Ng Lahi Philippine Folk Arts: http://www.kayamanan.org/

UCLA in LA: http://la.ucla.edu/

Advancement of Filipino American Arts & Culture (FilAm ARTS): http://www.filamarts.org/Filipino American Library: http://www.filipinoamericanlibrary.org/

i http://factfinder.census.gov/servlet/BasicFactsServlet

# FANTASTIC FUN FESTIVALS

#### APRIL 29-MAY 2

#### VILLAGE OF TALES OJAI STORYTELLING FESTIVAL

Around Ojai, CA 805-646-8907 www.ptgo.org/village.htm Performances to Grow On Bill Harley (Massachusetts), Dovie Thomason (Maryland), Len Cabral (Rhode Island), Brenda Wong Aoki (California), Bil Lepp (West Virginia), Jim Cogan (California).

#### APRIL 30-MAY 2

#### MID-STATE BLUEGRASS FESTIVAL

California Mid-State Fairgrounds

Paso Robles 209-785-2544 banjolady@caltel.com www.midstatebluegrassfestival.com The James King Band, Cache Valley Drifters, Lost Highway, Side Saddle & Co., Ron Spears & Within Tradition, Grateful Dudes and more.

#### **MAY 1-2**

#### 15TH ANNUAL

#### PACIFIC ISLANDER FESTIVAL

Ken Malloy Harbor Regional Park 25820 Vermont Ave. Harbor City, Wilmington, CA Kaiwi Pang 714-968-1785 or Sharon Paulo 213-473-0624 kaiwipang@qnet.com www.hiccsc.org/members/picc/index1.shtml Traditional sounds of the Marshall Islands and the Micronesian community of Marshallese. Jebwa, a sacred war dance by a visiting troupe from the Republic of the Marshall Islands.

#### ADAMS AVENUE ROOTS FESTIVAL

Between 34th and 35th Streets, Normal Heights, San Diego 619-282-7833

normal heights.org/events/roots festival/2004Lou & Peter Berryman, Curt Bouterse, Hank Bradley, Tomcat Courtney, Paul Geremia, Fred Gerlach, Kenny Hall, Larry Hanks, Mary McCaslin, Mark Spoelstra and more.

#### CLAREMONT SPRING FOLK FESTIVAL

Larkin Park

660 N. Mountain, Claremont

909-987-5701 www.claremontfolkfest.org Elan, Prairie Flowers, Jim Beloff, Timberline, Limberjim Bartz Band, Paint a Rose, Debby McClatchy, Atwater & Donnelly, Bryan Bowers, Piney Creek Weasels and more.

#### **MAY 6-9**

#### PARKFIELD BLUEGRASS FESTIVAL

Parkfield, California

805-937-5895 pkfieldbluegrass@aol.com www.parkfieldbluegrass.com

Lynn Morris Band (Virginia), The Chris Jones Coalition (Nashville), The Fox Family (Nashville), Chris Stewart and Backcountry (So. Cal), The Southside Band (Lompoc) and more.

#### 8 YAM

#### SAM HINTON FOLK HERITAGE FESTIVAL

Grossmont College

8800 Grossmont College Dr., El Cajon 858-566-4040 858-566-4040 SDFH@san.rr.com www.sdfolkheritage.org Reiko Obata, Skelpin, Bill Dempsey & Connie Allen, Dennis Roger Reed Kate Mcleod, Sparky & Rhonda Rucker, Peggy Watson, Fred Benedetti, Marilyn McPhie, Highland Way and more.

#### VALLEY CENTER ART & MUSIC FESTIVAL

Valley Center Parks and Recreation

28246 Lilac Rd., Valley Center (in northern San Diego) 760-749-8852 Vccsdpark@aol.com

www.valleycenterparksrecreation.com

Laurel Canyon Ramblers, The Silverado Bluegrass Band, Susie Glaze & Her Eight Hand String Band, Lighthouse, The Brombies, Grassology and more.

#### **MAY 14-16**

#### CALIFORNIA AUTOHARP GATHERING

Mendota High School

1993 Belmont Ave. Mendota

650-804-2049

www.californiaautoharp.com

Mike Seeger, Bryan Bowers, Les Gustafson-Zook, Evo Bluestein, Julie Davis, Ron Wall, Adam Miller, Carey Dubbert, Ray Frank, Barney Gentry, Pete Daigle, Erik Hoffman, Tina Louise Barr and the Bluegrass Compadres, Kenny Hall and the Long Haul String



#### **MAY 16**

#### TOPANGA BANJO FIDDLE CONTEST and FOLK FESTIVAL

[see Page 13]

Paramount Ranch, Agoura

818-382-4819 www.topangabanjofiddle.org

Border Radio (Western Swing), Desert Sage (Groovegrass), Heart Of 'Grass (Bluegrass), Susie Glaze, Sandii Castleberry & Ron Daigh, Fred Sokolow, Brantley Kearns, Ross Altman, Jacki Breger, Bob Flesher, Mike Mahaney & Friends, Ken Graydon plus dancing

#### **MAY 21**

#### ASIAN & PACIFIC ISLANDER OLDER ADULT FESTIVAL

Angelus Plaza

255 S. Hill St., Downtown Los Angeles (Hill St. courtyard)

Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan. Traditional folk dancers and choral groups.

#### **MAY 27-30**

#### STRAWBERRY MUSIC FESTIVAL [SOLD OUT]

www.strawberrymusic.com

#### MAY 28-31

#### NORTHWEST FOLKLIFE FESTIVAL

#### [see Page 6]

Seattle Center

305 Harrison St, Seattle, Washington 206-685-7300 folklife@nwfolklife.org www.nwfolklife.org

#### **MAY 29-30**

#### 15th ANNUAL SIMI VALLEY CAJUN, CREOLE MUSIC FESTIVAL

[see Page 11]

Santa Susana Park

Los Angeles Avenue and Stearns

Simi Valley

www.cajun2004.com

Doug Legacy & The Zydeco Party Band, The Leroy Thomas Band, Terrance Simien & The Zydeco Experience, Beausoleil Avec Michael Doucet, Lisa Haley & The Zydekats, Theo & The Zydeco

#### **JUNE 12-13**

SANTA BARBARA IRISH FESTIVAL Antoinette 805-687-4343

#### **JUNE 17-20**

#### CALIFORNIA BLUEGRASS ASSOCIATION FATHER'S DAY BLUEGRASS FESTIVAL

Nevada County Fairgrounds Grass Valley Suzanne Denison 209- 293-1559 bgsbreakdown@volcano.net www.cbaontheweb.org Michelle Nixon & Drive, Cabin Fever, Laurie Lewis, Rick Jamison & Copper Canyon, Gibson Brothers, Christ Stuart & Backcountry, Continental Divide, Bluegrass Cardinals Reunion, Skip Gorman and His Waddie Pals, John Murphy's Carolina Special, Dirk Powell Band, Michelle Nixon & Drive, Witcher Brothers, Bluegrass Patriots, Pine Mountain Railroad, Ron Spears & Within Tradition, J.D. Crowe & the New South, Pine Mountain Railroad, Mountain Heart, Carolina Road.

#### **JUNE 18-20**

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#### LIVE OAK MUSIC FESTIVAL

#### [see Page 14]

Live Oak Campground Hwy. 154 (San Marcos Pass), 13 mi. north of Santa Barbara 805-781-3030 liveoakfest.org Kelly Joe Phelps, The Duhks, The Persuasions, Sarah Lee Guthrie & Johnny Irion, Tom Russell, The Dirk Powell Band and more.

#### **JUNE 19-20** GREAT AMERICAN IRISH FAIR &

Woodley Park, Encino 818 901-0230 allyn@irishfair.org www.IrishFair.org Irish Music, Song, Dance and Sport

#### **JUNE 25-27**

MUSIC FESTIVAL

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Joel Rafael Band, Peter "Madcat" Ruth, Steve Earle & the Bluegrass Dukes, Banana Slug String Band, Mary McCaslin, & Christine Kane. LONG BEACH BAYOU FESTIVAL

#### [see Page 11]

Queen Mary Events Park 1126 Queens Highway, Long Beach

longbeachfestival.homestead.com

Keith Frank & The Soileau Zydeco Band, Walter Mouton & The Scott Playboys, Andre Thierry & Zydeco Magic. The San Diego Cajun Playboys, Bonne Musique Zydedco Band and many more.

#### SUMMER SOLSTICE FOLK MUSIC FESTIVAL

[see Page 13]

Soka University

26800 West Mulholland Highway, Calabasas 818-817-7756

www.ctmsfolkmusic.org/festival/2004/Solstice

Nightingale, bohola, Monks, Turtle Creek, Domino, Blue Ghillies, Séamus Connolly, Cathy Barton, Dave Para, Brad Leftwich, Jim Beloff, Christina Ortega, Tom Corbett, Tom Axworthy, Susie Glaze, dancing and more.

# KEEPING FOLK MUSIC ALIVE FOR THE NEXT GENERATION

# 22ND ANNUAL SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL

We are teaching a new generation about traditional folk music and we hope that they will be so excited about it that they will go out and take lessons and carry on the musical traditions.

— CTMS Executive Director Elaine Weissman

BY SUSIE GLAZE

very June since 1980, the California Traditional Music Society has been producing their celebration of the summer solstice with the Annual Summer Solstice Folk Music, Dance and Storytelling Festival, taking place since 1991 on the beautiful and park-like grounds of Soka University of America in Calabasas, California. Offering all-day live concerts, a multitude of music workshops, three dance stages, a free children's festival, crafts fair and camping,

this is truly a festival made for the entire family.

The CTMS Solstice Festival is billed as "the largest teaching-oriented gathering of its kind in the nation." Folk artists from all over the United States, Canada and Europe are present to perform, demonstrate musical legacies from all cultures, teach workshops and hold jam sessions.

This festival has become even more significant due to recent cutbacks in public education. It provides an unusual opportunity for children to learn about their musical legacy of traditional folk music, through actual hands-on exposure to multicultural art forms. In 1992, CTMS inaugurated a special children's area, offering kids the chance to explore instruments, singing and dancing, storytelling, and instrument-making workshops.

#### **CONCERTS**

Daytime concerts begin on the outdoor Swan Lake Stage at 10:00am on Saturday and continue on until sundown on Sunday. Evening concerts include a "Friday night opening event" and Saturday contra dance, and an 8:00pm gala concert featuring the Irish band Bohola and French Canadian/Contradance band Nightingale.

#### WORKSHOPS

"Listen, watch and imitate: that's how traditions are passed on."

The extensive and varied schedule of music workshops at the Solstice Festival begins Saturday at 9:00am and concludes on Sunday at 4:00pm, including everything from fretted dulcimers, cowboy and vaquero music, Quebecois music demonstrations, to tunes for tin whistle, Irish step dancing,

English country dance, shape-note singing, hammered dulcimer, harmony singing, autoharp... there's something for everyone. Throughout the beautiful University campus, there will be something to hear, dance to, sing with and learn from.

#### **DANCE PROGRAMS**

Live music will greet you on three dance stages. One can learn contradance, clogging, Quebecois/Irish English, Balkan/Greek/Bellydancing/Scandanavian, and this year the festival is featuring a special early evening Scandinavian Dance Party with fiddlers Peter Michaelsen, Irene Myers and The Scandia Gammaldans Band.

#### THE FREE CHILDREN'S FESTIVAL EVENTS

This series continues from last year, offering concerts and sing-alongs, as well as hands-on opportunities for children to learn and play on loaner instruments available at most of the workshops. And this year a special workshop area has been added featuring Gary Allegretto's Harmonikids – Harmonica Fun For Children.

#### **CRAFTS FAIRE**

On "Craftsfaire Row" artisans of all kinds display hand-crafted musical instruments, books, jewelry, clothing, and one can buy performing artists' recordings as well as check out the consignment booth containing instruments for sale. There is also a raffle offering many fine musical instruments, as well as a one-week vacation package to Asheville, North Carolina. Overnight camping on the festival grounds available to ticket holders includes a Friday and Saturday night open potluck dinner.

#### TICKETS AND PRICES:

#### (Ticket price is per person, per day) \$22 (Advance) \$25 (Gate)

Children 12 years and under are admitted free to this festival when accompanied by an adult ticket-holder. Student Day Tickets: Students must be 13-22 years of age and must present a photo ID. Student tickets can be purchased at the Gate only.

Parking is \$5 per car per day – parking for evening events is free.

All of the festival facilities are handicapped accessible.

For more information, call The California Traditional Music Society at 818-817-7756 and visit www.ctms-folkmusic.org for the full workshop schedule.

# TOPANGA BANJO FIDDLE CONTEST

By LARRY WINES

he Topanga Banjo Fiddle Contest, on Sunday, May 16, is much more than its name implies. In existence since 1961, it touts itself as Southern California's premier old time and bluegrass music event, and it's a first-rate one-day festival. The setting is splendid, amidst the western movie "town" of the old Paramount Studios Ranch, now part of Santa Monica Mountains National Park.

Kelly McCune & Border Radio, Heart of Grass, Desert Sage, Susie Glaze and Sandii Castleberry are among dozens of scheduled performers, and as always, the contestants – over 100 instrumentalists and singers – include some who will arrive as unknowns and leave with admirers.

The Main Stage hosts contestants and some invited performers, and festival goers arrive to enter at the 9 a.m. opening to place beach chairs and blankets on the expansive lawn. The other venues are the Dance Stage, the cramped Railroad Stage and the Pavilion Stage, a favorite where the entire audience is shaded. Schedules for all four are printed in the event program, and catching the acts you want to see involves migration and tough choices.

For some, the Dance Stage is enough, with live music for English country dancing, Irish set dancing, international folk dancing, Appalachian clogging, children's dancing, contradancing and square dancing.

The festival's name is a little odd, as is the prohibition against camping. But no nighttime jam sessions results in dozens of spontaneous music-making assemblages that draw crowds to the streets and wooden boardwalks throughout the day. The setting couldn't be more conducive to great roots music.

These harmonious encounters produce friendships, mutual admiration among the pickers, members for new or existing bands, and sometimes, interesting opportunities. Last year, a scheduled act's sudden cancellation sent staffers scrambling for a replacement. A street jam session was instantly drafted to the prestigious Pavilion Stage. Turns out most of the performers had never met before that day, so they served-up old standards for the knowledgeable and therefore tough crowd, and were rewarded with sincere applause. The lead singer of that impromptu ensemble was Molly Howson, a country singer-song-

writer who writes and performs in the style of Patsy Cline. She has her own band, plays L.A.'s club scene, and subsequently went to Nashville to write songs.

This festival is meticulously well organized, but it draws such a deep talent pool that no spot goes wasted. Scheduled performers and contestants alike recognize the sophistication of their listeners and prepare and rehearse with hopeful anticipation. Many create sets with historical or singular themes, seeking to educate as well as entertain.

This year, Susie Glaze serves up "Appalachian Songs of Jean Ritchie," Sandii Castleberry and Ron Daigh offer a "History of Country Music Through Song," Bob Flesher presents "Clawhammer and Minstrel Banjo," Mike Maheney will do "Cowboy Songs and Poetry," Fred Sokolow sings Hank Williams, Brantley Kearns sings "Bob Wills, King of Western Swing," Uncle Butch Hibben offers a recital "Playing the Musical Saw," and FolkWorks own Ross Altman presents a tribute to "The Man in Black: Johnny Cash."

Folksinger-songwriter and cowboy poet Ken Graydon always applies his marvelous baritone and 12-string dexterity to a thematic set. He'll reprise his obscure and charming "Sea Songs of the Pacific." Last year he drafted yours truly, along with Doug Moon, former lead guitar for Captain Beefheart, as his backup singers – about two minutes before we went on stage.

But the essence here is the contest. It offers an abundance of specific prizes, and each performance is carefully judged. In recent years, the marvelous Darrington Family has deservedly carried away most of the prizes, individually and collectively, as the bluegrass/roots answer to the Osmonds or the Partridge Family. As always, they're certain to face talented competition this year.

Tickets are available only at the gate, for \$10.00, ages 18-65, \$5.00 ages 10-17 or over 65. Children under age ten are free, and it's \$7.00 for each contestant in the competitions.

The event has an especially informative web site (www.topangabanjofid-dle.org) and specific questions can be sent to info@topangabanjofiddle.org, or call their hotline at 818-382-4819.

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# LIVE OAK FESTIVAL

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ive Oak Festival spans a diverse global range of musical genres from contemporary folk to bluegrass, West African music to polka and zydeco, and offers something for all passionate music lovers. This year the reason to go is the lineup, the lineup and the lineup!

The Festival opens Friday, June 18<sup>th</sup> with The Sizzling Pandoliers (Caribbean Steel Drum Music), The Duhks (Americana, folk and Celtic), Tom Russell (Americana singer/songwriter) and Brave Combo (polka salsa twist rock party).

Saturday will showcase Sara Lee Guthrie and Johnny Irion (contemporary folk), Kelly Joe Phelps (singer/songwriter and guitarist), Quetzal (East L.A. roots rock), Adrienne Young (Americana singer/songwriter), Lavay Smith and her Red Hot Skillet Lickers (swing and jump blues) and Buckwheat Zydeco (King of Zydeco).

Sunday there will be appearing the following: Left of Memphis (eclectic rogue folk), Prince Diabate (West African kora), The Persuasions (a cappella legends), Inga Swearingen (jazz vocalist), the Dirk Powell Band (old time) and the Rowan and Rice Quartet (bluegrass).

Full festival tickets are \$110 (\$105 over the web); adult day tickets are \$35 (\$33.50 over the web); kid's full festival tickets are \$30; kid's day tickets are \$15. A \$15 parking fee will be charged for vehicles (RVs and large buses over 22 feet are \$30) wishing to park in the main camping area. Free parking is available in the lower parking area for those camping on-site. Day parking for cars with fewer than three people is \$5. Please carpool!

Please check out our website at www.liveoakfest.org for updates and additional information. You can also contact KCBX at (805) 781-3030 for tickets and additional information about this year's festival. Come experience Live Oak, restore your creative soul and create memories to last a lifetime

#### 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

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www.jrp-graphics.com/houseconcerts.html houseconcerts@jrp-graphics.com

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California Institute of Technology, **Pasadena** www.folk-music.caltech.edu • 888-222-5832 folkmusic@caltech.edu

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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

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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

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

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

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

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

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

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

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SATURD! Around the Campfire (KCSN) 6:00-7:00am

Mike Mahaney (Cowboy and Western

Wildwood Flower (KPFK) 6:00-8:00am Ben Elder (mostly Bluegrass)
Bluegrass Express (KCSN) 7:00-10:00am

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

including live interviews singer-songwriters and Celtic music)

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

TWANG (KCSN) Cowboy Nick(classic Country music Prairie Home Companion® (KPCC) 3:00-5:00pm

Garrison Keillor (Live - variety show) Classic Heartland (KCSN) 5:00-8:00pm George Fair (vintage country)

Garrison Keillor (Rebroadcast - variety Canto Sin Frontera (KPFK) 7:00-8:00pm

Tanya Torres (partly acoustic, Latin Canto Tropical (KPFK)

Hector Resendez (partly acoustic, bilingual Latin / Carribbean) 9:00pm-midnite Noche de Ronda (KCSN) Betto Arcos (Latin and Latin roots

Prairie Home Companion® (KPCC)

#### SUNDAY

6:00-8:00pm

Gospel Classics (KPFK) 6:00-8:00am Edna Tatum Bluegrass, Etc. (KCSN) 6:00-10:00am Frank Hoppe (Bluegrass, Old-time, many historical recordings) The Irish Radio Hour (KXMX) Tom McConville (some Irish music)
Prairie Home Companion® (KPCC) 11:00am-1:00pm

music)

#### Jimmy K. (Classic folk music) MONDAY-FRIDAY

The Global Village (KPFK)

10:00-11:00pm

"Music from around the world and around the block" ON THE INTERNET

Garrison Keillor (Rebroadcast - variety

Sunday Night Folk (KRLA)

#### www.npr.org/programs/thistle Driven Bow / Fiddlin' Zone

Thistle & Shamrock Fiona Ritchie (Celtic Music)

Gus Garelick (Fiddle Music)

www.krcb.org/radio Riders Radio Theatre

Riders in the Sky (Cowboy variety

## FOLK HAPPENINGS AT A GLANCE





**SUNDAY** 

**MONDAY** 

**TUESDAY** 

WEDNESDAY

**THURSDAY** 

**FRIDAY** 

SATURDAY



**FOLK HAPPENINGS AT A GLANCE** 

Check out details by following the page references:

**OGM**: On-going Music - page 15 **OGD**: On-going Dance - page 18 SE: Special Events - page 32



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VILLAGE OF TALES OJAI STORY-TELLING FESTIVAL (SE) MID-STATE BLUEGRASS FESTIVAL (SE) PACIFIC ISLANDER FESTIVAL (SE) ADAMS AVENUE ROOTS FESTIVAL (SE) **CLAREMONT SPRING FOLK FESTIVAL (SE** ASHLEY MAHER and FRIENDS (SE) CHRIS HILLMAN (SE) EVE SELIS (SE) ONE FOOT IN (SE) SUSAN WERNER (SE) RICHARD GREENE and the BROTHERS BARTON (SE) DENNIS ROGER REED (SE) PRINCE DIABATE and the AFRICAN BLONDE ENSEMBLE (SE)
INDIAN-AMERICAN CREATIVE CROSSOVER (SE) Contra (OGD) Bluegrass (OGM)

Group Singing (OGM) Open Mike (OGM)

PARKFIELD BLUEGRASS FESTIVAL (SE)

SAM HINTON FOLK HERITAGE

8

15

22

29

VILLAGE OF TALES OJAI STORY-TELLING FESTIVAL (SE) MID-STATE BLUEGRASS FESTIVAL (SE) PACIFIC ISLANDER FESTIVAL (SE) ADAMS AVENUE ROOTS FESTIVAL (SE) CLAREMONT SPRING FOWLER MUSEUM FAMILY FESTIVAL:

TAIKO JAM SESSION with HYDAIKO (SE) EVAN MARSHALL& JEAN SUDBURY (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) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

Irish (OGD)

**BROMBIES (SE)** Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)

3

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)

PARKFIELD BLUEGRASS FESTIVAL (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)

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19

26

PARKFIELD BLUEGRASS FESTIVAL (SE) JOHN HAMMOND (SE) TOM & PATRICK SAUBER (SE) THE LAUREL CANYON RAMBLERS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD)

Group Singing (OGM)

Open Mike (OGM)

**VALLEY CENTER ART & MUSIC** FESTIVAL (SE) BAKSHEESH BOYS (SE) KHALEY NGUEWEL (SE) JOHN HAMMOND (SE) GRAVITY (SE) RICK RUSKIN (SE) GREGORY COLEMAN & ISLA CALIFORNIA (SE) STEVE TROVATO and 3-2-1 (SE) TAJ MAHAL (SE) Contra (OGD) Bluegrass (OGM)

CALIFORNIA AUTOHARP GATHERING (SE)

Group Singing (OGM)

PARKFIELD BLUEGRASS FESTIVAL (SE) MOTHER'S DAY HAWAIIAN STYLE (SE) THE NEW SLACK KEY ALL STARS (SE) TAJ MAHAL (SE) 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)

Group Singing (OGM)

RED GRAMMER (SE) 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)

13 KAYHAN KALHOR ENSEMBLE (SE) **GREAT BIG SEA (SE)** 

African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Greek (OGD) Israeli (OGD) Hungarian (OGD) Scottish (OGD) Israeli (OGD)

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CALIFORNIA AUTOHARP GATHERING (SE) ONE FOOT IN (SE) **GREAT BIG SEA (SE)** Cajun (OGD) Contra (OGD)

TAMBURITZANS OF DUQUESNE UNIVERSITY (SE) FOLK SONGS OF TAIWAN (SE) ANDREW McKNIGHT plus MICHAEL DeLALLA (SE) TAIKOPROJECT: (re)generation (SE) SHADOW THEATRE OF ANAPHORIA (SE) International (OGD) **OPEN ROAD BLUEGRASS BAND (SE)** THE BANGLES AND FRIENDS (SE) Scottish (OGD) ANTARA & DELILAH (SE) Open Mike (OGM) CLADDAGH (SE) ¡CUBANISMO! (SE) DEBBIE FRIEDMAN (SE) JOE PAQUIN and FRIENDS (SE) Contra (OGD) International (OGD)

21

28

Bluegrass (OGM) Group Singing (OGM)

14

Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD

Scottish (OGD)

International (OGD)

Scandinavian (OGD)

Irish Session (OGM)

Open Mike (OGM)

Bluegrass (OGM)

Bluegrass (OGM)

CALIFORNIA AUTOHARP GATHERING (SE) TOPANGA BANJO FIDDLE CONTEST and FOLK FESTIVAL (SE) MERCADO (SE) TAIKOPROJECT: (re)generation (SE) TAMBURITZANS OF DUQUESNE UNIVERSITY (SE) **BRIAN JOSEPH plus** WENDY WALDMAN (SE)

MARY McCASLIN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD)Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)

17

TAMBURITZANS OF DUQUESNE UNIVERSITY (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) rish Session (OGM Group Singing (OGM) Drumming (OGM)

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (O) Open Mike (OGM) Old Time Jam (OGM) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGI Group Singing (OGM)

PASTURES OF PLENTY (SE) ASIAN & PACIFIC ISLANDER OLDER ADULT FESTIVAL (SE) ROBBY LONGLEY (SE) **WESTERN MUSIC ASSOCIATION (SE)** Contra (OGD)

Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

AGUA DE COCO (SE) FILM: QUEEN OF THE GYPSIES: A PORTRAIT OF CARMEN AMAYA (SE) HANNEKE CASSEL (SE) PASTURES OF PLENTY (SE) TAMBURITZANS OF DUQUESNE UNIVERSITY (SE) CHRIS STUART & BACKCOUNTRY plus THE DENNIS ROGER REED BAND (SE) RICHARD GREENE and THE BROTHERS BARTON (SE) CHUCK PYLE (SE) CRAICMORE (SE) Contra (OGD) Bluegrass (OGM)

Group Singing (OGM)

23

SLAID CLEAVES (SE) HOLLY NEAR (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM)

Bluegrass (OGM) Open Mike (OGM)

MUSIC FESTIVAL (SE)
MOSAIC MULTICULTURAL DANCE FESTIVAL (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM)
Irish Session (OGM) Shape Note (OGM) Balkan (OGD) International (OGD) Armenian (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Israeli (OGD) Irish Session (OGM) Open Mike (OGM) Scottish (OGD) Open Mike (OGM)

24

31

Irish Session (OGM)

Drumming (OGM)

Balkan (OGD) International (OGD)

25

18

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)

27 STRAWBERRY MUSIC FESTIVAL (SE) African (OGD)

Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)

NORTHWEST FOLKLIFE FESTIVAL (SE) DEBBIE DAVIES BAND (SE) STRAWBERRY MUSIC FESTIVAL (SE) **DENNIS ROGER REED (SE)** 

Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)

NORTHWEST FOLKLIFE FESTIVAL (SE) SIMI VALLEY CAJUN, CREOLE STRAWBERRY MUSIC FESTIVAL (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)

STRAWBERRY MUSIC FESTIVAL (SE) Northwest folklife Festival (SE) Annual Cajun, Creole

Irish (OGD) İsraeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

### FOLK HAPPENINGS AT A GLANCE





		2	) (	) 4		
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		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) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	TOM CORBETT and BILL KNOPF (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	CHRIS HILLMAN and HERB PEDERSEN (SE) DOS VIENTOS (SE) RICKY SKAGGS & KENTUCKY THUNDER (SE) BJARV (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
6	7	8	9	10	11	12
THE LEGENDARY VIETNAMESE ZITHER (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	ADAWE (SE) 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) Drumming (OGM)	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)	DR. JOHN'S NEW ORLEANS NIGHTS (SE) UTAH PHILLIPS (SE) SUSIE GLAZE and FRIENDS (SE) FLORICANTO DANCE THEATRE & QUETZAL (SE) FANDANGO WITHOUT BORDERS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	SANTA BARBARA IRISH FESTIVAL (SE) PIERRE CRUZATTE (SE) TRIO LOS DADOS (SE) FILM: AN IRISH EVENING (SE) ONE FOOT IN (SE) CHRIS SMITHER (SE) THE RINCON RAMBLERS (SE) FLORICANTO DANCE THEATRE & QUETZAL (SE) TOM BALL and KENNY SULTAN (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
13	14	15	16	17	18	19 HUCK FINN JUBILEE (SE)
SANTA BARBARA IRISH FESTIVAL (SE) AL-ANDALUS TO JERUSALEM: LEVANTINE FESTIVAL (SE) 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)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	OMAR SOSA QUARTET (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	HUCK FINN JUBILEE (SE) CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) SARAH LEE GUTHRIE & JOHNNY IRION (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL (SE) GARIP BULBUL (SE) JAMES KEELAGHAN (SE) ROY BOOKBINDER (SE) DEL REY and STEVE JAMES (SE) DESERT SAGE (SE) DAVE STAMEY (SE) PAUL SANCHEZ / JIM ST. OURS (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
HUCK FINN JUBILEE (SE)	<b>21</b> Balkan (OGD)	Armenian (OGD)	Balkan (OGD)	African (OGD)	25 KATE WOLF MEMORIAL FESTIVAL (SE)	26 KATE WOLF MEMORIAL FESTIVAL (SE)
CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL (SE) GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL (SE) MIKVEH (SE) INTERDUHKS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	LONG BEACH BAYOU FESTIVAL (SE) SUMMER SOLSTICE FOLK MUSIC FESTIVAL (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	LONG BEACH BAYOU FESTIVAL (SE) SUMMER SOLSTICE FOLK MUSIC FESTIVAL (SE) LAWRENCE JUBER (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
27 KATE WOLF MEMORIAL FESTIVAL (SE)	28 Balkan (OGD)	Armenian (OGD)	Balkan (OGD)			
LONG BEACH BAYOU FESTIVAL (SE) SUMMER SOLSTICE FOLK MUSIC FESTIVAL (SE) VIVER BRASIL DANCE CO (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	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  leck out detail g the page ref  On-going Music On-going Dance Special Events - p	ls by erences: - page 15 - page 18

#### 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**

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 Louise Bilman: 323-660-1030

**HUNGARIAN DANCING** 

**HUNGARIAN CLASS (BEGINNING)** 

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

#### INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30am 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 Wednesdays 7:30-9:30pm

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

DUNAJ INT'L DANCE ENSEMBLE

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

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

#### 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

Mondays 10:00-11:30am

ROBERTSON FOLK DANCE

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

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

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

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

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

WILD WOOD MORRIS

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

#### PERSIAN DANCING SHIDA PEGAHI

310-287-1017 Tuesdays 6:00pm

POLISH DANCING

GORALE POLISH FOLK DANCERS

Sundays 6:00-8:00pm Pope John Paul Polish Center 3999 Rose Dr., Yorba Linda Rick Kobzi 714-774-3569 • rickkobzi@worldnet.att.net

#### 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

Aase Hansen 818-845-5726 NEWPORT-MESA BALLET STUDIO Fridays Beginner - 7:30-9:30pm Intermediate - 7:30-9:30pm

Shirley Saturensky 714-557-4662

RANCHO SANTA SUSANA COMM. CTR. Mondays Children - 6:30-7:30pm Kathy Higgins 805-581-7185

Beginners - 7:30-9:00pm Mary Lund 818-996-5059 5005-C Los Angeles Ave., Simi Valley ROYAL SCOTTISH COUNTRY DNC. SOC.

Knights of Columbus Hall Tuesdays Beginner - 7:00pm 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

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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

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Mary Brandon 818-222-4584

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# HOW TO FIND YOUR DREAM FIDDLE

BY CÁIT REED © 2004

must have been about 19 years old when I decided that it was time to get my Dream Fiddle. Money was no object. I was willing to pay upwards of \$50-\$75! I went to every flea market, pawn shop and read every newspaper ad within 100 miles. I wanted to get a DEAL, you know, maybe even luck out and find some rare Italian instrument gathering dust somewhere that the seller didn't know they had. I searched and searched and ended up at the home of a gentleman in San Francisco who fixed and sold used fiddles. When I walked into his living room there were instruments lining all the walls. I was in awe. He picked out some fiddles in my price range and I tried them all. There was not a bad sounding one among them, or so I thought.

After much trepidation, I settled on one that I loved the sound of and it was a hard decision because they all sounded so good. It had a label inside saying it was a Stradivarius and the guy even threw in a bow and case. I was thrilled and couldn't wait to get home to play. Alas, when I brought it home, it was as if the wee folk had played a trick on me and changed my fiddle into a different instrument entirely. The tone was completely non-resonant. What had sounded so wonderful in the man's living room now sounded crass and dull. The fingerboard was crooked, the strings were too high, the bridge too flat, and the pegs had to be turned with a wrench. And to add insult to injury, the instrument seemed to have mood swings. One day it would sound really bad with mysterious buzzes and hums and then the next day it would sound a little better. I thought it was my playing. I thought I was going crazy. Okay, maybe I'm exaggerating a little, but I definitely had a bad case of buyer's remorse.

#### NOTICE WHAT THE ROOM IS LIKE

A few weeks after my ill-fated purchase, one of my fiddle gurus, George (Smoke) Dawson, came to visit. I showed him my new instrument and explained to him the problems I was having. He asked me a bunch of questions. What was the room like where I first tested it? I told him the room had 10-foot ceilings and wooden floors and there were fiddles everywhere. He laughed and laughed. It seems that all those instruments were tuned to the exact pitch so that the room acted as a big resonating chamber with hundreds of strings picking up the note I was playing, amplifying it sympathetically and sending the sound back to my ears. "The oldest trick in the book," he said.

#### THE LABEL

Unless you can get a reputable shop to give you a letter guaranteeing that the label is authentic, don't believe the label. George looked at the "Stradivarius" label and admonished me, "Don't you know they've been counterfeiting violins for so long that even a good counterfeit, which this isn't, is worth a lot of money?"

#### LOOK AT THE WOOD AND THE CRAFTSMANSHIP

Then he had a good look at my new purchase, before he even played it. I thought this was so strange. "Why would it matter what an instrument looked like?" I asked, "It just mattered what it sounded like, right?" (Hey, I was only 19!) He said, "On a good instrument the scroll will be beautiful, the instrument will be light and the details will be well done." He pointed out that if you want a good instrument, one with integrity and good sound and character, a fine craftsman must make it and a fine craftsman will only use the best materials because so many hours go into the making of an instrument. A good instrument will be fitted with high quality pegs, chin rest, etc. A good instrument won't be moody but will have a distinctive and unique voice. Its basic voice won't change that much, even if it is in need of repair, while an inferior instrument can be made to sound good perhaps for a little while by using tricks, such as a very resonant room, and / or putting the soundpost in just the right spot. But any variation from that spot and it will show you what it is really like.

He proceeded to criticize my instrument. The scroll was poorly executed, the purfling was uneven and the fiddle seemed to weigh too much. He also showed me that the wood used was inferior. The fingerboard, friction pegs and chin rest were not real ebony, rosewood, or boxwood but were a stained "mystery" wood. The bridge was large and clunky and did not sit properly on the face and was made of soft, inferior wood. The spruce on the face was wide and uneven and the back and sides had no character, no flame. He showed me the soundpost and explained that it was in the wrong place and had probably moved. This is what had contributed to the moodiness of the instrument. Also, there were probably some small cracks, loose glue joints or bass bar that were adding to the buzzing problem, especially as I took the instrument from the relatively wet humidity of San Francisco to the dryer climate of Northern Sonoma County.

#### GO TO A REPUTABLE SHOP OR MAKER

He also wanted to know where I'd gotten it. Did I go to a violin shop or dealer? He told me a reputable violin or music shop will stand by their instruments. They will be there tomorrow or next year if you have a problem or a complaint. The instruments they sell will be set up properly and will be easy to play.

#### THERE'S A LOT TO LEARN

I've learned quite a bit about fiddle shopping since then. The first lesson is that you can never stop learning about the violin: about what goes into making



a good one, and about how to play one well.

#### RENT OR BORROW YOUR FIRST INSTRUMENT

Finding the right violin is a very personal thing. Unless your grandfather left you one or someone can loan you one, you will need to acquire a decent student instrument when you decide to take up the fiddle. Having learned from my mistakes over the years, when my students ask me about getting an instrument, I tell them to consider how long they've been playing. They need to have had enough experience playing to know what kind of sound they want. I usually recommend that a student rent a fiddle for a year or so and that they casually try a lot of instruments before they seriously look for a good instrument that they will want to have for a long time. Most music and violin stores have cheap and easy rent-to-buy programs. This can work out well, because you can end up with a decent instrument that you can either turn in at the end of your contract, or buy to use as a second fiddle (for traveling, or camping).

#### WHAT'S THE DIFFERENCE BETWEEN A FIDDLE AND A VIOLIN?

The easiest way to describe the difference between a violin and a fiddle is to say that it's really the style of the music being played on the instrument. Violinists play from written music, while fiddlers play music "by ear." This is just a general rule, but is a good description in most cases. Some people would add that the bridge and strings on a fiddle may be different than on a violin, but that's not even necessarily true. In other words the <u>instrument</u> is the same in either case. So if you are going "Fiddle" shopping, you are indeed looking for a "Violin." The word *violin* is from the Italian word, *violino* while the word *fiddle* is from the Gaelic word *fidil*, which is the Irish, Scottish (and American Folk) name for the Italian instrument. Some people insist on calling the instrument a violin in all cases because the Italians invented the prototype from which the modern violin descended. I think it is just fine to call it a fiddle.

#### HOW MUCH SHOULD I SPEND?

Good violins are a great investment, not only because they bring you great joy in the playing of them, but also because they appreciate in value and actually get better over time, unlike most things. (I've have never had any regrets when I've taken the time and money to buy a good instrument). That isn't to say that you can just go into a shop and pick any nice looking, high quality instrument and have it be right for you.

#### HOW TO FIND THE RIGHT FIDDLE FOR YOU

Most shops will allow you to take instruments out for a "test drive," (by leaving your credit card number as security). They know that if you take out a great instrument at a fair price, you are most likely going to fall in love with it and won't be able to bring yourself to return it. (This has happened to me). They know they are selling not only the instrument, but also their reputation. Some shops will let you trade up to a better instrument later on, and will give you a credit based on the first purchase towards a more expensive instrument if you eventually want something different.

#### TAKE A FRIEND

Go around to the best shops in your area and give each shop a price range so that you are choosing from at least 3 or 4 instruments at each shop. Be sure to look at the instruments: at the wood and craftsmanship. Go into a private room and take your time. Don't be intimidated. People do regularly spend huge sums for "concert" instruments, but there are instruments in lower price ranges that are quite wonderful. Take the bow you are used to using, unless you are also shopping for a bow, but remember that the bow will influence how you feel about the instrument, so be consistent. Make sure all the instruments you are trying are in tune to A-440 (and make sure there are not a lot of instruments on the wall that might be resonating). Take a friend or fiddle buddy with you...Do "blind" tests, where you and/or your friend play and the other one makes a judgment without knowing which instrument is being played.

#### **NARROW IT DOWN**

Invariably, one instrument will stand out. Some people want a bright, loud fiddle, while others prefer a darker sound or a sweeter, smoother sound. This is a matter of taste and also of your own personal goals as a musician. You might want a louder instrument if you tend to play in large sessions and you don't want to be drowned out. On the other hand, if you are playing solo or in a small ensemble situation most of the time, you may want a mellower, sweeter instrument or perhaps a darker instrument.

See if there are any bad notes or woof notes on the instruments. Listen to each string. Does one string stand out? Is the G-string better sounding than the

# RIDING THE TIGER

#### REMEMBERING FEBRUARY 8TH, 2004

BY UNCLE RUTHIE

e is looking for his cap. He is looking for his favorite shirt. He can't find his jacket. It is the week before his birthday and he can't find these articles of clothing because I have stolen them, along with his mallet, gouge and a small unfinished wooden sculpture.

All of these items are now hidden away at the Workmen's Circle on Robertson Boulevard, a few blocks away, where, on February 8th there will be a giant surprise 80th birthday party for my husband, sculptor Stan Schwartz. When he is not looking for his stuff, Stan is re-reading a flyer thumbtacked onto the kitchen cupboard. It says,"SHALOM / SALAAM SING-ALONG—An Afternoon of Arab and Israeli Music for Children of All Ages— Featuring SMADAR HOLEDET & ASSAF AL-KIPAN." There is only one flyer like this in the world, because this event and these people do not exist. The date on the flyer is February 8th, and the flyer is the brilliant work of Kirsten, at the Workmen's Circle. Stan looks at the flyer often, without enthusiasm, but says nothing because he knows this is an event I would not miss, involved, as I am, with children's music. He also consoles himself with the happy anticipation of the family dinner at Jar, his favorite restaurant, on February 9th, (his actual birthday). (There is an old saying: "He who rides a tiger cannot dismount." - I have never told so many lies in my life!) Stan and I are both active members in the Workmen's Circle, a Yiddish Cultural and political organization that has wonderful programs, classes, does much community service, and satisfies both our spiritual and political-social needs.

So, because people of Stan's years usually have more stuff than they will ever need, the invitation to the surprise party asked that in lieu of gifts, guests might make a donation to the Workmen's Circle in Stan's name. I have borrowed from a savings account and hired a caterer, the smartest thing I've ever done, (next to marrying Stan!), and I have asked nine of our musical friends to sing one song (their choice). I would accompany a couple of them, and I will sing one song. *The Good Boy* from Carl Sandburg's *The American Songbag*. It is a favorite song of Stan's and he is always asking me to sing it.

There is some concern on the part of a family member regarding the length of the program. "Nine people!!! It'll take all afternoon! People won't sit still and be quiet for it. They'll talk all through it!! When will they schmooz with Stan?"

The program will be one hour. They will be quiet and listen, and love it and will still have plenty of time to schmooz and even talk on open mikes." A five dollar bet is made.

My cousin, a great photographer, agrees to take pictures. My son agrees to videotape the whole afternoon......





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And the afternoon arrives. Guests are there at one and at one-thirty Stan enters the door of the Workmen's Circle to eighty smiling faces singing *Happy Birthday*. I run to the piano to accompany my friend Jill (a "fellow" teacher), as she sings a loving birthday greeting to Stan to the tune of *The Wheels On the Bus*.

The room looks beautiful. Stan asks where the Israeli and Arab women are and pretended to be devastated that they do not exist. He is really surprised!



The food from L.A. Spice is awesome. Everyone eats and eats and then it is time for the program. Eric Gordon, director of the Workmen's Circle asks everyone to give their full attention to the artists, and they do, for a whole wonderful hour.

Eric explains that the first performer, singing his favorite song, will be Stanley Schwartz—not the Stan sitting before you, he says, but an actual clone of Stan, developed in the secret laboratory of the Workmen's Circle, as a weapon of mass destruction of the Bush administration!

And I come slowly forth from my hiding place. I am wearing Stan's cap, Stan's shirt, Stan's jacket, Stan's work pants (he has no others), Stan's shoes, and I am carrying his mallet, gouge, and the unfinished sculpture. I actually look like him! My friend Lou Varoujan plays his guitar as I sing:

I have led a good life—full of peace and quiet,

I shall have an old age, filled with rum and riot!

I have been a Nice Noy, wed to Peace and Study;

I shall have an old age—Ribald, Coarse, and Bloody! I have never cut throats—even when I yearned to,

Never sang the dirty songs that my fancy turned to—

I have been a Good Boy; done what was expected....

I shall be an old bum—Loved, but Unrespected!!!!!!

Stan loves the song, the guests love the song, and I never change my clothes till I go home!

The program, with our favorite musician friends commences. Fred Sokolow, virtuoso on all instruments, and his talented fourteen year old son, Zak, sing and play on banjo and guitar.

J.P Nightingale sing *Everybody's Beautiful to Someone*—a hippopotamus love song.

Dan Crow and John Wood knock out a hilarious and slightly racy history of Stan's life, using classics from the Stone Age and the Fifties.

Ross Altman sings his wonderful song *Papa Had to Start All Over* a poignant reminder of a political period many of us have lived through.

Tiana Marquez sings the spiritual *Plenty Good Room*, her voice sending chills up our collective arms.

Eric Gorden sings *Meine Ruhe Platz* (My Peaceful Place), a song of struggle, and there are tears in the room...I cry at the piano.

Pete Mc Cabe, a gifted songwriter sings a song he has written for today, about Stan's sculpture, *The Animals at Stans*.

The animals at Stan's are made of wood.

Oh, yeah, I'd live there if I could.

This song brings down the house.

Lou Varoujan, of Cal Trax Studios, band leader, recording artist, and songwriter, sings a love song for Stan and his clone.

And Tiana ends the program with the poignant *Today* as we all join in.

The program has ended. All live music, lots of joining in, and now there is an open mike, with family members and friends praising and gently roasting the birthday boy, who makes a hilarious speech at the mike, and then catches up on the lives of all his friends.

As requested, there have been no presents, except one bottle of very fine wine. In honor of Stan Schwartz's birthday, over one thousand dollars has been added to the modest coffers of the Workmen's Circle.

The party is over...it has exceeded my wildest expectations...and everyone goes home feeling good. I am happy to dismount from the tiger. I collect my five dollar bet!

So why have I written a column like this? Because I hope some of you will also plan live music parties like this. As we keep getting older, we keep accumulating more stuff, stuff we don't really need, and the people of the world, and some in our own community, keep getting poorer. In Mexico there is a custom to give gifts when it is your birthday. And we who make music already know what a wonderful and perfect gift live music is at any party.

See you at Stan's 90th!!,

Love, Uncle Ruthie

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



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# **MUSIC AND MOVEMENT**

#### PART FOUR: LEAVE YOUR LOW BACK PAIN BEHIND

inal muscles or the need for

spot weight reduction. Low

back (lumbar) pain arises

from a constellation of fac-

The lumbar area serves as

tors.

able.

BY JERRY WEINERT, R.N., NCTMB

n this series of articles we have been making our way through the body from the head to the toe. Low back pain is the most common musculoskeletal problem in the country. It certainly can pay frequent visits to musicians and dancers alike. Unlike what various product advertisements would have you believe, low back problems are not just about weak abdom-



STARTING POSITION:

Lie flat on your back, legs straight, with a rope around the foot of the leg you're going to stretch. If you don't have a rope, you can use your hands to assist in this stretch. Keep your other leg flat on the floor. If you have a back problem, you will want to use a cushion under the knee you aren't stretching. Take a breath.



ACTION:

While exhaling, bring your straight leg towards your head until you feel tension. Use the rope to assist a further stretch to light irritation. Hold for 2 seconds and inhale while you are returning to the starting position. Repeat 4-10 times depending on fitness level. Repeat for other leg.

a conduit for energy flow and physical movement from the legs up to the trunk and vise versa. Dysfunction in this area affects movement and comfort throughout the body. Most pain begins with mus-

cular imbalances from rightto-left and/or front-to-back. Over time, these imbalances can lead to structural problems, e.g. herniated lumbar disk, which can lead to the need for surgery. As mentioned in the previous articles, this predicament of facing major medical intervention from a musculoskeletal imbalance is mostly prevent-

Studies have shown that approximately 60% of us are walking around with bulging lumbar disks and we have no symptoms. A common scenario is that we're going along fine, and somewhere between age 35 and 45, we overdo some activity and pay for it with back pain. The pain is so bad that it's difficult to walk. So, we go to the doctor, have a MRI, and the results show a bulging disk. With a finding of this sort, surgery is often recommended. This sets up a condition of fear, overuse of prescription pain medication, and lost time from work.

Another way of viewing this situation is to figure that it will calm down in a week or two. With the assistance of a Physical Therapist, Massage Therapist, a movement specialist or Chiropractor, a program of stretching/strengthening could be started to ameliorate the cause of the problem.

The lumbar region has many directions of movement. If you think of the muscles as being similar to "guy wires" that hold up a tent, then a picture easily forms of what can happen if one of those wires is too tight and another is flapping in the breeze. The tent may collapse. As certain patterns are repeated over and over again, certain muscles get tighter and tighter. This pulls the entire body out of balance and subsequently creates pain, which

could make you feel like collapsing! The ideal sitting or standing posture has an erect spine with "soft" neutral joints. If you are a musician, consider how you play your instrument - how contorted you might be when you are really getting into the music. Consider an evening of playing music and the constant repetition of certain parts of your body. How twisted is your body?

Certainly, mindfulness of appropriate posture helps, but this often takes a back seat to away by the musical experience, then you need to develop Repeat 4-10 times depending on fitness level. a stretching program to undo

STARTING POSITION: Lie flat on your back with both knees bent, feet flat on the floor. Take a breath.



ACTION:

producing good sounds. So, if While exhaling, roll your pelvis up so that the low back is you are one who gets swept flat and the distance between pelvis and navel is shortened. Stretch to light irritation and hold for two seconds. Inhale while you are returning to the starting position.

all those contorted positions. The primary purpose of stretching is to relax muscles. An added benefit is increased comfort, prevention of overuse injuries, and balance between muscle pairs (i.e. all your guy wires are even and have just the right amount of tension, they're happy).

These active-isolated stretches are only two of the many effective flexibility exercises useful for the lumbar region.

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

## FREE CONCERTS & FILMS

#### CAFÉ Z & CINEMA Z AT THE SKIRBALL -WWW.SKIRBALL.ORG

Café Z features outdoor live music performances every Saturday from 12:00 to 2:00 p.m. The series presents outstanding local musical talent, including jazz, African, Eastern European and mariachi ensembles, among others. No reservations are necessary.

Continuing throughout the year, the companion film series Cinema Z explores the lives of great musicians and follows musical traditions from around the world. Films are also free and will be screened once a month immediately following a live Café Z music performance. No reservations are necessary.

#### CAFÉ Z: MUSIC

#### May 1-Ashley Maher and Friends, World

Ashley Maher is a Canadian-born singer-songwriter now living in Los Angeles. Her music combines African rhythms and percussion with jazz, folk and rock influences, and intricate vocal arrangements.

#### May 8—Baksheesh Boys, Balkan dance

Fronted by UCLA linguistics and ethnomusicology graduate student Angela Rodel, the Baksheesh Boys perform traditional songs and dances from the historic regions of Macedonia and Thrace, located in southeastern Europe. Singer Rodel is joined by band members Bill Lanphier on bass, Linda Kodaira on violin, Pat MacSwyney on tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers on darabuka (goblet-shaped hand

#### June 5—Dos Vientos, Flamenco

Dos Vientos is a guitar duo featuring Gabriel Lautaro Osuna and Jacobo Carranza, both of whom have performed extensively in the famous, so-called "gypsy caves" of Granada, Spain. Carranza has taught and performed at the International Festival Flamenco, the largest flamenco festival in the United States, while Osuna has performed extensively throughout Germany and France.

#### June 12—Trio Los Dados, Mariachi

Trio Los Dados plays Mexican folk music in the trio romantico style. Led by Louie Mendez, they have played throughout southern California, featuring traditional instruments—classical guitar, guitarron (mariachi bass) and the requinto romantico (mariachi guitar)—and classic three-part vocal har-

Followed by a free screening of the film An Irish Evening: Live at the Grand Opera House

#### June 19—Garip Bulbul, Turkish folk

Garip Bulbul takes its name from two important concepts in Turkish music: garip, the quality of longing evoked in music, and bulbul, the quality of the nightingale, the natural embodiment of musical expression. The ensemble performs music of the Ottoman Empire, which at its apex extended from its center in Anatolia west to the Balkans, east to Egypt and Syria, and south to North Africa.

#### **CINEMA Z: FILM QUEEN OF THE GYPSIES: A PORTRAIT OF CARMEN AMAYA**

#### **Saturday, May 22, 2:30 p.m.**

This rich documentary traces the life of the legendary flamenco dancer Carmen Amaya, who dazzled Hollywood and the world with her diverse rhythmic footwork and became the first Gypsy to gain international renown. Directed by Jocelyn Ajami. In English, Spanish and French with subtitles. (2002, 80

#### Saturday, June 12, 2:30 p.m AN IRISH EVENING: LIVE AT THE GRAND OPERA HOUSE BELFAST

**Featuring the Chieftains and Special Guests** Top Irish band the Chieftains—with musical guests including Nancy Griffith and Roger Daltrey and dance by Jean Butler of Riverdance—perform in their hometown, proving that they are the most vibrant force in traditional and nontraditional Celtic music. Filmed for Irish Television, the soundtrack to the film won a Grammy Award for Best Contemporary Traditional Album in 1991. Directed by David Donaghy. (1991, 60 min.)

# A FINNISH PRODUCT

am not a Finn, but I have played one in a movie.

[Robert Towne's Without Limits, a bio-pic about long-distance runner and Nike founder Steve Prefontaine, if you must know]. I have also had the good fortune of tagging along with my scientific husband during one of his collaborations with Finnish physicists.

Because of my interest in art and design (and time spent studying with Finnophile architectural historian David Gebhard), my daughter and I spent a fair amount of our time there traveling around to visit various examples of Finnish architecture. I dragged that poor girl into medieval churches, modern buildings by Alvar Aalto, all of the Eliel Saarinen structures I could find, and finally to Seurasaari Open-Air Museum, which was far more to her liking. Houses dating from the 18th and 19th centuries were brought from around Finland to Seurasaari Island, which is accessible by footbridge. There are polyglot docents dressed in costumes appropriate to each building (or complex of buildings) who explain how the inhabitants of that area and period lived, demonstrate some of the dances and technology, and teach handicrafts. In one farm compound we learned how to make a toy sheep from a pine cone, some twigs and a tuft of fleece.

In order to see an example of a Finnish folk interior, you needn't travel that far. Believe it or not, there is a mock-up of a provincial home from the region of Pohjanmaa (Ostrobothnia) in Pasadena on the grounds of the Pasadena Historical Museum at the corner of Walnut Ave. and Orange Grove Blvd. The building itself was a Swiss chalet-style redwood garage moved to the spot to house the collection. It is the only museum of this kind outside of Finland, and was donated by the Finnish Consul, Y. A. Paloheimo and his wife in 1974, and fitted out to contain an example of the style of home containing a "tupa," or large living room where one slept and cooked, as the central focus of the house. This form gained prominence in the 17th century, replacing the so-called "smoke cabin," which had no windows or chimney, but let smoke out of the building through wall or ceiling vents.

Entering the building you come immediately to the obligatory (and it *is* obligatory) sauna. The sauna has been integral to Finnish life since time immemorial (Nestor, a Medieval Ukrainian historian, mentions Finnish saunas in 1113), and is a combination health/hygiene/well-being/social experience. The best day I spent in Finland was midsummer at the lake house of friends and their relatives, and a significant portion of the day was spent in and out of the sauna - stoking it up ridiculously hot, experiencing the special kind of steam that comes off of the hot rocks, and whacking ourselves with birch twig-and-leaf bundles before plunging into the lake. Good stuff.

The "tupa" itself is a warm and welcoming space well lit by windows and containing a corner hearth that does double duty as a cook stove. In the opposite corner of the room stands a 19<sup>th</sup> century double-decker bed enclosed by curtains on each level. There is a loft area, reached by a ladder, and beyond it is another room. This particular building is typical of the Ostrobothnian style from western Finland.

The house is furnished with an assortment of useful objects from all over Finland. Above the fireplace area are poles for hanging up the rings of rye sourdough bread. The collection of tools and implements includes a butter churn, a cheese-baking board, buckets, ladles, a saw, and (my favorite item) a large birch-parasitic fungus that is attached to the ladder to be utilized as a pincushion. Since birch trees are extremely plentiful in Finland, they have developed many ways to use birch bark. The holdings at the museum

# 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.



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



include ladles, candlesticks, boxes and baskets, slippers, a knapsack and a shepherd's horn.

Objects particularly representing the specialties of Ostrobothnia include special chairs carved as bridal gifts, a dowry chest, a spinning wheel (the distaffs were typically ornately carved and used as engagement gifts), the particular style of rag rugs on the floor, and the striped woven textiles ("raanu," "eteinen" and "silmipyyhes") which cover the beds

Another of my favorite objects is from Karelia (the eastern part of Finland, and birthplace of their saga, The Kalevala). It is a long, narrow embroidered linen cloth which serves as a communal napkin across the laps of those seated at a bench. The oldest object is a wooden mortar with a stone pestle (used to crack rock salt) from the 13<sup>th</sup> century. I have by no means exhausted the catalog of furniture and other household items. If you wish to visit the Finnish Folk Art Museum, they are located at 470 West Walnut Street, Pasadena. The telephone number is 626-577-1660. It is part of the Pasadena Historical Museum and is open for tours Thursday through Sunday from 1:00 to 4:00pm.

On Sunday May 16<sup>th</sup> from 11:00am to 5:00pm, the Pasadena Historical Museum (of which the Finnish Folk Art Museum is a part) is one of the participants in the **MOTA** (**Museums Of The Arroyo**) **Day** when all of the Museums Of The Arroyo (including The Gamble House, the Southern California Historical Society/Lummis Home, The Southwest Museum and Heritage Square) are open all day long free of charge, provide activities and refreshments, and include shuttle service between the museums.

This year's theme celebrates the literary heritage of the L.A. area over the last hundred years. Activities at The Gamble House will include crafts for children drawn from *The American Girl's Handy Book*, an appearance by Kathleen Thorne Thompson, author of *Greene and Greene For Children*, as well as calliope music. At the Lummis Home and Garden, Joseph Stoddard, author of *Pasadena Sketchbook*, will be painting in watercolors, and Kevin Connolly, who wrote *Month By Month in a Water Wise Garden* will be on hand to sign his book and answer questions. There is a *Mercado* planned for the Southwest Museum, with artists selling a variety of wares from *papel picado* to jewelry and textiles, and food, music and folkloric dancing.

#### **INFORMATION:**

MOTA Day hotline: 213-740-8687 or www.museumsofthearroyo.com The Gamble House, 4 Westmoreland Place, Pasadena 626-793-3334 Heritage Square, 3800 Homer St., Los Angeles 626-499-0193 Lummis Home and Garden, 200 East Ave.43, Los Angeles 323-222-0546 Pasadena Museum of History (and Finnish Folk Art Museum) 470 W. Walnut St., Pasadena 626-577-1660

Southwest Museum, 234 Museum Dr., Los Angeles 323-221-2164

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



## THE SUMMER SOLSTICE FESTIVAL

...that reminds me...

by Valerie Cooley

very spring it happens. Someone says, "Let's go birding in Costa Rica!" a trip I'd die for, but I say, "No, I can't miss the Summer Solstice Festival." A friend offers his condo in Hawaii and I say, "Thanks but that's during the Festival." A beloved child says, "I'm getting married June 26th and I say gently, "I hope you can re-schedule."

Ever since my life stopped revolving around school schedules, it's revolved around the Festival. Other people have Christmas, pro-

football, opera, and elk season; I have the Festival. Or does the Festival have me?

I don't ask that question anymore, but my astonished friends do. As I tout the Festival's music and dancing, they counter with volcanoes and rain forests. I drool but remain staunch. I describe the lovely SOKA campus that houses our Festival – the oaks, the mountains, the great blue herons feeding their noisy chicks.

"Have you ever seen a baby heron?" I challenge.

"Have <u>you</u> ever seen a Resplendent Quetzal?" they snarl and I whimper longingly but don't give up my Festival.

Note that I said "my" Festival. That's the whole point of my refusing to mess with June. It's mine because I give time and energy and get back great riches. It's mine the way my family and community are mine and because that's what happens when you work for something you cherish.

I volunteered for my first Festival in 1985, the last one at Greystone Manor in Beverly Hills. I didn't know a soul at the pre-festival orientation except for Elaine Weissman, the Mother of what was then known as The Dulcimer Festival.

As I stood in line, I watched the people with interest, then with awe. They all seemed to know each other. They greeted with hugs and handed each other sheet music, books, and records, quite as if they'd expected to see each other. Someone named April cried, "There's the new baby" and they all surged towards a woman and her tiny bundle. People asked, "Have you seen Rena? Barry?" and answers were prompt: "She's running late, he stopped for bagels." How did they know?

It was perfectly amazing to me. I had a lot of friends, if you judged by my Christmas card list, but they were scattered all over the world and few of





them knew any of the others. It was nothing like this mass of hugging, sharing, caring friends and I found this new way rather appealing.

My Festival chores were finished before the gates opened so I had both days to myself. Since I didn't sing, dance, or play an instrument, I just wandered from one workshop to the next. I listened to songs I didn't know and instruments I'd never seen before. I watched Irish dancing till my shins and calves ached in

sympathy. I eavesdropped on conversations about hoots and jams and watched volunteers toting water and emptying trash. One monitored port-a-potties. She had skewered rolls of toilet paper onto a broom handle which she brandished merrily at passersby and crowed " $\underline{I}$  have the most important job at the Festival!" Everyone seemed so happy; not the keyed-up hysteria you'd find at Disneyland, but a deeper contentment, the joy of realized expectations, the enthusiastic anticipation of more to come.

I started that festival knowing one person and finished knowing two – impressive, no? The second one was Ross Altman, who sang on stage and captured my heart. I followed him to song workshops for two days and eventually, as a reward for constancy, I guess, he invited me to the Santa Monica Folk Music Club.

That was a major turning point in my life and the beginning of my devotion to the folk community. Most of the people I'd seen at the Festival were there – the new baby and his parents, the woman with the toilet paper, April, who had started the club, and, of course, Ross — and they were still borrowing, lending, and returning things.

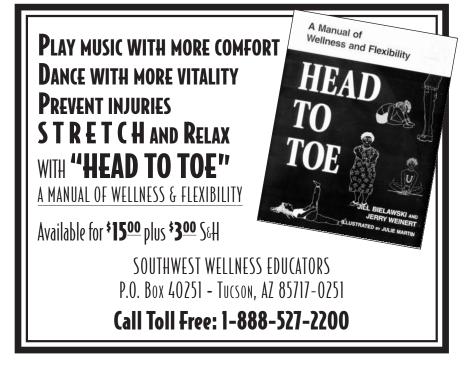
By the next festival, I had lots of friends and every year since then has brought more. The Banner Committee I work on has so many long-timers that the Festival is like a family reunion.

One year I met an old friend in a story-telling workshop. As usual, when it was my turn to emote, I chickened out. "You haven't changed much," she chided as we join the crowd outside. Just then Randy walked by and asked if I'd seen Joel. Marcia, gesturing at her accordion, said "Great workshop!" Three people said "Hi Valerie," two announced "It's time for Sally's workshop," one said "Diane's looking for you," and my favorite singer-songwriter kissed me wordlessly on the cheek as he passed.

"My Lord!" exclaimed my friend "How do you know so many people?" I smiled smugly, shrugged, and felt really, really good. It's moments like that that let me pass up June trips to Hawaii and Costa Rica. But, I'm up for July ..... anyone for birding?

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





## F

# A CONVERSATION WITH BESS LOMAX HAWES - PART 4

'elcome to the conversation This is the fourth and final segment of our conversation with folklorist Bess Lomax Hawes. If you are just joining us, we hope you will look back on our web site (www.FolkWorks.org) to catch up on the first three parts. Utah Phillips wrote a wonderful song called All Used Up. The last verse goes Sometimes in my dreams I sit by a tree / My life is a book of how things used to be / And kids gather round and they listen to me / And they don't think I'm all used up / And there's songs and there's laughter and things I can do / And all that I've learned I can give back to you / I'd give my last breath just to make it come true / No I'm not all used up. In this conversation with a living legend, we have tried to practice what Utah preaches, inviting Bess to give back to us at least some of what she has learned in a life devoted to folk music. Bess is 83 years old and comes from Texas, a state now inextricably identified with a nonstop execution machine, neocolonial wars and the worst repression of civil liberties since the red scare of the 1950's. She reminds us that it was not always thus, that there is a progressive tradition that once flourished in the Lone Star State, of which she and her late brother Alan, her late father John, and her good friend San Diego folk singer Sam Hinton are shining examples. In the words of an Ernest Tubb classic, I'd still waltz across Texas with her.

[Editor's note: In the interview that follows, Bess is referring to a set of books which we were browsing through, Masters of Traditional Arts, volume 1, A to J; and Masters of Traditional Arts, volume 2, K to Z; a biographical dictionary edited and compiled by Alan Govenar. They contain historical folkloric material that came out of the National Endowment for the Arts, the governmental agency where she had worked.]

FW: All right. Well, there's one name in this book that I have a lot of warm feelings about, near the end of the book, Arthel Doc Watson.

BLH: Yes.

FW: Page 663.

**BLH:** Lovely man.

FW: He was given a National Medal of the Arts.

BLH: Oh yes.

*FW*: *It was during your tenure I believe.* 

BLH: That's right. He did a beautiful set. We had an argument.

FW: You had an argument with the people on the board or with Doc Watson?

BLH: No, with Doc Watson.

*FW*: *What was the argument about?* 

BLH: He wanted more sound back to himself. They have all these little things that they put on the stage now that look like reverse speakers. The sound goes back to the...

FW: Yes, monitor speakers.

BLH: I think the standup microphone and the monitor speakers have totally combined to affect performance.

*FW*: *In what fashion?* 

BLH: Well, it made you stay still. You gotta be on mike all the time.

BLH: And you've got to be listening to yourself all the time. You don't even know if that's what you sound like.

*FW*: So he wanted more sound . . .

BLH: He wanted more of that. I didn't want to get into too much of a fight with him, because he's blind. He probably has a different hearing mechanism then I have developed by now. Besides, he's a pretty distinguished fellow. I happen to be hipped on this particular topic.

FW: Oh really? So you actually got into it with Doc.

BLH: Oh yeah. I got into it will all of them.

FW: Oh, I see. So you helped manage, in a sense, manage the stage when they would come to Washington.

BLH: Right, right. We always had a professional director, but I reserved the right to blow up the sound man from time to time.

They're probably better now. I haven't done this in a long time. The advent of rock and all of the increased noisiness caused an awful lot of sound people to lose their ears. They were really deaf and they're the ones that got deaf. They would be sitting there with big smiles, and everybody around them...

FW: I see. It bled over into folk music, too.

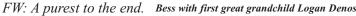
BLH: Oh yeah. Oh sure. Everybody wanted to be as loud and drive everybody else out.

FW: Oh, I see.

#### BLH: They also began to want it to be loud.

FW: Well, I know when I first heard Doc Watson, for example, at the Ash Grove—Ed Pearl's folk club—he didn't have an amplified guitar. It was straight acoustic, and now in the last 20 years or so, he's plugged in like everybody else.

BLH: That's right. I tried very hard to talk him out of it. I wanted him to do a piece or two on acoustic just to show how he had developed. He didn't want to do it, so he didn't.





BLH: I'm very purest on that issue. I really am. My worst story is going to an outdoor festival and there were six fiddlers on stage all in a line, and they were taking turns. Nice program. Different kinds of fiddling. Big audience. I couldn't hear anything. I went over to the sound man and I said, "What's the matter with the sound?" He said, "It's fine." He said, "Listen to it," and he gave me his hearing thing. I said, "Well, I'm not hearing it that way." I went down in the audience and people were beginning to pack up and leave. Finally, I went backstage and I said, "You know, something's wrong with the sound." It turned out that the man hadn't turned the switch on. It was going back to the performers.

FW: The performers could hear it fine.

BLH: Could hear it, and he could hear it fine, but none of the audience.

FW: Oh, I see, but it wasn't going out to the audience. The triumph of monitor speakers.

BLH: That's right.

FW: Jeez.

BLH: Yeah. I think it does that. It dulls your sense of acute hearing, and also as a kind of direct result, we let machines do it for us.

FW: All right. Let me ask you, before we leave here, what do you feel proudest of in terms of a life dedicated to both making and preserving people's music in this country. I mean you came out of a very fortunate background to do it.

BLH: Absolutely. I feel very proud of the number of people that write me nice things and say how much they got from me. Everyday I get letters and things. It's very, very rewarding. I feel proud of this.

*FW*: *These books?* 

BLH: These books. Not the books themselves, but the program that went behind it and getting it going. It was very hard to do. It had to have money. It had to have state money raised for it. It had to have all kinds of complications that I didn't know anything about when I got into it. It was a long, hard fight. It's still going on. I don't know whether it'll go on or not if the Endowment gets much more...

FW: Cut.

BLH: Cut. And maybe it shouldn't. I don't know. Maybe we should start thinking of other ways at this point. When I was in the Endowment, I kept thinking to myself, "What could we do besides give money? Someday we're going to get cut," I said to myself. What are the important things that need to happen to make all these artistic forms be as healthy as they can be in this country? You don't want to prop them up, but you want them to be hail and hearty as long as the people want them to be hail and hearty.

FW: Well, it's a constant battle.

BLH: It is. Very complicated.

FW: I know how hard it is just to make a living for one folksinger.

BLH: That's right. Absolutely. And the material is so interesting and it's so good for kids, and it's so good for grownups. I don't understand quite why it's such a hard battle. It seems like we ought to, we've gone a little bit further, but then I think we really have gone a lot further. This is a lot further to have gone.

FW: This is a wonderful document, a biographical dictionary of every

BESS LOMAX HAWES page 30

# THE CRY OF THE MAMMALS: "TRAD IS RAD"

AN EXCERPT FROM Deep Community: Adventures in the Modern Folk Underground BY SCOTT ALARIK [AUGUST 23, 2002]

If folk music had royalty, the Mammals would be heirs apparent.

Two members of the hottest young string band to emerge from the Northeast in years have folk pedigrees. Tao Rodriguez-Seeger, 30, is the grandson of folk's most illustrious and iconoclastic icon, Pete Seeger. Ruth Ungar, 26, is the daughter of uber-fiddler Jay Ungar, of "Ashokan Farewell" fame, and singer Lyn Hardy. Rounding out the rascally trio from upstate New York is songwriter-guitarist-drummer Michael Merenda, 26. He is, by comparison with his bandmates, an upstart - but his background inrock and ska adds greatly to the irreverent hipness that makes this band so much fun.

The band's name was chosen in large part to distance them from any notion of aristocracy. What larger circle could they draw than to callthemselves merely mammals?

"I like it because it's so open-ended," says fiddler-singer Ungar. "There's nothing specific; it means nothing as far as what we're going toplay. Some people don't like that, but I do; it's about as inclusive as you can get."

Rodriguez-Seeger, a nimble, swashbuckling banjo player, also loves the permission the name implies, to be anything, play anything. He adores the raw grace and homespun aesthetics of traditional music as much as any Seeger, but what he loves most is the freedom he feels within its trusty old melodies.

"The way I like to describe our approach to traditional music is ultimate respect, zero reverence," he says. "We have this passion and respect for where it comes from, why it is the way it is, and why it's survived; but we don't pay any lip service to that 'supposed to be played

this way' stuff. We can do it; if we're sitting in at an old-time session where everything's being played straight, we can do that and enjoy it. But we can also really take it out there. That's what I love about these guys; they have no fear to take the music somewhere that might make some people feel uncomfortable."

Judging from their high romp of a CD, "Evolver" (Humble Abode Music), about the only thing these three are not willing to do with music is play it badly. They stomp through string-band medleys; bitingly modern folk-pop songs by Merenda, Ungar, and Richard Thompson; and dazzling original instrumentals that play the way great free-verse poetry reads.

At first, they seem almost structureless, just artful noodling. Then they build, congealing around increasingly clear melodic ideas. It is smart fun to have with folk melodicism, but only the savviest musicians need apply.

Rodriguez-Seeger has felt the crushing expectations of being folk royalty more than Ungar. Ungar, in fact, hid her folk roots growing up, often feeling like the only one on the school bus who didn't know the hit songs on the radio. It was in large part meeting Merenda, her personal as

well as professional partner, and seeing his newfound passion for folk music, that made her want to resume the fiddle playing she learned as a child.

Rodriguez-Seeger, who spent much of his childhood in Nicaragua, also spent painful years rebelling, never against the man he dotingly calls Grandpa, but against the almost religious reverence with which so many friends and fans treat the Seeger family (and which Pete Seeger himself detests).

After he moved back to the States when he was 16, Grandpa gently led him toward music, first asking him onstage to sing a song in Spanish with him. "Butyour Spanish stinks, Grandpa," he protested. "Then it'll sound better if you help," the cunning old songleader answered.

Soon they were doing gigs together. One day, Seeger offered his recommendation for the musician's life.

"He said, 'If you're a musician, it means you're going to die unfulfilled,' "Rodriguez-Seeger recalls. " 'It means you'll spend the rest of your life on an upward learning curve, because you will never be as good as you can be. Think about that: you will die an apprentice, a student - and

there's nothing better than that. to have achieved the best you can ever be, that's a tragedy.' That made a lot of sense to me at twenty."

Merenda is part of a growing number of young people who find mainstream rock and pop hopelessly slathered with corporate influence; in his own search for a more basic, human sound, he discovered traditional music. It is a defining goal for the Mammals to present this music as they believe it exists: not a throwback to bygone days, but a contemporary, living form. That's why Merenda thought up the slogan for their bumper stickers, one that perfectly captures what these rabble-rousers are up to: "Trad Is Rad."

"Rock is in tough shape," he says. "Everyone's racing for the Next Big Sound, splintering into so many little genres trying to break the new sound. What I find more interesting - and more radical - is stripping it down, getting back to basics. What I've discovered is how punk-rock

old-time music actually is, how driving and raw. A really honkin' banjo supplies more tension than plugging your Strat into a Big Muff. That's what `Trad Is Rad' is getting at: coming full circle."

Scott Alarik is the principal folk writer for the Boston Globe, folk critic for the public radio news program Here and Now, and author of the Black Wolf Press book "Deep Community: Adventures in the Modern Folk Underground." He is also a folk singer and songwriter who performs regularly at coffeehouses near his home in Cambridge, Massachusetts

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# EARLY FOLKSONG RECORDINGS AVAILABLE ONLINE FROM AMERICAN FOLKLIFE CENTER

The American Folklife Center in the Library of Congress has created an online presentation of its 1978 record album *Folk-Songs of America: The Robert Winslow Gordon Collection, 1922-1932*, edited by Neil V. Rosenberg and Debora G. Kodish. This online presentation commemorates the 75th anniversary of the founding of the Archive of Folk Culture in 1928 and the appointment of its first head, Robert W. Gordon.

The presentation, available at www.loc.gov/folklife/Gordon/gordon-home.html, includes all of the original cuts from the album and features some of Gordon's most engaging field recordings, including sea chanteys from both the East and West coasts; *Old Ninety Seven* sung by Fred Lewey; *Casey Jones*, sung by Francis H. Abbot; three songs sung by Bascom Lamar Lunsford; fiddle tunes played by John W. Dillon; a spiritual and a work song sung by Mary C. Mann; and an early ragtime piece, *The Wagon*, sung by Ben Harney.

Gordon was a pioneer folksong collector, and his spirit of exploration and openness to the scope of traditional culture have guided the activities of the Folk Archive to this day. This reissue includes commentaries by folklorists Neil V. Rosenberg, Debora Kodish and Joseph C. Hickerson, a former head of the Archive.

This presentation includes all of the photographs and drawings originally published with the album and also adds other photographs from the collection of Gordon's daughter, Roberta Nye, and from Gordon biographer Debora Kodish.

Established in the Library of Congress's Music Division as the Archive of American Folk Song, the present Archive of Folk Culture became part of the American Folklife Center (AFC) in 1978. This album was produced originally to celebrate the Archive's 50th anniversary. The recording honored Robert W. Gordon by reissuing 28 selections of folksongs and music from his field-recorded wax cylinders and discs. As the Archive enters the digital age, it is fitting that this tribute to Gordon be reissued as an online presentation on the AFC Web site.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to "preserve and present American Folklife" through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs and training. The Center includes the Archive of Folk Culture, which was established in the Library in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

EARLY FOLKSONG RECORDINGS ONLINE FROM AMERICAN FOLKLIFE CENTER -LIBRARY OF CONGRESS, Public Affairs Office, 101 Independence Avenue SE, Washington DC 20540-1610. Phone 202-707-2905 Fax 202-707-9199 E-mail pao@loc.gov Contact: Guy Lamolinara 202-707-9217, glam@loc.gov

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www.idyllwildarts.org/root/summer/prog/aac/s\_prog\_aac\_cat.html For further info: summer@idyllwildarts.org, or 909-659-2171, ext. 365

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www.idyllwildarts.org/root/summer/prog/spf/s\_prog\_spf\_naaa.html

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#### **DUHKS** continued from page 1

wooden box that you sit on while you play. The 5-string banjo kicks off the second tune in the set; this one of French Canadian origin called *Le Reel des Nouveaux Maries*. A sweet tune that builds as bass, percussion and the fiddle join in. The third tune starts with an afro-percussion and fusion bass interlude followed by a tune called *Flash Away the Pressing Gang*. This is a good opening set and one that portends the joyful, witty, eclectic inspirations and use of constant contrast and dynamic changes which will continue throughout the rest of the CD.

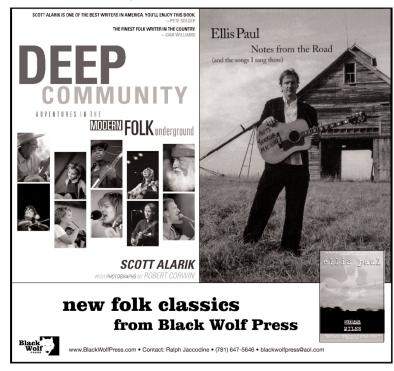
Another set of reels on the album begins with a tune called *Guiliani's Tune*. This one has a lovely Southern Mountain Music flavor, with lots of double stops on the fiddle and a drone of some kind. The Cajon (again sounding like dancing feet) comes in and acoustic bass and a second fiddle enter to round out the open string Appalachian flavor of the first tune. The second reel called *Something* actually sounds like two reels, because of a surprising key change in the middle. The banjo and acoustic bass join the fiddle and guitar as the tune builds to a climax. The third tune in the set is called *Eleanor Day's* #2, which sounds like a French-Canadian tune to me. Another sweet tune.

The song, *The Leather Winged Bat*, opens with a slow, sultry intro with vocal and bowed bass. Clawhammer banjo and afro-percussion soon picks up the rhythm and there are choruses sung in tight harmonies. Plucked bass and a swing fiddle solo show us another side to this versatile band reminiscent of a good Contemporary Bluegrass band.

But these words and even the mp3s of the three sets available on their website www.duhks.com do not begin to describe the The Duhks. To experience their energy you must see them live. They will be playing live at two venues in June. If you are planning on attending the Live Oak Festival June 18th and 19th, they are part of an exciting lineup of bands. Or you can see them in an intimate setting at a concert sponsored by FolkWorks in Santa Monica at the Unitarian Church on June 20th at 8:00pm. Mark either or both on your calendars and look for the FolkWorks ad inside this issue.

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# EL ARPA JAROCHA, THE FOLK HARP OF VERACRUZ, MEXICO

BY JOHN ROBLES

ush jungles, white, sandy beaches and palm groves hardly bring to mind the kind of environment where harping would be found. ■Indeed, to most folk musicians the term 'folk harp' alludes almost exclusively to the neo-Celtic harp and its variants, the knee or lap harp, Irish harp and even the high-headed Gothic harp. On the eastern coast of Mexico, however, a musical seedling was planted in the 16th century that was to grow into a tree of many branches. Let us explore the roots of that tree.

In 1519, a Spanish expedition led by Hernán Cortés sailed into the Gulf of Mexico and anchored off of the present day state of Veracruz. Catholic priests accompanying the expedition consecrated the port as "La Villa Rica de la Vera Cruz" (the Rich Town of the True Cross). It was here that the bloody conquest and plundering of the great native civilizations of Mexico, as well as the wholesale conversion of the indigenous people to Catholicism began. Here, also, a great musical tradition was born.

It is said that a soldier with Cortés, Don Pedro de Alvarado, was responsible or bringing the first harp to Mexico. I think this is debatable, as it may have come with priests on the expedition. The reason for this is that the harp was used for church music exclusively, and had not yet been adapted to popular music. When the indigenous peoples were converted to Catholicism and attended the Mass, they were introduced to liturgical music played on stringed instruments such as harps, baroque guitars and citharas. This must have been an awe-inspiring sight for the Indians, as stringed instruments had never before been seen in Mexico, where the musical instruments of the time were conch shells, log drums, rattles and the like.

With the passing of time, the Indians adapted the Spanish stringed instruments to their own folk music, which is called the son jarocho. Son is a term meaning "a sound which is pleasing to the ear," and jarocho is a regional appellation applied to anyone and anything from Veracruz (originally the term jarocho, applied by the Spaniards, was derogatory, meaning "brusque countryman," but in their typical ebullient style the people of Veracruz seized it and turned it into a badge of honor). The son is a basic folk music form found in many parts of Mexico; in the western state of Jalisco the son Jalisciense is performed by the mariachi; in northern Veracruz and the neighboring states of Tamaulipas and Hidalgo the son Huasteco is performed on violin, Quinta huapanguera and jarana huasteca; in Michoacan, the son Abajeño is played utilizing the Michoacan folk harp, guitarra de golpe and violin.

The roots of the Mexican son came with the Spanish conquistadors, who had already established ports in South and Central America, and most notably, Cuba, which had a strong influence on the music that developed in Veracruz. The harp had taken root in Mexico, but not in Cuba, where the Cuban son, guajira, rumba and other genres make up a complex musical

palette. Cuba's influence on the music of Veracruz was in the rhythms and singing forms imported with slaves brought to unload ships. The leader would sing a refrain and the rest of the laborers would repeat it or sing an answer, which is known as "call and response" singing. This form of singing is basic to the son jarocho.

So from the invasion of the Spaniards into Veracruz, the harp is introduced. From the trafficking of slaves to Veracruz, the song forms are introduced. All that was left was for the indigenous people and mestizos (those born of mixed Spanish and Indian blood) to develop their own music, blending the European, African and indigenous roots. This gave birth to a genre of Mexican folk music that is popular to this day in Mexico as well as abroad.

The instrumentation of the son jarocho varies regionally. The music form is native to the southern portion of the state of Veracruz, where the great Rio Papaloápan (River of the Butterflies) in Nahuatl, joins the Gulf of Conjunto Tierra Blanca Mexico. This area forms the Papaloapán river

basin, around which many small towns have grown, mainly fishing villages and the like. In this zone, towns such as Tierra Blanca, Alvarado and Córdoba tend toward usage of the harp, whereas other areas outlying, such as Tlacotalpan, and the mountainous areas of the Tuxtlas the instrument that is predominant is the jarana, the 5 to 10 stringed guitar type that is played solo and in *conjuntos* (musical groups). Now that you are familiar with the history and geography of the music, we will focus on the harp of Veracruz called the arpa jarocha.

The jarochos adapted the design of harps brought from Spain and began building their own instruments of native woods, most notably Spanish cedar. This is a golden-red hued, very aromatic wood whose botanical name is cedrela odorata. The jarocho harp's origin can be plainly seen in the baroque harps of Spain, and indeed the early jarocho harps were built on a small scale so as to be played in a seated position, with perhaps 22 strings of gut. The physical size was akin to the size of an average 29 string Celtic harp today. The tuning pins were probably wood early on, changing to metal later, probably in the early 20th century. At least two varieties of the folk harp in western Mexico are still made with tuning pegs of wood, the harp of Michoacan and the harp of Jalisco. Interestingly, builders of the folk harp of Paraguay have largely foregone tuning pegs in favor of individual geared guitar tuners.

With the advent of broadcasting in the 1930's and 40's, a man named Andres Huesca, the harpist who was probably responsible for rescuing the son jarocho from oblivion beyond the borders of Veracruz, began using a western Mexican harp from Jalisco. The larger soundbox gave more volume and the harp had a greater range of strings. Other harpists began fol-

lowing his lead, and today 90% or more of the conjuntos jarochos use the large harp (arpa grande) in their performances.

The body of the arpa jarocha is of interest as concerns the method of manufacture. In modern times, the soundbox of the harp is made of 5 (and sometimes 7) separate staves of wood, joined together and resembling the lower half of a STOP sign. The other common style is made by bending plywood in a jig to make a soundbox with a rounded back. The early harps, however, were hollowed out of a single log of cedar. This author has seen one of these harps, on the larger modern scale. It was made by Don Manuel Barradas in the 1940's or 50s, and outwardly appeared to have been made of 5 separate staves, but it was actually a hollowed log with the outside shaped to represent staves. The inside of the soundbox was not smoothly sanded, but bore the rough marks of the adz that hollowed the log.

The pillar was usually a square piece that was sanded or planed round, and sometimes designs were filed into it. Today it is usually turned on a lathe. The neck is the familiar double-arc neck that is intrinsic to most harps, but various builders use varying degrees of curvature. The author's person-

> al finding is that harps with a curvature allowing for long treble strings usually provide a sweeter sounding instrument, whereas a shallow curve provides a more rustic, gut-like sound.

> Indeed, the first strings used on the harp were of gut, which was usually the intestinal membrane of pigs, processed and tightly twisted. Renowned Veracruz harpist and harp builder Don Mario Barradas, son of Don Manuel Barradas, tells the author that strings of gut were tossed aside for strings of fishing line nylon, as mice would eat the gut strings. The author's first harp was a small sized harp of 5 staves, and it had fishing line strings. For the most part fishing line has given way to nylon music grade strings today. Over the centuries, the arpa jarocha has gone from liturgical to popular use, and has gained a strong foothold in the



pantheon of folk music styles of the world. John Robles is a 42-year-old native of Santa Paula, California and has played arpa jarocha from the age of twelve. He has performed in venues large and small with a variety of groups, and has been featured on television, in print, in movies and on radio. He is available for comment at elsondelpueblo@pacbell.net For audio examples of the music, the author invites you to visit his website, www.elsondelpueblo.com, where musical examples may be heard by clicking on the CD icon on the homepage.

Also recommended are the recordings issued by the Conjunto Medellíin de Lino Chavez such as Solo Veracruz es Bello and Lindo Veracruz, and the recordings of Andres Huesca such as *Homenaje a Huesca* and *Recordando* Andres Huesca. These recordings and others are usually available at Amazon.com and other venues with world music catalogues.

# STORYTELLER WITH A GUITAR

BY ROSS ALTMAN, PH.D.

Reprinted with permission - Winter 2002 issue, vol. 15. No. 2 of Stories published by Katy Rydell.

folk singer is a storyteller with a guitar. His story bag is a wooden box with six strings stretched across it. Out of the sound hole come tales of good-hearted outlaws (Pretty Boy Floyd), sailors and seacaptains (The Golden Vanity), nostalgic gold miners (Days of 49), the Underground Railroad (Follow the Drinking Gourd), overworked and underpaid industrial workers (The Preacher and the Slave), heroes (John Henry) and heroines (The Death of Mother Jones), toil and trouble (The Housewife's Lament), true love (Barbara Allen) and false hearts (The Willow Tree), tricksters (Four Nights Drunk) and the Devil (Tying Knots in the Devil's Tale).

But there is a larger sense in which a folk singer is a storyteller with a guitar. Beyond the treasury of individual stories told in song, there are collective stories that have become identified with such great artists as Woody Guthrie, Leadbelly and Pete Seeger (all right, a storyteller with a banjo).

Woody Guthrie became known as "The Dustbowl Balladeer." In his Dustbowl Ballads, a collection available on RCA Victor Records' Legendary Performer series, Woody told the story of a whole generation of displaced migrant families from Oklahoma, Kansas, Arkansas and the Texas Panhandle who came to California in search of a job and a new life. He did in modern folk songs what John Steinbeck did in his novel The Grapes of Wrath, gave a voice to the voiceless, and a face to the hundreds of thousands of dispossessed Americans during the Great Depression. When "The Dustbowl Refugees," "The Okies," and "The Arkies," as they came to be known, heard Woody's familiar voice on the radio in Los Angeles, they knew he spoke for them: I'm a dustbowl refugee / Just a dustbowl refugee / And I wonder will I always / Be a dustbowl refugee." And when he wrote his classic American anthem, This Land Is Your Land, at the tail end of the Great Depression, he was still speaking directly to his people and his audience—telling them that this land belonged to them too.

As Woody Guthrie told the story of the farmers and sharecroppers in the Midwest who saw their homes and lives blown away in the dust storms of 1935, so did Leadbelly, "The King of the 12-String Guitar," tell the story of African-Americans facing the discrimination of Jim Crow laws in the midtwentieth century south before the Civil Rights Movement dramatically changed the status quo of institutionalized racism and segregation: *Me and my wife went all over town / Everywhere we went the people turned us down / It's a bourgeois town / I got the bourgeois blues / And I'm gonna spread the news around.*"

To "spread the news around," that's how Leadbelly described his art and his job as a folk singer. Like Woody Guthrie, he not only wrote new protest songs, but also infused new meaning into the old songs that kept alive the rich treasury of African-American folklore. These include the story of *The Grey Goose*, who survived the many attempts of a preacher hunter to kill him, of *John Henry*, the steel-driving man who challenged the steam drill of the industrial revolution to keep his job on the railroad, and the prisoners who waited for the train called "The Midnight Special" to shine its light on them so they might be paroled.

That modern railroad classic evoked a much older song of the Underground Railroad: *Shine on me...shine on me...let the light from the lighthouse shine on me.* Lighthouses were used as signal stations on the Underground Railroad, to let escaping slaves and their "conductors" like Harriet Tubman know whether a farm house would offer them sanctuary for the night. If the light was on they would be safe, if there was no light they would have to keep traveling. Thus light became a symbol of freedom in African-American spirituals: *I've got the light of freedom, and I'm gonna let it shine*. And thus, too, many songs that are not obviously "story songs" are in fact fragments of the great story Leadbelly told in his music, from sacred songs to secular blues, protest and children's songs: the story of an oppressed people struggling to be free. The Grey Goose, John Henry, a prisoner waiting for a train, an escaped slave—they are characters all in Leadbelly's story.

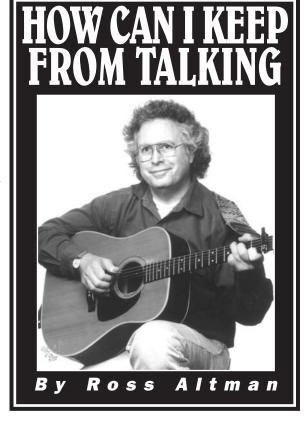
Woody Guthrie and Leadbelly were the two great influences on Pete Seeger, whose work with the Weavers in the early 1950's sparked the folk music revival of the 1960's. Pete Seeger and the Weavers were able to translate the music of the rural south and Midwest into an urban folk idiom that made the songs of Leadbelly and Woody Guthrie a part of American popular music and opened the door for Bob Dylan, Joan Baez, Phil Ochs, Tom Paxton and many others who were their cultural heirs.

It didn't happen without a fight, though, and that brings me to the third great story that came to be identified with the individual artistry of Pete Seeger. For in 1952, this World War Two veteran, "America's Tuning Fork," and "Johnny Appleseed with a banjo," found himself in a dramatic confrontation with The House Committee on Un-American Activities which resulted in him being blacklisted for the following fifteen years, along with such other distinguished American artists as Arthur Miller and Lillian Hellman and, in Hollywood, a group of writers and directors known as "The Hollywood Ten."

When Pete refused to name names before HUAC, and defended the first amendment to the Bill of Rights by saying he would not answer questions "which no American should be asked," he became a hero to many others who

were themselves struggling to resist the modern Salem witch trials of Senator Joseph McCarthy and the House Committee on Un-American Activities. For being what they called "an unfriendly witness," Pete was sentenced to two years in prison, a sentence which was eventually overturned on appeal.

The damage was done, however. The Weavers, whose recording of Leadbelly's clas-



sic song *Goodnight Irene* was number one on the Hit Parade for 17 weeks in 1950, were suddenly out of business and saw two years worth of bookings disappear overnight. Instead of performing at Carnegie Hall, Pete Seeger would take his long-neck 5-string banjo and 12-string guitar (to sing the songs of Leadbelly, who had died on December 6, 1949, without ever knowing that his theme song was soon to become the most popular song in America) into schools and summer camps across the country, and teach a new generation of children to love American folk songs and the stories they have to tell.

I was one of those kids, and thanks to Pete, and Leadbelly, and Woody, I became a folk singer too. But that's another story.

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



#### BESS LOMAX HAWES continued from page 25

National Medal Winner in folk arts.

BLH: There is a tape that goes along with it. I don't have the right kind of machine to play the tape on. I've heard bits and pieces of it.

FW: Really?

BLH: Yeah. It's one of those new things that gives you a picture and sound at the same time.

FW: And here's going back to cowboy song. Glenn Ohrlin was one of the winners.

BLH: Yeah.

FW: Anglo-American cowboy singer.

BLH: Did you ever hear him?

FW: Oh yeah. I've heard him, I know him from the San Diego Folk Festival.

BLH: He's a great guy. FW: He's wonderful.

BLH: Just a wonderful fellow.

FW: All right. Let me ask you one more official question. Is there anything you would have done differently, as you think about things that you accomplished and wanted to accomplish?

BLH: I don't know whether I would have done this differently or not, because I think it had to be done, but I was never happy about it and it's one of the things that I regret happening. When we started at the Endowment, we had something like \$500,000 budget, which isn't even a federal budget anymore. I said, "We're going to have to limit this. We can't do everything. We're going to have to put up some limits." I said we're going to limit ourselves by using authenticity as one of the criteria.

FW: That's just what the subject of a recent Folk Works article was, various views of that.

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BLH: I said we were going to do that because, A, we have to limit and, B, I think that the people who are brought up within the culture and absorb it themselves are the ones who are going to take it the next step; not the people who come in from Katmandu and made it on their own. They're going to go off and learn something else next year. Most of the people I met that were doing the kind of singing that I always did, they went off and learned something else. They got bored. The real guys don't. They stay with what they know and they add to that. I said I think that's what we've got to do, and we were very fierce about it. We were much put down by an awful lot of people. They were very hurt. They were upset. A lot them were our friends. A lot of them were our students. It was a hard thing to do. I also said the other thing is, the other reason I wanted to do this, is if we're cutting down I want to get some money to the people who never had any money. Who did Pete [Seeger] learn his songs from?

FW: Pete Steele and Doc Boggs.

BLH: Yeah. That's right. We would give them heritage awards.

FW: Oh, I see.

BLH: But not Pete, who was making a fine living off of them and was doing the best he could to get them around. He wasn't exploiting them. But I just didn't think he needed any more from the government. That was the hard part for me and that was the part that, I think if I had been smart, maybe I could have figured out a way to get around those problems

FW: You mean in some way to relate to both worlds?

BLH: Yeah. Right, to relate to both worlds.

*FW*: *The so-called revivalist performers.* 

BLH: Yeah, right. I never had anything against a revivalist. I used to put them on the panel all the time, because they often knew a lot.

FW: Well, I'm one of them.

BLH: Yeah. So am I. I'm a revivalist, too. I couldn't describe myself as folk, and I wouldn't want to. I have lots more on my plate then the average Ozark singer has.

FW: Oh, I see.

BLH: I have a feeling that in the next century, what with the real revolution in recording and communication, we're going to see a vast change in this whole area. There may not be any such thing as authenticity anymore. I don't know.

FW: That's interesting. Maybe that's a good note to end on.

BLH: Yeah

FW: Well, I want to thank you, Bess Lomax Hawes, for putting up with one more inquisitive interviewer. I just want to say on behalf of Folk Works how fortunate we feel that you're in Southern California and still willing to share what you know and what you're doing.

BLH: Oh, how nice. I'd be delighted. As soon as I get it all unpacked you can come and see it again.

FW: Thank you very much. This has been a real pleasure.

BLH: Good.

#### **DREAM FIDDLE** continued from page 19

A-string, or vice versa? How does the instrument feel in your hand? Every instrument will have a different character but one instrument will emerge as your favorite. Maybe this will be the first one you try or maybe you'll have to cover some ground. Eventually you'll find one or two you really like. See if you can take that one out for a few days or a weekend (using your credit card as collateral) and compare it to your favorite(s) in the same price range in another shop.

It has always been my experience that at some point you will find "The One," and each time you play it, you will fall more in love. Surprisingly enough, it's not always the most expensive one in your price range that you fall for. (If you don't like any of them, you may want to consider looking in a higher price range or waiting until you can afford to spend a little more).

#### THE BOW

Everything I have said also applies to bows. Look for quality, good wood and craftsmanship and you can't go wrong. You'll have to try a lot of bows to know if you like a lighter or heavier bow. I have also found that the bows that come with rented fiddles are usually pretty bad and that if you want to invest in something to improve your playing, get yourself a decent bow right away.

#### **STRINGS**

Strings are very important and can change the character of the sound on an instrument to a certain degree. I love Dominant strings because of their mellow, violin-like tone, which is good for Irish and Scottish style, while old time players seem to prefer all metal strings. Everyone grows to have their preferences, so don't be afraid to try different strings on your fiddle. You'll settle on the string that best suits the instrument and the type of music you like to play.

#### **SET UP**

Make sure that the friction pegs work well, the neck is set properly, the

action is good and that the nut is set up for the size of your hand and fingers. A shop can do alterations that can customize an instrument to your needs.

#### THE BRIDGE

The bridge is the most important structure on a violin and should be fitted to the instrument by a good maker as well as made of good wood. In general, Celtic fiddlers like an instrument that's set up like a violin, that is, with a high arch to the bridge. Old time fiddlers might want a flatter bridge so that they can play double stops easier. Again, a good shop can make these adjustments.

#### HAPPY SHOPPING

Take your time and have fun with the shopping process. Ask lots of questions. You will learn a tremendous amount about violins in general and about what you like and don't like in an instrument. Best of all, you will get to play some wonderful instruments.

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

Cáit gives Private Lessons and Workshops in Celtic Fiddle (as well as other instruments) here in Southern California and around the country. Her phone number is 310-543-1219 and her email is caitreed@aol.com Web site (still under construction) is www.caitreed.com.

#### **FOLKWORKS FOLK**

AS OF MARCH, 2004

**ANGEL** 

Anonymous

#### **BENEFACTOR**

Ruth C. Greenberg • Kathy Qualey • Dave Stambaugh

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Frieda & Bob Brown • Christa Burch • 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 **Brooke Alberts** Joy Felt Robin & Tom Axworthy Carvel Bass Aubyn & Doug Biery Henrietta Bemis Doug Brown Valerie Brown /Jerry Grabel Bob & Melody Burns Chris Cooper Sue Hunter Jim Cope Lisa Davis Winifred Davis Enrico Del Zotto Dave Dempsey Mary Dolinskis

Bonita Edelberg Joel Garfield John & Judy Glass Roger Goodman /Monika White Alan & Shirley Hansen Jim Hamilton Chris Hendershot Fron Heller/Bill Mason Trudy & Peter Israel Dodi & Marty Kennerly 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 Suzie Richmond Steve Rosenwasser /Kelli Sager

Tom Schulte Diane Sherman Miriam & Jim Sidanius Anne Silver 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

#### SPECIAL EVENTS

continued from page 32

	CATURDAY HINE OF	
	SATURDAY JUNE 26	
*	KATE WOLF MEMORIAL FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
*	LONG BEACH BAYOU FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
*	SUMMER SOLSTICE FOLK MUSIC FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
8:00pm	LAWRENCE JUBER[www.laurencejuber.com]	\$15
	All around guitarist	
	Boulevard Music	
	SUNDAY JUNE 27	
*	KATE WOLF MEMORIAL FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
*	LONG BEACH BAYOU FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
*	SUMMER SOLSTICE FOLK MUSIC FESTIVAL	
	See Fantastic Fun Festivals - Page 12	
8:30pm	VIVER BRASIL DANCE CO	\$22/
	LEGENDS OF BRAZIL \$17 FT Stud	lents/
	E 14 131 : 612 G131 12 6	1



#### **WOODY REVIEW** continued from page 7

The real crossroads in American folk music may not have been on the Mississippi Delta, but in Okemah, Oklahoma, where Woody was born on July 14, 1912. His father Charlie was a successful real estate speculator and the Guthries lived in the biggest house in town, for one month, when it burned to the ground. Then came the dust storms, the Great Depression, personal calamities (including Charlie being severely burned in a fire of disputed origins), and the permanent end of any hope for a middle class life.

The story has been told before, most notably in Joe Klein's 1980 biography, Woody Guthrie: A Life (reprinted in paperback in 1999). But Ed Cray has finally broken through the Praetorian Guard of old leftists who have preserved the mythic life of Woody Guthrie as a modern day folk hero. The heroism is still here—the 1000 songs, "The Dust Bowl Balladeer," political troubadour, merchant seaman who was torpedoed twice in the North Atlantic during World War II, and who added "This Machine Kills Fascists" to the front of his guitar, the belated recognition by the Department of the Interior for his Columbia River songs of 1941, and the stoic reserve of his prolonged dying in various state hospitals, when after seventeen years Huntington's Chorea finally did him in on October 3, 1967, the same year his son Arlo's story song Alice's Restaurant became a radio hit and an anti-

However, Cray has added an enormous amount of real life warts and all detail to that Mount Rushmore image of Woody. Here too is the Woody of a thousand drunken binges (one for every song), the self-proclaimed and deluded "father of 26 bastard children," one for every album he made, the man who spent ten days in jail for sending obscene letters through the mail (just one example among many of his unwelcome sexual pursuits), the Woody whom one such object of his desperate (and possibly Huntington's induced) need for sexual affection called "a weasel," the Woody who didn't always flush the toilet, whose disease-caused incontinence led him to pee on his host's couches, and whose violent temper led him to smash instruments and even hit his long-suffering second wife, Marjorie.

We live in an age of biographical excess and prurient interest, of a post-Clinton search for stained blue dresses. During the McCarthy era the witch hunters looked for the communist under your bed; now the biographers don't care if there is a communist there or not—as long as they can hear the rusty springs creaking and interview the girls who left you behind.

Did you grow up in the Age of Camelot? Now you can be titillated by Robert Dallek's biography of JFK and read about his compulsive bed hopping and unsightly medical conditions. Did you grow up in the age of Woody Guthrie, folk poet and author of *This Land Is Your Land?* Now you can follow his constant sexual conquests and read the failed lyrics to all the songs that never made it off the drawing board.

There is a faint whiff of vulgarity about this book—and yet I couldn't put it down. For Ed Cray, author of The Erotic Muse and a number of other biographies, has clearly done his homework—or should I say his fieldwork. He followed Woody's rambling life around the country "from California to the New York Island" and back again, many times over and managed to interview people whose stories escaped Joe Klein.

What is most amazing about Woody's life and, one has to grudgingly admit, about this book, is that Guthrie's very real heroism withstands the

shock of all these revelations. Even in his most degraded moments his heroism is saved by his humanity, his courage, and his life-affirming principles.

For example: On the verge of a commercial success long delayed and long denied, in January of 1952 he finally gets to make an audition recording for Decca Records, at which he records for the first time commercially This Land Is Your Land. Decca likes what it hears and is about to sign him to a contract (in spite of the fact that he is ten years past his prime and about to be admitted to Brooklyn State Hospital with the first tell tale signs of Huntington's Chorea, the inherited neurological disease that had killed his mother Nora).

So what does Woody do? He promptly agrees to appear at a public performance with blacklisted composer Earl Robinson, the FBI gets wind of it, he is cited as a communist by the California Subcommittee on Un-American Activities, and Decca gets cold feet. End of record contract. (Decca also dropped The Weavers.) Not only that—RCA Victor, which had kept his classic 1940 album of Dust Bowl Ballads in print since it was issued, suddenly decides to drop the album from its catalogue. (NB: Reissued in 1977) under their Legendary Performers Series, the same series as Elvis.) Woody knew what the risks were, but he wasn't about to let the anti-communist witch-hunt hysteria of the time determine who he would and wouldn't sing with. His last chance to earn some real money, and he gave it up for princi-

The irony is that the royalties for Woody's songs now earn more in one year than he earned in his entire lifetime. This dedicated "commonist" as he called himself, was creating wealth even as he couldn't afford (at times) a roof over his head.

Thank Harold Leventhal for that, who started copyrighting Woody's songs in 1950 after discovering that Woody had never bothered. He was too busy writing them to copyright them. Leventhal also organized the Woody Guthrie Children's Trust Fund to provide for Woody's children (by Marjorie, all of whom—Arlo, Joady and Nora—dodged the Huntington bullet). They seeded the Trust Fund with the proceeds from a benefit concert in New York City in 1956, at which Guthrie—by then gray haired and in the throes of Huntington's—got to hear Pete Seeger and other fellow musicians perform 30 of his best songs to a script put together by former Almanac Singer Millard Lampell. When the spotlight turned to Woody's box seat after the last notes of Pete's banjo playing This Land Is Your Land died away, the 1000 people (one for every song) in Pythian Hall stood up and cheered the man who had written those songs fifteen years before—under railroad bridges, along the Columbia River, in troop ships, dust storms and on Highway 66, just a man with a guitar, bound for glory.

Keep that image in mind as you read this Odyssean tale of hard travelin'. You'll come back to it in the end. I did.

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

[Ross will be doing a workshop entitled, Woody Guthrie's America for the CTMS Summer Solstice Festival, Saturday, June 26, at 3:00 pm.]

7:30pm

8:00pm

8:00pm

8:00pm

7:00pm

11:30am

8:30pm

9:00am

12:00pm

8:00pm

8:00pm

10:00am

8:00pm

8:00pm 8:00pm

8:30pm

8:00pm

BJARV [www.bjarv.com] Young Swedish folk group Boulevard Music

THURSDAY MAY 13

GREAT BIG SEA [www.greatbigsea.com]

FRIDAY MAY 14

8430 Sunset Blvd., West Hollywood 323-848-5100 www.hob.com

Skirball Cultural Center

House of Blues

KAYHAN KALHOR ENSEMBLE \$25/ Persian music \$20 Skirball members/\$15 Studends

CHRIS STUART & BACKCOUNTRY

RICKY SKAGGS & KENTUCKY THUNDER [www.skaggsfamilyrecords.com] \$28 S Haugh Performing Arts Center, Glendora

SEVERIN BROWNE & JAMES COBERLY SMITH

SUNDAY JUNE 6

**MONDAY JUNE 7** 

FRIDAY JUNE 11

UTAH PHILLIPS [www.utahphillips.org]
McCabe's Guitar Shop
SUSIE GLAZE and FRIENDS [www.susieglaze.com]

FLORICANTO DANCE THEATRE & QUETZAL

**SATURDAY JUNE 12** 

SANTA BARBARA IRISH FESTIVAL See Fantastic Fun Festivals - Page 12

AMUSICAL JOURNEY ALONG
THE LEWIS & CLARK TRAIL
with Daniel Slosberg [www.cruzatte.com]
Ford Amphitheatre • 323-461-3673

2:30pm FILM: AN IRISH EVENING: LIVE AT THE GRAND OPERA HOUSE BELFAST Featuring the Chieftains and Special Guests with Nancy Griffith and Roger Daltrey and dance by Jean Butler of Riverdance Skirball Café Z

ONE FOOT IN [www.one-foot-in.com]

THE RINCON RAMBLERS [www.billyates.com/ramblers]
Russ and Julie's House Concerts

AL-ANDALUS TO JERUSALEM: \$16-50 LEVANTINE FESTIVAL Music from southern Spain to Jerusalem with Tarik and Julie Banzi of Al-Andalus, Israeli-Iraqi artist

\$15

FLORICANTO DANCE THEATRE & QUETZAL

SUNDAY JUNE 13

It's A Grind 4214 Woodruff Ave, Lakewood 562-420-2474

7:30pm & 9:30pm CHRIS SMITHER [www.smither.com] McCabe's Guitar Shop

TOM BALL and KENNY SULTAN [www.bassharp.com/tomball.htm]
Fingerstyle blues and harmonica
Boulevard Music

SANTA BARBARA IRISH FESTIVAL See Fantastic Fun Festivals - Page 12

Yair Dalal and Yuval Ron Ensemble

8424A Santa Monica Blvd., West Hollywood 323-650-7010 • info@levantinecenter.org

Levantine Cultural Center

Mariachi Mexican Folk Music Skirball Café Z

12:00pm TRIO LOS DADOS

[www.danzafloricantousa.com] [www.quetzalmusic.org] Ford Amphitheatre

DR. JOHN'S NEW ORLEANS NIGHTS

[www.drjohn.org]
Cerritos Center for the Performing Arts

ADAAWE [www.adaawe.com]

21622 Sherman Way, Canoga Park Monday Morning Concerts Valley Cultural Center

Madrid Theatre

[www.severinbrowne.com] [home.flash.net/~sevman/jcs] Bean Town

\$15

8:00pm

VILLAGE OF TALES OJAI STORYTELLING FESTIVAL See Fantastic Fun Festivals - Page 12

15TH ANNUAL PACIFIC ISLANDER FESTIVAL Free See Fantastic Fun Festivals - Page 12

MID-STATE BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12

10:00am- ADAMS AVENUE ROOTS FESTIVAL See Fantastic Fun Festivals - Page 12

12:00pm	CLAREMONT SPRING FOLK FESTIVAL See Fantastic Fun Festivals - Page 12	*	CALIFORNIA AUTOHARP GATHERING See Fantastic Fun Festivals - Page 12
12.00pm	ASHLEY MAHER and FRIENDS Free [http://www.hrmusic.com/ashley/ashley.html]	7:30pm	ONE FOOT IN [www.one-foot-in.com] It's A Grind
	Canadian-born singer-songwriter Skirball Café Z	0.00	4214 Woodruff Ave, Lakewood 562-420-2474
:00pm	CHRIS HILLMAN [www.chrishillman.com] Theater on High Street 45 E. High St., Moorpark 805-497-8606 or 805-529-8700	8:00pm	GREAT BIG SEA [www.greatbigsea.com] \$13.50 The American Wake [theamericanwake.com] Coach House
00pm	EVE SELIS [www.eveselis.com] Coffee Gallery Backstage	*	SATURDAY MAY 15 CALIFORNIA AUTOHARP GATHERING
:30pm	ONE FOOT IN [www.one-foot-in.com] All About Coffee 2276 Griffin Way #108, Corona	6:00pm &	See Fantastic Fun Festivals - Page 12 8:30pmTAMBURITZANS OF DUQUESNE UNIVERSITY Music, song and dances of Eastern Europe [www.tamburitzans.duq.edu]
:30pm	909-549-6710 SUSAN WERNER [www.susanwerner.com]		Leisure World, Laguna Hills Keith Evans 818-760-1099
	Singer-songwriter McCabe's Guitar Shop	7:00pm	FOLK SONGS OF TAIWAN Free Traditional songs of Taiwan
:00pm	RICHARD GREENE and the BROTHERS BARTON \$15 [www.richardgreene.net] Boulevard Music		Taiwanese Cultural Center 94443 Telstar Ave., El Monte 626-307-4881
3:00pm	DENNIS ROGER REED [www.tricopolisrecords.com/reed/reed.htm] Bean Town	7:30pm	ANDREW McKNIGHT plus MICHAEL DeLALLA [www.shenandoahacoustics.com/andrew] [www.fallingmountain.com/delalla.html]
:00pm	PRINCE DIABATE [www.princediabate.com] and the AFRICAN BLONDE ENSEMBLE Madrid Theatre 21622 Sherman Way, Canoga Park	8:00pm	The Living Tradition  TAIKOPROJECT: (re)generation\$30 orchestra, \$20 balcon Blend of taiko with storytelling, spoken word, music, hip he choreography, and dance
:30pm	818-347-9938 www.madridtheatre.org INDIAN-AMERICAN CREATIVE CROSSOVER \$24-12		George & Sakaye Aratani Japan American Theatre 244 S. San Pedro St., Little Tokyo 213-680-3700 ww.jaccc.org
	Double-violinists and vocalists L. Shankar and Gingger, master tabla player Swapan Chaudhuri, composer, pianist and electronic music innovator David Rosenboom and virtuoso guitarist Miroslav Tadic	8:00pm	SHADOW THEATRE OF ANAPHORIA \$10 General \$8 Museum members Pacific Asia Museum, 46 N. Los Robles Ave., Pasadena
	Roy and Edna Disney/CalArts Theatre (REDCAT) in Walt Disney Concert Hall [redcat.org/season/music/indianamerican.html] 661-222-2787	8:00pm	323-258-3260, www.pacificasiamuseum.org  OPEN ROAD BLUGGRASS BAND [www.openroadbluegrass.com] Traditional bluegrass
	SUNDAY MAY 2 VILLAGE OF TALES OJAI STORYTELLING FESTIVAL	8:00pm	Boulevard Music THE BANGLES AND FRIENDS
	See Fantastic Fun Festivals - Page 12  MID-STATE BLUEGRASS FESTIVAL	8:00pm	McCabe's Guitar Shop  ANTARA & DELILAH [www.antdeli.com] \$15
0:00am-	See Fantastic Fun Festivals - Page 12  15TH ANNUAL PACIFIC ISLANDER FESTIVAL Free	8:00pm	Bodie House  CLADDAGH \$12
0:00am-	See Fantastic Fun Festivals - Page 12  ADAMS AVENUE ROOTS FESTIVAL	8:00pm	Noble House Concerts  ¡CUBANISMO! \$24-45/\$20 students [www.rosebudus.com/cubanismo]
1:00am-	See Fantastic Fun Festivals - Page 12  CLAREMONT SPRING FOLK FESTIVAL  See Fantastic Fun Festivals - Page 12	8:00pm	UCLALive!  DEBBIE FRIEDMAN [www.debbiefriedman.com] \$25-4
oon	FOWLER MUSEUM FAMILY FESTIVAL: INDIA! Free Classical Indian dancers and musicians, art workshops, UCLA Fowler Museum of Cultural History	8:00pm	Jewish song Cerritos Center  JOE PAQUIN and FRIENDS [www.joepaquin.com]
	W. Sunset Blvd. & Westwood Plaza, Los Angeles 310-825-4361 www.fowler.ucla.edu/incEngine/		SUNDAY MAY 16
2:00pm	TAIKO JAM SESSION with HYDAIKO \$6 Adults, \$5 Seniors, \$3 Students and Children ages 6 – 17, museum members and Children 5 and under free	*	CALIFORNIA AUTOHARP GATHERING See Fantastic Fun Festivals - Page 12
	Japanese American National Museum, 369 E. First St., Los Angeles 213-625-0414 www.janm.org	9:30am-	TOPANGA BANJO FIDDLE CONTEST and FOLK FESTIVAL See Fantastic Fun Festivals - Page 12
:00pm	EVAN MARSHALL and JEAN SUDBURY Bean Town	*	MERCADO Free Live dance, storytellers, artist demonstrations, and music Museums of the Arroyo Day
:30pm	TUESDAY MAY 4 BROMBIES [www.thebrombies.com] Bean Town		The Gamble House, Heritage Square Museum, Lummis Home and Garden, Pasadena Museum of History, and Southwest Museum of the American Indian
	THURSDAY MAY 6 PARKFIELD BLUEGRASS FESTIVAL	2:00pm	[www.museumsofthearroyo.com] 213-740-8687 TAIKOPROJECT: (re)generation see May 15
	See Fantastic Fun Festivals - Page 12  FRIDAY MAY 7	2:00pm	TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu]
	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12		Music, song and dances of Eastern Europe Cal State Northridge
:00pm	JOHN HAMMOND [www.rosebudus.com/Hammond] \$15 Coach House	7:00pm	Keith Evans 818-760-1099  BRIAN JOSEPH plus WENDY WALDMAN
3:00pm	TOM & PATRICK SAUBER Bean Town		[www.brianjosephmusic.com] [www.wendywaldman.com] McCabe's Guitar Shop
3:00pm	THE LAUREL CANYON RAMBLERS Bluegrass McCabe's Guitar Shop	7:30pm	MARY McCASLIN \$12/\$10 Students [www.marymccaslin.com]
	SATURDAY MAY 8		Folk Music Center
		LIS	TING UPGRADE NOW AVAILABLE
),20am	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12		your Special Event listed in larger font
	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12		
0:00am	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12	Have	your Special Event listed in larger font and highlighted in BOLD FACE. ONLY \$20 per event. Call 818-785-3839
0:00am	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FULK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace.	Have or 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.
0:00am	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12 BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum).	Have	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. TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Mww.tamburitzans.duq.edu] Mwust, song and dances of Eastern Europe Fontana High School
0:00am 2:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12 BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z 9:00pm KHALEY NGUEWEL \$10/\$3 children	or el	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21
0:00am 2:00pm 7:00pm &	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown fluet) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z  9:00pm KHALEY NGUEWEL Sabar drumming, music and native dance troupe from Senegal starting Aziz Faye San Juan Capistrano Public Library	or el	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21 k noon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie
0:00am 2:00pm 7:00pm &	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet- shaped hand drum). Skirball Café Z  9:00pm KHALEY NGUEWEL \$10/\$3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library 9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop	or el	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Enoon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks
0:00am 2:00pm 7:00pm & 7:30pm &	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Café Z 9700pm KHALEY NGUEWEL Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library 9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop GRAVITY [affinityrecords.com] Russ and Julie's House Concerts	or el	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21 Roon PASTURES OF PLENTY \$7.50 Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On  ASIAN & PACIFIC ISLANDER Free
0:00am 2:00pm 7:00pm & 7:30pm &	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12 SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12 VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  PALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z  900pm KHALEY NGUEWEL Slo%3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop  GRAVITY [affinityrecords.com] RIS Russ and Julie's House Concerts  RICK RUSKIN \$12  Inversible Guitar  \$12  Inversible Guitar  \$15  Ingerstyle Guitar	7:30pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Enoon PASTURES OF PLENTY \$7.50 Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks PACIFIC ISLANDER Free OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan. • Traditional folk dancers and choral groups
0:00am 2:00pm 2:00pm & 30pm & 30pm :	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet- shaped hand drum). Skirball Cafe Z  900pm KHALEY NGUEWEL \$10/\$3 children Sabar drumming, music and native dance troupe from Senegal starring A/aiz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop  GRAVITY [affinityrecords.com] Russ and Julie's House Concerts  RICK RUSKIN [stringersyle Guitar Boulevard Music  GREGORY COLEMAN & ISLA CALIFORNIA  \$15  [kwww.islacalifornia.com]	7:30pm 10:00am 8	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  R noon PASTURES OF PLENTY \$7.50 Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On  ASIAN & PACIFIC ISLANDER Free OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan. • Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327
7:00pm & 3:00pm & 3:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z  9:00pm KHALEY NGUEWEL Sl0/\$3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop GRAVITY [affinityrecords.com] Russ and Julie's House Concerts  RICK RUSKIN  \$12  Iwww.bluejaylivemusic.com/RickRuskin/truskin.html] Fingerstyle Guitar Boulevard Music GREGORY COLEMAN & ISLA CALIFORNIA \$15	7:30pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Enoon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327  ROBBY LONGLEY[www.robbylongley.com] plus DIMITRI DIATCHENKO[www.dimitrid.com] Flamenco and eclectic guitar
7:00pm & 7:30pm & 8:00pm 8:00pm 8:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z  9:00pm KHALEY NGUEWEL Slo's children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop  GRAVITY [affinityrecords.com] Russ and Julie's House Concerts  RICK RUSKIN S12  [www.bluejaylivemusic.com/RickRuskin/truskin.html] Fingerstyle Guitar Boulevard Music  GREGORY COLEMAN & ISLA CALIFORNIA S15  [www.islacalifornia.com] Fret House  STEVE TROVATO and 3-2-1 Bean Town  TAJ MAHAL [www.taj-mo-roots.com] \$23	7:30pm 10:00am 8	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Enoon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On  ASIAN & PACIFIC ISLANDER Free OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327  ROBBY LONGLEY[www.robbylongley.com] plus DIMITRI DIATCHENKO[www.dimitrid.com] Flamenco and celectic guitar Boulevard Music  WESTERN MUSIC ASSOCIATION [www.westermmusic.org]
0:00am 2:00pm 2:00pm & 7:00pm & 6:00pm 6:00pm 6:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  PALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum).  Skirball Cafe Z  900pm KHALEY NGUEWEL S10/83 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop  GRAVITY [affinityrecords.com] RUSS and Julie's House Concerts  RICK RUSKIN [www.bluejaylivemusic.com/RickRuskin/truskin.html] Fingerstyle Guitar Boulevard Music  GREGORY COLEMAN & ISLA CALIFORNIA [15]  Kinyww.islacalifornia.com] Fret House  STEVE TROVATO and 3-2-1 Bean Town  TAJ MAHAL [www.taj-mo-roots.com]  \$23	7:30pm 10:00am 8 2:00pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Roon PASTURES OF PLENTY \$7.50 Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Agales Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327 ROBBY LONGLEY[www.robbylongley.com] \$15 ROBBY LONGLEY[www.robbylongley.com] \$1
7:00pm & 7:30pm & 8:00pm 8:00pm 8:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  WALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet- shaped hand drum). Skirball Cafe Z  900pm KHALEY NGUEWEL \$10/\$3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop GRAVITY [affinityrecords.com] RICK RUSKIN  www.bluejavlivemusic.com/RickRuskin/rruskin.html] Fingerstyle Guitar Boulevard Music  GREGORY COLEMAN & ISLA CALIFORNIA [15] kwww.islacalifomia.com] Fret House  STEVE TROVATO and 3-2-1 Bean Town  TAJ MAHAL [www.taj-mo-roots.com] \$23 House of Blues \$430 Sunset Blvd, West Hollywood 323-848-5100	7:30pm 10:00am 8 2:00pm 8:00pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21 Enoon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On  ASIAN & PACIFIC ISLANDER Free OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan - Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327  ROBBY LONGLEY[www.robbylongley.com] plus DIMITRI DIATCHENKO[www.dimitrid.com] Flamenco and celectic guitar Boulevard Music  WESTERN MUSIC ASSOCIATION [www.westermusic.org] Cowboy Songs with Rodger Maxwell, Mike Mahaney & Trail Mix; Pipe Dreams, special guest Georgia Conroy Bean Town
0:00am 2:00pm 2:00pm & 7:00pm & 6:00pm 6:00pm 6:00pm 6:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers,darabuka (goblet-shaped hand drum). Skirball Cafe Z  9:00pm KHALEY NGUEWEL Sl0/\$3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop  GRAVITY [affinityrecords.com] Russ and Julie's House Concerts  RICK RUSKIN S12 [www.bluejaylivemusic.com/RickRuskin/truskin.html] Fingerstyle Guitar Boulevard Music  GREGORY COLEMAN & ISLA CALIFORNIA S15 [www.islacalifornia.com] Fret House STEVE TROVATO and 3-2-1 Bean Town  TAJ MAHAL [www.taj-mo-roots.com] AS23 House of Blues 8430 Sunset Blvd, West Hollywood 323-848-5100  SUNDAY MAY 9  PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  MOTHER'S DAY HAWAIIAN STYLE Traditional arts and crafts, music, dance, island food, and	7:30pm 10:00am 8 2:00pm 8:00pm 12:00pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Enoon PASTURES OF PLENTY \$7.50 miss & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On  ASIAN & PACIFIC ISLANDER OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan - Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327  ROBBY LONGLEY[www.robbylongley.com] plus DIMITRI DIATCHENKO[www.dimitrid.com] Flamenco and celectic guitar Boulevard Music  WESTERN MUSIC ASSOCIATION [www.westemmusic.org] Cowboy Songs with Rodger Maxwell, Mike Mahaney & Trail Mix; Pipe Dreams, special guest Georgia Conroy Bean Town  SATURDAY MAY 22  AGUA DE COCO Urban soul with R&B and Afro-Brazilian grooves Skirball Café Z
7:00pm & 7:30pm & 8:00pm 8:00pm 8:00pm 8:00pm	PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  SAM HINTON FOLK HERITAGE FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  VALLEY CENTER ART & MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12  BAKSHEESH BOYS Free Balkan dance, traditional songs and dances from Macedonia and Thrace. Angela Rodel, vocals, Bill Lanphier, bass, Linda Kodaira, violin, Pat MacSwyney, tambura (long-necked lute) and kaval (end-blown flute) and Jerry Summers, darabuka (goblet-shaped hand drum). Skirball Cafe Z  900pm KHALEY NGUEWEL S10/\$3 children Sabar drumming, music and native dance troupe from Senegal starring Aziz Faye San Juan Capistrano Public Library  9:30pm JOHN HAMMOND[www.rosebudus.com/Hammond] McCabe's Guitar Shop GRAVITY [affinityrecords.com] RICK RUSKIN RICK RUSKIN S12 [www.bluejavlivemusic.com/RickRuskin/rruskin.html] Fingerstyle Guitar Boulevard Music GREGORY COLEMAN & ISLA CALIFORNIA S15 [www.islacalifornia.com] Fret House STEVE TROVATO and 3-2-1 Bean Town  TAJ MAHAL [www.taj-mo-roots.com] S23 HOUSE of Blues 8430 Sunset Blvd., West Hollywood 323-848-5100  SUNDAY MAY 9  PARKFIELD BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  MOTHER'S DAY HAWAIIAN STYLE Traditional arts and crafts, music, dance, island food, and great entertainment. Japanese American Cultural & Community Center Plaza 244 S. San Pedro S L, Little Tokyo, Los Angeles	7:30pm 10:00am 8 2:00pm 8:00pm	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.  TAMBURITZANS OF DUQUESNE UNIVERSITY [www.tamburitzans.duq.edu] Music, song and dances of Eastern Europe Fontana High School Dr. Wayne Ruble 909-823-4366  FRIDAY MAY 21  Rooon PASTURES OF PLENTY \$7.50 with the Vanaver Caravan [www.vanavercaravan.org] Music & Dance celebrating Woody Guthrie Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Civic Arts Center - Fred Kavli Theatre, Thousand Oaks Performances to Grow On ASIAN & PACIFIC ISLANDER Free OLDER ADULT FESTIVAL Pageantry of the Philippines, Guam, Samoa, Korea, China, and Japan. 'Traditional folk dancers and choral groups Angelus Plaza 255 S. Hill St., Downtown Los Angeles (Hill St. courtyard) 213-623-4352 x327  ROBBY LONGLEY[www.robbylongley.com] \$15 plus DIMITRI DIATCHENKO[www.dimitrid.com] Flamenco and celectic guitar Boulevard Music  WESTERN MUSIC ASSOCIATION [www.westermusic.org] Cowboy Songs with Rodger Maxwell, Mike Mahaney & Trail Wing Pipe Dreams, special guest Georgia Conroy Bean Town  SATURDAY MAY 22  AGUA DE COCO Urban soul with R&B and Afro-Brazilian grooves
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CHRIS STUART & BACKCOUNTRY		WEDNESDAY JUNE 16
[www.chrisstuart.com] plus THE DENNIS ROGER REED BAND	8:00pm	OMAR SOSA QUARTET \$25/
[www.tricopolisrecords.com/reed/reed.htm]		Afro-Cuban music \$20 Skirball members/\$15 Studends
Coffee Gallery Backstage		Skirball Cultural Center
RICHARD GREENE and THE BROTHERS BARTON\$15		THURSDAY JUNE 17
[www.richardgreene.net]	*	CBA FATHER'S DAY BLUEGRASS FESTIVAL
Fret House		See Fantastic Fun Festivals - Page 12
CHUCK PYLE [www.chuckpyle.com] \$12		
The Zen Cowboy		FRIDAY JUNE 18
Boulevard Music	7:00am	HUCK FINN JUBILEE \$15/Jrs. \$5
CRAICMORE [www.craicmore.com]		See Fantastic Fun Festivals - Page 12
Irish music	*	CBA FATHER'S DAY BLUEGRASS FESTIVAL
Bean Town		See Fantastic Fun Festivals - Page 12
SUNDAY MAY 23	*	LIVE OAK MUSIC FESTIVAL
SLAID CLEAVES [www.slaid.com]		See Fantastic Fun Festivals - Page 12
Austin singer/songwriter	8:00pm	SARAH LEE GUTHRIE & JOHNNY IRION
McCabe's Guitar Shop		[www.sarahleeandjohnny.com] McCabe's Guitar Shop
HOLLY NEAR [www.hollynear.com]		•
Vox Femina Benefit		SATURDAY JUNE 19
THURSDAY MAY 27	7:00am	HUCK FINN JUBILEE \$15/Jrs. \$5
STRAWBERRY MUSIC FESTIVAL Sold Out		See Fantastic Fun Festivals - Page 12
See Fantastic Fun Festivals - Page 12	*	CBA FATHER'S DAY BLUEGRASS FESTIVAL
FRIDAY MAY 28		See Fantastic Fun Festivals - Page 12
	*	LIVE OAK MUSIC FESTIVAL
NORTHWEST FOLKLIFE FESTIVAL See Fantastic Fun Festivals - Page 12		See Fantastic Fun Festivals - Page 12
	*	GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL
DEBBIE DAVIES BAND [www.debbiedavies.com] Blues		See Fantastic Fun Festivals - Page 12
Cozy's	noon	GARIP BULBUL free
14058 Ventura Blvd., Sherman Oaks		Turkish folk Music of the Ottoman Empire Skirball Café Z
818-986-6000	7.20	
STRAWBERRY MUSIC FESTIVAL Sold Out	7:30pm	PAUL SANCHEZ / JIM ST. OURS Singer-Songwriters
See Fantastic Fun Festivals - Page 12		Ann Howit House Concert
DENNIS ROGER REED		818-993-8492 • ajhowitt1@aol.com
Alta Coffee	7:30pm	JAMES KEELAGHAN [www.keelaghan.com] \$12/
506 31st St., Newport Beach	7.50pm	\$10 TLT member/Children under 18 free
949-675-0233		The Living Tradition
SATURDAY MAY 29	8:00pm	ROY BOOKBINDER [www.roybookbinder.com] \$15
NORTHWEST FOLKLIFE FESTIVAL		Fret House
See Fantastic Fun Festivals - Page 12	8:00pm	DEL REY and STEVE JAMES \$15
SIMI VALLEY CAJUN, CREOLE MUSIC FESTIVAL		[www.roybookbinder.com]
See Fantastic Fun Festivals - Page 12		Super blues and great stories Boulevard Music
STRAWBERRY MUSIC FESTIVAL Sold Out	0.00	
See Fantastic Fun Festivals - Page 12	8:00pm	DESERT SAGE Bean Town
SUNDAY MAY 30	8:00pm	
NORTHWEST FOLKLIFE FESTIVAL		
	о.оори	DAVE STAMEY [www.davestamey.com] \$12
See Fantastic Fun Festivals - Page 12	о.оори	Noble House Concerts
See Fantastic Fun Festivals - Page 12  ANNUAL CAJUN, CREOLE MUSIC FESTIVAL	·	Noble House Concerts  SUNDAY JUNE 20
See Fantastic Fun Festivals - Page 12  ANNUAL CAJUN, CREOLE MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12	7:00am	Noble House Concerts  SUNDAY JUNE 20  HUCK FINN JUBILEE \$15/Jrs. \$5
ANNUAL CAJUN, CREOLE MUSIC FESTIVAL	·	Noble House Concerts  SUNDAY JUNE 20  HUCK FINN JUBILEE \$15/Jrs. \$5  See Fantastic Fun Festivals - Page 12
ANNUAL CAJUN, CREOLE MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12	·	Noble House Concerts  SUNDAY JUNE 20  HUCK FINN JUBILEE \$15/Jrs. \$5  See Fantastic Fun Festivals - Page 12  CBA FATHER'S DAY BLUEGRASS FESTIVAL
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ANNUAL CAJUN, CREOLE MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12 STRAWBERRY MUSIC FESTIVAL See Fantastic Fun Festivals - Page 12 MOSAIC MULTICULTURAL DANCE FESTIVAL Free Tribal & Egyptian belly dancing, Polynesian, traditional	·	Noble House Concerts  SUNDAY JUNE 20  HUCK FINN JUBILEE \$15/Jrs. \$5 See Fantastic Fun Festivals - Page 12  CBA FATHER'S DAY BLUEGRASS FESTIVAL See Fantastic Fun Festivals - Page 12  LIVE OAK MUSIC FESTIVAL
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WEDNESDAY JUNE 16

#### SPECIAL EVENTS Continued on page 31

SUMMER SOLSTICE FOLK MUSIC FESTIVAL

#### THE LEGENDARY VIETNAMESE ZITHER \$15 and \$25 general seating; \$50 VIP Viet Spring Folk Ensemble featuring Van-Anh Vo Daniel Recital Hall California State University, Long Beach 1250 Atherton Street, Long Beach •714-531-4284 Danchi 714-553-6505 or Nhu-Ngoc 714-454-3127 VENUE LOCATIONS BEAN TOWN 45 N. Baldwin Ave., Sierra Madre 626-355-1596 BODIE HOUSE CONCERTS Agoura Hills • www.jrp-graphics.com/bodiehouse BOULEVARD MUSIC 4316 Sepulveda Blvd., Culver City 310-398-2583 • www.boulevardmusic.com CERRITOS PERFORMING ARTS CENTER 12700 Center Court Dr., Cerritos 562 916-8501 or 800- 300-4345 \$25-\$60 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 \$20, \$16 \$12 Students/Children FANDANGO WITHOUT BORDERS FRET HOUSE 309 N. Citrus, Covina 626-339-7020 • www.frethouse.com THE LIVING TRADITION Downtown Community Center 250 E. Center St., Anaheim 949-646-1964 • www.thelivingtradition.org McCABE'S GUITAR SHOP 3101 Pico Blvd., Santa Monica 310-828-4497 • www.mccabesguitar.com NOBLE HOUSE CONCERTS Van Nuys 818-780-5979 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 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 Jay and Judy Michtom - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.