

BI-MONTHLY
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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

# EXOTIC BEAUTY, STARTLING VOICE

OAXACAN DIVA LILA DOWNS COMES TO L.A.





he evocative and dramatic voice of **Lila Downs** affects people worldwide with her original poignant songs as well as memorable versions of standard Mexican and indigenous folk songs. She sings her repertoire in Spanish, English, and various Mesoamerican languages such as Mixtec, Zapotec, Maya, and

Nahuatl.

As anthropologists (and others) may tell you, things tend to be the most interesting at the threshold (or "liminal") regions. Lila Downs is uniquely placed at the cross roads of several musical and cultural traditions, enabling her to have the perspective looking in either direction, coupled with an intimate relationship of each view.

Lila grew up dividing her time between her Mixtec mother's rural mountains of Oaxaca, Mexico, and her father's home state of Minnesota. She started singing mariachi songs as an 8-year-old in Oaxaca, then took voice lessons in Los Angeles at age 14. Planning on becoming an opera singer, Lila majored in voice and anthropology at the University of Minnesota. However, she became disenchanted and left school to become a Grateful Deadhead, selling jewelry on the streets. Next, she returned to Mexico and learned to weave cloth. This gave her the source material for her college thesis, on how the weaving patterns of the Triqui women create a historical narrative language.

After earlier tours with traditional Oaxacan folk bands Cadetes de Yodoyuxi and La Trova Serrana, Lila began singing in the clubs of Oaxaca and Philadelphia. After meeting her musical partner (and now husband) Paul Cohen, she branched out into interpretations of jazz standards. They

**DOWNS** page 18

INSIDE THIS ISSUE:
QUÉBECOIS MUSIC

BEN FRANKLIN & THE GLASS ARMONICA

JAMES COBERLY SMITH & SEVERIN BROWNE

PLUS:

KEYS TO THE HIGHWAY

CD REVIEWS

UNCLE RUTHIE

CALENDAR OF EYENTS

& MUCH MORE...

hose of us interested in folk and traditional music have a eye to the past and ears in the present. We are fascinated by the lives, music and technology of our forbearers and are often enthused by the current (and future) technolo-

Looking back to the past century, our parents and grandparents grew up with music being broadcast through the airwaves and picked up on receivers called radios. They also were introduced to heavy black disks that stored music and could be played back at will. These were amazing, revolutionary technological advancements that had equally amazing and revolutionary sociological implications. People no longer

were confined to music and dance of their own making (or that of traveling musicians). They could listen and learn from the repetition of these instant play back machines. Tunes and stories that were passed from generation to generation with only human interaction were now recorded for posterity. And the art of learning music and stories from others was greatly diminished. In its place was we have the entertainment industry of today.

At the beginning of the 21st Century, technology is here to stay and constantly and rapidly developing. There are some new technologies that we already see having enormous impact on our lives.

The first is satellite radio. We in L.A. spend a lot of time in our cars. We listen to CDs and the radio in our cars. But due to the commercial nature of the entertainment industry, we have been limited to a very small sampling of the music that is being made in this world. Satellite radio in its current incarnation is a "paid for" service. Much like the Internet and cable TV, you need a special receiver and have to subscribe. Once you do, you are availed of many more stations without commercial interruption.

There are currently two competing companies that offer this service: XMRadio and Sirius. Your choice will depend on your interest and their programming. Both have a good sampling of folk and traditional music (of both the North American and World varieties). You can check them out on the web at: www.xmradio.com and www.sirius.com.



BY LEDA & STEVE SHAPIRO

The other new technology that expands our listening pleasure is Internet streaming radio. You can track down you favorite radio station whether that is a local one (as listed on page 13) or one that you found Googling and listen to it through the speakers on your computer. You will find that in addition to radio stations that take their live feed and stream over the Internet, there are some stations like Folk Alley (www.folkalley.com), that are Internet only stations. Quality speaker systems are available to attach to your computer and the sound is generally pretty good. (If you do not have DSL or cable you might find these options impractical)

The problem that we've found with traditional radio and Internet radio is that you listen on their time, not on yours. So if you are around on Saturday mornings you can listen to FolkScene and Halfway Down the Stairs. But, what happens if you know that you won't be available and you really want to catch the show. Until now, the answer has been "tough luck." Not any more. We found Replay Radio, a \$30 computer program that can be programmed to capture the shows that you want to listen to and play them back at your convenience. With the price of hard disk space steadily dropping and the availability of devices such as Apple's iPod and Archos' Gmini, you can record for later computer listening, listen in your car at another time or take it with you when you walk your dog.

Also coming down the technological pike are MP3 players for your car. With this capability you can store hundreds of hours of music so you can listen while you commute. What's next? We think that soon you will be able to surf the web listen to Internet streaming in your car.

So with all this technical capability, what is the down side? Our lives are becoming increasingly more complicated, with more things to do and less time to do it. And the choices can become overwhelming. When you have a hundred things to choose from, choosing is relatively easy. When you have thousands to choose from, you might just throw up your hands, pick up your instrument of choice (in the car, that would probably be a harmonica:-)), and just do it yourself. Here's to the future.

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Leda & Steve Shapiro LAYOUT & PRODUCTION

Alan Stone Creative Services

FEATURE WRITERS

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Roger Goodman Keys to the Highway Dennis Roger Reed Reed's Ramblings

Dave Soyars, Dave's Corner Larry Wines, Tied to the Tracks

#### **EDITORS**

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

CONTRIBUTING WRITERS

Linda Dewar Pat MacSwyney Cáit Reed Dana Whittle Paul Zollo

DISTRIBUTION

Valerie Cooley • Mary Dolinskis Chuck Galt • Marge Gajicki Cliff Gilpatric • Scot Hickey Sue Hunter • Dennis Louie Nan McKinley • Gretchen Naticchia Bea Romano • Daria Simolke

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#### CONTACT INFORMATION

P.O. Box 55051, Sherman Oaks, CA 91413 Phone: 818-785-3839  $mail@FolkWorks.org \bullet www.FolkWorks.org$ ©2004 FolkWorks All Rights Reserved

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# LA MUSIQUE TRADITION-NELLE DU QUÉBEC

By Dana Whittle ©2004 [reprinted with permission]

s a musician who grew up in New England, I never suspected that I would one day be an immigrant, living on foreign soil, speaking another language and devoting my life to a form of traditional music that I hadn't heard of until a decade ago when I came to form duo Jeter le Pont with the late, great Franco-American singer and defender of her culture Martha Pellerin. Shortly thereafter, I married Québec fiddler Claude Méthé and began to discover even more about the unique culture and music just over the border from my Vermont home. That's when it all began to get really interesting.

#### **PUTTING IT IN CONTEXT**

To put the uniqueness of traditional Québécois music into a clearer context, it might help to know that French Québec is perhaps the most homogeneous society existing in North America today. While there are francophone communities sprinkled throughout Canada, Québec is the largest. If you spend time in Québec, you'll discover that for French-speaking Québecers of my age (48) and younger, "French-Canadian" is rarely used while "Québécois" most often refers to nationality. The parents or grandparents of this age group, on the other hand, might call themselves "Canadien," meaning French-Québecers. In Québec, "national" means the province of Québec; in the rest of Canada it refers to the entire country. Confused yet? The complex issues of language and sovereignty make life very interesting here and I learn something different (and often conflicting) every day.

Five years ago I was transplanted to a rural Québec community 1-1/2 hours northeast of Montréal, in the Lanaudière region, famous for its musical traditions. Except for the power lines, cars, snowmobiles and all-terrain vehicles, life hasn't visibly changed much here over the last two centuries. I was immediately amazed by how useless a phonebook was unless you knew the street the person lived on. It is not unusual for there to be five, ten or more pages of the same name in the Joliette phonebook (the nearest large town). Nearly everybody seems to be related and I stand out like the proverbial sore thumb with my foreign, highly unpronounceable name. Most attended Catholic (public) school, thus sharing the same basic reference for religious and moral beliefs. My own three children didn't know much to speak of about religion until they attended school and had their first Morals class, a relatively new alternative to Religion class for those who don't actually attend church. My own 150-year old home didn't have plumbing or electricity until 1964 and we can still use the "bécosses" (backhouse) if desired. I don't hear much English from anybody but my immediate family — even my children generally address me in French.

The very up side of this profound homogeneousness is that the musical culture of rural Québec is vibrantly alive and remarkably preserved, particularly in this region. A friend who works with elementary school children told me about the time he was taken by surprise on a fieldtrip with a group of young children from St-Côme, just north of here. As the bus left the schoolyard, they all began to sing a "chanson à répondre" (call-and-response song). Everybody knew the words, and the singing didn't stop until they reached their destination. It is the same story on my own kids' schoolbus — they sing on the way there and back every day, including the highschool aged kids.

When doing school workshops in New England, we often asked children about the music that went on in their homes. Too often the response was that nobody played or sang in the household. Kids were dying to touch our instruments. Some couldn't even think of one song. I

am currently involved in a folklore project here at the local gradeschool that required all who signed up to be part of a folk chorale to bring along their favorite Québec folksong. Thirty-three kids signed up (the whole school only has 125) and almost all had a traditional song! Québec is certainly the richer for having preserved so much, although it is changing here, too. My theory is that large families, rural isolation (not so very long ago, everybody was a "rural") and a lack of competition from other amusements,

tend to cultivate the musical soul. There is a growing appreciation of trad music in the city, where the scale of city living may be a factor in people's desire to preserve and encourage the sense of community that comes with traditional music. Traditional dance is enjoying popularity due to a regular turnout by avid urban fans, a mixture of those who remember dancing in the kitchens of their youth and those who have recently discovered it. Rather than leave their roots behind, many brought them along when they moved into town.



Here, we are just as proud, and frequently prouder, of the "kitchen" version of traditional music as of the "professional" one (i.e. performed for dollars). While many musicians today find their traditional inspiration on recordings, archival or commercial, the kitchen remains a crucial part of the living tradition. Musical repertoires, whether instrumental or vocal, are commonly attributed to specific families or individuals. Many a group has been the beneficiary of selections from the magnificent repertoires of the Cantin, Miron, Thériault, Lepage, Bordeleau, Pérron and Beaudry families of this region. Much like 100 years ago, parties begin midmorning on a cold winter day, building up steam as the beer and music kick in, with a never-ending stream of food set out on makeshift tables. It is a tradition — likely stemming from the "revéillons," or breakfast after the midnight mass — to be served a huge buffet around 1:00 or 2:00 am, a brilliant idea considering the spirits that have inevitably been consumed by then. Meanwhile, the music goes on non-stop until the wee hours. A typical party might have twenty or thirty people playing and singing at once, with song after song arriving spontaneously from some unseen, seemingly inexhaustible source.

#### WHERE AND WHO

Québec is huge and every region is home to countless traditional musicians and singers. What follows is just a brief overview.

Based in Drummondville, the Centre Mnémo (www.mnemo.qc.ca) is dedicated to Québécois traditional dance and music and publishes both an online and print version of its Guide Mnémo, listing hundreds of traditional Québécois musicians, dancers, storytellers and groups by region and specialty, as well as a calendar of events that includes informal trad sessions at people's

The Lanaudière region is home to Festival Mémoire et Racines (www.memoireracines.qc.ca), dozens of groups, including La Bottine Souriante, La Volée d'Castors, Norouet, Ni Sarpe Ni



Le Vent du Nord (see Skirball Summer Concert Series)

Branche, La Vesse du Loup, La Famille Cantin, Hômmage aux Aînés, Mythes et Légendes, Dent-de-lion, Belzebuth, Les Frères Brunet, Les Charbonniers de l'Enfer, Bagghus, La Souvenance, musicians André Marchand, Denis Fréchette, Simon Riopel, Denise Levac, Daniel Roy, Bernard Simard, Rémi and Pierre Laporte, Normand Miron, Richard Arpin, Gaston Lepage, Gilles Pitre, Lisan Hébert, Serge Thériault, Jean-Claude Mirandette, Gilles Cantin, Claude Méthé and many, many, MANY more. The Cégep, or college, of Joliette specialises in music and features the first traditional music curriculum in the province. It's no wonder that the region is often referred to as the heart of the Québec musical tradition.

In Montréal, the Société pour la promotion de la danse traditionnelle québécoise (www.spdtq.qc.ca) presents an annual trad festival in May called La Grande Rencontre, monthly called dances, Danse-

**QUÉBECOIS** page 22

IN THIS ISSUE
EDITORIAL2
LA MUSIQUE TRADITIONNELLE DU QUÉBEC 3 Music & Culture of French Québec
KEYS TO THE HIGHWAY
THE VOICES IN MY HEAD5 Our Better Angels
TIED TO THE TRACKS6
FREE FOLK/TRADITIONAL EVENTS7
DAVE'S CORNER 8 Local Happenings on the Folk Music Scene
ON-GOING STORYTELLING EVENTS 8
WORLD ENCOUNTERS9 CD Reviews
REED'S RAMBLINGS 10 CD Reviews
CAMPS & WORKSHOPS 12
1 <sup>ST</sup> ANNUAL FAR-WEST REGION CONFERENCE 12
ON-GOING MUSIC HAPPENINGS 13
CALENDAR OF EVENTS 14-15
ON-GOING DANCE HAPPENINGS 16
JAMES COBERLY SMITH
& SEVERIN BROWNE17
THAT REMINDS ME
THE HEART OF THE MUSIC
CD Reviews
UNCLE RUTHIE
LOOKAROUND
CD REVIWS24
Linda Dewar reviews recent releases
BULLETIN BOARD24
Help Wanted Ads, Things for Sale, Things Wanted
HOW CAN I KEEP FROM TALKING
PASSINGS26 Charles Chase & Elizabeth Partridge

SPECIAL EVENTS ......

# BENJAMIN FRANKLIN AND THE GLASS ARMONICA

inner is over and you are nursing what's left of your last glass of wine. To amuse yourself between sips you dip your fingertip into the wine and then rub it around the rim of the glass. If you do this just right you are rewarded with an ethereal and amazingly pure musical tone. How did that happen? Can anybody do this?

At the risk of taking the magic out of it, here's how it works. When an object moves, the air around it is displaced. When that air movement reaches the ear, it is perceived as sound. If the movement repeats with a definable frequency then we perceive the sound as a musical note or pitch. This is what happens when a string on a musical instrument is plucked with a pick or a finger. The string is stretched and displaced as the pick engages it. When it is released it moves back and forth transferring a particular fre-

quency of movement to the body of the instrument. The instrument then moves the ambient air and we "hear" this as music.

On a bowed instrument like the violin, the movement is similar but the sound is sustained. This is because the bow hairs, prepped with rosin, grip the string, stretching and displacing it until the string slips back only to be gripped again by the traveling bow. The grip and release action continues as long as the bow is moved.

Playing a wine glass is basically the same as bowing a violin string but, instead of using a bow, you use the tip of a finger. To play, the fingertip should be very clean and free of skin oils then wet with water, wine or other liquid. You may need to experiment to find just the right amount of pressure and speed. Your fingertip will actually grip and displace the rim of the glass up to the point where it will slip free, letting the glass relax only to stick and release again, and again. This regular frequency of motion from the rim is

transferred to the entire glass and then to your ear via the displaced air around the glass.

The resulting pitch is due to the shape and material of the wine glass but you can change the pitch by varying the amount of liquid used. The liquid dampens the motion of the glass wherever there is contact. The more liquid in the glass, the shorter the resonating space and the higher the pitch. If you line up several glasses and put gradually more water into each successive one, you can play a scale and then melodies. You can tune a scale by adding or removing water as needed to achieve the appropriate sound.

Written accounts of making musical notes by striking glass can be found as early as 1492; however, references to playing music by rubbing the rim of a glass did not appear until 1677. But the "musical glasses" were not much more than an amusement until the 1740's when an Irishman named **Richard Pockrich** elevated the technique to a professional level and began giving concerts and drawing other performers to the instrument.

In 1757 **Benjamin Franklin**, then living in London, heard **E.H. Delaval** perform on the musical glasses. Franklin, like most people who heard the glasses played, was enchanted by the ethereal sound. Unlike others, however, he set to thinking about how the instrument could be improved. This was not an uncommon reaction for the brilliant Franklin who invented the Franklin stove, bifocals, discovered the Gulf Stream, started the first public library and public services for common citizens, experimented with electricity inventing the lightning rod which he gave away for, "the good of mankind," and helped shape our emerging nation in the New World.

Franklin observed that it was difficult to play more than two notes at a time, which limited the chords that could be managed on the musical glasses. He also noticed that the musician had to rush into position to allow enough time for the rubbing to set the sound in motion. This was exacerbated for the lower notes that require glasses to be larger and, thus, farther apart.

Franklin solved all these problems with the invention of his "Glass Armonica." He had a London glassblower make a graduated set of bowls with a hole in the bottom of each one. Every bowl was tuned to a different note and painted a different color to make it unique and easy to find. The bowls were arranged in order by pitch. A cork fitting was used in each hole so they could be nested and mounted on an iron rod. The rod was attached to a wheel that was turned with a foot pedal, like the old treadle sewing machines. Some say that the bowls dipped into a bath of rosin and water as they spun; others classify this as an urban myth since the rosin-water bath would affect the sound.

The new instrument became very popular. Over 400 compositions were written specifically for the instrument including some by Mozart and Beethoven. More than 6000 Armonicas were produced and the instrument flourished until 1830 when it all but disap-

peared. Composers quit writing for it and manufacturers quit making the instrument. What could have caused such a thing to happen?

One answer appears in writings from that era. There were warnings that the music of the glass armonica had profound emotional effects especially on its players, causing melancholia and dementia. It was noted that the high





GLASS INSTRUMENTS	SOME DIFFERENCES
Musical Glasses	Wine glasses tuned by adding/removing water.
Glass Harp	Glasses blown and ground into permanent tune. No water required.
Glass Armonica	Glass bowls tuned and mounted on a rod that spins.

lingering harmonics and the friction of the wet glass forced many performers into early retirement because of nervous disorders. Dr. Franz Anton **Mesmer**, the famous hypno-therapist, integrated the glass armonica into his magnetic séances using its influence to get his subjects into a relaxed state. All these things led to fear and rejection of this music and of Franklin's wonderful instrument. Interestingly enough, the source of the problem turned out to be the lead-based paints used on the glass bowls. The performers absorbed the lead into their systems and actually displayed the symptoms of lead poisoning. It was not until 1983 that the manufacture of glass armonicas began

ROGER

GOODMAN

If you search the web you will discover the availability of more CD's for the glass harmonica then you might have imagined. One of these, "Cristal: Glass Music Through the Ages" has music composed specifically for the glass harmonica. This CD was produced by Linda Ronstadt,

who also used a glass harmonica on her own CD, Dedicated to the One I Love. You can also find other links and play a Virtual Glass Armonica at www.fi.edu/franklin/musician/virtualarmonica.html. If you are interested in finding out more about glass music you can Google these terms: Harpe de Verre, Glaspiel, Seraphim, Glass Harmonien, Grand Harmonicon, Crystallophone, Angelick Organ, Cristal Baschet, Verrillon, Verrophone, Glassychord, Glasharmonika, Harmonika and Harmonica de Verre.

So keep on making music but get the lead out first and, of course, stay tuned.

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the 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

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BY JOANNA CAZDEN

## **OUR BETTER ANGELS**

y first column in Folkworks (Nov/Dec 2001) referred to the fictional musicologist portrayed in the film Songcatcher as she came to value American folksongs as highly as the classical music for which she was trained. A true-life vocal ensemble, acclaimed in their presentations of European art-music, has now duplicated that journey. As national and world crises swirl, their choice to honor the spiritual side of American folkroots could not be more timely.

American Angels, the new and final CD by acclaimed female quartet **Anonymous 4**, on the Harmonia Mundi label, is subtitled *Songs of Hope*, Redemption, and Glory, and the glory here is clearly spiritual—and musical—rather than overtly patriotic. Liner notes by the group's primary researcher on this project, Marsha Genensky, describe a "journey to the roots of Anglo-American spiritual vocal music...eighteenth-century psalm settings and fuging tunes from rural New England, nineteenth-century folk hymns and camp revival songs from the rural south, and gospel ... an interweaving of oral and written traditions ...imprinted on the memories of generation after generation of singers." [Full disclosure: Marsha is married to a good friend of mine].

Anonymous 4 has, for more than sixteen years, championed vocal music of medieval and early renaissance Europe. Famed for their pure, straight (non-vibrato) vocal quality, and their exquisite harmonizing within the tuning systems that preceded modern equal temperament, the members of Anonymous 4 have inspired numerous other early music ensembles. They also helped to resurrect the music of **Hildegarde von Bingen**, a twelfth-century nun, scientist, healer, and composer, whose "poetic and mystical concept of the cosmos has many New Age devotees to this day," according to the Los Angeles Times.

Although American Angels' delicate versions of rural American folkspirituals are far from the raw power of massed Shape Note gatherings or the emotive exuberance of modern gospel singing, this collection beautifully combines high art and folk traditions and will, it is hoped, bring more serious attention from the former to the latter. Solo and sparely-harmonized songs are grouped with more richly-developed gospel tunes, including chestnuts such as Sweet By and By, Shall We Gather at the River, and Angel Band. Other familiar folk hymns include Wayfaring Stranger and Wondrous Love, while the lyrics of Amazing Grace are heard first in an unfamiliar setting (Jewett) before returning in their better-known melody (New Britain).

My main complaint about the CD is that the songs are pitched to fit the groups' concert-soprano lead voices, and are therefore too high for comfortable singing-along. This orientation toward performance rather than participation keeps the music in the realm of art-song, even though the songs would have originally been sung by full congregations of minimally-trained rural folk. Anonymous 4's home repertoire of courtly and monastic music also colors their phrasing, which sometimes emphasizes melodic lines at the expense of clear diction. Nevertheless, this is a lovely recording, more poignant still as it is the ensemble's pre-separation swansong. Hypnotic, pure, sometimes austere, American Angels offers a spirit of enduring faith despite hard times.

Another unusual and spiritual blend of folk and classical vocal music comes from a corner of the country far from the formerly English colonies of the Northeast and Southeast. SAVAE, the San Antonio Vocal Arts Ensemble, based in San Antonio TX, has released three collections of Latin American choral music from the sixteenth century, accompanied by indigenous drums and flutes. More strongly rooted in folk traditions than Anonymous 4, their vocal style is less refined and more accessible, though still of careful musical quality.

SAVAE's first album, Native Angels, presents music written by Spanish missionaries including the first polyphonic (chorally complex) piece composed in this hemisphere. El Milagro de Guadalupe and Guadalupe, Virgen de los Indios, then focus on songs created by local converts to honor the Virgin of Guadalupe's appearance and revelation in 1531.

The group's latest release, Ancient Echoes, travels further back in time to spiritual songs of the Biblical era, as excavated and re-imagined by early twentieth-century musicologist Abraham Idelsohn. Sung in Hebrew and Aramaic, with texts from the Dead Sea Scrolls and the Bible, this collection uses Middle Eastern melodies and instruments to re-create the sounds of Western civilization's deeper spiritual roots. It is all really lovely stuff, and ordering info is at www.savae.org.

It was Lincoln, in his 1861 First Inaugural Address, who called on "the better angels of our nature" to heal a nation already at war with itself. I'm sure I'm not alone in my fears that current events will keep our national life in turmoil for the foreseeable future. As music traditionally cures melancholy, so may the music of all these angels help guide us "Through many dangers, toils and snares," and heartaches yet unknown.

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

# **MUSICIANS FOR HII**

#### BUZZWORLD

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

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



#### **OLD #7**

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



monies 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

#### MUSIC INSTRUCT

#### 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

#### CÁIT REED

Cáit 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.

You can be listed here!  $\$30/1x \cdot \$75/3x \cdot \$125/6x \cdot mail@FolkWorks.org \cdot 818-785-3839$ 



t's summer, and you're not thinking about learning or watching a movie? We're going to look at both, anyway. Even with all the festivals profiled in the previous issue, the exponential greed of gas prices may have you seeking something else worthwhile and affordable. So, we'll profile some great offerings to guide the songwriters among us to excel, then give you a quick word about a movie that's tuneful and a fun romp.

On to our treat for songwriters, and those who aspire to be. We have a double-header for you. Every songwriter constantly seeks to express, from a deeply personal place, a perspective that others will embrace with immediacy. Of course, there are countless interplaying factors and no single formula. Hence, plenty is said and written as guidance by those who have attained commercial and artistic success. Much of that happens right here in L.A., where the music business works.

With no snub to other fine guides and teachers, this issue and the next, we have offerings from three of the best. This time, we'll look at two books, and next issue, a unique CD-ROM set. Also next issue, we'll revisit the books and comment about their usefulness and the longevity of their influence as true tools for one songwriter.

Harriet Schock's book Becoming Remarkable offers purposeful inspiration and specific points of guidance. At \$14.95 it comes with a copy of her fifth album, Rosebud, a CD of music, not instruction. So it's like getting one or the other free, and both are fine.

Schock taught songwriting at USC. She is a multi-platinum songwriter and Grammy nominee for the #1 hit, Ain't No Way to Treat a Lady. Her songs have been recorded by Carly Simon, Helen Reddy, Manfred Mann, Vicki Carr, Smokey Robinson, Lee Greenwood, Johnny Mathis and dozens more. Her film and TV credits take a page to list, and range as diverse as The Secret Garden to The Last Dragon and Delta Force II to Pippi Longstocking.

So anything Harriet has to say is bound to be interesting. And a few of her many students attested to that at the recent and innovative CD release party for *Schock Futures*, a compilation that features 19 of them, with most on hand to perform their one song in the sequence featured on the album, and gush with admiration for their teacher.

Schock's proprietary method, teaching numbered steps to successful songwriting, is not revealed in the book but much of the underlying philosophy is there. Unlike most instructional or motivational books, nothing here is preachy, and her style and the content provide such a good read that it's hard to put down.

The book is 48 short chapters that were previously published articles, and they've been nicely grouped and sequenced into sections on integrity, clarity and technology. Integrity is central here, as Schock explains, "The truth simply has more impact because when the writer writes it, it has a ring of authenticity, and when the listener hears it, it has a ring of veracity, both musically and lyrically."

Schock shares countless insights, like, "Songwriters reveal so much about themselves, perhaps it's a blessing that the ones

## TIED TO THE TRACKS



BY LARRY WINES

who reveal unpleasant things are usually oblivious to it." Most of the content is happy, bright and yes, useful, with points and techniques illustrated with quotes and lyrics that range from Shakespeare to Joan Osborne. The book is subtitled, "for songwriters and those who love songs," and that's a credible claim. And the inclusion of her CD allows you to test her own application of what she teaches others.

Becoming Remarkable, by Harriet Schock, from Blue Dolphin Publishing, Nevada City, CA, is available from www.harrietschock.com, from the publisher at 800-643-0765, or through your local bookstore. [Editor note :Harriet Schock will be performing at Coffee Gallery Backstage in Altadena on July 24th.]

John Braheny's The Craft and Business of Songwriting is a large-format textbook, and delivers the tools to validate its cover's claim as "a practical guide to creating and marketing artistically and commercially successful songs." This book has depth and breadth through all aspects of its twin topics—craft and business. Its design features wide margins with high-concept notes that allow you to quickly locate each section of text. Good thing, because there's more insider information than you could imagine finding in one place.

This is a formidable omnibus of artistic guidance and business practicum. Braheny gives you sheet music and discussions of lyrics. He gives you forms for collaborative partnerships. He gives you structure for different musical genres and guidance about radio formats. He also gives you some embarrassingly bad examples, and if that seems a bit incongruous, it's useful. His book speaks with a personal voice to making your creative expression meaningful, as when he says, "You, the writer, must realize you set off this same crazy process in the listener's head with every word you write; and it is you who must bring discipline to the listener's imagination."

You'll identify yourself among Braheny's types of writers. You'll delve into his song types and themes. And this book shows you how to protect and market your creative product.

The Craft and Business of Songwriting by John Braheny, second edition, from F+W Publications, Cincinnati, OH, is available at www.writersdigestbooks.com or through your local bookstore.

The true test of anything instructional is its continuing relevance. We'll revisit both books next time as working tools, and then introduce you to the CD-ROM package, Secrets of Songwriting Success offered by Jai Josefs (www.jaijomusic.com), one of America's top songwriting coaches.

On to our movie review. No, it's not a sequel to *O! Brother Where Art Thou*, but it's good, anyway.

This is a film tribute to a songwriter whose influence changed the direction of music. Actually, in *Grand Theft Parsons*, he was already dead as the movie started. And if that sounds a bit indirect, so is the true story that inspired it.

Gram Parsons was the Louisiana-born music legend who infused folk, country, blues and rock into a genre of late 1960's mainstream, as a member of the Flying Burrito Brothers and the Byrds. His influence is still very much alive in modern country and new folk. But his death in 1973 brought events and legends even crazier than those surrounding the demise of Jim Morrison.

Seems that Parsons and his road manager Phil Kaufman had a pact. Whoever died first would be cremated by the other in the place both loved—Joshua Tree National Monument. Of course, Parson's estranged family, his ex-girlfriend and the law had other ideas. The film version of the factual tale is an exploration of Kaufman's improbable adventure (taken from a single chapter of his book) and the motives and personalities of others as Kaufman hijacks the corpse to fulfill his buddy's last wish. It's filled with great music, some period, some original, and sure to become a cult classic, so see it on the big screen while you can.

I was fortunate to catch the West Coast premiere. The film is headed for limited release in L.A. in July, after screening at Sundance and its premiere here, appropriately at the ninth annual Antelope Valley Independent Film Festival (www.aviff.com). It was made chiefly in Antelope Valley and in just 24 days. Director David Caffey's 88-minute US/UK production was shot on 35 mm film and includes beautiful night shots that effectively choreograph much of the music. There's something of an Easy Rider feel, with gentler music and without the selfcentered, chemically-altered incongruities or apocalyptic end. It brings fine ensemble performances from Johnny Knoxville (forget his Jackass role), Christina Applegate, Marley Shelton, Robert Forster and Michael Shannon.

Those who really know the story will have issues that facts were unnecessarily embellished, but this is a highly entertaining film that asks how far you would go in a promise to a friend to fulfill his wishes. And that's a good topic for inspiring a song or a discussion around a campfire.

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

## ADVERTISE IN FOLKWORKS!

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## FREE FOLK/TRADITIONAL EVENTS

Editor's note: We have listed only folk/traditional music and other events. There are many other concerts and family activities during the summer

#### **BOULEVARD MUSIC SUMMER FESTIVAL**

Veteran's Park (Note NEW Location) 4117 Overland Ave., Culver City

July 25 11am-4pm Gary Mandell's 28th year producing a free outdoor music festival featuring an All Star Lineup including Superb singer-songwriters and Instrumentalists performing folk, country, blues, jazz, and classical music. Twenty acts in all featuring L.A.'s finest including Robby Longley, Cerves McNeil, Bruce White, Bob Jones and Mr. Pete, Border Radio, Evan Marshall, Matt Cartsonis, Bernie Pearl, Ed Munter, Suzie Glaze and the 8 Hand String Band, Harris Levey, Trailmix, Dawn Hummer, Doug Whitney, and Boulevard Music staff and teachers and more.

#### **CULVER CITY SUMMER SUNSET MUSIC SERIES**

City Hall Courtyard 9770 Culver Blvd., Culver City 310-398-2583

June 10 ACOUSTIC ASYLUM WITH CARL VERHEYEN • Jazz/World music with hot guitar

July 15 ALASDAIR FRASER & NATALIE HAAS • Scottish Fiddle with Cello

August 5 PERLA BATALLA • Latin Folk

August 19 JOHN JORGENSON & RAUL REYNOSO • Hot gypsy guitar!

#### **SKIRBALL THURSDAY SUNSET SERIES**

 $2701\ N.\ Sepulveda\ Boulevard,\ Los\ Angeles\ 310\text{-}440\text{-}48500\ \ www.skirball.org}$ 

July 22 8:00pm MARTA SANTAMARIA with VIAJEM led by Brazilian bassist and arranger Antonio de Sant'anna. The ensemble incorporates flamenco, sevillanas, boleros, Spanish songs, Brazilian bossa nova and samba.

July 29 8:00pm ARAB-ISRAELI ORCHESTRA OF NAZARETH Arab, Jewish and Muslim musicians and singers from Nazareth and Galilee (a region in the north of Israel). They perform classical, traditional and folk Arabic music.

August 5 8:00pm LOS TEXMANIACS High energy conjunto and tejano music quartet.

**August 12** 8:00pm **JAOJOBY** U.S. Premiere! Salegy is probably the most danceable music of modern times in Madagascar and Jaojoby is its undisputed king.

August 19 8:00pm LE VENT DU NORD ("North Wind") California Premiere!

Traditional Quebecois band born of richly eclectic musical experiences and tastes. The energy emanating from these four is unstoppable, and audiences everywhere are finding it impossible to resist moving to the music and calling for encore after encore.

August 26 8:00pm ATASH (Farsi for "fire) Collaboration of six gifted musicians, fusing the ancient and the modern to create a message for the world which is both soulful and uplifting they draw on the improvisational elements of jazz and the music of India and the Middle East, meeting the raw energy of rock and the intricacy of Western Classical music.

#### SKIRBALL CAFÉ Z

July 17 noon MASANGA MARIMBA ENSEMBLE The music from the Shona people of Zimbabwe. Most of this music is centuries old and has been passed down by oral tradition from generation to generation. The instruments used in this ensemble consist of Shona-style marimbas from Zimbabwe.

August 21 noon TRIO AMOR Y PAZ Soothing mariachi music of Veracruz, Mexico.

August 28 noon MASANGA MARIMBA ENSEMBLE African



SUNDAY - OCTOBER 3, 2004

BENEFIT CONCERT

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- An Evening of Community -

Nevenka (*Eastern European*)

Masanga Marimba Band (*African*)

The Gold Ring (*Irish*)

Yuval Ron Trio

(Sacred & Folk Music/Middle East)
Conjunto Los Pochos (Conjunto, Tex-Mex)

Susie Glaze & the Hilonesome Band (Mountain roots/Bluegrass)

with

emcee Gary Mandell (Boulevard Music)

**TICKETS:** General \$25 – VIP \$50

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#### **GRAND PERFORMANCES**

California Plaza 300-350 S. Grand Avenue, L.A. 213-687-2198 dporter@grandperformances.org

- July 9 noon & 8:00pm WORDLY WOMEN featuring MARIA de BARROS and SOUAD MASSI A fusion of Andalusion flamenco, folk-rock, Arabian lutes and other traditional Arab instruments
- July 16 noon JUAN SANCHEZ Charango, pan pipes, trumpet, piano, vihuela, accordion, bass, and guitarron playing gypsy rumbas and Cuban guajiras.
- July 17 8:00pm QI MUSIC Musicologist, teacher and composer LIU QI CHAO is a master musician focusing on percussion instruments. A fusion of Chinese folk music with contemporary classical and jazz.
- July 23 8:00pm KHMER ARTS ACADEMY Cambodian dance and music originally developed for worship in the temples of Angkor with roneat (xylophone), kong (cicular gong) and sralai (quadsuple reed oboe).
- July 24 8:00pm RIZWAN-MUAZZAM QAWWALI songs based on classical Islamic and Sufi texts. A "transcendental experience" according to one critic.

#### FORD AMPHITHEATRE FAMILY ACTIVITIES

2580 Cahuenga Blvd East, Hollywood • 323-461-3673 • www.fordamphitheatre.org
CHILDREN FREE (Adults \$5) – Open seating

- July 12 10:00am DANIEL SLOSBERG Pierre Cuzatte, a musical journey along the Lewis & Clark trail.
- July 10 10:00am MASANGA MARIMBA ENSEMBLE Songs, stories and dances with Masanga.
- July 24 10:00am RANGOLI FOUNDATION FOR ARTS & CULTURE Ten incarnations of Vishnu.
- July 31 10:00am INTERNATIONAL ACADEMY OF MIDDLE EASTERN DANCE Belly Dance.
- August 7 10:00am EUNG HWA KIM –KOREAN DANCE ACADEMY Korean traditional dance.

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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.

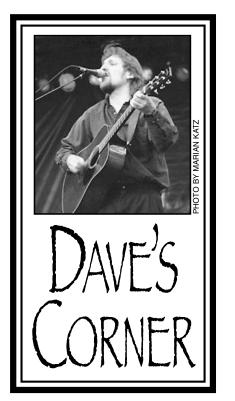
or this time (and maybe this time only), I'll be going back to doing more, and shorter, CD reviews. While I like writing about things in more depth, I find myself unable to this time for a very pleasant reason. So far 2004 is shaping up to be the best year for Irish releases so far in the millennium. Probably every major band has a brand new release (with the notable exception of Altan - anyone know when their new one's due?), and a lot of them rank with the best work ever by the respective bands.

Even more surprising is that one record label is responsible for most of them, and it's one that's fairly new. I'm not quite sure when it happened, but suddenly Compass Records in Nashville has gone from being a small independent bluegrass label to the finest Celtic (and English) traditional music

label in the U.S. Their release schedule for the last couple of years has been staggeringly good. It's not often I review labels, but Compass gets an enthusiastic thumbs up, and I encourage all readers of this column to go immediately to www.compassrecords.com and check out their new releases, some of which I don't even mention here. Their 2004 release schedule has so many quality releases that I don't have the space in this column to mention all the good ones, so I'll only mention the best. (As such, all releases here are on Compass Records unless otherwise stated.)

Probably the most exciting is the new one by **Dervish**, *Spirit* (!!) a very diverse release that mixes the usual jigs and reels and some great songs (including **Bob Dylan**'s *Boots of Spanish Leather*), and some rather eccentric tune sets, like one jig set that ends on a rather psychedelic jam session. Singer **Cathy Jordan** is as wonderful as ever, the seven piece band is full and rich, and it's a tribute to both the great Sligo tunes they've always specialized in and their adventurous spir-

**Lúnasa**'s bassist **Trevor Hutchinson** is the producer of the new one by **Gráda**, The Landing Step (!!). While Lúnasa is exclusively instrumental, Gráda is primarily a song band, though they can play a



mean tune as well—standup bass and drums feature prominently, which does occasionally lend a Lunasa-like sound to the proceedings. They're probably the first Celtic band to cover a song from English singer/songwriter Linda Thompson's recent comeback record. Their taste—whether the material is traditional, contemporary, or self-composed—is exquisite.

Former Fairground Attraction singer Eddi **Reader** also has a new one, *Eddi Reader Sings the* Songs of Robert Burns (!!) and it's a great set of songs by Burns, some set to new music. Texas singer/songwriter **Boo Hewerdine** has a big role on this, as do such great Scottish musicians as **Phil** Cunningham and John McCusker. She does a great job staying true to the spirit of Burns by avoiding preciousness in the arrangements—something previous interpreters of Burns have not always succeeded in.

Changed Days, Same Roots by the **Poozies** is another good one (this one actually on Greentrax Recordings, but licensed by Compass) (!), ten songs and one tune beautifully played and sung by four women, particularly **Patsy Seddon** and **Mary MacMaster**, whose blend of electric and both steel

and gut-strung harps is as much a highlight here as it is in their harp duo, Sileas.

Add in the releases I didn't mention, and their great bluegrass releases as well, and my gratefulness that such a label as Compass exists continues to grow.

That said, there are other labels also putting out great Irish CDs. The new one by **Kila**, Luna Park, (World Village Music) [2003] (!) is also interesting, loaded with original compositions that are a winning blend between traditional and improvisatory sounds. They're often compared to **Afro Celt**, but to my ears they sound more like an Irish version of the **Gypsy Kings**, with a pronounced Spanish influence to their Irish-language songs.

And finally, even though it's mentioned elsewhere in this issue, I feel that it's important to mention that the new one by **Téada**, Give Us a Penny and Let Us Be Gone [Green Linnet] (!!) is excellent, even better than their excellent first release. Green Linnet has also rereleased their debut (!!) as well as the solo album by Oisin Mac **Diarmada**, an bhfidil (!), reviewed in these pages before. I look forward to many more from them.

So that's it for this issue, next time I'll hopefully cover fewer CDs in more depth, including new ones by English legends **Brass Monkey** and Waterson/Carthy.

Rating scale:

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

[!!]—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.

#### Sunset Concerts

at the Skirball

Thursdays July 29-August 26 8:00 p.m.

Doors open at 7:00 p.m.

No reservations necessary Limited seating available on a first-come, first-served basis

Parking: \$5 Carpooling encouraged!



Thursday, July 29 THE ARAB-ISRAELI ORCHESTRA OF NAZARETH

U.S. Debut! This outstanding orchestra performs classical, traditional, and folk Arabic music played on acoustic instruments.

Thursday, August 5 LOS TEXMANIACS

Los Texmaniacs has engaged audiences with its lively conjunto and tejano music. They are joined by Stanley Revillas on bass and vocals and Aaron Hollar on drums.

Thursday, August 12 JAOJOBY

U.S. Debut! Jaojoby is the undisputed king of the electric Madagasy dance music salegy. He performs with his ten-piece ensemble.

Thursday, August 19 LE VENT DU NORD

California premiere! Le Vent du Nord (French for "north wind") is a Quebecois band born of eclectic musical experiences, emanating an energy that audiences have found irresistible.

Thursday, August 26

Fusing the ancient and the modern to create a soulful and uplifting sound, Atash (Farsi for "fire") draws from jazz, Indian and Middle Eastern music, rock and Western classical music.

Note: No outside alcoholic beverages permitted.



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Making Connections



### 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

#### 626-792-8512 LONG BEACH STORYTELLERS

1st Wednesdays • 7:00 pm Los Altos United Methodist Church 5950 East Willow, Long Beach 562-961-9366

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

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

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

# WORLD ENCOUNTERS

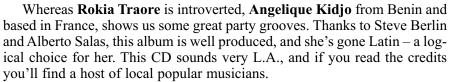
Tamburitza

BY VIOLA GALLOWAY

**Artist: ROKIA TRAORE Title: BOWMBOI** 

Rokia Traore's website correctly describes her style as "Malian contemporary music," and it is truly the future of African music. There are no faux pas, no overwhelming computerized arrangement but rather a guest appearance by the **Kronos Quartet**. The arrangements are stunning, her voice as always (she has two previous albums to her credit) beautiful, an entirely different atmosphere as to be expected by this singer who grew up in both the western and African world. We have to thank her for showing other artists the way. As of now, there is no confirmed label/date for a domestic release, however, there are a 1few import copies available, and this release is not to be missed.

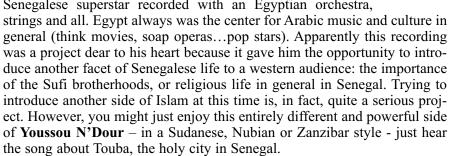
#### Artist: ANGELIQUE KIDJO Title: OYAYA! Label: SONY



For good measure there's a beautiful lullaby and a Caribbean track. It all works, it's a fun album, and she should find plenty of new fans as well.

#### Artist: YOUSSOU N'DOUR Title: EGYPT Label: NONESUCH

This is a total surprise for most African music listeners and the CD Youssou fans have been waiting for: Here the Zulu Drum Senegalese superstar recorded with an Egyptian orchestra, strings and all Egypt always was the center for Arabic music and culture



Artist: PAPA WEMA Title: 1977-1997 Label: STERN'S

This CD is called "the first 20 years," and those were the best, so if you have not collected all of the most famous Congolese singer's old releases, this is a must. There are 18 tracks in all, lovingly annotated, with hidden gems, many previously unavailable, also featuring **Pepe Kalle, Koffi Olomide** and others. These recordings from the early days of soukous still sound absolutely great, and there are popular dance floor killers from the 1980's, such as *Malimba*.

## Artist: VARIOUS Title: WOMEN OF AFRICA Label: PUTUMAYO

This CD is also recommended. It is full of beautiful tracks by **Angelique Kidjo** from Benin, who has many releases available domestically but there are mostly rather unknown artists — at least on this continent - such as **Kaissa** from Cameroon, **Nawal** from the Comoros, or **Dobet Gnahore** from the Ivory Coast. Lots of soulful, mostly acoustic music to enjoy with full liner notes and well sequenced.

Artist: OJOS DE BRUJO Title: BARI

Label: WORLD VILLAGE

The CD by this new group from Spain was the most anticipated debut in world music circles, and it's easy to see why. The flamenco genre was immediately energized by this group as it incorporates elements from hip hop, as well as scratching and plenty of shouting and political lyrics, all in all a logical development. Plenty of unusual instruments (sitar, tabla, berimbau, bata drums, cajon etc.) make listening to this group a good for both partying listening.,. This is not unlike other artists in this vein: remember the arrival of **Ozomatli** and **Manu Chao**?

Artist: WIMME SAARI Title: INSTINCT Label NORTHSIDE



This CD is part diary, part hymns and psalms of the Sami people. **Wimme Saari** is one of Finland's most famous singers; he is called a "joiker." Joikers sound a bit like shamans and have create a chanting style that originated in Lapland (or Samiland). It is a bit reminiscent of Native American music, and which, at times, is somewhat eerie. The 34 tracks of this CD ultimately had a strange meditation effect on me.



If you're wondering about new music from all of Latin America, this could be a perfect introduction, and a party surprise. It features all new tracks by the new Cuban heartthrob from France, **Raul Paz**, electronica tango by **Federico Aubele** from Argentina, and a variety of other styles (but no salsa!) that have not exactly made it here but have in Europe.

Artist: VARIOUS Title: CAFÉ MUNDO Label: SUNNYSIDE

Listening to this CD comes closest to being in Paris and checking out Radio Nova, discovering an array of world artists in remixes. There's an almost unchanged *Soul Makossa* by **Manu Dibango**'s, an often recycled hit, the Tuvan group **Huun Huur Tu**'s track has been made into a descarga (a sort of Latin jam), **Femi Kuti**'s track sounds Nuyorican, and finally there are the Master Musicians Of Jajouka from the mountains of Morocco, an obvious choice for a remix, thanks to their already eerie music. Do any of the artists need remixes? Not really - but this CD may find them new listeners – it is part of the Sunnyside Café series.

#### Artist: VARIOUS Title: ACCORDION CONJUNTO CHAMPS Label: ARHOOLIE

swamped by R&B and Rock and Roll.

Another amazing compilation from the Arhoolie folks, who have succeeded in explaining the background and basics of the current conjunto (for Americans) or norteño (for Mexicans) scene. They introduce not only the champions such as **Steve Jordan** or **Flaco Jimenez** but also many accordionists who are mostly unknown today. The musical styles are completely varied but generally upbeat: Cumbias, polkas, waltzes, etc., music for working people in areas that had not been

#### Artist: FRIGG Title: SELF-TITLED Label: NORTHSIDE



Named after one of the foremost goddesses of Nordic mythology, the patron of marriage and motherhood, and the goddess of love and fertility, **Frigg** is energetic new folk from Scandinavia...the new generation at work on fiddles, mandolins, guitars, drums, accordions, etc., which sounds ultimately very related to American roots music.

#### **UPCOMING RELEASE:**

Local kora musician, **Prince Diabate**, originally from Guinea has a new demo out which is more traditional than his previous effort, both groovy and breathtakingly beautiful.

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) fRoots (formerly Folkroots)

**Websites:** www.sternsmusic.com (mostly African music)

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

music)

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

links)

www.afropop.org (NY-based radio show with links, informa-

tion 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 avail-

able in U.S.)



## **CERRITOS CENTER FOR** THE PERFORMING ARTS

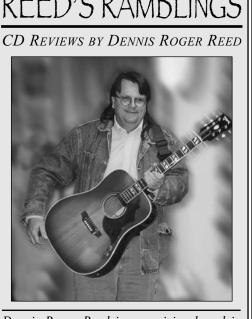
espite a general misconception that performing arts centers are snooty, overpriced and generally the domain of the blue haired set, the Cerritos Center for the Performing Arts has a reputation that is anything but sedate. And for the lover of folk music, the Cerritos Center provides world class talent coupled with remarkable surroundings, and excellent sound and lighting. the Cerritos Center's customer service level is remarkable, providing not only personalized ticketing, but a truly courteous staff dedicated to making your musical experience a perfect one. the Cerritos Center strives to provide a varied menu of fine music, of which folk is but one ingredient.

In the past several years, folk and roots artists such as **Boys of the Lough**; The Clayfoot Strutters; Judy Collins; Guy Clark; Marshall Crenshaw; Rodney Crowell; Greg Brown; John Gorka; Nanci Griffith; Arlo and Sarah Lee Guthrie; Eileen Ivers; the Nitty Gritty Dirt Band; Peter, Paul and Mary; John Prine; Bonnie Rideout; Riders in the Sky; Suzanne Vega; Doc Watson with Vassar Clements and David Holt; Jessie Colin

Young and many more have graced the stage at the Cerritos Center. Their upcoming 2004/05 series plans to bring yet again another treasure trove of talent to the venue.

Part of the appeal of the Cerritos Center is how the seating configuration can be altered to best suit the event. Opened in 1993, the 154,000square-foot the Cerritos Center features a 6,000square-foot main auditorium, and is a remarkably sophisticated site, incorporating moveable seats, floors, ceilings and stage areas. This theater can be altered into specific seating configurations to afford the idyllic setting, audience

views and sound quality for each individual performance. Balcony seating remains the only constant: floor seating is on adjustable wagons with air casters, the stage can be configured to suit the event, and even the towers that house the distinctive box seats can be moved via their air casters. Ceiling panels can be moved to create just the right sound for each event. The majority of the new season folk events use the "Lyric" configuration, which seats 1,425 music lovers. In the last several seasons, a special weeknight program has been instigated called "Sierra Nights" that use the the Cerritos Center's more intimate Sierra Room. These reasonably priced events offer a more intimate feel that the main auditorium. The "Sierra Cabaret" seats 240, with 6 per table. The "Sierra Theatre" seats 330, and the "Sierra Cabaret with dance floor" seats 192, with 6 seats per table and a dance floor. Craig M. Springer, Ph.D., Executive Director, states "There were three reasons we launched the Sierra Nights series two years ago. First, we realize that there are many price sensitive patrons that can simply not afford to see worldclass performers anywhere in the area. So, we found a way to use the Sierra Room Theatre, which is less expensive for us to run, as a performance first-class venue for first-class artists at a reasonable price point. Second, the mere fact that the room was there and we could use it meant that we could think seriously about programming in new ways in that space. And finally, there is a wealth of artistic talent out in the world that should be heard, but that isn't yet capable of drawing audiences large enough to make showcasing them in our big hall a valuable experience for the artists or for our audiences."



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.

But even with all this innovative ability to tailor the venue to the performer, the Cerritos Center would still falter if the talent chosen were not up to the expectations of the concertgoer. And the Cerritos Center will not let that happen. There is a commitment to provide a diverse amount of musical opportunities. Springer says "The decision to program a significant folk and roots music component is based on the audience's interest in these musical styles and their willingness to come to the Cerritos Center from wherever they live throughout Los Angeles and Orange counties. I think that it adds a unique and wonderful element of musical expression that is, in many ways, the historical and artistic ground on which many of the other styles of music we present are

If you haven't enjoyed the experience of a musical event at the Cerritos Center, this upcoming season provides a variety of folk related acts to enjoy.

Contact info: Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos, CA 90703 Info: 562-916-8501 Ticket Office: 800-300-4345 or 562-916-8500 or e-mail: TicketOffice@CerritosCenter.com. www.cerritoscenter.com

**Artist: BRIAN KRAMER & THE COUCH LIZARDS** Title: NO REGRETS

Label: ARMADILLO MUSIC LTD. #ARMD 00019

**Release Date: SPRING 2004** 

BY DENNIS ROGER REED

It's impossible not to evoke the name of **Eric Bibb** when writing about Sweden based Brian Kramer & The Couch Lizards new CD No Regrets. And there are some good reasons for that. Kramer has toured as Bibb's accompanist, and contributed to Bibb's Handy nominated *Home to Me* CD, not only as a guitar player, but also as the co-writer of one of the cuts, New Shoes. Kramer also added slide guitar to Bibb's collaboration with his folk famed father Leon on A Family Affair.

Kramer talks about his relationship with Bibb: "Eric also lived in Sweden for many years. During the 'lean years' he played a regular weekly gig in Stockholm and I was introduced to him through a mutual friend. We quickly hit it off and shared a very strong commitment and philosophy toward using the music with a positive, uplifting focus. We always talked of the unlimited possibilities involved if we could create an environment where this was dominant."

Kramer continues, "We then spent the next two years (1998-2000) at a dizzying pace touring all over the globe! We were very much able to put into action this method of positive focus during this time and was an eye opening experience for us both."

So how did Brooklynite Kramer end up playing the blues in Sweden and recording on a Brit record label named after a strange animal from the U.S. Southwest? Kramer started out in New York frequenting blues venues, copping licks and gaining encouragement from the likes of Buddy Guy and Junior Wells, with Wells joining Kramer on Win or Lose, Kramer's first recording. Kramer spent the better part of the 1990's as a mainstay of the New York club scene, until moving to Sweden. "I was invited to tour around Scandinavia around 15 years ago, at the very same time I met a young Swedish girl in NYC before the tour," explains Kramer. "After a few years, we married, traveled back and forth regularly until deciding to re-locate there. Best career move I ever made, and I also got two lovely kids out of the deal!"

Kramer released Brian Kramer Trio and Friends, Live at the Folklore Center in 2000. In 2001, Kramer and his band the Couch Lizards backed up the legendary Larry Johnson on Two Gun Green and then in 2002 they released Everybody's Story.

Now comes No Regrets. The Couch Lizards feature Swede/Greek

Christer Lyssarides on electric, acoustic and resonator guitars, mandolin and backing vocals; Canadian Jim O'Leary on drums and backing vocals; Swede Mats Qwarfordt on harmonica, kalimba and backing vocals; Swede PA Ulander on double bass and backing vocals; and Kramer on lead vocal and resonator guitars. Together they are a tight, swinging unit.

No Regrets features ten originals by Kramer and two by Qwarfordt. Most are bright, upbeat blues, pulling in favorable comparisons with Bibb's best efforts.



Kramer's lead vocals are a tad rawer that Bibb's dulcet tones, but he conveys a wealth of emotion with his pipes. The CD starts off with the title cut, and Kramer does an effective job putting a positive spin on his life choices. Old Photograph is a Kramer solo number coupling seductive slide guitar with wistful lyrics inducing memories of a time past, and the present. Another highlight is Qwarfordt's Come Home to Me, a paean to providing a safe haven for a loved one that has roamed. Little Stone House is a soft number paralleling the stability of a structure on an island in the Baltic with a strong relationship, reveling in the now.

Why does Kramer's work lean towards the positive, unlike many of today's blues artists? "Well, the blues has always gotten a bad rap in this regard. That it should represent a sad life that implies failure...I've learned that blues music was mostly a tool of celebration and also a badge of courage through tough times. Artists like Skip James and John Hurt have always included reflective, uplifting verses in their songs and that possibility was always there to be explored." Kramer elaborates, "Our emotions are complex, so that positive side should be equally reflected in this very adaptable form of music called blues. It's all a matter of intention. Why box it in? Let it grow and evolve naturally! Plus, I have learned to appreciate my life for what it is on every level and because this is my own experience, it should be reflected in the music! I think folks appreciate the break from being reminded of how damn tough life can be and welcome a bit of encouragement."

The Couch Lizards provide a perfect match for Kramer's solid instrumental chops, effective vocals, thoughtful lyrics and catchy melodies. Lyssarides' electric guitar is particularly inspiring. No Regrets is a solid piece of relaxed modern acoustic blues, painting positive images.



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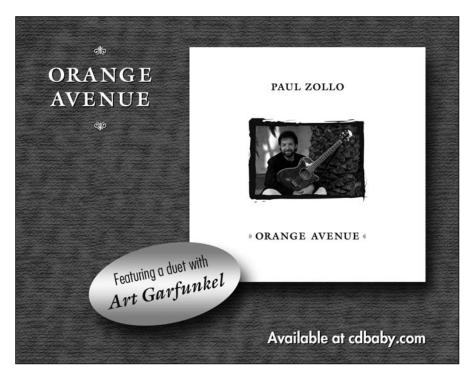
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BY PAT MACSWYNEY

Title: REFLECTIONS OF EASTERN EUROPE **Artist: NEVENKA** 

**Label: SELF-RELEASE** 

Reflections of Eastern Europe marks the third recording by Nevenka, the L.A. based vocal group who have championed Balkan and assorted East European women's music in L.A. for nearly three decades. For fans of the genre, this latest recording includes multiple examples of full eastern European women's choirs in the style of the old socialist-era state choirs made famous in the west by the recordings of Le Mystere des Voix Bulgares and various East European choirs marketed under similarly odd names. However, for those of you familiar with the aforementioned recordings who might be thinking to yourselves, "Been there, done that," this recording is as varied as it is beautifully arranged, sung and recorded. Peppered or more appropriately, "chubritzed" between the Bulgarian (#1, 2, 19 & 20) & Georgian (#8, 13 & 14) choir pieces you will find smaller group settings more typical of the Sedyanke (women's working bee) vocal tradition (#7 & 10). Additionally, there are solo Greek songs from the Rebetica (urban Greek "blues" from the first half of the 20th century) tradition accompanied by bouzouki, baglama and guitar (#2, 4, & 17). Additionally, there are songs from Albania, Croatia, Armenia, and Russia arranged from simple melody and drone to very complex 3 and 4 part harmony.

A few personal favorites include Rusan na Ruska Dumashe, an achingly beautiful Bulgarian song of heartbreak with progressive layers of crystalline voices beginning with a single voice and ending with the full choir; the wistful Greek Ela pare me and playful Pos tha perasi I vradhia; Deda mgik'vdesa, a Georgian mother's lament for her dead son; the dreamy Sephardic El Sueno de la Hija del Rey, the Albanian Vete me the te dua sung as a duet of melody and drone reminiscent of the local Gajda (bagpipe), a singing style typical of the western Balkans; and the lush Bulgarian Zakusnjala e Lalitsa which finishes off the CD. With Reflections of Eastern Europe, Nevenka runs the gamut from melancholic to uplifting and nearly every human emotion in between. For fans of Balkan music, women's music, choir music or just great music, this is an engaging, soulful, brilliantly executed and very highly recommended recording which has scarcely left my stereo since it's release last month!

Reflections of Eastern Europe as well as Nevenka's two prior recordings are available from: info@nevenka.org (or) c/o T. Israel 4207 Matilija Ave., Sherman Oaks, CA 91423

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

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**July 7-8** Two day workshop: **Papel Picado**, taught by Margaret Sosa (Mexican paper cutting usåing).

July 12-17 One week workshop: Oaxacan Woodcarving/Painting taught by Jacobo Angeles Ojeda.

July 16-18 Three day session: A Taste of Folk Music with Sandii Castleberry and Ron Daigh.

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Moira Smiley (traditional vocal styles, movement)
Annegret Baier (West African percussion, voice)
Naomi Dalglish (voice, movement)
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# 1ST ANNUAL FAR-WEST REGION CONFERENCE

o, are you a folk music artist? A folk music presenter? In the record industry? Are you an agent or a manager? In either the print or broadcast media? Arts administrator? Member of a folk music society or a folk club? Folklorist, educator, butcher, baker or candlestick maker?

Well, unless you're one of the last three, you need to attend the First Annual FAR-West Regional Conference held October 29-31, 2004 at the Warner Center Marriot in Woodland Hills, CA. FAR-West is a regional branch of Folk Alliance, and hopes to bring the various folk shareholders in the west together in order to build a communication network, support regional activities of member organizations, and promote an annual regional conference where all can get together to learn, exchange ideas and music, and most important of all, meet and make valuable connections and friendships. The ultimate goal is to raise the awareness of folk music and dance in the west and make the West a better place for enthusiasts, presenters and performers.

The 1<sup>st</sup> Annual Conference will feature workshops, panels and seminars; an exhibition hall; private & official talent showcases; and of course, great volunteer opportunities. This is a chance to make invaluable contacts among the movers and shakers of folk music in the West!

The pre-registration cost is super reasonable: \$130 for the weekend or \$150 at the door. Single day costs, full info on the various showcases and a tentative schedule of events is available at www.far-west.org. The Warner Center Marriot is offering special discount rates for the event.

Plan on attending for a fun and rewarding event!

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

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

THE CINEMA BAR

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

**CURLEYS CAFÉ Bluegrass Jam** Mondays 7:00-9:00pm 1999 E. Willow (at Cherry), Signal Hill

562-424-0018 EL CAMINO COLLEGE

Bluegrass Jam 1st Sundays 1:00-5:00pm 4:00pm DS1) 16007 Crenshaw Blvd., Torrance Bill Elliott 909-678-1180 • Ron Walters

310-534-1439 ME-N-ED'S

Saturdays 6:30-10:30pm 4115 Paramount Blvd. (at Carson), Lakewood • 562-421-8908

STARGAZER

3rd Tuesdays 6501 Fallbrook (and Victory Blvd.) West Hills 818-704-6633 Bluegrass Assoc. of Southern California Joy Felt 818-705-8870 Harley Tarlitz 818-902-2121

TORRANCE ELKS LOUNGE Bluegrass Jam

4th Sundays 1:00-5:00pm 1820 Abalone Ave., Torrance Bill Elliott 909-678-1180 Bob/Lynn Cater 310-678-1180

THE UGLY MUG CAFE Bluegrass Jam

3rd Sundays 7:00-9:00pm 261 N. Glassell, Orange 714-997-5610 or 714-524-0597

VIVA CANTINA

Classic country music throughout the week.

900 Riverside Dr., Burbank 818-845-2425 • www.vivacantina.com Grateful Dudes 24500 Lyons Ave., Newhall 661-259-6733

#### DRUMMING

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

**OPEN MIKES** 

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

CAFÉ BELLISSIMO

Main Street Songwriters Showcase Tuesdays 7:30pm 22458 Ventura Blvd., Woodland Hills 818-25-0026

www.garretswayne.com/msss.html

FENDI'S CAFÉ Fridays 6:00-8:00pm 539 East Bixby Rd. (nr. Atlantic),

Long Beach • 62-424-4774 FOLK MUSIC CENTER

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

THE FRET HOUSE **1st Saturdays -** signup 7:30pm 309 N. Citrus, Covina 626-339-7020 www.covina.com/frethouse

HALLENBECKS

Tuesdays - signup 7:30pm - Free 5510 Cahuenga Blvd., North Hollywood 818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS Wednesdays - 8:00-11:00pm

742 N. Highland Ave., Hollywood 213-466-1507 • www.highlandground.com KULAK'S WOODSHED

**Mondays** - 7:30pm • Free host Kiki Wow Sundays Songwriter showcase Mostly singer-songwriters every night 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.kulakswoodshed.com

First Sundays - signup 5:45pm • Free 3101 Pico Blvd., Santa Monica 310-828-4403 • www.mccabesguitar.com

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

**1st Sundays** 4:00-8:00pm 16953 Ventura Blvd., Encino

#### IRISH MUSIC SESSIONS

CELTIC ARTS CENTER

Beginners Session: Sundays 4:00-6:00pm 4843 Laurel Canyon Blvd, Valley Village 818-760-8322 • www.celticartscenter.com

THE HARP INN 2nd Sundays 3:00-7:00pm

www.harpinn.com 949-646-8855 LARRY BANE SEISUN 1st Sundays 4:00-6:00pm

Set Dance workshop 2:00-3:00pm with Michael Breen of The Los Angeles Irish Set Dancers.

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

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

#### **GROUP SINGING**

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm Sha'Arei Am (Santa Monica Synagogue)

www.santamonicafolkmusicclub.org SHAPE NOTE/SACRED HARP

1st Sundays - 3:30pm-6:00pm

Eagle Rock Mary Rose Ogren O'Leary 323-354-7707 • www.fasola.org 3rd Sundays - 3:00-5:30pm West L.A. Pat Keating 310-557-1927

2nd Saturdays - 4:00-6:00 Santa Monica The Learners Group Laura 310-450-3516

1st & 3rd Tuesday 6:00pm

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

818-993-8492 **1st Saturdays** Orange County Hoot Anaheim Hills 8:00pm-Midnight

Camarillo 8:00pm-Midnight 3rd Thursdays Camarillo "Lite" Hoot Camarillo 7:00-11:00pm

805-482-0029

3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm 818-780-5979 4th Saturdays West Valley Hoot Woodland Hills 8:00pm-Midnight

4th Sundays West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 5th Saturdays Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight 818-761-2766

WELSH CHOIR OF SO. CALIFORNIA

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

#### WESTERN MUSIC

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

#### NOVEL CAFE

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

#### PORTFOLIO CAFE

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

PRISCILLA'S GOURMET COFFEE SACRED GROUNDS COFFEE HOUSE

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

SPONDA MUSIC & ESPRESSO BAR 49 Pier Ave., Hermosa Beach •310-798-9204

UN-URBAN COFFEHOUSE 3301 Pico Blvd., Santa Monica • 310-315-0056

VIRTUAL WORLD CAFÉ

5653 Kanaan Rd., **Agoura Hills** • 818-865-8602 ZOEYS CAFÉ UPSTAIRS 451 East Main St., Ventura

805-652-1137 • 805-652-0091 www.zoeyscafe.com/music.html

#### CLUBS/RESTAURANTS

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

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

BEFORE ATTENDING ANY EVENT perfore attending any event. (Things change!!!)

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



[Hollywood] (870AM) [Los Angeles] (1190AM)

**THURSDAY** 

Down Home (KCSN)

[North Hollywood] (90.7FM) (98.7FM

Ouebecois) Blues Power (KPFK) 11:00pm-1:00am

FRIDAY

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

SATURD

Around the Campfire (KCSN) 6:00-7:00am Mike Mahaney (Cowboy and Western

Wildwood Flower (KPFK) 6:00-8:00am 7:00-10:00am

8:00-10:00am Roz and Howard Larman (all folk including live interviews, singer-song-

with folk music) 10:00am-1:00pm TWANG (KCSN) Cowboy Nick(classic Country musi

George Fair (vintage country)

Prairie Home Companion® (KPCC) 6:00-8:00pm Garrison Keillor (Rebroadcast - variety Canto Sin Frontera (KPFK)

anto Tropical (KPFK) Hector Resendez (partly acoustic, bilingual Latin / Carribbean)

#### Betto Arcos (Latin and Latin roots music)

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

Frank Hoppe (Bluegrass, Old-time, many historical recordings) 2:00-3:00pm The Irish Radio Hour (KXMX) Tom McConville (some Irish music Prairie Home Companion® (KPCC) 11:00am-1:00pm

Garrison Keillor (Rebroadcast - va

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

#### **MONDAY-FRIDAY**

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

#### ON THE INTERNET

Thistle & Shamrock

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

www.krcb.org/radio/ Riders Radio Theatre

Riders in the Sky

(Cowboy variety show) www.wvxu.com/html/riders.html

#### McCABE'S GUITAR STORE VINCENZO'S Saturdays 7:30-10:30pm

#### **OLD TIME JAM SESSIONS**

CAJUN WAY

CTMS CENTER FOR FOLK MUSIC

#### 818-817-7756

**Mondays** - 9:00pm (1st Mondays @ 8:00pm)

130 E. 17th Street - Costa Mesa

The Moose Lodge 1901 W. Burbank Blvd., Burbank

1448 18th St., Santa Monica aprilstory@aol.com Santa Monica Folk Music Club SIGNAL HILL HOUSE JAM

240 Industry Dr., Signal Hill Don Rowan • 562- 961-0277

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

714-282-8112 2nd Saturdays Camarillo Hoot

**3rd Saturdays** South Bay Hoot Redondo Beach 8:00pm-Midnight 310-376-0222

818-887-0446

Sundays 1:30pm • Rutthy 818-507-0337

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

#### CONGA ROOM 5364 Wilshire Blvd., **Los Angeles** 323-930-1696

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

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



Santa Barbara) www.kpfk.org [Northridge] (88.5FM) www.kcsn.org KCSN KUCR KPCC KRLA KXMX [Riverside] (88.3FM) www.kucr.org [Pasadena] (89.3FM) www.kpcc.org

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

El Guapo Lapo

Bobbee Zeno (blues)

Ben Elder (mostly Bluegrass)
Bluegrass Express (KCSN)
Mike Mahaney (Bluegrass)
FolkScene (KPFK)

vriters and Celtic music) Halfway Down the Stairs (KPFK) 10:00-11:00am

Uncle Ruthie Buell (Children's sho

3:00-5:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Live - variety show) Classic Heartland (KCSN) 5:00-8:00pm

> Tanya Torres (partly acoustic, Latin political)

> > Noche de Ronda (KCSN)

#### 9:00pm-midnite SUNDA

7:00-8:00pm

### FOLK HAPPENINGS AT A GLANCE





**SUNDAY MONDAY TUESDAY** WEDNESDAY **THURSDAY FRIDAY** SATURDAY African (OGD) JANET KLEIN (SE) **BIG SANDY & HIS FLY-RITE BOYS (SE) FOLK HAPPENINGS AT A GLANCE** THE RAINWATER BLUEGRASS BAND (SE) Belly Dancing (OGD) LUNA LOKA (SE) THE DUO-TONES (Paul Johnson & Gil Orr) (SE) English (OGD) DAN CROW (SE) International (OGD) THE BLUES PIRATES (SE) Check out details by RICHARD THOMPSON (SE) JANET KLEIN & HER PARLOR BOYS (SE) Irish (OGD) Contra (OGD) following the page references: Israeli (OGD) CLIFF WAGNER AND THE OLD #7 (SE) Greek (OGD) Scottish (OGD) FRAN BANISH, LEE FERRIS, International (OGD) FOOL MOON (SE) BLUEGRASS AT THE FORD (SE) **OGM**: On-going Music - page 13 Scottish (OGD) Group Singing (OGM) Contra (OGD) Bluegrass (OGM) **OGD**: On-going Dance - page 16 Open Mike (OGM) Group Singing (OGM) Open Mike (OGM) **SE**: Special Events - page 28 5 8 10 RETURN TO SIN CITY: A TRIBUTE TO GRAM PARSONS (SE) **GREEK FESTIVAL (SE) CHRISTENE LEDOUX (SE)** RIDERS OF THE PURPLE SAGE (SE) **BANSHEE IN THE KITCHEN (SE)** JAMIE LAVAL TRIO (SE) GIPSY KINGS (SE) THE GOOD OLD FASHIONED BLUE-GRASS FESTIVAL (SE) International (OGD) Balkan (OGD) Armenian (OGD) Balkan (OGD) African (OGD) GREEK FESTIVAL (SE) International (OGD) Belly Dancing (OGD) International (OGD) Polish (OGD) International (OGD) RETURN TO SIN CITY: A TRIBUTE TO GRAM PARSONS (SE) THE GOOD OLD FASHIONED BLUE-GRASS FESTIVAL (SE) International (OGD) Scottish (OGD) Irish (OGD) Israeli (OGD) Irish (OGD) Israeli (OGD) Israeli (OGD) Scottish (OGD) Israeli (OGD) Irish (OGD) MASANGA MARIMBA ENSEMBLE (SE) MARIA DE BARROS and SOUAD MASSI (SE) Bluegrass (OGM) Open Mike (OGM) Morris (OGD) Scandinavian (OGD) Israeli (OGD) DANCE AND MUSIC OF INDIA (SE) Old Time Jam (OGM) Scottish (OGD) Scandinavian (OGD) Irish Session (OGM) Scottish (OGD) GIPSY KINGS (SE) STEVE WHITE (SE) I AM CUBA (SE) Group Singing (OGM) Scottish (OGD) Group Singing (OGM) Group Singing (OGM) JOHN STEWART (SE) JOHN STEWART (SE) MERLIN SNIDER & HIS PRETTY GOOD ACQUAINTANCES plus Chad Watson (SE) Irish Session (OGM) Drumming (OGM) Open Mike (OGM) Irish Session (OGM) RIDERS OF THE PURPLE SAGE plus Open Mike (OGM) Open Mike (OGM) Old Time Jam (OGM) PHIL VAN TEE (SE) Bluegrass (OGM) Bluegrass (OGM) Cajun (OGD) Contra (OGD) CHRIS HILLMAN & HERB PEDERSEN (SE) Group Singing (OGM) Greek (OGD) Hungarian (OGD) BOB JONES and MR. PETE (SE) International (OGD) LISA FINNIE & THE NICE GUYS (SE) BANSHEE IN THE KITCHEN and RICK SHEA (SE) Israeli (OGD) Scottish (OGD) Contra (OGD) Bluegrass (OGM) Open Mike (OGM) Group Singing (OGM) 11 12 13 15 16 17 ASHLEY MAHER (SE) GREEK FESTIVAL (SE) THE YOUNG DUBLINERS (SE) CALIFORNIA WORLDFEST (SF) CALIFORNIA WORLDFEST (SF) Balkan (OGD) Armenian (OGD) SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT (SE) THE GOOD OLD FASHIONED BLUE-GRASS FESTIVAL (SE) SAN DIEGO NORTH COUNTY BLUE-GRASS & FOLK CLUB CAMPOUT International (OGD) DAN CROW (SE) CALIFORNIA WORLDFEST (SE) International (OGD) ALASDAIR FRASER & NATALIE HAAS (SE) Irish (OGD) Israeli (OGD) LILA DOWNS (SE) JAPANESE SUMMER FESTIVAL (SE) COLORADO BRIDGE FAIR (SE) HAMZA EL DIN & Joan Jeanrenaud (SE) Israeli (OGD) Scottish (OGD) YOUSSOU N'DOUR (SE) JUAN SANCHEZ (SE) THE KYOGEN 2004 (SE) CALIFORNIA IRISH FESTIVAL & FEIS (SE) Morris (OGD) Open Mike (OGM) Balkan (OGD) JOHN STEWART (SE) MASANGA MARIMBA ENSEMBLE (SE) SLIGO RAGS (SE) Irish Session (OGM) African (OGD) Scandinavian (OGD) International (OGD) **BANSHEE IN THE KITCHEN (SE)** BANSHEE IN THE KITCHEN (SE) Belly Dancing (OGD) PALM WINE BOYS (SE) Scottish (OGD) Drumming (OGM) Irish (OGD) PIERRE BENSUSAN (SE) BOOM-CHICKA-BOOM (SE) BANSHEE IN THE KITCHEN (SE) Irish Session (OGM) English (OGD) Israeli (OGD) BOBBY KIMMEL & 4 CORNERS plus FRED SOKOLOW (SE) Contra (OGD) CLADDAGH (SE) International (OGD) Scandinavian (OGD) Open Mike (OGM) Greek (OGD) Irish (OGD) QI MUSIC (SE) Bluegrass (OGM) Scottish (OGD) TRACY CHAPMAN, OUMOU SAN-International (OGD) Group Singing (OGM) Israeli (OGD) **EVAN MARSHALL (SE)** GARE, TANIA LIBERTAD (SE) Scottish (OGD) JANET KLEIN & HER PARLOR BOYS (SE) Scottish (OGD) Open Mike (OGM) GIPSY KINGS (SE) Open Mike (OGM) Group Singing (OGM) Contra (OGD) Old Time Jam (OGM) Contra (OGD) International (OGD) International (OGD) Israeli (OGD) Polish (OGD) Bluegrass (OGM) Scottish (OGD) Group Singing (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) 22 19 20 21 23 24 18 MUSIC AT THE ZOO – WORLD MUSIC NIGHT (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) **CALIFORNIA WORLDFEST (SE)** Balkan (OGD) Balkan (OGD) LES YEUX NOIR and QUETZAL (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT (SE) International (OGD) International (OGD) MARTA SANTA MARIA and VIAJEM (SE) GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) SUSIE GLAZE AND HILONESOME (SE) KHMER ARTS ACADEMY (SE) Irish (OGD) Irish (OGD) African (OGD) SUMMER STRAWBERRY BALLETTE (SE) MICHAFI CHAPDELAINE (SE) SACRED HARP SINGING (SE)
MALATHI IYENGAR & RANGOLI
DANCE COMPANY (SE) Armenian (OGD) Israeli (OGD) Israeli (OGD) Belly Dancing (OGD) PIERRE BENSUSAN (SE) TOMMY EMMANUEL (SE) International (OGD) Scandinavian (OGD) International (OGD) Morris (OGD) CHRIS FOSTER and BARA GRIMSDOTTIR (SE) DENNIS GAINES plus THE REMNANTS (SE) Scandinavian (OGD) Israeli (OGD) Scottish (OGD) Irish (OGD) BANSHEE IN THE KITCHEN (SE) YOUNG DUBLINERS (SE) Scottish (OGD) Scottish (OGD Group Singing (O) SAVE THE VERDIIGNS Rer Greek (OGD) International (OGD) Bluegrass (OGM) HO'IKE 2004 (SE) Irish Session (OGM) Open Mike (OGM) Scottish (OGD) LA FIESTA MUNDIAL DEL MARIACHI (SE) Hungarian (OGD) Israeli (OGD) Open Mike (OGM) Open Mike (OGM) Old Time Jam (OGM) HARRIET SCHOCK plus ANDREA ROSS-GREENE (SE) Polish (OGD) Irish Session (OGM) International (OGD) Bluegrass (OGM) Scottish (OGD) Group Singing (OGM) Israeli (OGD) MICHAEL DART AND
THE FLATLANDERS (SE)
RIZWAN-MUAZZAM QAWWALI (SE) Scottish (OGD) Group Singing (OGM) Drumming (OGM) Open Mike (OGM) Irish Session (OGM) MICHAEL CHAPDELAINE and ROBBY LONGLEY (SE) Western Music (OGM) DOUG MACLEOD (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Bluegrass (OGM) Open Mike (OGM)

WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) **CULVER CITY MUSIC FESTIVAL (SE)** International (OGD)

25

Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

JACKSON BROWNE and SHAWN COLVIN (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD)

26

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

27

SOL DE ALEGRIA (SE)

28 29 THE ARAB-ISRAELI ORCHESTRA OF

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

LARK CAMP - WORLD MUSIC & DANCE CELEBRATION 2004 (SE) COSTUME COLLEGE (SE) LOS DE ABAJO (SE) BANSHEE IN THE KITCHEN (SE) MALATHI IYENGAR & RANGOLI DANCERS OF INDIA (SE) JEAN SUDBURY AND FRIENDS (SE)

30

**DENNIS ROGER REED (SE)** ROBBY LONGLEY plus THE REMNANTS (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

**COSTUME COLLEGE (SE)** JUDY COLLINS (SE) INTERNATIONS ACADEMY OF MIDDLE EASTERN DANCE (SE) REEL BLACK COWBOY FILM AND WESTERN FESTIVAL (SE) BANSHEE IN THE KITCHEN (SE) PLAZA DE LA RAZA ART AUCTION (SE) PORTERHOUSE BOB & DOWN TO THE BONE (SE) JANET KLEIN & HER PARLOR BOYS (SE) LISA FINNIE AND THE BACKTALKERS (SE) BILL TAPIA (SE) SALON MEXICO (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)

31

## FOLK HAPPENINGS AT A GLANCE

**SUNDAY FRIDAY MONDAY TUESDAY** WEDNESDAY **THURSDAY SATURDAY** 6 WE FIVE (SE) THE FLATLANDERS (SE) JANIS IAN and RICHIE HAVENS (SE) RICHIE HAVENS (SE) So. Cal FILK FESTIVAL (SE) Balkan (OGD) **COSTUME COLLEGE (SE)** ERIC CLAPTON plus International (OGD) THE FLATLANDERS (BUTCH So. Cal FILK FESTIVAL (SE) RICHIE HAVENS (SE) **CAROLINE HERRING (SE)** Armenian (OGD) HANCOCK, JIMMIE DALE GILMORE International (OGD) ALOHA LIVE 2004 (SE) HIGH COTTON (SE) Irish (OGD) THE YUVAL RON ENSEMBLE (SE) THE FAMILY BAND (SE) AND JOE ÉLY) (SE) Israeli (OGD) SUSIE GLAZE (SE) HIGH HILLS (SE) Israeli (OGD) International (OGD) PERLA BATALLA (SÉ) Balkan (OGD) DAVID GRIER (SE) Scottish (OGD) Scandinavian (OGD) Contra (OGD) Polish (OGD) International (OGD) LOS TEXMANIACS (SE) Scottish (OGD) Open Mike (OGM) Scottish (OGD) Contra (OGD) Bluegrass (OGM) Irish (OGD) African (OGD) Irish Session (OGM) Group Singing (OGM) Greek (OGD) Group Singing (OGM) Israeli (OGD) Israeli (OGD) Belly Dancing (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) International (OGD) Open Mike (OGM) Morris (OGD) English (OGD) Scottish (OGD) Drumming (OGM) Old Time Jam (OGM) Old Time Jam (OGM) Scandinavian (OGD) International (OGD) Group Singing (OGM) Bluegrass (OGM) Group Singing (OGM) Scottish (OGD) Irish (OGD) Open Mike (OGM) Irish Session (OGM) Irish Session (OGM) Israeli (OGD) Open Mike (OGM) Open Mike (OGM) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) 14 8 9 10 11 12 13 OCTAVIO FIGUEROA & WILLIE CADENAS Y LA COMBINACIÓN (SE) RANGOLI DANCERS OF INDIA (SE) PORTERHOUSE BOB & DOWN TO THE BONE (SE) SUTTER CREEK RAGTIME FESTIVAL (SE) SUTTER CREEK RAGTIME FESTIVAL (SE) So. Cal FILK FESTIVAL (SE) Armenian (OGD) SUSIE GLAZE AND THE HILONESOME BAND (SE) **GOLD COAST FEIS (SE)** NATALIE MERCHANT (SE) International (OGD) **GOLD COAST FEIS (SE)** Balkan (OGD) Balkan (OGD) Israeli (OGD) Cajun (OGD) CELTIC MUSIC BY-THE-SEA (SE) HOT LIPS & FINGERTIPS (SE) International (OGD) SHARON KATZ AND THE PEACE TRAIN (SE) Contra (OGD) International (OGD) Scottish (OGD) Contra (OGD) International (OGD) JAOJOBY (SE) Irish (OGD) Irish (OGD) Open Mike (OGM) Greek (OGD) THE EARL BROTHERS (SE)
TIM TEDROW AND TERRY VREELAND (SE) African (OGD) Israeli (OGD) Israeli (OGD) Israeli (OGD) Irish Session (OGM) Hungarian (OGD) Belly Dancing (OGD) Polish (OGD) Morris (OGD) Scandinavian (OGD) International (OGD) Drumming (OGM) International (OGD) JAMES LEE STANLEY (SE) Scottish (OGD) Scottish (OGD) Israeli (OGD) Scandinavian (OGD) Irish (OGD) Group Singing (OGM) Group Singing (OGM) THIS IS BELLY DANCE! (SE) Scottish (OGD) Scottish (OGD) Israeli (OGD) DOUG HAYWOOD and MATT CARTSONIS (SE) Irish Session (OGM) Open Mike (OGM) Irish Session (OGM) Open Mike (OGM) Open Mike (OGM) Old Time Jam (OGM) Scottish (OGD) Open Mike (OGM) Contra (OGD) Bluegrass (OGM) Bluegrass (OGM) Group Singing (OGM) 15 17 18 19 20 21 GOLD COAST FEIS (SE) **GREEK FESTIVAL (SE) BANSHEE IN THE KITCHEN (SE)** BANSHEE IN THE KITCHEN (SE) LE VENT DU NORD (SE) **GREEK FESTIVAL (SE)** Balkan (OGD) SUTTER CREEK RAGTIME FESTIVAL (SE) THE NEVILLE BROTHERS, THE DIRTY JOSÉ CARIDAD "PERICO" HERNANDEZ Y SON DE LA TIERRA (SE) SUMMERGRASS SAN DIEGO 2004 (SE) International (OGD) SUMMERGRASS SAN DIEGO 2004 (SE) Armenian (OGD) DOZEN BRASS BAND, TERENCE BLANCHARD (SE) SCOTTISH LUAU (SE) INCA and CAMBALACHE NEGRO (SE) SUNI PAZ AND COLIBRI (SE) Irish (OGD) International (OGD) JOHN JORGENSON & RAUL REYNOSO (SE) SHARON KATZ AND THE PEACE TRAIN (SE) Israeli (OGD) Israeli (OGD) "FIESTA PERU" (SE) KATY MOFFATT (SE) Balkan (OGD) African (OGD) International (OGD) Morris (OGD) Scottish (OGD) Contra (OGD) CARMEN (SE) International (OGD) Belly Dancing (OGD) Scandinavian (OGD) Israeli (OGD) Bluegrass (OGM) Greek (OGD) TRIOD AMOR Y PAZ (SE) Irish (OGD) English (OGD) Open Mike (OGM) TROUT FISHING IN AMERICA (SE) Polish (OGD) Scottish (OGD) International (OGD) Israeli (OGD) International (OGD) Irish Session (OGM) THE JOEL RAFAEL BAND (SE) Scottish (OGD) Irish Session (OGM) Scottish (OGD) Scandinavian (OGD) Irish (OGD) LOWEN & NAVARRO (SE) Group Singing (OGM) Open Mike (OGM) Group Singing (OGM) Open Mike (OGM) Scottish (OGD) Israeli (OGD) DENNIS ROGER REED (SE) Irish Session (OGM) Bluegrass (OGM) Drumming (OGM) Group Singing (OGM) Scottish (OGD) PALM WINE BOYS (SE) Western Music (OGM) Open Mike (OGM) Group Singing (OGM) Bluegrass (OGM) Contra (OGD) Old Time Jam (OGM) International (OGD) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM) 25 23 24 26 27 28 22 **GREEK FESTIVAL (SE)** QUETZAL and Friends (SE) FOURTH ANNUAL OLD WEST FEST (SE) Balkan (OGD) Armenian (OGD) ONE FOOT IN (SE) ATASH (SE) SUMMERGRASS SAN DIEGO 2004 (SE) LOS TIGRES DEL NORTE (SE) MISS DEVON & GINNY MAE (SE) MASANGA MARIMBA ENSEMBLE (SE) International (OGD) International (OGD) Balkan (OGD) JOHNNY POLANCO Y SU CONJUNTO AMISTAD (SE) INCENDIO & FRIENDS (SE) TROUT FISHING IN AMERICA (SE) Irish (OGD) Israeli (OGD) International (OGD) FRAGMENT (SE) PORTERHOUSE BOB & DOWN TO THE BONE (SE) THE YOUNG DUBLINERS (SE) Israeli (OGD) Scottish (OGD) Irish (OGD) Greek (OGD) African (OGD) Hungarian (OGD) DON EDWARDS (SE) Morris (OGD) Open Mike (OGM) Israeli (OGD) REO AOO'S DANCE PLANET and SATORI DAIKO (SE) Belly Dancing (OGD) International (OGD) Scandinavian (OGD) Irish Session (OGM) International (OGD) Scandinavian (OGD) Israeli (OGD) International (OGD) Scottish (OGD) rumming (OGM) Scottish (OGD) Israeli (OGD) Contra (OGD) Polish (OGD) Irish (OGD) Irish Session (OGM) Group Singing (OGM) Scottish (OGD) Bluegrass (OGM) Scottish (OGD) Israeli (OGD) Open Mike (OGM) Open Mike (OGM) Open Mike (OGM) Group Singing (OGM) Group Singing (OGM) Scottish (OGD) Bluegrass (OGM) Old Time Jam (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM) 29 30 31 GLENN YARBROUGH and the FOLK REUNION (SE) GLENN YARBROUGH and the FOLK REUNION (SE) Armenian (OGD) **FOLK HAPPENINGS AT A GLANCE** International (OGD) MARCIA BERMAN (SE) Balkan (OGD) Israeli (OGD) ORCHESTRA LA MODERNA TRACION (SE) International (OGD) Scottish (OGD) Check out details by Irish (OGD) International (OGD) Open Mike (OGM) Israeli (OGD) Israeli (OGD) Irish Session (OGM) following the page references:

**OGM**: On-going Music - page 13

**OGD**: On-going Dance - page 16

**SE**: Special Events - page 28

Polish (OGD)

Scottish (OGD)

Group Singing (OGM)

Irish Session (OGM) Shape Note (OGM)

Morris (OGD)

Scandinavian (OGD) Scottish (OGD)

Irish Session (OGM)

Open Mike (OGM)

Bluegrass (OGM)

Drumming (OGM)

## ON-GOING DANCE HAPPENINGS

#### DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS

Tuesdays 7:45-10:00pm 17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555

BALKAN DANCING

CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm at Café Danssa

11533, Pico Blvd., West Los Angeles Mady 310-820-3527 madelyntaylor@hotmail.com Ian 818-753-0740 ianpricebey@hotmail.com

CAFE DANSSA

Wednesdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Sherrie Cochran Worldance1@aol.com

hometown. aol. com/worldance 1/Cafe Danssa HomePagephoto.html

SAN PEDRO BALKAN FOLK DANCERS

Mondays 7:30-9:30pm Dalmatian American Club 17th & Palos Verdes, San Pedro

Zaga Grgas 310-832-4317 • Pauline Klak 310-832-1074

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

ITRA 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 8:00-11:00nm

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

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

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St @Philadelphia Anaheim

Bea 562-861-7049 •bearomano@yahoo.com

**ENGLISH COUNTRY DANCING** 

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org

1st & 3rd Thursdays 8:00-10:00pm First United Methodist Church

1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.0.com

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO Saturdays & Thursdays 1315 Fair Oaks, Suite #104, South Pasadena Katerina Tomás 626-403-7489

aterinatomas@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

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

DUNAJ INT'L DANCE ENSEMBLE

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

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA

Mondays 9:00-11:00 pm UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com

LA CANADA FOLKDANCERS Mondays 7:30-9:30 pm

La Canada Elementary School 4540 De Nova St., La Canada Lila Moore 818-790-5893

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree 714-641-7450 • dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS

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

MOUNTAIN DANCERS Tuesdays 7:00-9:30pm

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

NARODNI FOLKDANCERS

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

PASADENA FOLKDANCE CO-OP

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

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

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

ROBERTSON FOLK DANCE Mondays 10:00-11:30am

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

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942

SOUTH BAY FOLK DANCERS

2nd Fridays 7:45-9:45pm Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040

TUESDAY GYPSIES Tuesdays 7:30-10:30pm Culver City Masonic Lodge

9635 Venice Blvd., Culver City Gerda Ben-Zeev 310-474-1232 • benzeev@ucla.edu Millicent Stein 310-390-1069

TROUPE MOSAIC Tuesdays 6:30-8:30pm

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

VESELO SELO FOLK DANCERS

Thursdays, Fridays 7:30-10:30pm (intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center

1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356 WESTCHESTER LARIATS (Youth Group)

Mondays 3:30-9:30pm \$30 or Westchester United Methodist Church 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

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

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

ISRAELI DANCING

ARCADIA FOLK DANCERS

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

COSTA MESA ISRAELI DANCERS

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

LA CRESCENTA DANCERS

Wednesdays 7:00-8:30pm Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila 818-957-3383

ISRAELI FOLK DANCING AT UCLA

Mondays 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 VINTAGE ISRAELI

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

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

\$7.50

6270 E. Los Santos Drive, Long Beach wildwoodmorris@aol.com • wildwoodmorris.com

PERSIAN DANCING

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

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. Children - 6:30-7:30pm Kathy Higgins 805-581-7185 Beginners - 7:30-9:00pm Mary Lund 818-996-5059

5005-C Los Angeles Âve., 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

feewilma@mattel.com SCOTTISH COUNTRY DANCE

Wilma Fee 310-546-2005 310-378-0039

Wednesdays 562-916-8470 Jack Rennie 310-377-1675 • jackrennie@aol.com

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

ST. PAUL'S EPISCOPAL CHURCH **Thursdays** Beginner - 7:30-9:30pm Intermediate - 7:30-9:30pm

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

Jack Rennie 310-377-1675 • jackrennie@aol.com TORRANCE CULTURAL CENTER Fridays Beginner - 7:00-8:30pm

Intermediate - 8:00-10:00pm Between Torrance & Madrona, Torrance Jack Rennie 310-377-1675 • jackrennie@aol.com VENTURA COLLEGE DANCE STUDIO

Intermediate - 8:00-10:00pm

Fridays Beginner - 7:00-8:30pm

4667 Telegraph Road, Ventura Mary Brandon 818-222-4584

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

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

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

Please send corrections to: ongoing@FolkWorks.org or 818-785-3839

\$5

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

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

 Category/Type of Dance (i.e., Cajun, Folk) Location Name
 Event Day(s) and Time

• Cost • Event Sponsor or Organization · Location Address and City

· Contact Name, Phone and/or e-mail

ongoing@FolkWorks.org or 818-785-3839

# JAMES COBERLY SMITH & SEVERIN BROWNE

By PAUL ZOLLO

ames Coberly Smith and Severin Browne are superb solo musicians. But when they team up, something magical happens. It's because they passionately love the inspirational songs they write and play. They're both gifted songwriters, singers and guitarists, and when they unite, as they do almost every week, their jubilant music is phenomenal.

Both of them play a multitude of instruments. James Coberly Smith, a native of Racine, Wisconsin, began his musical adventures playing the ukulele, which he still reveres. From there he graduated to banjo and guitar.

To this day, he loves all of these instruments. "When you get a good banjo, and someone is playing it well," he said over lemonade during a recent joint interview on a sun-drenched Angeleno afternoon, "the sound is so loud and so great."

Smith began writing songs on his uke in the 6th grade. The first one was "Your Mama Wears Combat Boots to Church," a funny lyric that set the stage for the kind of songs he writes now. When this was pointed out to him, he laughed and said, "Yeah, I found my niche early!" Now distinguished by his great 12-string slide playing, he said he was inspired listening to Leo Kottke records in college. "Only thing was that Leo Kottke finger-picked when he played slide," he said, "and I ended up flat-picking, which was different, but it was good, as it gave me my own style."

He moved to L.A. in 1977, and brought his tape to Geffen and other producers and record companies. One producer was impressed by his work and invited him to stay in L.A. He then invited his friend **John Bossman** to move here from the Midwest. They formed the duo of Bossman & Smith, and played around town frequently.

Severin Browne was born in Frankfurt, Germany. He moved back to L.A. at the age of two to live in a house built by his grandfather, where his father was raised and where Browne still lives. Browne's brother Jackson is also a famous songwriter, and there are also two sisters, Gracie and Roberta, both of whom play instruments. Every member of the family was musical, especially his father, a jazz pianist who also played guitar and other instruments. "I used to take my dad's guitar," Severin recalled with a smile, "and I used to play it and jump around to Elvis Presley records." That guitar was a nylon-string model strung with steel strings, which severely bowed the neck, forcing the youngster to develop a muscular left hand to

His other musical influence at the time, surprisingly, was **Myron Florin**, accordionist for the Lawrence Welk

show. Severin initially chose the accordion as his primary instrument. His father was less than thrilled with his son's choice of the accordion, as he preferred jazz instruments. But Severin was soon drawn to both guitar and piano, and mastered sophisticated jazz chords (which figure powerfully into his music to this day) learned from his father. At age 16, he lived in Japan with his dad and began writing his own songs . "I was already into the jazz chords then," he said. "I was very influenced by the jazz that my father always played."

He returned to L.A. from Japan and continued writing songs. At the age of 21, Browne went to Motown, and was hired as a staff writer. His good fortune flabbergasted him, as he recalled: "I said, 'What? You're going to pay me money just to write songs?' And they said 'yes'!" He teamed up with many Motown songwriters and wrote a ballad that was cut by Thelma Houston. He stayed at Motown for four years and recorded two albums in 1973 and 1974. To promote them, he went on the road, opening solo for such luminaries as Kenny Rankin and John Hartford.

When Severin's stint with Motown ended, he worked as a singing waiter for a spell in L.A. and also played solo around town. He and James met up at a coffee house called the White House on Pico. "I remember hearing Severin for the first time," James recalled. "And he had *such* an easy, great groove, that I wanted to play with him right away. It was a pretty jazzy song he was playing." This was 1978.

"I had been playing with Bossman," James said, "and we made a single in '78, which actually made the charts. Severin and I kept seeing each other

at various clubs, like the Ala Carte on Highland in Hollywood, and at Yesterdays in Westwood." Years went by, and they exchanged tapes as Severin moved to Louisiana. "And I loved that tape," Severin said.

Severin eventually drifted back to L.A. He and James first officially teamed up in 1990, informally rehearsed a few times, and developed their style of backing each other up, and switching off songs. The first time they played was an hourlong gig at an outdoor community festival in a Northridge park. They continued to do solo gigs as well, but nothing was ever quite as musically magical as when they teamed up together, to add guitar and vocal harmonies to each other's songs. They have been playing together, and musically supporting each other, ever

These days the best place to hear Severin and James perform great originals is Kulak's Woodshed on Laurel Canyon in North Hollywood, where they perform the first Friday of every month. Kulak's is an enjoyable, comfortable and amiable listening room. They also play other venues and festivals around the L.A. area, such as Bean Town in Sierra Madre, Backstage at the Coffee Gallery in Altadena, and

assorted house concerts. Smith says, "house concerts are great. I love them."

But Kulak's remains the favorite. Smith says, "Kulak's is a special place for us to play. We play a set first, and then we bring in guests to play. We get a good crowd there, and the great thing about Kulak's is people come there not to talk and socialize, but to listen to the music. And there's an ongoing webcast there, so people around the world can watch us. They even email us during the shows — we've gotten ones from as far afield as Australia."

A Smith-Browne gig usually includes their greatest hits, such as Smith's hilarious and spirited *Flypaper Highway*, Browne's soulful *My Love Mo' Better*, the very funny and rocking *Angelyne*, and the poignant ballad *Leaving You*. But they also throw in old and new songs that no one knows, so that each show they play is a new experience. "People who

come to see us a lot want to hear our standards," said Smith, "but they also like us to mix it up and play some new stuff. And so we do. No show we do is ever the same."

Smith & Browne are maintaining the tradition of performing duos, such as the Everly Brothers and Simon & Garfunkel. The difference is that Smith & Browne are both still solo artists, with their own solo CDs out, available at their gigs and at CDBaby.com. You can contact the duo at www.SeverinBrowne.com, where you can be added to the list of those lucky folks who get notified of every gig they play.

If you've never seen them and are hungering for some good music, check them out at Kulak's on a first Friday, or at one of the other venues around town where they appear. You'll be glad you did.

Paul Zollo is a singer-songwriter, and the author of Songwriters On Songwriting, 4th Expanded Edition. His CD, Orange Avenue, features a duet with Art Garfunkel, and is available at CDBaby.Com.



"When you get a good banjo, and someone is playing it well the sound is so loud and so great."

- James Coberly Smith

## FOLKY COSTUMES

Polkies don't dress like other people, in case you hadn't noticed. I first noticed it while cruising a Portland suburb with a friend, searching for the local contradance. After our third unsuccessful pass, I said, "Slow down and I'll ask a pedestrian."

"Who'll know what *contra dancing* is?" he asked.

I scanned the sidewalk, spied a cotton skirt, and said, "Stop! She'll know!" She not only knew, she led us to the lodge, and introduced us around.

"Of all the people on that sidewalk," asked my friend, "how did you know to ask her?"

"She looked like a contradancer," was all I could say.

Another Saturday night, it happened again. I was going to a storytelling event at the Church in Ocean Park and had just parked in a lot off Main Street. A woman got out of a car near me and I suggested that we walk to the church together. She fell in step with a friendly but puzzled smile and asked, "How did you know where I was going?" By that time we were at the corner, surrounded by people heading for the popular pick-up bars. I said, "Women don't go on the prowl around here in Birkenstocks."

She looked thoughtfully at her feet, at my feet, at our cotton dresses, and then at the Spandex crop-topped women around us. Slowly, she nodded and said, "I get it. We look as though we came to town to sell eggs, don't we?"

We dodged our way across the intersection through beautiful people and a plethora of designer jackets, tight pants, cleavages, good tans, and teeny little bags, then headed up the hill.

Inside the church, we blended into a crowd of people who, like us, could have been selling fresh eggs. Only the storytellers stood out, even those who hadn't come to perform. Storytellers snag your attention with nary a word, just by wearing whatever appeals to their vast and varied imaginations. They are walking conversation pieces. Even if their day jobs require solid gray polyester, there will be a necklace, scarf, or handbag that begs inquiry. "Oh, this belonged to my grandmother who was stolen by gypsies when she was nine," you'll hear. Or "my sister knitted hundreds of these the year she lived on a platform in a redwood tree." Or "I bought this from a headhunter in Borneo. I think some of the beads are teeth."

In a well-mixed group of folkies (i.e., not too many storytellers), there's a subtle uniformity that's hard to define. An outsider might dismiss it as



"bland," "drab," or "plumb wore out", but that's hasty and incomplete. Folkies are loyal. We cherish well-designed, well-crafted products that come in strong, honest colors, function well, and last forever. "Forever" is the key word. We'll buy a durable cotton shirt, say, in an intense berry-red and wear it for ten years, always thinking of it proudly as our berry-red shirt and never noticing that it has faded to pale pink with frayed edges of pure white.

Folky clothing is typically comfortable. Contradancers epitomize comfort. We may buy our cotton dresses and twirly skirts at garage sales but will pay a hundred dollars for shoes that stay comfortable all weekend.

At my first contradance, I didn't notice anybody else's clothes because I was too busy tucking my blouse in after every swing. I cinched my belt so tight I couldn't raise my arms any more. My feet hurt in my flat Chinese peasant shoes and my panty hose had slid halfway down my thighs. Could I be any more miserable? I wondered, and took a two-year break.

By the time I returned with good shoes and a tee shirt, I was more observant. I saw that the men looked like they always did (handsome, clean, strong...) but the women — oh my! My head was so full of words of diversity – idiosyncratic, eccentric, heterogeneous, eclectic – I could hardly focus on the guiding principle I was seeking. The skirts and dresses were of every style I'd ever seen and ranged in length from ankle to upper thigh. Beneath the shortest ones I saw bike shorts. How odd, I thought. On the other hand, that would mean no panty hose . . . but then wouldn't my feet be sticky in my shoes? I looked up and down the line and saw SOCKS! Socks with tennies, socks with character shoes, socks with jazz shoes, socks with old lady shoes, and socks with TEVA sandals. I hadn't bought anything but hiking socks since I was a child. Could I do it? I felt as though I had gone to an old-time revival meeting, asked for guidance and received a hard answer – socks. I struggled briefly, renounced forever the evils of panty hose, and gratefully accepted the concept of comfort. Hallelujah! And praise be for contradancers and all other folkies!

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

#### **DOWNS** continued from page 1

soon found that they could make a living from performing. Her current manager, Betto Arcos, first heard her in 1996 in a club called El Sol y La Luna in Oaxaca, where she was performing with **Azulao**, her trio featuring vocals, saxophone and piano. He was struck by her original and intriguing interpretations of Mexican standard repertoire as well as the jazz numbers. At the time, *Lila Live with Azulao* was recorded, she was not yet performing original material.

In 1998 Lila recorded *La Sandunga* which included her own original songs along with Oaxacan traditional songs, boleros, and rancheros. When she came to Los Angeles in 1999, she sold out two shows at Luna Park, and her CD was the most requested premium offered in the KPFK fund drive that season

A few key performances brought Lila wider recognition. The first was when she was invited to perform at the Hollywood Bowl during the 1999 World Festival of Sacred Music on the strength of her CD Yutu Tata — Tree of Life. This album was inspired by the imagery of the Mixtec Codex Vindobonensis, a type of Aztec art, which tells of the first Mixtec people who were born from trees and used wooden and ceramic instruments played in the pre-Columbian age (and are still played today rural Mexico.) Her set was so well received that she was soon signed by the record label Narada. In 2001 she released Border — La Linea, in which she expounds on the plight of migrant workers, racism faced by indigenous peoples and other border-related issues, and performs a medley of Woody Guthrie's This Land is Your Land and Pastures of Plenty.

The second broad audience came when Lila sang her Academy Award-nominated song *Burn It Blue* from the movie *Frida* during the Oscar broadcast. The *Frida* soundtrack has been selling consistently since the movie was released and, for many audiences around the world, it was their first exposure to her music.

Lila Downs' new CD, *One Blood* — *Una Sangre* shows off her breadth and depth as an artist. Her vocal control, and the ability to sculpt with tone and timbre, is stunning. It takes a special type of creativity, sensitivity, and drama to do what she does so consistently well. When the first track comes dancing out, you immediately notice the cohesive quality of the band, which has been in its current arrangement for just over a year.

Lila's husband, **Paul Cohen**, is the musical director and plays tenor sax, piano and clarinet. Celso Duarte, born in Paraguay and raised in Mexico, plays harp, violin, and jarana (a small 5-coursed guitar from Mexico). He brings his deep knowledge of Latin American harp's diverse styles, and has played with Lila since *Yutu Tata*. Jazz-trained Brazilian **Guilherme** 

**Monteiro** is on guitar. **Yayo Serka** from Chile plays percussion and cajon. He played in traditional Andean and jazz bands, then went to school in Cuba where he worked with renowned artists from the jazz and Afro-Cuban music scene. Cuban **Yunior Terry** plays the acoustic bass on the CD, but is not on the current tour.

The album's concept reminds us that there is something that unites us all, and the songs Lila has written and included here reinforce that ideal. The track *One Blood* covers that ground in a reggae-jazz fusion. *Dignificada* is about the as-yet-uninvestigated murder of Digna Ochoa, a human rights lawyer in Mexico. *Mother Jones* is a blues-infused song about the well-known American advocate for women's rights. In *La Malinche*, Lila reinterprets the character of the woman known as the mother of post-contact Mexicans — the wife and lover of Cortez. She creates for her a persona as "the new voice."

Well-known standards of Mexican song are anything but run-of-the-mill here. Harpist **Celso Duarte**'s deft fingers and guitarist **Guilherme Monteiro's** range of styles contribute to the group's shape-shifting ability. Lila's rendition of *Cielo Rojo* conjures up a Spanish Gypsy atmosphere, while she performs the popular *La Bamba* to a Nigerian high-life guitar sound. She has some new lyrics for *La Cucaracha*, as well as a rapping break, and has recorded *Paloma Negra*, which has long been a crowd favorite for her.

Two songs in indigenous languages are included on the CD. One is *Yanahuari Nin* in the language of the Trinqui indigenous people of Oaxaca. The other is *Tiringue Tsitsiki* in the Purepecha language from Michoacan. This song is in the Pirecua style of female duet. Although she sings with herself, she has taken care to differentiate the two voices to the point that one could believe they were two different women.

Lila Downs current tour brings her to The Echo in Echo Park July 14th, 7:30pm. Mexican video artist and photographer Elena Pardo will be projecting her images and video on a screen at the concerts of the tour. For tickets go to the website: attheecho.com. We expect this show to sell out quickly. Don't miss it!

[Editor's note: The Echo does not have many tables/seating. Late breaking news – Lila Downs will be appearing on October 9th at UCLA. For best updated information, join FolkWorks Yahoo Group]

Brooke Alberts is a songwriter and has a Masters degree in Medieval Studies

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

# THE HEART OF THE MUSIC

BY CÁIT REED © 2004

**Artist: MOZAIK** 

Title: LIVE FROM THE POWERHOUSE - (♥♥♥ 1/2)

Label: COMPASS RECORDS -www.andyirvine.com/mozaik/power-

house.html

Andy Irvine on vocals, mandolin, bouzouki, and harmonica - Dónal Lunny on backing vocals, bouzouki, guitar, and bodhran - Bruce Molsky on vocals, fiddle, and 5-string banjo - Nikola Parov on gadulka, gaida, kaval, clarinet, guitar, kalimba and tin whistle - Rens van der Zalm on backing vocals, fiddle, mandolin, and guitar

This delightful album is brought to you by the best of the best folk musicians from 2 continents (and 5 countries). All of these lads are fantastic musicians, but together they have effortlessly created a fresh sound, one that they are obviously digging as much as their enthusiastic audience. It is a live concert album and as such, captures the excitement of the stage and the joy that these guys share as they rollick and ramble through music from Ireland, America, Macedonia, Bulgaria, Romania, and Hungary and beyond. There is a playful weaving of intricate melodies and verse into a counterpuntal fabric that doesn't call attention to the fact that the instruments and the music blended are often from different countries and cultures. This is global culture at its finest because the music is safe in the hands of such master musicians.

It is important to realize that both Dónal Lunny and Andy Irvine are veteran Irish musicians who, along with a handful of other folks such as Seán Ó Riada and The Chieftains, virtually invented the modern Irish band sound. Dónal and Andy's respective discographies read like a list of all the best projects to come out of the generation that was coming of age in the 1970's in Ireland. They are both innovators who introduced the open-tuned, droney Greek bouzouki, the Mediterranean mandolin to the world of Irish music. Andy Irvine was probably the first, and certainly not the last, trad musician to get the idea of playing Eastern European-inspired dance melodies with their complex rhythms in 7/16, 9/16 and 11/16, etc., but using Irish ensemble instruments instead. This trend has lately been taken to such extremes in such projects as Riverdance that it has been dubbed the "Balkanization" of Irish music. Here the band demonstrates unusual respect and depth of knowledge of these traditions and offers up some selections of Eastern European tunes on mostly Balkan folk instruments with all of their nuance, inflection, and ornamentation.

Dónal Lunny has not only been playing with the best touring musicians in Ireland since the 1970's, but has proven to be an innovative and inspired producer and arranger. Andy and/or Dónal were involved in some way in almost all of the Irish super groups during the last 30 years. Here is a partial list: (Many of these projects are classics, so do a Google search and check them out!) Sweeney's Men, Planxty, The Bothy Band, Christy Moore (and friends), Paul Brady, Dick Gaughan, Midnight Well, De Dannan, Clannad, Altan, Paul Brady and Andy Irvine, Sharon Shannon, Kevin Burke and Míchéal Ó Domhnaill, Patrick Street, and Moving Hearts.

**Bruce Molsky** is an American fiddler, banjo player and singer, who is steeped in the tradition of the Appalachian Mountains. With many albums to his credit, he learned his music from one of the most wonderful and archaic players of his era: **Tommy Jarrell** of Mount Airy, North Carolina. What I love about Bruce's playing is the sweet, open-tuned fiddle and banjo sounds that tear at your heart, making you long for the days when those same tunes echoed through the mountains and valleys of an earlier, perhaps less jaded, America.

These three are joined by **Nikola Parov** who is a brilliant multi-instrumentalist specializing in Bulgarian folk instruments (and other things). He's a Bulgarian-Hungarian who met Andy years ago in Eastern Europe. **Rens van der Zalm** rounds out the band. Yet another multi-instrumentalist, he also met Andy during his travels to Eastern Europe and has been doing gigs with him on and off ever since. Recently, he and Andy got together to do a project called **East Wind**.

Every cut on this album is a gem. My favorites include the first cut, My Heart's in Ireland Tonight, a sentimental song about the good old days in County Clare when Willy Clancy, the Clare piper and Minstrel was still alive. (If you want to learn more about Irish trad music, check out the Willy Clancy Summer School that happens every July in Miltown Malbay, Co. Clare.) The song is followed by a sweet American Tune called Robinson Countywhich is followed by an Irish tune called Trip to Durrow, both played expertly by Bruce Molsky. Over the years, Andy has also taken much inspiration from the songs of the American minstrel and ballad singer/writer Woody Guthrie that he has introduced to audiences all over the world. Another one of my favorites is a Guthrie-inspired political song entitled Never Tire of the Road ("All You Fascists Bound to Lose...") which is combined with a crooked open-tuned melody played by Bruce Molsky called Pony. The traditional song, A Blacksmith Courted Me, and the Bulgarian inspired instrumental piece, Blacksmithereens, is a medley originally recorded on the first Planxty album (1972 -CD Shanachie- 79009  $\heartsuit \heartsuit \heartsuit \heartsuit \diamondsuit$ ). I have many other favorites including the last cut, which is a hot Eastern European clarinet piece called The Last Dance. Enjoy.

**Artist: TÉADA** 

Title: GIVE US A PENNY AND LET US BE GONE - (♥♥♥1/2)

www.ceolproductions.com/cds2/html

Oisín Mac Diarmada on fiddle and vocals - John Blake on flute and guitar - Paul Finn on accordion and concertina - Seán McElwain on banjo and bouzouki - Tristan Rosenstock on Bodhran, backing vocals and recitation - Guest lilter is Séamus Mac Mathúna

Here is a great Irish Traditional band with an almost ideal line-up of instruments. The vocals sung in Irish contribute to the feeling that this is an album full of "the Pure Drop" that makes no apologies because it is at once both contemporary and authentic. The flute, fiddle, accordion, concertina and banjo play the tunes with mastery of the tradition. The bouzouki, guitar and bodhran provide a driving rhythm section for the tunes and sweet accompaniment to the songs reminiscent at times of the best of Planxty and early De Dannan. These guys can kick ass when they feel like it but can also lay back on slower-paced reels, jigs and set dances when the mood takes them. The arranging, pacing and dynamics of each set don't feel forced and are interesting and musical without being "clever" or "cute." They have also taken great pains to provide us with sources for the material in their liner notes. The 4th track, a well-known uilleann pipe set dance called *The Ace and Deuce of Pipering*, is interpreted on the fiddle by **Oisín** MacDiarmada to sound like the pipes. Other instruments join in with counter melodies. My favorite song is Thios I dTeach an Tórraimh, with its crooked melody, uplifting vocal harmonies and intricate Mediterranean string accompaniment. Guest artist Séamus Mac Mathuna lilts out a nice jig in the 9th track, also one of my favorites. On track 11, there is some great banjo work by Seán McElwain. John Blake's flute and guitar work and Paul Finn's box and concertina playing are great throughout the album. Tristan Rosenstock's bodhrán provides a steady rhythm so essential for a band like this. **Téada** is a group of younger players steeped in the tradition and I hope that they will keep bringing us albums like this.

About the rating system: The ratings represent my opinion only and since I'm pretty opinionated, I thought I'd come up with a scale. I realize it's a bit ludicrous to judge music, but the scale may help people who perhaps are new to the acoustic folk music genre and who want to get some really good albums and skip the mediocre ones. My personal taste is for albums that have a dynamic, "live" presence or where the excitement of the music is captured in the studio. Albums with five hearts are classics, which means they will sound better with each playing. These are albums that just stand out as setting the standard for everything that comes after (or before). They are albums of great heart, which is why I use the heart icon. They become old friends and you find yourself humming the tunes and memorizing every note, arrangement, nuance and word. On the other end of the scale, there are albums that are pretty good but with some excellent tracks. Just like the Wine Spectator, I only rate stuff I like...

♥♥♥♥♥ A classic. Take this with you to a desert island.

Exceptional album. Must have.

♥♥♥ Give this a listen. Consistently great music.

Consistently good music and production

Some excellent tracks.

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.

### **KEEP UP TO DATE!**

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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.

# FROM THE EAST TO THE WEST

here were about seven of us sitting in a spacious studio with a rather large woman named Gertrude Wheeler Beckman, and a very ordinary wooden chair. Burt Lasky was sitting in the chair and Gertrude Wheeler Beckman had instructed him to rise from the chair to a standing position while remaining in a state of total relaxation. Burt's attempts caused him to resemble a flaccid zombie suffering a grand mal seizure. When Burt had somehow attained a standing position Mrs.Beckman informed him that he was now ready to sing.

The year was 1947 and we were students at the Richard Dyer-Bennett School of Minstrelsy in Aspen Colorado (population, 2,000).

**Richard Dyer-Bennett** never referred to himself as a "folksinger," nor indeed was that a fitting description of this talented artist. He was a gifted classical guitarist, and a thrilling Irish Tenor. He sang all sorts of songs in all sorts of styles and in many languages.

This summer marked the first year of his dream, a school of minstrelsy. We were the first group of students and a motley crew we were indeed. There was Burt from New York whose heart I broke for a whole week; there was Lannie, who both comforted him and eventually married him; there was Sabrina from somewhere whose soprano caused eagles to abandon their eyries; and there was Rich Dehr, who went on to run a famous restaurant in Los Angeles; there was Jeppy from the Bronx who spent her free time reading the *People's World* to her cowboy lovers, in a dedicated but futile effort to convert them to Communism. And there were Willy Holt and myself, the only two who went on to careers in music and theater. Will, as he is now called went on to write many songs, including the lovely *Lemon Tree*. I saw Will about ten years ago and have, sadly, lost touch with him. (Can anyone help?) I think at that last lunch together we sang Mrs. Beckman's truly horrible song, which she insisted we learn, and because she had been Dick Dyer-Bennett's beloved old voice teacher. We learned, performed, and (except for Uncle Ruthie who cannot forget any song or poem, good or bad), promptly

From the East, to the West, to a focal point, in the heart of the Rockies, To Aspen they come; the young men and the maidens, Potential poets all, potential singers.....COMPOSERS!!

Mrs. Beckman notwithstanding, we all learned a lot at the Dyer Bennett School.

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In addition to our classical guitar classes with Dick, we studied composition with Miriam Gideon, a well known modern composer who taught us Bach harmonies, and dance, with Melvene Dyer-Bennett, (Dick's wife, a former dancer) who showed us new ways of moving in space. (To this day I use much of what I learned from Mel. Somewhere in North Carolina there are Native American Cherokee former students of mine who can show you at least ten unusual ways of moving across a floor!)

The focus of that first summer was The Aspen Summer Festival, and each week we Dyer-Bennett students were able to study with guest artists who also gave public concerts at the end of their visits. There was Sam Eskin, a very earthy folk song collector whose collected recordings were so amazing that my friend Jeppy and I sneaked into the studio one night with my Webster Wire Recorder and stole many of Sam's very naughty folk songs: *The Tailor's Boy, The Friar Song, The Gathering of the Clan* and more, all of which I still remember and sing, when properly inspired!

(Now, being a sly and a nimble lad, he quickly climbed the stairs, And there he found the chandler's boy between his mistress' thighs!)

It was in Aspen that I first met **Marais and Miranda**. Their concert was a highlight of the summer, and it was from Miranda that I learned the true meaning of "prima donna." (Years later, she was a guest many times on my radio show and swore she had no memory of having ever met me in Aspen.)

Of course, both Dick and Melvene gave concerts, as part of the festival. Melvene included the Dyer-Bennett students in her recital. Shunning traditional accompaniment, she used drums and our voices, and I only remember continually dashing across the stage in a crescendo of cacophony, at least eight times during the performance.

A Dyer-Bennet friend, the great composer **Virgil Thompson**, was a guest one week and attended Dick's concert. While Dick was singing *The Garden Where The Praties Grow:* 

She was just the kind of creature, lads, that Nature did intend

To walk right through the world, me boys, without the Grecian Bend the person next to Thompson asked him what a Grecian Bend was. And just as Thompson began his answer, there occurred one of those rare total silences in the audience, as his answer rang out;

"...a kind of corset worn between the nipples and the crotch."

The Dyer-Bennetts had two little daughters, Bonnie, age five, and Brooke, age 2. Melvene was very insistent that they be taught the correct word for every part and function of the body, and one day when Mel, in an effort to better blend into the conservative Aspen community, had invited Mrs. Shaw, the Judge's wife to a proper and tasty English tea, Bonnie came down the steps and into the parlor declaring,

"Mother, Brooke has defecated, and there is defecate all over the stairs!" Horses were a big part of life in Aspen. I had one and Dick and Mel gave in to Bonnie's begging and purchased Bessie, a very old, very slow horse, which Bonnie rode all over town, entreating as she rode, "Don't die, Bessie. Please don't die."

Horses, however, were not for Dick. He loved old cars and came back from Denver one day with a very old Rolls Royce, the same model used by the Queen Mother in 1947. The salesman told him, "This car will outlive you, sir." We all loved the Rolls. It had vases for flowers in the windows and pull-down seats on the side. There was no garbage service in Aspen at that time, so people had to take their garbage to the town dump in their own vehicles. Somewhere, there is an 8 millimeter film of all of us, dressed in wild costumes, dragging our garbage from the Rolls Royce and tossing it into the town dump.

I spent almost two years living with the Dyer-Bennetts, winter and summer. I traveled with them to New York City, and lived with them all through a wonderful long winter where I never learned to ski, but learned to bake bread on a wood-burning stove. It was Mel Dyer-Bennett who decided I should go to Bennington College and learn to be an organic and creative whole human being.

At Bennington, on scholarship, I learned to wait on tables. But it was Dick and Mel Dyer-Bennett who really helped me to become real. One of these days I'll write more about those years, those the crazy, creative times with the Dyer- Bennetts. Perhaps in a future column. I can tell more about the school 's second summer, when the Goethe Festival took place and I rescued **Artur Rubenstein** from a stalled chairlift in a rainstorm, and **Dimitri Metropolis** stole my boyfriend, Douglas the Drip Painter.

Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show can be heard every Saturday 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.





WILDOUM, CORDELA'S DAD, JOC CRAYEN, BARBARA DANE, DE DANNAN, ERIK DARLING, KRIS DELINHORS, STAN SMITH, SANDY DENINY, JOHN DENVER, AND DIFRANCO, STEVE GRADE, BANDELIN, STROM, FERDRE, FLOOK, FOR DULL TIMES SAKE, GUDR MEN, DANDA GOG, KAY, & LILEGU BATRIC, BOB BEARME, EUSS. BPPE GAMBELTA, DICK AGRIGHAM, MATT EESS, WANGE GULL DAY MANNEN, JIMMIED DALE GILL TOWN BEARDER, DATE OF THE STROME STANDARD STANDARD STROME STANDARD STANDA CORDELIA'S DAD, JOE CRAVEN, BARBARA DANÉ, DE DANNAN, ERIK DARLING, KRIS DELMHORST, STA Rron, Bela Fleck, Flook, for old times sake, four men and a dog, kay & clief gilpatric, In, Jimmie dale gilmore, chris hendershot, John Gorka, green man, great big sea, gwris

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#### **QUEBECOIS** continued from page 3

Neige (March dance camp) and the ongoing L'École des Arts de la Veillée which offers courses in traditional dance, song and music by a host of guest artists. Groups in the Montréal region include Le Vent du Nord [Editor: see. August 19th at the Skirball], Revéillons!, Genticorum, Gallant tu Perds ton Temps, Matapat, Perdu l'Nord, Revéillons!, Dam'déridé, Rapetipetam, Domino [Editor: Domino performed this year at CTMS Summer Solstice Festival] and countless musicians that include Michel Faubert, Gilles Garand, Dorothée Hogan, Francine Labrie, Monique Jutras, Luc Lavalée, Jean-Pierre Joyal, Michael Ayles... Stepdancers/callers Jean-François Berthiaume, Gérald Morin and Pierre Chartrand also call Montréal home.

Historic Québec City is where you'll find groups Entourloupe, Le Rêve du Diable, Les Batinses and Les Chauffeurs à Pied, and musicians Daniel and Louis-Simon Lemieux, Liette Remon, Tess LeBlanc, Gabrielle Bouthillier, Sebastien Dion, Martin Racine, as well as step-dancers/callers Norman Legault and Yvan Gagné. The Centre de Valorisation du Patrimoine Vivant (http://pages.infinet.net/cvpv) organises the annual Festival International des Arts Traditionnels de Québec (FIAT) early each October and also hosts concerts, called dances and other events throughout the year. Online catalogue Thirty Below Zero, operated by trad guru/fiddler Guy Bouchard, specialises in traditional Québécois music, offering what is probably the largest mail order selection on the web at http://www.qbc.clic.net/~thirtybe/.

Other regions also boast a plethora of musicians and singers: in the Eastern Townships, fiddler Henry Landry, singers Gérald Côté and Jean-Paul Guimond, accordionist Clément Lambert, fiddler Mario Landry, multi-instrumentalists Michelle Campagne and Davy Gallant are but a few. From north of Montréal, La Corde de Bois sets traditions rocking with their rowdy style. Just south of Québec, on the banks of the river, is St-Louis-de-Lotbinière, home to the late, beloved "violoneux" (fiddler) Aimé Gagnon, whose music lives on with a whole new generation thanks to a post-humous recording released by his family. The Gaspé region east of Québec harbors fiddlers Yvon Mimeault and Édouard Richard, who both recently released albums at the urging of those eager to learn their unique repertoires, and accordion-maker/accordionist Raynald Ouellette can be found in Montmagny, where he also organises Le Carrefour Mondial de l'Accordéon (http://accordeon.montmagny.com), Québec's largest and most popular annual accordion festival on the first weekend of September.

#### LA SONORITÉ TRADITIONNELLE D'AUJOURD'HUI (TRADITIONAL SOUNDS OF TODAY)

Instrumentally, Québec traditional music usually includes some or all of the following: fiddle, accordion, guitar, piano and feet. While accordion was introduced after the fiddle, its popularity was quickly established and has

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made it symbolic of Québec music. As a backup instrument, the piano was on the scene before guitar (many homes had a piano) and is more common to dance music, but in fact, most instrumental music (fiddle, accordion) was played without accompaniment to get people up and dancing in — where else — the kitchen. Today, you'll find mandolin, flute, banjo and many other instruments being incorporated as musicians experience new, multicultural influences.

The range of interpretative styles on the traditional music scene is vast. In the 1970's, groups Le Rêve du Diable and La Bottine Souriante were among the first in Québec to reacquaint the public with their own musical heritage. Their take on the music of their forefathers (and mothers) was full of youthful spirit, urgently played fiddle tunes, rough-hewn vocal « arrangements » — a dirty word in some circles— and most of the kitchen essence left intact. Their music was born into an era that was just on the heels of the popularity of American folk music à la **Dylan**, **Baez** and the likes, and it fit well into the new nationalistic feeling that was developing. But the rebirth was not longlived. With the loss of the bid to separate, sentiments toward the "old" Québec changed and many people who had been proud of their musical heritage lost faith and self-confidence in the value of their uniqueness. Many didn't want to be symbolised by a type of music that was becoming increasingly associated with uneducated ruralism. Sadly, there are still traces of this attitude today, encouraged by those who would like to purge Québec of anything smacking of the "folklorique" (read: unsophisticated). This situation is not unique to Québec, though — it is typical of the fight all over North America for preservation of anything artisanale, the ongoing battle to recognise that "patrimoine" or heritage is important as are all traditional arts, like storytelling, weaving, cheesemaking, etc. Traditional music, because it has begun to gain recognition as a valid performing art like theatre or dance, repeatedly falls through the cracks when it comes to government or municipal support. The argument is often made that "they'll keep doing it anyway." The analogy in the U.S. might best be made with old-time music.

#### UN RAGOÛT SAVOUREUX (A SAVORY STEW)

'World beat" is how Québec super-group La Bottine Souriante is often described today, a six-piece brass section having been added to the original accordion, guitar, fiddle, feet and vocals. Regularly playing concert halls and festivals on several continents, their Latin, Irish and other worldly influences have melded into a one-of-a-kind sound that excites all sorts of audiences — but their roots are still definitely showing! 2004 Juno nominated Le Vent du Nord (Benoît Bourque, Nicolas Boulerice, Olivier Demers, Bernard Simard) is one of the best-known groups on Anglo-Canadian and American soil, having introduced countless audiences to traditional Québécois stepdancing, song and music with a show that does a masterful job of bringing the kitchen to the stage with contemporary flair. Young group La Volée d'Castors is hot on the trail of La Bottine with a lively show and fast-moving tunes. Groups like Entourloupe and Ni Sarpe Ni Branche stick to mostly "authentic" fare, with traditional instrumentation (fiddle, accordion, guitar, feet), call-and-response songs and a repertoire that recalls the relation between instrumental music and the dance tradition of Québec. The difference between the kitchen and the stage is for them a sense of refinement and careful but not overdone arrangements. Hômmage aux Aînés from St-Côme are considered by many to be kings of the "chanson à répondre," featuring some of Québec's best singers, Gaston Lepage, Serge Thériault and Martin Bordeleau.

Part of the younger generation, or "la relève," Norouet (northwest) is the intense trio of Éric Beaudry, Stéphanie Lépine and Patrick Graham, all former members of La Galvaude, playing both family and newly composed tunes and songs. They play fast, they play beautifully and you can clearly hear Scandinavian and Eastern European influences, but undeniably filtered through Québécois ears. Perdu l'Nord mixes Celtic and folk influences with their own trad and classical training to create an original sound that verges on world beat. Composer-guitarist-banjo-player Jean-Paul Loyer of Joliette concocts tunes so beautiful that they can't help but stick in your head. His music has been thoroughly exported via the oral tradition, Free Trade be damned. I've already heard it played in the halls at far-from-Québec conferences and festivals. Stepdancer/caller Pierre Chartrand's group Rapetipetam (give your tongue a workout) shows off the artistic possibilities in traditional stepdance, which in Québec has close ties to its jazzy tap cousin from the southern States; in the same vein, dancer/caller Jean-François Berthiaume is not to be missed with his group Revéillons! Or onstage with other groups like Entourloupe. This year's biggest hit has been Les Charbonniers de l'Enfer (coalminers from Hell) treat us to the rich repertoire of Lanaudière... a capella. They won a 2004 Félix for their latest album « Wô » Les Chauffeurs à pied (roughly translating to "car-less drivers") are a young group with a delightfully old-fashioned sound. Les Batinses (curses, but not serious ones) have melded together all sorts of influences to give us a highly danceable, "trashditional," "funkloric" sound. Michel Faubert has created a whole new way of enjoying storytelling or "conte," with a show that includes instrumental accompaniment and a captivating style that attracts audiences from the folk to the punk...

I hope I'll be forgiven for the many folks I've either forgotten or couldn't fit here, as like a certain brand of batteries, the list goes on and on and on and on...

#### À DÉCOUVRIR...(DISCOVERING MORE...)

A good way to begin discovering traditional music from Québec is to surf the web, visit the websites mentioned in the first part of this article and

## BOWERS AND BEADS

LOOKARO

BY BROOKE ALBERTS

f you have never been to the Bowers Museum of
Cultural Arts in Santa Ana before, now is a good time to familiarize
yourself with what it has to offer. There are two shows at the Bowers
that will be running through this fall - *Bridges To Understanding* and *Tibet: Treasures From the Roof of the World*, and they are well worth the trek down
the 5 to attend. Aside from those, there are also a variety of permanent
installations that are quite intriguing. I particularly enjoyed the room dedicated to "First Californians," with baskets from Mission and Yokut people,
Hupa woven hats, delicate feathered Pomo gift baskets, Gabrieleno "cog-

stones" (whose function is unknown), stone carvings and flutes from the Channel Islands culture group, among other items on display. They also have a series of galleries containing objects from precontact Mexico, Central America, the Caribbean and South America linked thematically to shamanism, a showing video how Mesoamerican ballgame (wherein a large, solid rubber ball is hit with the hips to move it and score points) is played, and a full-sized replica of the Maya sarcophagus lid of Pacal's Tomb (the original of which lies within the Temple of the Inscriptions at Palenque in Chiapas, Mexico).

The major exhibit currently running is *Tibet: Treasures From the Roof of the World.* It's the first stop

on a national tour for some 200 objects never before seen in the Western world that come from the Potala palace (the Dalai Lama's residence) and the Tibet Museum of Lhasa. Docents are available to lead you through the show, which is divided into four sections (History and Culture, Ritual Objects, Paintings, Sculptures and Textiles, and Daily life of the Tibetan Nobility), but the accompanying text is sufficiently informative.

The first gallery contains ritual objects- prayer wheels, ritual three-edged daggers with figure-decorated hilts known as "purbas" (with which to dispatch one's greed, hatred and ignorance), portable shrines, a "kapala"- a cup made from a human skull (used in Tantric rituals), and sutras painted on palm leaves. I found the assortment of ritual musical instruments particu-



Abi Gul, 7, Rumbur Valley, Pakistan: Abi Gul's father spent eleven years fighting in the Pakistan courts to keep the Kalash valleys from being logged. For the Kalash, who have an animist cosmology, trees are very sacred. Three years ago Abi Gul's father was killed by a bomb that was thrown into their little two room home. Her uncle continued the court case and finally won the judgment. Abi Gul was very serious and quiet. Very diligent, she stayed by my side and assisted me as I photographed her friends and relatives in her small village.

Dimicia, 7, Chahuatire, Peru: Dimicia's mother was instrumental in establish-

Dimicia, 7, Chahuatire, Peru: Dimicia's mother was instrumental in establishing a school in their small village. About the time Dimicia started first grade, her nine-year-old brother began working as a porter on the Inca Trail. For less than three dollars a day, he carries some 40 pounds of camping equipment for tourists making the popular four-day hike to Machu Picchu, Quechua

larly intriguing. The long horns are said to be heard in this world as well as the next, with the sounds emulating the voice of a supernatural 6-tusked white elephant. The "Gyaling Horns" are only played ritually in the presence of the king and Lama. Also known as the "royal oboe," they are played in duet, with the second musician watching the first and copying his playing so that there is a slight delay or echo-effect.

The sculptures and textiles include "Thangkas," devotional paintings and educational tools (the creating of which is a religious act), dating from the 13th century, and an array of gilded sculptures of various deities. A film in that gallery takes the viewer through the interior of temples in the Potola palace.

In the section on the "Daily Life of the Nobility" there is one of the Dalai Lama's saddles, ceramic and metalwork vessels, costumes (including one made to transform the wearer into one of the Dakini, female deities of Enlightenment),

turquoise-, coral- and pearl-encrusted "Y"-shaped headgear, and jewelry. For those who prefer the practical, there's also a set of metal surgical tools from the 17th century.

The *Bridges To Understanding* program was begun three years ago by Phil Borges, who has been photographing people in remote regions of the world for the past 25 years. The project was set up to connect children from around the world with each other through the Internet, in order to preserve cultural diversity and promote international understanding and compassion. That they might gain insight into their own way of life as well as those of

Brooke Alberts is a songwriter and has a Masters degree in Medieval Studies.



people who live in other cultures, the children are taught to examine and explain their own cultures to their urban and rural contemporaries. There are computers at the exhibit displaying the website where children can interact with each other, and a film showing how the program has effected individuals. The main attraction, though, is the images. They are huge (some larger than life, and some panoramic), glowing, subtly

are, where they're from, and what issues had bearing for them at the time of the portrait.

The Kidseum is two blocks down, and features storytelling, art projects, mini-exhibitions and facepainting. There are family cultural festivals weekly,

tinted, and accompanied by text explaining who they

and during the summer they offer thematic art camps.

The Bead Society of Orange County holds their meetings at the Bowers once a month (for information go to their site at www.beadsocietyoc.org, although not in July or December. They are holding a meeting (August 28 from 10:00am to noon at the Conference

Center, and a workshop following that at 1:00pm at the Kidseum featuring Tom and Cathy Wegman, who encrust found objects (such as waffle irons and roller skates) with beads.

#### EVENTS AT THE BOWERS JULY AND AUGUST:

Sunday July 11, 2:00-3:30pm - Tibet's Wild West: Mount Kailash and the Magic Guge Kingdom (Slide show and lecture of photographer Craig Lovell's and Himalayan expert Christine Koliscs's visit to a place some call the Cosmic Center of the Universe.)

Saturday July 17, 2:00-3:30pm - Living Goddesses of India (Tim Ward discusses his book, "Arousing the Goddess: Sex and Love in the Buddhist Ruins of India" with slide show depicting ancient goddess rituals and sacred sites.)

**Saturday July 24**, 1:30-3:00pm - Recent acquisitions of African art

**Sunday July 25**, 2:00-4:00pm - An Afternoon of Native American Flute Music with Scott August

**Saturday August 7**, 2:00-3:00pm - Mexican Silversmithing Techniques of Taxco (repoussage, flat-chasing, metales casados, enameling) Christie Romero

**Saturday August 21**, 1:30-3:00pm - New acquisitions of Oceanic art



Buzayan, 6, Jinka, Ethiopia: Buzayan lives with her mother and three older sisters in a small Ethiopian village. Her father took a job as a policeman in a neighboring town and later abandoned the family for another woman. Even though it is very expensive for her, Buzayan's mother is committed to keeping all the children in school. When I asked Buzayan about kindergarten, she squealed with delight and started jumping up and down.

#### FAMILY CULTURAL FESTIVALS AT THE KIDSEUM:

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August 18th - African Musical Safari

Sunday August 8, 11am-4pm Family Arts Festival

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#### CDREVIEWS

By Linda Dewar

Artist: GREAT BIG SEA
Title: SOMETHING BEAUTIFUL
Label: ZOE (ROUNDER RECORDS GROUP)

Back in 1993 when **Great Big Sea** first got together, they had a clear vision of what they wanted to accomplish. "We started with a simple idea — Newfoundland music was exciting and unique, and if we combined it with pop music, we could make something special," explains lead singer **Alan Doyle** in an interview on the band's web site. "We've added instruments, and voices, and rhythms, and many, many different sounds, but our ideals have never changed."

Over the years, Great Big Sea has held true to that original idea, and long time fans have seen them progress from a traditional band with a pop "feel"



to a pop band with unmistakable traditional roots. With *Something Beautiful*, their seventh album, that transition is almost complete, and in fact when I popped the CD into my computer for a first listen, I noticed that the genre on the screen now appears as "adult alternative" instead of "folk."

There are a few tracks that are still reminiscent of GBS's folk roots, notably *John Barbour*, a Newfoundland version of the Child ballad *Willie O' Winsbury*, and *Chafe's Ceilidh*, an "I-dare-you-to-sit-still" instrumental tune. But by and

large this is a pop album that is already appearing on the Canadian charts in the company of such pop icons as **Norah Jones**.

Plenty of bands have tried to blend tradition with pop or rock, usually with mediocre results. What is offered up as "Celtic rock" is often nothing more than "Irish loud" in the end. But Great Big Sea is the rare exception, and it is apparent in *Something Beautiful* that these guys have succeeded where so many others have failed. Listen to the instrumentals and the cadences in the title song, or in McCann and Doyle's ode to the season, *Summer*, and you're listening to a great pop song but with roots firmly planted in the Newfoundland folk tradition. Or try *Lucky Me*, with both tune and lyrics as traditional as any folk song that could easily show up on the pop charts.

The bottom line here is that GBS is definitely a pop band, although traditionally grounded, and *Something Beautiful* is definitely a pop album. It won't appeal to those who object to the blending of the two genres, or to those who simply don't care for pop music. But if your musical spectrum is fairly broad and you like traditional-pop sounds like the **Corrs** or **Runrig**, then definitely give this one a listen.

## Artist: VARIOUS, COLLECTED BY JOHN A. AND ALAN LOMAX Title: LOUISIANA – CATCH THAT TRAIN AND TESTIFY! Label: ROUNDER RECORDS

I can't write a better preface to this review than the one printed in the CD insert, so here's a direct quote: "John A. and Alan Lomax began collecting folk music using a cylinder machine, the earliest audio recording technology employed by field researchers. They set out in 1933, traveling through Texas, Louisiana, Tennessee and Virginia... The 1933 Louisiana sessions date from a visit to the Louisiana State Penitentiary at Angola... and constitute a simple snapshot of Louisiana's black music repertoire... It was not until father and son returned to Louisiana in 1934 that they made a comprehensive attempt to document the different styles of folk music in the state."

So much for the factual data. This CD, part of Rounder's *Deep River of Song* series, is a treasure. These are the sounds that gave birth to much of what we play and listen to today, from Zydeco to gospel, to "pop" folk and

beyond. We call this "roots" music, and so it is, but in it you can also hear the roots that came before, almost as if the Lomaxes have given us a genealogy of our musical heritage. An English Child ballad evolves into an African-influenced folk drama. A blues lament is made even more poignant by the addition of Creole-style instruments and phrasing. A call-and-response working song recalls the flavor of field-recorded waulking songs from the Scottish Hebrides. Here is the so-called American melting pot in its purest form.



This is a CD that invites active listening and thoughtful reflection on the music. **Leadbelly**'s *Goodnight Irene* reminds us of the legacy behind all those songs we learned from the Weavers and their musical progeny. **Wilson "Stavin' Chain" Jones**' version of *Liza Jane* makes me ponder the ethnicity-free version I learned in elementary school from a teacher who never felt the need to explain its origin.

But there's also just plain great entertainment here, something I really wasn't expecting. Je Veux Me Marier (Chere Ami), performed by Jimmy Peters and ring dance singers, sent me, and my two left feet, spinning around the house in an exuberant dance, as did both of the tracks by Jelly Roll Morton. No need to study or interpret—just get on your feet or clap

your hands and enjoy!

I had very high expectations for the liner notes on this CD, and I was not disappointed. The booklet opens with a seven-page introduction that gives an overview of the music, performers and instruments heard on the recordings, including some fascinating quotes from the Lomaxes regarding the circumstances under which they were recorded. This is followed by performance notes on each individual track, along with lyrics and transcripts of the spoken word interviews that are heard.

Artist: PETER LANG
Title: GUITAR
Label: HORUS RECORDS

**Peter Lang** was a protégée and friend of the legendary guitar genius **John Fahey**, who "discovered" him in 1972. For the decade of the 1970's, finger-style guitar playing was defined by players such as Fahey and the innovative **Leo Kottke**, and in 1974 Fahey, Kottke and Lang recorded an album together. Then in 1978, Lang decided it was time for a career change and left the music business to become a film animator. Now he's back after

20 years, and *Guitar* is his second album since his return.

When his "comeback" album, *Dharma Blues* was released in 2002, *Dirty Linen* commented "Lang is still firmly rooted in the 60s / 70s John Fahey / Leo Kottke / blues / folk / Americana styling that he helped pioneer, and it's certainly refreshing to hear it being played this well by one of the old masters." That was two years ago, and the same could be said for *Guitar*.



This is a pleasant album. I could easily pic-

ture myself playing it during a long drive, or as I work at my computer. But there's nothing here that makes me say "Wow." Maybe it's because it is *so* rooted in the 1970's that there's a sort of "been there, done that" feel to the whole thing. You almost get the feeling that Lang didn't pick up a guitar at all during those 20 years, then emerged from his retirement and simply picked up where he left off.

Taken in that context, though, the album is a good one. Lang is one of the masters of 1960's and 1970's style 12-string finger picking, and if you loved it then, you're still going to enjoy it now. He seems to be comfortably aware of where his musical feet are planted, even choosing an opening tune that can best be described as retro Kottke-esque in its 12-string slide style.

In the past couple of years we have seen quite a few albums released by virtuoso guitar players who seem bent on displaying their technique at all cost, often losing track of the music's "feel." I was pleased to find that Lang has avoided this temptation; there's a degree of emotional depth here, as in the tune *Witness to a Messenger* which he wrote as a memorial to John Fahey.

There's a section of my shelves at home where I keep the CD's that I really enjoy listening to while I'm doing something else. *Guitar* is just the sort of album that belongs there; comfortable and pleasant to listen to, but not distracting enough to disturb my concentration.

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. Her first solo CD is currently in development, which means she's thinking about it a lot and will start doing something about it real soon.

#### BULLETIN BOARD

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

**ROOM WANTED -** 2 folk musicians seek a room in the Valley (between Sherman Oaks and the West Valley) to lighten the commute. We would need a place where we could stay over 2 or 3 nights a week, but will pay monthly. Please contact Cáit Reed at 310-543-1219

**TEACHER WANTED** - Are you a fully credentialed teacher who has passed the CBEST and the CSET and is also a folk-type musician? Are you interested in a mostly half-time position teaching music in an LAUSD school for blind kids. Your partner would be Uncle Ruthie and you would have the time of your life! For information, call 310-838-8133

**MANDOLIN PLAYER WANTED -** Need a traditional Bluegrass mandolin picker that can play every weekend in the Los Angeles area, plus occasionally during the week. Lead vocals and harmonies a plus. Call 760-835-5423

#### IT'S AFRICAN MARKETPLACE TIME – VOLUNTEERS WANTED!

Volunteers are needed for the 2004 19th Annual Los Angeles African Marketplace & Cultural Faire (AMP) to assist in celebrating African's Global Legacy, August 21, 22, 27, 28 & 29 and September 4, 5 & 6, 10am – 9pm in Exposition Park. For volunteer information, please email inquires to volunteers@africanmarketplace.org or call Karen Brabham (323) 734-1164 or (213) 847-1540 You may also download a printable Volunteer Application from www.africanmarketplace.org.

# WOODY GUTHRIE... WAS HE OR WASN'T HE?

is hometown thought he was—they refused to honor him even after he died; the FBI thought he was—they pursued him for ten years, until he was admitted to the Brooklyn State Hospital with Huntington's Chorea; his audience thought he was—they read his columns in the Daily Worker and the People's World; Marxist Minstrels, a handbook for entertainment blacklisting, thought he was—he was their star example of duped folk singers. And **Woody Guthrie** thought he was, though he clearly preferred his own word, "commonist."

But Ed Cray, his latest biographer, is at great pains to call into question whether Woody was, as McCarthy used to say, "a card-carrying member of the Communist Party." The answer to that question seems ambiguous at best, with some persuasive evidence on both sides. Cray seems to prefer the evidence against it, and especially in his post-publication interviews, has made much of the fact that Woody was a patriot, albeit, as the L.A. Times described him in their very positive review of *Ramblin' Man*, a "restless" one. [I reviewed the book in the May/June issue of Folk Works.]

A patriot he certainly was, as evidenced both by his classic songs, *This Land Is Your Land, Pastures of Plenty, Grand Coulee Dam, Roll On, Columbia*, and by his volunteer service as a Merchant Marine during World War II.

But that doesn't mean he wasn't also a communist. Woody himself was sometimes coy about it, saying most memorably, "Well, I ain't necessarily a communist, but I have been in the red my whole life."

Ed Cray quotes Woody as saying (this is from memory, so I can't cite a page reference), "The most intelligent thing I ever did in 1936 was to join the Communist Party." That would seem pretty convincing to me, but Cray undermines the quote by noting that Woody was in a different part of the country than he said he was at the time and place he was supposed to have joined, and thus could not have joined. He also quotes a number of Woody's friends who claimed that he was never "invited to join" because he was too independent and would or could not have followed party discipline. (I didn't know one had to be invited to join—I thought it was like the church, welcoming all comers. I also wonder if all the FBI agents who infiltrated it over the years had been "invited" to join. If so, one must stand in awe of the Communist Party leaders who had an unerring eye for undercover agents.)

Be that as it may, I am prepared to take Woody at his word. The problem here is that Woody was inconsistent even in his own claims. For he also said at one time that he was "a member of no earthly organization." So who to believe—the Woody who said he joined in 1936, or the Woody who was a member of no earthly organization. Perhaps he did join, at the same time all the other liberal intellectuals in the country were joining (not coincidentally the year the Spanish Civil War began) and then perhaps he simply let his membership lapse. Or perhaps, like Whitman, Woody could have said, "I contradict myself, very well I contradict myself—I am large—I contain multitudes." He might have also concurred with Emerson: "Foolish consistency is the hobgoblin of little minds."

If, then, the evidence is inconclusive, and Woody's own statements contradictory, how else may one sort this out? Absent a "smoking gun," Woody's actual membership card, or cancelled check for membership dues, or a letter formally renouncing prior membership, one is left with the theory "if it quacks like a duck."

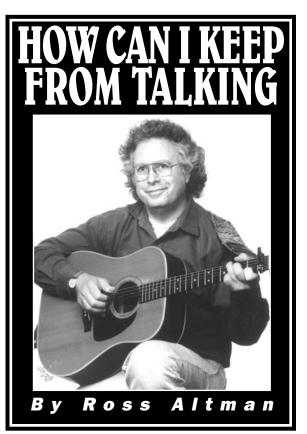
One important California communist leader, Dorothy Healey, is quoted by Cray as saying, "If Woody wasn't a Communist, he was the closest thing to it." That would put him in the well-known category that the FBI called "fellow travelers." So was he a Communist or a fellow traveler?

As John Wayne replied to his pal (played by Dean Martin) who asked him whether he or the new kid in town (played by Ricky Nelson) was faster on the draw, "I'd hate to have to live on the difference."

Let's be at least as forthright as the Duke: Woody wrote for *The People's World*, the West Coast newspaper described by red baiters as "Joe Stalin's California mouthpiece." Woody also wrote for *The Daily Worker*, which he dubbed "The Sabbath Employee." His columns for these two official party organs have been collected into a delightful collection called *Woody Sez*, the title

of his column.

Even more significantly, prior to Pearl Harbor, Woody, along with most of the American left, only supported the U.S. involvement in World War II after Hitler broke his non-aggression pact with Stalin. Until then, the Almanac **Singers** performing (Woody's group at the time) were staunchly pacifist. To the left's everlasting shame it wasn't enough that Germany was bombing England to justify America's entrance in the war. While Ed Murrow was filing his famous



reports from London, pleading with Americans to rally to the mother country's defense, risking his life day in and day out to warn us of Nazism's threat to Western civilization, the Almanac Singers (including Woody) were writing and recording their album *Songs for John Doe*, attacking Roosevelt and satirizing every gesture he made of support for Churchill in the battle to save his country.

Only when Germany invaded Russia did the left change its tune, and Woody remark to Pete Seeger, "I guess we won't be singing those peace songs anymore." Suddenly, when Communism was attacked, America's war became their war. So was Woody a Communist or a fellow traveler?

I'd hate to have to live on the difference.

Now it's time for full disclosure: I have no problem, as apparently Ed Cray does, with Woody having been a Communist. I grew up in the Old Left, my father was a Communist, an unfriendly witness before HUAC in 1952, the same year Woody was named by its California cousin, the subcommittee on Un-American Activities in California. If Woody was a Communist in 1936, more power to him. If he got thrown out of the Party for lack of discipline—hurrah! He certainly was no slave to the "party line," even writing a song poking fun at how quickly it changed.

So let's just say that if Woody was a Communist, he wasn't a very good Communist.

He certainly was a good American, creating a body of work that stands alongside the great artistic achievements of the  $20^{th}$  century for its contribution to our defining sense of who we are as a people.

[Editor note: Ross will be doing a workshop entitled *Woody Guthrie's America* at 3:00pm on Saturday, June 26 for the CTMS Folk Festival]

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



Folk Works wishes to correct an oversight in last issue's Part 4 of our Conversation With Bess Lomax Hawes. We did not mention that is was Ross Altman was still carrying on the conversation in our name. Part 4 was the last part of the Conversation with Bess Lomax Hawes, an interview from July 10, 2003. —Editor





#### PASSINGS

## **ELIZABETH PARTRIDGE**

Early Friday morning, June 11, 2004, Elizabeth Partridge passed away in Providence, Rhode Island after a long battle with cancer. A nurse, psychologist, weaver, and contradancer extraordinaire she had a great love for all things folk. Elizabeth lived in Los Angeles for many years becoming part of the contradance world in 1995. She returned to the East Coast to be closer to her family where she introduced her siblings to the dance community. Elizabeth will be missed by all who knew her for her compassion, intellect and integrity.

#### **QUÉBECOIS** continued from page 22

plan to attend some of the wonderful events that take place here (La Rencontre, Grande Festival Mémoire et Racines, le Festival International des arts traditionnels du Québec, Danse Neige, le Mondial Carrefour de l'Accordéon, Veillées du les Plateau in Montréal, www.danse.qc.ca, etc.). Another excellent resource for locating and directly contacting trad musicians is on the Folquébec website (www.folquebec.com). Folquébec is a non-profit organization dedicated to promoting all kinds of folk music made in Québec (world, singer-songwriter, etc.), and that includes a large dose of traditional Ouébecois music. To help spread the word, Folquébec has a booth and often a showcase at most of the major international trade shows like Folk Alliance, Womex, Strictly Mundial and other key events.

And you should be marking your calendars now for both RendezVous Folk! 2004 I Halifax (www.folkalliancecanada.org) and the 2005 North American Folk Alliance annual conference in Montréal (www.folk.org), which promises to be a hotbed of traditional Québécois music — ça va swinger en maudit!

Dana Whittle is a musician, visual artist and marketer, founder and president of l'Association Folquébec, an organization dedicated to promoting folk talent from Québec (www.folquebec.com) She lives on a small farm in Ste-Béatrix, Québec with her fiddler husband and three musical kids. She can be contacted at www.vizou.com. This article has appeared in the bulletin of the North American Folk Music & Dance Alliance and in the Country Music & Bluegrass Association of Italy magazine.

## CHARLES CHASE'S MAGIC KINGDOM

BY ROSS ALTMAN

Note: This is a personal essay on Charles Chase, co-founder, with his wife Dorothy, of the Claremont Folk Music Center. He died last May 21, at the age of 89. I encourage you to read more about him in the excellent obituary that appeared in the L.A. Times on Saturday, May 29.

In August, 1914, two signal events occurred. One produced death and destruction on an unprecedented scale, changed the world for the worse, and despite its claims, made

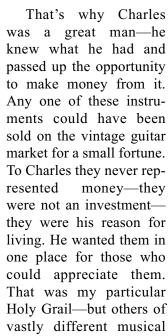
the world extremely unsafe for democracy at home and abroad. The other created a life devoted to peace and justice, as expressed through a love of world folk music that built a safe haven for artists, poets and musicians of all stripes and colors. World War I began and Charles Chase was born.

Charles passed away this past May 21, as gently as he lived, in a home for Alzheimer's patients near his home in Claremont, California, where he and his beautiful wife Dorothy established the Claremont Folk Music Center in 1958, just a year after moving here. For those who never had the privilege of visiting this unique cultural institution let me take you for a brief visit, the way that I will always remember it.

Charles gave me a guided tour one day about ten years ago—in the back of the store to the true collection of instruments that justified it being designated a local museum by the City of Claremont. In the front of the store hung all the guitars and banjos and fiddles, not to mention African drums, Latin American marimbas, German made harmonicas, Hawaiian lap steel guitars, songbooks from around the world and the atmosphere, not of a store but of a cultural gathering place—to refresh one's inspiration with like-minded seekers after beauty in musical instruments. But those instruments had for sale signs on them—they had price tags.

The real stuff was in back, where I first encountered the abbreviation "NFS." Dear reader, those three little letters may seem innocuous, but they can break your heart, as they did mine that day. They stand for "Not for sale." These were the instruments that were beyond value, that were museum quality, that were in short, priceless. I couldn't buy them, but Charles graciously let me play them to my heart's content. That is where I encountered my true love, for an all too brief two-hour rendezvous with destiny.

It wasn't a rare Martin, though God knows he had plenty of those, including their first "Orchestra Model" from the 1940's. It wasn't a rare Gibson, though he had plenty of those, including an old "Southern Jumbo" of the kind that Woody Guthrie put his famous sign "This Machine Kills Fascists" on. No, ladies and gentlemen, the object of my affection was a genuine 1930's Stella 12-string guitar, the kind that Leadbelly played, made with Brazilian rosewood and top grade spruce. It wasn't Leadbelly's guitar, but it could have been, and it's the only one I have ever seen or played.



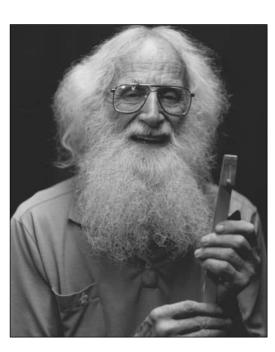
tastes and educations would have found theirs as well, for he had wonderfully eclectic tastes and a genuine feel for "World Music" long before it ever acquired that name.

There were other things I treasured about Charles Chase. His brother Homer was a veteran of the Spanish Civil War, a member of the storied Abraham Lincoln Brigade who went to Spain in 1937 to help defend the Spanish Republic against the fascists—the first war against fascism. Luckily, Homer came home. Of the roughly 3,000 Americans who volunteered for service, 1,500 died in Spain. Many of those who survived turned right around a few years later and went off to fight Hitler and Mussolini again, in World War II. Every time I performed at the Claremont Spring Folk Festival, which just celebrated its 25th anniversary and which was sponsored by the Claremont Folk Music Center, I sang one song for Charles and Dorothy—Viva La Quince Brigada, ("Long Live the 15th Brigade"). That was the International Brigade, which included the Abraham Lincoln battalion from America. It was their favorite song because it expressed so much about their lives and their family values.

I sang it again for Dorothy last month at the memorial for Charles. She too is in precarious, fragile health. She has a neurological disease that makes it impossible to move the muscles in her face, thus severely limiting her expressiveness. But nothing stopped the twinkle in her eyes at hearing the old anti-fascist anthem. She and Charles created a wonderful family together, four children, ten grandchildren and one great grandchild.

But their family extends far beyond their own warm house in Claremont. Every lover of folk music found a home there. That is Charles Chase's legacy, and thanks to his grandson, his daughter Ellen's son, the musician **Ben Harper**, who now owns the Claremont Folk Music Center, his legacy and his gift to the community will survive for another generation. If you haven't been out there, you owe it to yourself to see it. It is a monument to the spirit of this wonderful man.

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



#### SPECIAL EVENTS continued from page 28

8:00pm	TUESDAY AUGUST 3 THE FLATLANDERS \$29.50
o.oopiii	featuring JIMMIE DALE GIMORE, JOE ELY &
	featuring JIMMIE DALE GIMORE, JOE ELY & BUTCH HANCOCK
	with Kelly Bowlin Band / Kevin Banford & The Bakersfield
	Boys Coach House
	33157 Camino Capistrano, San Juan Capistrano
	949-496-8930 • www.thecoachhouse.com
	THURSDAY AUGUST 5
*	JANIS IAN and RICHIE HAVENS
	[www.janisian.com][www.richiehavens.com] Santa Monica Pier, Santa Monica • www.twilightdance.org
7:00pm	THE FLATLANDERS (BUTCH HANCOCK, JIMMIE
	DALE GILMORE AND JOE ELY)
	[www.theflatlanders.com] House of Blues
	8430 Sunset Blvd., West Hollywood • 323-848-5100
7:00pm	PERLA BATALLA[www.perla.com]
•	Latin Folk
	Culver City City Hall 9770 Culver Blvd., Culver City • 310-253-6643
9,00mm	LOS TEXMANIACS Free
8:00pm	Conjunto and Tejano music
	Skirball Cultural Center (Sunset Series)
	FRIDAY AUGUST 6
*	RICHIE HAVENS [www.richiehavens.com]
	Countrywide Performing Arts Center
*	So. Cal FILK FESTIVAL
	Folk songs of science fiction, fantasy and high tech
	Woodland Hills Marriot
	21850 Oxnard St, Woodland Hills www.conchord.org • jcreasey@socal.rr.com
8:00pm	ALOHA LIVE 2004
o.oopin	Hawaiian Music featuring Amy Hanaiali'i Gilliom
	& Willie K. and others
	The Grove of Anaheim
8:00pm	SUSIE GLAZE \$15 Coffee Gallery Backstage
8:00pm	DAVID GRIER [www.davidgrier.com] (call to verify date)
o.oopin	Boulevard Music
	SATURDAY AUGUST 7
*	So. Cal FILK FESTIVAL
	see August 6
*	RICHIE HAVENS [richiehavens.com]
	In-store performance Amoeba Music
	6400 Sunset Blvd., Hollywood
	323-245-6400 • www.amoebamusic.com
6:30pm	HIGH COTTON
	Me 'n' Ed's Pizza Parlor
	4115 Paramount Blvd., Lakewood 562-421-8908
8:00pm	HIGH HILLS[www.highhills.com]
P	Bluegrass
	Bean Town
	SUNDAY AUGUST 8
*	So. Cal FILK FESTIVAL
	see August 6
2:00pm	SUSIE GLAZE AND THE HILONESOME BAND Free
	Peter Strauss Ranch Concert (Santa Monica Mountains)
	Topanga Banjo Fiddle Contest and National Park Service www.topangabanjofiddle.org
10.00	MONDAY AUGUST 9
10:00am	RANGOLI DANCERS OF INDIA [www.rangoli.org]
	Madrid Theatre
8:00pm	NATALIE MERCHANT[www.nataliemerchant.com] \$42-57
	Countrywide Performing Arts Center (Fred Kavli Theatre)

	WEDNESDAY AUGUST 11	
	PORTERHOUSE BOB & DOWN TO THE BONE [www.porterhousebob.com] New Orleans Barrelhouse Blues & Zydeco Band Concerts in the Park	5:00p
	Fullterson Sports Complex	8:00p
:00pm	THURSDAY AUGUST 12 OCTAVIO FIGUEROA &	
оор	WILLIE CADENAS Y LA COMBINACIÓN Autry Center, Griffith Park	
	www.southwestmuseum.org/calendar.html	
:00pm	HOT LIPS & FINGERTIPS Free Culver City Summer Sunset Concerts	8:00p
:00pm	JAOJOBY Free Madagascar dance salegy Skirball Cultural Center (Sunset Series)	6:00p
	FRIDAY AUGUST 13	
ı	SUTTER CREEK RAGTIME FESTIVAL [www.suttercreekragtime.com] Sutter Creek near Sacramento Ragtime music and dancing in Gold Rush town in Sierra foothills Pathod Durage and Publ. Louis towndown.	7:00p
	Richard Duree and Ruth Levin teachers GOLD COAST FEIS	
	Claddagh School of Irish Dance	*
	[www.claddaghdance.com/feis] Hyatt Westlake Plaza	
	800 South Westlake Blvd., Westlake Village 805-644-3927	*
	SATURDAY AUGUST 14	
	SUTTER CREEK RAGTIME FESTIVAL	
	see August 13	
	GOLD COAST FEIS see August 13	
0:00am-	CELTIC MUSIC BY-THE-SEA Wolfstone, Gaelie Storm, Wicked Tinkers, Celtic Spring, Banshee in the Kitchen, Ken O'Malley Queen Mary Events Park, Long Beach	8:00p
	Music and dance performances	*
:00pm	562-804-5639 • www.longbeachcelticfestival.com SHARON KATZ AND THE PEACE TRAIN Free	
.оор	[www.sharonkatz.com] Getty Center	*
:00pm	THE EARL BROTHERS \$12.50 [www.panhandlecountry.com/Level%201/ The Earl Bros.html] Coffee Gallery Backstage	*
:00pm	TIM TEDROW AND TERRY VREELAND [www.trough.com/Tedrow-Vreeland] Bean Town	
:00pm	JAMES LEE STANLEY[www.jamesleestanley.com] \$15 The Fret House	2:30p
:00pm	DOUG HAYWOOD and MATT CARTSONIS [www.doughaywood.com] [www.matteartsonis.com] Boulevard Music	12:00
:30pm	THIS IS BELLY DANCE![www.bellydance.org] \$15-29 John Anson Ford Amphitheatre	4.00
	SUNDAY AUGUST 15	4:00p
	GOLD COAST FEIS	
ı	see August 13 SUTTER CREEK RAGTIME FESTIVAL see August 13	7:30p
:00pm	SUNI PAZ AND COLIBRI[www.sunipaz.com] Free Sing-a-long Children's music	8:00p
:00pm SI	Grand Performances  HARON KATZ AND THE PEACE TRAIN Free	8:00p
	see August 14 TUESDAY AUGUST 17	8:00p

5.00	WEDNESDAY AUGUST 18
5:00pm	BANSHEE IN THE KITCHEN [bansheeinthekitchen.com]
	Northridge Fashion Center Farmers Market 9301 Tampa Avenue, Northridge
8:00pm	THE NEVILLE BROTHERS, THE DIRTY DOZEN BRAS BAND, TERENCE BLANCHARD [www.nevilles.com]
	Hollywood Bowl 2301 N. Highland Ave., Hollywood • 323-850-2000
	THURSDAY AUGUST 19
8:00pm	LE VENT DU NORD [www.leventdunord.com] Free Quebecois music Skirball Cultural Center (Sunset Series)
6:00pm	JOSÉ CARIDAD "PERICO" HERNANDEZ Y SON DE LA TIERRA Autry Center, Griffith Park www.southwestmuseum.org/calendar.html
7:00pm	JOHN JORGENSON & RAUL REYNOSO Free! City Hall Courtyard
	9770 Culver Blvd., Culver City • 310-398-2583 Summer Sunset Concert Series
	FRIDAY AUGUST 20
*	GREEK FESTIVAL Music, dancing, food, crafts St. Nectarios Church, Covina • 626-967-5524
*	SUMMERGRASS SAN DIEGO 2004 Chris Hillman with Bluegrass Etc., Tim Flannery & Friends, Fragment, Bluegrass Etc., Silverado, Ron Spears & Within Tradition, Bearfoot, Laurel Caryon Ramblers, Witcher Brothers. Lighthouse, 7th Day Buskers, Gone Tomorrow and more! Vista Antique Gas & Steam Engine Museum 2040 North Santa Fe Ave., Vista 858-679-4854 tickets@summergrass.net summergrass.net
8:00pm	INCA and CAMBALACHE NEGRO \$24-30 "FIESTA PERU" John Anson Ford Amphitheatre
	SATURDAY AUGUST 21
*	GREEK FESTIVAL see August 20
*	SUMMERGRASS SAN DIEGO 2004 see August 20
*	SCOTTISH LUAU Scottish dance party San Gabriel Valley RSCDS• 909-624-9496
*	KATY MOFFATT Caltech Beckman Institute Auditorium 400 S. Wilson, Pasadena
	626-395-4652 • www.its.caltech.edu/~folkmusi/ Caltech Folk Music Society
2:30pm	CARMEN Free Film with Flamenco music and dance Skirball Cultural Center
12:00pm	TRIOD AMOR Y PAZ Free Mariachi music of Veraruz, Mexico Skirball Cultural Center (Café Z)
4:00pm	TROUT FISHING IN AMERICA Free [www.troutmusic.com] Getty Museum
7:30pm	THE JOEL RAFAEL BAND \$12/\$10 TLT member [www.joelrafael.com] The Living Tradition
8:00pm	LOWEN & NAVARRO [www.lownav.com] Russ and Julie's House Concerts
8:00pm	DENNIS ROGER REED Bean Town
8:00pm	PALM WINE BOYS [www.palmwineboys.com] \$15

*	SUMMERGRASS SAN DIEGO 2004 see August 20	
4:00pm	TROUT FISHING IN AMERICA see August 21	Free
5:00pm	PORTERHOUSE BOB & DOWN TO THE BONE [www.porterhousebob.com] New Orleans Barrelhouse Blues & Zydeco Band City of Newport Beach (Benita Canyon Sports Park)	
	WEDNESDAY AUGUST 25	
5:30pm	ONE FOOT IN [www.one-foot-in.com] Sawdust Art Festival 935 Laguna Canyon Rd., Laguna Beach www.sawdustartfestival.org • 949-494-3030	
	THURSDAY AUGUST 26	
8:00pm	ATASH Indian and Middle Eastern music Skirball Cultural Center (Sunset Series)	Free
*	LOS TIGRES DEL NORTE Cerritos Center Performing Arts Center	
6:00pm	JOHNNY POLANCO Y SU CONJUNTO AMISTAI Autry Center, Griffith Park Southwest Museum	)
	FRIDAY AUGUST 27	
8:00pm	QUETZAL and Friends Tribute to Los Lobos Grand Performances	Free
8:00pm	MISS DEVON & GINNY MAE Coffee Gallery Backstage	\$12.50
8:00pm	FRAGMENT [www.hoperiverentertainment.com/fragment.htm] Bluegrass band from Czechoslavakia Boulevard Music	
	SATURDAY AUGUST 28	
11:00am	Fourth Annual Old West Fest \$40\\$60 (\$10-\\$15 indic Cowgirl Culture, Music, and Poetry Katy Moffatt, Joni Harms, Belinda Gail, Liz Masters Judy Coder, and Janet McBride 866-666-8932 Museum of the American West 4700 Western Heritage Way, L.A. 323-667-2000 • www.autry-museum.org	
12:00pm	MASANGA MARIMBA ENSEMBLE Music from Shona people of Zimbabwe	Free
7:30pm	Skirball Cultural Center (Café Z) INCENDIO & FRIENDS [Www.incendiomusic.com] Countrywide Performing Arts Center (Janet and Ray Scherr Forum Theatre)	\$33
*	THE YOUNG DUBLINERS Central Park, Santa Clarita	
*	DON EDWARDS Autry Museum, L.A.	
8:00pm	REO AOO'S DANCE PLANET \$20-25 / \$12 Ct and SATORI DAIKO Traditional Japanese dance and Taiko drumming John Anson Ford Amphitheatre	nildren
	SUNDAY AUGUST 29	
6:00pm	GLENN YARBROUGH and the FOLK REUNION Concerts in the Park Bredlow Pavilion in Warner Park, near Warner Cente www.valleycultural.org	r
3:00pm	MARCIA BERMAN Family Sing-A-Long Grand Performances	Free
7:00pm	Classic music of Cuba John Anson Ford Amphitheatre	320-35
10.00	MONDAY AUGUST 30	
10:00am	GLENN YARBROUGH and the FOLK REUNION Madrid Theatre	

## FOLKWORKS FOLK

AS OF MAY, 2004

GREEK FESTIVAL

ANGEL

Anonymous

#### **BENEFACTOR**

Ruth C. Greenberg • Tom & Melinda Peters • Kathy Qualey • Dave Stambaugh

#### **PATRON**

Frieda & Bob Brown • Christa Burch • David & Jennifer Dempsey • Ron Young-Linda Dewar Steve Dulson • Bonita Edelberg • Kay & Cliff Gilpatric • Lisa Gwin • Don & Holly Kiger Don Green/Barbara Weismann • Chris Gruber • Aleta Hancock • Dorian Keyser • Sheila Mann Mary Anne McCarthy • Santa Monica Folk Music Club • Jim Westbrook • Elaine & Clark Weissman

## **FRIENDS**Alan & Shirley Hansen

Anonymous Brooke Alberts Robin & Tom Axworthy Carvel Bass Aubyn & Doug Biery Henrietta Bemis Doug Brown Valerie Brown/Jerry Grabel Bob & Melody Burns Chris Cooper Jim Cope Janet Cornwell Alan & Margaret Davis Lisa Davis Winifred Davis Enrico Del Zotto Mary Dolinskis Lawrence Dunn Marcia & Brian Edwards Joy Felt Joel Garfield John & Judy Glass

Roger Goodman/Monika White

Jim Hamilton Chris Hendershot Fron Heller/Bill Mason Sue Hunter Trudy & Peter Israel Bob Jacobs Bryon Johnson Dodi & Marty Kennerly Linda Kodaira Peter Kolstad/Suzanne Benoit Brian McKibbin Nancy MacMillan James Morgenstern/Linda Dow Gitta Morris/Gee Martin Rex Mayreis Judy & Jay Messinger Gretchen & Chris Naticchia Molly Nealson Sue Nelson 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 Michael McKenna/Debbie Webb Donald Wood John Wygonski/Mary Cynar



#### I Λ I

S	P E (	<u> </u>	I A L
8:00pm	FRIDAY JULY 2  JANET KLEIN [www.janetklein.com]	noon	THE KYOGEN 2004 \$50/\$40/\$30 Motoya Izumi explores 500-year-old Japanese comedic art form of Kyogen
8:00pm	The Silent Movie Theatre THE RAINWATER BLUEGRASS BAND		Torrance Cultural Arts Center (James Armstrong Theatre) Bridge U.S.A.
8:00pm	Bean Town THE DUO-TONES (Paul Johnson & Gil Orr) \$15 [www.zptdudamusic.com/duo-tones]	2:00pm	SLIGO RAGS Peter Strauss Ranch Concert (Santa Monica Mountains) Topanga Banjo Fiddle Contest and National Park Service
9:00pm	Coffee Gallery Backstage  RICHARD THOMPSON \$25  [www.richardthompson-music.com]  House of BluesWest Hollywood	2:00pm	www.topangabanjofiddle.org BANSHEE IN THE KITCHEN [bansheeinthekitchen.com] Descanso Gardens Under The Oaks Theater 1418 Descanso Dr., La Canada • 818-949-4200
3:00pm	SATURDAY JULY 3 BIG SANDY & HIS FLY-RITE BOYS	6:00pm	BOOM-CHICKA-BOOM with Justin Curtis, Sally~Jo, Bill Bateman and Danny Harvey Homage to Johnny Cash
	[www.bigsandy.net] Hootenanny Festival Oak Ranch Park, Irvine	7:00pm	Polus CHRIS BURGIN[www.chrisburgan.com] Coffee Gallery Backstage  BOBBY KIMMEL & 4 CORNERS \$12.50
7:00pm &	www.thehootenanny.com 9:00pm LUNA LOKA \$10/\$3 for children under 12 [www.lunaloka.com] Flamenco guitaristså		plus FRED SOKOLOW McCabe's Guitar Shop
	Daniello De Laurentiis and Karl "Carlos" Grossman, Al Salas San Juan Capistrano Library 31495 El Camino Real, San Juan Capistrano 949-248-7469 • www.musicatthelibrary.com	7:00pm	TRACY CHAPMAN, OUMOU SANGARE, TANIA LIBERTAD [www.tracychapman.com] Hollywood Bowl 2301 N, Highland Ave., Hollywood
6:00pm	DAN CROW [www.dancrow.com] Santa Monica College 1900 Pico Blvd., Santa Monica • www.smc.edu	7:00pm	323- 850-2000 www.hollywoodbowl.com GIPSY KINGS [www.gypsykings.com] 1122 N. Milpas St., Santa Barbara • 805-962-7411
7:00pm	THE BLUES PIRATES[www.bluespirates.org] \$12.50 Coffee Gallery Backstage	11:45am	WEDNESDAY JULY 14 ASHLEY MAHER Free
8:00pm	JANET KLEIN & HER PARLOR BOYS The Silent Movie Theatre	11.15411	[www.hrmusic.com/ashley/ashley.html] Torrance Cultural Arts Center
8:00pm	CLIFF WAGNER AND THE OLD #7[www.oldnumber7.net] Bean Town	6:30pm	DAN CROW \$10 non-member/\$8 member [www.dancrow.com]
8:00pm	FRAN BANISH, LEE FERRIS, FOOL MOON \$8 [www.franbanish.com] McCabe's Guitar Shop	7.00	Descanso Gardens Under The Oaks Theater 1418 Descanso Dr., La Canada 818-949-7980 818-949-4200
8:00pm	BLUEGRASS AT THE FORD \$25/\$12 children with LAURIE LEWIS & TOM ROZUM	7:00pm	LILA DOWNS[www.liladowns.com] The Echo 1822 Sunset Blvd., L.A. 213-413-8200 • www.attheecho.com
	and THE GUEST HOUSE BAND plus DAN CRARY [www.laurielewis.com] [www.dancrary.com] John Anson Ford Amphitheater Bluegrass Association of Southern California [www.members.aol.com/intunenews]	8:00pm	YOUSSOU N'DOUR[www.youssou.com] \$30adv/\$35door with Senegalese dance and drum troupe Aziz Faye with Khaley Nguewel Henry Fonda Theatre
	SUNDAY JULY 4		6126 Hollywood Blvd., Hollywood • 323-464-0808
7:00pm	JAMIE LAVAL TRIO (with stepdancers!) National Scottish Fiddle Champion [www.jamielaval.com] Coffee Gallery Backstage	*	THURSDAY JULY 15 THE YOUNG DUBLINERS[www.youngdubs.com] with Venice
*	MONDAY JULY 5 CHRISTENE LEDOUX	*	Santa Monica Pier, Santa Monica • www.twilightdance.org , CALIFORNIA WORLDFEST
	[www.christeneledoux.com] SF based Singer-songwriter littlePumpkinMUSIC@yahoo.com		Fairgrounds Hwy 19 & Hwy 120, Grass Valley Youssou N'Dour, Lucinda Williams, Tommy Emmanuel, Stars of the Peking Acrobats, Les Yeux Noirs, Alasdair
6:00pm	TUESDAY JULY 6 RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Music In the L.A. Zoo		Fraser, Badi Assad, Tiempo Libre, Samite of Uganda, Joe Craven, Samba Ngo, Mary Youngblood, Radim Zenkl, Laurie Lewis & Tom Rozum, Habib Khan & Emam, Led Kaapana, Wild Magnolias, Webster Sisters with Scott
5:00pm	www.lazoo.org  WEDNESDAY JULY 7  BANSHEE IN THE KITCHEN	7:00pm	Nygaard and mroe 530-891-4098 or info@worldfest.net www.worldfest.net ALASDAIR FRASER & NATALIE HAAS Free City Hall Courtyard
	[bansheeinthekitchen.com] Northridge Fashion Center Farmers Market 9301 Tampa Avenue, Northridge		9770 Culver Blvd., Culver City 310-398-2583 Summer Sunset Concert Series
8:00pm	THURSDAY JULY 8 GIPSY KINGS \$65.60-\$95.50 [www.gipsykings.com] The Grove Of Anaheim	8:00pm	HAMZA EL DIN & JOAN JEANRENAUD [www.hamzaeldin.com]\$25/\$20 Skirball mems/\$15 students Nubian music Skirball Cultural Center
*	RETURN TO SIN CITY: [www.gramparsonstribute.com] A TRIBUTE TO GRAM PARSONS featuring STEVE EARLE, NORAH JONES, LUCINDA WILLIAMS, DWIGHT YOAKAM, JIM LAUDERDALE, more	*	FRIDAY JULY 16  CALIFORNIA WORLDFEST see July 15
*	DWIGHT YOAKAM, JIM LAUDERDALE, more Santa Barbara Bowl, Santa Barbara  GREEK FESTIVAL  Music, dancing, food, crafts	*	SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT Idyllwilld Thousand Trails 24400 Canvon Trail. Idvllwild
*	St. Katherine Čhurch, Redondo Beach 310-540-2434 THE GOOD OLD FASHIONED BLUEGRASS FESTIVAL	noon	Jerry Hass BluegrassCamping@aol.com Phil Levy 619-440-7028 •northcountybluegrass.org  JUAN SANCHEZ [www.juanlsanchez.com] Free
	Bolado Park - San Benito County Fairground Highway 25, Hollister, Northern California 831-479-4634 hallmw@juno.com		Grand Performances 9:30pm JOHN STEWART \$20
noon	www.bluegrasssociety.org  MARIA DE BARROS[www.mariadebarros.com]		[www.fleetwoodmac.net/penguin/stewart.htm] Coffee Gallery Backstage
0.00	Queen of Coladeiras – African influence songs Grand Performances	7:30pm	BANSHEE IN THE KITCHEN [bansheeinthekitchen.com] Borders Books
8:00pm	MARIA DE BARROS and SOUAD MASSI Queen of Coladeiras – African influence songs [www.mariadebarros.com] [souadmassi.artistes.universalmusic.fr]	8:00pm	125 W. Thousand Oaks Blvd., Thousand Oaks 805-497-8159 PIERRE BENSUSAN [www.pierrebensusan.com] \$20 McCabe's Guitar Shop
8:00pm	Grand Performances  GIPSY KINGS[www.gipsykings.com] \$31-\$115  Greek Theatre  2700 North Vermont Canyon (Griffith Park), L.A.		FING UPGRADE NOW AVAILABLE your Special Event listed in larger font
8:00pm	www.greektheatrela.com  JOHN STEWART [www.fleetwoodmac.net/penguin/stewart.htm] Kingston trio member		and highlighted in BOLD FACE.  ONLY \$20 per event.  Call 818-785-3839
8:00pm	McCabe's Guitar Shop  RIDERS OF THE PURPLE SAGE plus PHIL VAN TEE\$20 [www.ridersofthepurplesage.com]	or er	nail - mail@FolkWorks.org for details.
*	Coffee Gallery Backstage  SATURDAY JULY 10  GREEK FESTIVAL	*	SATURDAY JULY 17  CALIFORNIA WORLDFEST see July 15
*	see July 9 THE GOOD OLD FASHIONED BLUEGRASS FESTIVAL	*	SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT see July 16
*	see July 9  RETURN TO SIN CITY: [www.gramparsonstribute.com] A TRIBUTE TO GRAM PARSONS featuring STEVE EARLE, NORAH JONES, LUCINDA WILLIAMS, DWIGHT YOAKAM, JIM LAUDERDALE, more	*	see July 16 CALIFORNIA IRISH FESTIVAL & FEIS Brothers of St. Patrick 7820 Bolsa Ave., Midway City www.eelitegold.com
10:00am	Universal Amphitheater 100 Universal Citywalk, Universal City & 818-622-4440  MASANGA MARIMBA ENSEMBLE Music of Shona people of Zimbabwe	6:00pm-	COLORADO BRIDGE FAIR with Susie Glaze and The Eight Hand String Band and Border Radio Colorado Street Bridge, Pasadena
6:00pm	John Anson Ford Amphitheatre  DANCE AND MUSIC OF INDIA \$15-\$25  Torrance Cultural Arts Center (James Armstrong Theatre)	noon	www.pasadenaheritage.org/bridgeparty.html  MASANGA MARIMBA ENSEMBLE Free music from Shona people of Zimbabwe
8:00pm	Shakti Foundation STEVE WHITE [www.stevewhiteblues.com] Acoustic blues	7:30pm	Skirball Cultural Center (Café Z)  PALM WINE BOYS \$12/\$10 TLT mem [www.pinewineboys.com]
	Bean Town		The Living Tradition

I AM CUBA

see July 9

Fret House

GREEK FESTIVAL

JOHN STEWART

Cuban music and dance John Anson Ford Amphitheatre

www.merlinsnider.com

MERLIN SNIDER & HIS PRETTY GOOD ACQUAINTANCES plus CHAD WATSON

[www.hrishillman.com] [www.herbpedersen.com] Bodie House, Agoura Hills BOB JONES and MR. PETE

Blues (traditional guitar and harmonica duo)

[www.home.earthlink.net/~finnie66/id1.html]

Viva Cantina 900 Riverside Dr., Burbank • 818-845-2425

BANSHEE IN THE KITCHEN and RICK SHEA

[bansheeinthekitchen.com] [www.rickshea.net] Boulevard Music

**SUNDAY JULY 11** 

Torrance Cultural Arts Center (Bridge U.S.A.)

THE GOOD OLD FASHIONED BLUEGRASS FESTIVAL

Food, kimonos, dancers, live music, traditional Mikoshi parade

\$3,\$1 children under 12, free for seniors over 65

LISA FINNIE & THE NICE GUYS

JAPANESE SUMMER FESTIVAL

www.studioclub.com/chadwatson.htm] Coffee Gallery Backstage
CHRIS HILLMAN & HERB PEDERSEN

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

10am-

or e	Call 818-785-3839 mail - mail@FolkWorks.org for details.
	SATURDAY JULY 17
*	CALIFORNIA WORLDFEST see July 15
*	SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT see July 16
*	CALIFORNIA IRISH FESTIVAL & FEIS Brothers of St. Patrick 7820 Bolsa Ave., Midway City www.celitegold.com
6:00pm-	COLORADO BRIDGE FAIR with Susie Glaze and The Eight Hand String Band and Border Radio Colorado Street Bridge, Pasadena www.pasadenaheritage.org/bridgeparty.html
noon	MASANGA MARIMBA ENSEMBLE Free music from Shona people of Zimbabwe Skirball Cultural Center (Café Z)
7:30pm	PALM WINE BOYS \$12/\$10 TLT mem [www.pinewineboys.com] The Living Tradition
8:00pm	BANSHEE IN THE KITCHEN [bansheeinthekitchen.com] Borders Books 24445 Town Center Dr., Valencia • 661-286-1131
8:00pm	CLADDAGH Bean Town
8:00pm	QI MUSIC Free Traditional Chinese music Grand performances
8:00pm	EVAN MARSHALL \$15 Solo mandolin Fret House
8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Boulevard Music
	SUNDAY JULY 18
*	CALIFORNIA WORLDFEST see July 15
*	SAN DIEGO NORTH COUNTY BLUEGRASS & FOLK CLUB CAMPOUT see July 16
*	SUMMER STRAWBERRY BALLETTE Scottish dance party San Gabriel Valley RSCDS• 909-624-9496
*	PIERRE BENSUSAN House Concert in Westminster 714-379-0944
6:00pm	DENNIS GAINES plus THE REMNANTS \$12.50 Coffee Gallery Backstage
6:00pm	YOUNG DUBLINERS[www.youngdubs.com] Free Concerts in the Park Bredlow Pavilion Warner Park (Califa & Topanga) in Woodland Hills www.valleycultural.org

\$20/\$25

\$20

\$12.50

\$15

	TUESDAY JULY 20	11:00am-	REEL BLACK COWBOY FILM AND
6:00pm	MUSIC AT THE ZOO – WORLD MUSIC NIGHT \$15/\$9 Children/Free under 5 (Zoo members discounted) with Wicked Tinkers, Tropical Punch, Incendio, Lula and Afro-Brasil, Masanga Marimba Ensemble L.A. Zoo • www.lazoo.org		WESTERN FESTIVAL Films Free/ Performance \$15/\$10 Autry members Honor African American cowboys of the big screen plus Ladies of the West Griffith Park 323-252-3967 or 323-737-3292.
8:00pm	SUSIE GLAZE AND HILONESOME [www.susieglaze.com] Stargazer 6501 Fallbrook, West Hills Joy Felt 818-705-8870 Harley Tarlitz 818-902-2121 Bluegrass Association of Southern California	4:00pm-	BANSHEE IN THE KITCHEN [bansheeinthekitchen.com] Plaza Art Walk Behind 400 block of Myrtle Ave., Monrovia
*	THURSDAY JULY 22 LES YEUX NOIR and QUETZAL	6:00pm	PLAZA DE LA RAZA ART AUCTION 3540 N. Mission Rd., L.A. 323-223-2475 • www.plazadelaraza.org
8:00pm	Santa Monica Pier, Santa Monica • www.twilightdance.org  MARTA SANTA MARIA and VIAJEM Free Flamenco, selillanas boleros, Spanish songs, Brazilian bossa nova and samba Skirball Cultural Center (Sunset Series)	7:30pm	PORTERHOUSE BOB & DOWN TO THE BONE [www.porterhousebob.com] New Orleans Barrelhouse Blues & Zydeco Band Ventura Summer Concert Under the Stars City of Ventura
*	FRIDAY JULY 23 WOLF MOUNTAIN BLUEGRASS FESTIVAL	7:00pm &	9:30pm JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage \$15
	Nevada County Fairgrounds Grass Valley, California 831-425-2270 info@wolfmt.com • www.wolfmt.com	8:00pm	LISA FINNIE AND THE BACKTALKERS [www.home.earthlink.net/~finnie66/id1.html] Bean Town
8:00pm	KHMER ARTS ACADEMY Free Traditional Cambodian music and dance Grand Performances	8:00pm	BILL TAPIA \$20 Legendary Hawaiian Ukulele Fret House
8:00pm	CHRIS FOSTER and BARA GRIMSDOTTIR [www.folkmusic.net/chrisfoster English and Icelandic folksingers Boulevard Music	8:30pm	SALON MEXICO Pacifico Dance Company John Anson Ford Amphitheatre
8:00pm	MICHAEL CHAPDELAINE [www.michaelchapdelaine.com] Guitarist Coffee Gallery Backstage	*	SUNDAY AUGUST 1 COSTUME COLLEGE see July 30
8:00pm &	10:00pm TOMMY EMMANUEL \$20 [www.tommyemmanuel.com/tommy.htm] McCabe's Guitar Shop	7:00pm	CAROLINE HERRING \$16.00 [www.carolineherring.com] Altadena house concert Acoustic Music Series
	SATURDAY JULY 24	7:30pm	626-791-0411 • www.acousticmusicseries.com THE YUVAL RON ENSEMBLE \$25, \$15 children
*	WOLF MOUNTAIN BLUEGRASS FESTIVAL see July 23  GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL  The Andy Rau Band, Cliff Wagner and the Old #7, Suzie	7.50pm	featuring Najwa Gibran (Concert is outdoors. Please dress for cool evenings) The Brandeis-Bardin Institute 1101 Peppertree Lane, Brandeis
	Glaze and The Eight Hand String Band, The Walden Dahl		Linda 805-582-4450 • www.thebbi.org
	Band, The Silverado Bluegrass Band, The Kin Folk, Timberline, Witcher Brothers, Peter Feldman and the Very Lonesome Boys and more Hesperia Lake, CA	10:00am V	MONDAY AUGUST 2 VE FIVE FOlk Rock Revival Madrid Theatre
10:00am-	7500 Arrowhead Lake Road 909-678-0831* www.tricopolisrecords.com SACRED HARP SINGING Porter House Old Poway Park, Poway 619-544-0432 www.sdfolkheritage.org	7:30pm	ERIC CLAPTON plus ROBERT RANDOLPH & THE FAMILY BAND Hollywood Bowl 2301 N. Highland Ave., Hollywood • 323-850-2000
10:00am	San Diego Folk Heritage  MALATHI IVENGAR & RANGOLI DANCE COMPANY	SPEC	CIAL EVENTS Continued on page 27

#### **VENUE LOCATIONS**

MALATHI IYENGAR & RANGOLI DANCE COMPANY John Anson Ford Amphitheater

//JUDIN HO IKE 2004 S15
Halau Hula a Kawka Laua 'o Leinani and the Kalika Band
Dances of the South Pacific
8th Annual Fundraiser Concert
George & Sakaye Aratani/Japan America Theatre
909-396-4775 213-680-3700

LA FIESTA MUNDIAL DEL MARIACHI featuring Mariachi Vargas de Tecalitan and Mariachi Tlaquepaque Pacific Amphitheater

HARRIET SCHOCK [www.harrietschock.com] \$15 plus ANDREA ROSS-GREENE Coffee Gallery Backstage

MICHAEL CHAPDELAINE and ROBBY LONGLEY [www.michaelchapdelaine.com][www.robbylongley.com] Guitarists Russ and Julie's House Concerts

MICHAEL DART AND THE FLATLANDERS

DOUG MACLEOD [www.doug-macleod.com] The Fret House

**SUNDAY JULY 25** 

WOLF MOUNTAIN BLUEGRASS FESTIVAL see July 23

4117 Overland Ave., Culver City

TUESDAY JULY 27
JACKSON BROWNE and SHAWN COLVIN

[www.jacksonbrowne.com][www.shawncolvin.com] Pacific Amphitheater

WEDNESDAY JULY 28

THE ARAB-ISRAELI ORCHESTRA OF NAZARETH Free

SOL DE ALEGRIA [www.alegriamusic.com] Concerts in the Park

Classical, traditional and folk Arabic music Skirball Cultural Center (Sunset Series)

FRIDAY JULY 30

LARK CAMP WORLD MUSIC & DANCE CELEBRATION 2004
Mendocino Woodlands State Park, Mendocino
www.larkcamp.com

COSTUME COLLEGE
Airtel Plaza Hotel, 7727 Valjean Ave., Van Nuys
Classes in historical costume design and construction
www.costumecollege.org

Mexican salsa, reggae and cumbia Grand Performances

[www.rangoli.org] Norton Simon Museum 411 West Colorado Blvd., Pasadena

JEAN SUDBURY AND FRIENDS Bean Town

Alta Coffee 506 31st. St., Newport Beach • 949-675-0233

ROBBY LONGLEY plus THE REMNANTS Coffee Gallery Backstage

SATURDAY JULY 31

[www.judycollins.com] Burton Chase Park, Marina Del Rey

INTERNATIONS ACADEMY OF

MIDDLE EASTERN DANCE

www.nortonsimon.org

DENNIS ROGER REED

COSTUME COLLEGE see July 30

JUDY COLLINS

10:00am

BANSHEE IN THE KITCHEN
[bansheeinthekitchen.com]
Main deck stage, Laguna Sawdust Festival
949-494-3030 • www.sawdustartfestival.org

MALATHI IYENGAR & RANGOLI DANCERS OF INDIA

noon & 8:00pm LOS DE ABAJO

GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL see July 24

See July 24

CULVER CITY MUSIC FESTIVAL

Free
with Robby Longley, Cerves McNeil, Bruce White, Bob
Jones and Mr. Pete, Border Radio, Evan Marshall, Matt
Cartsonis, Bernie Pearl, Ed Munter, Suzie Glaze and the 8
Hand String Band, Harris Levey, Trailmix, Dawn Hummer,
Doug Whitney, and more
Veteran's Park
4117 Overland Ave. Culver City.

RIZWAN-MUAZZAM QAWWALI

2:00pm & 6:00pm BANSHEE IN THE KITCHEN [bansheeinthekitchen.com]

3:00pm & 7:00pm HO'IKE 2004

8:00pm

8:00pm

8:00pm

8:00pm

SAVE THE VERDUGOS Benefit, Tujunga

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

BODIE HOUSE CONCERTS

Agoura Hills • www.bodiehouse.com

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City

310-398-2583 • www.boulevardmusic.com CERRITOS PERFORMING ARTS CENTER

12700 Center Court Dr., Cerrito

 $562\ 916\text{-}8501$  or 800-300-4345www.cerritoscenter.com

COFFEE GALLERY BACKSTAGE

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

www.coffeegallery.com COUNTRYWIDE PERFORMING ARTS CENTER

2100 Thousand Oaks Blvd. 805-449-2787 • www.toaks.org/theatre

CULVER CITY SUMMER SUNSET CONCERTS

City Hall Courtyard 9770 Culver Blvd., Culver City

310-398-2583

FRET HOUSE 309 N. Citrus, Covina

626-339-7020 • www.frethouse.com

FULLERTON SPORTS COMPLEX 560 E. Silver Pine, Fullerton

714-738-6545

www.ci.fullerton.ca.us/museum/calendar.html GETTY CENTER

1200 Getty Center Dr., L.A. 310-440-7300 • www.getty.edu

GRAND PERFORMANCES California Plaza

350 South Grand, L.A.

www.grandperformances.org

GROVE OF ANAHEIM 2200 East Katella Ave., Anaheim

www.thegroveofanaheim.com • 714-712-2700

HOUSE OF BLUES

8430 Sunset Blvd., West Hollywood www.hob.com/venues/clubvenues/sunsetstrip

JOHN ANSON FORD AMPHITHEATRE

323-461-3673 • www.fordamphitheater.org

THE LIVING TRADITION

Downtown Community Center 250 E. Center St., Anaheim

949-646-1964 • www.thelivingtradition.org

MADRID THEATRE

21622 Sherman Way, Canoga Park 818-347-9419 • www.valleycultural.org

McCABE'S GUITAR SHOP

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

PACIFIC AMPHITHEATER

88 Fair Drive, Costa Mesa www.ocfair.com/pacificamphitheatre

RUSS AND JULIE'S HOUSE CONCERTS

Oak Park (Agoura Hills/Westlake Village area) 818-707-2179

www.jrp-graphics.com/houseconcerts.html

THE SILENT MOVIE THEATRE

611 North Fairfax, Hollywood • 232-655-2520 SKIRBALL CULTURAL CENTER

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

TORRANCE CULTURAL ARTS CENTER
3330 Civic Center Dr., Torrance

310-781-7171 • www.tcac.torrnet.com

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.

Belly dance John Anson Ford Amphitheatre ★ Indicates Editor's Picks