FREE BI-MONTHLY Volume 5 Number 3 May-June 2005

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



Dear Readers:

As you all know, FolkWorks is an all-volunteer organization. This means that writing, editing, and distributing the newspaper happens because a lot of people care that the newspaper gets out to all of you. This means that mailing, purchasing supplies, solving computer problems, finding events and articles for you takes time out of busy lives. This means that when volunteers move or for other reasons, can no longer give us their time, we come to you to help get the job done. In the past few months we have lost a couple distributors plus our membership Director.

[For those of you wondering what happened to your CD premium, we have found someone new and expect to catch up soon.]

We have not been able to replace the distributor in Hollywood/West Hollywood. We have also been notified of an impending loss that will affect all distribution. We print 12,000 papers and have a grass roots distribution system that works very well. We get the newspapers South to Long Beach and San Pedro, West to Thousand Oaks, East to Riverside and Claremont and many locations within those boundaries. But it depends on being able to pick up the papers and get them delivered to our house – our garage to be precise. 12,000 papers do not fit in your average car, nor even



BY LEDA & STEVE SHAPIRO

your average truck. FolkWorks has been lucky to have Stan Smith on our staff. Stan not only owns an extra long bed truck, but puts in hours loading and driving for FolkWorks every other month.

This newspaper happens because of people like Stan. On our masthead you can see some of the other people who make this organization run. We have been able to attract just enough people that take time out of their busy lives for FolkWorks.

FolkWorks depends on people who give time and money. Some people give one; some the other. Some give both. But now,

we are depending on you. Some things must have money to get done (printing, mailing, etc) and some must have people to do them. The newspaper cannot get written, published, printed, distributed without more help. Without additional resources, some things simply will not get done. This can effect distribution, as well as the content and calendar.

We need people with time and the desire to contribute to FolkWorks. We need people to give financial support. FolkWorks needs enough resources to continue and it is up to you. We need you to give of your time and/or financial support. We need all of you that care about FolkWorks to give what you can. We need it now.





FUN FOLK FESTIVALS.... KEYS TO THE HIGHWAY ... TUNING, NATURAL, ARTIFICIAL, SLAP, TAP & PINCH HARMONICS THE VOICES IN MY HEAD.... TIED TO THE TRACKS..... THE VIOLIN SCIENTIST ON-GOING STORYTELLING .. DAVE'S CORNER DRUM CIRCLES IN L.A. AND SURROUNDING AREA... WHAT IS A DRUM CIRCLE? REED'S RAMBLNGS..... CAPOS: DO CHEATERS EVER PROSPER? CD REVIEW .. **ON-GOING MUSIC HAPPENINGS... 13** CALENDAR OF EVENTS 14-15 ON-GOING DANCE HAPPENINGS.. 16 OLD TIME ORACLE 17 NEW COLUMN BY DAVID BRAGGER THAT REMINDS ME HANDING DOWN THE TRADITION... DES REGAN AND THE LARRY BANE SESSIONS GRACENOTES..... LAW TALK 22 LOOKAROUND HOW CAN I KEEP FROM TALKING JOE HILL: MARTYR OR MURDERER? SPECIAL EVENTS28

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B&W line art with photos

(must be suitable for scanning to grayscale)

DESIGN SERVICES

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

FANTASTIC FUN FOLK FESTIVALS

APRIL 27 - MAY 1

6TH ANNUAL OJAI STORYTELLING FESTIVAL 805-646-8907 www.ptgo.org/village.htm

The Ojai Storytelling festival has it all: entertaining, nationally known storytellers, wonderful organization and the ideal location to sit out under the oaks and hear stories that will move you, make you laugh and remind you it is great to be alive." - David Holt, Storyteller and Grammy Award winning musician

MAY 5-8

PARKFIELD BLUEGRASS FESTIVAL Parkfield, CA

805-937-5895 www.parkfieldbluegrass.com

The James King Band , The Fox Family , The Witcher Brothers , Done Gone Band Reunion , Better Late Than Never , Southside Band , The New Five Cents , Iron Lasso , Groundspeed , Second Wind , Biscuits & Groovy , Leroy Mack and The Bluegrass Gospel Band

MAY 15

TOPANGA BANJO FIDDLE CONTEST & FOLK FESTIVAL Paramount Ranch, Cornell Rd. Hwy 52 Agoura, CA 818-382-4819 www.topangabanjofiddle.org info@topangabanjofid-

The Lampkins Family Band, Ken Perlman, Susie Glaze & The Hilonesome Band

MAY 20-22

CALIFORNIA AUTOHARP GATHERING

St. Nicholas Ranch, near Squaw Valley Carter Family Legacy plus Byan Bowers, Evo Bluestein, Kenny Hall

www.californiaautoharp.com

MAY 22

26TH ANNUAL CLAREMONT MUSIC FESTIVAL Joslyn Center / Larkin Park, Claremont

Evening concert at Little Bridges, Claremont 909-624-2928 folkmusiccenter.com/cmf.html fmcconcerts@vahoo.com

MAY 26-29

STRAWBERRY MUSIC FESTIVAL

Camp Mather, Yosemite Cave, CA 209-533-0191 www.strawberrymusic.com

Poor Man's Whiskey , Anne McCue , Crooked Still , John Jorgenson , Bisquit Burners , Penny Lang , Old Blind Dogs , Railroad Earth , Marcia Ball , Susan Tedeschi , Due West , Old School Freight Train , Eddie from Ohio , Nashville Bluegrass Band , King Wilkie , Riders in the Sky , Kieran Kane, Kevin Welch & Fats Kaplin , Old Crow Medicine Show , Little Feat , Del McCoury

MAY 27-30

SEATTLE FOLKLIFE FESTIVAL Seattle Center 206-684-7300 www.nwfolklife.org

MAY 28-29

CAJUN / CREOLE MUSIC FESTIVAL Rancho Santa Susana Park (corner of Stearns & Los Angeles Ave.), Simi Valley, CA

www.cajun2005.com

Keith Frank, Step Rideau & the Zydeco Outlaws, Dora & the Zydeco Bad Boys, Lisa Haley & the Zydekats, Curly Taylor & Zydeco Trouble

MAY 28-30

BLUEGRASS AT VALLEY CENTER Valley Center Parks & Rec 28246 Lilac Rd., Valley Center, CA 760-749-8852

www.valleycenterparksrecreation.com vcprd@vcweb.org

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

MAY 28-29

SPRUNG FLOOR DANCE FESTIVAL (CONTRADANCING) Carrillo Ballroom: 100 E. Carrillo St., Santa Barbara, CA and other locations 805-969-1511 www.sbcds.org

MAY 30

WALNUT GROVE BLUEGRASS FESTIVAL The Walnut Grove

3730 Sunset Valley Rd., Moorpark

Bluegrass, Etc., Witcher Brothers, Silverlake Bluegrass Band, The Kin Folk and others.

818-282-9001 or 951-757-5055

JUNE 4

SAM HINTON FOLK HERITAGE FESTIVAL
Grossmont College 8800 Grossmont College Dr., El
Cajon (San Diego), CA

www.sdfolkheritage.org/schedule.html SDFH@san.rr.com
Tom Paxton and Pint & Dale and more

JUNE 4-

SANTA BARBARA IRISH FESTIVAL
Oak Park, 300 W. Alamar, Santa Barbara, CA
www.santabarbarairishfestival.com

Foggy Dew , Claddagh, Earthrise , Celtic Twilight , Mallory & McCall, Pat Cardenas, Kitchen Junket

JUNE 3-5

GOLDEN OLD TIME MUSIC FESTIVAL Siskiyou County Fairgrounds 1712 Fairlane Rd., Yreka, CA

530-842-1611 or 707-829-8012 www.goldenoldtimemusic.com info@goldenoldtimemusic.com

Foghorn String Band, Kinmen's Old Time Serenaders. Stairwell Sisters, Road Oilers, ACME String Ensemble, Kenny Hall, Piney Creek Weaseal and Knock 'em Stiff

JUNE 3-5

WILD IRIS FOLK FESTIVAL
Mendocino County Fairgrounds, Boonville, CA
704-895-3589 or 707-895-2825 www.wildirisfolkfestival.org

The Waybacks, John Reischman and the Jaybirds, Utah Phillips, Joe Craven and Django Latino uthie Foster, Steve Lucky and the Rumba Bums, featuring Miss Carmen Getit, Blame Sally, Foxglove

JUNE 10-12

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San Diego Museum of Man 1350 El Prado, Balboa Park, San Diego, CA 619-239-2001

www.museumofman.org/html/events_indianfair2005.html

Native American artistry including costumed dancers, traditional storytellers and a Santa Fe-style Indian market of collector-quality arts and crafts.

JUNE 15-16

2005 CHILI COOKOFF & BLUEGRASS FESTIVAL East Anaheim Christian Church 2216 E South St., Anaheim, CA 714-563-2024 or 714-535-6276

http://www.geocities,com/eacc_2000/festival.htm eastangheim@msn.com

Dan Crary along with the Silverado Bluegrass Band, The Cross Road Quartet Rekindled, The Omadhauns and the Hjellum Family Singers.

JUNE 16-19

GRASS VALLEY BLUEGRASS FESTIVAL (CBA Father's Day Weekend)

Nevada Valley Fairgrounds, Grass Valley, CA 209-293-1559 www.cbaontheweb.org

Country Ham, and Carl and Judie Pagter, Del McCoury Band, Dry Branch Fire Squad, High Country, Illrd Tyme Out, Kids on Bluegrass, Laurel Canyon Ramblers, Lost Highway, Rhonda Vincent and Rage, Sidesaddle & Company, True Blue

JUNE 17-19

HUCK FINN COUNTRY & BLUEGRASS JUBILEE Mojave Narrows Regional Park, 18000 Yates Road, Victorville, CA 909-780-8810 huckfinn.com

Merle Haggard, Rhonda Vincent and the Rage, The Cherryholmes, Nashville Bluegrass Band, Illrd Tyme Out, Dry Branch Fire Squad, Blue Highway, Jeanette Williams Band, Sons and Brothers

JUNE 17-19

LIVE OAK MUSIC FESTIVAL
Live Oak Camp Santa Ynez Valley
near Hwy 154 near Santa Barbara, CA
805-781-3020 liveoakfest.org

Richard Thompson, Joe Craven Quintet, Slaid Cleaves, Fairport Convention, Bettye Lavette, Blue Highway with Rob Ickes, Ruthie Foster, Kieran Kane & Kevin Welch, The Lee Boys, Molly's Revenge, Joose, Chris Cairns Band, D'Gary, Eric Bibb, Blame Sally

JUNE 18-19

SAN FRANCISCO FREE FOLK FESTIVAL Roosevelt Middle School, 460 Arquel (at Geary), San Francisco, CA 510-287-9095 www.sffolkfest.org

JUNE 25-26

IRISH FAIR & MUSIC FESTIVAL

Irvine Meadows Fairgrounds, 8800 Irvine Center Dr., Irvine www.irishfair.org

JUNE 24-26

SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL

Soka University, 26800 West Mulholland Highway, Calabasas, CA

818-817-7756 www.ctmsfolkmusic.org/festival

The Bills, Veretski Pass, The Syncopaths, For Old Times' Sake, The Privvy Tippers, Club Carrefour, Liz Carroll and John Doyle

JUNE 24-26

LONG BEACH BAYOU FESTIVAL Queen Mary Events Park, Long Beach, CA 562-427-3713 www.longbeachfestival.com

Dexter Ardoin & The Creole Ramblers, The San Diego Cajun Playboys, The Dennis Jones Band, The Magnolia Sisters Cajun Band, T-Broussard & The Zydeco Steppers with Mary Jane Ardoin, Brian Jack & The Zydeco Gamblers, Geno Delafose & French Rockin' Boogie

JUNE 24-26

KATE WOLF MEMORIAL MUSIC FESTIVAL Black Oak Ranch, Laytonville, CA www.cumuluspresents.com/kate/index.html

Donovan, Greg Brown, Iris Dement,, Richard Thompson, Karla Bonoff,, David Lindley, Linda Tillery,, Nina Gerber, Rosalie Sorrels,, David Grisman Bluegrass Experience,, Robert Earl Keen, The Duhks,, Campbell Brothers w/Eric Bibb,, Garnet Rogers, John McCutcheon,, James Keelaghan, Jez Lowe,, CrisWilliamson w/Barbara Higbie &, Teresa Trull, Sisters Morales,, City Folk (w/Kimball Hurd, Keith Greeninger, & Roger Feuer), Caroline Herring,, Paul Kamm & Flegnare MacDonald

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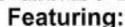
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Festival Day Passes are \$30 at the Gate, Children under 12 are Free.

Order Your Advance Tickets Before May 1, 2005 for \$22 Remember Volunteers get in Free!

For more information - including complete schedules of all workshops, concerts, and dances, or to order tickets, or volunteer - visit our website: www.CTMSFolkMusic.org or call 818 817-7756



"Veretski Pass", with Stuart Brotman, Joshua Horowitz & Cookie Segelstein, Klezmer music at its finest. "...were simply incredible... They were truly inspiring", Randy Edmunds, Albuquerque, New Mexico.

Also:

Phil & Gaye Johnson, Leela & Elle Grace, Rafe Stefanini, Dan Gellert, Larry Unger, Tom & Patrick Sauber, Jim & Kim Lansford, Lissa Schneckenburger, Randy Marchany, "The Syncopaths", "For Old Times' Sake", "The Privy Tippers", callers Cis Hinkle & Becky Hill, and more than 100 more.

MORE FUN WITH HARMONICS

TUNING, NATURAL, ARTIFICIAL, SLAP, TAP & PINCH HARMONICS

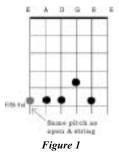
elieve it or not, there is still more to be said about the harmonic overtone series. The focus of this issue's column is on useful and fun ways that guitar players have learned to use harmonics.

If you play the guitar, you may have used harmonics to tune your instrument or, at least, have seen other guitar players do that. There are at least two reasons why you might want to tune this way. One is that you get a sustained note because harmonics ring like a bell and seem to decay more slowly than a normal note. This gives you more time to make tuning adjustments. Another is that, with one exception, you can easily get matching harmonic pitches from adjacent pairs of strings. How perfect is that?

TUNING WITHOUT HARMONICS (See Figure 1)

The most common method of tuning is without using harmonics: start by tuning the low E (6th) string to match a tuning fork, pitch pipe, electronic tuner or any other dependable reference pitch. Play that E string at the 5th

fret and you will hear an A that should match the pitch of the next open string, the A or 5th string. This works because these strings are tuned a 4th apart. Remember that in a major scale there is a whole-step between 1 and 2, another whole-step between 2 and 3, and an additional half-step between 3 and 4. So if we add up the steps between 1 and 4 we get 2? steps or 5 halfsteps. Since each guitar fret represents 1 half-step, 5 half-steps up translates to playing at the 5th fret. This relationship holds true for each pair of adjacent strings except for the G (3rd) and B (2nd) string pair. These



strings are a musical 3rd apart. The interval of a 3rd consumes 2 whole-steps or 4 half-steps or 4 frets. As shown in Figure 1, every open string can be tuned by matching it to the 5th fret of its lower sounding neighbor except for the B (2nd) string that must be tuned to the 4th fret of its lower sounding neighbor, the G (3rd) string.

TUNING WITH HARMONICS (See Figure 2)

Now let's look at how the notes lay out for tuning by harmonics on the guitar. As noted in **Figure 2**, this can be done in several steps:

Tune the low E (6^{th}) string to some external

Play the harmonic at the 5th fret E (6th) string and match that to the 7th fret A (5th) string harmonic.

Repeat step 2 method for the A (5th) and D

Repeat step 2 for the D (4th) and G (3rd)

As described in the above discussion about tuning without harmonics and shown in Figure 1, the B (2nd) string is a special case. Here, the 7th fret harmonic on the low E (6th) string is

played and used as a reference for tuning the open B (2nd) string.

Repeat step 2 for the 2nd and 1st string pair.

DIFFERENT TYPES OF HARMONICS

Not all harmonics are the same, and guitarists employ a variety of methods to produce different types of harmonics.

NATURAL HARMONICS (See Figure 3)

The most common and straightforward are the natural or open-string harmonics. Natural harmonics are produced when an open string is made to vibrate in a mode other then its fundamental mode. Remember, when a string vibrates at its full length with only the endpoints remaining stationary — that is its fundamental mode and will produce the lowest note associated with that string. By lightly touching a string with a finger of your left hand you will cause a node or stationary point at that spot when the string is played. In this manner you can cause the string to vibrate in various modes as seen in Figure 3. The harmonic over-

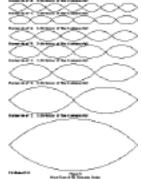


Figure 3

tone series, as mentioned in previous articles, is produced by dividing the string in half (at the 12th fret), into thirds (7th & 19th frets), into fourths, etc. You will see natural harmonics played at the 3rd, 4th, 5th, 7th, 9th, 12th, 16th and 19th fret.

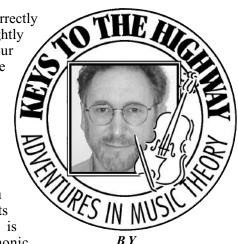
ARTIFICIAL HARMONICS

While natural harmonics are played on open strings, artificial harmonics are played on closed strings—strings that are stopped or fretted. This technique is a bit more difficult. First, the position of the harmonic must be adjusted by the proper amount to compensate for the reduced length of the fretted string. For example, on a string stopped at the 2nd fret, a natural harmonic at the 12th fret becomes an artificial harmonic at the 14th fret. If you were to play the harmonics for each note in a chord you would need to reposition for each fretted note so that the layout of the harmonics would echo the shape of the fretted chord.

Secondly, since the left hand is already occupied with pressing down the frets of the chord, the right hand will have to do everything else to create the

harmonics. This means you must correctly position your right hand and lightly touch the string with either your thumb or a finger and then pluck the string with a different digit of your right hand. This is most likely how Eric Clapton played the harmonics in his break for Bell Bottom Blues on the Derrick and the Dominoes album.

One notable advantage of artificial harmonics is that it gives you the ability to apply additional effects to the harmonic. Since the string is already fretted before the harmonic sounds, you can then slide to a different fret, bend the note by squeezing the string sideways or apply vibrato.



ROGER GOODMAN

SLAP OR TAP HARMONICS

These are just natural or artificial harmonics that are played by slapping or tapping the string(s) at the spot where you would normally touch lightly to make a harmonic. This gives a percussive effect along with the harmonic sound.

PINCH HARMONICS

Pinch harmonics produce an almost magical, squealing harmonic sound. It involves holding a pick so that just the corner is exposed and held at a slight angle to the string. Let the thumb lightly touch the string at the same time as the string is struck by the corner of the pick. A great example of this can be heard on the break for La Grange as played by Billy Gibbons of ZZ Top. You can also see and hear a 14 second video clip of this technique at http://www.cyberfret.com/techniques/harmonics/pinch/index.php.

This is how guitarists have fun with harmonics. Try some of these techniques for yourself; use them for tuning or adding interesting sounds to your music. So, keep having fun and as always 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

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BY JOANNA CAZDEN



THE GRAMMY GARAGE

'm married to a gearhead. Huggable, laundry-gifted homebody as he is, the Spouse of Voice spends most of his time in intricate journalistic relationships with digital entertainment gear. Two days before the Grammy Awards he joined a press posse "backstage" at the Staples Center to view the miles and coils of audio cabling, the multiple digital rear-projection screens, and other technological wizardry arranged for this annual music industry extravaganza.

Did I mention that hubby-the-gearhead is also a gifted and tenacious schmoozer? After assuring his insider contact that this behind-the-scenes tour would yield good coverage, he asked about getting tickets to the show. Nope, sorry. Out of the question, he was repeatedly told. Nevertheless, Sunday around noon the contact called: if we could get downtown by 3:30, appropriately gussied up, we were IN.

Folksy ladies take note: if you've thus far resisted buying a long velvety-fringy shawl-jacket thingy, consider one or equivalent boho-style finery to be insurance for the odd, unexpected "black tie" event. Throw it gratefully over plain black slacks and shirt, add earrings, and stir. The Successful Schmoozer gleefully dug out a tux he keeps handy for chamber music gigs, and off we went to the ball.

Staples Center was surrounded by chaotic choreography of road blocks, security guards, and limousines of all colors and sizes. We parked on a secluded side street and hoofed in hasty finery past the warehouses, small shops, and impoverished houses of the mixed Korean-Latino neighborhood. A young reporter for *People* magazine, bemoaning the distance to be traversed in slippery spiked heels, skittered along beside us.

Our tickets were delivered to a pre-arranged street corner, then scrutinized and stamped by relaxed but watchful guards. Once inside the security perimeter, we dodged more limos, satellite-topped TV vans, and eighteen-wheeler staging trucks.

Event staff directed us to the off-camera, inside edge of the "red carpet," (which was actually green, matching the logo of a sponsoring beer company.) Small bleachers on the media side held clusters of fans who cheered for late-arriving celebrities, most of whom we were too old or folky-fogey to recognize.

The Awards show itself—from rocker Gwen Stafani's opening piratecostumed cover of Fiddler on the Roof to Bonnie Raitt's closing slideguitar tribute to Ray Charles—was essentially a glitch-free, slick TV production with a stadium-sized studio audience. First-time winners thanked God and family and experienced artists played odd-couple duets. A dozen diversity-balanced stars raised Tsunami-relief funds with George Harrison's *Across the Universe* but got the harmony wrong.

Music and speeches paused frequently for commercial breaks. Label executives and harried bartenders slipped in and out of private skyboxes; young girls in fancy dress snuck cigarettes in the ladies' room. Finally it was over and we walked back towards the car, past set pieces and instrument cases already loading back into the waiting trucks.

The Sunday-night neighborhood was quiet. One small building remained brightly lit, and we peeked through its metal-grill doors. A dozen cars were parked inside. Two middle aged men in work clothes, one Latino-looking with short grey hair and the other probably Korean, kept casual watch. On the dull steel desk between them sat a keyboard accordian.

The men saw our eager faces at the door and invited us in, offered me a chair. Incongruous in our dress-up, we explained that we too were musicians and loved all instruments. The older man teased his co-worker to play something. Shy and apologetic, speaking almost no English, the Korean man shook his head. Thirty years since he touched it. We gestured, reassured. Please, my father played accordian, play anything! He bowed, strapped it on, unsnapped top and bottom, and closed his eyes.

A slow melody with minor chords sprang to life under his fingers in the bare light of the garage. His intense concentration made up for occasional fumbled notes. Never mind record sales, download royalties, and industry parties, I thought. This is REAL music. I was finally, truly enjoying the night.

After several minutes the accordian player ended his tune, bowed slightly, and placed the instrument back on the battered desk. We applauded heartily. My darling gearhead (having once toured TV factories in Korea) produced an approximation of *Thank you* in Korean. This elicited a real grin and we all bowed again.

I gave the man my Grammy T-shirt, still in its package, not sure he understood it, but figuring that his children would explain. As we drove home on quiet freeways towards surrealistically pillowed sleep, I sang Joni Mitchell's *Playing Real Good/ For Free*.

Here now, unmentioned during the prime time show, some folk-related Grammys. Best Traditional Folk Album: Beautiful Dreamer - The

VOICES continued on next column

MUSIC INSTRUCTI

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.

JOELLEN LAPIDUS

Joellen Lapidus is one of the pioneers of contemporary fretted dulcimer playing and construction. She is the author of the dulcimer instruction book Lapidus on Dulcimer. Her playing style is a blend of traditional Appalachian, Indian, Arabic, jazz, classical and pop music that gives the dulcimer a new range of rhythmic, melodic and tuning possibilities. Returning to her first musical loves, the accordion and clarinet, Joellen also teaches a high energy Klezmer Band Workshop at McCabes.



For dulcimer lessons or a Klezmer Band Workshop call her at 310-474-1123

DAVID BRAGGER

David Bragger teaches traditional fiddle and banjo to students of all ages and levels. He teaches music by ear, so no musical background is necessary! His students have won awards at festivals from Topanga, California to Galax, Virginia. More importantly, he shows you how to have a foot-stomping ruckus of a



good time! You'll be learning the technique, bowings, and styles of traditional Appalachian musicians so you can play at local jam sessions, bang away on your front porch, or saw like mad at local festivals and contests. For lessons call David at 818-324-6123, or email him at davidbragger@yahoo.com.

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







VOICES continued from previous column

Songs Of Stephen Foster/ Various Artists. Best Contemporary Folk Album: The Revolution Starts...Now/Steve Earle. Best Tejano Album: Polkas, Gritos y Acordeónes/David Lee Garza, Joel Guzman & Sunny Sauceda. Best Traditional Blues Album: Blues To The Bone/Etta James. Best Bluegrass Album: Brand New Strings/Ricky Skaggs & Kentucky Thunder. Best Traditional World Music Album: Raise Your Spirit Higher/Ladysmith Black Mambazo. Best Contemporary World Music Album: *Egypt*/Youssou N'Dour.

Lifetime Achievement Awardees for 2005 include The Staples Singers, blues pianist Pinetop Perkins, and the Carter Family.

Joanna Cazden is a singer, vocal coach, speech pathologist and musicologist. You can find her online at www.voiceofyourlife.com or send comments or suggestions for future columns to jcazden@earthlink.net. May all our voices be heard!

ON THE RADIO

opefully, you've discovered the changes on the L.A. radio scene that, for a refreshing change, are bringing us more great acoustic, roots and Americana music. At press time, still more changes are pending at two stations. But for now, there's plenty to celebrate.

Tied to the Tracks is also now a radio show, hosted by yours truly. "Acoustic Americana," the content of my new show, was to have doubled as the name, until radio station managers remembered the name of this column. There's more to share, and we'll get to that in a moment. First, let's check other recent radio surprises. One is Cowboy Nick's revival of the 1940s Ranch Party. I attended the first day of taping, where several bands did live performances, enabling the taping of four shows during a long day at Mad Dog Studios in Burbank. Nick's venture is his partnership with the studio and superb guitarist Mark Christian, who leads the must-see L.A. country band, Merle Jagger. Air times are being determined, so watch the FolkWorks web calendar, and my own "Acoustic Music Picks" at www.medianetworkgroup.com.

Another radio show to catch is Tariq Mirza's *Unsigned Music Show*, produced at Cerritos College for the web. Tariq – Tee M on the air – has kept the focus on acoustic artists, including live, in-studio performances. Accepting his recent invitation to watch a broadcast, I found him well prepared with interesting questions for his guests and a strong emphasis on live music. Check the web site at www.wpmd.org for live show dates; the daily replay of the most recent show can be heard at www.wpmd.org/unsigned.

And old favorites are newsworthy. Howard and Roz Larman's KPFK show, *Folk Scene*, is an institution of the airwaves, just began its 36th year after celebrating with a Nanci Griffith concert at the Wilshire Theatre. Frank Hoppe's Sunday show on KCSN, *Bluegrass*, *Etc.* delivers four solid hours each week for bluegrass-Appalachian music fans. Much more than essential bluegrass, and he has the deep knowledge to make every show a fine piece of musical exploration and entertainment. (Where does he find those cylindrical wax recordings of old-time music?) Other broadcasts deserve your attention, including those for fans of world music, so check the FolkWorks radio calendar.

TIED TO THE TRACKS ON THE AIR

I'm excited about this new radio show, not simply because I'm the host, but because it finally opens the airwaves to the music that plays in

the 256 acoustic-music-friendly performance spaces in the L.A. area. (Yep, there are that many, as listed at www.americanarootsla.com, where you'll also find an extensive calendar of concerts and club gigs.) My show is a balancing act, striving to deliver enough nationally-recognizable artists in the mix, so that we don't lose anyone outside those who already support the music at those 256 venues.

Hopefully, you'll enjoy some "inside baseball" of the show's genesis. It began with a little pre-concert dinner party, with Howard and Roz Larman of *Folk Scene* across the table. Discussions of the strengths, weaknesses, aberrations and eccentricities of L.A. radio were going in several directions. Not long after, I was asked to do a four-hour Saturday morning hardcore bluegrass show, in the same spot where one had just failed. Declining the offer, I asked the station if the scenario of listeners and content warranted examination. Fortunately, they allowed me to explore that with them.

The fool's roads seemed to be to continue to deliver 8 hours a week to a bluegrass community too small to warrant that much programming, or, alternatively, to pitch a show that sought "a fresh perspective" with the same format as KPFK's "Folk Scene."

Instead, I built a case for acoustic americana, based on models in most other cities. Elsewhere, americana music supports full-time stations, but L.A., curiously, has lacked anything close to that. I pitched, "We will do a vibrant mix of new acoustic music with roots and roots-influenced music, and some actualities and on-air guest musicians." After all, I reasoned, I know many artists in the folk world, and many more in the L.A. acoustic music scene, and I'd just seen Tariq do a terrific live performance-based show.

"More than traditional and old-time, or traditionally-derived music, I want to deliver the best new acoustic artists," I said. "That would be people from Tom Russell and Alison Krauss to the award-winners who live right here in L.A., people who tour the world performing, and get no air play here – people like Kat Parsons, the 2005 Acoustic Live winner, and bluesman Chicago Red, who just won awards in Houston, and Denise Vasquez, winner of the ASCAP Plus performing songwriters award from 2003 through 2005." Immediately, I realized I could list dozens more.

I argued, "Sure, we want the coffee-house-folkie crowd, offering the music you go to hear at McCabe's and Coffee Gallery Backstage and Kulak's Woodshed and Hallenbeck's General Store and Room Five and Highland Grounds. And we want the energy of the indie music scene, to showcase the people who fill a room when they gig live. The show should be a place to find artists who create better music than what's on

corporate radio, better than American Idol's 'Quest for Clones' of the next 'Britney Lopez.' We can deliver people whose acoustic renaissance music is getting placed in those

TIED TO THE TRACKS



BY LARRY WINES

TV shows on 'the WB' and in films, people who translate into an increased listener base – and an increased subscriber base for public radio, harvested from a field that's never been cultivated by KCSN."

In case you're wondering, it was a bit daunting to pitch something new to seasoned radio professionals, for whom the industry is their forte, their life. So maybe the lesson here is that they knew these things, and were simply waiting for someone to build a show around them. Tune in and let me know how I'm doing. And remember, being commercial-free necessitates pledge drives, so treat all the public radio shows as you would your favorite concert venue, and pay the cover. It keeps the music in the clubs, and on the air.

RESOURCES FOR SONGWRITERS

Continuing our series, let's look at alternatives to the painful "pay-toplay" scene. Of course there are open mics. There are also song critique workshops and performance showcases.

Several open mics are listed in FolkWorks' ongoing events calendar. Two that happen every Monday are especially notable. You take a chance that your name will be drawn at Kulak's Woodshed (www.kulakswoodshed.com). It's popular, since your one song is delivered to a global web audience on the five-camera streaming video. Another Monday venue that's more than an open mic is Dave Osti's series at the Historic Aztec Hotel in Monrovia, in the Brass Elephant Bar. There, each performer gets a half-hour set. It runs from 9 p.m. to 1:30 a.m. Stick around next time after the monthly Brett Perkins Listening Room in the hotel's Mayan Room. Great place to catch new talent, proven by at least two artists who recently played Brett's series after being "discovered" playing Dave Osti's open mic.

Before risking your ego and subjecting others to your art, you can test

your material at some wonderful free sessions. Three are run by and for songwriters. Songnet (www.songnet.org) founded by Linda Geleris and now in the capable hands of Jimi Yamagishi, holds twice-monthly Wednesday night sessions at Coffee Gallery Backstage in Altadena. Those, and the monthly L.A. Songwriter's Co-Op (www.SongwritersCoOp.com) meeting (third Thursday each month) moderated by Franklin Spicer at Dr. Music in Eagle Rock, offer feedback on your songs from a roomful of fellow songwriters. Both groups frequently offer guest speakers, always accomplished professionals from the music industry, and sometimes they participate in the song feedback sessions.

In addition, each Co-Op meeting features *The Anatomy of a Hit*, where a commercially-successful song's elements are analyzed, and it's an exercise that helps untangle mysteries and introduce even accomplished musicians to things that may have gone unno-

ticed. Meanwhile, Songnet offers one session each month to perform your songs on a professional stage, for an audience of your peers.

If you've worked through these levels, then you need to know about the fine variety of performance showcases around town. These are recommended as places to enjoy the performances, as well as opportunities to perform.

L.A. WoMen in Music (www.lawim.com) uses the mid-word capitalization to emphasize that they welcome men. They host a monthly "soiree" at the Ten20 Supper Club, in the Wyndham Bel Age Hotel in West Hollywood. Special price gets dinner, the show and valet parking. Rules? You must first attend the event before you're eligible to apply to perform at one.

Gilli Moon, Toni Koch and others have built a fine local presence for Songsalive!, a worldwide organization, with monthly workshops and three L.A. showcases each month. One is at Hallenbeck's in North Hollywood, one at The Talking Stick in Santa Monica, and the newest venue is The Coffee Fix in Studio City. They are always seeking new performers, so get the details at www.songsalive.org/losangeles.

Denise Vasquez (www.denisevasquezmusic.com) books guest artists at her *Acoustic Wednesdays* series at El Guapo in Hollywood. And very accomplished performers are booked every Tuesday by Garret Swayne for the *Main Street Songwriter's Showcase* at Café Bellisimo in Woodland Hills.

Next time, we'll round up even more resources.

"More than traditional and old-time, or traditionally-derived music, I want to deliver the best new acoustic artists..."

Larry Wines, on his new radio show at KCSN

THE VIOLIN SCIENTIST

BY DEBORAH TESTA

im Wimmer's airy second story violin shop in Santa Barbara has a small band of regular visitors. They have encountered fiddler Richard Greene and dubbed him the "violin scientist."

They use this phrase at the shop with a distinctive mixture of respect and bemusement, and

with an honest regard for his knowledge of the arcane mechanics of sound post placement, wavelengths and tailpiece fitting, which extends beyond the expected and gives Greene the air of an accomplished, eclectic professor.

Greene's is an almost scholarly approach to fiddling. Wimmer, who made his instrument, finds him "extremely engaging on an intellectual level when it comes to the technical workings of the violin," remarking that such technical engagement is unusual even among his high-achieving professional clientele.

Many people who comment or write about Greene's career end up speaking about unusual dualities. Yes, he's an artist, but there's a scientific bent to his sensibility. His contributions to the American bluegrass tradition are immense,

but his classical training is always evident. His style is at once fiery and cool. He lives and works directly beneath the famous Hollywood sign, but he is passionately authentic.

Those of us who come to Richard's studio as students come to rely on his "intrepid discoverer" persona, on his dual role as both teacher and tinkerer. The merest mention of a problem or discomfort related to a student's instrument can send Greene darting into assorted cubbyholes and compartments for just the right wood-andmetal instrument, often obscure or hand-made, to fix or diagnose the problem. But if you were to conclude from these surroundings that he is lowtech, you would be wrong: he is equally proficient scouring through the valuable catalog of resources on his computer's hard drive: after a few minutes of searching, he is almost always able to unearth exactly the right exercise perfectly suited to help the student overcome a particular obstacle. And before you even finish a sentence mentioning the name of an obscure French bow you are considering, he is Googling the maker's name in one of his networked computers and sifting through the results to find some useful piece of information.

And his glee (and the requisite wry twinkle in his eye) in these acts of discovery does indeed, finally, remind one of the triumphant scientist in his laboratory.

GREENE (AND THE BROTHERS BARTON)

Richard's latest discovery arrived in his email inbox the form of a shot-in-the-dark proposal from a pair of brothers living in Central California.

Paul and Loren Barton are acoustic musicians, brothers four years apart who grew up in Bakersfield absorbing traditional bluegrass and other American musical genres in a household of journeyman musicians. Their grandfather migrated from Oklahoma to central California in the 1930s, bringing his guitar and harp with him. Their grandmother led group singing activities in church. And while they were growing up, the brothers experimented with guitar, banjo and mandolin, teaching themselves by listening to and imitating the masters.

Naturally, this kind of life, incorporating American native musical traditions, eventually exposed them to the works of Richard Greene.

Paul's affinity for Richard's fiddling was immediate: "I first heard Richard Greene on a

Tony Rice album that I bought when I was 18 years old. I used to tell people, 'That's what fiddling should sound like.' There's an energy in his fiddling that really speaks to me." Eventually Paul went to South Plains College in Levelland, Texas to study music, including Greene's. He grew into a composer and, along with his brother



Loren, a performer. And when it came time to record his compositions, his thoughts turned to Richard Greene.

"I wanted to work with Richard because the music I had written required his style of fiddling. I wanted someone who could make my album sound as good as or better than anyone else's."

With youthful moxie, the young Paul and Loren sent off an e-mail to the master, boldly asking him to play fiddle on a recording of their music. "When I first e-mailed Richard it was a long shot. I didn't know anyone who knew him, but I heard that he lived in L.A." He found an e-mail address on Richard's web site.

In some ways, the impulse that led the Barton brothers to seek out Greene recalls Greene's own movement towards Bill Monroe decades earlier. In his biography of Bill Monroe, Richard D. Smith had this to say about the way Richard and other young acoustic musicians sought out Monroe in the 1960s: "In years past, Bill had kept in mind a reservoir of potential sidemen throughout the South to call upon. Now a national talent pool was starting to flow toward him." Decades later, Greene is himself the draw, and the Barton brothers felt the pull sufficiently strongly to initiate contact, to ask him if he would join in on some tunes on their album. Music grows and thrives on these chance encounters, and this new mixture of talent is potent.

When Richard listened to sample material from the Brothers Barton, he was instantly excited: "What they sent me literally blew me off my chair!" And he also immediately saw the parallels to his own musical history: "Two brothers sitting around a mike in their living room playing original compositions immediately transported me back to Mill Valley, CA, circa 1974, myself and David Grisman inventing new acoustic music and playing together all day long – what sheer joy!" Greene decided to join in: "The Brothers Barton miraculously allowed me to recapture that magical time, totally unexpectedly. How could I not jump in? Sometimes miracles do happen twice."

Richard's enthusiastic response exceeded the Bartons' hopes. The young pair and the master have been inseparable partners, close collaborators, friends and colleagues now for a year and a half, composing, arranging and performing together along with bassist Jeff Pekarek. The four performers share a bond based on respect for traditional old-time and bluegrass musical roots,

and on a passion for innovating new hybrid forms. Extraordinary new music is ringing from Richard's studio in Los Angeles, and Greene's Wimmer fiddle is being put to good use playing Greene and Barton compositions, each of which reflect the greatest sensitivity to the best of old and new bluegrass. A pair of CDs is following:

first came The Brothers Barton, featuring Richard Greene and others, and in early 2005 a second: Richard Greene and the Brothers Barton (Richard's 10th or 11th solo effort).

On both, you can hear a joyful alchemy both of bluegrass and old-time tradition and of new acoustic innovation. The elements of this alchemy reflect a marvelous interplay between Paul Barton's and Richard Greene's intricate compositions, the first-rate musicianship of Loren Barton (on guitar) and Jeff Pekarek (on bass), and Richard's masterful hand in arrangement. A natural fit became apparent between Paul Barton's composition and Richard Greene's arrangement, a fit that both musicians felt immediately. It is what led Paul

to send his shot-in-the-dark e-mail, and what made Greene respond so enthusiastically after hearing the demo recordings the Bartons made and sent to Greene. Since Barton's primary performance instrument is the mandolin, his compositions fall more naturally on that instrument than any other:

"His tunes are kind of unusual. A lot of it is mandolin music, which means certain kinds of string crossings and arpeggiations that a fiddle player would not intuitively grasp. Not all bluegrass fiddlers read music: it's all by ear. That means that if you learn without any visual aid, you're very dependent upon what's natural, what's easy to retain. Paul's stuff doesn't naturally sit on a fiddle. There are a lot of string crossings, and also he goes into different tempos, time signature changes, and things that his brother had no problem grasping right away. I guess there's a kind of genetic connection of some kind. But it's hard for me to imagine any musician who doesn't use some kind of memory aid to be able to play the music, to even be able to play it. Even with that there's the time signature changes. One of our most interesting tunes goes into 5/8. Bluegrass and old-time music almost never does that."

That's the "Richard Greene style" Paul was seeking, which is not just a way of playing but also a way of understanding the music: the way Greene can pull apart a tune, examine and understand what makes it work, see it in the context of tradition, experiment with it in the spirit of innovation, then put it back together to produce wildly exciting and original music. What Paul also learned as he worked with Richard is the scholarly, scientific analysis, and he thoroughly enjoys watching the fully-schooled and richly experienced master work with his tunes:

"He does hold his music to a very high standard. We rehearsed for about six months before we played our first show. One thing that I've learned from Richard is how to arrange a song. The music that we're playing is really fascinating to me because of the arrangements and the improvisation. I like both but to much of either one makes the song sterile to me. Richard knows how to add just the right amount of these things to make the piece the best it can be. I admire Richard because he's not afraid to try new things. He's not worried about what people might think."

DAVE'S CORNER



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

s is happening more and more often these days, it'll be just reviews this time. No time for commentary, too much good music. In fact, there's so much I'm even leaving some of it for next time. For some reason most are from the U.S. this time, but they're a diverse lot anyway.

But for starters, sometimes a man's just got to rave. The most exciting release by an Irish artist so far this year is **Grada**'s *Endeavour* [Compass] (!!). I loved the Dublin band's previous CD, also their first U.S. release. You can credit the influence of **Lunasa**'s **Trevor Hutchinson**, who produced, for the rich, jazz-inflected feel and virtuosic instrumentalism, but while **Lunasa** is an all-instrumental band, **Grada** is heavier on songs than almost any other traditional-based band, with a ratio again of about 50/50. Not only do the songs share great sound, arrangements and production with the tunes, but Anne Marie O'Malley is a great singer, and the band has great taste in what they choose to sing, be it Hugh MacDonald's mournful *Diamantina Drover*, the Irish-language album opener *Cathain*, or the title track, an original chronicling the history of an 18th Century trans-Atlantic ship.

Meanwhile, back in the states, we have a concept record about chickens. That's what **Bob Webb**, **Craig Edwards and Helen Richmond Webb** have cooked up (sorry!) with *Cluck Old Hen*, [Richmond Webb Associates] (!) featuring Webb's expert banjo playing and singing. It could easily stray into novelty territory, but between the playing, song selection and good humor, the musical side of it, at least, transcends the subject matter. A well played selection of songs about chickens- be they cooking, crowing, or laying eggs. Proceeds from the recordings go to the Little Compton Historical Society, a group dedicated to preserving historical structures in the town of Little Compton, RI. More info on www.richmondwebb.com

A similar tradition informs two records of old-time music, also from Rounder. *Mountain Journey: Star of Old Time Music* (!) features great singers from celebrated banjoist/song collector **Bascom Lamar Lunsford** to current ones previously raved about in this column like **Ginny Hawker** and **Dirk Powell**. *Come to the Mountain: Old Time Music for Modern Times* features more modern stars and hot players and singers like **Corey Harris** and **Allison Krauss**. The quality on both, whether old and new, is excellent and diverse, with informative liner notes as well. They don't rank any higher simply because they're from Rounder's back catalogue and feature no new or rare tracks. Nonetheless they're a good primer for the music that informed recent movies such as *Cold Mountain*.

Speaking of hot musicians, **Dry Branch Fire Squad** has a new live double CD (for the price of 1!) called *Live at the Newburyport Firehouse*.

ON-GOING STORYTELLING EVENTS

GREATER LOS ANGELES LOS ANGELES COMMUNITY

STORYTELLERS
2nd Thursdays • 7:30 pm

Temple Beth Torah
11827 Venice Blvd., Mar Vista

Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING Saturdays/Sundays

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

LEIMERT PARK

310-440-7300

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

lst Wednesdays • 7:00 pm Los Altos United Methodist Church 5950 East Willow, Long Beach 562-961-9366 SUNLAND-TUJUNGA STORYSWAP

2nd Saturdays • 8:00 pm Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • 818-541-9449

STORYTELLING & PERFOMING ARTS TOASTMASTERS

A Toastmasters Storytelling Group

2nd Mondays, 7:00pm CoCo's Restaurant 15701 Roscoe Blvd., North Hills

818-541-0950 • rudeutsh@earthlink.net ORANGE COUNTY

COSTA MESA SOUTH COAST STORYTELLERS GUILD

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

SOUTH COAST STORYTELLERS
Saturdays & Sundays • 2:00-3:00 pm

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

MISSION VIEJO STORYTELLING Wednesdays • 7:00 to 8:00pm Borders Books and Music

25222 El Paseo • 949-496-1960 COSTA MESA STORYTELLING

BY LAURA BEASLEY Wednesdays • 10:00 am

Wednesdays • 10:00 am South Coast Plaza • 949-496-1960 [Rounder] (!!) It's beautifully played and sung, and features many great songs, including *three* by **Gillian Welch**, a few by the Carter Family and traditional numbers like *Standing by the River* and the gospel *Jesus on the Mainline*. An added bonus is the humorous commentary by singer and well-known "bluegrass satirist" **Ron Thomason**, which prefaces almost every song. His humor easily spans the gap between good-natured liberalism and down-home folk wisdom. Not since the days of **the Dillards** have backwoods humor, social commentary and great playing co-existed so gracefully.

Also recently brought to my attention was another batch of fine CDs from Canyon Records, Arizona's top label for Native American music. The most likely candidate for new-age crossover success is certainly *People of Peace* by **R. Carlos Nakai Quartet** (!), a gentle but rich blend of Nakai's virtuoso playing on both Native and European flutes as well as trumpet, accompanies by vocals, keyboards, and percussion of many nations. On previous releases the backing has sometimes distracted from Nakai's playing, here it's subtly played and lends itself well to relaxing, sleeping or meditating, as does his solo recordings. Nakai has always actively sought out collaborations with other cultures; he's currently touring with Hawaiian singer/songwriter **Keola Beamer**.

Also available on Canyon are several live recordings of pow-wow songs from all around North America (each deserving of the (!) rating), and while the music is tied to the live performance to the point where it's hard to comment, it's interesting to note where modern influences (sometimes with references to hip-hop culture) and blends of native languages and English, come into play. Go to www.canyonrecords.com for the new release schedule.

Finally, former local artist (and recent Berkeley resident) Claudia Russell also has a new one, the excellent *Ready to Receive* (!). The songs include about half originals written by Russell and/or husband Bruce Kaplan, the title track, a classic love song written by Kyle Johnson, and a nice, easygoing take on Bob Dylan's *Tonight I'll Be Staying Here with You*. All feature Russell's powerful and emotional alto, and delicate backing by Kaplan and friends.

Next issue will be heavily singer/songwriter oriented, with reviews of new ones by (among others) **Peter Himmelman** and famous daughter/sibling **Martha Wainwright**. Take care until then.

RATING SCALE:

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

[!!]—Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

[!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won't be disappointed.

[—]—Good/solid, what you would expect.

[X]—Avoid. Either ill-conceived, or artistically inept in some way.

CD REVIEW

Artist: VARIOUS

Title: GENTLE GIANTS Label: GREENTRAX

BY RON YOUNG

When most of us think of Clydesdale Horses, we think of the Budweiser commercials that have become an American icon. Few people realize that the horses are originally from the Clyde Valley region of southern Scotland, where they were bred for farm and industrial work. This CD, which is subtitled *A Celebration of the Clydesdale Horse in Song*, is a tribute to those hard working animals of a bygone era.

The album is the brainchild of Scottish singer-songwriter **Robin Laing**, and was created in partnership with **The New Makars Trust**, an organization formed to promote songwriting about life in Scottish communities. **Laing**, who is probably best known for his songs and poems about Scotch whisky, collected the material which includes, in addition to some previously recorded songs, nine songs he commissioned from Scottish singer-songwriters and two of his own.

The songs on Gentle Giants offer a cultural snapshot of rural Scottish life, illustrating the diversity of tradition and accents in the various parts of the country. The CD opens with *The Last Trip Home*, written and performed by the late **Davy Steele** and the **Battlefield Band** shortly before Steele's untimely death. Altogether there are 17 tracks by 14 different artists, my personal favorites being *Gone are the Strong Ones* by **Christine Kydd**, and *The Clydesdale Horse* by the children of the **Fourth Grade at Biggar Primary School**.

The liner notes are extensive, both on the subject and on the songs, and they are also an excellent source for those who may want to know more about the Clydesdales and their history.

I was fortunate to grow up next to a farm in central Scotland where the two Clydesdale horses, Prince and Charlie, were replaced by a tractor when I was a teenager. They were then allowed to live out their days almost like family pets. The love and high esteem in which these magnificent horses were held is obvious throughout this album. **Robin Laing** is to be commended for putting this project together while there are still people alive who remember with fondness the gentle horses who labored so tirelessly on our behalf. On a scale of 1 to 10, I'd give this one a 9.0.

WHAT IS A DRUM CIRCLE?

BY CHRIS REID

t's 8:00 p.m. on a Saturday night in Los Angeles. The restaurants, movie theatres, L bars and nightclubs are buzzing. But in a drum shop on La Brea Avenue, a different scene unfolds. As you approach the building, you hear and feel a pulsing beat. Stepping inside, you discover an incredible mix of people playing an amazing variety of drums from around the world. About 30 of the drummers are seated on folding chairs in a circle; others stand and mingle throughout the store playing various percussion instruments to the beat. A table is overflowing with homemade dishes that people have brought to share. Someone calls out "Welcome! Come on in!" and you realize he is talking to you. You grab one of the many drums within arm's reach and begin to play. This feels good.

DRUM CIRCLES IN MANY SETTINGS

If you have not yet been exposed to a drum circle, you probably will be soon. Drum circles are popping up in places that may seem unlikely at first glance. In addition to the jam sessions that traditionally take place on the weekends at Venice Beach and in parks around the city, you also find people drumming in churches, schools, prisons, senior residences and even major corporations. Why group drumming?

Drums have been used for centuries around the world in celebration, rites of passage, for worship and healing, and as a way to build ongoing social cohesiveness. In essence, rhythm uni-

DRUM CIRCLES IN L.A. AND SURROUNDING AREA

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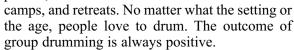
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This list is also available online at www.bangadrum.com. If you know of a drum circle that is not listed here, please contact Chris Reid at Bang a Drum. 800 405-1109.

fies people. When we drum together, the shared beat gives everyone involved a feeling of being connected, of working together. The pulse unites us. At the same time, the strength of the shared rhythm makes individuals feel secure enough to creatively express themselves within the group. I have personally facilitated drum circles for non-profit organizations, major universities, groups summer parties,





In a recent written survey, I asked people what they liked most about drumming. The responses touched upon several common themes: creative expression, community, spirituality, stress relief, meditation, social connection, and fun. Zulema Argota said, "I feel a rush of energy. Sometimes I feel my Dad's presence. It's a great feeling." Jennifer Zinner said, "It's like meditating, but I get to share my energy and spirit with others." Greg Johnson likes, "The group interaction and connection." The same drum circle can be experienced in as many different ways as there are people present. The rhythms and the feeling always vary depending on who comes to play. That spontaneity and unpredictability keeps it interesting and stimulating for everyone.

DRUMS USED IN THE CIRCLE

The most popular drums used in the circle include the djembe and the doumbek. The djembe is a goblet-shaped West African drum made from a hand carved wood shell with a single goat skin head on top. About two feet tall, it is usually positioned between the legs while seated and played with both hands. The doumbek is a Middle Eastern drum often associated with belly dancing. It is a smaller goblet-shaped drum made of metal or ceramic and has a crisp, bright sound. With both drums, you get a bass tone by hitting the skin close to the center and a higher tone by playing closer to the edge. This wide range of tones is what makes the djembe and doumbek an appealing choice for getting the "groove on" in groups. Other popular instruments include claves (wooden sticks clacked together), bells, and shakers such as maracas and tambourines. It is helpful to have a variety of different instruments in the circle for a well-rounded sound.

DRUM CIRCLES FOR SPECIFIC **POPULATIONS**

The powerful experience of togetherness and individual self-expression that occurs in a drum circle makes group drumming a potent tool for working with a variety of specific populations. Group drumming has been used in well-elderly programs, with hospital patients and staff, and even in prisons. The ease with which a drum can be played makes it accessible to anyone almost immediately. Percussionist and teacher, Alex Spurkel, leads group drumming at a state school for children who have learning and emotional difficulties as a result of abuse, neglect and abandonment. Spurkel says, "The power of communal drumming transcends just about everything all the challenges the kids have and are dealing with on a daily basis." His ten week program culminates in a performance by the kids in front of their peers and families. "They were terrified to be on stage and they performed brilliantly. They



got a standing ovation. You could see the look of pride on their faces. It was a real boost to their self-esteem, which these kids, in particular, desperately need."

On a personal note, we had a drum circle for 150 people at my wedding. Everyone from 2year-old nephews to 80-year-old grandparents enjoyed playing the drums. There was a strong feeling of love and togetherness in the air that night as we sat under the stars making music together. The drums gave us a way to express and celebrate our feelings as a group. Friends and relatives still tell me it was the most enjoyable wedding they ever attended.

HOW TO GET STARTED

It is easy to get started playing hand drums. Find out the location and time of a drum circle near you and show up. If you do not yet own a drum, odds are someone at the drum circle will have an extra instrument that you can ask to use. If you can't find a drum circle in your area, start one up! Post an announcement on the bulletin board at your favorite grocery store, gym, church or community center. If you need help starting your first drum circle, call Bang-a-Drum for assistance. Bang-a-Drum has a drum circle kit available (drums, shakers, bells, etc.) that you can borrow for free. If you would like someone to help get your circle started, hire a drum circle facilitator. The facilitator's main job is to help everyone feel comfortable participating and having fun at your event. He or she also helps keep the groove going and guides the pace of the event so it feels complete at the end.

If you want to improve your playing technique before you play with others, find a teacher or buy a video for the drum you would like to learn. Affordable group classes are available through community colleges, leisure learning centers and hand drum stores. There are many instructional videos available for the various drums found at a circle. Prices range from \$9.95 to \$39.95.

DRUM CIRCLES COME OF AGE

As more and more people discover the joy of drumming, people have begun to produce instructional works about it. In addition to books on traditional drumming technique, people are now writing books about drums circles. There are videos showing how to conduct a drum circle, CD's that can be played as a rhythmic background for drum circles, and books full of games and activities to include in your drum circle. You can even attend training sessions that teach you how to facilitate. As more people attend drum circles, more circles are being formed. If there is one in your area, join in! You will be glad you

Chris Reid is a drum circle facilitator and owner of the Bang a Drum percussion store in Los Angeles 323-936-3274 www.bangadrum.com

CAPOS: DO CHEATERS EVER PROSPER?

ike a lot of folks, my introduction to the guitar was multi-genre and somewhat confused. First my Dad brought home a cheap guitar from Mexico that began falling apart within a few weeks, then an arch top that was so big I couldn't really hold it. An inexpensive Japanese solid body electric followed, then a few discount store acoustics.

My tutorage consisted of learning *You Are My Sunshine* and *Red River Valley* from my Dad, which was about 2/3 of his repertoire. Then I moved on to sitting on the floor of my bedroom with two *Sing Out!* compilations. I'd never heard of most of the songs, taking a lot of pressure off when it came to melody and timing. I also had a Beatles songbook with lots of fun, easy chords like Eb. I somehow came into the possession of a capo, a device that clamps or straps onto the guitar neck to raise the key you're playing in. If you capo on the second fret, your standard fretted G chord becomes an A, your C a D, etc.

The first real guitar teacher I had was a neighbor's son-in-law, who had moved in the direction of country and folk music after a bad rock and roll



experience. His band had been the unfortunate victims when the guest of honor at a sweet sixteen party had demanded that the band play *Louie Louie* for over two hours. Still somewhat shaken from the experience, the adept young man schooled me in 12 bar blues, the infamous barre chords, and sternly pronounced the capo a <u>cheater</u> and discouraged its use. This is a term and concept that I still hear used today.

Luckily I had fallen in love with the sound of certain chords when capoed up the neck, and although I found I could usually play without its assistance, I often did not want to. There is truly a different totality to a G chord capoed at the 5th fret than a barred C chord or even an open "cowboy" C. With the capo, I could almost sound like Bob

Dylan's guitar accompaniment. I also noticed that decidedly non-folkie Keith Richards often capoed his Telecasters. I liked the capo, it was my friend

But I took the good old capo for granted. Then about twelve years ago, someone left a ShubbTM banjo capo behind at an open mike I was hosting. The following week I queried every banjo player there, but no one had lost a capo. I took it home, and out of curiosity I clipped it on my guitar neck, but it only covered 5 of the 6 strings. When I clamped it on the second fret with the bass E "un-capoed" and played a D chord shape, I was rewarded with a deep modal sounding chord reminiscent of "dropped D" tuning where the bass E is dropped a full step. But with this added resonance, I also had none of the new fingering to contend with that I did when play in true dropped D. Every note fretted exactly like standard tuning, but if I didn't fret the unfettered E note, I got the deep dropped D sound. Later I saw Carol McComb do the same thing, so I curtailed my patent attempt.

Sometimes I'd clamp that banjo ShubbTM on the second fret with the high E left un-capoed, and play in the key of C, adding a 6th to the chords. I liked the variety. I purchased a "Third HandTM" capo, which is an elastic strap capo with various rubber "tips" that can me moved to fret any single string diagonally across the fret board. To me, it proved somewhat cumbersome. This capo creates a similar effect to an open tuning that the banjo capo does, and the "geometry" of the scales and chords doesn't change in the manner that an open tuning changes the fingering on the instrument.



About a year later a friend got me a ShubbTM partial capo as a birthday gift. The ShubbTM partial is designed to cover any three adjacent strings, and I clamped it on the second fret, on the D, G, and B strings, making a "cowboy" A chord. The sound and some of the fingerings are quite reminiscent of open A tuning, but again, most fingerings are the same as standard tuning.

It's possible to use two capos to add to the effect of open tuning. Using the banjo capo on the second fret with the bass E un-capoed, AND the partial capo on the fourth fret over the D, G and B strings results in an open B sounding voice, with the open E string providing a lovely drone in the 4 chord. Of course, this effect can be replicated by using THREE capos, with a standard

REED'S RAMBLINGS

CD REVIEWS BY DENNIS ROGER



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

capo placed the lowest on the neck, followed by the banjo capo two frets higher and finally the partial capo two frets higher.

About a year ago at Folk Alliance in San Diego, I noted that lots of folks use the partial capo on the second fret on the A, D and G strings providing a drone like tone, sort of a phony DADGAD. This is a great sound that works well for Celtic music and old timey stuff. Again, the fretting of the guitar does not change when you play higher fretted notes than the capo.

But beware, partial and multiple capo use is dangerous. For one thing, it's addictive, and it requires dependency on these capos. Perhaps one of your buddies is doing a coffee house gig and asks you to step up and play that new song you played him last week, but you don't have your partial capo with you and he's one of the uninitiated and doesn't have one either. Trouble in paradise. Also, capos can have problems. Sometimes clamping them down too tightly will cause tuning issues. Clamping them down too loos

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Witcher Brothers

The Witcher Brothers, a California band, was formed in 1985 by Dennis Witcher, his then 6-year-old son Gabe and a few friends. Now, after three allnums and over 14 years of performing throughout California and the West, the Witcher Brothers are considered one of the hottest bands in the Southwest. They are noted for their powerful energetic instrumental solos, tight three-part harmony and heartfelt original material. Their music spans a wide range from traditional to contemporary, as well as original bluegross compositions and bluegrass gospel.



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The Silverado Bluegrass Band has been entertaining audiences in the Southwest for over 10 years. Members include David Dias on dobro, Rudy Elistien on mandolin, Fred Wade on bass, Patrick Sauber on banjo and Mike Nadolson on guitar. This band will be involved in many of the workshops and shows. Mike Nadolson is a two time West Coast Flatpicking Champion and has also won the Arizona State Flatpicking Championship as many times This is one hot bluegrass hand with super picking and excellent vocals!



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The Kin Folk is faut hecoming one of the premier "West Coast" Bluegrass Bands. The high smooth tenor sound of Walden's is the envy of any bluegrass tenor singer. Band member and multi-instrumentalist Paul Shelasky is considered by many as one of the greatest bluegrass fiddlers in the business and he has equal prowess on mundolin and dobro. To round off the core of the band is Annie Dahl who adds excellent lead and harmony vocals.



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Tom Corbett Band

He's consistently active on LA's acoustic music scene, playing mandolin and guitar with numerous acts onstage and in the studio; he recorded several tracks on Social Discortion frontman Mike Ness' rootsy solo album Cheating at Solitaire and joined McEuen, Jimmy Ibbotson, singer Jennifer Warnes and Laurie Lewis in the award-winning 2002 DVD Nitty Gritty Surround. More recently he took on one of those only-in-L.A. jobs: teaching TV/film star Tam Selleck how to play ukulele for a role in a play.

Also appearing Howard Yearwood The Walden Dahl Band The Pederson Family The Darringtons Desert Sage

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C D R E V I E W

Artist: CHRIS STUART & BACKCOUNTRY

Title: MOJAVE RIVER

Label: BACKCOUNTRY MUSIC BMI BCK-839 Release Date: SEPTEMBER 2004 www.chrisstuart.com

BY DENNIS ROGER REED

reating and releasing a CD is a difficult task. Creating and releasing several CDs is usually called a career. Luckily for fans of bluegrass/roots/Americana music, Chris Stuart & Backcountry are "career" musicians.

Stuart cut his teeth in Cornerstone, an Ithaca, NY, based bluegrass band in the 1990s. His solo record, *Angels of Mineral Springs*, heralded his arrival in California, and included some musicians that ended up forming the core of Backcountry. The first Chris Stuart & Backcountry CD was called *Saints and Strangers*, and landed firmly on the radio airwaves and served as a platform for an aggressive touring program. Their new CD is called *Mojave River*, and it almost amazingly tops both of these prior efforts.

Was the approach for *Mojave River* different than past recordings? Chris replies "We wanted Mojave River to be a band album and only use the four band members. We also wanted to make sure that our second album was as strong or stronger than our first. I think a lot of bands put out a good first album, but then have a weaker second album. I wanted to make sure we didn't do that." There is no need for CS&BC to worry about sophomore jinx.

Songwriting has always been a strong suit for Stuart. Check out his website for a long list of songwriting accolades and awards. Crafting songs is also a major talent for CS&BC band member Janet Beazley, who is in the process of finishing her first solo record. *Mojave River* is filled with strong work, showcasing strong melodies and compelling storylines. Chris talks about the songs: "I think the two songs we're proudest of are *Rider On This Train* and *The Jealous Crow*. The latter is one that Janet and I co-wrote and it really features her singing and penny whistle talents. *Rider* came out really stark, which is what I had in mind when I wrote it. I just like the harmonies and the plodding nature of the song and story. It's about the relentlessness of lost chances and I think it worked." Listeners will agree.

The process of recording is time consuming. How does a band that tours as relentlessly as CS&BC accomplish a polished effort like *Mojave River*? Chris says "We recorded about half of it on the road using an mBox, a Mac Powerbook, ProTools, and a couple of good mics. We did all the vocals in the studio, but the rhythm tracks and instrumental work was mostly done in hotels and friend's homes while on the road."

Backcountry is rounded out with bass player Mason Tuttle, and, until recently, DobroTM whiz Ivan Rosenberg. Rosenberg has moved to the east side of the country, leaving Stuart and Beazley as the remaining original members. The bluegrass tradition often includes a revolving door on band membership, indicative of the rigors of touring, the generally less than corporate CEO pay and that usual variety of "real world" obstacles. Tuttle replaced bassist Dean Knight, and mandolinist Jeff Harvey also rests in the Backcountry hall of fame. Tuttle, Beazley and Stuart plan to announce a new member soon, but based on the catalog of recordings, Stuart's vision stays true to the path despite these personnel changes.

Mojave River is not a bluegrass album, nor a pop album. It falls somewhere closer to the former, but one can imagine the "bluegrass police" cringing at the Celtic influences and penny whistles. Perhaps the closest touchstone would be Alison Krauss, though CS&BC are truly not derivative of Krauss's work.

Stuart and Rosenberg's *Don't Throw Mama's Flowers Away* probably owes more to Roy Acuff than Krauss, and has all the earmarks of a bluegrass/country classic, as the child/narrator struggles to understand why her father is leaving a bouquet of flowers behind on her mother's grave/memorial. But it never ventures into maudlin territory, which is a testament to the song's strength. CS&BC do one cover on the record, an accomplished reading of Townes Van Zant's *Dollar Bill Blues*.

Rosenberg's loss will be felt, as his accomplished Dobro™ playing provided spice to the CS&BC sound. Tuttle's bass playing is rock solid yet gentle on the softer numbers. Beazley is both an accomplished banjo player and an adept singer. Her lead singing voice is reminiscent of Laurie Lewis without being imitative, and her harmonies suit Stuart's strong vocals well.

Angels of Mineral Springs was a strong project, arguably topped by Saints and Strangers. Now Mojave River has already made some critic's top ten lists for 2004/05. Expectations for the next CS&BC project are sky high, but if history is any indication, they will be met.



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

BLUEGRASS BLUE RIDGE PICKIN' PARLOR Bluegrass Jam

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 CURLEYS CAFÉ Bluegrass Jam

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

EL CAMINO COLLEGE

1st Sundays 1:00-5:00pm (12:00-4:00pm DST) 16007 Crenshaw Blvd., Torrance

ME-N-ED'S PIZZA PARLOR Saturdays 6:30-10:30pm 4115 Paramount Blvd. (at Carson)

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

Lakewood • 562-421-8908

CALIFORNIA Concerts 3rd Tuesdays 8:00pm - Free Stargazer Restaurant 6501 Fallbrook (and Victory Blvd.) West Hills 818-704-6633

Joy Felt 818-705-8870 Blue Ridge Pickin' Parlor 818-282-9001

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

VENTURA JAM

Bluegrass Jam 2nd & 4th Thursdays 6:00-9:30pm Zoey's Cafe • www.zoeyscafe.com 451 E. Main St., Ventura

generubinaudio@earthlink.net VIVA CANTINA

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Classic country music throughout the week. 900 Riverside Dr., Burbank 818-845-2425 • www.vivacantina.com

VINCENZO'S PIZZA **Saturdays** 7:30-10:30pm Grateful Dudes 24500 Lyons Ave., Newhall 661-259-6733

Drum Circle & Potluck 2nd Saturday 7:30-9:30 Free Drums provided323-936-3274 www.bangadrum.com

DRUMMING

BANG A DRUM

OPEN MIKES

AZTEC SONGNIGHT NO COVER Mondays 9:30pm - 2:00am

Aztec Hotel 311 W. Foothill Blvd., Monrovia

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 FESTIVAL OF THE EGG 3rd Wednesdays 6:30pm - 1:30am 30 min mostly-acoustic sets, all fem.

Moonshadows 10437 Burbank Blvd., N. Hollywood

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

Long Beach • 62-424-4774

FOLK MUSIC CENTER

4th Sundays 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 GRAND VISTA HOTEL (HORIZONS LOUNGE)

Fridays 9:00pm -999 Enchanted Way, Simi Valley 805-583-2000 • www.spankycheese.com 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 323-466-1507 • ww.highlandgrounds.com

JAM SESSIONS / OPEN MIKES / SINGS / ONGOING CONCERTS AND MORE KULAK'S WOODSHED

Mondays - 7:30pm • Free 5230 1/2 Laurel Canyon Blvd., North Hollywood • 818-766-9913 www.kulakswoodshed.com

L.A. SONGWRITER'S SHOWCASE **3rd Wednesdays** - 7:30pm Coffee Gallery Backstage

2029 N. Lake Ave., Altadena showcase@songnet.org THE TALKING STICK Wednesdays 8:00pm -

1630 Ocean Park Blvd., Santa Monica

www.thetalkingstick.net

OLD TIME JAM SESSIONS FRANK & JOE'S SOUTHERN SMOKEHOUSE Wednesdays - 7:00pm 110 E. Colorado Blvd., Monrovia

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

CTMS CENTER FOR FOLK MUSIC

IRISH MUSIC SESSIONS CELTIC ARTS CENTER

626-574-0292

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

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

130 E. 17th Street - Costa Mesa 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. The Moose Lodge 1901 W. Burbank Blvd., Burbank

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

818-898-2263 • DesRegan@aol.com

GROUP SINGING

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm Sha'Arei Am (Santa Monica Synagogue) 1448 18th St., Santa Monica aprilstory@aol.com Santa Monica Folk Music Club

www.santamonicafolkmusicclub.org

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 SIGNAL HILL HOUSE JAM

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

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

Sherman Oaks 8:00pm-Midnight • 818-761-2766 WELSH CHOIR

Sundays 1:30pm • Rutthy • 818-507-0337

5th Saturdays Take The Fifth Hoot

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

WESTERN MUSIC 3rd Sundays - 1:00-3:00pm 4700 Western Heritage Way, Griffith Park 818-971-5002 WMASCC@aol.com Western Music Assoc., So. Cal Chapter hometown.aol.com/wmascc

WORKSHOPS

LA SONGWRITERS CO-OP SONG WORKSHOP Dr. Music - 3rd Thursdays 7:30pm 1812 W. Colorado Blvd, Eagle Rock 818-203-4939 SongwritersCoOp@aol.com www.SongwritersCoOp.com

Museum of the American West(formerly Autry Museum)

www.museumoftheamericanwest.org

FOLK HAPPENINGS AT A GLANCE



GWENDOLYN &
The GOODTIME GANG (SE)
WE 5 (SE) MICHAEL BLACK (SE)

International (OGD)

Group Singing (OGM) Irish Session (OGM)

Shape Note (OGM)
Open Mike (OGM)

Israeli (OGD)

Polish (OGD)

Scottish (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD)

International (OGD)

Scandinavian (OGD)

Scottish (OGD)
Irish Session (OGM)

Open Mike (OGM)

Open Mike (OGM)

Irish Session (OGM)



SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
OJAI VILLAGE OF TALES STORY- TELLING FESTIVAL (SE) ADAMS AVENUE ROOTS FESTIVAL (SE) SANTA CLARITA COWBOY FESTIVAL (SE) IZZY TOOINSKY (SE) MUSIC OF MEXICO ENSEMBLE AND MUSIC OF JAVA ENSEMBLE (SE) GYPSY CROSSINGS (SE) CLARE MULDAUR-MANCHON plus JERRY DAY (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) OId Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	FANDANGO/SON JAROCHO PARTY with CONJUNTO TENOCELOMEH (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	ORIGINO MYSTICOMORAZA FAMILIA (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	CINCO DE MAYO INTERNATIONAL DANCE PARTY (SE) PEPPINO D'AGOSTINO (SE) JOHN RENBOURN & JACQUI McSHEE (SE) SEVERIN BROWNE and JAMES COBERLY SMITH with Eddie Cunningham (SE) JUNI FISHER with RANDY RIVERA (SE) ACOUSTIC ASYLUM with CARL VERHEYEN (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) OPEN Mike (OGM) Bluegrass (OGM)	NEVENKA (SE) FULL SPECTRUM (SE) MUSIC OF KOREA ENSEMBLE (SE) PEPPINO D'AGOSTINO (SE) HAWAIIAN MUSIC WORKSHOPS (SE) FOY WILLINGS' "RIDERS OF THE PURPLE SAGE" (SE) FANDANGO WITHOUT BORDERS (SE) LISA FINNIE & THE PERFECT GENTLEMEN (SE) LORETTA LYNN (SE) DAVID ROTH(SE) VICTOR WOOTEN (SE) BORDER RADIO plus RICK SHEA (SE) STRAWBS (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
GEORGE KAHUMOKU (SE) JOHN MEEUEN with NATHAN MCEUEN (SE) ADRIAN LEGG (SE) STRAWBS (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	MARIACHI, THE SPIRIT OF MEXICO (SE) SPOONSHINE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	MARIACHI, THE SPIRIT OF MEXICO (SE) THE HOT BUTTERED RUM STRING BAND (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	SHAWN COLVIN with Brooke Ramel (SE) EDWIN McCAIN (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	DANCE DOWNTOWN (SE) RAMBLIN' JACK ELLIOTT (SE) TIM REYNOLDS (SE) JOSHUA TREE MUSIC FESTIVAL (SE) THE GOVE COUNTY QUARTET (SE) NATIVE VOICES (SE) ANDERS NYGÅRDS (SE) KEN PERLMAN & WILLIAM COULTER (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	SANTA MONICA FESTIVAL (SE) TOULOUSE ENGLEHARDT, JOHN YORK (SE) SCANDIA DANCE PARTY (SE) ROYAL SCOTTISH COUNTRY DANCE SOCIETY (SE) CRAWFISH FESTIVAL AND BAYOU BASH (SE) FIESTA IN THE PARK (SE) TELLING TALES THEATRE (SE) ANNE MCCUE (SE) JOYCE ANDERSON (SE OLD BLIND DOGS (SE) THE WITCHER BROTHERS (SE) JOHN PRINE WITH TOM RUSSELL (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM)
TOPANGA BANJO FIDDLE CONTEST FOLK FESTIVAL (SE) J.P. NIGHTINGALE (SE) ARTI ANKALIKAR (SE) RAMDAS PALSULE and MILIND KULKARNI (SE) CLEARY SCHOOL OF IRISH DANCE & BANSHEE IN THE KITCHEN (SE) CRAWFISH FESTIVAL & BAYOU BASH (SE) DRITA (SE) OLD BLIND DOGS (SE) DUQUESNE UNIVERSITY TAMBURITZANS (SE) THE SADDLE GRAMPS COWBOY REVIEW (SE) EDWIN McCAIN (SE) RAMBLIN' JACK ELLIOT (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	DUQUESNE UNIVERSITY TAMBURITZANS (SE) LORETTA LYNN (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	LISSA SCHNECKENBURGER (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	THE SAW DOCTORS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	BILLY JONAS (SE) THE STAGEROBBERS BLUEGRASS BAND (SE) BILLY JONAS (SE) TONY McMANUS (SE) THE FOLK COLLECTION (SE) ALBERTGAGE with VICTORIA VOX (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	CALIFORNIA AUTOHARP GATHERING (SE THE LEGACY OF ROSINA LHEVINNE (SE) CASCADA DE FLORES (SE) ALBERTGAGE (SE) DUQUESNE UNIVERSITY TAMBURITZANS (SE) THE BOBS (SE) BORDER RADIO (SE) TONY McMANUS (SE) JAMES LEE STANLEY (SE) DOUG HAYWOOD (SE) and AMY KUNEY (SE) JEFF LINSKY (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
CALIFORNIA AUTOHARP GATHERING (SE MICHAEL D. McCARTY (SE) BOB MALONE (SE) CLAREMONT FOLK FESTIVAL (SE) ARIGON STARR with DEBORA IYALL (SE) ZHENA FOLK CHORUS with TOM YESETA (SE) DUQUESNE UNIVERSITY TAMBURITZANS (SE) BEN HARPER & JACKSON BROWNE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	STRAWBERRY MUSIC FESTIVAL (SE) FAMILY FESTIVAL: ETHIOPIA! (SE) SEPTETO ROBERTO RODRIGUEZ (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	STRAWBERRY MUSIC FESTIVAL (SE) MOJÁCAR FLAMENCO (SE) ALEX BEATON & ALASDAIR FRASER (SE) DAVE ALVIN (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	STRAWBERRY MUSIC FESTIVAL (SE) CAJUN / CREOLE MUSIC FESTIVAL (SE) BLUEGRASS AT VALLEY CENTER (SE SPRUNG FLOOR DANCE FESTIVAL (CONTRADANCING) (SE) LOS ANGELES HIGHLAND GAMES (SE) TOPANGA DAYS COUNTRY FAIR and FOLKBLUEGRASS CONTEST (SE) DOS VIENTOS(SE) DAVE ALVIN (SE) OLGA LOYA and QUETZALCOATL (SE OLD BLIND DOGS (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
LOS ANGELES HIGHLAND GAMES (SE) TOPANGA DAYS COUNTRY FAIR and FOLKBLUEGRASS CONTEST (SE) GWENDOLYN & The GOODTIME GANG (SE)	WALNUT GROVE BLUEGRASS FESTIVAL (SE) MEMORIAL DAY INTERNATIONAL FOLK DANCE PARTY (SE) Balkan (OGD)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Onen Mike (OGM)	F	OLK HAPPEN AT A GLANG	_	

Check out details by

following the page references:

OGM: On-going Music - page 13

OGD: On-going Dance - page 16

SE: Special Events - page 28

FOLK HAPPENINGS AT A GLANCE

J U N E



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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Che following OGM: 0	PENINGS AT A ceck out detail gethe page reference on going Music - On-going Dance - Special Events - page 1	s by erences: - page 13 - page 16	BEYOND THE PALE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	BEYOND THE PALE (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	FOLK DANCE FESTIVAL (SE) PETER CASE with BUDDY Z (SE) JOHN KNOWLES (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Bluegrass (OGM)	SAM HINTON FOLK HERITAGE FESTIVAL (SE) SANTA BARBARA IRISH FESTIVAL (SE) FOLK DANCE FESTIVAL (SE) BEYOND THE PALE (SE) PRAIRIE HOME COMPANION (SE) PAUL GEREMIA (SE) BORDER RADIO (SE) PAT DONOHUE (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
SANTA BARBARA IRISH FESTIVAL (SE) JOHN KNOWLES GUITAR WORKSHOP (SE) THE RUSKIN ART CLUB (SE) ZAC HARMON (SE) TOM PAXTON (SE) THE JONI PROJECT (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	TOM PAXTON (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	INDIAN FAIR (SE) THE GOIN' SOUTH BAND (SE) JOHN STEWART (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	I 1 INDIAN FAIR (SE) DWIGHT YOAKAM (SE) CAIROCARNIVALE! (SE) THE GOIN' SOUTH BAND (SE) MASSANGA MARIMBA ENSEMBLE (SE) JOHN STEWART (SE) DESERT SAGE (SE) POR EL AMOR DE FLAMENCO (SE) KENNY EDWARDS plus BRIAN JOSEPH (SE) LOWEN & NAVARRO (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM)
CAIROCARNIVALE! (SE) FAMILY FESTIVAL (SE) UNCLE RUTHIE (SE) THE GOIN' SOUTH BAND (SE) MUSICÀNTICA (SE) BILL TAPIA (SE) JAMES LEE STANLEY and JOHN BATTDORF (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scandinavian (OGD) Irish Session (OGM) Open Mike (OGM)	THE ROBIN NOLAN TRIO (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	ANAHEIM CHILI COOKOFF & BLUEGRASS FESTIVAL (SE) THEODORE BIKEL (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	ANAHEIM CHILI COOKOFF & BLUEGRASS FESTIVAL (SE) GRASS VALLEY BLUEGRASS FESTIVAL (SE) HUCK FINN COUNTRY & BLUEGRASS JUBILEE (SE) BORDER RADIO (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	HUCK FINN COUNTRY & BLUEGRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) THE STAGEROBBERS BLUEGRASS BAND (SE) DEL REY (SE) KEREN ANN (SE) BERKELY HART (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	HUCK FINN COUNTRY & BLUEGRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) SINGING COWBOY / CHARRO FILM FESTIVAL (SE) FESTIVAL OF THE HORSE (SE) THE ALLEY CATS (SE) ERIC BIBB (SE) FAIRPORT CONVENTION (SE) BANDA LOS LOGAS (SE) DEL REY (SE) BANSHEE IN THE GARDEN (SE) SARA MILONOVICH & GREG ANDERSON (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
HUCK FINN COUNTRY & BLUEGRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) FESTIVAL OF THE HORSE (SE) SINGING COWBOY / CHARRO FILM FESTIVAL (SE) ALAN O'DAY (SE) SONS OF THE SAN JOAQUIN (SE) PINT & DALE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	NOTORIOUS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	AMERICAN INDIAN AND WESTERN SHOW (SE) SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL (SE) ROD MACDONALD (SE) MICHAEL CHAPPELAINE plus THOMAS LEEB (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL (SE) AMERICAN INDIAN & WESTERN SHOW (SE) HULA HALAU KAWIKA LAUA 'O LEINANI (SE) JAPANESE FESTIVAL SOUNDS AND KHMER ARTS ACADEMY (SE) FESTIVAL IN THE DESERT (SE) RANGOLI FESTIVAL (SE) THE ALLEY CATS (SE) OLIVER "TUKU" MTUKUDZI (SE) LAURENCE JUBER (SE) DUO TONE (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
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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 / ZYDECO 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

Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5 Joe's Crab Shack

6550 Marina Dr., Long Beach LALA LINE (626) 441-7333

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

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

Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La Verne Contact Lance Little 909-624-9185 lancel@securitygaragedoor.com

3rd Fridays - Lesson 8:00 Dance 7:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Contact: Marie 626-284-2394 mbsim69@earthlink.net

3rd Saturdays

Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact John Rogers • 626-303-4269 joda_rogers@altrionet.com

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

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

Contact Kathy 818-989-1356

THE LIVING TRADITION

www.thelivingtradition.org

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

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Rich DiMarco 714-894-4113 richdimarco@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

NEWPORT BEACH

Sundays (International/Israeli) 8:00pm-9:00pm Beginners 9:00pm-12 midnite Intermediate and Advanced Avant Garde Ballroom • 4220 Scott Dr., Newport Beach Avi Gabay 310-560-4262 • avi_folkdance@yahoo.com

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

iss Rd Los Ang

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

\$7.50 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

Irish Ceili 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

MAIRE CLERKIN

310-801-5520 • maireclerkin@yahoo.co.uk

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

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

1st Fridays 8:30pm Free University Synagogue, 11960 Sunset Blvd., Brentwood Thursdays 8:00-9:30pm Sundays 2:00-3:00pm Encino Community Center, LA Recreation & Parks

4935 Balboa Blvd, Encino 818-995-1690 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 6270 E. Los Santos Drive, Long Beach

Julie James 562-493-7151 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@juno.com

WEST COAST GAMMELDANS CLUB

Wednedsdays 7:30 - 9:30pm 5361 Vallecito Ave, Westminster Allan 714-875-8870 allan@hansen-family.us

Shirley 714-932-2513 shirley@hansen-family.us

VASA JUNIOR FOLK DANCE CLUB

First, third and fifth Wednesdays from 7:30-9:00pm Skandia Hall, 2031 E. Villa St., Pasadena -Armand and Sharron Deny 626-798-8726 sadeny@sbcglobal.net Carol Goller 714-892-2579 carolgoller@yahoo.com

SCOTTISH DANCING

AGOURA HILLS

Sundays 1:00-3:00pm Beginner Agoura Hills Performing Arts Center, 5015 Cornell Rd. Frank Ibbot 805-373-9905 frankibb@aol.com

ANAHEIM

Mondays 7:00-9:30pm Betsy Ross School, 535 S. Walnut St. Bob Harmon 714-774-8535

CHATSWORTH Wednesdays 8:00-9:30pm Social Class

Great American Dance Factory, 21750 Devonshire Leone & Rober Burger 818-576-1015 jrb@ecs.csun.edu Tuesdays 7:30-10:00pm (All levels, beginners call)

Lindberg Park, 5041 Rhoda Way
Marsden MacRae 310-391-3052 mmacrae@earthlink.net

EAGLE ROCK Thursdays 7:30-10:00pm (All levels) St. Barbanabas Episcopal Church, 2109 Chickasaw Ave. Becky Green 626-351-5189 bgreen4@earthlink.net

1st & 3rd Fridays Beginner/Intermediate 7:00-9:00pm Lutheran Church of the Master,725 East Ave. J Aase Hansen 818-845-5726 LOMITA

Mondays Intermeidate 8:00-10:00pm Academy of Dance 24705 Narbonne (at 247th St.) Jack Rennie 310-377-1675 • jackrennie@aol.com

MANHATTAN BEACH Tuesdays Beginner - 7:00pm • Intermediate - 8:15pm Knights of Columbus Hall 224-1/2 S. Sepulveda Blvd. Wilma Fee 310-546-2005 feewilma@mattel.com Rosemary Abend 310-373-1985 RAbend7731@aol.com

NORTHRIDGE

Thursdays - Intermediate - 8:00-10:00pm Sonia's Dance Center, 8664 Lindley Ave., Northridge Deanna St. Amand 818-761-4750 • dgsa@pacbell.net PALMDALE / LANCASTER

1st & 3rd Thursdays 3:30-4:30pm Children 5 and older Lutheran Church of the Master, 725 East Ave. J Kathy Byers 661-722-3533 kathyb@osioda.com

Wednesdays 7:30-9:30pm (All levels)
Westminster Presbyterian Church, 2230 W Jefferson Blvd

Doug Macdonald 909-624-9496 damacdonald@juno.com REDONDO BEACH

Sundays 7:00 - 9:00pm (Intermediate/Advanced) American Legion Hall, 412 South Camino Real Carol Johnson 310-372-8535 • conrdj@sprynet.com SANTA PAULA

Wednesdays 7:30-10:00pm (All levels)

Briggs School, 14438 West Telephone Rd. Oberdan Otto 805-389-0063 ootto@ootto.com

SIMI VALLEY Mondays

Beginners - 7:30-9:00pm • Intermediate 9:00-10:00pm Rancho Santa Susana Comm. Ctr., 5005-C Los Angeles Ave. Mary Lund 818-996-5059 marymar54@aol.com SOUTH PASADENA

Beginner - 6:00-7:00pm Intermediate 7:00-9:00pm War Memorial Hall, 435 Fair Oaks Ave. Ann McBride 818-841-8161 McBrideA@cshs.org THOUSAND OAKS

Tuesdays 7:30-9:30pm (Experienced) Hillcrest Center for the Arts, 403 W. Hillcrest Dr. Robb Quint 805-498-2303 volleyballjerry@aol.com

Fridays Beginner - 7:00-8:15pm Intermediate - 8:30-9:45pm Torrance Civic Center, Cultural Building, Studio 3 Between Torrance & Madrona
Jack Rennie 310-377-1675 jackrennie@aol.com

Wednesdays 7:00-10:00pm Columbus Tustin Activity Center, 17522 Beneta Way Shirley Saturnensky 714-557-4662

Intermediate - 8:00-10:00pm

Mondays Beginner - 7:00-8:30pm

Valley College, Ethel at Hatteras St Aase Hansen 818-845-5726 AaseHansen@aol.com

VAN NUYS

VENTURA Fridays 7:30-10:00pm Beginner / Intermediate Ventura College, Dance Studio, 4667 Telegraph Road Mary Brandon 818-222-4584 / Frank Ibbott 805-373-9905

BEFORE ATTENDING ANY EVENT

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

FolkWorks attempts to provide current and accurate

information on all events but this is not always possible. Please send corrections to:

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

CORRECTIONS

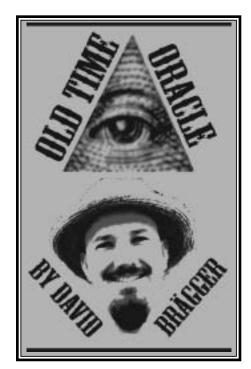
To have your on-going dance event listed in FolkWorks provide the following information: · Indicate if it's an on-going or one-time event

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

· Contact Name, Phone and/or e-mail

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

ongoing@FolkWorks.org or 818-785-3839



ver since my youth, I have wondered obsessively ■ about fantastic and exotic things. For as long as I can remember, dreams of lost civilizations and ancient lands have pervaded my thoughts in times of wakefulness as well as slumber. They still do. So, it was hardly a surprise when childhood fantasies of the Orient and the longing for storybook adventure brought me to India in my midtwenties. I traded my laptop computer for an open-ended ticket to New Delhi, and there I found myself on the shores of a young boy's imagination.

I had no real itinerary. I made no hotel reservations, not even arrangements for a rental car or shuttle-bus. I arrived with only one nagging desire: music. I had to seek out as many forms of antiquated

Hindustani music as possible. I was equipped with a portable DAT recording device and ready to explore one thousand and one melodies of old.

A variant of the "snake-charmer" melody, popularized in old cartoons, was high on my list. But the medieval echoes of Moghul court music beckoned as well. By that point in my life, I had tried satisfying my hunger for exotica by studying the sitar. For about three years while living in Santa Barbara, as a student of religion and folklore, I dedicated myself to North Indian classical music. Five hours a day of blood and callus helped guide me to India. I was ready at any moment to grab a bus for the eastern holy city of Varanasi and continue sitar for the next six months under a guru. I did not. Something else found me first...something very old and wonderful.

On my second day, after strolling the mazes of Delhi, I went back to my ramshackle "suite." One of the elderly twin proprietors of this \$9 per night, roach-infested palace informed me that I had some visitors earlier in the day. Apparently, he threatened them and demanded they never return. He was utterly baffled over their visit. He said the "jadugar" are not welcome here



and that I should avoid them. Jadugar is Hindi for street magician. Backalley sorcerers were looking for me? I started to feel like I was in a Victorian detective novel or some of Lord Dunsany's weird fiction

I studied sleight of hand before coming to India, so the week before leaving Los Angeles, I contacted a Sanskritist who had been in touch with authentic Indian folk magicians in the early 1980s. I was hoping that I could possibly track down this elusive breed of folk performer. Their art form is illegal in India, which forces them to be itinerant and secretive. I never expected them to find me, nor did I expect to discover that music was a vital ingredient in their performance tradition. The next day, they returned and convinced me to travel with them.

After weeks of travel throughout the sub-continent with these street conjurers, I witnessed amaz-



ing things: divine snakes, magical ropes, decapitations, resurrections, sublime folktales, and hypnotic melodies. I learned about con-artistry, loyalty, poverty, sleight of hand, folk-narrative, musical power, and aesthetics. Most importantly, I lived with a sub-culture of people that uses traditional knowledge to express itself through art.

After months of Indian travel and exploits, something strange happened...something life-changing. I found myself sleeping under the Thar Desert moon, on cold sand, dreaming of things Western: the echoes of my aunt's banjo in Pennsylvania, the old-time songs of Clarence Ashley and the Watson family, and my great uncle's fiddle that I inherited, which rested behind my bedroom door.

When I returned to Los Angeles, I began studying the traditional music of America known as "old time music." I purchased a banjo and strung up the fiddle. I tracked down a fiddle/banjo master, Tom Sauber, who guided me down the "old-time" road with great experience and patience. Since then, I have been studying the styles, bowings, and tunes of traditional artists spanning from the infancy of America to the present age. I have traveled throughout the country visiting the homes of traditional masters and attended various music festivals and workshops. I have found a thriving old time music culture in the streets of Los Angeles that is growing rapidly. As I continue to learn and teach the music of these traditional sources, I hope this column enlightens the curious reader about things that are wonderfully old-time.

David Bragger is a Los Angeles-based instructor and player of old time fiddle and banjo music. He also photographs, films, and collects the lore of traditional artists, from puppeteers in Myanmar to fiddlers of Appalachia

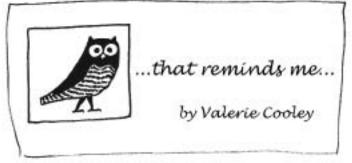






DOTS ON THE MAP

ast fall I moved to a small town. It's spring now and I see clearly that it is not a small town at all, but a thriving metropolis, the largest city on the Oregon coast. It's all in the perspective, of course. Eugene –two hours away – is a huge city with a Home Depot, Trader Joe's, and Target, not to mention a university. Between here and there, the big towns have post offices, grocery stores, general stores, a café or two, and maybe an



OSU Extension office. The small towns have a representative dot on my AAA map. There are hundreds of these dots in the river valleys and on the forested hills between here and Highway Five. They fascinate me. I imagine old feed stores with wooden porches and benches where old farmers lounge. I long to prowl through ancient dime stores with prices and merchandise from the 1950s. But, when I actually emerge from the mountains after an hour or so of a million trees and zero traffic, I find that the little dot is a fork in the road. This is a country in which, when houses are separated by less than a quarter mile, there's a road sign warning "CONGESTION."

My fascination, therefore, has switched from the towns themselves, to the inhabitants of, say, Sitkum, Dora, or Sumner (very small dots). I asked someone who claimed to be from Sitkum if he really lived in Sitkum. "Well, not really in Sitkum," he said, "more like outside Sitkum. I don't like towns neighbors complain when your goats and chickens stray."

I'm a big city girl, narrow of mind and limited in vision, and I simply can't imagine how someone could grow up normal in a tiny town. However, the girl who cuts my hair went from kindergarten through high school in Azalia (medium sized dot) with the same 40 kids, and *she* seems normal.

I'm working on my misconceptions at every opportunity. I've learned that many people who live in town now came from the backwoods knowing, not only how to use knives and forks, but also how to play the flute or piano. The farmers' market provides me with people who still live back in the hills and they're usually willing to talk. Last summer I went there in search of a Bar Mitzvah gift.

There, amidst the fruits, vegetables, crafts, and flowers, I spied a table full of wooden boxes. Some were smooth and regular and others, cut from boles and knots, looked as though they'd exploded from their trees. As a group, they spoke of continuity and change, serenity and indignation, surprise and contentment – the perfect gift. Maybe.

"Do 13 year old boys like boxes?" I asked the man who'd made them. He looked like a very old hippie — long gray hair and beard, bright blue eyes — and he wore a poncho woven from the fleece of his own sheep. "Could he even remember being thirteen himself?" I wondered. "Had he ever had a son? Was he really an old hippie or was he from that older breed of mountain men who emerge from the woods only to earn money for winter supplies?"

"Well," he said, "I coached high school soccer for many years and every year, at graduation, I made each of my seniors a box. All the boxes were different – just as these are – but each year's boxes were made from the same tree — walnut, cherry, maybe oak, whatever appealed to me. When I retired, I took my best piece of oak and made boxes for the whole team, not just the seniors. Every once in a while I go into town and run into one of my boys – all grown up now with wife and kids - and he says "Say! Remember the boxes you gave us? I still keep my change in mine (or my receipts or my keys or my rusty cotter pins) and it always reminds me of our team.

"Does that answer your question" he asked.

I nodded but, to tell the truth, I'd forgotten that I had asked one.

By this time, the morning breeze was whipping up into a cold, urgent wind, knocking over the vendors' sunshades, hurling hand-made ceramics and candles to the ground, and thrashing the fruits and vegetables. He started loading up his stock.

"You can get a box any time," he said, "but please help yourself to the lettuces and fresh basil now so I don't have to take them home."

I quickly filled a sack with produce and chose a box that combined a strong heritage, a fortunate environment, and a unique personality — the perfect gift. Definitely.

"Good choice," he said. "Fine walnut tree... got struck by lightning. I wept over it but, when you work with wood, your grief turns to curiosity mighty quick and you can't wait to saw it open and see the grain and color. Pretty soon it's living again, all over Oregon, California, maybe the world."

I asked where he lived. "Back in the hills," he said. "Nearest town is Sitkum."

I have a lot to learn.

Valerie Cooley is now living in Coos Bay, Oregon and is looking forward to the monthly dances there and in Bend, or maybe Eugene. She intends to return for *Solstice Festival. She is being granny to her granddaughter #1, with #2 due in* the next couple And she is still writing her column for FolkWorks

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HANDING DOWN THE TRADITION

DES REGAN AND THE LARRY BANE SESSIONS

BY MIMI TANAKA

any know button accordion player Des Regan for his performances around Southern California with his Irish showband which plays a mix of pop and traditional tunes, but the fact is, Des' heart is in traditional Irish music. On the first Sunday of each month at the Burbank Moose Lodge, he leads an open session (or Seisun) to help musicians learn Irish tunes in an easy-going atmosphere. The sessions are called the Larry Bane sessions after his Irish uncle who inspired young Des.

On the family farm in Moycullen, County Galway, Des, from age eight, eagerly absorbed tunes. The youngest of seven children, Des enjoyed farm life but was compelled to run up the hill to his uncle's house and play the "button box" as much as he could. Larry Bane played the local parish dances that were called "Four Penny Hops" because the admission price was four cents. The dances were held from 11 p.m. to 4 a.m. and the dance floor was often concrete

But Des Regan had bigger dreams than playing local parish dances. While Americans rocked around the clock in the 1950s, the airwaves in Ireland resounded with pop music and remnants of the Big Band era. Traditional Irish music was scarce in the popular media, but it was Des' fantasy to play his button accordion on the radio for his parents to hear. By the age of 18 he accomplished this feat and, in later years, even played at Carnegie Hall.

At the age of 17 he followed in the footsteps of many young Irish folk and moved to Boston where two of his brothers lived. He formed a band and was immediately hired by entrepreneur, Bill Fuller, a powerful man from Kerry

who few people opposed. Fuller owned a chain of ballrooms in major cities where the Irish and Irish-American communities attended dances. The Irish bands at that time were nine or ten piece bands with four box players, fiddlers, saxophonists, piano players, etc., often crunched into a single vehicle and sent on a grueling tour.

Des worked for Fuller until the late 1960s, as did another terrific box player, Joe Derrane (Joe performed at the CTMS Summer Solstice Festival a few years ago and related similar tales of the ballroom era). After about four years of being extremely homesick, Des moved back to Ireland for a time and studied traditional tunes with Brendan Mulhaire, who still plays in Galway. Fortified, Des returned to the States for more performances.

In 1967, Des was scheduled to open for a show called "The Festival of Stars" at Carnegie Hall. Bill Fuller had booked all the famous Irish musicians and singers of the time including his wife, diva Carmel

Quinn. Des recounts that he arrived in his hotel room only to find his accordion in disarray; the summer heat had melted the bee's wax that held together the reeds. "I pressed them together with my hands and prayed. In the opening act there were 40 pipers playing *Scotland the Brave*, and then I was to play a solo on my box. Fortunately, all went well and I played a 30 minute set."

Among Des's signature tunes is *Kevin Keegan's Waltz*, a cheerful three-part tune written by Kevin Keegan, the superb box player who lived in San Francisco. Des had known Kevin for many years when they began to play the West coast and recalls the times at the Preston Ranch, in Cloverdale, California: "Well, we'd play for these young people who were rather strange looking but they were so friendly, and so genuinely enthusiastic about the music . . . we had great sessions there." Among those musicians attending the

renowned sessions were fiddlers Cait Reed and Cathy Whitesides.

As for his own compositions, Des recorded Desi's Reel, written for his eldest son and namesake and Siouhain's Jig, written for his daughter. He has yet to write one for his youngest son Brendan, who also plays button box and sings in an alternative rock band. Des also



wrote a song about his initial departure from Ireland when he was 17 years old called *I Wished That Time Stood Still*, and his second departure yielded another song, *The Lovely Corrib Shores*. Still having a great love for his homeland as well as the music, he brings home a piece of turf (peat) in his suitcase because he loves the smell of it while it burns, a literal reminder of keeping the home fires burning.

There are many locals who know the name **Des Regan's** as a pub. From 1971 to 1991, Des ran his pub in Burbank/North Hollywood. Because of Des' many connections with great Irish musicians, he would book great entertainment; and, at times, Ireland's famous and best performers such as the **Chieftains** or **Michael Flatley** would drop by and play till the wee hours. "One year **Good Morning America** televised their St. Patrick's Day show to say 'Top of the morning to ya," Des recalls. Often crowds lined up around the block to hear great Irish music at Des' old place. He closed his business in 1991 and as one regular patron said, "It was a dark day in Burbank when his place closed." The new owner, Joe Handy, has remodeled and christened the place **Joe's All American Bar and Grill.**

Everything comes full circle, though, and this past St. Patrick's Day Des opened the musical festivities with a four-hour set. So, the address of 4311 Magnolia remains connected to him. Now he says, "I get to play there without all the headaches of running the place." And play he will, whether playing lively jigs and reels or beautiful slow airs, such as *A Bonnie Bunch of Roses*, or a heartfelt rendition of *My Lagan Love*, he carries on the tradition, breathing life into tunes with bellows of his button box.

Des has recorded one LP *Irish Night in Boston*, two CDs and soon will have a new CD out of traditional tunes and songs.

Many thanks to Des for his time and patience being interviewed and spelling so many Irish words! Also thanks to Michelle Nosco for her technical assistance with the photos.

Mimi Tanaka is fortunate to be sitting in sessions absorbing the tunes in the company of Des Regan and other fine players.

Mimi Tanaka dreams of dancing on the Cliffs of Moher. She loves to party with Los Angeles Irish Set Dancers whenever she has the chance.





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CAN YOU PLAY THIS UNCLERUTHIE LITTLE SONG?

t's nine A.M on a Monday morning, here at Frances Blend, the LAUSD school where I teach music to blind and a few partially-sighted students, ranging in age from 5 to 11.

I have a new piano student; Muri, age 6. Actually I have two new students. Muri and his mother, who has taken a vow of silence so that she may secretly observe Muri's lesson, and then help him at home.

Five years ago I had never taught piano to any child, blind or sighted. I was on my own, and it felt exciting.

Muri is a real challenge. I put a piece of velcro on middle 'C', and turn to page one of the same "First Piano Book" my daughter used forty years ago.

"This is middle 'C", I say to Muri, "Middle 'C' is the boss of the whole piano." And with my hands motoring his, we play the first piece. "Left, right, left, right, We are singing—Left, right, left, right, while we're playing!

Muri does not really want to be taking piano lessons. He has been diagnosed with autism, along with his blindness. After five minutes he is finally able to play this first and really boring little song all by himself, so I quickly begin to play a 'C' chord melody with him as he plays. "Look, Muri" I trill, "We're playing together—we're playing a duet!." "Duet" mimics, Muri, "Duet! Go back to room now." Having achieved some minimal success and cooperation, I reward Muri by returning him to his classroom across the hall. I return to the music room to find his mom at the piano, playing middle 'C' and

"Is WRONG," she announces, "Is all WRONG! Why they call this 'C'? Make no sense! Should be 'A' not 'C'."

I really like this woman. She wants so much for her child. It isn't easy in her culture, (or in any culture, actually) to have a blind child with the added problem of autism, and this mama wants her child to be successful in something. She is a very demanding mother and I understand that, but now she has

"Sorry, Muri's Mama," I say firmly. "This key has been Middle 'C' for hundreds of years! That's just how it is!"

"Is all wrong," she says again, "Why they do this? Is silly. More better start

"Listen carefully, Muiri's Mama," I say in my quiet but deadly "teacher voice," "you are not in charge of the world's pianos, you are not in charge of learn Middle 'C'." Two weeks pass. Muri can

the world and you are also not in

charge of this lesson! Now I will

teach you how to help Muri to

play two pieces now, mostly by himself. Mama can play three or four pieces and has made her peace with Middle 'C'. We are friends, and tease each other. Mama wants to study piano. (Muri couldn't care less).

My other students love their piano lessons. One year my hus-

band and I attended an "Organ Crawl" at the First Congregational Church in L.A. Twenty of us crawled all around the insides of the great organs, heard an organ concert and were treated to lunch. It was a wonderful and enlightening afternoon, and so I always start every school year with a "Piano Crawl." An assistant holds up the lid of our grand piano (The thin support that holds it open is not safe enough). We walk the children all around the piano, we stand on chairs and touch the hammers as they strike the strings. We strum the harp strings. We touch everything. We strike and listen to tuning forks. The older children learn some mechanics of the piano.

As I teach them, the children teach me. Since Braille music comes much later, I teach music structure, harmony and theory with every piece. We play every piece three ways: first with the notes; next, with the numbers of the fingers; and finally with the words of the song, if there are any. If I ever write a book on teaching piano to blind students, I will call it "The Buell Contiguous Piano Method," because we begin by only playing keys that are next to each other. In the beginning, actually *always*, I insist on correct fingering. Fingering is always important, but it is even more important for blind piano students. As soon as possible I begin to play duets with the children, either on the piano or with a guitar, autoharp, or, sometimes, a violin. In this way, the simple beginner pieces are greatly enhanced, and the children feel like real musicians.

I keep anecdotal diaries for every class and every student I teach, (as does my partner, a superb musician and songwriter, and delightful human being, named Brandon Mayer).

It's time for you to meet more students. Let's start with Arnesto who is eleven, and has a great ear. He is learning intervals, seconds, thirds, fourths and fifths. These are immediately incorporated into simple pieces which he can play with no trouble, both hands. In his piano record book I have reminded myself to start him this week, on octaves, scales and new fingering. I explain to him that there are really only seven notes (the twelve tone scale, sharps and flats will come later). We explore all the 'C's, treble and bass.

"Let's see if you can play an octave," I suggest. He puts his thumb on middle 'C' and we discover he can stretch to 'B.'

"Okay, tell me how many more keys up you have to count to play octave 'C'. He correctly tells me one, and we practice playing middle 'C' and other 'C's, stretching to 'B' and going up one key to play the 'C'. He is a really quick learner and before the lesson is over, he can play octaves all over the piano. 'C' to 'C'; 'A' to 'A', etc. with no stretching and counting—just by feel...

"Now it's time for you to play a scale," I tell him. He plays up to 'G' and stops. "Whoops!," I say, You've run out of fingers! Not to worry!" Time for new fingering. I teach him to put his thumb under, after the 'E'. We've always worked on hand position, but now he understands why his wrist must be high. "Your thumb needs a bridge to go under." I show him how to start the movement right after he plays the 'C'. "Your thumb isn't busy—it can start going under right away." By the end of the lesson he has learned to play an ascending scale. At his next lesson he'll learn a descending scale and I will write him a simple piece filled with ascending and descending scales. In addition to using some really fine beginner piano books, I also compose many pieces for my students, based always on the techniques they are learning. Difficult passages become practice exercises.

Marlina is eleven and is learning chord structure. She has a great ear for both music and languages, and can play any phrase I sing to her, but tends to use only three fingers. (Many of my students play by ear, but need to learn correct fingering, hand position, and harmony.) Today Marlina learns about chord inversions, which will help when I teach her the new recital piece.

Jose is eleven, partially sighted and has had brain surgery. At some time in his short life he has managed to kiss the Blarney Stone. The school supplies keyboards to those piano students who need them. It is apparent that Jose has not touched his all week.

"Ms Cuca, Do you know that you are the most beautiful teacher in the school?"

"What I know, Jose, is that you have not practiced at all this week!" He insists that he has practiced. I explain that piano teachers always can tell when a student has not practiced. I explain to Jose as I take him back to his classroom, without a lesson, that I am unable to teach someone who hasn't practiced. He promises to practice next week and assures me that I am still the most beautiful teacher in the school!

We are getting ready for our Spring Recital. I am working with my favorite

UNCLE RUTHIE page 21

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"Jazz legend Woody Herman died homeless and alone after having made a lasting contribution to our culture." So begins the text of a brochure from Musicares, an organization established in 1989 by the Recording Academy to provide critical assistance to musicians in times financial, medical and personal emergencies. Endorsed by popular artists like Quincy Jones and Sting, it also offers "safe harbor rooms" for artists in 12-step programs at stressful events like the Grammys and NAMM, and participates in outreach programs at health fairs. For more information, or to make a donation, see their web site, www.musicares.com.

cares.com.

The US Department of Labor's Bureau of Labor

Statistics provides descriptions for almost every conceivable job that's available in this country. Here are a few salient points from the job titled "Musicians, Singers, and Related Workers."

Because many musicians find only part-time or intermittent work, experiencing unemployment between engagements, they often supplement their income with other types of jobs. The stress of constantly looking for work leads many musicians to accept permanent, full-time jobs in other occupations, while working only part time as musicians.

Although they usually work indoors, some perform outdoors for parades, concerts, and dances. In some nightclubs and restaurants, smoke and odors may be present, and lighting and ventilation may be inadequate.

Young persons considering careers in music should have musical talent, versatility, creativity, poise, and a good stage presence. Because quality performance requires constant study and practice, self-discipline is vital. Moreover, musicians who play in concerts or in nightclubs and those who tour must have physical stamina to endure frequent travel and an irregular performance schedule.

Musicians and singers always must make their performances look effortless; therefore, preparation and practice are important. They also must be prepared to face the anxiety of intermittent employment and of rejection when auditioning for work.

Makes being a musician sound about as appealing as flipping burgers at McDonald's, doesn't it? Too bad they couldn't add something like "Many

UNCLE RUTHIE continued from page 20

student, Mila. She loves to practice, and last year played in a little "trio," with another student on autoharp, and myself on guitar.

Her recital piece this year is in a new key, 'G'. It is also more difficult, especially the middle part, which I wrote for her because the piece in her book was too short.

I once explained to Mila that *practicing* turned difficult pieces into easy ones.

"I LOVE hard pieces," she tells me. "Make the middle part really hard!" I do just that, and she promises to practice for an hour each day. She asks for her favorite thing, a "piano ride." She rests her hands on top of mine and I play her new piece. Then I play a fast Mozart piece. Slowly, she removes her hands.

"Will I ever play like you, Ms. Cuca," she asks wistfully.

"You already almost do—just keep practicing!" I tell her how long I have been playing the piano. (Don't ask!)

Serena is my last student of the week. She is nine, and has difficulty even remembering the first five notes of the scale. I ask her to wait till I tell her what key to play. She doesn't wait. She plays the wrong note. I tell her to play using the numbers of her fingers. She still doesn't wait. I ask her to tell me why it is so hard for her to wait 'til I tell her which key. I feel impatient and it comes out in my voice. Suddenly I see Serena's lips trembling, and a tiny tear is forming in the corner of her eye.

"Oh, Serena," I say, "You're crying. Do you think I'm angry with you? I'm not! I think I am cross with myself for maybe not teaching you well." There are many tears now, and I tell her how I used to cry when I took violin lessons, because it was so hard. "And I was a *grownup* then!" I tell her. I put my arm around her and feel worse than she does. She stops crying, finally, and actually plays the notes I tell her to play. The lesson ends with success, and later I hear her on the playground, telling Mila how she cried and how Ms. Cuca cried at her violin lesson.

"And she's a grownup! And she cried!"

Last year little Michael was in our Spring Recital, after only two lessons, because his Mom and Dad wanted so much for him to be in the recital. So we began the recital with a demonstration piano lesson. Michael played *Can You Play This Little Song? Yes I Can For It's Not Long!* A few times I had to help him.

Sometimes, before the recital, the children are nervous. We tell them they can always start over—play their piece twice, if they want to—that seems to calm them down.

Our Spring Recital this year, at Frances Blend School, is on April 19th, in the afternoon. If you'd like to attend, call 310-837-1838. Maybe I'll play *my* first recital piece for you. It was called *The Picnic*. I was five years old. I remember every note.

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.



BY LINDA DEWAR

musicians experience jolts of inexplicable joy while practicing and performing, which can render the above concerns completely irrelevant."

Here in southern California we're lucky to have plenty of good radio programs that feature folk and traditional music. But if you have the urge for 24/7 folk, try logging on to Folk Alley, a web-based program produced by public radio station WKSU-FM in Kent, Ohio, at www.folkalley.com. The station features a comfortable mix of singer/songwriter, Celtic, acoustic, traditional, and world music, with plenty of variety. A recent, average broadcast hour featured artists as diverse as Cathie Ryan, Odetta,

Tom Rush, Conjunto Jardin, Loudon Wainwright III, Kate Wolf, and Linda Thompson.

Unlike many internet stations Folk Alley's broadcast includes the live voice of a deejay, usually Jim Blum, who has hosted trad music shows on WKSU for over 20 years. And if you hear something you love but you miss Blum's announcement of the artist and song, don't worry—the playlist is available on the site and past playlists are archived. You'll have to register in order to log on, but there's no charge and your information remains private.

Some interesting music factoids, compliments of www.didyouknow:

The harmonica is the world's best-selling instrument

Global sales of pre-recorded music total over \$40 billion

The British, the highest per capita spenders on music, buy 7.2% of the world music market.

About one-third of recorded CDs are pirated.

Beethoven was the first composer who never had an official court position, thus the first known freelance musician.

If there's travel to the East Coast in your future, you may want to try and combine it with a visit to the Smithsonian Folklife Festival in Washington, DC. This is the 39^{th} annual edition of the festival, which will take place June 23-27 and June 30-July 4.

Music, song, dance events are included, along with crafts and cooking demonstrations, storytelling, illustrations of workers' culture, and narrative sessions for discussing cultural issues. Visitors are encouraged to participate — to learn, sing, dance, eat traditional foods, and converse with people presented in the Festival program.

Each year, a selection of programs is featured. In 2005, the programs will include: **Oman**, Desert, Oases and Sea, which will feature music, crafts, food and traditions of an Arab nation for the first time in the festival's history; **Forest Service**, showcasing the occupational traditions of the USDA Forest Service; **Nuestra Musica**, celebrating the rich and diverse Latino culture in America; and **Food Culture USA**, a look at the contemporary state of American food culture as it has undergone a food revolution powered by increased global exchange among cultures, a grassroots movement for sustainable agriculture, and the rise of chefs and cooks as ambassadors for cultural practices surrounding food. For information, visit the festival web site at www. folklife.si.edu/festival/2005/index.html.

If you're looking for something closer to home, try **The Festival of the Horse**, a free event that will be held in the afternoon on June 18 and 19 at the Autry National Center's Museum of the American West. It's a celebration of the horse in the American West featuring roping and riding demonstrations by Mexican charros, Plains Indian riders, California vaqueros, and others. Pony rides, musical performances, movies and crafts will also be included, along with booths selling equestrian-related goods.

LONG BEACH BAYOU FESTIVAL

Come enjoy everything you love about New Orleans and Louisiana music, food and culture at the **Long Beach Bayou Festival**, June 24, 25 & 26 at the **Queen Mary Events Park**. In its 19th year the festival features Cajun, Zydeco and blues music, non-stop dancing, Cajun & Creole cuisine, music & cultural workshops.

The weekend festivities begin Friday, June 24, 6:00 p.m. with its *N'Orleans at Night* celebration featuring **Dexter Ardoin & the Creole Ramblers** (also performing on Saturday), **San Diego Cajun Playboys** and blues group, the **Dennis Jones Band**.

The festival opens at 11:30 a.m. on Saturday and Sunday. Performing on both days: Bonne Musique Zydeco, The Magnolia Sisters (featuring Ann Savoy), T-Broussard & the Zydeco Steppers, Brian Jack & the Zydeco Gamblers. Geno Delafose & the French Rockin' Boogie Band performs on Sunday. Critical Brass Band and Mardi Gras Indian Chief, Alvin Harrison lead the daily Mardi Gras Parade. Dance instructors Dana DeSimone, Greg Benusa and Gary Hayman, among others will lead the dance workshops. The evening blues stage will feature, on Saturday, Zac Harmon; on Sunday, Bobby Griffen. (Additional jazz & blues artists TBA)

Tickets: General Admission - \$20 per day, Advance/\$25 at the gate; Evening Pass, 6:00 – 10:00 p.m.-\$12 Advance/\$15 at the gate. All proceeds benefit **Comprehensive Child Development**, a non-profit child-care organization. See www.longbeachfestival.com for additional ticket rates for groups, seniors, college students and children, or call (562) 427-8834.

s I write this, St. Patrick's Day is looming, and for those of us whose music is steeped in the Celtic traditions, it is the busiest time of the year. Hope it was a good time for you. As always, please note that nothing in this column is meant to constitute legal advice. If you wish to act on anything discussed in this article, please consult a qualified legal professional.

I've been a folk musician all of my life. I've written some tunes and songs. I've been thinking about including these in my will. Can I do this and how?

The short answer is, yes. Your original tunes and songs are, of course, the subjects of copyright, as are any of your recorded works. Each is considered your personal property (unless created as a work for hire), and becomes part of your estate at death. At death, the copyright on the works continues to be owned by the estate for an additional 70 years before falling into the public domain. During that 70-year period, your heirs can publish anthologies of your work, as well as compilation recordings of your work, each of which will have its own copyright term as of the date of the release of the compilation or anthology. However, the underlying song or tune will cease to have the protection of copyright 70 years after the date of your death.

The U.S. is a signatory to the Berne International Copyright convention, which covers the protection of your copyright worldwide. Hence, your heirs' rights internationally could be either greater or less than the rights afforded under U.S. law.

Your right to a copyright exists at the creation of the work, if it was done before March 1, 1989. If the work was created after 1978 but before March 1, 1989, a simple notice on any recording or printed rendition of your tune or song is sufficient to afford you protection under the copyright law.

The best way to ensure copyright protection is, of course, to register your tune, song or recording with the U.S. Registrar of Copyrights. This is easily done, as the forms are available on the website of the U.S. Copyright Office, located at www.copyright.gov. There is a \$30 fee for registration, which gives you the full protection of Federal and international copyright law.

From an estate-planning standpoint, the decision of what type of plan you should opt for is highly personal. While it is often difficult for an individual to contemplate his or her own mortality, it is more and more important in this age of information and technology for the artist whose goal is to



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benefit their heirs to structure his or her affairs in life with a view of extending the value of their assets for their heirs and beneficiaries. For example, the use of your songs or tunes in various media, such as recordings, films, "Muzak," computer games, ring tones, digital downloads, etc. creates a series of income streams for your music that will benefit you during your lifetime and your heirs after your death

Treating your music as a multi-faceted business is the first step in creating a personal life and estate plan. In writing this, I am not trying to place a lesser emphasis on the artistic or

social value of your songs or tunes, or for that matter the communal value of folk music in general. Your music is, at the same time, a personal artistic statement, a social commentary and a personal asset.

From there, you can discuss with your legal advisor the various vehicles by which you can accomplish your estate planning needs. In some instances, a simple will is sufficient, while in others one or more trusts may be the answer. The decision of which vehicle to use depends on your personal circumstances. Don't be fooled by the "one size fits all" estate planning road shows. Your estate plan should not be a "cookie cutter" affair. Although it may cost more than the estate planning schlock shops, the fact is that every person's estate and goals is different and requires a different set of tools to accomplish its mission.

I am a folk dancer and teacher and have developed some distinctive dance steps. How can I protect these from use by others without my permission?

Choreography is an appropriate subject of copyright. The choreography in several Broadway musicals is the subject of a separate license, which repertory groups and other theater groups must pay for in addition to the license to use the set design, music and folio of the play. Assuming your dance steps have been "fixed in a tangible medium" (i.e., paper or video), your dance steps can be protected by copyright. See the previous question for the steps required to assure copyright protection.

Richard Gee is an attorney specializing in the entertainment industry and is a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time. You can reach him at richard.gee@verizon.net





Nevenka will be presenting a new repertoire of songs from Bulgaria, Russia, Croatia, Hungary, the Republic of Georgia and Greece.

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VIOLIN continued from page 7

Greene himself describes the process of collaboration from his point of view, describing one of Paul's tunes named *The 9th of June Serenade*, which is included in Greene's upcoming CD:

"Paul's tunes almost cry out for innovations in arrangement. For example, I made the 9th of June canonic at the end: I played the melody starting one bar after he did. That's very difficult to do without written music, because how are you going to get out of it? You put the written music up, you put the canon up, and you find a place where the notes meet up in a certain way and you end there. I can't imagine a bluegrass musician creating that simply by ear."

Greene describes their goal in the new CD this way: "to play real old-time music, and real new music, and literally nothing in between. It's an idea that I've got." The members of this new quartet are a combination of California's most well known master acoustic practitioners and its most recently discovered new and exciting talents.

You can enjoy the artistry — and science — of Richard Greene and the Brothers Barton at local shows in Southern California throughout the year (keep an eye on the FolkWorks schedule). You can take advantage of Richards's skill as a teacher in camps such as the Rocky Mountain Fiddle Camp, the RockyGrass Academy and the Mancini Institute, or in private lessons at his studio (www.richardgreene.net, fiddlethis@yahoo.com).

Deborah Testa is a healthcare researcher and software developer and an adult beginning fiddle student in Studio City.

FOR THOSE WHO ENJOY LANGUAGE

A man's home is his castle, in a manor of speaking.

Dijon vu - the same mustard as before.

Reading while sunbathing makes you well red.

She was engaged to a boyfriend with a wooden leg but broke it off.

With her marriage, she got a new name and a dress.

The man who fell into an upholstery machine is fully recovered.

A boiled egg in the morning is hard to beat.

He had a photographic memory that was never developed.

Santa's helpers are subordinate clauses.

Does the name Pavlov ring a bell?

isitors to Pasadena's Pacific Asia Museum will have the rare opportunity to gaze into the depths of Japanese traditionally-forged swords produced by twelve swordsmiths representing the Yoshihara school. While exhibitions of the artistry of sword making occur frequently in Japan, they are not often mounted elsewhere. It is particularly unusual to find the works of four separate craftsmen categorized as *mukasa*, or "beyond competition" in a single exhibition outside of Japan, as is the case here.

I had the opportunity to meet with the curator, Paul Martin, before the show went up. He brought out one of the swords that had been loaned for the exhibition and unwrapped it from its ikat cloth covering, unsheathed it from its protective wooden scabbard and made sure that I knew to think first about all of the people who had made and cared for the sword (and not to touch or to speak over the blade for purposes of preservationls). Since the light in the room was poor, he held a lamp up while I raised the gracefully-shaped sword

(which was lighter than I had expected), and turned it until I could discern the pattern of the *hamon*, which is the pattern of crystal structures created along the hardened sharp edge of the blade (of which more later), and the wood-grain-like pattern of the steel itself. The effect is reminiscent of looking at something at the bottom of a pond, or deeply into somebody's eyes. I could easily imagine spending a good deal of time just contemplating one of these blades. He explained that the method of polishing involves the use of up to 20 different grades of polishing stone. It is not a unidirectional stroke (which would provide a more mirror-like surface), but goes in every direction. This creates the effect of seeing through the surface of the blade into the steel.

Martin, who came to appreciate Japanese culture through the practice of karate (three time English champion, but *he* didn't tell me that...) spent eight years at the British Museum in the department of Japanese Antiquities, Swords and Armour. He spoke to me of a blade there that was a thousand years old, yet was in like-new condition (although the same could not be said of the hilt). In Japan (where he has been living and studying swords in various shrines, museums and workshops as well as practicing the martial art of Kendo), if he mentions that he practices karate the general reaction is much as it would be anywhere

else (-along the lines of, "Hay-AA!"), but when he says that he is interested in swords he describes the response as reverent. This reverence goes beyond the fact that they are impressive weapons and historically costly objects of status. The sword is one of the three objects of Imperial regalia- the original sword was said to have been procured by the storm god who found it in the



tail of a supernatural serpent. He gave it to his sister, the sun goddess, who then passed it to her grandson, the first in the Imperial line.

The sword is also considered to be a Zen Buddhist sacred object, used to provide moral guidance for Samurai. Often swords bear engraved depictions of Fudo

Myo-o, the patron deity of swordsmen. He is

shown surrounded by flames with a double-edged sword in his left hand (for cutting through illusion to what is true) and a rope in his right hand (to bind the enemies of enlightenment). Fudo Myo-o is also depicted symbolically as a dragon curling around a sword with a hilt in the shape of a three-pronged Buddhist *vajra* (again, emphasizing cutting through to reality). Samurai were guardians of order, and Fudo Myo-o urged them to be unmoved by distraction or become unsettled in the midst of danger, and that this was attain-

able by practice.

Swords are also offered to Shinto shrines as gifts for *kami* (gods), or as dwelling places for them. Indeed, a place where smelting is done is revered, and the process of smelting is preceded by a Shinto purification ritual, and the *kami*'s help is requested. When forging the sword, the craftsman can tell that the metal is at the optimum temperature when it begins to make a singing sound described as the god of the blade talking, and when the sparks fly, it is the *kami* dancing.

The sword-making process starts with smelting. Sand iron and charcoal are alternately added continually for three days, at which point the brick chimney is broken open and the smelted material is removed. The forging process begins with lumps of the materi-

al called *tama hagane*, which is then heated and hammered out into flat sheets. These are hardened and broken into pieces. It is then sorted into three groups according to carbon content. All three types are used in the process. The pieces are stacked and wrapped together in paper and coated in ash and clay slurry. Then they are heated and hammered out. There are around twenty heating and hammering steps. This is what causes the "wood –grain" appearance to the polished steel. Harder steel is wrapped around a softer core to promote flexibility.

Eventually it is hammered out smoothly to the desired dimensions. This black-surfaced proto-sword is called the sunobe. There is further shaping, and the edge is forged thin. After a cold forging, clay slurry is applied in differentiated thicknesses, with the thinnest going on the sharp edge. Because this will cause the parts of the sword to cool at different rates, this not only causes the blade to curve, but the hamon - the crystalline boundary that binds the hard edge to the rest of the blade- is formed by the artful application of clay slurry. There is a lot of control necessary to create the conditions for the hamon patterns to form in their own way, and there are many distinct types of hamon patterns (for example, "clover-leaf", "pine trees", "waves"). (They also function as each individual sword's "fingerprints"- an identifying factor which, since they are especially difficult to capture on film, are often depicted in drawings known as oshigata.) Then the sword is heated uniformly and plunged briefly into a water tank. After some more fine-tuning, the sword goes to the master polisher where the aforementioned window into the steel is achieved.

The swords in this show come from swordsmiths representing the Yoshihara school, which was begun as part of a revival of the art promoted by Kurihara Hikosaburo, a member of the Japanese Diet and sword enthusiast around 1933 after it had nearly died out. He called for swordsmiths to train, and the toolmaker Yoshihara Katsukichi (who worked under the name of Yoshihara Kuniie) took him up on it. Sword making became outlawed during the Allied occupation of Japan, but Kurihara Hikosaburo (a member of the Japanese Diet and sword enthusiast who had begun the 1933 revival) managed another revival. Kuniie again took up the forge, and today his grandson Yoshihara Yoshindo is the head of the Yoshihara school, and is registered as an Intangible Cultural Property of Tokyo.

Besides the swords, handles and scabbards on display, the first part of the exhibit describes an overview of the Yoshihara school, and there is a *nagina-ta*, a halberd-like blade on a pole typically used either by soldiers to cut down cavalry or by women to defend their households. There is also a mock-up of a forge including raw materials and tools, and a video of the process as well.

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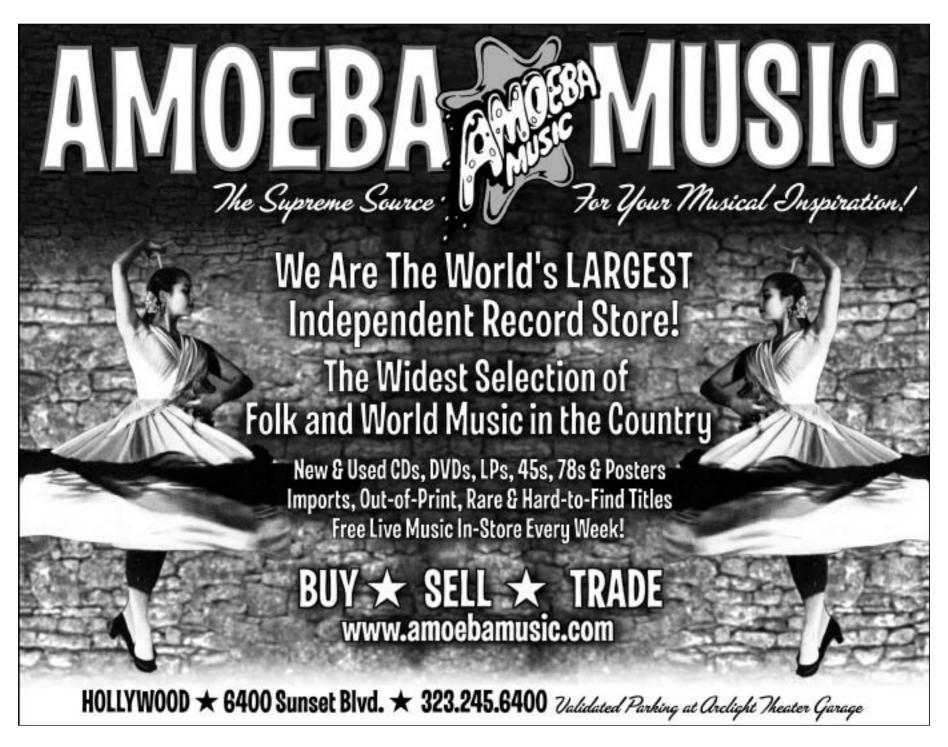
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TARIF continued from page 1

Romanian ethnomusicologists, there were perhaps a hundred men earning their living as professional musicians, or lautari. The Taraf found their way to such prominence partly through the work of ethnomusicologists who were responsible for releasing their first album in France [Ocora C559036 1988] and arranging their first tours. Opportunities for appearances throughout Europe soon followed. Most American enthusiasts of the band probably know them from their appearance in the film Latcho Drom which tells a story of Gypsy migration across Europe in a sequence of wonderfully shot musical scenes. During the 1990s they established relationships with other musicians and promoters who have continued to facilitate their international career. Meanwhile, while the number of musicians in Clejani has greatly decreased, every musical child is practicing harder than ever in the hopes of a similar career.

Lautar such as the members of Taraf de Haiduks, are called upon to play a wide variety of music for their patrons. The most popular music in Romania today, for example, is known as manele. Its sounds fill the air of the common outdoor markets blaring from the stands of vendors selling inexpensive music cassettes. It is the music of everyday urban and town neighborhoods across the country. Its performers are largely gypsy singers like "Adrian the miracle child," much admired for their material success; a success that is celebrated by lyrics describing the fantasy of wealth that spread over the consciousness of Romanians with the advent of a Western economy and its rampant consumerism after the revolution of 1989. Its drums, amplified, and electronic instruments, create an eclectic mix of sounds that echo musical styles drawn from throughout the Balkan region. It really does fulfill the characterization "loud, rowdy, and rebellious." Indeed, like the "rock 'n' roll" invoked in

the press kit, manele has been excoriated by Romanian cultural critics for polluting the wellsprings of Romanian music. The lautars of Clejani, like many professional musicians who serve more rural regions, must incorporate elements of this music for their local audiences. On stage at Royce, the Taraf are likely to perform pieces that share in the quintessentially contemporary, hybrid, popular, made-for-media character of the manele music. That was how the marvelous concert I heard at the Conga Room several years ago ended as enthusiastic American "oriental" dancers joining them onstage to fulfill the "party music" fantasy. You can easily identify this new musical genre easily; just listen for a dominant accordion or electronic keyboard and the distinctive mahala rhythms that evoke the sound image of music from regions further to the south and east. Some of the recordings to be found on recent CDs that are most impressive to western listeners share this pan-Balkanism. They feature sophisticated arrangements entitled turceasca (in the Turkish manner) or even indianca (evocative of Indian filmi music).

The Taraf will also almost certainly play some of the oldest traditional Romanian song genres in the most conservative traditional style. The instrumental ensemble may shrink to focus only on the singer accompanied by a small timbal (looks like a little hammer dulcimer rather than the large orchestral instrument used in the bigband numbers) and violin. Listen for the penetrating voice of one of the older lead singers performing half-sung half-spoken stanzas, perhaps reiterating a single pitch, interrupted by instrumental interludes in a relatively free melodic form that is periodically reprised, with significant variations, until the end of this epic or "old song" is reached. You will recognize a "love song" when then singers begin trading short lyrical motifs in a kind of dialogue-competition, a technique in

which the *lautari* of Clejani specialize. They are juxtaposing erotic lyrical motifs in turn both licentious and sublime, from which an ad hoc poem emerges. These are a kind of the *doina* or "long song" that employs melodic phrases that may be lengthened or shortened at will by the singer. One should imagine these genres as they were once more commonly performed. The singers entertaining celebrants at a wedding feast, wandering among the tables gesturing and addressing themselves to particular people. Many of these older genres generally conclude with spontaneous medleys of dance tunes.

Taraf de Haiduks, a "band of brigands," includes up to a dozen musicians ranging from 20 to 80 years in age, performing an enormous and diverse repertoire appropriate to their many audiences, from fellow villages in rural southern Romania to connoisseurs of nearly obsolete folk genres and fans of global music such as those who will be lucky enough to hear them here in Los Angeles at Royce Hall on May 1, 2005. A Taraf concert offers an experience of the cultural vitality engendered by the collision of tradition and modernity in Romania today that is not to be missed.

[To learn more about the band and their music visit the links to web pages available through www.divanoprod.com. Their more traditional repertoire can be heard on the recently released Les Haiduks d'autrefois/Outlaws of Yore (Ethnophonie CD 3) produced by the Museum of the Romanian Peasant in Bucharest. I am indebted to the excellent notes to this recording written by Speranta Radulescu.]

Colin Quigley, PhD is Associate Professor in World Arts and Cultures at UCLA. He has worked extensively in Romania and was curator of the Smithsonian Folklife Festival Romania Program in 1999

JOE HILL: MARTYR OR MURDERER?

Author's note: Part 2 of "The IWW Centennial," which ran in the Jan/Feb 2005 issue.

[Editor note. join Ross Altman with an informal lecture on the "*The IWW Centennial and The Songs of Joe Hill*" at the Claremont Folk Festival-Sunday, May 22nd]

et us suppose that you were on trial for your life, and had one alibi: You could not have done it because at the time of the murder you are charged with you were involved in a lover's triangle with a woman whose husband shot you in the chest. You refused to divulge her name to protect her privacy. Nor would you press charges against the husband for having shot you. And not only would you not divulge their names, neither of them would ever come forth to clear your name, even as you are being led to the firing squad.

Fast forward ninety years: No one would ever come forward from this hypothetical family to claim credit for having protected his wife's honor by shooting this interloper; no child or grandchild would have ever discovered the truth about their parent's notorious role in a case that has become a part of American folklore. In short, no one—not a friend of the family, not a distant relative, not a nosy newspaper reporter, has ever found a trace of evidence to support the story that is at the heart of the legend of "The Man Who Never Died," labor's greatest troubadour and martyr, Joe Hill.

Why was Joe Hill convicted of the murder of grocer JA Morrison on the night of January 10, 1914? Only because Morrison's son managed to fire at one of the two intruders—the shooter—on the night his father was killed, before he himself was killed by the same masked gunman. The double murderer then managed to get himself to a doctor who treated him, and realized two days later that the man he treated was most likely the same man wanted for the death of the grocer, who was reported to have suffered a gunshot wound to the chest. This information came from Morrison's second son, the only other person there at the scene of the crime.

Joe Hill told the doctor he was shot by a man whose wife he had visited. He said he preferred to keep it private and for him not to tell anyone about it. That was Joe Hill's story throughout the trial, the appeal, the plea for a new trial, and the months of national and international protest leading up to his execution by a Utah firing squad on November 19, 1915.

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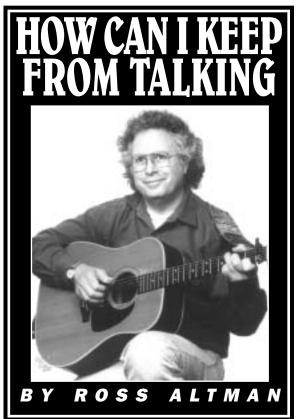
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The Rangoli Festival is made possible in part by a grant from the City of Los Angeles, Cultural Affairs Department and Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission. Mackid Theatre managed by Valley Cultural Center is a facility of City of Los Angeles, Cultural Affairs Department, Indian Folk Dance Workshops in July & August

A Presentation of Rangoli Foundation for Art & Culture 818 788 6860 / msiyengar@yahoo.com / www.rangoli.org

Was Joe Hill framed? Is the Pope Catholic? It's an article of faith among labor's rank and file, old leftists and Wobbly keepers of the flame, and folk singers everywhere that, as Alfred Hayes put it in his 1925 poem (set to music by Earl Robinson), "I Dreamed I Saw Joe Hill Last Night," "They framed you on a murder charge." Who am I to overturn a legend 90 years in the making? I won't do it. I can't do it. I'd never be booked to do another folk festival.



I'd never sing for another union. I must believe it, like Catholics must believe in the virgin birth, like Protestants must believe in Creationism, like Jews must believe that Moses parted the Red Sea.

But I must also recognize that I am in the realm of religion, not science, and certainly not history. Joe Hill recognized that himself, I think, which was why when he was arrested he gave his name as Joseph Hillstrom, not Joe Hill. The man who was executed for murder was the historical, factual man, Joseph Hillstrom, christened Joel Hagglund in Sweden at his birth in 1879. The man who never died, the man who was reborn as labor's martyred troubadour, the man who wrote "The Preacher and The Slave," and "Casey Jones—Union Scab," "The Rebel Girl," and a hundred other labor songs—that man was Joe Hill. It was as if he had risen from the dead like Jesus, and his followers had returned after three days to find an empty tomb.

Whatever one thinks of the case, and it may always remain controversial because the trial transcript was lost by the Salt Lake City courthouse, there is no gainsaying the fact that Joe Hill was an extraordinary artist in American music and labor history. Before Bob Dylan there was Woody Guthrie, and before Woody Guthrie there was Joe Hill, and before Joe Hill there was...well, there was...no one.

Joe Hill created the role of the traveling troubadour, the protest singer who is a voice for the voiceless, the downtrodden and oppressed who were his natural audience and who en masse nullified the jury verdict with a resounding "Joe Hill shall never die." When his body was returned to Chicago 20,000 of them came to his funeral, which was purely symbolic, because at his instructions his body was cremated and packets of his ashes scattered in 47 states and his homeland of Sweden. "I don't want to be found dead in Utah," he had told Big Bill Haywood in his last will and testament. He added, "When I am gone, Bill, don't mourn for me—organize!"

Who was this Swedish immigrant and itinerant working class hero, who filled the Wobblies' "Little Red Songbook" with classic American labor songs that are still sung on picket lines and in concert halls today, and whose life and death inspired a song that brought tears to the eyes of striking Welsh miners when Paul Robeson sang it to them in London in 1949, and in 1969 became one of the highlights of Woodstock when Joan Baez dedicated it to her husband David Harris, who was then in prison for refusing to go to Vietnam?

He came from a conservative Lutheran family that was also musically gifted. He played piano, banjo, guitar and fiddle, and wrote sentimental love songs as well as revolutionary labor broadsides.

He landed in New York in 1902 with his brother Paul, and started drifting west, arriving in San Pedro in 1910, just in time for a dockworkers' strike that crystallized his decision to join the Industrial Workers of the World. His first two songs, "The Preacher and the Slave" and "Casey Jones: The Union Scab" were published the following year in *The Little Red Songbook*. The 1913 edition contained thirteen of his songs, including "Where the Fraser River Flows," and "There is Power in the Union," more than any other Wobbly bard. When Joe Hill came along, other IWW songwriters said, "We knew he was the one."

In January of 1914 he was heading back east when he made the fateful and fatal decision to stop in Salt Lake City on the way. He never got out alive.

If there ever was a woman in a long black veil who might have "stood over his grave and cried over his bones," we'll never know. As per his instructions, his ashes never made it to Utah, and there is no grave to visit.

But in Joe's case, Clio, the Greek muse of history, may herself wear a long black veil, and it may be true that "Nobody knows, nobody sees, nobody knows but me."

One thing we do know: As long as there are people who are overworked and underpaid, who keep getting the short end of the stick, and are promised nothing by their leaders but *Pie in the Sky*, Joe Hill's songs will never die.

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

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CAFÉ Z SKIRBALL CULTURAL CENTER: 12:00-2:00 p.m. all concerts

May 7, 2005—Full Spectrum (Afro-Caribbean Jazz)

This 7-piece ensemble offers a blend of high-quality Afro-Carribean, Jazz, and World Music all in one exciting performance. Comprised of musicians that hail from the South Bay that are involved in education and professional performance, Full Spectrum has appeal to music lovers of all ages, musical tastes, and backgrounds. Their live show is interactive and organic in nature making for a unique musical experience every time they play.

May 28, 2005— Dos Vientos (Flamenco)

Featuring Gabriel Lautaro Osuna, who has performed extensively in the famous "gypsy caves" of Granada, Spain, as well as internationally in Germany and France (Other performers names forthcoming).

June 11, 2005—Massanga Marimba Ensemble (African)

The Masanga Marimba Ensemble plays 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. The marimbas play music that is based on the Shona mbira dzavadzimu, a hand-held instrument with 22-28 metal keys. This music is used for calling ancestral spirits and dance. The group is led by Ric Alviso, a Cal State Northridge ethnomusicologist and professor of world music who has conducted extensive fieldwork in Senegal and Zimbabwe and is the director of the CSUN African Music Ensemble and the CSUN Gamelan.



CINEMA Z

May 21, 2:30 pm

The Legacy Of Rosina Lhevinne

This compelling documentary film by **Salome Ramras Arkatov** explores the nature of art, creativity, and human potential through the extraordinary life and achievements of the legendary Russian pianist and master teacher **Rosina Lhevinne**. Mme Lhevinne's teaching career blossomed after age 65, her concert career began at age 75 and climaxed at her spectacular debut with Leonard Bernstein and the NY Philharmonic at age 82. Through Rosina Lhevinne's teaching and playing on film we witness her energy, charisma, and contagious excitement that inspired her now celebrated students, as John Browning, Van Cliburn, Misha Dichter, James Levine, Daniel Pollack and John Williams to develop their artistic individuality.

Despite battles with breast cancer, depression, and the untimely death of her famous husband, Josef, she consistently thrived on new ideas and the vitality of her students, performing and teaching until her death in 1976 at age 96. We believe *The Legacy of Rosina Lhevinne* will stand as a testament to the resiliency of the human spirit and its ability to endure, transform, nurture and flourish.

(USA - 2003 - 65.26 mn)

June 25, 2:30 pm

Festival In The Desert

The annual *Festival In the Desert* has been taking place deep in the sandy vastness of the African Sahara since January 2001. The Festival is a unique celebration of the music and culture of the Touareg (or Tamashek) people of the Sahara desert. The event also welcomes artists from other parts of Mali, Africa and the world to the most remote music festival on the globe. This movie by **Lionel Brouet** captures this remarkable festival featuring a diverse array of artists including former Led Zeppelin singer Robert Plant, Ali Farka Toure, Tinariwen, Oumou Sangare, and Lo'Jo performing in the often-hostile surroundings of the Sahara Desert. Brouet offers a startling exposé of how the festival was organized, detailing its centuries-old history, and explaining how it was technologically possible to stage a modern upgrade of the event. A remarkable achievement, this is a fascinating document of a very special occasion. (France - 2004 – 52 minutes)



SUNDAY, MAY 22, 2005 - GATES OPEN 8:30 AM

Where: LARKIN PARK / JOSLYN CENTER

660 North Mountain Avenue - Claremont, CA

Main Stage: Day Festival

QUINTO SOL - Reggae/Latin

TAIKO CENTER OF L.A. & YUKIKO MATSUYAMA - Koto & Drum

JOEL RAFAEL BAND ◆ Americana/Folk

MARY MCCASLIN - Folk

I SEE HAWKS IN L.A. ♦ Alt. Country/Bluegrass

BILL TAPIA ❖ Hawaiian Jazz Ukulele

MORNING GOSPEL SHOW/brunch & others...

Workshops: Day Festival (Bring Your Instruments)

AFRICAN DRUMMING ◆ with Leon Mobley, Ben Harper's percussionist

DIDGERIDOO ◆ with Joel Harper & L.A. Outback

BOTTLENECK/SLIDE GUITAR ← with Fred Sokolow

TAIKO DRUMMING * with Tom Kurai of the Taiko Center of L.A.

HAWAIIAN SLACK-KEY GUITAR ♦ with Jim "Kimo" West & Kapo Ku

FOLK HARP & with Cindy Artish

FINGER STYLE GUITAR - with Mary McCaslin

STORYTELLING - with Leslie Perry

CONTRA DANCING ◆ with the Swamp Mamas and Jeremy Korr AUTOHARP, HAMMERED DULCIMER, HARMONICA & MUCH MORE!...

→ Day Festival Tickets On Sale Now ←

Pre-sale: \$17.00 students/seniors - \$22.00 general At the door: \$20.00 students/seniors - \$25.00 general

DAY FESTIVAL TICKETS AVAILABLE AT VARIOUS OUTLETS INCLUDING:

Folk Music Centex, Claremont (909)624-2928 A Rhino Records, Claremont (909)626-7774 Music Studio, Monrovia (626)357-1091 Dee-lux Clothing, Riverside (951)352-5868 Open Books. Music. Magazines. Art., Long Beach (562)499-6736

A VERY SPECIAL EVENING BENEFIT CONCERT TO FOLLOW THE DAY FESTIVAL AT BRIDGES HALL OF MUSIC

www.folkmusiccenter.com (909) 624-2928 (310) 822-6999

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AS OF JANUARY, 2005

ANGEL Anonymous

BENEFACTOR

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Elaine & Clark Weissman **FRIENDS** Anonymous **Brooke Alberts** Robin & Tom Axworthy Carvel Bass Aubyn & Doug Biery Henrietta Bemis Doug Brown Bob & Melody Burns Chris Cooper Jim Cope Janet Cornwell Alan & Margaret Davis Lisa Davis Winifred Davis Enrico Del Zotto Louise Dobbs Mary Dolinskis Lawrence Dunn Marcia & Brian Edwards Joy Felt Joel Garfield Sharon Gates / David MacKenzie John & Judy Glass Don Green / Barbara Weismann 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 Michael McKenna / Debbie Webb Brian McKibbin Teresa McNeil MacLean James Morgenstern / Linda Dow Gitta Morris / Gee Martin Rex Mayreis Judy & Jay Messinger Gretchen & Chris Naticchia Melanie Nolley Norma Nordstrom Dave Ogden Gabrielle O'Neill Stephen & Susan Parker

Peter & Priscilla Parrish Gary & Diana Phelps Lenny Potash Mattias F. Reese Ron Rice Suzie Richmond King Reilly Tom Schulte Yatrika Shah-Rais Diane Sherman Miriam & Jim Sidanius Anne Silver Mimi Tanaka Barry Tavlin Doug Thomas Vivian Vinberg Ken Waldman Joseph E. Wack Donald Wood John Wygonski / Mary Cynar SPECIAL EVENTS continued from page 28

	FRIDAY JUNE 10		*	HUCK FINN COUNTRY & BLUEGRASS JUBILEE		WEDNESDAY JUNE 22
*	INDIAN FAIR see Festivals Page 3		7:00pm	see Festival page 3 BORDER RADIO Coffee Gallery Backstage	\$15 8:00pm	NOTORIOUS Coffee Gallery Backstage
7:00pm	THE GOIN' SOUTH BAND New Orleans street jazz, Appalachian mountain, Orange County Performing Arts Center Founder	rs Hall	*	FRIDAY JUNE 17 HUCK FINN COUNTRY & BLUEGRASS JUBILEE	*	FRIDAY JUNE 24 AMERICAN INDIAN AND WESTERN SHOW Elks Lodge • 6166 Brockton, Riverside.
8:00pm	JOHN STEWART [www.chillywinds.com] Coffee Gallery Backstage	\$22		see Festivals Page 3		Traditional art of Native-American tribes of Southwest and Northwest • 909-786-9738
*	SATURDAY JUNE 11 INDIAN FAIR		* *	LIVE OAK MUSIC FESTIVAL see Festivals Page 3	*★	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL
*	see Festival page 3 DWIGHT YOAKAM		7:00pm	THE STAGEROBBERS BLUEGRASS BAND [www obbers.com] Red Car Brewery & Restaurant,	stager- 8:00pm	see Festivals Page 3 ROD MACDONALD [www.rodmacdonald.net]
	House of Blues 8430 Sunset Blvd., West Hollywood • 323-848-	5100	8:00pm	1266 Sartori Ave., Torrance • 310-782-0222 DEL REY [hobemianrecords.com/Del press.html]	\$15 8:00pm	Marie & Ken House Concert MICHAEL CHAPDELAINE
*	CAIROCARNIVALE! (Dance Festival) Glendale Civic Auditorium		8:00pm	Fret House	\$15	[www.michaelchapdelaine.com] plus THOMAS LEEB [www.thomasleeb.com] Coffee Gallery Backstage
	1401 N. Verdugo Rd., Glendale mecda@earthlink.net 8 www.mecda.org		8:00pm	McCabe's Guitar Shop	\$15	SATURDAY JUNE 25
	1:00pm THE GOIN' SOUTH BAND see June 10	\$10	8.00pm	Coffee Gallery Backstage	* *	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL
noon	MASSANGA MARIMBA ENSEMBLE African marimba ensemble Skirball (Café Z)	Free	*	SATURDAY JUNE 18 HUCK FINN COUNTRY & BLUEGRASS JUBILEE see Festivals Page 3	*	see Festivals Page 3 AMERICAN INDIAN AND WESTERN SHOW see June 24
7:00pm	JOHN STEWART [www.chillywinds.com] Coffee Gallery Backstage	\$22	* 🛊	LIVE OAK MUSIC FESTIVAL see Festivals Page 3	*	HULA HALAU KAWIKA LAUA 'O LEINANI S JACCC members
7:30pm-	Grand Victorian Ball Throop Church Memorial Hall 300 S. Los Robles Aye., Pasadena		*	RICK SHEA AND THE LOSIN' END The Buccaneer 70 W. Sierra Madre Blvd., Sierra Madre • 626-355-904	5	songs and dances of Hawai'i, Tahiti and New Zeala Japanese American Cultural & Community Center 909-396-4775 www.jaccc.org Kawikaleninani@aol
8:00pm	818-892-3454 victoriandance.org DESERT SAGE [www.desertsageband.com]		11:00am	SINGING COWBOY / CHARRO FILM FESTIVAL Museum of the American West • Griffith Park	*12:30pm	& 2:00pm JAPANESE FESTIVAL SOUNDS AND KHMER ARTS ACADEMY Music Center Performing Arts Center
8:00pm	Bean Town POR EL AMOR DE FLAMENCO Vasquez Flamenco Co.	\$20-30	1:00pm-	FESTIVAL OF THE HORSE Mexican charros, Plains Indian bareback riders, Califor vaqueros, Texas cowboys, Spanish caballeros, Buffalo	Soldiers	FESTIVAL IN THE DESERT (Film) Skirball Cultural Center
8:00pm	Madrid Theatre KENNY EDWARDS [www.kennyedwards.complus BRIAN JOSEPH [www.brianjosephmusic.		7:00pm &	Museum of the American West 9:30pm THE ALLEY CATS [www.thealleycats.com] Coffee Gallery Backstage	\$20 6:00pm	RANGOLI FESTIVAL \$15 adv / \$ MALATHI IYENGAR & RANGOLI DANCE CO and guest artists
8:30pm &	Boulevard Music 11:00pm LOWEN & NAVARRO The Mint • 6010 W. Pico. L.A.	\$15	* '	9:00pm ERIC BIBB \$10 for adults, \$3 for children under San Juan Capistrano Library	/:00pm &	Madrid Theatre 9:30pmTHE ALLEY CATS [www.thealleycats.com] Coffee Gallery Backstage
*	323-954-9630 www.themintla.com SUNDAY JUNE 12		7:30pm &	9:30pm FAIRPORT CONVENTION \$2 [www.fairportconvention.co.uk] McCabe's Guitar Shop	4.50 7:00pm &	9:00pm OLIVER "TUKU" MTUKUDZI Zimbabwean Guitarist/vocalist/songwriter
*	CAIROCARNIVALE! see June 11		7:30pm	BANDA LOS LOGAS \$20/\$10 Autry mem	8:00pm	San Juan Capistrano Libary LAURENCE JUBER [www.laurencejuber.com/cor Boulevard Music
10:00am	FAMILY FESTIVAL (Musicàntica and others) Getty Center	Free	8:00pm	Griffith Park • 866-468-3399 DEL REY [hobemianrecords.com/Del_press.html]	8:00pm	DUO TONE Fret House
11:00am	UNCLE RUTHIE (Matinee Kids' Show) McCabe's Guitar Shop	\$6	8:00pm	BOULEVARD MUSIC BANSHEE IN THE KITCHEN	\$15	SUNDAY JUNE 26
2:00pm 7:00pm	THE GOIN' SOUTH BAND see June 10 MUSICàNTICA	\$10 \$15		[www.bansheeinthekitchen.com] with Jennifer Spector [www.jenniferspector.com] Russ and Julie's House Concerts	*	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL see Festivals Page 3
7:30pm	Coffee Gallery Backstage BILL TAPIA\$20 / \$18 students adv, \$22 /\$20 st		8:00pm	SARA MILONOVICH & GREG ANDERSON [www.bittersweetmusik.com/sandg.html]	\$10 *	AMERICAN INDIAN AND WESTERN SHOW see June 24
*	with Jim "Kimo" West & Kapo Ku Folk Music Center			Celtic Arts Center SUNDAY JUNE 19	11:00am	PETER ALSOP [www.peteralsop.com] Matinee Kids' Show McCabe's Guitar Shop
8:00pm	JAMES LEE STANLEY and JOHN BATTDOR Fret House		*	HUCK FINN COUNTRY & BLUEGRASS JUBILEE see Festivals Page 3	4:00pm	RANGOLI FESTIVAL \$15 adv / \$ MALATHI IYENGAR & RANGOLI DANCE CO
8:00pm	THE ROBIN NOLAN TRIO [www.robinnolan. Coffee Gallery Backstage	com] \$15	* *	LIVE OAK MUSIC FESTIVAL see Festivals Page 3		and guest artists Madrid Theatre
*	WEDNESDAY JUNE 15 ANAHEIM CHILI COOKOFF & BLUEGRASS	FESTIVAL	1:00pm- 11:00am	FESTIVAL OF THE HORSE see June 18 SINGING COWBOY / CHARRO FILM FESTIVAL		21622 Sherman Way, Canoga Park 818-347-9938 www.madridtheatre.org
7:45pm	see Festival Page 3 THEODORE BIKEL Thousand Oaks Civic Arts Plaza (Fred Kalvi Th	\$21-111 eatre)	7:00am 7:00pm	Museum of the American West • Griffith Park ALAN O'DAY [www.alanoday.com] Coffee Gallery Backstage	7:00pm	JUSTUS & THE MONTANAS [www.justusandthemontanas.com] Coffee Gallery Backstage
*	THURSDAY JUNE 16 ANAHEIM CHILI COOKOFF & BLUEGRASS see Festivals Page 3	FESTIVAL	7:00pm	SONS OF THE SAN JOAQUIN \$20/\$10 Autry mem Museum of the American West • Griffith Park 866-468-3399	bers 7:00pm	THURSDAY JUNE 30 PRINCE DIABATE & THE AFRICAN BLONDE BLE
*	GRASS VALLEY BLUEGRASS FESTIVAL see Festivals Page 3		7:30pm	PINT & DALE [www.waterbug.com/pint_and_dale.html] GARNET ROGERS [www.garnetrogers.com] The Living Tradition	bers	Levitt Pavilion 85 East Holly St., Pasadena 626-683-3230 www.levittpavilionpasadena.org

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Pat McSwyney, The Hop Blossom Mozaik, Live from the PowerHouse Old Mother Logo, Branching Out Nightingale, Three Kristina Olsen,

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Teada, Give Us a Penny and Let Us Be Gone Various Artists.

Back Roads to Cold Mountain Various Artists, Stars of Mali Various Artists, Borderlands-from

Conjunto to Chicken Scratch Wicked Tinkers, Banger for Breakfast

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SELECT YOUR PREMIUM CD GIFT Phone I pick it up locally - don't mail the pay Thank you for making it possible Please make check payable to:	Reserved Seating at	Benefits above PLUS UPGRADE Gift Certificate for Basic Membership	email
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S	P E (۔	I A L
	SUNDAY MAY 1	7:15pm	DANCE DOWNTOWN Free Contradance with Susan Michaels calling
*	OJAI VILLAGE OF TALES STORYTELLING FESTIVAL See Festivals Page 3 ADAMS AVENUE ROOTS FESTIVAL		and Southern Exposure Music Center Plaza 135 Grand Ave., L.A.
	[www.normalheights.org/events/rootsfestival/2005] with Bob Bovee & Gail Heil, Odetta, Sourdough Slim, Mary McCaslin	8:00pm	213-972-3660 www.musiccenter.org TIM REYNOLDS [www.timreynolds.com] \$15 Coach House
*	Adams Avenue between 34th and 35th Streets, San Diego SANTA CLARITA COWBOY FESTIVAL [www.cowboyfestival.org]	8:00pm	THE GOVE COUNTY QUARTET \$12.50 Coffee Gallery Backstage
	with Baxter Black, Hot Club of Cowtown, Don Edwards, Larry Maurice, Dave Stamey, Waddie Mitchell, Ginny Mac, Pat Richardson, Wylie & the Wild West, Lorriane Rawls, Sons of the San Joaquin and more	8:00pm	NATIVE VOICES R. Carlos Nakai and Keola Beamer Lancaster Performing Arts Center
2:00pm	Melody Ranch, Santa Clarita • 661-286-4021 IZZY TOOINSKY \$10		e your Special Event listed in larger font
	Juggler and storyteller Orange Co. Perf. Arts Center (Founders Hall) 600 Town Center Dr., Costa Mesa		and highlighted in BOLD FACE. ONLY \$20 per event.
2:00pm &	714-556-2787 • www.ocpac.org 3:30pm MUSIC OF MEXICO ENSEMBLE and MUSIC OF JAVA ENSEMBLE	or e	Call 818-785-3839 email - mail@FolkWorks.org for details.
7:00pm	UCLA Ethnomusicology Dept. Festival of World Music Hammer Museum GYPSY CROSSINGS \$22-45/\$15 UCLA Students	8:00pm	ANDERS NYGÅRDS \$10 Swedish Fiddler
7:00pm	with Taraf de Haïdouks and Biréli Lagrène UCLALive! CLARE MULDAUR-MANCHON & FRIENDS \$14 [www.claremuldaur.com] plus JERRY DAY	8:00pm	Chris and Diane Gruber's house epgruber@aol.com or 562-884-5763 KEN PERLMAN & WILLIAM COULTER [www.williamcoulter.com/billandken.html] McCabe's Guitar Shop
*	Coffee Gallery Backstage WEDNESDAY MAY 4 EAVEN 100 (2001) A PROCESS PROTEST	*	SCANDIA DANCE PARTY \$12
*	FANDANGO/SON JAROCHO PARTY with CONJUNTO TENOCELOMEH Little Pedro's Blue Bongo Café 901 E. Ist St., L. A. • 213-687-3766		with Anders Nygårds Lindberg Hall 5401 Rhoda Way, Culver City Chair Ch
6:00pm	THURSDAY MAY 5 ORIGINO MYSTICO & MORAZA FAMILIA	noon-	Chris Gruber, cpgruber@aol.com 562-884-5763 SANTA MONICA FESTIVAL with I See Hawks in LA, Arohi Ensemble, and others
o.oopiii	In celebration of Cinco de Mayo UCLA Fowler Museum • www.fowler.ucla.edu	noon	Clover Park, 2600 Ocean Park Blvd., Santa Monica ROYAL SCOTTISH COUNTRY DANCE SOCIETY Descanso Gardens (Under the Oaks Theatre)
7:30pm	FRIDAY MAY 6 CINCO DE MAYO INTERNATIONAL DANCE PARTY West L.A. Folk Dancers Brockton School • 1309 Armacost, West.L.A. Beverly or Irwin 310-202-6166	1:00pm	CRAWFISH FESTIVAL AND BAYOU BASH with T. Lou Super Hot Zydeco, Bennie and Swamp Gators, Acadiana, Eddy Baytos and the Nervis Brothers, Geno Delafose Seaside Lagoon (Harbor Dr. & Beryl St), Redondo Beach
7:30pm	PEPPINO D'AGOSTINO [www.peppinodagostino.com]\$20 Dana Point Community House 24642 San Juan St., Dana Point • 949-842-2227 949-244-6656	1:00pm	562-495-5959 • www.crawfest.com FIESTA IN THE PARK Free
8:00pm &			with Mariachi Los Toros and Grupo Sabor De Mexico plus face painting, arts and crafts, and piñatas. Southwest Museum of the American Indian Sycamore Grove Park, Mt. Washington www.museumoftheamericanwest.org
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] and JAMES COBERLY SMITH [www.jamescoberlysmith.com] with Eddie Cunningham	7:00pm	TELLING TALES THEATRE \$15 Coffee Gallery Backstage
8:00pm	Www.janicscorr. With Edit Cultury With Edit Cultury Woodshed JUNI FISHER [www.junifisher.com]	7:30pm 8:00pm	ANNE McCUE [www.annemccue.com] \$13.50 McCabe's Guitar Shop TOULOUSE ENGLEHARDT, JOHN YORK [www.lostgrovearts.com] Coach House
8:00pm	ACOUSTIC ASYLUM with Supertramp's CARL VERHEYEN Boulevard Music	8:00pm	JOYCE ANDERSON [www.joyscream.com] \$15 Fret House
noon-	SATURDAY MAY 7 FULL SPECTRUM Afro-Cuban world music Dos Vientos	8:00pm 8:00pm	OLD BLIND DOGS \$15,\$5 Caltech students, children [www.oldblinddogs.co.uk] Caltech Folk Music Society (Dabney) THE WITCHER BROTHERS [www.witcherbrothers.com]
2:00pm &	Skirball (Café Z) 3:30pm MUSIC OF KOREA ENSEMBLE Free UCLA Ethnomusicology Dept.Festival of World Music	8:00pm	Boulevard Music JOHN PRINE [johnprine.net] \$35-45 with TOM RUSSELL [www.tomrussell.com]
7:00pm &	Hammer Museum 9:00pm PEPPINO D'AGOSTINO [www.peppinodagostino.com] \$3 children under 12	9:00pm	Wilshire Theatre 8440 Wilshire Blvd., L.A. • 323-468-1770 CONJUNTO JARDIN
*	San Juan Capistrano Library Hawaiian MUSIC WORKSHOPS Japanese American Cultural & Community Center	9:00am	SUNDAY MAY 15 TOPANGA BANJO FIDDLE
7:00pm	244 South San Pedro St., L.A. 213-680-3700 • www.jaccc.org FOY WILLINGS' "RIDERS OF THE PURPLE SAGE \$20		CONTEST & FOLK FESTIVAL see Festivals Page 3
7:30pm	[www.ridersofthepurplesage.com] Coffee Gallery Backstage JOHN McEUEN [www.johnmceuen.com]\$25 adv/\$35 door	11:00am	J.P. NIGHTINGALE [www.jpnightingale.com] \$6 Matinee Kids' Show McCabe's Guitar Shop
8:00pm	Acoustic Music San Diego NEVENKA \$15/\$13 FolkWorks Members Songs of Bulgaria, Russia, Croatia, etc.	11:00am	ARTI ANKALIKAR \$25, \$15 Music Circle member [www.edmontonragamala.ab.ca/eastern/bios/arati.htm] RAM DAS PALSULE [www.ramdaspalsule.freeservers.com]
Pr00mm	Unitarian Church • 18th and Arizona, Santa Monica 818-785-3839 8 www.FolkWorks.org FANDANGO WITHOUT BORDERS \$30-40		and MILIND KULKARNI • vocal, tabla and harmonium Savla Residence • 746 S. Lotus Ave., Pasadena The Music Circle • www.musiccircle.org
8:00pm	w/Quetzal & Danza Floricanto/USA Luckman Fine Arts Complex, Cal State L.A.	12:00pm 1:30pm	CLEARY SCHOOL OF IRISH DANCE BANSHEE IN THE KITCHEN Descanso Gardens (Under the Oaks Theatre)
8:00pm	5151 State University Drive, Los Angeles www.luckmanfineartscomplex.org LISA FINNIE & THE PERFECT GENTLEMEN [www.home.earthlink.net/~finnie66] Bean Town	1:00pm	CRAWFISH FESTIVAL AND BAYOU BASH with Bonne Musik Zydeco, Lisa Haley and the Zydekats, Terrance Simien, Steve Riley and Mamou Playboys Seaside Lagoon (Harbor Dr. & Beryl St), • Redondo Beach www.crawfest.com • info@crawfest.com 562-495-5959
8:00pm	LORETTA LYNN [www.lorettalynn.com] \$75 Galaxy Theatre \$1503 S. Harbor Blvd., Santa Ana 714-957-0600 www.galaxytheatre.com	2:00pm	DRITA (The Light) \$10, \$5 children 12 and younger Los Angeles Based Albanian Music Ensemble Café Danssa • 11533 Pico Blvd., West Los Angeles
8:00pm	VICTOR WOOTEN [www.victorwooten.com] \$25.50 Bass player with Bela Fleck El Rey Theatre	2:30pm	310-478-7866 Ian Price 818 753-0740 ianpricebey@hotmail.com DUQUESNE UNIVERSITY TAMBURITZANS [www.tamburizans.duq.edu]
8:00pm	5515 Wilshire Blvd., Los Angeles 323-936-6400 • www.theelrey.com DAVID ROTH [www.davidrothmusic.com] \$15	7:00pm	Glendale High School • 818-248-4080 THE SADDLE GRAMPS COWBOY REVIEW \$15
8:00pm	Russ and Julie's House Concerts BORDER RADIO [www.border-radio.com] \$20	8:00pm	Coffee Gallery Backstage EDWIN McCAIN [www.edwin.com] \$20 8430 Sunset Blvd., West Hollywood
8:00pm	plus RICK SHEA[www.rickshea.net] Boulevard Music STRAWBS [www.strawbpage.ndirect.co.uk] \$20	7.20	323-848-5100 MONDAY MAY 16 DIGUESTS LITHUS POSTAV TAMBURITZANG
4,000,000	McCabe's Guitar Shop SUNDAY MAY 8 CEODER A HUMOVII. \$20.25	7:30pm	DUQUESNE UNIVERSITY TAMBURITZANS [www.tamburitzans.duq.edu] Fontana High School • 909-823-4366
4:00pm	GEORGE KAHUMOKU \$20-25 Hawaiian Slack Key Guitar and more Japanese American Cultural & Community Center Aratani / Japan America Theatre	8:00pm	LORETTA LYNN [www.lorettalynn.com] Lancaster Performing Arts Center TUESDAY MAY 17
7:00pm	244 South Śan Pedro St., L.A. 213-680-3700 • www.jaccc.org JOHN McEUEN [www.johnmceuen.com] \$20	8:00pm	LISSA SCHNECKENBURGER \$12.50 [www.yellowcarmusic.com/lissa] Coffee Gallery Backstage
	with NATHAN McEUEN Coffee Gallery Backstage	8:00pm	WEDNESDAY MAY 18 THE SAW DOCTORS [sawdoctors.com] \$15
7:00pm	ADRIAN LEGG [www.adrianlegg.com] \$17.50 McCabe's Guitar Shop		Knitting Factory FRIDAY MAY 20
*	MARIACHI, THE SPIRIT OF MEXICO \$39.50-\$79.50 Universal Amphitheatre 100 Universal City Plaza, Universal City 818-622-4440	7:00pm	& noon BILLY JONAS [www.billyjonas.com] \$10 Children's show (School Performance) Thousand Oaks Civic Arts Theatre Scherr Forum Theatre
9:45pm	SPOONSHINE [www.spoonshine.com] Temple Bar		[www.stagerobbers.com] Red Car Brewery & Restaurant • 1266 Sartori Ave., Torrance
*	WEDNESDAY MAY 1 MARIACHI, THE SPIRIT OF MEXICO \$39.50-\$79.50 Universal Amphitheatre 100 Universal City Plaza, Universal City	7:00pm 7:30pm	BILLY JONAS [www.billyjonas.com] \$21/\$17 kids Thousand Oaks Civic Arts Theatre Scherr Forum Theatre TONY McMANUS [www.tonymcmanus.com] \$20
7:00pm	818-622-4440 THE HOT BUTTERED RUM \$10adv/\$12 door STRING BAND [www.hotbutteredrum.net]	*	Dana Point Community House 24642 San Juan St., Dana Point 949-842-2227 949-244-6656
0.00	Knitting Factory (Afterknit Lounge) THURSDAY MAY 12	8:00pm 8:00pm	THE FOLK COLLECTION Bean Town ALBERT & GAGE [www.albertandgage.com] \$12.50
8:00pm	SHAWN COLVIN [www.shawncolvin.com] \$35 with Brooke Ramel Coach House	олоорш	with VICTORIA VOX Coffee Gallery Backstage
8:00pm	EDWIN MCCAIN [www.edwin.com] \$17.50 1530 S Disneyland Dr. Anaheim • 714-778-2583	*	SATURDAY MAY 21 CALIFORNIA AUTOHARP GATHERING see Festivals Page 3
*	FRIDAY MAY 13 RAMBLIN' JACK ELLIOTT Tangier Restaurant	2:30pm	THE LEGACY OF ROSINA LHEVINNE (film) Skirball Cultural Center CASCADA DE ELORES \$15

7:30pm

CASCADA DE FLORES Coffee Gallery Backstage

ALBERT & GAGE [www.albertandgage.com] Living Tradition Concert Series

\$15

\$12,\$10 TLT member

Tangier Restaurant
JOSHUA TREE MUSIC FESTIVAL

with Victoria Williams, Spoonshine, others 877-327-6265 • www.joshuatreemusicfestival.com

DUQUESNE UNIVERSITY TAMBURITZANS \$25 [www.tamburitzans.duq.edu] Servite High School • 1952 W. La Palma Ave., Anaheim 714-832-7470 or 714-531-6610 annunciationbyzantine.org

The BOBS [www.bobs.com] McCabe's Guitar Shop 8:00pm BORDER RADIO [www.border-radio.com] Bean Town

TONY MeMANUS [www.tonymcmanus.com]
Premier Celtic Guitarist
Boulevard Music

8:00pm JAMES LEE STANLEY [www.jamesleestanley.com] \$12
Noble House Concerts (donation) 8:00pm DOUG HAYWOOD [www.doughaywood.com] and AMY KUNEY \$15 (donation) Bodie House Concerts

8:00pm JEFF LINSKY

\$15 SUNDAY MAY 22
CALIFORNIA AUTOHARP GATHERING see Festivals Page 3 MICHAEL D. McCARTY (Storytelling) Free BOB MALONE [www.bobmalone.com/news.htm] 6010 West Pico Blvd., L.A. 323-954-9400 www.themintla.com

8:30am-CLAREMONT FOLK FESTIVAL see Ad Page 26
ARIGON STARR with DEBORA IYALL 2:00pm Mative American music
Museums of the Arroyo 8 Mt. Washington
www.museumoftheamericanwest.org 5:00pm ZHENA FOLK CHORUS [www.zhena.org] \$15

with TOM YESETA
Coffee Gallery Backstage
DUQUESNE UNIVERSITY TAMBURITZANS 7:30pm

[www.tamburitzans.duq.edu] Dalmatian-American Club • San Pedro • 310-831-9306 BEN HARPER & JACKSON BROWNE BRIDGES HALL OF MUSIC

www.folkmusiccenter.com/festival.html 909-624-2928 or 310-822-6999 THURSDAY MAY FAMILY FESTIVAL: ETHIOPIA!

Ethiopian music, food, and arts Fowler Museum SEPTETO ROBERTO RODRIGUEZ

\$20 Skirball Members, \$15 Students Skirball Cultural Center FRIDAY MAY \$12.50

MOJÁCAR FLAMENCO [www.mojacarflamenco.com] Coffee Gallery Backstage ALEX BEATON [www.alexbeaton.com] & ALASDAIR FRASER [www.alasdairfraser.com] Los Angeles County Fairplex (Hind's Pavilion) www.unitedscottishsociety.com \$15

8:00pm DAVE ALVIN [www.davealvin.com]
McCabe's Guitar Shop \$20

SATURDAY MAY 28 CAJUN / CREOLE MUSIC FESTIVAL see Festivals Page 3 BLUEGRASS AT VALLEY CENTER see Festivals Page 3

SPRUNG FLOOR DANCE FESTIVAL (CONTRADANCING) see Festivals Page 3 LOS ANGELES HIGHLAND GAMES

US ANGELES HIGHLAND GAMES
with Alasdair Fraser, Wicked Tinkers, Tempest, John Allan &
Bad Haggis, Royal Scottish Country Dancers
Los Angeles County Fairplex
www.unitedscottishsociety.com
TOPANGA DAYS COUNTRY FAIR
\$12, Seniors \$6
& FOLK & BLUEGRASS CONTEST Kids under 12 Free
with Colin Hay (lead singer, Men at Work), Venice, The
Waybacks, Cecilia Noel and The Wild Clams, Suzanne Teng
& Mystic Journey, Topanga Mountain Tree O, Old Bull,
Bordertown, The Family Rock, Teresa James
Topanga Community House grounds
1440 N. Topanga Canyon Blvd., Topanga
310-455-1980 *www.topangadays.com
DOS VIENTOS (Flamenco)
Free 11:00am-

DOS VIENTOS (Flamenco) Free noon-Skirball (Café Z) 12:30pm & 2:00pm OLGA LOYA [www.olgaloya.com] and QUETZALCOATL

and QUELZALCOATL

Latina storyteller / music of Mexico, South America, and Cuba
Music Center Performing Arts Center 7:00pm & 9:00pm OLD BLIND DOGS]\$10 \$3 for children under 12

[www.oldblinddogs.co.uk] San Juan Capistrano Library 7:30pm DAVE ALVIN [www.davealvin.com] McCabe's Guitar Shop

SUNDAY MAY 29 LOS ANGELES HIGHLAND GAMES 9:00am-

TOPANGA DAYS COUNTRY FAIR and FOLK & BLUEGRASS CONTEST GWENDOLYN & The GOODTIME GANG [www.gwendolyn.net/gtg] (Matinee Kids' Show)

McCabe's Guitar Shop \$20 7:00pm Coffee Gallery Backstage MICHAEL BLACK [www.black-brothers.com] Celtic Arts Center

MEMORIAL DAY INTERNATIONAL FOLK DANCE PARTY (West L. A. Folk Dancers) Brockton School • 310-202-6166 MONDAY MAY 30

WALNUT GROVE BLUEGRASS FESTIVAL See Ad Page 11 **WEDNESDAY JUNE 1**

BEYOND THE PALE [www.beyondthepale.net] Tangier Restaurant 2138 Hillhurst Ave., (Los Feliz) L.A. 323-666-8666 • www.tangierrestaurant.net

THURSDAY JUNE 2 BEYOND THE PALE [www.beyondthepale.net] \$12.50 8:00pm

Coffee Gallery Backstage FRIDAY JUNE 3

FOLK DANCE FESTIVAL "Dancing Under the Palms" \$60 Palm Springs Pavilion 8401 S. Pavilion Way, Palm Springs with Yves and France Moreau (Bulgaria, France & French Canada) and Kriss Larson's Interfolk Band 626-300-8138 sstach236@earthlink.net www.SoCalFolkDance.org • Folk Dance Federation of California

PETER CASE [www.petercase.com] with BUDDY Z Coffee Gallery Backstage IOHN KNOWI ES 8:00pm Chet Atkins fingerstyle guitar Boulevard Music

SATURDAY JUNE 4

SAM HINTON FOLK HERITAGE FESTIVAL see Festivals Page 3 SANTA BARBARA IRISH FESTIVAL see Festivals Page 3 FOLK DANCE FESTIVAL

7:00pm & 9:00pm BEYOND THE PALE [www.beyondthepale.net] \$10 \$3 children under 12 PRAIRIE HOME COMPANION with Leo Kottke, Prudence Johnson Hollywood Bowl • 2301 North Highland Ave., Hollywood

213-480-3232 www.hollywoodbowl.com/tix

★ Indicates Editor's Picks

PAUL GEREMIA [www.fishheads.net/geremia]

E

8:00pm BORDER RADIO [www.border-radio.com] \$12 (donation) 7:00pm PAT DONOHUE [www.patdonohue.com]

Coffee Gallery Backstage SUNDAY JUNE 5 SANTA BARBARA IRISH FESTIVAL see Festival page 3 JOHN KNOWLES GUITAR WORKSHOP 11:00am

Boulevard Music THE RUSKIN ART CLUB [www.ruskinartclub.org]
Museum of the American West • Mt. Washington
323-755-3530 www.museumoftheamericanwest.org

ZAC HARMON [www.zacharmon.com] Boston Court • 70 No. Mentor. Pasadena • 626-683-6883 7:00pm 7:00pm & 9:00pm TOM PAXTON [www.tompaxton.com] \$20

McCabe's Guitar Shop THE JONI PROJECT [www.sandiicastleberry.com] \$15
Tribute to Joni Mitchell with Sandii Castleberry and others Coffee Gallery Backstage

MONDAY JUNE 6 7:00pm & 9:00pm TOM PAXTON [www.tompaxton.com] \$20 McCabe's Guitar Shop

SPECIAL EVENTS continued on page 27

VENUE LOCATIONS

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

BODIE HOUSE CONCERTS

Agoura Hills 818-706-8309 • www.bodiehouse.com

BOULEVARD MUSIC

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

CALTECH FOLK MUSIC SOCIETY 888-222-5832 • folkmusic.caltech.edu

CELTIC ARTS CENTER

4843 Laurel Canyon Blvd., Studio City 818-760-8322 • www.celticartscenter.com COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano 949-496-8930 • www.thecoachhouse.com

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

www.coffeegallery.com DESCANSO GARDENS 1418 Descanso Drive, La Cañada Flintridge

818-949-4200 • www.descansogardens.org

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

FRET HOUSE

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

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

HAMMER MUSEUM 10899 Wilshire Blvd., Westwood 310-443-7000 hammerinfo@arts.ucla.edu

www.hammer.ucla.edu HOUSE OF BLUES® ANAHEIM

1530 S. Disneyland Dr., Anaheim 714-778-BLUE www.hob.com/venues/clubvenues/anaheim

KULAK'S WOODSHED (check website...members only!) 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.KulaksWoodshed.com

LOS ANGELES COUNTY FAIRPLEX 1101 W. McKinley Ave., Pomona www.fairplex.com

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

THE LIVING TRADITION Downtown Community Center 250 E. Center St., Anaheim 949-646-1964 • www.thelivingtradition.org

MADRID THEATRE 21622 Sherman Way, Canoga Park 818-347-9419 www.madridtheatre.org

McCABE'S GUITAR SHOP 3101 Pico Blvd., Santa Monica

310-828-4497 • www.mccabesguitar.com MUSIC CENTER PERFORMING ARTS CENTER W.M. Keck Foundation Children's Amphitheatre

Walt Disney Concert Hall 111 S. Grand Ave., L.A. 213-972-7211 • www.musiccenter.org

NOBLE HOUSE CONCERTS Van Nuys • 818-780-5979

PEPPERDINE UNIVERSITY 4255 Pacific Coast Highway . Malibu

310-506-4000 • www.pepperdine.edu/arts REDCAT (Roy and Edna Disney / CalArts Theatre)

Walt Disney Concert Hall 631 W. 2nd St., L.A. • 213-237-2800 • redcat.org RUSS AND JULIE'S HOUSE CONCERTS

Oak Park (Agoura Hills/Westlake Village area) 818-707-2179 www.jrp-graphics.com/houseconcerts.html

SAN JUAN CAPISTRANO LIBARY 31495 El Camino Real, San Juan Capistrano 949-248-7469 • www.musicatthelibrary.com

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

TANGIER RESTAURANT

2138 Hillhurst Ave., (Los Feliz) L.A.

323-666-8666 • www.tangierrestaurant.net TEMPLE BAR

1026 Wilshire Blvd., Santa Monica 310-393-6611 • www.templebarlive.com

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

UCLALIVE! 310-825-2101 • www.uclalive.org

FOR UP-TO-DATE INFORMATION Mary Katherine Aldin - Alive and Picking Calendar

www.aliveandpicking.com/calendar.html Jay and Judy Michtom - Folk Dance Scene Calendar

818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.