

# *Folk*WORKS

**FREE**

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May-June 2006

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

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

## FRANCIS AWE: TALKING THE GOSPEL OF THE DRUM

BY AUDREY COLEMAN



nd one and go!!!” Immediately the four men standing in a semi-circle begin playing the hourglass-shaped drum each has slung over his shoulder. Using “J”-shaped wooden sticks, they each beat out a different rhythmic pattern against the two-headed *dundun*. Seated in the center, powerfully striking the large *djembe* in front of him is Nigerian master drummer Francis Awe. He closes his eyes for a moment, listening to the polyrhythmic effect, and then brings his sparkling gaze to each *dundun* in turn. Close-cropped black and silver hair crowns his head and his white, long-sleeved tee-shirt stretches at the seams over his paunch as if the energy inside him is pushing to get out. “I want to see the bouncing!” he sings out. “Yeah! Yeah!”

So opens the *dundun* class Francis Awe holds for a small group of adults at Holy Name of Jesus School in Central Los Angeles every Sunday afternoon. It is an intense two hours of ensemble and individual playing, punctuated by the master’s words on drumming technique, Yoruba culture, learning, and life.

Leader of the **Nigerian Talking Drum Ensemble** since 1985, Francis Awe has performed extensively around the United States as well as Mexico, Germany, India, and, of course, Africa. In its Los Angeles home base, the Ensemble has appeared at such venues as the J. Paul Getty Museum, the Los Angeles Theatre Center, the John Anson Ford Amphitheatre, the Los Angeles Music Center and major cultural festivals. Awe has recorded sessions with such notables as Michael Jackson and Stevie Wonder.

The 55-year old musician from Nigeria plays all manner

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LARRY WINES’  
TIED TO THE TRACKS  
NOTES FROM POSSUM PIE INN  
CALENDAR OF EVENTS  
ON-GOING MUSIC & DANCE  
& MUCH MORE...**



EDITORIAL

Dear Readers

Los Angeles is not known nationally as a hotbed of either Folk or Roots/World music – and yet, as Larry Wines will tell you, there are actually many places to hear “folk” music and more than you would think to hear Roots/World music. In this issue, we turn you on to a new venue, Club Tropical where Molly White (who is occasionally on KPFK) presents a series of World Music on Friday nights...Balkan, Klezmer, African and more. Other clubs, while not making it their mainstay, are often finding the “different sound” people are looking for, in the city’s ethnic communities. Tangiers, Temple Bar, Little Pedros, Knitting Factory and even The Echo sometimes present folk or “roots” music. So maybe L.A., in its search for the new and different, is turning to its ethnic “roots” and turning on a new generation to the soulful diversity in our midst. The music, dancing, food and crafts of our city is as diverse as it is magnificent. and nNew young musicians are swinging into action – taking their traditions and mixing them up! Middle Eastern music becomes “new Age” with Azam Ali, VOCO sings songs based in the old-time Appalachian tradition, then powers up with an original Sacred Harp holler. Ashley Maher does the singer songwriter thing, but swings it up into African with dancers and Sengalese drummers. But sometimes it is the soul of simple tradition that makes us sit up and take notice: The CSUN based Zimbabwean influenced Masanga Marimba Band, is playing about town, making their joyful noise! Don’t miss their children’s concerts as well. All these local favorites have developed a fiercely loyal following for a reason. More and more people are hearing something important in these voices. It is all around us and like good music of all genres, it satisfies the soul, something for which we are in great need in this world.

This time of year also offers the best in free concerts with Grand Performances downtown, the Skirball



BY LEDA & STEVE SHAPIRO

Cultural Center (up the Sepulveda pass) and Culver City Summer Concert Music Festival. See page 3 for some of the *free* concerts in May and June.

May and June is also the folk and traditional music festival season. Some of the best festivals are local or relatively close by such at the Topanga Banjo Fiddle Contest and Folk Music Festival, the Summer Solstice Folk Music, Dance and Storytelling Festival brought to you by the California Traditional Music Society (CTMS) as well as the Cajun, Creole Music Festival in Simi Valley and the Long Beach Bayou Festival.

This year the Long Beach Bayou Festival brings you “The French Quarter and N’Orleans at Night,” presenting some fine talent. They are offering a couple free passes to the first one to email to Mail@FolkWorks.org on May15<sup>th</sup> - and again on June 1<sup>st</sup>. So mark that on your calendar for two free passes. Only one set per person.

Finally, a bit further afield (but a relatively short plane ride) is the ever-wonderful Northwest Folklife Festival. If you haven’t had the pleasure, check out their website and book your tickets now. (One of these days we will figure out how to get our city to sponsor something similar ...we can only just imagine).

We would be amiss not to mention a significant change that has entered our lives. We are now grandparents to two beautiful baby girls. Yup twins. This has already changed our lives and we anticipate this will continue. So keep looking at FolkWorks and don’t be surprised if the future pages will contain more things to do with young children. We’ve been meaning to do this for years but we now have personal motivation.

We hope this all motivates you to get out and experience that wonderful folk, traditional (and maybe not so traditional) music and dance that will be coming our way soon. See you out and about.

Music at the Skirball

MEDIA SPONSOR:



Promoting Folk/Traditional Arts www.FolkWorks.org

PHOTO BY JAN WELTERS



Keren Ann

PHOTO BY JAN & WATSON



Rhiannon

Thursday, May 11 8:00 p.m.\* \$25 General \$20 Skirball Members \$15 Students

**KEREN ANN**  
Critically acclaimed Dutch-Israeli **Keren Ann** performs an intimate collection of quietly sung lyrical gems in English and French with diverse, multi-textured soundscapes. Presented in association with *The Jewish Identity Project: New American Photography*.  
“Keren Ann creates bilingual chamber pop that suggests French sixties chanteuse Françoise Hardy whispering ballads from the first Velvet Underground album.” —*Rolling Stone*

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

**RHIANNON**  
**Rhiannon** has enthralled lovers of jazz, world music, and improvisational singing for over three decades. She performs with her quartet featuring drummer/percussionist **Alex Acuña**, bassist **Abraham Laboriel**, and pianist **Josh Nelson**, joined by Grammy-winning guest reed player **Paul McCandless**.  
“With a soft, supple voice and a range that climbs to the sky, she shows what heights jazz singing can reach when it combines disciplined musicianship with utter fearlessness.” —*Time Out New York*

\*On Thursdays, explore the galleries. All exhibitions are open and free until 9:00 p.m. Enjoy Zeidler’s Café or cart and shop at Audrey’s Museum Store.

Advance tickets: (866) 468-3399 or www.ticketweb.com

**Café Z/Cinema Z**  
Hear free live music. This popular Saturday concert series returns in May for a new season, featuring outstanding local music talents in a beautiful outdoor setting with monthly film screenings following musical traditions from around the world.

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

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B&W line art with photos

(must be suitable for scanning to grayscale)

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www.FolkWorks.org

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# FANTASTIC FUN FOLK FESTIVALS

**MAY 2**  
**LOMA LINDA UKULELE FESTIVAL**  
Loma Linda Community Center  
25455 Barton Rd., Loma Linda  
[www.lomalindaukestrummers.org](http://www.lomalindaukestrummers.org)

**MAY 4-7**  
**7TH ANNUAL OJAI STORYTELLING FESTIVAL**  
805-646-8907 • [www.ptgo.org/](http://www.ptgo.org/)

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

With storytellers Syd Lieberman, Nyla Fuji-Babb, Baba Jamal Koram, Glenis Redmond, Antonio Rocha, Niall de Burca and Jim Cogan.

**MAY 6-7 10:00AM-5:00PM**  
**PACIFIC ISLANDER FESTIVAL**  
Harbor Regional Park  
25820 Vermont Ave., Harbor City  
714-968-1785 • [www.hiccsc.org](http://www.hiccsc.org)

Performances, traditional arts, storytelling and exhibits.

**MAY 11-14**  
**PARKFIELD BLUEGRASS FESTIVAL**  
Parkfield, CA  
805-937-5895 • [www.parkfieldbluegrass.com](http://www.parkfieldbluegrass.com)

With Special Consensus, Ron Spears & Within Tradition Reunion, Lost Highway Bluegrass, Chris Stuart & Backcountry Stay Tuned, Southside Band, The New Five Cents, Better Late Than Never, Leroy Mack and The Bluegrass Gospel Band -- and others.

**MAY 12-13 - 8:00PM**  
**CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL**  
Conejo Players Theatre  
351 S. Moorpark Rd., Thousand Oaks  
805-495-3715  
[www.conejoplayers.org/CowboyBlurb.html](http://www.conejoplayers.org/CowboyBlurb.html)

With Dave Stamey, Nancy Lee, Roger Maxwell, J.D. Seibert, Gary Allegretto, Gary Robertson.

**MAY 13 - 2:00PM CHILDREN**  
**CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL Jr.**  
With Gary Allegretto and Harmonikids, Sourdough Slim, Gary Robertson, Paulette & Michael Tcherkassky -- see above other info


**MAY 19**  
**CALIFORNIA AUTOHARP GATHERING**  
St. Nicholas Ranch (Conference & Retreat Center)  
38526 Dunlap Rd., Dunlap, CA  
559 338-2103 • [www.StNicholasRanch.org](http://www.StNicholasRanch.org)

With Evo Bluestein, Bryan Bowers, Cathy Britell, Joe Craven, Pete Daigle, Carey Dubbert, Ray Frank, Kenny Hall, Kathy Larisch, Carol McComb, Mike Mueller, Joe Riggs, Eva Scow, Mike Seeger, Jo Ann Smith, Jim Snow, Ron Wall, Hal Weeks.

**MAY 21**  
**GUELAGUETZA FESTIVAL**  
Los Angeles Sports Arena  
3939 South Figueroa, Los Angeles

For more information on the Guelagueta event, the public can call El Oaxaqueno newspaper at 213-382-9424.

Their staff is bilingual.



*Pine Leaf Boys at the 20th annual Long Beach Bayou Festival, June 23, 24 &, 25 at the Queen Mary Events Park. Cajun, Zydeco and blues music, non-stop dancing, Cajun & Creole cuisine, music & cultural workshops, children's arts & crafts. This year's Mardi Gras Parade will be in honor of our friend, and CCD Board Member, Murphy Matthews, who passed away last year, and the overall event a tribute to all of the Hurricane Katrina survivors. Murphy, who loved to dance, was involved with the festival for 19 years.*

**MAY 21**  
**TOPANGA BANJO FIDDLE CONTEST AND FOLK FESTIVAL**  
Paramount Ranch, Cornell Rd. Hwy 52 Agoura, CA  
818-382-4819 • [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org)  
[info@topangabanjofiddle.org](mailto:info@topangabanjofiddle.org)

With Richard Greene and Brothers Barton , The Mercury Dimes, The Brombies, Susie Glaze, Fred and Zac Sokolow, Ross Altman, Andy Rau, Kelly McCune & Border Radio, Bill Dempsey, Evie Ladin of the Stairwell Sisters, Carolyn Buchman (Children's Crafts), Fiddle Tunes from the Southwest, The Hollow Trees, Learn to Play Musician Saw and Xaphoon with Uncle Butch Hibben and Gary Friedman and more.

**ANNUAL CLAREMONT MUSIC FESTIVAL**  
No Festival this year, check calendar for next year  
909-624-2928  
[www.folkmusiccenter.org/festival.php](http://www.folkmusiccenter.org/festival.php)  
[folkmusic.center@verizon.net](mailto:folkmusic.center@verizon.net)

**MAY 25-28**  
**STRAWBERRY MUSIC FESTIVAL**  
Camp Mather, Yosemite Cave, CA  
209-533-0191 • [www.strawberrymusic.com](http://www.strawberrymusic.com)

Ryan Shupe and the Rubber Band, Stairwell Sisters, Los Lobos, Asleep at the Wheel, John Hiatt and the North Mississippi Allstars, Patty Griffin, the subdules, Austin Lounge Lizards, Willy Porter, Adrienne Young & Little Sadie, Misty River, Ruthie Foster, Brother, Homespun Rowdy, Toubab Krewe, Martha Scanlan

**MAY 26-29**  
**NORTHWEST FOLKLIFE FESTIVAL**  
Seattle Center  
206-684-7300 [www.nwfolklife.org](http://www.nwfolklife.org)

**MARY 27**  
**UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL**  
L.A. County Fairplex  
1101 W. McKinley Ave., Pomona  
[www.unitedscottishsociety.com](http://www.unitedscottishsociety.com)]

**MAY 27-28**  
**CAJUN / CREOLE MUSIC FESTIVAL**  
Rancho Santa Susana Park  
(corner of Stearns & Los Angeles Ave.)  
Simi Valley, CA  
[www.simicajun.org](http://www.simicajun.org)

Geno Delafosse & The French Rockin' Boogie, Steve Riley & The Mamou Playboys, Andre Thierry & Zydeco Magic, Lisa Haley & the Zydekats, Porterhouse Bob & Down to the Bone, Acadiana, Bonne Musique Zydeco

**MAY 28**  
**SPRUNG FLOOR DANCE FESTIVAL (CONTRADANCING)**  
Carrillo Ballroom: 100 E. Carrillo St., Santa Barbara, CA and other locations  
805-969-1511 [www.sbcads.org](http://www.sbcads.org)

**JUNE 3-4**  
**SANTA BARBARA IRISH FESTIVAL**  
Oak Park, 300 W. Alamar, Santa Barbara, CA  
[www.santabarbarairishfestival.com](http://www.santabarbarairishfestival.com)

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

**JUNE 2-4**  
**GOLDEN OLD TIME MUSIC FESTIVAL**  
Siskiyou County Fairgrounds  
1712 Fairlane Rd., Yreka, CA  
530-842-1611 or 707-829-8012  
[www.goldenoldtimemusic.com](http://www.goldenoldtimemusic.com)  
[info@goldenoldtimemusic.com](mailto:info@goldenoldtimemusic.com)

Dirk Powell, Foghorn String Band, The Stairwell Sisters, Tom Sauber, Pat Sauber and Mark Graham, Kenny Hall, Government Issue Orchestra, The Mercury Dimes

**JUNE 2-4**  
**WILD IRIS FOLK FESTIVAL**  
Mendocino County Fairgrounds, Boonville, CA  
704-895-3589 or 707-895-2825  
[www.wildirisfolkfestival.org](http://www.wildirisfolkfestival.org)

The Bills, Utah Phillips, Todd Snider, The Greencards, Steve Lucky and the Rumba Bums, Miss Carmen Getit, SoVoSo, The Devil Makes Three, Coyote Blue, Roof Top Four, Wild Oats, Kerosene Kondors, Ukeholics

**JUNE 9-11**  
**INDIAN FAIR**  
San Diego Museum of Man  
1350 El Prado, Balboa Park, San Diego, CA  
619-239-2001 [www.museumofman.org/html/events\\_indianfair2005.html](http://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 15-18**  
**GRASS VALLEY BLUEGRASS FESTIVAL**  
(CBA Father's Day Weekend)  
Nevada Valley Fairgrounds, Grass Valley, CA  
209-293-1559 • [www.cbaontheweb.org](http://www.cbaontheweb.org)

Larry Sparks, Uncle Earl, Doyle Larson, King Wilkie, James King, Larry Stephenson, Lonesome River Band

**JUNE 16-18**  
**HUCK FINN COUNTRY & BLUEGRASS JUBILEE**  
Mojave Narrows Regional Park  
18000 Yates Road, Victorville, CA  
909-780-8810 • [huckfinn.com](http://huckfinn.com)

Mel Tillis, Pam Tillis, Larry Sparks, The U.S. Navy Band "Country Current", The Lonesome River Band, The Grascals, Bluegrass Etc., Laurie Lewis and her Bluegrass Pals, Larry Stephenson Band, Pine Mountain Railroad

**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](http://liveoakfest.org)

Arlo Guthrie Family Legacy Tour, Baaba Maal, Bomba Chante, The Bills, Wild Magnolias, Paul Thorn, The Iguanas, Maria McKee, Tom Ball & Kenny Sultan, Audry Auld Mezera & Nina Gerber, Inner Visions, Lucy Kaplansky, Rosie Ledet, VOOCO, The Kingdom Travelers

**JUNE 24-25**  
**SAN FRANCISCO FREE FOLK FESTIVAL**  
Roosevelt Middle School  
460 Arquel (at Geary), San Francisco, CA  
510-287-9095 [www.sffolkfest.org](http://www.sffolkfest.org)

**JUNE 24-25**  
**IRISH FAIR & MUSIC FESTIVAL**  
Irvine Meadows Fairgrounds,  
8800 Irvine Center Dr., Irvine  
[www.irishfair.org](http://www.irishfair.org)

Gaelic Storm, Fenians, others

**JUNE 23-25**  
**SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL**  
Soka University  
26800 West Mulholland Highway, Calabasas, CA  
818-817-7756 • [www.ctmsfolkmusic.org/festival](http://www.ctmsfolkmusic.org/festival)

Lissa Schneckenburger and her band, Larry Unger and Eden MacAdam-Somer, Jamie Laval and Ashley Broder , For Old Times' Sake, Turtle Creek, Syncopaths, Ryan McKasson, Ellie & Leela Grace (mandolin & guitar & fiddle, banjo), Susie Glaze and Hilonesome, Tom and Patrick Sauber, Peter Feldmann & The Very Lonesome Boys, Ross Altman plus our usual lineup of expert instructors.

**JUNE 23-25**  
**LONG BEACH BAYOU FESTIVAL**  
Queen Mary Events Park, Long Beach, CA  
562-427-8834 • [www.longbeachfestival.com](http://www.longbeachfestival.com)

Cajun & Creole cuisine. Music and cultural workshops. Savoy Family Cajun Band, Pine Leaf Boys, San Diego Cajun Playboys, Walter Mouton

**JUNE 23-25**  
**KATE WOLF MEMORIAL MUSIC FESTIVAL**  
Black Oak Ranch, Laytonville, CA  
[www.cumuluspresents.com/kate/index.html](http://www.cumuluspresents.com/kate/index.html)

Steve Earle, Bruce Cockburn, Arlo Guthrie & family, Greg Brown w/The Campbell Brothers,Ruthie Foster, Laurie Lewis, Dirk Powell, Tom Rozum & Christine Balfo, Tim O'Brien Band,The Roches, Alison Brown Quartet, Railroad Earth, Utah Phillips, Buddy Miller,Rosalie Sorrels, Adrienne Young & Little Sadie, The Wailin' Jennys, The Kennedys, The Websters & Scott Nygaard Clan Dyken

**FREE • FREE • FREE**  
**CALTECH PUBLIC EVENTS**  
Friday, June 23 - Les Yeux Noir  
8:00pm - No tickets or reservations necessary

Two brothers...seven musicians...  
For twelve years, Les Yeux Noirs ("Black Eyes") has been carving its own path down the road of Yiddish and Gypsy music, supported by growing audiences throughout Europe and, now, America. Inspired by different influences, the group invites us to share in moments of intense emotion and indescribable joy, as they weave their magic with extraordinary energy. Both joyous and nostalgic, this nomadic music perfectly reflects the lives of a persecuted people in exile, caught up in a massive Diaspora, with an unshakeable will to live.

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

Enjoy free live music on Saturday afternoons! This popular series showcases outstanding local music talents in a relaxed outdoor setting.

**Saturday, May 6—LA Choro Ensemble (Brazilian)**  
Featuring authentic Brazilian acoustic instruments, the Los Angeles Choro Ensemble celebrates the rhythmic and energizing improvisatory music born in the late 19<sup>th</sup>-century urban centers of Brazil.

**Saturday, May 13—Metro Steel (Steel Pan)**  
With steel drums heading a rock/jazz rhythm section, Metro Steel is a Caribbean Dance band that plays a variety of great party music ranging from traditional Calypso standards, to songs by The Beatles and Carlos Santana.

**Saturday, May 20—Border Radio (Country/Bluegrass)**  
Widely praised for their original approach to country music, Border Radio blends bluegrass, old-time country, and swing. Warm vocal harmonies, mandolin, fiddle, and guitar accompaniments weave these original songs by lead singer Kelly McCune into a tapestry of fresh Americana.

**CINEMA Z**  
**Saturday, May 20**  
*From Africa to India: Sidi Music in the Indian Ocean Diaspora*  
2:30 p.m. • Free • No reservations necessary

Sidis descend from Africans who sailed across the Indian Ocean to the west coast of India over many centuries. This documentary film explores the expressions of this Indian and African cultural heritage by tracing the Sidis' history, and exploring their music, dances, and rituals. (2003, 74 min.)  
Q&A following the screening with filmmaker Amy Catlin-Jairazbhoy, Associate Professor of Ethnomusicology, UCLA.

**Saturday, June 17**  
*Screaming Masterpiece*  
2:30 p.m. • Free • No reservations necessary

Directed by Ari Alexander Ergis, Screaming Masterpiece looks at the Icelandic music scene, from sold out arenas with Sigur Ros and Bjork, to small gothic churches for the string and synth work of Johann Johannsson. Icelandic musicians have searched for their musical identity from all corners of the globe, and with interviews, live performances and breathtaking landscapes, this is one documentary that truly rocks! (2005, 88 min.)

# GOING MODAL WITH THE APPALACHIAN DULCIMER

**Q**uestion: what musical instruments can claim the USA as their country of origin? The usual answer (or guess) is that the 5-string banjo is the only instrument that has this pedigree. Well, that’s incorrect because there is one other instrument on that short list—the Appalachian dulcimer (Figure 1). The Appalachian dulcimer is a three-stringed instrument



Figure 1 – The Appalachian dulcimer

with one melody string (usually the bottom one) and two drone strings. It is related to the psaltery and the zither and may stem from the German “scheitholt,” a boxy instrument with both fretted and unfretted strings. It first appeared in Pennsylvania in the 1830s. Like the banjo that owes its heritage to the African gourd instruments brought here with the advent of Southern slavery, the Appalachian dulcimer became a particularly American artifact. Because the dulcimer found a home in the

	0	1	2	3	4	5	6	6+	7	8	9	10	11
D		E	F#	G	A	B	C	C#	D	E	F#	G	A
A		B	C#	D	E	F#	G	G#	A	B	C#	D	E
D	E	F#	G	A	B	C	C#	D	E	F#	G	A	

Figure 2 – The dulcimer fret board layout in DAd tuning.

Southern mountains it came to be known as the mountain dulcimer. It is also known as a lap dulcimer since it is played while resting on the player’s lap. The dulcimer is a fretted diatonic, not chromatic, instrument. This means that the scale consists of seven notes to the octave (five whole-steps and two half-steps) while a chromatic scale has twelve notes to the octave (each note is a half-step). The most familiar example of a chromatic instrument, where each fret represents a half-step, is the guitar. If you compare a dulcimer fingerboard to that of the guitar, it appears as if some frets are missing from the dulcimer (Figure 2). This layout is evidence of a diatonic instrument and is both good news and bad news. The good news is that, unlike the guitar, you can play a scale without having to remember which frets to skip since they are already missing. The bad news is that if you change keys (start on a different note) you also change modes.

So what’s a mode and why does it matter? The answers to that question were discussed at length in the last issue (see the Archives at [www.FolkWorks.org](http://www.FolkWorks.org)). It should be mentioned that the tables presented in that column fell out of alignment when they went to press so I cleverly incorporated the corrected versions of Table 1 and Table 2 here since they are once again germane to this topic. Using the most common tuning for the dulcimer (DAd) and looking at the fret board (Figure 2) you can see that a scale starting on the open D string, and omitting the 6+ fret, will be “D - E - F# G - A - B C - D” or more generically “1 - 2 - 3 4 - 5 - 6 7 - 1.” Table 2 shows that when the half-steps fall between 3 & 4 and 6 & 7 this arrangement is the Mixolydian mode and this tuning is often referred to as the Mixolydian tuning for the dulcimer. Most of the time, however, other musicians will be in the

Mode using the 6 fret	Mode using the 6+ fret	Tuning for D	Start Fret	Key when capoing from DAd tuning
Mixolydian	Ionian	DAd	0	D
Aeolian	Dorian	DAC	1	E
Locrian	Phrygian	DABb	2	F#
Ionian	Lydian	DAA	3	G
Dorian	Mixolydian	DAG	4	A
Phrygian	Aeolian	DAF	5	B
Lydian	Locrian	DAE	6	C

Table 3 - Summary of information for the dulcimer.



BY  
ROGER  
GOODMAN

Ionian mode because it is the same as our present-day Major scale (see Table 2, Mode I). Just like the Major scale, the half-steps in the Ionian scale fall between frets 3 & 4 and 7 & 1. This arrangement is facilitated on modern dulcimers because they have an extra 6+ fret. To play a D-Major scale (Ionian mode), start on the open D string and play the 6+ fret instead of the 6<sup>th</sup>. To play a Major scale (Ionian mode) on an older dulcimer without the 6+ fret requires the player to start on the 3<sup>rd</sup> fret of the D string. There’s more good news and bad news about this. The good news is that besides getting to play in Ionian mode, you can now reach melody notes below the tonic since you are no longer starting on an open string. But the bad news is that since you are now in a different key (G in this case), the other two open drone strings (which should be the tonic and the fifth) are not necessarily the correct notes.

There are a couple of things to do about this situation: Retune the D melody string to A. For a D Ionian mode scale, start on the 3<sup>rd</sup> fret while keeping the properly tuned drone strings. This DAA tuning is often called Ionian tuning. Have the two drone strings also sound from the third fret. Believe it or not, this can be accomplished without tying up all of your fingers. Behold the wonders of the dulcimer capo (Figure 3)! Starting from the DAD Mixolydian tuning and capoing on the 3<sup>rd</sup> fret puts you right into G Ionian with the correct drones of G and D.

As a review, there are several ways to get different modes on the Appalachian dulcimer (this information is also summarized in Table 3). You can choose a different mode by selecting a different starting fret on the melody string and/or by choosing to use the 6 or 6+ fret.

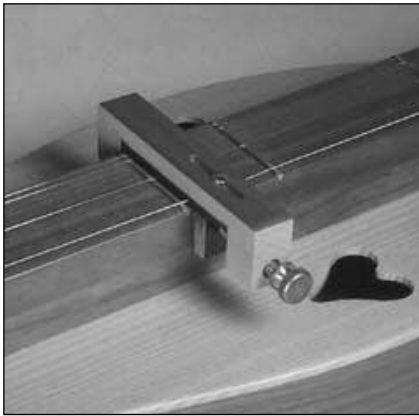


Figure 3 – A dulcimer capo in use.

Mode#	Greek Name	Key	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	Remarks
I	Ionian	C	1	2	3	4	5	6	7	1								Present day Major scale
II	Dorian	D		1	2	3	4	5	6	7	1							
III	Phrygian	E			1	2	3	4	5	6	7	1						
IV	Lydian	F				1	2	3	4	5	6	7	1					
V	Mixolydian	G					1	2	3	4	5	6	7	1				
VI	Aeolian	A						1	2	3	4	5	6	7	1			Present day natural minor scale
VII	Locrian	B							1	2	3	4	5	6	7	1		

Table 1 - Modes are built on successive white keys of the piano (corrected from previous issue).

Mode#	Greek Name	Key	C	D	E	F	G	A	B	C	Maj/min	Remarks - Intervals & Chords
I	Ionian	C	1	2	3	4	5	6	7	1	Major	The only mode where the V7 chord occurs naturally.
II	Dorian	D	1	2	3	4	5	6	7	1	minor	A raised sixth, makes a IV maj chord and a ii min.
III	Phrygian	E	1	2	3	4	5	6	7	1	minor	A b2nd makes a bII maj and a v dim chords.
IV	Lydian	F	1	2	3	4	5	6	7	1	Major	A raised 4th makes a iv dim, vii min & a II maj chord.
V	Mixolydian	G	1	2	3	4	5	6	7	1	Major	A b7th makes a I7, a v min, and a VII maj chord.
VI	Aeolian	A	1	2	3	4	5	6	7	1	minor	A b6th & b7th makes a iv min and a v min chord.
VII	Locrian	B	1	2	3	4	5	6	7	1	minor	The b5th makes an almost unuseable i dim chord.

Table 2 - Modes from Table 1 aligned for comparison of note spacing (corrected from previous issue).

You can change the starting note (key) leaving the drones unchanged by retuning the melody string. You can change the modes, the keys, and the drones by using a dulcimer capo. The Appalachian dulcimer is not too difficult to learn and fun to play, especially when accompanying singing. But don’t be fooled by this seemingly simple looking instrument—more advanced players can crank out amazingly complex tunes. I hope that you found this article to be interesting and perhaps even useful. So, until next time, remember to 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 old-time & 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 obscure 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.



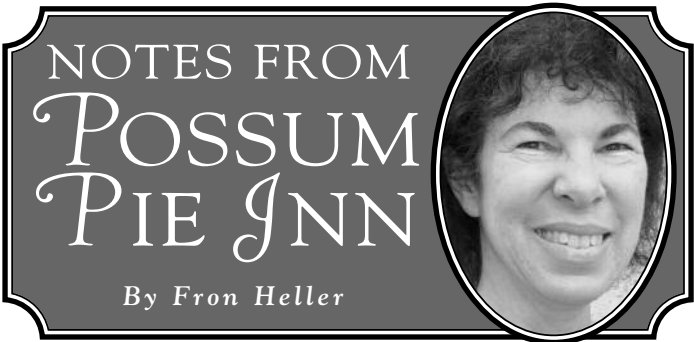
# THE ROYAL TREATMENT, THRONE AND ALL

When Captain Cook visited Tonga in 1773 he dubbed this kingdom “The Friendly Islands.” He didn’t know that the Tongans were arguing about who would have the honor of killing him. Evidently, he sailed away before they could decide. On board was a young navigator named William Bligh. In 1783, six years before the mutiny on his ship “The Bounty,” he collected breadfruit trees in Tahiti to grow in the West Indies. His zealotness earned the mild moniker of “Breadfruit Bligh.”

Almost two hundred years later a Sierra Club group visited two South Pacific island nations: Samoa and Tonga. Sixteen of us were going to stay with a traditional family in Western Samoa, and in woven huts on the Tongan king’s own tiny island. It was a lush, peaceful place across from the main island, complete with our own cook. We washed our hands and faces in a giant clam shell and ate in the communal dining room.

One rainy night on the island some of us felt like we had just chewed on pins and needles. Our mouths prickled and burned. We had just eaten taro leaves which contain calcium oxalate crystals. I later learned that the taro plant must be well cooked to break down the crystals before eating any part of it. Other than that, the food was delicious.

On the main island we viewed some of the native plants. Vanilla beans grew on vines in flat green pods the size of a hand. At a processing plant we saw heaps of coconuts being husked. The coconut meat when dried was called “copra” and coconut oil was extracted from it. The oil is still a major export of Tonga and used in a variety of products such as margarine and shampoo. The papaya tree was a surprise, a Dr. Seuss-like creation with a



Coconut Husking

skinny trunk, a tuft of leaves on top, and a few papayas clustered below.

One evening we went to a cave for a Tongan feast and show. A colorful buffet with fish, pork, octopus, taro roots and leaves, and fruit was served by young women. To our amazement, a young boy was also helping. He dressed like the

women, and talked in a soft voice. Traditionally, boys are sometimes raised to do girls’ chores if there aren’t enough girls in the family. Only in the capital of Nuku’alofa do they actually dress and act like girls. These boys, called “fakafefine,” are chosen when they are young, and most of them eventually marry and have children of their own.

After flying to Western Samoa, we stayed at Aggie Grey’s Hotel in the capital of Apia. Aggie may have been the inspiration for the character “Bloody Mary” in James Michener’s book, *Tales of the Pacific*. She and others performed graceful island dances for us in a hotel show. We then moved in with our Samoan family, a young chief and his American wife, who was a former Peace Corps worker. They lived with the chief’s extended family on the other side of the main island.

The traditional Samoan house is known as a “fale,” with a raised floor, several posts and a thatched roof. The sides are open, but can be covered with woven mats when needed. Our family had a one-room wooden house for the women and children, and the four single women of our group, including myself, slept here. A cloth curtain separated us from the others. Four generations lived here, including the chief’s frail grandmother and his taciturn mother, several sisters and a few children. Most of them did not speak any English. Another small structure was the chief’s home. Attached to the front was a large oval porch covered with mats, similar to the traditional fale. The rest of the group slept here, and we used the porch for all our meals and other gatherings.

We were initiated into the traditional Samoan way of life by the chief’s wife. She showed us how to wear a “lavalava,” the traditional clothing of Samoa, which is a piece of cloth wrapped around the waist. The women wear blouses or tee shirts with them. We were also introduced to the “pisacola” which is the outhouse. This is the Samoan pronunciation of “Peace Corps,” so-called because the Peace Corps volunteers built the mat and wood covered structure and installed the “royal throne.” A bucket of water sat inside for flushing.

The family cooked all of our meals. One special breakfast was cocoa rice, a thick creamy drink with soft rice blended in. Another savory dish was “oka,” raw fish marinated in coconut cream, lemon, salt and onions.

Our young chief demonstrated how to climb a coconut palm by tying his ankles together and shimmying up the trunk in a few seconds. He later

cracked open young coconuts with one well-placed whack, and a young girl grated some on a metal stake sticking out of the ground. Then the meat was hand squeezed to make the coconut milk or cream. The coconuts were younger than the ones we eat here, and the meat was very soft. This cream made almost any South Pacific dish extra rich and delicious.

And then there was the kava ceremony, which is practiced throughout the South Pacific for all special occasions. The chiefs of the surrounding area sat on the porch according to rank while a young man mixed the pounded kava root with water and served it to each person. We were warned that it tasted like dirty dishwater, but not having tried *that* yet I wouldn’t know. Actually, the drink was rather mild and slightly bitter. One sip made my mouth numb. After several cups it can have a nice, sedating effect.

To top off our visit, the family prepared a “fiafia,” a feast with dancing and singing. I joined the chief’s mother and other women in making flowered leis called “ulas.” A poor little pig was sacrificed for the event. It was turned on its back and two young men stood on each side and pressed a metal stake down on the pig’s throat to suffocate it. The liver and other innards were carefully placed in large leaves and cooked along with the other food in the “umu,” an outdoor oven. The umu had a thatched roof held up by posts. Wood for kindling was laid on the ground with stones on top. After the wood had burned, the food was placed on the hot stones, covered with leaves and left to cook.

For the fiafia, we gathered once more on the porch and a few of the chiefs joined us. The four single women were each paired with a chief and shared a plate of food. We were served some dry, starchy hunks of breadfruit, pork from the recently slaughtered pig, and fresh fruit. One of the tastiest dishes was some Samoan style chop suey made with beef, noodles, soy sauce, garlic, ginger, and onions. My chief, not speaking any English, would poke me and point to the food. When I indicated that I was through eating, he put it aside to take home, a Samoan style doggy bag. The men, women, and children took turns dancing, and then asked us to perform. The three most outgoing people in our group did a good old fashioned American dance, the hora. At the end of the fiafia we exchanged gifts. We were given beads, a mat fringed with colored yarn, a woven ula, and a purse. I was surprised to get a necklace of shells in exchange for a package of needles I had given the women. Every kindness seemed to be remembered and reciprocated.

As we said goodbye to our Samoan family, the chief’s mother cried. We had all been deeply touched by our short four-day stay together. Captain Cook was right after all. The people of the South Pacific were friendly indeed, and we were treated like royalty. Their hospitality will never be forgotten.

*In 2002, Fron Heller retired as a social worker. Now she is attempting to find time for her many interests: writing, attending festivals, playing old-time music and studying art. She also enjoys traveling and sharing life in general with her husband Bill Mason.*

**PAUL ARNOLDI will pick and sing in MAY !**



**MAY 6 th-**  
**COFFEE GALLERY BACKSTAGE**  
**7:00 and 9:30 (and The Alley Cats)**  
**2029 N. Lake, Altadena, Ca (626) 398-7917**

**MAY 12 th-**  
**CALIFORNIA TRADITIONAL MUSIC SOCIETY**  
**Encino Park, 16953 Ventura Bl., Encino, Ca.**  
**8:00-10:00 (818) 817-7756**

**MAY 13 th-**  
**BOULEVARD MUSIC**  
**8:00, and ANDY COHEN at 9:00**  
**(ANDY picks and sings**  
**ala Reverend Gary Davis)**  
**(310) 398-2583 4316 Sepulveda Bl., Culver City, Ca.**  
**paularnoldi.com paul@paularnoldi.com cdbaby.com/parnoldi**

# IN PRAISE OF LOCAL VENUES

Last issue, we goaded and prodded you with the words, “Whatever your favorite genre, support live music.” The places you can do that are far more numerous than you might imagine. In fact, preparing this column and finding and counting all those performance venues revealed some genuine surprises.

There are, believe it or not, well over 200 venues in the Los Angeles area that are friendly to acoustic and Americana music. Count ‘em yourself at [www.americanarootsla.net](http://www.americanarootsla.net), the wonderful resource created and maintained by Bliss, music/entertainment writer for the Pasadena Weekly. You can even sign-up for twice-a-month e-mail calendars from her, and it’s free. (There are actually more acoustic and Americana-friendly venues than listed there, and Bliss is always adding things.) While her list is heavy on “alt country,” including electric performances, you’ll also find blues and plenty of roots, acoustic and folk listings. It’s an invaluable resource alongside the FolkWorks calendar, which always includes all the world music performances, and Mary Katherine Aldin’s fine *Alive and Picking* calendar (linked to on the FolkWorks web site) which emphasizes traditional roots Americana. You can also sign-up for the FolkWorks web group, which offers weekly updates to the print edition calendar; just go to [www.FolkWorks.org](http://www.FolkWorks.org).

## SOMETHING DOESN’T ADD UP!

Now that we’ve established that far more than 200 venues in and around this town offer acoustic and Americana music, let’s put that in perspective. Survey the *L.A. Times* Calendar section (where a de facto ban on acoustic music holds sway) and the *L.A. Weekly*. Simply count the venues that offer rock performances. Make it a more serious quest, and survey the rock-oriented publications you can pick up in the music stores. There are, in rough numbers, about 50 rock-friendly venues around town (granted, some qualify twice, overlapping with some of the 200 acoustic and Americana-friendly venues). Then, search again, and identify and count the rap and hip hop venues. There are only about two dozen of those.

The music industry, indeed, the empire of commercial entertainment, tells us they are purveyors of what the people want. That’s tough to reconcile. Presumably, venue operators are rational people, facing the same business environment and profitability needs as everyone else. Yet, over 200 venues offer acoustic and Americana music, while about 50 offer rock and a mere two dozen or so offer rap and hip hop?

Hmmm. Are the people getting what they (we) want? KCET dropped *Austin City Limits*. KPCC dropped all its music programming except *A Prairie Home Companion*. KCRW’s series of *Becomes Eclectic* programs is an inscrutable hodgepodge of music and industrial noise that many musicians find unlistenable. Compare that program content with the venue numbers.

Happily, KPFK brings us Howard and Roz Larman’s long running *FolkScene* and Ben Elder’s *Wildwood Flower*, not to mention some of the Global Village programs. But that station’s programming has been moving increasingly to Spanish-language political talk, instead of music. KCSN, with the motto of “Arts and Roots Radio,” delivers more roots music programming than any other L.A. station, including L.A.’s only acoustic Americana broadcast, the radio version of *Tied to the Tracks*. But KCSN’s rich variety of programs is hampered by a signal of limited reach (fortunately, there’s a web simulcast). Cowboy Nick has a show there, and another on KXLU, both offering “real” country music, classic roots country and today’s “alt” country (not formulaic Nashville country pop). (See the listing elsewhere in this issue for a complete radio schedule.)

Collectively, the content of these radio and television shows is the kind of music offered live in more than 200 local venues, despite the limited broadcast exposure of the music. That’s right, the airwaves are overwhelmingly dominated by other kinds of supposedly mainstream music that support only a small number of live performance venues.

Single corporate mega-giant ownership of most of the nation’s radio stations and billboards isn’t simply preventing diversity. It is deciding for us what we like. Except it isn’t working.

## WHAT THE PEOPLE WANT IS AT THE LIVE PERFORMANCE VENUES!

Across all the age-cohort and economic demographics, the people still find good music. Even as old counterculture fixtures like *Rolling Stone* have gone commercial mainstream, there is, today, a thriving alternative and specialty press, including *FolkWorks*, *Sing Out*, *Dirty Linen*, and numerous blues and bluegrass magazines and newsletters. There are countless blogs, listservs and chatrooms. There’s roots music on public, non-commercial, Internet and satellite radio. Musician-friendly recording software and cheap CD duplication is out there, and numerous websites sell the artists’ product. CD Baby, with 60,000 offerings, is heavily inclusive of singer-songwriter new folk and “acoustic Renaissance” music, as are others. And you can find countless places for web downloads of music files.

What drives it all? Two things. Public dissatisfaction with the commercial music empire’s formulaic, more-of-the-same, sh-thump-thud sound-alike offerings, and artists who refuse to sell-out to commerciality. The two forces converge in live performances. And it’s self-sustaining. How many

## TIED TO THE TRACKS

BY LARRY WINES



times have you discovered wonderful musicians because they’re the openers, or on the same bill, with someone you came to see? That experience isn’t limited to festivals or showcases: it’s available any night of the week in dozens of local venues.

With big name pop music “stars” getting \$75-150 or more for a concert ticket in a giant venue with crappy sound, many music lovers turn to cozy little venues with inexpensive cover charges, good sound, artsy coffee, fruit smoothies, or alcohol (the latter is not a universal requirement, and many eschew the loud bar atmosphere). An evening of music in a local venue is happy social time, relaxing and celebratory. Even in the respectful listening environments many of us prefer, there are intermissions and meet-and-greet time after the show. Compare this: an evening at Hallenbeck’s or Hotel Café or Room 5, or an overpriced movie with no intermission, where you’re herded-out when the film ends (it’ll be on DVD in a month, anyway). You can stay longer and spend less at any of those three live music venues.

No wonder so many venues build a clientele that includes regulars. Kulak’s Woodshed has a sense of extended family that embraces musicians and fans alike. Thanksgiving, Christmas and New Year’s Eve occasioned musical parties there, and all their shows stream live on the web to an extended community. Lauren Adams’ monthly *Americana Music Circle* and Garret Swayne’s weekly *Mainstreet Songwriter’s Showcase* both attract regulars. Some people wouldn’t miss a show at McCabe’s or Boulevard Music or the Blue Ridge Pickin’ Parlor.

But the rest of us need a reason to catch a particular show. Music venue operators often entice us with dating-service-style descriptions of who’s performing. That goes a long way to create a buzz that combats the absence of commercial radio exposure. Most local roots/folk radio shows support the artists and venues, playing music by artists who’ll be in town during the coming week and offering bare-bones calendars on the air.

Some venues offer e-mails, like Bob Stane’s from Coffee Gallery Backstage. I picked that venue for FolkWorks 2005 Top Ten as the Best Small Venue for Live Music. Bob could also win a prize for the detail and quality of his “Coming Attractions” listings. You can subscribe to that, or numerous other weekly or monthly e-listings published by other venues. Another nice one comes from Kulak’s Woodshed. A few operators still offer monthly paper mailers, like McCabe’s Guitar Shop, which I rated as the Best Medium-Sized Venue in 2005’s Top Ten.

Big venues, like the Cerritos Center for the Performing Arts, my 2005 Top Ten pick for Large Venue, offer a variety of entertainment from symphony to stage plays to folk and roots music. These venues publish nice booklets with descriptions of their 12-month seasons, which usually begin in late summer. It is a good idea to get on the mailing list of all in the region but be aware that sometimes a show may sell out with season subscribers even before you get your brochure. [This happened with Cerritos last season in the smaller theatre.]

And don’t limit yourself to your own neighborhood. For example, get on the list for the new season booklet from the Lancaster Performing Arts Center. This exceptionally nice facility has well-engineered acoustics, great seats, and each year, it offers folk, Celtic, world and Western music. (Arlo Guthrie and the Mammals sounded better there, by far, than at other venues.) It’s very worth the drive to the desert, or from the Valley to McCabe’s, or to Pasadena/Altadena for Coffee Gallery Backstage and other venues there. Sometimes a drive really pays off, like the trip to Cerritos. And the Palmdale Playhouse has fine musical offerings with better seats and sound than many LA venues.

Finally, here’s a plan for a romantic getaway: catch Metrolink to Lancaster for a show at LPAC. It’s a short cab ride to one of the three nice inns that are within a mile south of the station, then to the venue. Ride an early morning train back to Union Station in time to get to work. It becomes a mini-vacation, without battling traffic. You can eat on the train, though you must bring it with you. Start your evening with take-out food from Olvera Street, if you board the train downtown.

With over two hundred local venues that present touring and local artists who perform the music we cover in FolkWorks, go out, find adventure or simply relaxation, discover new artists and the joys of live performance. As if anything good is on TV? Meantime, I’ll see you on the radio!

Larry Wines is producer and host of an acoustic Americana radio show in Los Angeles, also called *Tied to the Tracks*. Offering live in-studio performers and recorded music from Maine to Mexico, New Orleans to Nova Scotia, the Rocky Mountains to the rocky coasts, Texas border squeezebox to Memphis harmonica, it’s blues to bluegrass, cowboy to Cajun to Celtic to Quebecois, new old, trad, alt and post folk, and the acoustic Renaissance, with local, national, and international roots/Americana artists. It airs Saturdays, 6-10 a.m. on KCSN 88.5 FM, simulcast at [www.kcsn.org](http://www.kcsn.org). Larry is a writer, songwriter, journalist, mountain climber, museum founder and former political pundit. He has restored steam locomotives, enjoys music festivals, good company, a good story and hearty laughter. His work has appeared “in lots of obscure places” throughout America.

# A TASTE OF GUELAGUETZA

BY AUDREY COLEMAN

It was our craving for *tamales con mole negro* that led us to the unique dance spectacle known as Guelaguetza (which you can see on May 21), and to the restaurant that bears its name.

My husband Michael and I had visited Oaxaca for two weeks during Christmas season 2004. Located in the south of Mexico, east of Chiapas State, with a varied geography including valleys, the Sierra range and 360 miles of Pacific coastline, Oaxaca stole our hearts with its strong indigenous heritage and traditional music, dance, costumes, and cuisine. One balmy December day, our personal guide had driven us to the village of Santo Tomas Jaleza, located in the wide valley region of the state. When we had thoroughly explored the colorful textiles woven on huge old looms by the women of the town, our guide pointed to a group of elderly ladies who were cooking outdoors and selling to an eager crowd of locals. “You have to try their tamales,” he told us. “They are the best you will ever taste.” We decided to see if this was hyperbole. I bought a chicken-filled tamale and Michael tried pork. One mouthful and *oh, my, god...* Those moist tamales, cradled in banana leaves, their filling steeped and smothered in a sauce of chocolate, ground almonds, and cinnamon known as *mole negro*, were a taste of heaven.

Flash forward to January, 2005 in Manhattan Beach, California. Suffering from post-vacation Oaxaca withdrawal, Michael and I surf the web, on a quest for a restaurant that serves Oaxacan food. *Aquí esta!* A restaurant called Guelaguetza, named for the traditional dance festival that takes place in the state capital of Oaxaca City each July.

Not long after, we were feasting on *tamales con mole negro* that were almost as wonderful as the tamales we ate in Santo Tomas Jaleza. The cheerful, spacious restaurant, located in the Olympic-Normandy area, has a loyal following from the thousands-strong Oaxacan immigrant community as well as other *Mexicanos* plus Americans who crave dishes from the “land of seven moles.” Yes, at Guelaguetza you not only have your choice of *mole negro* with tamales or chicken breast but *platos típicos* featuring other moles such as the bold-flavored *rojo* (made from nuts seeds, spices, and oaxacan chocolate) and the milder *coloradito*. Other typical Oaxacan fare includes the thick hand-made corn tortilla called *memela*, and *clayuda con asiento*, a large, thin corn tortilla spread with special pork fat-flavored bean puree and Oaxacan cheese. To accompany the feast, the small stage at Guelaguetza features live folkloric music Wednesday through Sunday — the Trio Mexicante and the six-man ensemble Marimba Tikal.

Another discovery at Guelaguetza Restaurant was *El Oaxaqueno*, a free twice-monthly publication bringing news from Oaxaca, Mexico and the Los Angeles Oaxacan community. In April, 2005, we found an article describing the annual Guelaguetza festival taking place at the Los Angeles Sports Arena in May. We read about the original festival held in Oaxaca, Mexico in July. The Zapotec word *guelaguetza* means “to help one another” or “to offer” and the festival celebrates nature’s bounty and honors the indigenous goddess of corn, *Diosa Centéotl* with dances from the seven geographical regions of



The Guelaguetza Festival will feature dances from seven regions of Oaxaca, an area of Southern Mexico with 16 distinct indigenous ethnic groups.

Oaxaca. Since the 1930s, the Mexican government has encouraged a patriotic dimension, constructing in 1974 an 11,000-seat amphitheater on the hill outside Oaxaca City where the dances traditionally took place.

“The Guelaguetza is an expression of the soul of the Oaxacan people,” said Fernando Lopez, coordinator of the Los Angeles-based Guelaguetza festival. He also happens to own the restaurant, Guelaguetza, and serves as *Presidente Ejecutivo* of *El Oaxaqueno* newspaper. “We want our children to be aware of and appreciate the culture of their family – the dances, the history, the costumes, the special foods. There are other Guelaguetzas in California – in San Diego and San Marcos, for example – but ours is the largest outside of Mexico.”

The festival has grown since Oaxacan emigrants instituted the L.A. tradition 17 years ago. Five years ago, the event moved from Normandy Park to the larger Los Angeles Sports Arena. Graciela Molina, Secretary of Culture for the L.A.-based *Federacion Oaxaquena de Comunidades y Organizaciones Indigenas de California* said, “Now we are reaching out to the non-Mexican community in order to share the beauty of our culture. We gather support for the festival by holding fundraisers throughout the year. We also get some financial help from the Mexican government. Then there are ticket sales and the work of hundreds of volunteers.”

For the second year, the Los Angeles-based Guelaguetza will feature a young lady chosen to embody the *Diosa Centéotl* as is done in Mexico. Contestants must dress in traditional costume and deliver a speech to the panel of six judges. The girls explain in detail the elements of their costumes and the history and local dances of the town from which their family originates. A year ago 17-year old Sandra Chagoya, now a senior at Venice High School, competed with seven other girls for the *Diosa* title. Her family helped her research the traditions of their town, Santa Ana del Valle (near Oaxaca City). “I was wearing a full wraparound skirt made out of wool tinted red with natural dye from a plant, a white shirt that has a design around the neck. I had a black *reboso* on my head, a kind of rolled scarf.”

Traditionally, the Guelaguetza begins with a dignified procession around the perimeter of the stage in which the *Diosa Centéotl* is presented to the people. Then she takes her place of honor beside the leaders of the community to watch the dances. Last May, Sandra was seated by a representative from the State of Oaxaca, Councilman Ed Reyes, and (no surprise) Senor Fernando Lopez. The pride of her family and a dancer in a Oaxacan folkloric group here in L.A., Sandra said, “It’s very important for young people to get involved and know about their culture and let everyone else know. We must never let it die”

On Sunday, May 21, six local dance groups will perform 14 regional dances that contain elements of the 16 ethnic indigenous groups that live in the state as well as Oaxaca’s Hispanic heritage. “For example, the dances from the coastal region are energetic and happy,” said Fernando Lopez, “whereas the dances from the interior valley are more slow and dignified.” Sixteen local Oaxaqueno musical groups will accompany the dances and play selections on their own as well. In all, over 500 performers will take part in the upcoming Los Angeles Guelaguetza.


The festival will also feature Oaxacan cuisine, courtesy of several L.A. restaurants, Senor Lopez’s Guelaguetza among them. In addition to the *platos típicos*, you will encounter the exotic ice cream flavors that Michael and I first discovered at an outdoor *nieveria* (ice cream parlor) in Oaxaca, flavors such as *leche quemada* (burnt milk – *fantastico!*), *tuna* (that’s cactus fruit, not fish), and *meszcal* (no translation needed, I hope). Along with food vendors will be vendors of Oaxacan crafts and clothing.

A ten dollar entry fee gets you into the world of Guelaguetza from 9:00a.m. to 6:00p.m. It will be a Sunday to stimulate the senses and introduce you to the Oaxacan soul. If, after attending this event, you yearn to taste more of Oaxaca in L.A., check out Guelaguetza, the restaurant. You won’t find the ice creams (sigh), but the *moles* and the music are well worth the visit.

The Guelaguetza Festival takes place on Sunday, May 21 at the Los Angeles Sports Arena, 3939 South Figueroa. The original Guelaguetza Restaurant is located at 3337 1/2 Eighth Street, Los Angeles 90005. Its sister restaurant is at 3014 West Olympic Blvd., Los Angeles 90006.

Audrey Coleman is a writer, audio producer, educator, and passionate explorer of world music and culture.

Dennis Roger Reed | SONGWRITER & MUSICIAN



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We are definitely living in the computer age. I have close friends my age (I'm no spring chicken but not so very old) who, if they are at all interested in hearing a particular artist, will go on line and download an MP3. In other words, at least some people old enough to remember when vinyl and cassettes were overwhelmingly the main media have no interest purchasing collections of songs conceived as a unit any more. Individual songs have, by necessity, become self-contained bits of art, completely divorced from any other performances including ones conceived or recorded at the same time, or even any information about the artist other than name.

You might be asking yourself what this has to do with the mission of this paper. Aren't Folkworks readers more likely than most to purchase CDs, read liner notes, actually look at cover art? Well, yes, but we're apparently a fairly small minority compared to the world at large. Will we continue to be a marketing segment that needs to be catered to? Or will even folk and world musicians eventually be forced to release songs individually on a format that compresses them all to hell, both visually and musically? Worldwide, a high percentage of music is still community-based, but the question is how to continue to discover new music that maintains that sense of community in the computer age.

There are worthy websites where this can be done, many of which, such as [www.rootsworld.com](http://www.rootsworld.com) and [www.smithsonianfolkways.com](http://www.smithsonianfolkways.com), have been featured in these pages before. Some diverse music websites attempt to have some degree of "world" bent as well, these are generally less successful. The [www.pandora.com](http://www.pandora.com) website is a nice concept- you enter artists that you like and it finds similar ones- but it's really better suited for rock music. It doesn't recognize much in the way of traditional music from anywhere. I have heard some new artists that I like, but it's mainly one out of every couple of dozen between the **Pogues**, **Ani DiFranco** and **Martin Carthy** and the like over and over again. Not that I mind those people, but I've heard their stuff. I'm looking to be exposed to something new. At least for now we can still count on new CDs for this, but there are fewer and fewer as time marches on. The two below are by artists I was familiar with, but one I haven't heard much of and one is a "concept album"- how's that for a dying breed?- that is unlike anything the artist has attempted previously.

**Mick Moloney's** *McNally's Row of Flats* [Compass Records] (!), is a tribute to 19<sup>th</sup> century vaudeville songwriters **Ed Harrigan** and **David Braham**. Moloney might be best known as a top Irish traditional tenor banjo player, but his voice has the charm to project the theatricality inherent in these songs. Harrigan and Braham meant them to entertain theater goers of the time, but with a decidedly Irish character (both were sons of immigrants) they are imbued with a feeling of the lower east side of Manhattan circa 1880. Check these great lyrics from the title track: "*And it's Ireland and Italy, Jerusalem and Germany/Chinese and Africans and a paradise for rats/All jumbled up together in the snow and rainy weather/They constitute the tenants in McNally's Row of Flats.*" While some of it carries a decidedly nostalgic bent, the irreverence of the satirical (and by implica-

# DAVE'S CORNER OF THE WORLD

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 e-mail him at [dave@soyars.com](mailto:dave@soyars.com) or write him c/o FolkWorks.



PHOTO BY MARIAN KATZ

tion, anti-war) *The Regular Army O* and a tribute to the (then brand new) Brooklyn Bridge, *Danny by my Side*, are surely timeless. As is the playing, by Moloney on banjo and the ubiquitous guitar of John Doyle, among others. This was hugely successful music at the time it was originally created, and Moloney is providing a valuable service by bringing them back to the public eye. People might continue to download these songs for centuries- but will they continue to conceive projects like this?

The good news is, whatever happens with recordings in the future, there will always be people interested in acoustic guitars and community based music. Electric guitars didn't kill it, nor did synthesizers, nor have computers so far. So I'm not too worried. But I do advise readers to hear these records in their purest form. And if you like them, go see the artists in concert, and go to their web-

sites and find out more about them. And check out the websites recommended by this paper. It's good for the soul.

### 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.

## CRAFT AND FOLK ART MUSEUM

5814 Wilshire Blvd. | Los Angeles, CA 90036  
Tel 323.937.4230 | [www.cafam.org](http://www.cafam.org)

### CURRENT EXHIBITIONS:

**Pysanka: Rite of Spring**  
April 2 - May 7, 2006

Celebrate the new season with the story of the Ukrainian pysanka - Easter egg. Derived from the Ukrainian verb, *pysaty*, meaning 'to write', the pysanka is an egg on which the story of life is written. This age old art is steeped in symbolism: from the egg itself to the ancient motifs and colors used in its design. This exhibition focuses on the symbolism of the motifs and colors used on pysanky.

This program is made possible in part by a grant from the Folk Art Council of the Craft and Folk Art Museum & The House of Ukraine.

**Homeland: Visions of Armenia**  
April 30 - July 2, 2005

Paintings from Hagop Hagopian, considered one of Armenia's premier artists. The artist belongs to a generation of Armenians, who after the 1915 genocide, grew up and matured away from their homeland. His works convey a deep yearning for his estranged homeland.

### UPCOMING EXHIBITIONS:

**FACES 2006: CARNIVAL HEADDRESS & HATS**  
May 24 - June 16, 2006

Neutrogena sponsors the 10th Annual FACES (Folk Art as Community Expression) program, which supports LAUSD students as they explore the city's cultural diversity.

**Sovereign Threads: A History of Palestinian Embroidery**  
July 15 - September 15, 2006

This historic exhibition addresses the struggle to sustain a cultural heritage despite a displaced and fragmented society. Featured will be costumes from different regions of historic (pre-1948) Palestine, from the collection of Hanan & Farah Munayyer. Contemporary embroidered works, using old traditional motifs and embroidered by women in refugee camps in Lebanon will also be displayed and available for sale in support of human services.

**MUSEUM & MUSEUM SHOP HOURS:**  
Tuesday, Wednesday, Friday: 11 am - 5 pm  
Thursday: 11 am - 7 pm  
Saturday & Sunday: 12 pm - 6 pm

Programs made possible in part by a grant from the City of Los Angeles, Department of Cultural Affairs.

## ON-GOING STORYTELLING EVENTS

### GREATER LOS ANGELES

#### CORNUCOPIA: STORYTELING & OTHER DELIGHTS

2<sup>nd</sup> Sundays: 3:30pm - Not for children

Actors Workout Studio

4735 Lankershim, North Hollywood

\$5 - Reservations recommended - 818-506-3903

#### LOS ANGELES COMMUNITY STORYTELLERS

2<sup>nd</sup> Thursdays • 7:30 pm

Temple Beth Torah

11827 Venice Blvd., Mar Vista

Audrey Kopp • 310-823 7482 • [astory@utla.net](mailto:astory@utla.net)

#### FAMILY STORYTELLING

Saturdays/Sundays

11:00 am, noon, 1:00 am • Free

Storytelling in Spanish on alternating Saturdays.

Getty Center Family Room

1200 Getty Center Drive, L.A.

310-440-7300

#### LEIMERT PARK

##### GRIOT WORKSHOP

3<sup>rd</sup> Wednesdays • 7:00 pm

3335 43<sup>rd</sup> Place, across from Leimert Park

310-677-8099

#### SAN GABRIEL VALLEY STORYTELLERS

3<sup>rd</sup> Tuesdays • 7:30 pm

Hill Ave. Branch Library

55 S. Hill Ave., Pasadena

626-792-8512

#### LONG BEACH STORYTELLERS

1<sup>st</sup> Wednesdays • 7:00 pm

Los Altos United Methodist Church

5950 East Willow, Long Beach

562-961-9366

#### SUNLAND-TUJUNGA STORYSWAP

2<sup>nd</sup> Saturdays • 8:00 pm

Sunland-Tujunga Library Storytelling Group

7771 Foothill Blvd. • 818-541-9449

#### STORY MASTERS

Last Saturday- 9am - noon

5909 Blairstone Drive, Culver City

310-943-4242

#### STORYTELLING & PERFORMING ARTS TOASTMASTERS

A Toastmasters Storytelling Group

2<sup>nd</sup> Mondays, 7:00pm

CoCo's Restaurant

15701 Roscoe Blvd., North Hills

818-541-0950 • [rudeutsh@earthlink.net](mailto:rudeutsh@earthlink.net)

### ORANGE COUNTY

#### COSTA MESA SOUTH COAST STORYTELLERS GUILD

3<sup>rd</sup> 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](http://www.bowers.org/link3c.htm)

#### MISSION VIEJO STORYTELLING

Wednesdays • 7:00 to 8:00pm

Borders Books and Music

25222 El Paseo • 949-496-1960

#### COSTA MESA STORYTELLING BY LAURA BEASLEY

Wednesdays • 10:00 am

South Coast Plaza • 949-496-1960



# CONJUNTO JARDIN: ESTE ES NUEVO SON JAROCHO

BY JIM LEE

It's nine o'clock on a Friday night at the Temple Bar in Santa Monica and the L.A.-based son jarocho band Conjunto Jardin has just taken the stage. They open with *El Siquisiri*, a traditional song which is used to introduce the musicians and invite everyone to this night's festivities. The strong rhythmic music already has the dance floor filling despite the early hour.

The lead vocals are shared by sisters Cindy and Libby Harding, trading off verses in the call and response style of the son jarocho, harmonizing in ways only sisters can. The audience responds by crowding the stage and by the second song *El Colas*, a number of the women are dancing in the traditional percussive style that traces its roots back to Spain.

The son jarocho music from Veracruz, Mexico that Conjunto Jardin plays is a mix of West African, Spanish and indigenous influences. It features Cindy on requinto, a 4-stringed lead guitar played with a long pua, or pick, and Libby on the jarana, a small, strummed 8-string guitar. One of the core instruments, the sound of the Veracruz folk harp, is played on the electric keyboard by Gary Johnson. He also adds backing vocals, percussion on the quijada de burro (donkey jawbone) and pandero (wood-framed tambourine).

The powerful rhythms come from percussionist Marcel Adjibi from Benin, West Africa, playing the cajon, a wooden box drum. The non-traditional electric bass is provided by Rick Moors, veteran of the world music band, the Bonedaddys.

Missing from the show this night is Chiapas, Mexico native Jorge Mijangos who sings and plays jarana and leona (a baritone requinto). Jorge is a luthier who makes many of the band's instruments. For the past 12 years, Jorge has dedicated himself to learning the construction of the jarana, which is the traditional musical instrument that forms the basis of son jarocho.

Jorge uses the traditional labor-intensive technique of construction that involves carving the entire instrument from a solid piece of wood, much like a sculpture, onto which the soundboard and fingerboard are added. This results in the particular sound quality that is characteristic of the jarana. His use of various types of wood like Spanish cedar or mahogany to give the instruments different treble or bass tones and his dedication to detail, gives the group instrumentation a warm and authentic sound.

The songs generally have a fast 6/8 rhythm syncopated against 3/4, in which harmonic and rhythmic phrases are repeated throughout the piece within which the musicians can improvise. Central to the music is the rhythmic chordal framework provided by Libby's jarana, with the requinto providing more percussive melodies. The end result is music that's lively and melodic and very easy to dance to.

In fact, many nights they are joined by dancers Luis and Maritonia Garcia of the Club Veracruzano de California in an impressive display of the region's electrifying and percussive *zapateado* dance style.

The song themes largely revolve around animals as the central characters, and while seemingly having a simple, innocent storyline, often make use of sexual "doble sentidos" (double meaning) as a way of poking fun at religion, death and the church.

While this sounds like a very conventional approach to son jarocho, what differentiates Conjunto Jardin is the fresh attitude they bring to the music. Their style is traditional based but filtered through musicians who grew up listening to rock music. The music has an edge that finds approval with both fans of traditional jarocho and those who have no idea of what son jarocho is, but like what they hear.

It might seem strange that a group so heavily steeped in traditional music from Veracruz would be led by two sisters born in the States, but Cindy and Libby grew up surrounded by musicians from Latin America. Their father, Latin American scholar and musician Timothy Harding, provided an environment that encouraged a natural love of the music. Both sisters went on to study in Veracruz, attending festivals and learning from masters like Alberto de la Rosa.

Cindy and Libby both played major roles with the 1980s *nueva cancion* group Sabia, Cindy went on to form the Andean fusion group Huayucaltia with her husband, guitarist Ciro Hurtado, while Gary and Libby started their own group, Word Of Mouth, built around Libby's distinctive vocals and progressive political songwriting.

It was an invitation to play son jarocho music at the Caribbean Festival at the John Ford Amphitheater in June of 1997 that got Conjunto Jardin started. Adding Cindy to the core Word of Mouth band (Libby, Gary, Marcel & Rick), the show led to a rave review by Don Heckman in the *L.A. Times* and the decision was made to continue on.

They released their first recording *Nuevo Son Jarocho* in 1998 and their second, *Floreando* in 2003. The band has gone on to play venues both large



and small including The House Of Blues, the Skirball Cultural Center, and the California Plaza. One highlight was their appearance at the annual Encuentro de Jaraneros in Tlacotalpan, Veracruz, Mexico in 2001, where they were the surprise hit of the festival.

Back at the Temple Bar the night is winding up with the one song, *La Bamba*, that best illustrates the various influences the group incorporates. The song starts out in the traditional Veracruz way and is sung in Spanish, but halfway through makes a detour back to its Afro-Cuban roots with a switch to funky beat with Marcel Adjibi taking over on vocals in both Spanish and Wolof.

The dance floor is packed as the song builds to a final climax, finishing with a repeated chorus of *este es nuevo son jarocho* (this is the sound of the new son jarocho). The audience shouts its approval as the song comes to an end, and the band is called back for one last encore.

It was a spirited performance and one that successfully links both the old and the new, proving that Conjunto Jardin truly is "the sound of the new son jarocho".

[Further information on son jarocho, the recordings of Sabia, Word of Mouth and Conjunto Jardin as well as upcoming performances, (including a Folkworks concert on May 13) can be found at [www.conjuntojardin.com](http://www.conjuntojardin.com), information about Huayucaltia can be found at [www.huayucaltia.com](http://www.huayucaltia.com)]

Jim Lee is a Contributing Editor at Dirty Linen Magazine

## MUSIC INSTRUCTION

### 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](mailto:davidbragger@yahoo.com).



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### 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



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# MUSIC AND MUSIC CULTURE

Chances are that you read FolkWorks because you think music and music culture are important. However, there are people who enjoy listening to music but have no curiosity or desire to learn more about that music’s history or the artists that perform that type of music. This may even be the vast majority of consumers of current popular music. Thankfully, we’re all much deeper thinkers than that.

Let’s look at some of the aspects of music culture by choosing one genre that often falls under the “folk umbrella,” bluegrass music. It’s by nature an acoustic music, populated with guitars, banjos, mandolins, basses, fiddles and occasionally resophonic guitars. Bluegrass music has blues, folk and old time country music as the original influences, and later some swing and modern pop influences as well. Most people credit **Bill Monroe** of Rosine, Kentucky, with being the inventor of bluegrass. That’s a nice myth, and over simplistic, but it works for those “most people.”

One can obtain bluegrass music recordings through retail brick and mortar establishments, and larger chains have a pretty good variety of bluegrass to choose from. There’s ample internet retail outlets to purchase CDs or download recordings. There are still a few retail outlets that publish catalogs and do mail order via something called the postal system, which is like the internet only even slower than dial-up. Consuming live bluegrass music may be more of a challenge, depending on one’s place of residence. In the greater Los Angeles area, there are several organizations (like BASC, the Bluegrass Association of Southern California) that host concerts, open mikes and jams. San Diego County boasts two bluegrass organizations that also provide the same services. Finally, a host of bluegrass festivals now run nearly year round, with several taking place within a reasonable drive of the L.A. area.

Does Bluegrass music have a music culture? Most emphatically, and attending those jams and concerts will start to allow you to note this culture, but attending a bluegrass festival is a far deeper and more immediate education. Bluegrass was born in Kentucky, and the American South has held the deepest bluegrass roots, especially in the Southern mountains. So the overall culture of the American South is a cornerstone. Bluegrass is a rural, agrarian style of music, so the culture of the American farming community also enters in. Clothing is an important part of any culture, and bluegrass music has its own style. **Bill Monroe and His Bluegrass Boys** experimented with the band uniform, for a time performing in what appeared to be English equestrian clothing including jodhpurs. But Bill pretty much settled on suits, ties, and Stetson hats. Although Kentucky is not often noted as a major cattle producing state, bluegrass has adopted a Western look, so cowboy hats and boots are often de rigueur. Far more important is the maker of the musical instruments. Bluegrass guitars need to be dreadnaughts, and although manufacturers other than C. F. Martin are tolerated, one best be playing a dreadnaught guitar that has “Martin-ness.” The five string banjo doesn’t have to be a Gibson, but it

better have “Gibson-ness.” Mandolins also should have a Gibson pedigree, and only the “F” or “A” style can be used in bluegrass without major eyebrow raising. Now, although there is undoubtedly some solid sonic rationale behind these limitations of choice, it still has much to do with the rich, lengthy history of this music that has survived for over 50 years. This is the same kind of rich, lengthy history (begin to note sarcasm now) that Steve Martin refers to in the movie *L.A. Story* where he defends Los Angeles’ architectural history by saying “Some of these buildings are over TWENTY years old!” (Confirm sarcasm now.) In other words, Bill played a Gibson mandolin. His guitarists used Martin dreadnaughts, etc. God help the talented group of bluegrass musicians that take the stage with instruments that fall well beyond this “list.” It doesn’t mean that they will fail by their instrument choices alone, but they will have a difficult if not impossible task of winning over the conservative fan (or “bluegrass police”) that expect things to be done the “way Bill done it.”

So is it easier to like bluegrass music if you own a Martin dreadnaught, wear a Stetson hat and cowboy boots, like Southern cooking and are prone to holler “yee haw” with little provocation? Perhaps. However, you can still enjoy bluegrass and live in the North, wear wingtips and disdain fried okra. You can also like bluegrass without knowing who Bill Monroe was, or whether **Flatt and Scruggs** really brought more to the bluegrass music than Bill, or whether **Jimmy Martin** really tried to punch out **Ricky Skaggs** backstage at the Opry. You’ll just have less to argue about around the campfire if you do attend a festival.

Bluegrass music has a “culture” that impacts how one dresses, what one owns as a musical instrument, and how some knowledge of the history of bluegrass arguably helps define just what the bluegrass experience is. This is, of course, just one example of a type of folk music and how it is framed by its culture. A very similar situation exists with other types of folk music such as Cajun, Celtic, cowboy or even several other types that don’t begin with the letter “c.” So for many, music culture is as important as the music that gave this culture its birth.

## REED’S RAMBLINGS

BY DENNIS ROGER REED



*Dennis Roger Reed is a singer-songwriter, musician and writer based in San Clemente, CA. He’s released two solo CDs, and appeared on two CDs with the new-grassy Andy Rau Band and two CDs with the roots rockers Blue Mama. His prose has appeared in a variety of publications such as the OC Weekly and MOJO magazine. Writing about his music has appeared in an eclectic group of publications such as Bass Player, Acoustic Musician, Dirty Linen, Blue Suede News and Sing Out! His oddest folk resume entry would be the period of several months in 2002 when he danced onstage as part of both Little Richard’s and Paul Simon’s revues. He was actually asked to do the former and condoned by the latter. He apparently knows no shame.*

## MUSIC ON THE RADIO



**KPFK** [North Hollywood] (90.7FM)  
[Santa Barbara] (98.7FM) [www.kpfk.org](http://www.kpfk.org)  
**KCSN** [Northridge] (88.5FM) [www.kcsn.org](http://www.kcsn.org)  
**KUCR** [Riverside] (88.3FM) [www.kucr.org](http://www.kucr.org)  
**KPCC** [Pasadena] (89.3FM) [www.kpcc.org](http://www.kpcc.org)  
**KKGO** [Los Angeles] (1260AM & 540AM)  
**KXXM** [Los Angeles] (1190AM)  
**KSBR** [Orange County] (88.5FM)

### THURSDAY

7:00-9:00pm **Down Home (KCSN)**  
Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois)  
11:00pm-1:00am **Blues Power (KPFK)**  
Bobbie Zeno (blues)

### FRIDAY

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

### SATURDAY

6:00-8:00am **Wildwood Flower (KPFK)**  
Ben Elder (mostly Bluegrass)  
6:00-10:00am **Tied to the Tracks (KCSN)**  
Larry Wines (Americana)  
8:00-9:00am **Halfway Down the Stairs (KPFK)**  
Uncle Ruthie Buell (Children’s show with folk music)  
10:00am-2:00pm **TWANG (KCSN)**  
Cowboy Nick(classic Country music)  
3:00-5:00pm **Prairie Home Companion® (KPCC)**  
Garrison Keillor (Live - variety show)  
4:00-7:00pm **Tangled Roots (KCSN)**  
6:00-8:00pm **Prairie Home Companion® (KPCC)**  
Garrison Keillor (Rebroadcast - variety show)  
7:00-8:00pm **Canto Sin Frontera (KPFK)**  
Tanya Torres (partly acoustic, Latin political)  
8:00-10:00pm **Canto Tropical (KPFK)**  
Hector Resendez (partly acoustic, bilingual Latin / Carribbean)  
9:00pm-midnight **Noche de Ronda (KCSN)**  
Betto Arcos (Latin and Latin roots music)

### SUNDAY

6:00-8:00am **Gospel Classics (KPFK)**  
Edna Tatum  
6:00-10:00am **Bluegrass, Etc. (KCSN)**  
Frank Hoppe (Bluegrass, Old-time, many historical recordings)  
Noon-1:00pm **The Irish Radio Hour (KXXM)**  
Tom McConville (some Irish music)  
11:00am-1:00pm **Prairie Home Companion® (KPCC)**  
Garrison Keillor (Rebroadcast - variety show)  
6:00-8:00pm **Folkroots (KSBR)**  
Marshall Andrews  
7:00-9:00am **FolkScene (KPFK)**  
Roz and Howard Larman (all folk including live interviews, singer-songwriters and Celtic music)  
9:00-Midnight **Sunday Night Folk (KKGO)**  
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CD REVIEWS

**Artist:** VIN FIZ FLYER  
**Title:** VIN FIZ FLYER  
**Label:** RUBIO CANYON RECORDS [www.cdbaby.com](http://www.cdbaby.com)  
**Release Date:** DECEMBER 2005  
*BY DENNIS ROGER REED*

**F**irst things first: In 1911, the Vin Fiz Flyer was the first airplane to cross North America fully by air. Publisher William Randolph Hearst offered \$50,000 to the first flyer to make it coast to coast. You could fly either direction, but the trip had to be less than 30 days from start to finish. Calbraith Perry Rodgers, grandson of naval hero Oliver Hazard Perry, became the first private citizen to buy a Wright Brothers airplane. Rodgers convinced Ogden B. Armour, the famous meatpacker, to sponsor the trip and in return named his plane after Armour's new grape soft drink, Vin Fiz. Rodgers made the harrowing trip across the U.S., but it took him too long to gather up the Hearst dough.

Now, Vin Fiz Flyer (VFF) is a Southern California based bluegrass band, although we'll chat more about that later. Formed three years ago, VFF is comprised of Kent Besocke on banjo, guitar, mandolin and vocals; Donn Cunningham on guitar and vocals; Paul Dorn on bass and vocals; Don McKinley on Dobro™ and Steve Wilke on mandolin, guitar and vocals. Of the eleven songs on the *Vin Fiz Flyer* CD, two are traditional tunes arranged by the band, and the remaining come from the pen of Besocke or Wilke or both.

If VFF is a bluegrass band, the definition of bluegrass has to be stretched a bit, or at least a good deal further than the usual "bluegrass police" classification. To most ears, these well done tunes may evoke the New Riders or *American Beauty* era Grateful Dead much more than Bill Monroe and His Bluegrass Boys or Del McCoury. Don't look for hard drivin' banjo and tight nasal bluegrass harmony vocals. But there are interesting tunes, well sung and well played.

*Too Much for These Waters* kicks off the recording. It's a tune by Besoke, and the appealing melody is tied to lyrics that start with *Sealed in a bottle, ascending to the surface of our world*. Whereas it's unlikely that Bill Monroe would sing these lyrics, the aforementioned Riders or Dead or Peter Rowan could. When the banjo makes its appearance after the first chorus, it's almost soft and clawhammer in tone rather than brittle or double speed. It suits the song and lyrics perfectly, and the dual vocals are a seamless fit.

*East Virginia Blues* moves closer to old time bluegrass, but again the vocals are softer and the banjo melodic, a term not often used in the same sentence as "banjo." *Eleventy-One Reel* is a tasty instrumental that carries a bit of Celtic influence, and nice interplay between banjo, guitar and mandolin. Another instrumental, *Stars From Here* also carries a bit of Celtic charm and features an unusual mix where the banjo seems to walk down the hall and return. Effective. *Ducks and Drakes* is a fine story song, spiced with great ensemble playing, and strong vocals.

Although all band members are far more than adequate players, mention must be made of Donn Cunningham's solid guitar playing. Although their website evokes Clarence White and Doc Watson as his touchstones, Cunningham's guitar work reminds one more of Tony Rice, with Cunningham occasionally providing a tiny taste of his jazz background as well.

VFF is an intriguing group that seems full of potential, and one awaits their next step with anticipation.



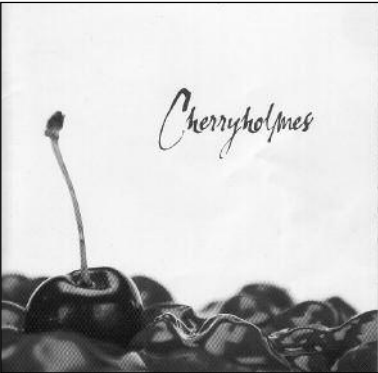
**Artist:** THE CHERRYHOLMES FAMILY  
**Title:** CHERRYHOLMES  
**Label:** SKAGGS FAMILY RECORDS.  
*BY RON YOUNG*

**I**n the world of Bluegrass, much has been written about the meteoric rise of **The Cherryholmes Family**. And when you hear their music or if you have ever seen them in a live performance, you'll know that they are the real deal.

The band, who are a local family originally from Bell, have garnered a variety of well-deserved top honors at the last couple of Bluegrass Awards ceremonies. The band consists of Dad, **Jere**, on upright bass and lead vocals, Mom, **Sandy Lee**, on mandolin and lead vocals, daughters **Cia Leigh** on banjo and lead vocals, and **Molly Kate** on fiddle and harmony vocals, and sons **B.J.** on fiddle and lead vocals, and **Skip** on guitars and harmony vocals. These are their primary instruments, but they can switch around as needed, and their harmonies and musicianship are just short of awe-inspiring.

*Cherryholmes* is their fourth CD, and it is well worth a listen. Produced by Ben Isaacs, it contains 14 excellent tracks. Many of these were written by various members of the family, primarily Cia Leigh, who while still a teenager, is already a prodigious talent. I especially enjoyed *Brand New Heartache*, a new-but-classic Bluegrass song written and sung by Cia Leigh, and *Red Satin Dress* which was written and sung by Jere.

The cover tracks include **Bill Monroe's Tallahassee**, and *Workin' Man (Nowhere To Go)* by **Jimmie Fadden** plus **Hazel Dickens Workin' Girl Blues** (Is there a theme here?). *No One to Sing for Me* by **Charlie Louvin, Ira Louvin and Eddie Hill**, and *He Goes To Church* by **Karen Rochelle and Eddie Hill** are also included. The guest musicians include **Ricky Skaggs** on mandolin, **Ben Isaacs** on harmony vocals and **Jeff Taylor** on tin whistle and accordion, and they are first rate. The only minor criticism I have with the CD is with the size of the print in the liner notes, but maybe that's just my advancing age.



**Artist:** DOUGIE MacLEAN  
**Title:** INSIDE THE THUNDER  
**Label:** DUNKELD RECORDS  
*BY LINDA DEWAR*

**D**ougie MacLean is one of those artists whose voice and guitar styling are so individual that you can tell it's him after hearing the first few notes of a new song. Even so, his music evolves with each album, offering something new and fresh while still staying within the comfortable confines of that "Dougie sound."

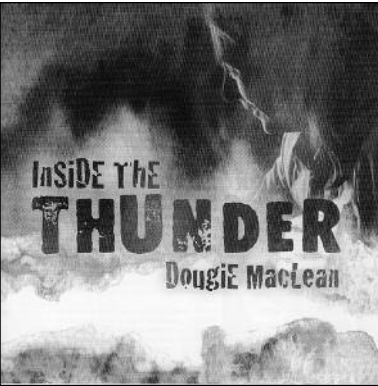
*Inside the Thunder*, his latest recording, follows that pattern with the increased involvement of MacLean's son **Jamie**, who produced the album as well as providing the engineering and mastering and playing on most of the tracks. Together, father and son have created a brilliantly crafted album. *Thunder* has a fuller, more expansive sound than Dougie's earlier recordings, thanks to the addition of Jamie and others on an assortment of instruments, but it still retains that distinctively earthy, folksy quality that is a hallmark of his personal style.

As much a poet as a musician, MacLean pens lyrics that are rooted in his own experiences; his rural upbringing, his life on tour, his friends and family, and even his hobbies. A collector of antique tractors, he's even included the sound of his beloved 1947 Ferguson tractor in the song *Strathmore*, which tells the story of a farm job he once held.

Like so many Scottish musicians, MacLean has written a song for his friend the late fiddler **Johnny Cunningham**. His *Song for Johnny*, from which the album title is taken, is the best I've heard so far. Running a close second for the best lyrics on *Inside the Thunder* is the final song, called *Beside You*. It's a simple but arresting recognition of the people who are there when you need them.

Musically, these new tunes are as intriguing as any of Dougie MacLean's melodies. Producer Jamie has added more instruments than on previous albums, including percussion and a bit of electric guitar, but he seems to have an excellent sense of what can be included without going overboard.

The package design is attractive and included the lyrics all the songs on the album. My only complaint is that I wish there were a few notes from Dougie on each song, as well. Having heard him playing these songs in a live concert, I enjoyed hearing what he had to say about them and can't help but think that the same information would enhance the experience of listening to the CD.



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# JULIE LEE LETS US WALK ON THE STILLHOUSE ROAD

HOUSE ON THE HILL CONCERT- MARCH 4, 2006

BY JOEL OKIDA

She has been compared to such diverse singers as Nanci Griffith, Gillian Welch, Iris Dement, Joan Baez, and even her friend and champion, Alison Krauss. However, Julie Lee is none of them, although the quality of her songs may reveal themselves as well as any written or sung by each of those mentioned. In truth, her voice, at least in person, carries a tremulous lilt that trills sweetly in the upper register and is a warm quaver in the mid-tones. This night she was still recovering from a bout of bronchitis which took away some stamina and range, but her heartfelt stage presence and a cup of hot tea allowed her to prevail through her set with a brief break for recuperation. The concert was totally unplugged, meaning no vocal mike, but what she lacked in volume, she made up for in the sincerity of her voice and the richness of her songs.

Under the glow of a single floor lamp, visiting singer-songwriter, Lee told the tales behind the songs she sang. In the intimate confines of the Mt. Washington residence that serves as the home of House on the Hill concerts, she filled the evening with stories rooted in many a past experience. Having a rich family history in addition to her own travels and travails lends a great deal to the songs she's written.

Her accompanist was local musician, John O'Kennedy, who, she revealed, participated in one rehearsal prior to the show. However, armed with a couple of guitars, a mandolin, and a magical dobro, he provided many a tasteful bridge and wove in his own solos throughout the set. O'Kennedy's multi-instrumental prowess took the place of the many ace session players who give the recorded versions of her songs a fuller sound,



but not necessarily a better one. Lee's live reading of her songs emphasized the lyric quality which often can be lost in studio production. With O'Kennedy's lead lines drifting in between Lee's rhythm guitar chords, accentuating a phrase here, hauntingly following Lee's voice on other occasions, the stories came to life.

Although having released a few self-produced CDs in the past, her first studio 2004 release on Compadre Records, *Stillhouse Road*, has been getting many a pleasant review. Although categorized as a bluegrass recording, the songs stretch across that boundary into blues, gospel, folk ballad, and even what might be called a torch song. On this night, the majority of her selections were from this album, although she tried out a couple of songs that were tentatively scheduled for the

next release. The title track harkens back to her birth roots in central Pennsylvania and refers to her great grandfather's possible dabbling in the moonshine trade outside a farming town; a place she would later visit and hear of the stories of yore.

Another song, *Made from Scratch*, originally written with fond memories of her mother and grandmother cooking up aromatic dishes in the kitchen, was dedicated to the folks who provided chicken, macaroni and cheese, vegetables, and corn bread for the concert house. One of the benefits of House on the Hill shows is the spread of food and drink included, and this night the meal was served within the Southern theme of Lee's Nashville home base.

Two topical songs that strike different notes are *Sojourner Truth* and *James*. The first song initially appears to tell a simple tale of catching a train perhaps to a faraway destination or even preparing for the final voyage in life. In fact, it describes the fleeing of the slaves via the Underground Railroad and specifically inspired by the life of the ironically named former slave, Sojourner Truth. Here, Lee, lets loose with a gospel-tinged chorus which befits the spiritual calling for freedom for the oppressed peoples. More current but no less historically significant is the musical eulogy, *James*, which captures the horrible 1998 murder of James Byrd, dragged behind a car along a Texas road until he died. The song merges the context into the biblical tale of Cain and Abel, and questions the seeds of hate which lead to murder. These two songs along with the declaratory, *He's My Man* and *Many Waters*, a musical recitation of a biblical verse, reveal Lee's strong faith and how it enables much of her music and lights her way.

On this cool night in the confines of Jeff and Paddi Thomas' home/concert space, Julie Lee gave a warm and personal reading of her very musical journal. On her next visit, hopefully with healthy vocal cords, we'll get to hear some more of her history and how much farther down that Stillhouse Road she's gone.

*Joel Okida is a struggling artist, struggling writer, and struggling musician. It occurs to him that life is all about the struggle. Fortunately, he did not take up acting. However he's not half-bad as a zydeco dancer and the ability to make a mean gumbo and lovely walnut tortes has gotten him by.*

## Capturing the Spirit



folk photography by Judy Nahman-Stouffer

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Man with Eagle Fan - Alex Villalva

**CD REVIEW**

Artist: WILLSON AND MCKEE

Title: THIS THIN PLACE

Label: RIMSONG MUSIC

BY RON YOUNG

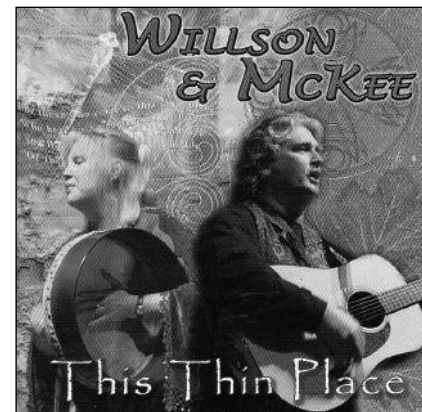
**K**en Willson and Kim McKee are a Colorado-based duo of considerable musical ability and depth. While most of the material is heavily influenced by Scottish and Irish themes, their repertoire includes a wide range of styles.

Their latest CD is called *This Thin Place*, which refers to powerful localities in the Celtic lands where the supernatural seems to align with our sometimes superficial modern lives. Willson's fine tenor voice and excellent guitar and bouzouki styling are a perfect compliment to McKee's powerful and soulful singing. A national champion on both the hammered dulcimer and the mountain dulcimer, Kim McKee also plays guitar, harp, accordion and bodhran.

The album contains fourteen tracks, including several examples of McKee's award-winning songwriting skills. Among them are the haunting *Aghadoe*, *The Silkworm's Flight*, *The Beautiful Man* and *When Next We Meet*, all songs that make you realize that there is so much more to this life than what casually meets the twenty-first century eye.

The traditional offerings include Scottish ballads such as *Mormond Braes*, *Bogie's Bonnie Belle*, and *The Wells of Wearie*. There is also a first-rate version of *The King's Shilling* (a song that I have always loved), which refers to the 18<sup>th</sup> century English Government's practice of raising regiments of soldiers from among the ranks of the defeated Jacobites. In what would be deemed as a slick move today, they managed to provide a force of the best fighting men available and also to remove these men from their homes so they could not be involved in any localized uprisings.

The guest musicians are first rate, and the liner notes are extensive, providing excellent references to the history of the music. Ken Willson has done a fine job in engineering, mixing and mastering the whole package. A very listenable and satisfying album, *This Thin Place* is well worth getting your hands on.. For further information on Willson & McKee, look on their website at [www.jigheads.com](http://www.jigheads.com), or purchase them at CD Baby.



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18122 Brookhurst S., Unit E , Fountain Valley  
714-962-2232 ifiddler@yahoo.com

**CURLEYS CAFÉ Bluegrass Jam**  
**Mondays** 7:00-9:00pm  
1999 E. Willow (at Cherry), Signal Hill • 562-424-0018

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

**KAVA DUME Bluegrass Jam**  
**1st Wednesdays** 8:00-10:15pm  
5653 Kanan Rd., Agoura Hills  
818-865-8602 • www.kavadume.com

**ME-N-ED’S PIZZA PARLOR Bluegrass Concerts**  
**Saturdays** 6:30-10:30pm  
4115 Paramount Blvd. (at Carson), Lakewood  
562-421-8908

**TORRANCE ELKS LOUNGE Bluegrass Jam**  
**4th Sundays** 1:00-5:00pm  
1820 Abalone Ave., Torrance  
Bill Elliott 909-678-1180 • Bob/Lynn Cater 310-678-1180

**THE UGLY MUG CAFE Bluegrass Jam**  
**3rd Sundays** 7:00-9:00pm  
261 N. Glassell, Orange • 714-997-5610 or 714-524-0597

**VENTURA JAM Bluegrass Jam**  
**2nd & 4th Thursdays** 6:00-9:30pm  
Zoey’s Cafe • www.zoeyscafe.com  
451 E. Main St., Ventura  
Gene Rubin 805-858-8311 generubinaudio@earthlink.net

**VIVA CANTINA Classic country music**  
900 Riverside Dr., Burbank  
818-845-2425 • www.vivacantina.com

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

DRUMMING

**BANG A DRUM**  
Drum Circle & Potluck  
**2nd Saturday** 7:30-9:30 Free  
Drums provided • 323-936-3274 • www.bangadrum.com

**MOTHERLAND MUSIC**  
**Daily**  
2921 La Cienega Blvd., Culver City  
310-838-5008 • www.motherlandmusic.com

OPEN MIKES

**AZTEC SONG NIGHT**  
**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 gm@boulevardmusic.com

**FESTIVAL OF THE EGG**  
**3rd Wednesdays** 6:30pm - 1:30am  
30 min mostly-acoustic sets, all fem.  
Moonshadows  
10437 Burbank Blvd., N. Hollywood •818-508-7008

**FENDI’S CAFÉ**  
Fridays 8:00pm -  
539 East Bixby Rd. (nr. Atlantic), Long Beach  
626-424-4774

**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

**KAVA DUME**  
**2nd, 3rd & 4th Wednesdays** 8:00-10:15pm  
5653 Kanan Rd., Agoura Hills  
818-865-8602 • www.kavadume.com

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

**MCCABE’S GUITAR SHOP**  
**Last Sundays** 5:45pm  
3101 Pico Boulevard, Santa Monica  
310-828-4497 • www.mccabesguitar.com

**THE TALKING STICK**  
**Wednesdays** 8:00pm  
1630 Ocean Park Blvd., Santa Monica  
www.thetalkingstick.net

**BEFORE ATTENDING ANY EVENT**  
Contact the event producer to verify information  
before attending any event. (Things change!!!)  
**CORRECTIONS**  
FolkWorks attempts to provide current and accurate  
information on all events but this is not always possible.  
  
Send to: [steve@FolkWorks.org](mailto:steve@FolkWorks.org) or 818-785-3839

OLD TIME JAM SESSIONS

**FRANK & JOE’S SOUTHERN SMOKEHOUSE**  
**Wednesdays** - 7:00pm  
110 E. Colorado Blvd., Monrovia • 626-574-0292

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

**THE LIVING TRADITION**  
4th Saturdays, 5:00-6:30 p.m.  
Downtown Community Center  
250 E. Center St., Anaheim  
714-870-8763 mccollomp@sbcglobal.net

**TIME WARP MUSIC**  
**2nd Saturdays** – 4:00-7:00pm  
12255 Venice Blvd., L.A.  
323-600-5050 • www.timewarpmusic.com

IRISH MUSIC SESSIONS

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

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

**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  
818-898-2263 • DesRegan@aol.com

**FINN MCCOOL**  
**Sundays** - 4:00-7:00pm  
**Tuesdays** - 8:00pm -  
2702 Main St., Santa Monica • 310-452-1734

GROUP SINGING

**ANTELOPE VALLEY FOLK MUSIC CLUB**  
**Second Saturdays** – 5:00pm • Potluck and jam session  
Chris Hingley 661-718-2827 chingley@antelecom.net

**BEACH CITIES FOLK MUSIC CLUB**  
3rd Thursdays - 7:00pm-10:00pm \$5  
Catalina Coffee Company  
126 North Catalina Ave., Redondo Beach  
www.beachcitiesfolkclub.org

**JUST PLAIN FOLKS ORANGE COUNTY**  
**Third Saturdays** – 7:00pm – 9:00pm  
Linda Kraemer JPFLinda@aol.com www.JPFolks.org

**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

**TRADITIONAL FOLK MUSIC CIRCLE**  
4th Sundays, 3:00-8:00pm  
Debby and Terry Koken’s house  
1778 Kenwood Pl., Costa Mesa  
dkoken@hmausa.com 949-574-0333

SONGWRITER SHOWCASE

**CAFÉ BELLISSIMO**  
Main Street Songwriters Showcase  
**Tuesdays** 7:30pm  
22458 Ventura Blvd., Woodland Hills  
818-25-0026 • www.garretswayne.com/msss.html

**L.A. SONGWRITER’S SHOWCASE**  
**3rd Wednesdays** - 7:30pm  
Coffee Gallery Backstage  
2029 N. Lake Ave., Altadena • showcase@songnet.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  
**3rd Saturdays** South Bay Hoot  
Redondo Beach 8:00pm-Midnight • 310-376-0222  
**3rd Sundays** East Valley Hoot  
Van Nuys 1:00-5:00pm • 818-780-5979  
**4th Saturdays** West Valley Hoot  
Woodland Hills 8:00pm-Midnight • 818-887-0446  
**4th Sundays** West L.A. Hoot & Potluck  
West L.A. 5:00-9:00pm • 310-203-0162  
**5th Saturdays** Take The Fifth Hoot  
Sherman Oaks 8:00pm-Midnight • 818-761-2766

WELSH CHOIR

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

**1st 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  
Museum of the American West(formerly Autry Museum)  
www.museumoftheamericanwest.org

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

FOLK HAPPENINGS AT A GLANCE

MAY

2006



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div>	<div>1</div> <div>THE RIDERS OF THE PURPLE SAGE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM) Bluegrass Jam (OGM)</div>	<div>2</div> <div>LOMA LINDA UKULELE FESTIVAL (SE) KACEY JONES (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)</div>	<div>3</div> <div>BROMBIES (SE) STACEY EARLE &amp; MARK STUART Plus WENDY WALDMAN (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>4</div> <div>VILLAGE OF TALES OJAI STORYTELLING FESTIVAL (SE) LOS HERMANOS HERRERA (SE) JACQUELINE SCHWAB (SE) ZAKIR HUSSAIN (SE) JANET KLEIN &amp; HER PARLOR BOYS (SE) ASHLEY MAHER (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish Singing (OGM)</div>	<div>5</div> <div>STEVE FORBERT (SE) JACQUELINE SCHWAB (SE) MARIACHI LOS CAMPEROS DE NATI CANO (SE) SEVERIN BROWNE / JAMES COBERLY SMITH (SE) HOT CLUB QUARTET (SE) THE TATTERS (SE) I SEE HAWKS IN L.A. / MAY ARIZONA (SE) SONIA and DISAPPEAR FEAR CSUN STEEL DRUM BAND (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</div>	<div>6</div> <div>JACQUELINE SCHWAB (SE) ROBBY LONGLEY (SE) RANGANIKETAN (SE) LOS PINGUOS (SE) MUSIC OF THE BALKANS ENSEMBLE MUSIC OF KOREA ENSEMBLE (SE) THE ALLEY CATS (SE) THE TATTERS With REBECCA TROON (SE) STEVE FORBERT (SE) DENNIS ROGER REED (SE) MARIACHI LOS CAMPEROS DE NATI CANO (SE) JODY STECHER and BILL EVANS (SE) HOT JAZZ CARAVAN (SE) PHIL CHRISTIE (SE) BERKLEY HART (SE) THE TATTERS With REBECCA TROON (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</div>
<div>7</div> <div>The RHYTHM CHILD BAND (SE) T. N. KRISHNAN (SE) BLUERIDGE PICKIN' PARLOR ANNUAL PICK-NIC (SE) FULL SPECTRUM (SE) SUNLAND STRING BAND (SE) RICHARD THOMPSON (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM)</div>	<div>8</div> <div>Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM)</div>	<div>9</div> <div>BALL IN THE HOUSE (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)</div>	<div>10</div> <div>Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>11</div> <div>PARKFIELD BLUEGRASS FESTIVAL (SE) ABHIMAN KAUSHAL (SE) RICHARD THOMPSON (SE) KEREN ANN (SE) WHISKEY CHIMPS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>12</div> <div>PARKFIELD BLUEGRASS FESTIVAL (SE) BYRON BERLINE With JOHN HICKMAN &amp; MITCH CORBIN (SE) CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL (SE) MOJACAR FLAMENCO (SE) I SEE HAWKS IN L.A. MIKE STINSON SOME PARTY (SE) CHARLEY DUSH (SE) MASANGA MARIMA ENSEMBLE (SE) AMERICANA CIRCLE (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>13</div> <div>“HOPE LIVES HERE” (SE) THE OHMIES (SE) RONNY COX (SE) JULIO MONTERO (SE) BLUE MAMA With DENNIS ROGER REED (SE) CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL (SE) CONJUNTO JARDIN (SE) TOM BALL &amp; KENNY SULTAN (SE) TWO TO TANGO. TANGO NAÇIONAL ARGENTINA (SE) PAUL ARNOLDI (SE) DAVID ROTH (SE) ANDY COHEN plus PAUL ARNOLDI (SE) BERKLEY HART (SE) LAURENCE JUBER (SE) Contra (OGD) Bluegrass (OGM) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Group Singing (OGM) Drum Circle (OGM) Jam Session (OGM) Old Time Jam (OGM)</div>
<div>14</div> <div>PARKFIELD BLUEGRASS FESTIVAL (SE) BLUEGRASS JAM (SE) TWO TO TANGO. TANGO NAÇIONAL ARGENTINA (SE) BALL IN THE HOUSE (SE) BERKLEY HART (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM)</div>	<div>15</div> <div>BALL IN THE HOUSE (SE) DAUGHTERS OF THE PURPLE SAGE (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>16</div> <div>Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)</div>	<div>17</div> <div>BALL IN THE HOUSE (SE) BROMBIES (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>18</div> <div>SABRINA RODRIGUEZ (SE) BALL IN THE HOUSE (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Workshops (OGM)</div>	<div>19</div> <div>CALIFORNIA AUTOHARP GATHERING (SE) SOL Y CANTO (SE) SUSIE GLAZE AND THE HILONESOME BAND (SE) HANNEKE CASSELL RUSHAD EAGLE- STON CHRISTOPHER LEWIS (SE) TRIPLE CHICKEN FOOT With THE MERCURY DIMES (SE) LISA FINNIE &amp; THE NIGHT OWLS (SE) TAMBURITZANS (SE) KELLY JOE PHELPS (SE) STEVE POSTELL (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>20</div> <div>CALIFORNIA AUTOHARP GATHERING (SE) THE OHMIES (SE) KAEDMON (SE) TAMBURITZANS (SE) THE BALKAN MUSIC ENSEMBLE plus NEAR EAST ENSEMBLE (SE) HANNEKE CASSEL (SE) HOUSTON JONES With RICK SHEA (SE) THE TATTERS (SE) CIUNAS (SE) DAROL ANGER'S REPUBLIC OF STRINGS (SE) MACK BAILEY &amp; CHRIS NOLE (SE) BERKLEY HART (SE) BLACKWATERSIDE (SE) BERKLEY HART (SE) SOL Y CANTO (SE) KELLY JOE PHELPS (SE) KRIS DELMHORST / SHANNON MCNALLY BAND (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>21</div> <div>CALIFORNIA AUTOHARP GATHERING (SE) GUELAGUETZA FESTIVAL (SE) TOPANGA BANJO FIDDLE CONTEST &amp; FOLK FESTIVAL (SE) TAMBURITZANS (SE) JOHN MCVEY (SE) RICHARD GREENE (SE) MACK BAILEY &amp; CHRIS NOLE (SE) AFRICAN AMERICAN ENSEMBLE Plus MUSIC OF BALI ENSEMBLE (SE) BLUE MAMA With DENNIS ROGER REED (SE) HANNEKE CASSEL With RUSHAD EGGLESTON AND CHRISTOPHER LEWIS (SE) MARK O'CONNOR'S APPALACIAN TRIO With NATALIE HAAS and CAROL COOK (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>22</div> <div>Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>23</div> <div>Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)</div>	<div>24</div> <div>PETER ALSOP (SE) TAMBURITZANS (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>25</div> <div>STRAWBERRY MUSIC FESTIVAL (SE) UCLA NEAR EASTERN TAKHT ENSEMBLE (SE) LOS LOBOS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>26</div> <div>NORTHWEST FOLKLIFE FESTIVAL (SE) STRAWBERRY MUSIC FESTIVAL (SE) JOHN BATDORF (SE) NEIL INNES &amp; FRIENDS (SE) BORDER RADIO (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>27</div> <div>NORTHWEST FOLKLIFE FESTIVAL (SE) CAJUN / CREOLE MUSIC FESTIVAL (SE) STRAWBERRY MUSIC FESTIVAL (SE) UNITED SCOTTISH SOCIETY HIGHLAND GATHERING AND FESTIVAL (SE) TOPANGA DAYS (SE) THE OHMIES (SE) EVE SELIS TRIO (SE) NEIL INNES &amp; FRIENDS (SE) JEFF LINSKY (SE) BOB BAXTER (SE) JOHN BATDORF (SE) JOHN MCVEY (SE) BALLET MODERNO Y FOLKLORICO NATIONAL DE GAUTEMALA (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)</div>
<div>28</div> <div>NORTHWEST FOLKLIFE FESTIVAL (SE) STRAWBERRY MUSIC FESTIVAL (SE) TOPANGA DAYS With PETER ALSOP (SE) DOS VIENTOS (SE) PARTHA BOSE SWAPAN CHAUDHURI (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>29</div> <div>NORTHWEST FOLKLIFE FESTIVAL (SE) TOPANGA DAYS With MARIA MULDAUR (SE) WE 5 (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM)</div>	<div>30</div> <div>Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)</div>	<div>31</div> <div>Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - page 15</div> <div>OGD: On-going Dance - page 18</div> <div>SE: Special Events - page 32</div>		



FOLK HAPPENINGS AT A GLANCE

JUNE

2006



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div> <div><b>FOLK HAPPENINGS AT A GLANCE</b> Check out details by following the page references: OGM: On-going Music - page 15 OGD: On-going Dance - page 18 SE: Special Events - page 32</div>				<b>1</b> MUSIC OF MEXICO ENSEMBLE plus MUSIC OF CHINA ENSEMBLE (SE) JANET KLEIN & HER PARLOR BOYS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish Singing (OGM)	<b>2</b> MUSIC OF INDIA ENSEMBLE plus MUSIC OF BRAZIL ENSEMBLE (SE) GARRISON KEILLOR (PRARIE HOME COMPANION) (SE) SEVERIN BROWNE / JAMES COBERLY SMITH (SE) TOMMY PELTIER (SE) KLINTETTEN (SE) MARCELE BERGER (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	<b>3</b> PACIFICO DANCE THEATRE AND MARIACHI DIVAS (SE) SMOKEWOOD (SE) BORDER RADIO (SE) MUSIC OF WEST AFRICA ENSEMBLE plus MUSIC OF KOREA ENSEMBLE (SE) ANGEL CITY CHORALE (SE) SUSIE GLAZE AND THE HILONESOME BAND (SE) RICHARD GREENE & THE BROTHERS BARTON (SE) DENNIS ROGER REED (SE) MOJÁCAR FLAMENCO (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
<b>4</b> ANGEL CITY CHORALE (SE) JEANNIE WILLETS (SE) MUSIC OF JAVA ENSEMBLE Plus the AFRO-CUBAN ENSEMBLE (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM)	<b>5</b> REG MEUROSS Plus MELISSA GIBSON (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM) Bluegrass Jam (OGM)	<b>6</b> Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	<b>7</b> Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass Jam (OGM)	<b>8</b> THE BILGEWATER BROTHERS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	<b>9</b> RB MORRIS (SE) JAMES HURLEY (SE) ASHLEY MAHER (SE) THE BELIEVERS (SE) MARK HUMPHREYS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	<b>10</b> SUNLAND STRING BAND (SE) JANET KLEIN & HER PARLOR BOYS With IAN WHITCOMB (SE) BAJA BLUES BOYS (SE) PETER CASE (SE) LAURENCE JUBER (SE) BERKLEY HART (SE) DAVE STAMEY (SE) THE GREENCARDS with CAROLINE HERRING (SE) BERKLEY HART (SE) Contra (OGD) Bluegrass (OGM) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Group Singing (OGM) Drum Circle (OGM) Jam Session (OGM) Old Time Jam (OGM)
<b>11</b> MASANGA MARIMBA ENSEMBLE (SE) THE ALLEY CATS (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM)	<b>12</b> Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM)	<b>13</b> Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	<b>14</b> Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	<b>15</b> INCENDIO (SE) RHIANNON (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Workshops (OGM)	<b>16</b> CHILDREN OF MANY COLORS (SE) HUCK FINN JUBILEE BLUEGRASS FESTIVAL (SE) LIVE OAK MUSIC FESTIVAL\ (SE) SOURDOUGH SLIM (SE) RICHARD SMITH (SE) BERKLEY HART (SE) LOWEN and NAVARRO (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	<b>17</b> CHILDREN OF MANY COLORS (SE) LIVE OAK MUSIC FESTIVAL\ (SE) HUCK FINN JUBILEE BLUEGRASS FESTIVAL (SE) DENNIS ROGER REED BAND (SE) DUO TONES (SE) JAMIE LAVAL (SE) BAABA MAAL (SE) RICHARD SMITH & AARON TILL (SE) SOURDOUGH SLIM (SE) DAVID ROTH, SLOAN WAINWRIGHT, AND PENNY NICHOLS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
<b>18</b> LIVE OAK MUSIC FESTIVAL\ (SE) CHILDREN OF MANY COLORS (SE) HUCK FINN JUBILEE BLUEGRASS FESTIVAL (SE) SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) TRIO AMOR Y PAZ (SE) DEL CASHER (SE) JOHN STEWART (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass Jam (OGM) Open Mike (OGM)	<b>19</b> SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	<b>20</b> SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) ROB McNURLIN & THE BEATNIK COWBOYS (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	<b>21</b> SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) THE KENNEDYS (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	<b>22</b> SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM) <b>23</b>	<b>24</b> SAN DIEGO SCOTTISH HIGHLAND GAMES (SE) SUMMERSONGS/WEST: A SONGWRITERS RETREAT (SE) MICHAEL CHAPDELAINE (SE) RICHARD SMITH and AARON TILL (SE) LES YEUX NOIRS (SE) VASELJE (SE) RAINWATER BLUEGRASS BAND (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	 SAN DIEGO SCOTTISH HIGHLAND GAMES (SE) IRISH FAIR (SE) GRACE (SE) ENCUENTRO DE JARANEROS DE CALI-FORNIA with CONJUNTO JARDIN (SE) MARIACHI USA FESTIVAL (SE) SANDII CASTLEBERRY, GARY FRANCISCO AND RON DAIGH (SE) MICHAEL CHAPDELAINE (SE) SLOAN WAINWRIGHT and PENNY NICHOLS (SE) MOIRA SMILEY and VOCO (SE) RONNY COX (SE) DOUG MacLEOD (SE) LA DANZAS DEL PERU (SE) JAMES HURLEY (SE) BERKLEY HART (SE) KATE WALLACE, DOUG CLEGG, PETER GALLWAY& DAVID WEST (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)
<b>25</b> SAN DIEGO SCOTTISH HIGHLAND GAMES (SE) THE OHMIES (SE) FESTIVAL IN THE DESERT FILM (SE) MICHAEL DART & THE FLATLANDERS (SE) SLOAN WAINWRIGHT and PENNY NICHOLS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	<b>26</b> THE KENNEDYS (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	<b>27</b> Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	<b>28</b> PARACHUTE EXPRESS (SE) ROCKY MOUNTAIN HIGH (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	<b>29</b> Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	<b>30</b> THE MIGHTY ECHOES (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	

ON-GOING DANCE HAPPENINGS  
DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

**YORUBA HOUSE**  
310-475-4440  
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

**TOM BOZIGIAN**  
562-941-0845 • www.bozigian.com

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

**CAFÉ DANSSA**  
**Wednesdays** 7:30-10:30pm  
11533 W. Pico Blvd., Los Angeles  
Sherrie Cochran Worldance1@aol.com • 626-293-8523  
www.lifefestival.com • 310-478-7866

**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

BELLY DANCING

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

CAJUN / ZYDECO DANCING

**Thursdays**- Lesson: 7:00-8:00pm (\$5). Dance to CD’s:  
8:00-10:00pm  
PCH Club  
Best Western Golden Sails Hotel  
6285 East Pacific Coast Highway, Long Beach  
562-708-8946 karinovations@verizon.net

**2nd Sundays** - Live Band 5:30-9:00pm \$15  
Elks Lodge  
1735 West 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

CONTRA DANCING

**CALIFORNIA DANCE CO-OPERATIVE**  
www.CalDanceCoop.org • Hotline 818-951-2003

**1st Fridays** - Lesson 8:00pm 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 7:30pm Dance 8:00-11:00pm  
Brentwood Youth House  
731 So. Bundy, Brentwood  
Jeff 310-396-3322 • mail@jeffandgigi.com

**1st Sundays** - Lesson 3:30pm Dance 4:00-7:00pm  
All Saints Epioiscopal Church  
3847 Terracina Drive, Riverside  
Meg 909-359-6984 • rdhoyt@juno.com

**2nd Saturdays** - Lesson 7:30pm Dance 8:00-11:00pm  
Sierra Madre Masonic Temple  
33 E. Sierra Madre Blvd., Sierra Madre  
Frank 818-951-4482 • fhoppe@attbi.com

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

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

**3rd Saturdays** - Lesson 7:30pm Dance 8:00-11:00pm  
Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
Contact John Rogers • 626-303-4269  
joda\_rogers@altrionet.com

**4th Saturdays** - Lesson 7:30pm Dance 8:00-11:00pm  
Brentwood Youth House  
731 South Bundy Drive  
Peter 562-428-6904 • pbergonzi@rocketmail.com

**5th Saturday** - Dance 7:00-11:00pm (Experienced)  
Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
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  
Rich DiMarco 714-894-4113 richdimarco@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.com

**2nd & 4th Saturdays** - Lesson 1:00pm Dance 1:30-4:00pm  
Lindberg Park 5401 Rhoda Way, Culver City  
Annie 310-837-3427 • cceed@aol.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 \$5.00  
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

**CAFÉ DANSSA**  
**Thursdays** 7:30-10:30pm \$6.00  
11533 W. Pico Blvd., Los Angeles  
Dennis Gura dengura@aol.com 310-503-8839  
www.lifefestival.com • 310-478-7866

HUNGARIAN DANCING

**HUNGARIAN CLASS (BEGINNING)**  
**2nd & 4th Fridays** 8:30-10:30pm \$7.00  
Gypsy Camp 3265 Motor Ave., Los Angeles  
Jon Rand 310-202-9024 • jdrand@attbi.com

INTERNATIONAL FOLK DANCING

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

**ANAHEIM INTERNATIONAL FOLKDANCERS**  
**Wednesdays** 7:30-9:30pm • 511 S. Harbor, Anaheim

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

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

**DUNAJ INT’L DANCE ENSEMBLE**  
**Wednesdays** 7:30-10:00pm  
Wiseplace 1411 N. Broadway, Santa Ana  
dancetraditions@msn.com  
Richard Duree 714-641-7450

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

**INTERNATIONAL FOLK DANCE CLUB AT UCLA** Free  
**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** \$3  
**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 \$2  
Throop Unitarian Church  
300 S. Los Robles, Pasadena  
Marshall Cates 626-792-9118 • mcates@calstatela.edu

**RESEDA INT’L FOLK DANCERS**  
**Thursdays** 3:00-4:45pm  
Reseda Senior Center • 18255 Victory Blvd., Reseda  
JoAnne McColloch 818-340-6432

**ROBERTSON FOLK DANCE**  
**Mondays** 10:00-11:30am  
1641 Preuss Rd., Los Angeles 310-278-5383

**SIERRA MADRE FOLK DANCE CLASS**  
**Mondays** 8:00-9:30pm  
Sierra Madre Recreation Building  
611 E. Sierra Madre Blvd., Sierra Madre  
Ann Armstrong 626-358-5942

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

**TUESDAY GYPSIES**  
**Tuesdays** 7:30-10:30pm \$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  
Lorraine Rothman 714-680-4356

**WESTCHESTER LARIATS (Youth Group)**  
**Mondays** 3:30-9:30pm \$30 or \$40/10-wk session  
Westchester United Methodist Church  
8065 Emerson Ave., Los Angeles  
Diane Winthrop 310-376-8756 • wclariats@aol.com

**WEST HOLLYWOOD FOLK DANCERS**  
**Wednesday** 10:15-11:45am  
West Hollywood Park, San Vicente & Melrose  
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** \$4  
**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** \$3  
**Fridays** 7:15-10:00pm  
Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park  
Jay Michtom 818-368-1957 • JayMichtom@bigfoot.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**  
**Saturdays** (call for schedule)  
Shaarei Torah, Arcadia • Avi Gabai 626-445-0810

**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** 7:30pm-Midnight  
WJCC 5870 W. Olympic Blvd, Los Angeles  
\$7 (\$6 for JCC Members) All ages welcome.  
James Zimmer 310-284-3638 IsraeliDance@yahoo.com  
www.geocities.com/IsraeliDance

**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

MORRIS DANCING

**RISING PHOENIX MORRIS**  
**Mondays** 2nd Mondays  
Sunset Bar & Grill 1240 3rd St. Promenade, Santa Monica  
Audrey Goodman muse2835@msn.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 \$5  
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**  
**Wednesdays** 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

**CULVER CITY**  
**Tuesdays** 7:30-10:00pm (All levels, beginners call)  
Lindberg Park, 5401 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

**LANCASTER**  
**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

**NORTHBRIDGE**  
**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

**PASADENA**  
**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 maryram54@aol.com

**SOUTH PASADENA**  
**Sundays**  
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

**TORRANCE**  
**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

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

**VAN NUYS**  
**Mondays** Beginner - 7:00-8:30pm  
Intermediate - 8:00-10:00pm  
Valley College, Ethel at Hatteras St.  
Aase Hansen 818-845-5726 AaseHansen@aol.com

**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

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## OLD-TIME & COUNTRY BLUES GUITAR RECORDINGS

Here it is old-timers: Classic recordings from the old-time country and blues songsters of yesteryear. From Blind Blake and Geechie Wiley to Riley Puckett and Sam McGee, here's a gaggle of inspiring old-time recordings featuring the horribly underrated six-string guitar!

COMPILATIONS

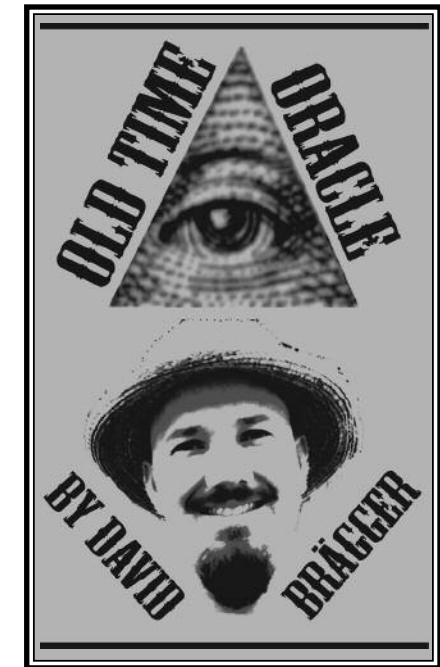
- 1927-30-Ragtime Blues Guitar – Various Artists, Document
- 1928-31-Mississippi Girls - Various Artists, Document
- Before The Blues Vol. 1-3 - Various Artists, Yazoo
- The Best There Ever Was The Legendary Early Blues Performers Classic Recordings From the 1920s & 30s - Various Artists, Yazoo
- Legends of Country Blues - Various Artists, JSP Records
- Hotter in Hawaii - Various Artists, JSP Records
- Mountain Blues: Blues, Ballads & String Bands (1927-38) - Various Artists, JSP Records
- Old-Time Mountain Guitar - Various Artists, County

ARTISTS

- Chocolate To The Bone - Barbecue Bob, Yazoo
- Mamlish Blues - Ed Bell, Document
- Tough Luck – Christopher Berry, Long Beach Recordings

- The Best Of Blind Blake - Blind Blake, Yazoo
- Complete Recorded Works Vol. 1-4 - Blind Blake, Document
- In Chronological Order Vol. 1-2) - Big Bill Broonzy, Document
- Anchored In Love: Their Complete Victor Recordings 1927-1928 - Carter Family, Rounder
- Banana In Your Fruit Basket: Red Hot Blues (1931-1936) - Bo Carter, Yazoo
- Bo Carter (1931-1940) - Bo Carter, Yazoo
- Darby & Tarlton (Box Set) – Darby & Tarlton, JSP Records
- The Complete Early Recordings of Rev. Gary Davis - Rev. Gary Davis, Yazoo
- The Ultimate Collection - Rev. Gary Davis, Shanachie
- I Ain't Gonna Be Worried No More (1929-1941) - Sleepy John Estes, Yazoo
- The Best Of John Fahey (1959-1977) - John Fahey, Takoma
- Blind Boy Fuller Vol. 1 - Blind Boy Fuller, Document

- Truckin' My Blues Away - Blind Boy Fuller, Yazoo
- The High Lonesome Sound - Roscoe Holcomb, Folkways
- Master of the Hawaiian Guitar Vol. 1 & 2 - Sol Hoopii, Rounder Select
- Complete Recordings In Chronological Order Vol. 1 & 2 - Peg Leg Howell, Document
- Complete Recorded Works (1926-1929) - Frank Hutchison, Document
- 1928 Sessions - Mississippi John Hurt, Yazoo
- The Complete Early Recordings 1930 - Skip James, Yazoo
- American Primitive - Steve James, Antone's Records
- Fast Texas - Steve James, Burnside Records
- The Best of Blind Lemon Jefferson: Classic Recordings of the 1920s - Blind Lemon Jefferson, Yazoo
- Praise God I'm Satisfied - Blind Willie Johnson, Yazoo
- Sweeter As The Years Go By - Blind Willie Johnson, Yazoo



- Complete Recordings (Box Set) - Robert Johnson, Sony
- Complete Recorded Works Vol. 1 - Charley Jordan, Document
- In His Prime 1927-1928 - Furry Lewis, Yazoo
- Texas Songster - Mance Lipscomb, Arhoolie Records
- The First Recordings – Fred McDowell, Rounder Select
- Grandad of the Country Guitar Players - Sam McGee, Arhoolie
- 1926-1934 - Sam McGee, Document
- The Classic Years 1927-1940 - Blind Willie McTell, JSP
- The Best of Charlie Patton Classic Recordings From the 1920s & 30s - Charlie Patton, Yazoo
- Primeval Blues, Rags, and Gospel Songs - Charlie Patton, Yazoo

ORACLE page 21

## The California Traditional Music Society Invites you to the 24<sup>TH</sup> ANNUAL SUMMER SOLSTICE FOLK MUSIC, DANCE AND STORYTELLING FESTIVAL. JUNE 23-25, 2006

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the California Traditional Music Society's  
Festival Rate of \$105 plus tax per room per  
night (reserve by June 1, 2006)



# THE BARN DANCE

For an ex-Angeleno accustomed to well-lighted freeways, the ten-mile trip to our Barn Dance in the winter feels like an adventure in another century. The highway winds closely alongside a river and it's pitch black — no houses, no streetlights, no moon or stars. When I turn off the highway, it's even darker. There's a fork marked by handmade arrows but the only one that points in a clear direction says "Fish Hatchery," so I go that way and soon see the cheerful lights of the Greenacres Grange Hall.

I supposed that all this batting around in the dark was what kept our attendance low, but the dance board scoffed at the notion. It was lack of advertising, they said, so, last Fall, we started putting out more flyers. We got more radio spots and asked the local newspaper to consider covering our contradance. They ignored us. Even so, we got one or two new dancers each month and some came back. On good nights we had twenty-five dancers and on bad nights we borrowed from the band.

I knew the January dance was different when I found the parking lot full at 7:10. Inside, 42 people were lined up to dance. I saw fifteen familiar faces and the rest were strangers. That's *strangers* as in *first-timers* which means, in contradance-ese, that they haven't learned to dance yet, a fact that was just seeping into the caller's brain.

Karen, one of the sweetest callers I know (meaning someone this shouldn't happen to), was wide-eyed. Fifteen people were following her instructions and 25 more were stumbling around, good-naturedly expecting it all to clear up soon.

As usual, the first timers had paired up with each other. Karen got them to line up, take hands four and cross over. The ladies' chain and the buzz step came harder. Normally, newcomers have models all around them but not that night. Karen's blue eyes grew ever wider, conveying, not the sense of panic I expected, but pleasant amazement — "How *could* such an interesting thing happen?"

I've seen other callers surprised by hordes of newcomers. Some just switch smoothly from complex to simple, some get annoyed and rigid, and some panic briefly, then revert to their first easy dances.

I've never seen one like Karen. She studied the lines, finding every variety of chaos, but never lost that look of pleased awe. She didn't change her program, just revved up her attitude of "Come on you guys, we can work



this out together." The newcomers cooperated and the old timers took their cue from Karen, laughing and smiling at the serial debacles on the floor.

Partway through the first dance, the photographer and reporter from our local paper, *The World*, walked in with cameras and notepads.

"Why tonight?" I asked.

"For six weeks we've covered broken dikes, flooded homes, and landslides," said the

reporter. "We wanted some fun."

"Can you make all this chaos look like fun," I asked, and the photographer answered gleefully, "Are you kidding? Everywhere I point my camera I get smiles and laughter. I don't get that from people sandbagging their foundations."

It was true. Everyone had fun. The experienced dancers broke up the beginner couples and placed themselves strategically in the lines as models and stabilizers. No one got discouraged and went home. There were almost as many people at 10 as there had been at 7. And some of the people were *young*, a joy to aging dancers afraid that contra will disappear when our collective knees go. I was curious what brought them.

A teenager who brought his girlfriend and parents had seen it in the newspaper's calendar. Youngsters came with grandparents who'd heard radio spots. Two twenty-somethings heard about it in their Aikido class. Some people had considered coming for years and some had just heard of it. Some were enticed by flyers and some by friends. Why all of a sudden they came to the January dance, we don't know. Maybe after the holidays everyone just wanted to go somewhere without having to dress up, buy a gift, or make a potluck.

The big question was "What will happen in February?" Will the newcomers return? Will the newspaper article draw more newcomers? And shouldn't someone warn the out-of-town caller?

Someone did, I think, for she cancelled on the morning of the dance. Stacy, the back-up caller, selected her easiest dance cards and, with wry good humor, prepared for all possibilities. Fifty-two people came! Old-timers were out-numbered 2.5 to one. Many of January's newcomers returned, often with more friends and relatives. Five other high school kids came, giggling, blushing, and reluctant to dance until persuaded. (One boy said, "'forced?' Me? Never!") It was a jolly, exhausting evening. Stacy and Karen recruited some of the young people for our Celtic concert and dance demonstration and it was a great success.

So, what will happen at the next dance? Come and see! Or, go to your local dance and get to know contradancers in your community

Valerie Cooley is living in Coos Bay, Oregon. When she's not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens, and contradances once a month

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# MOTHERLAND MUSIC

BY LISA FORSTEIN

“He who learns teaches.”  
African Proverb

Have you ever entered a place of transcendence? A physical space with a warmth so subtle yet so strong that you know you are, for the time being, away from the pressures of the corporate and western fast-paced world? Welcoming and worldly spaces like this, though few and far between, exist in our communities. L.A.’s African drum store, Motherland Music is one of them.

With an open-mind and great care, Dan Rice, founder and owner of Motherland Music started this business 15 years ago. As a carpenter he took an interest in building folk instruments. Dan’s additional passion for travel took him to countries around the world where he met and formed friendships with African travelers. This experience combined with his attendance at an African dance performance introduced him to African



rhythms and piqued Dan’s interest in the drum. He felt a continual need to “get outside of the box, to see another culture, something different.” It was clear to him that he must go to Africa and buy some drums.

Dan soon became a pioneer in buying and selling djembes (West African drums) since he started this business before African drums became available through the Internet. The Africans he met and worked with along the way were extremely hospitable and helpful. The warmth and openness Dan experienced in Africa directly translates to that which visitors feel at Motherland Music.

A visit to Motherland encompasses African beats softly playing in the background while shoppers and visitors pick up drums and play. In the back a worker strings a djembe or puts new skins on congas, both fascinating skills and techniques to watch in action. Motherland Music serves as one of L.A.’s most well equipped world drum repair shops, and they will not only fix instruments, but they also provide lessons in tuning, repairing and building drums. The rest of the store is filled with a myriad of djembes, congas, cajons, doumbeks, batas, drums from Thailand, Cuba, numerous other countries, bells and shakers of all sorts and sizes. Benches are plentiful for those who want to play and everyone is encouraged.

Motherland also sells colorful drum bags made from African cloth, African clothing, CDs, woodcarvings and other items essential and central to African culture and tradition.

## ORACLE continued from page 19

<i>The Essential Jimmie Rodgers - Jimmy Rodgers, RCA</i>	<b>DVD</b>
<i>Original Delta Blues - Son House, Sony</i>	<i>Bukka White &amp; Son House, Yazoo</i>
<i>Old-Time Fiddle Tunes and Songs from North Georgia - Skillet Lickers, County</i>	<i>Rev. Gary Davis &amp; Sonny Terry, Yazoo</i>
<i>Volume 1-6 - Skillet Lickers, Document</i>	<i>Mance Lipscomb &amp; Lightnin’ Hopkins, Yazoo</i>
<i>The Complete Folkways Recordings 1958 - Joseph Spence, Folkways</i>	<i>Elizabeth Cotten &amp; Jesse Fuller, Yazoo</i>
<i>The Best of Frank Stokes Classic Recordings of the 1920s – Frank Stokes, Yazoo</i>	<i>Fred McDowell &amp; Big Joe Williams, Yazoo</i>
<i>Creator of the Memphis Blues - Frank Stokes, Yazoo</i>	<i>Lightnin’ Hopkins &amp; Roosevelt Sykes, Yazoo</i>
<i>Complete Recorded Works 1927-1929 - Henry Thomas, Yazoo</i>	<i>Big Bill Broonzy &amp; Roosevelt Sykes, Yazoo</i>
<i>The Original Rolling Stone - Robert Wilkins, Yazoo</i>	<i>John Lee Hooker &amp; Furry Lewis, Yazoo</i>
<i>The Original Folkways Recordings: 1960-1962 - Clarence Ashley And Doc Watson, Folkways</i>	<i>Traditional Music Classics: Rare Footage From the 1960s - Doc Watson, Roscoe Holcomb, Buell Kazee and Kilby Snow, Yazoo</i>
<i>The Doc Watson Family - Doc Watson, Folkways</i>	<i>African Guitar, Vestapol</i>
<i>Tradition - Doc Watson Family, Rounder Select</i>	<i>Legends of Country Blues Guitar Vol. 1-3 – Various Artists, Vestapol</i>

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

Between two chairs in the store sits a short wooden stool with a jaguar as its design. This stool represents a traditional piece of Ghanaian furniture, styled after the sacred Golden Stool of the Ashanti people. Wooden carvings on shelves and dyed tapestries draped throughout the store – common to the African market place – create an ambiance that feels so foreign that visitors get a hint of the African atmosphere and many Africans comment that they feel “at home.” It is not about the sales, but the environment. It is about welcoming people, introducing them to a new world while providing a sense of the “old world” and making new visitors and regulars feel at home. This is really quite special.

Motherland Music also hosts a variety of regularly scheduled drumming classes and drum circles with instruction provided by master drummers and music professionals specializing in African and Afro-Cuban rhythms and music from Nigeria, Senegal, Guinea and South America. Each class is finely tuned for players of different levels, and rather than reading textbooks and learning music theory on paper, one learns simply by drumming.

“This kind of place brings certain people together,” Dan says. A combination of master drummers, drum enthusiasts, children and open-minded, intrigued folks who see the two large *Kpanlogo* drums (as tall as some adults) outside the shop cannot help but enter.

While Motherland Music is a business, it provides the workers, shoppers and visitors with a sense of serenity. Dan states that he created the store with the “African sensibility of not being mass-produced.” Each drum and item in Motherland is handmade and unique, as is each individual who walks in, sits down, takes a djembe and plays something traditional or something heartfelt. The point of Motherland Music, after all, is a communal open space where people are able to be themselves through the age-old traditions of the drum.

Visit Motherland Music at: 2921 La Cienega Blvd., Culver City, CA 90232

Or on the web at: [www.motherlandmusic.com](http://www.motherlandmusic.com)

“Anticipate the good so that you may enjoy it.” (African Proverb)

Lisa Forstein, creator of the new world music band, Yeh Dede, is a singer, world percussionist and composer based in Santa Monica. She is also the Managing Editor of the Iranian Jewish Chronicle.

Uncle Ruthie is on vacation. Her column will resume in the July/August issue.

## UNCLE RUTHIE



“He who has a thing to sell and goes and whispers in a well, is not as apt to get the dollars as he who climbs a tree and hollers.”

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# CLUB TROPICAL SUPPORTS WORLD MUSIC

WITH CRYPTONOCHE SERIES

BY "GEE" RABE

I first heard about the Friday world music night at Club Tropical when **Veselje**, was asked to perform there. As the accordionist in the band, and feeling jaded about the overall L.A. music scene, I was skeptical about the gig. But after learning that our performance was part of an ongoing world music series, I became interested in Club Tropical's musical mission.

CryptoNoche is the name of the world music series. Started in October 2005, the concept was conceived by Jeff Gauthier, president of Cryptogramophone Records and Carlos Rodriguez, owner of the restaurant Con Sabor, which transforms into Club Tropical at night. KPFF's Molly White serves as the booking agent for world music acts at the club and hosts the weekly show.

Recently I had the pleasure of meeting with Jeff, Carlos, and Molly over a delicious lunch of Salvadoran *pupusas* and *una ensalada*, a refreshing fruity drink. We talked about what we were doing musically and the purpose of Club Tropical.

Con Sabor opened in 1997. Jeff, who is also a concert promoter and jazz violinist, suggested the idea of live jazz music in the restaurant around 2003. Carlos, who has always appreciated music even while living in El Salvador, agreed to the idea and discovered live music helped his restaurant. Club Tropical was born and CryptoNight became the name of the weekly experimental jazz night.

Eventually other nights of live music were added, including tango on Wednesdays, flamenco on Sundays, and then the CryptoNoche series. Asked about how crucial it is to have live music in the club, Carlos said music has always been important to his life. To him supporting musicians and their art is good for the community, good for his business, and a vehicle to bring culture to more people. He described CryptoNoche as "globalization [that] came to Club Tropical." Jeff quickly stressed that we were talking about "the good aspects" of globalization and Molly stated that by having the CryptoNoche series, more people could be exposed to great music from all over the world that they may otherwise not have a chance to experience.

Club Tropical has been attracting musicians from around the globe. While we were dining, Carlos pulled out a musician's demo package he received from the Czech Republic. Various traditions have been represented at the club, but according to Molly, one of the most popular bands to perform for CryptoNoche was the **Masanga Marimba Ensemble**. Under the direction of Dr. Ric Alviso, professor of world music at CSU Northridge, the ensemble performs traditional and popular music from Zimbabwe and has performed several times to packed crowds at Club Tropical.

I asked Ric about his experience at Club Tropical and his thoughts about the need for world music venues in L.A. He replied that having someone like Molly to specifically book world music artists has been long overdue and that in the 1980s there were clubs like the Music Machine that specialized in world music. Regarding a diverse city like L.A., Ric added "there has not been a regular world music club in LA in a long time ... there is a need for venues that will support and reflect the diversity of our world today."



Extreme Klezmer Makeover at Club Tropical

Other musicians who have performed at Club Tropical have similar sentiments. Trudy Israel, member of the Eastern European musical group **Nevenka**, also had a wonderful experience working at the club. She was happy that the club was willing to accommodate the twelve vocalists and four orchestra musicians. She said, "I think we are so lucky to have a world music venue in L.A. like Club Tropical. Molly White has done a great thing for our community."

Roberto Catalano, one of the musicians of the Italian duo **Musicantica**, said he believed the club was presently achieving success and that he hoped it would increase over time. **Musicantica** was the first band of the series and Roberto described that first evening as "rather low key, with few

customers." Fortunately, the number of audience members grew as the evening progressed. I remembered that owner Carlos told me patience and persistence would be needed to eventually yield great returns for the business, the musicians, and the customers. Molly told me she would love to have **Musicantica** perform again – and since the series is building momentum, the club would have a more energizing atmosphere since that first night.

Indeed the CryptoNoche concept at Club Tropical is growing. African music influenced vocalist **Ashley Maher** said she first heard about the club through Internet listservs. Ashley mentioned that "world music artists, like myself, have to build our fan bases. To have a world-music-friendly venue like Club Tropical in Culver City helps to keep things growing." She also added that L.A. has but only a limited number of clubs dedicated to world music.

Likewise, Chilean singer-songwriter **Patricio Zamorano** believes there is a crisis regarding venues for artists such as himself. Performing his political music known as *canto social* several times at the club, Patricio said there was a "nice vibe" and the mixed Anglo and Latino audience was appreciative. He feels that people are searching for cultural experiences and that Club Tropical had energy to attract such people.

As a musician of world music myself, I do believe there should be more clubs that welcome various world music artists. Club Tropical is one of a handful of venues that is supportive of musicians and the live music cause. I commend Jeff, Molly, and Carlos – their efforts are greatly appreciated. It's also great to know that a restaurant business owner like Carlos understands the life of musicians and the importance of patience as well as marketing to make a series like CryptoNoche a success. As tango bassist and a regular performer at the club Pablo Motta said succinctly: "they've been cool to us and very supportive." Words we all like to hear!

Con Sabor/Club Tropical is located at 8841 Washington Boulevard in Culver City.

Telephone 310-559-1127

Website: [www.consaborclubtropical.com](http://www.consaborclubtropical.com)

For more information about CryptoNoche and CryptoNight: [www.cryptonight.com](http://www.cryptonight.com).

*Gigi "Gee" Rabe has an M.A. in Ethnomusicology from UCLA and is currently a lecturer in music at CSU Northridge. She is also an accordionist and steel drum player.*

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# MANIPULATE Me!

Every so often I just get really excited about something (all right, every other day or so- I'm an impressionable creature replete with youthful enthusiasms and a rabid addiction to Beginner Mind...but enough about me!), and the upcoming 3<sup>rd</sup> Annual Celebration of Puppetry outdoors at the McGroarty Arts Center in Sunland-Tujunga has grasped my imagination. There are some really exciting groups coming to teach and perform. It's a free-of-charge family-oriented festival with food, booths, workshops and performances from 4:00pm to 10:00pm on Saturday, May 27<sup>th</sup>. There will be puppet-making workshops on the two Saturdays



preceding the festival (May 13<sup>th</sup> and 20<sup>th</sup> from 3:00 to 5:00 pm - children ages 6-12 must be accompanied by an adult).

The resident artists come from a variety of puppetry perspectives. They span the spectrum of ways and methods by which puppetry brings humanity into focus through humor, drama, artistic subtlety and in-your-face confrontation. "Gumplestiltskin" is a colorful and imaginative company headed by Christine and Michael Gump who are "committed to releasing crazy energy into the planet" through the media of wild and strange art cars (which they call "wacky vehiculars"), stilt-walking, giant puppets, and child-sized marionettes manipulated by stilt-walkers. They also seem to be affiliated with The Trash Band, a wacko recycling musical and visual extravaganza.

Buddy Big Mountain is a well-known lifelong entertainer and Native American master ventriloquist, magician, singer and marionette artist who is known for his audience participation (unusual with marionette performances) and comedy. He'll be bringing a "cast" of exquisitely sculpted Native American marionettes.

When evening falls the festival audience will be treated to a Balinese Wayang Kulit shadow play performed by the *Bali and Beyond* ensemble. It will most likely be *The Royal Coronation*, a portion of The Mahabarata in which King Yutistera, one of the five Pandawa brothers, becomes the King of Kings. These productions are multi-media events including the mesmerizing music of Indonesian Gamelan, lacy leather shadow characters manipulated from behind a screen, the scent of incense, and a selection of items from Bali (umbrellas, weavings and cloth) to decorate the stage. Bring along a cushion to sit on under the stars (and maybe a blanket, too).

Maria Bodmann of *Bali and Beyond* got her BFA and MFA at CalArts in Multidisciplinary Arts and Music. She got a Fulbright to study in Indonesia, so she studied Gamelan at the Indonesia Academy of Dance and the Arts, and the art of shadow theater in the village of Sukawati, Bali. She said shadow theater suits her temperament perfectly as it's a "multitasking extravaganza". Bodmann is also teaching a free 12-session workshop on The Art and Craft of Shadow Theater from April 4<sup>th</sup> through June 13<sup>th</sup> (see below for details), which, I am informed, one may attend sporadically (so it's not too late!). The culmination event will take place on June 20<sup>th</sup> at 7:30 pm. Students will write a group story, design, carve and paint characters, work out dialogue and choreograph action sequences, rehearse as an ensemble, and then present the story at the culmination for friends, family, and whoever else can make it to the show.

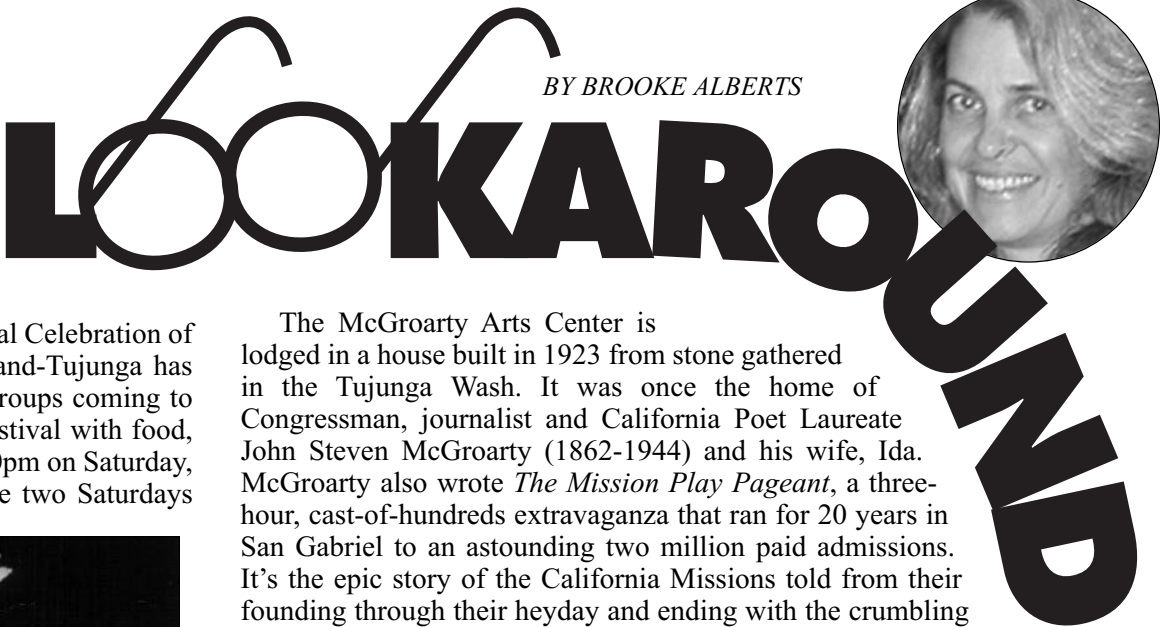


**Capturing the Spirit**  
Folk Photography by  
Judy Nahman-Stouffer

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BY BROOKE ALBERTS

The McGroarty Arts Center is lodged in a house built in 1923 from stone gathered in the Tujunga Wash. It was once the home of Congressman, journalist and California Poet Laureate John Steven McGroarty (1862-1944) and his wife, Ida. McGroarty also wrote *The Mission Play Pageant*, a three-hour, cast-of-hundreds extravaganza that ran for 20 years in San Gabriel to an astounding two million paid admissions. It's the epic story of the California Missions told from their founding through their heyday and ending with the crumbling walls of Mission San Juan Capistrano in 1817. (For a plot synopsis and further biographical information, see the John Steven McGroarty webpage, if you're intrigued). They called it *Rancho Chupa Rosa*, and it stands nestled in the Verdugo Hills under oaks and pine trees. It was declared a Historic Cultural Monument by the city of Los Angeles in the 1970s. Currently it is run as an arts center with classes in a variety of subjects (ceramics, drama, violin, piano, collage, hip-hop among other things, for youth, and adult Tai Chi Ch'uan, oil painting and poetry writing...). It is also home to the Shouting Coyote Poetry Festival.

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Celebrate Puppetry Festival (Free)  
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Pre-festival workshops:  
Saturday May 13<sup>th</sup> and Saturday May 20<sup>th</sup>, 3:00-5:00pm

*The Art and Craft of Shadow Theater* workshops:  
12 Tuesday evenings from April 4<sup>th</sup> through June 13<sup>th</sup>, 6:30 to 8:30pm

For more information, contact  
Maria Bodmann 818-837-9485 or maria@balibeyond.com


Culmination event: June 20<sup>th</sup>, 7:30pm –  
WeSpark, 13520 Ventura Blvd., Sherman Oaks  
(2 blocks east of Woodman Ave.)

Further info can be found at:  
www.buddybigmountain.com • www.balibeyond.com  
www.trashband.net

(and click on the pink banana peel which, when highlighted, is labeled "Puppet Food")

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

# ARMENIAN ART AT CAFAM



Hagop Hagopian's artworks can be found in some of the most prominent public and private art collections in Armenia, Russia, Europe and the United States. His artistic contributions have brought him various official recognitions including the honorary title of People's Artist of Armenia and the State Prize of Armenia.

This US premier museum exhibition opens on Sunday April 30th at the Craft and Folk Art Museum and runs through July 2, 2006. Shahen Khachaturian, retired director of the National Gallery of Armenia and author of several books about Armenian artists will be in Los Angeles to introduce this historical exhibition



As always, please remember that his column is provided for informational purposes only and is not legal advice. If you would like to act on any of the information you read in this column, please seek the advice of qualified counsel. Your comments and suggestions are appreciated and I will do my best to make sure that I respond to each letter in a subsequent column.

*I am a performing musician and, music teacher. I have an email account with America Online, which I've had for many years. Each quarter or so, I send out an email to all of my students, friends and the people on the mailing list I've put together from performances over the years. The email tells people where I'm performing next, when I'm teaching a workshop, and other things that I think would be of interest to the people that receive the email. Last week, I sent one of my usual newsletters via AOL. A little while later I tried to log on to AOL, but got a message saying that I had to contact customer service. When I did so, I was told that I had been reported by one of the people on my list as a spammer and had violated AOL email rules. I was also told that it had always been the policy of AOL that an email sent to ten or more recipients was considered "spam" and a violation of email policy. I am definitely not a "spammer" and want to know what I can do to prevent this sort of thing in the future. Can you help me?*

Well, it looks as though you've come up upon the flip side of the various spam prevention laws and policies that have been passed recently. As anyone with email knows, "spam" consists of unsolicited email advertisements of anything from stock tips to sexual toys. Spam can be innocuous, such as a simple advertisement, or it can be dangerous to your computer, infecting it with viruses attached to the email. Additionally, spam can be used as a vehicle for the installation of certain software, known as "spyware," that tracks all of your activity emanating from your computer, both on and offline.

Needless to say, spam can turn the internet into a dangerous place for your computer and violate your right to privacy. For this reason, the federal government, as well as several states (California included), has enacted statutes that are designed to require would-be spammers to respect the privacy of individuals on the net. The one many people have heard of is "CAN SPAM" (Controlling the Assault of Non-Solicited Pornography and

**LAW  
TALK**  
By Richard Gee



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Marketing Act). Effective January 1, 2004, the statute covers email whose primary purpose is advertising or promoting a commercial product or service, including content on a Web site. That would seem to include your email to your students and mailing list, making your email subject to the statute.

The law requires that commercial spammers be truthful as to who they are and what their email is all about. Further, any spam email must include a notice that the email is an advertisement as well as the physical address of the spammer. Finally, it requires commercial spammers to give recipients of their email

an "opt-out," meaning that the spammer must allow people to elect not to receive future spam email from the commercial spammer. Once someone "opts out," their name and address cannot be sold or transferred by the commercial spammer to a third party. Each violation of the statute is subject to fines of up to \$11,000. Deceptive commercial email also is subject to laws banning false or misleading advertising.

State laws, such as those in California, impose similar stiff penalties on spam. Hence, the reason email providers such as AOL have become much tougher in the enforcement of already existing rules on spam.

To protect yourself in the future, you can do a couple of things. First, try to find out if AOL has a commercial bulk email feature and if so, subscribe to it. After all, these emails are part of your business and the extra cost is a write-off on your taxes. If you send email out yourself this way, make sure to include a link or some other way for the recipients of your emails to "opt out" of future email advertisements.

Alternatively, if you have a large mailing list, you may consider using a third party service to send out your emails. I've used one, "Constant Contact" ([www.constantcontact.com](http://www.constantcontact.com)) and have found it useful. These services will take care of the "opt out" process as well as provide you with useful marketing statistics concerning the number of persons who actually opened your email, who threw it in the trash and whether they visited your website. Good luck!

*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 [rgee@gee4law.com](mailto:rgee@gee4law.com)*

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Well, the 2006 Grammy Awards have come and gone, and as usual we folkies and World music aficionados have to spend some time searching to see who the winners were in “our” categories. For those who haven’t heard yet, here are some of the highlights:

Best Folk Traditional Album: *Fiddler’s Green*, **Tim O’Brien**

Best Contemporary Folk Album: *Fair & Square*, **John Prine**

Best Traditional World Music Album: *In the Heart of the Moon*, **Ali Farka Touré & Toumani Diabaté**

Best Contemporary World Music Album: *Eletracústico*, **Gilberto Gil**

Best Bluegrass Album: *The Company We Keep*, **The Del McCoury Band**

Best Traditional Tropical Latin Album: *Bebo De Cuba*, **Bebo Valdés**

You can see all of the winners as well as the nominees who didn’t win on the Grammy web site, [www.grammy.com](http://www.grammy.com).

\* \* \* \* \*

“Music is what feelings sound like.” Author Unknown

\* \* \* \* \*

**San Diego Folk Heritage**, our neighbors to the south, have announced that they will not be holding their annual Sam Hinton Folk Festival this year. As is the case with so many events lately, their expenses have gone up, and attendance has not kept pace with the cost of producing the festival. The group will be looking at various options for the future of the event, and as of the time I’m writing this, I’ve been told that it’s not gone for good, just having a rest and a re-think.

Meanwhile, check out their web site at [www.sdfolkheritage.org](http://www.sdfolkheritage.org), or take note of their listings in the calendar section of this issue of FolkWorks. They have a topnotch series of concerts that are well worth the drive.

\* \* \* \* \*

**U2’s The Edge and MusiCares** have announced the unveiling of a new hurricane relief effort called Music Rising. The campaign’s goal is to put musical instruments back into the hands of all musicians who lost everything in the hurricane disasters and to help them regain their livelihood.

MusiCares, in partnership with Gibson Guitar and Guitar Center Music Education Foundation, has developed a campaign to provide replacement instruments and accessories to musicians affected by the hurricanes that devastated the Gulf Coast region. Gibson and Guitar Center spearheaded the initial effort by collaborating on the design, manufacture and sale of an

# GRACE NOTES



BY LINDA DEWAR



have the option to increase the amount of your purchase by whatever amount you’d like, and they’ll automatically donate the difference. Amoeba also holds a weekly auction of music-related items including concert tickets, with the proceeds going to the relief effort.

\* \* \* \* \*

“Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.” Maya Angelou

\* \* \* \* \*

“Music has been my playmate, my lover, and my crying towel.” Buffy Sainte-Marie

\* \* \* \* \*

Musicians who have released an independently produced album know how hard it can be to get the word out. And it’s particularly difficult for those whose music falls into categories like folk or other “non-mainstream” genres.

If you’re one of those musicians, and you haven’t discovered it already, get a copy of *The Indie Bible*, subtitled *The All-in-One Resource for Recording Artists*. In it, you’ll find listings of radio stations that will play your music, publications that will review it, and other similar resources. There’s also a large section with articles on subjects like marketing and promotion, getting gigs, getting reviewed, etc. written by industry professionals. Each section is broken out by genre, and it’s amazing what you’ll find that you didn’t think about. You can find *The Indie Bible* online at [Amazon.com](http://Amazon.com), and also at most large bookstores.

\* \* \* \* \*

“If you practice, tune, make a sound check, & sit down to play it’s Folk music otherwise it’s Bluegrass.” Anonymous

\* \* \* \* \*

GRACENOTES page 26

Folk Works Distribution List						
Acton	Perkin Up Coffee House	Hollywood	Amoeba Records	Equator Coffee House	Studio City	Coffee Fix
Agoura	Kava Dume Coffee House		Highland Grounds	Folktree Gallery		Jennifer's Coffee
Agoura Hills	Agoura Hills Library		Irish Import Shop	Gamble House		Studio City Music
	Bodie House Concerts		Sam Ash	Old Town Music		Studio City Public Library
Altadena	Coffee Gallery Backstage		Valdez Guitar	Pasadena Museum of History	Sylmar	Tia Chucha Cultural Center
	Altadena Library	La Canada	La Canada Library	PooBah Records	Tarzana	Adventure 16
Arcadia	San Gabriel Bead Company		Penelope's	Tower Records		Bluegrass Association
Baldwin Hills	Baldwin Hills Library	Lancaster	Cedar Center Allied Arts	Redondo Beach		CD Trader
Bellflower	Bellflower Brakensiek Library		Lancaster Library	San Pedro		Coffee Junction
Beverly Hills	Beverly Hills Library		Marios Music	Global Gifts (UN Shop)		Norms Rare Guitars
Burbank	ABC Music Library	Lawndale	Gotham Guitars	San Pedro Library	Tehachapi	Mountain Music
	Library	Long Beach	Borders	Sacred Grounds	Thousand Oaks	Goebel Senior Center
	Backside Records		Curley's Café	Whale & Ale		Hillcrest Center for the Arts
	Mo's Restaurant		East Village Wellness	Williams Bookstore		Instrumental Music
	Priscilla's Gourmet Coffee		Fendi's Café	Gypsy Den		Musician's Boulevard
	Viva Fresh		Long Beach Library - All Branches	Santa Ana	Topanga	Thousand Oaks Library
Canoga Park	Sam Ash Music		Long Beach Library - Main	Santa Monica		Mimosa Cafe
Claremont	Claremont Folk Music Center		Old Dubliner		Torrance	El Camino College
	Claremont Public Library		Portfolio Café			Red Car Brewery
	Nicks Cafe		The Library(Coffee House)			Torrance Cultural Arts
	The Press		Tower-Long Beach			Tower Records
Covina	Cobblestone Café & Tea Cottage	Los Alamitos	World of Strings		Van Nuys	Noble House Concerts
	Nick's Taste of Texas		Blue Mountain Bagels		Venice	Beyond Baroque
Culver City	Boulevard Music	Los Angeles	Bang A Drum			Rose Cafe
Downey	ACE Music Academy		Central Library			Venice Library
	Downey High School		Dave's Accordion Studio			
	Downey Library		Japanese American National Museum			
	Downey Music Center		SHARE			
	Mambo Grill	Manhattan Beach	Santa Monica Folk Club			
	Nordic Fox Restaurant	Mar Vista	Mar Vista Library			
	Sawday & Holmes Music	Marina del Rey	Tower Records			
	Third Street Coffee	Mid Wilshire	Craft & Folk Museum			
	Warren High School		Molly Malones			
Eagle Rock	Center for the Arts	Monrovia	Dollmakers			
	Dr. Music		Monrovia Coffee House			
	Swork's Coffee House	Montrose	Montrose newstand			
Encino	CTMS Center for Folk Music	Newbury Park	Newbury Park Library			
	Encino-Tarzana Library	North Hollywood	Celtic Arts Center			
Fullerton	Fullerton College		Hallenbecks			
	CSU Fullerton		KPFK			
	Fullerton Library		Kulak's Woodshed			
			Shamrock Imports			
Glendale	Borders	Northridge	Borders			
	Brand Libraries		CSUN			
	Eatwell Coffee Shop		Gayles Perks			
	Glendale Central Library		KCSN			
	Sylvia Woods		Tower Records			
	Tower	Oak Park	Oak Park Library			
Glendora	Gard's Music		Russ & Julie's (house concerts)			
Granada Hills	Blueridge Pickin' Parlor	Palmdale	Guitar Center			
Hermosa Beach	Boogaloo	Pasadena	Armory Northwest			
	Java Man		Borders			
			Central Library			
					</	

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FRANCIS AWE continued from page 1

of African drums, not to mention congas (which have West African roots), but his specialty as a performer and teacher is the drum that talks, the dundun. (pronounced doondoon with the accent on the second syllable). With its expressive tonal range, the instrument can simulate the tonal Yoruba language. To vary the tone and make the drum “speak,” the player adjusts the tension on the ropes that hold the two goatskin drum heads on each end of the wooden body of the drum. During a Drum Festival held at the Japan America Theatre in 2004, I saw Awe make the drum “speak” simple sentences in Yoruba, which he then translated into English.

The drumming class I attended on a recent Sunday afternoon focused more on the rhythmic riches of the drumming ensemble than on the talking aspect of the drum. Still, at one point Awe spoke of the overall expressiveness of the dundun, comparing it to a parent. “And sometimes you play with them like a dog plays with its puppies. But sometimes you are mad (very stern). The tone of the drum is like that. The tone when you are mad is different from the tone when you are happy. The talking drum is the only drum that has those tones... It is like a woman who uses one tone to talk with the husband, one tone to talk with the kids, and one tone to talk with everybody. That is the power of that drum.” He attributes a magical quality to the dundun. “It strengthens you when it thinks you are weak and it takes part of your energy when it thinks you are too strong.”

As I observed him teach, it became clear that Francis Awe has that same kind of expressive repertoire. He can be encouraging, playful, strict, or highly analytical according to the need he recognizes in the individual student or the student ensemble. “When I am teaching you I don’t regard you as my student, I regard you as my child,” Francis explains. “A teacher is like a father. No matter where they come from or their race. I don’t separate my work from me. When I meet you and I see you, I have to learn who you are and how I should teach you. I have to learn about you individually and you in the group, and see what can make you blend with the group. I call myself a master but at the same time I am a student of my student.”

Early in the Sunday class, he has each student play his part alone. “Very good!” he nods at Michael, a middle-aged white man who has played other types of drums and is studying with Francis to strengthen his awareness of rhythm and general musicianship. Then Awe trains his laser-beam gaze on Kareem, a quiet young man with short dreadlocks. You can see the intense concentration in Kareem’s face as his chin moves forward and back with the rhythm he is beating out. After watching him for a couple of minutes, Awe stops him and demonstrates hitting the flat part of the stick at the center of the drum. “If you don’t hit this way, you are going to have pain. Your wrist must be like this (he demonstrates a flexible wrist) – no bones, no ligaments, nothing.”

After giving each student feedback, Francis tells the group in powerful, deliberate tones, “A good student doesn’t just mimic his teacher. A good student *surprises* his teacher.” His voice jumps an octave. “*Is that clear?*”

In his twenty some years as an educator and performer in Southern California, Francis Awe has taught students from many ethnic and racial backgrounds in venues ranging from Pasadena City College to inner-city elementary schools to Music Center, where he gives seminars for public school teachers through its Education Division. He does much of his teaching in public school programs with his wife Omowale, who specializes in Nigerian dance forms.

On Wednesday nights, Francis and several of his drum students play for the dancers during Omowale’s dance class at Lula Washington Dance Theater. Omowale leads her students through the vigorous dance patterns in dialogue with her husband’s lead drumming. It is an important learning opportunity for Francis’s students. “When we are learning, we only play drum even though I tell them that singing, dancing, and drumming go together,” he says. “They know their part, but when I bring in the dancers, they don’t know how to play it (anymore). And I tell them to look at the steps of the dancer. The dancer is playing what we are playing, using his body as an instrument. So their step is the music we are playing. If they (the drumming students) get lost, they can (re-orient) themselves by looking at the steps of the dancers.”

To convey the spirit in which the dundun should be played, he schools his students in the cultural context of music in a Yoruba village. Musical pieces are tied to specific functions such as work duties, festivals, funerals, and religious rituals in which details of performance have critical meaning. “When you play music that is ritual, you have to be careful,” Francis tells the Sunday class. “If the drummer makes a mistake, the song goes off, then the dancers go off, and that will be a sign that the god does not accept the sacrifice...”

On his approach to teaching African drumming to Westerners, he says, “One of the toughest challenges is the rhythm. For example, our downbeat is their upbeat. So you need to almost erase that in their mind, lock it out and have them just see themselves as a beginner.”

In some ways Awe finds it easier to teach Westerners who have no musical background than to teach trained musicians. “When you are a master pianist, a master guitarist, a master drum set player, you see yourself as a boss. (But) when you come (with that attitude), you can spend years and you won’t know anything. Some of my students are good pianists and those are the very difficult ones to teach. I tell them, ‘The only thing I want you to do is to make sure you learn the part, learn it right. and play it at the right time.’”

He tries to instill the attitude of cooperation and support necessary in an African musical ensemble. “It does not matter how good the lead drummer is,” declares Francis. “[The success] depends on the supporters. It is necessary for everybody to play their own role the right way at the right time. If the supporters play right, it is not difficult to lead well. But I cannot play anything unless I have good support.”

On the whiteboard in the classroom at Holy Name of Jesus School, Awe draws lines of various lengths to help his students visualize the pattern of the different parts in the drum ensemble and how they relate to one another in time. This visual representation of the music is one of his teaching tools as are the periodic comparisons he makes between African and Latin American music, which has strong West African roots.

Awe is also fond of using analogies to illuminate a point. During the lesson, he tells the group, “When a couple is married a long time, they have to look for something new or they will get tired of each other. The same thing when you play one piece of music for a long time. You’ll be getting bored and so you introduce nuances that energize the music you are playing. You *dynamize* it.”

Part way through the lesson, Francis Awe’s seven-year old son Babatunde walks in carrying a small dundun. Francis adjusts the tension on the drum for him and demonstrates a simple pattern for the boy to practice. With a deadpan expression, the boy reproduces the pattern. Francis encourages him with a broad smile, playing along with him for a while. Later, when his father has turned his attention back to the adult students, the boy sits down at a desk. Immediately, Francis whirls back towards him and makes an exaggerated expression of silent incredulity. The boy jumps up and resumes playing the dundun. Clearly, his father intends for him to acquire the discipline and stamina necessary to carry on the musical tradition.

Francis Awe himself did not initially have his father’s support to become a musician. Born a Yoruba prince, Francis was from a privileged family that considered the career of a drummer beneath their station. But even as a baby, Francis showed such an affinity for the sound of the dundun, that his grandmother concluded this was his destiny. His father hoped he would forget the drum when he went to school but this did not appease the boy. By the time he was at the University of Ife, he was a master drummer. Asked to teach the dundun to Alan Eder, a Fulbright scholar at the California Institute of the Arts, he ended up receiving a scholarship to Cal Arts himself, which brought him to Southern California. Awe holds a Bachelors degree in World Arts and Culture and a Master of Fine Arts from UCLA.

In his fatherly role, Awe nurtures promising students like Kareem Berridge. “He is doing very well. He listens. He does not talk. I trust him. I’m writing to get him a Durfee fellowship and I want to use him to teach master classes. I was one of the first master drummers to receive that fellowship.”

Passing on the heritage and positive message of African music is something Francis Awe sees as his mission in life. On his website, Awe states, “My mission in life is to make the Dundun a universal instrument. My mission in life is to make the dundun a universal instrument, to transmit the family aspect of African life to all people, to unify people of all races, colors and nationalities. It is not my journey to places that makes me the happiest, but the gift of the drum I have to give.”

It is just past four o’clock and the Sunday dundun class at Holy Name of Jesus School is drawing to a close. Francis Awe wraps it up with a lively admonition. “Whatever we do here must be carried on—*beyond* the drum. All right?” And like two snappy beats on the dundun, he shouts, “*That’s it!*”

Audrey Coleman is a writer, audio producer, educator, and passionate explorer of world music and culture.

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GRACENOTES continued from page 25

**Internet Radio:** There are so many great internet radio sites where you can listen to music that you’d rarely find on AM, FM, or even Satellite radio. I’m going to try and include something about one or two of them in each column for a few issues, just to give you a taste of what’s out there. The first of these is *Mountain Folk*, which bills itself as “the show for people who enjoy bluegrass, folk, old-time, acoustic, outdoor and mountain music.” Located at [www.mountainfolk.com](http://www.mountainfolk.com), they play a nice mix of those genres, with a bit of a preference for bluegrass and old-time.

One of my favorites is *Cape Breton Live Radio*, which broadcasts from Nova Scotia. Here you’ll find a selection of the best music the Cape Breton area has to offer, along with archived shows, articles, and news. Find them on the web at [www.capebretonlive.com](http://www.capebretonlive.com).

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. You can find her first solo CD *Where the Heart Is* at [www.cdbaby.com/lindadewar](http://www.cdbaby.com/lindadewar)



PASSINGS

GENE HUBERT

1954-2006

BY SUSAN MICHAELS

Gene Hubert, dance writer and caller extraordinaire died March 6, 2006 in Durham, North Carolina after a brief illness. He was 51.

After hearing the sad and sudden news of Gene Hubert’s passing, I realized that in the last 20 years hardly a week has gone by that I haven’t thought about Gene, learned something from him, called one of his dances (usually more), or been in some way moved by his creative spirit. As the author of 3 volumes of contra dances he called *Dizzy Dances*, Gene Hubert enriched the dance world with what I will always think of as the Hubert Touch...exquisite dances, incredibly smooth, with beautiful and inventive transitions. It’s no wonder, he was known within the contra dance tribe as the King of Flow. For me, and I daresay many, many callers and dancers around the world, “levitating” through Gene’s dances is and always will be the essence of contra dance.

Gene Hubert wrote hundreds of contras, squares, and circle dances...many of which are now classics: *Halliehurst*, *The Reunion*, *Zombies of Sugar Hill*, *The Diagonal Dilemma* (aka the *Velvet Catapult*), *Fan in the Doorway* (a contra dance to a slip jig, no less!), *Rotary Circulator*, *Song in the Night*, *Permeation*, *Renewal*, *Swing Around*. These are dances I have called over and over, the ones I go to when I need a sure-fire winner to get dancers into their groove – all written by Gene Hubert.

Yes, Gene was and will continue to be a very important friend to me. I carry him around with me (or at least his dances!) to every gig I go to. I count on him to always have a dance that’s fun, flirty, flow-y. He’s an important part of my life. And yet, Gene Hubert and I never met.

So it was with a mixture of sadness and delight that I read Gene’s obituary in his hometown newspaper and found out that my friend was so much more than just an amazing choreographer and caller. Gene was a self taught computer programmer. He had a Master’s degree in Chemical Engineering. He worked at Duke Medical Center. He taught himself to play a dulcimer that he built from a kit won in a public radio raffle, and he played the concertina too.

Gene loved to garden. He grew berries, grapes, flowers. He was described by friends as quiet, humble, modest and gentle. He was married to Jenny Gray Hubert whom he met swing dancing...and Gene was a new dad. His son Macon was 4 years old at the time of his dad’s passing.

I will miss Gene Hubert very much. I’m sad to think that the mind that created so many perfect, groundbreaking dances has now moved on to a different plane of consciousness. All I can say is...the angels must be having a grand ol’ time tonight.

*Susan Michaels is a contradance and family dance caller who has toured extensively throughout the western United States and Canada, as well as calling the regular 2nd Saturday dance in Sierra Madre. Susan has been calling Gene Hubert’s contras squares and mixers since 1986.*

JOHN ZEHNDER

1939-2006

John Zehnder passed away on March 5<sup>th</sup>. He was a true institution at McCabes’s, the director of the music school and the founder and fearless leader of the “McCabe’s Salvation Army Blast Band” (AKA “The Prisoners of Zehnder”). He also taught banjo, guitar, mandolin, and of course ukulele.

He repaired banjos, ukes, mandolins, guitars, mando-basses, banjo-ukes, tremeloas, ukelins and other antiquarian instruments.

In addition to his work at McCabe’s, he was a Presbyterian minister and a licensed marriage and family counselor.

He also was a judge for several decades at the Topanga Banjo & Fiddle Contest.

*And from the Jim Beloff’s Flea Market Music website [www.fleamarketmusic.co] re: John’s passing*

The Los Angeles uke community mourns the passing of John Zehnder—a great friend of the ukulele. John was the resident uke guru of McCabes Guitar Shop in Santa Monica. He taught ukulele, repaired ukes (and all fretted instruments) and co-taught the McCabes uke workshops with me and Travis Harrelson. He also was a UKetopia regular. At the UKetopia show we did last September, John (with sons Tim and Tom) brought down the house with beautiful tight-harmony arrangements of classic Sons Of The Pioneers songs. He was blessed with a gentle spirit, a pure tenor voice and a deep love of music. He will be missed.



NANCY MACMILLAN

1957 – 2006

On April 13, 2006, at 5:30 a.m, Nancy MacMillan lost her battle with ovarian cancer. Her band mates from *Ruby’s Dream* played her some of the music that she loved last Sunday and she was constantly surrounded by her church family as well as members of her earthly family, who were singing and praying with her till the end.



PHOTO BY MICHELLE NOSCO

Many of us knew Nancy from contradancing and as fellow musicians and dancers. She was one of the founding members the well-known contradance band, *Ruby’s Dream*, as well as a band with Michael Mendelson, named *Key Ingredients*.

But there was a side to her that many of us did not know. She grew up in New York and in her 49 years worked in Florence, Alexandria, China, Mongolia, and Japan before coming to Pasadena. Her passion for the languages of her journeys led her to study Arabic, Japanese, Hebrew, Dutch, Chinese, and the universal language of music.

She taught disabled students to speak in Pasadena and Covina Valley. Nancy was a religious person and often smiled in prayer and song while mentoring others to express their faith in song, dance, and language. This same faith built an Urban Village with her church community as a support network.

Her final hours were at home. They were very peaceful and filled with songs, scripture, family, friends, and shared memories.

NANCE CAN DANCE

© MICHAEL MENDELSON, 2006

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# IS THERE A DOCTOR IN THE HOUSE?

**B**ack wards, charity wards, 9<sup>th</sup> wards—these are the places folk singers go to die—because they can't afford health care. Like millions of other working poor in America, I don't have health insurance—but then neither did Leadbelly—next to Woody Guthrie our most celebrated folk singer—who died on the charity ward of Bellevue Hospital in New York City (the same ward Stephen Foster died on a hundred years earlier) with 38 cents in his pocket, and an unfinished song.

What gives? How is it that we buy their records, go to their concerts, tell their stories and cherish their names, but when they get sick we don't want to know about it.

Leadbelly died of amyotrophic lateral sclerosis, ALS, better known as Lou Gehrig's disease, on December 6, 1949. His indelible music is available on Library of Congress recordings, his Stella 12-string guitar is displayed in the Rock and Roll Hall of Fame in Cleveland, and when he died his picture was on the front page of the New York Times, above the fold. But when his once powerful physique that inspired his nickname became frail and wracked by this fatal illness, he was on his own—a charity case on the back ward of New York's county hospital.

*Seven Greek cities vied for Homer dead, through which the living poet begged his bread,* wrote an anonymous bard, and twenty-five hundred years later, in another self-satisfied democracy that claims to prize freedom above all other values, too often our great poets and musicians are free to suffer and die as wards of the state, with a minimum of medical intervention.

Or so I thought, until I was actually confronted with the daunting challenge of seeking adequate health care for my dependent sister, who like Leadbelly had no health insurance and could not afford to join an HMO. I have since learned some hard-won truths about our nation's health care system, and have decided to share them with you, my readers.

Hard-won truth number one is that you have to ask for help; help does not ask for you. When I took my sister to UCLA's emergency room for a foot infection last October an ER doctor noticed she had an abnormal feel to her abdomen and suggested she might have a tumor. They also told me a "complete workup" would be prohibitively expensive, but they were going to at least do a cat scan to determine if they were correct. I told them she didn't have any money or insurance and they said nonetheless they had to at least do an x-ray to see if she had a tumor.

It turned out she did have a tumor, but that any further medical procedures there would not be covered under "emergency room care," which they are required by law to provide, so they recommended I take my sister to a county hospital, where she could be treated regardless of her ability to pay.

Hard-won truth number two was the realization of my own deeply ingrained prejudice against the idea of taking my sister to "a county hospital." I had seen Paddy Chayevsky's early masterpiece *The Hospital*, with George C. Scott, and read too many scary stories in the L.A. Times about King Drew Medical Center, and come to the conclusion that my sister was better off with no care than being left on a gurney to die outside an elevator while incompetently trained county doctors whistled by her on their way to a tryst with an ER nurse in the medical supply room. And I felt a growing shame that I could not provide her with the kind of first-rate health care my mother was receiving at the same UCLA hospital my sister could not afford to go to.

Hard-won truth number three, therefore, was

the growing recognition that we had not one but two health care systems, and often at the very same hospital. Like Dickens *A Tale of Two Cities*, for senior citizens like my mother with social security and a viable pension plan, it was the best of systems, whereas for uninsured middle-aged adults like my sister, it was the worst.

When my mother was first hospitalized for a lung condition four years ago they couldn't perform enough tests on her—x-rays, cat scans, MRIs, they cheerfully did them all, because she had both Medicare and a secondary insurer to reimburse them for each test.

But for my sister I had to beg to get an x-ray. That's when fate stepped in and, out of the blue, this long journey towards the operating room really began. My sister's foot wasn't getting any better, so I took her back to the ER, and casually happened to mention to the attending physician that in addition to my sister's foot infection her stomach seemed a little distended.

Somehow I looked up and there was, not the niggling paper-pushing corner-cutting by-the-book MD of the previous month, but Dr. Kildare as I remembered him, just as handsome as Richard Chamberlain. He set the wheels in motion to have my sister admitted to the hospital overnight for further tests, even after I reminded him that my sister was uninsured. "That is not my department," he replied, and I have never been so grateful to hear what was usually an excuse to do nothing, now turned around as a promise to find out what was wrong with my sister.

Hard-won truth number four was that this doctor—this knight on a white horse, turned out to be not the TV doctor I had mistaken him for, but an Iranian Muslim, who have not been exactly my favorite group of people lately. Shame on me, I concluded—and I thought I was a liberal. To complicate the matter further, when I finally worked up the nerve to ask him point blank his ethnic identity, he assured me that he was an atheist—like me. "A Muslim atheist," I marveled—I had assumed, again mistakenly, that that was what mathematicians call an empty set, a class that exists only theoretically, in name only. There is hope for the Middle East, I thought—for if there is one, there may be more.

I fell in love with this doctor when he woke me up at 4:00 am the next morning to tell me what their tentative diagnosis was, and to ask me a dozen questions that would help them nail it down. I knew we had found the right doctor.

Or so I thought, until he gently but firmly informed me midway through her hospitalization that he had been rotated off her case. "What does that *mean*?" I asked him desperately, "rotated off her case"—"I thought you were her doctor." Dr. Mohammed Kildare then explained to me how a university hospital works. They work in teams—and the teams are rotated at regular intervals, so they are exposed to a maximum number of different cases. That's why they are called "teaching hospitals." I could see my sister's savior and salvation slipping away, and prepared myself for the worst.

In the meantime, on the financial front, UCLA's social worker had sprung into action to get my sister qualified for Medi-Cal, that much beleaguered social safety net I had heard so much about, but never experienced up close and personal. It turns out, all of my Bush-bashing and left-wing dooms-day prophesying to the contrary, that, at least in California, we have not quite descended into Hobbes' dyspeptic description of life in the jungle—mean, nasty, brutish, and short.

It began to dawn on me that I was like the blind man trying to describe an elephant by touch, while five other blind men were just as convinced that they knew what an elephant was, from the

## HOW CAN I KEEP FROM TALKING



BY ROSS ALTMAN

tree-like trunk at the front to the rope-like tail in back, the broad, leaf-like ears, to the rough, wall-like sides, each only aware of a small piece of the whole animal.

For while I was busy filling out the paper work for my sister's Medi-Cal, I was about to discover the other side of the elephant—unbeknownst to me, behind the scenes, while Dr. Mohammed Kildare was breaking down my walls of prejudice toward Muslims, the virtually all-female Ob-Gyn team was actually hard at work diagnosing my sister. Finally one of them called me and gave me the diagnosis—that my sister had a large pelvic mass that they thought was likely a uterine fibroid tumor, or possibly a rare form of that called Meig's Syndrome, and their biopsy came back negative for cancer. Wow! That was good news.

Or so I thought. For it was also the bad news. Because it was (apparently) non-malignant they could not describe her condition as an emergency situation, which would have mandated that they get her into surgery and remove it. It was rather an "urgent" situation, which meant that they had to release her back into my care, with a discharge plan for follow-up treatment as an outpatient. This could not be good for the Jews.

Or so I thought. My worst fears seemed to be born out when we followed the discharge plan to the letter and went to the campus Ob-Gyn clinic for our follow-up appointment—and they refused to see her. It turns out they do not accept Medi-Cal. After using every ounce of charm I could muster to no avail I was told to take my sister to the student Ob-Gyn clinic, where they do accept Medi-Cal.

Hard-won truth number five—don't believe everything you are told. It turned out that in fact they only accept Medi-Cal for family planning (the natural pre-occupation of a student Ob-Gyn clinic), but not for surgery.

We were back to square one—it was the county hospital or Tijuana. I bit the bullet, gritted my teeth, chose the county hospital as far away as possible from King-Drew, sang Phil Ochs' *Love Me I'm a Liberal*, and drove my sister fifty miles north to the Olive View-UCLA Medical Center in Sylmar. And guess what? To my amazement, the same UCLA doctors who had treated my sister at my alma mater were on staff at Olive View, including a first-rate surgeon. They cleared my sister financially, scheduled her for surgery, and last week removed a grapefruit-size tumor attached to her right ovary.

They would have treated Leadbelly too.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals. You can reach Ross at [Greygoosemusic@aol.com](mailto:Greygoosemusic@aol.com).

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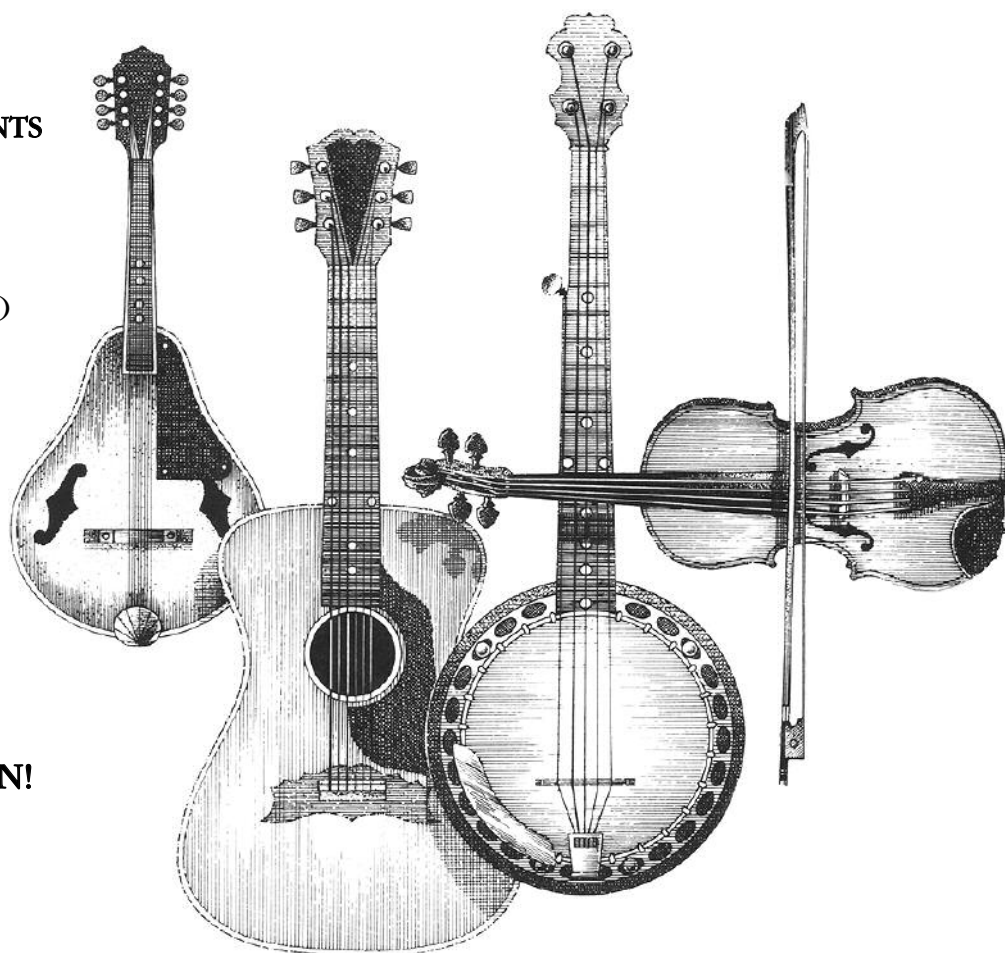
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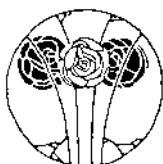
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SPECIAL EVENTS continued from page 32

MONDAY MAY 29			
*	NORTHWEST FOLKLIFE FESTIVAL See Festivals (Page 3)		
11:00am-	TOPANGA DAYS [www.topangadays.com]	\$15	/ \$7 children 6-12, srs./under 5 free
With MARIA MULDAUR [www.mariamuldaur.com] and others See May 27			
5:00pm & 8:30pm	WE 5 Folk/pop group of the 1960s Coffee Gallery Backstage		
THURSDAY JUNE 1			
7:00pm	MUSIC OF MEXICO ENSEMBLE directed by Jesus Guzman plus MUSIC OF CHINA ENSEMBLE directed by LI Chi UCLA Schoenberg Hall UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu	Free	
8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Steve Allen Theatre 4773 Hollywood Blvd., Hollywood • 323-316-7785		
FRIDAY JUNE 2			
*	GOLDEN OLD TIME MUSIC FESTIVAL See Festivals (Page 3)		
7:00pm	MUSIC OF INDIA ENSEMBLE co-directed by Shujaat Khan and Abhiman Kaushal plus MUSIC OF BRAZIL ENSEMBLE directed by Beto Gonzalez UCLA Schoenberg Hall UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu	Free	
8:00pm	GARRISON KEILLOR \$5-\$81 (PRARIE HOME COMPANION) [prairiehome.publicradio.org] Hollywood Bowl		
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] JAMES COBERLY SMITH [www.jamescoberlysmith.com] With Eddie Cunningham Kulak's Woodshed		
8:00pm	TOMMY PELTIER Pop icon of yesteryear Coffee Gallery Backstage	\$15	
8:00pm	KLINTETTEN [www.klintetten.se]	\$15	
★	Swedish band with fiddles/guitars/nyckleharpa Boulevard Music		
9:00pm	MARCELE BERGER Club Tropical	\$10/\$5 students	
SATURDAY JUNE 3			
*	GOLDEN OLD TIME FESTIVAL See Festivals (Page 3)		
*	WILD IRIS FOLK FESTIVAL See Festivals (Page 3)		
1:00am, 12:30pm & 2:00pm	PACIFICO DANCE THEATRE AND MARIACHI DIVAS traditional and contemporary Mexican culture L.A. Music Center		
7:00pm & 9:00pm	SMOKEWOOD Bluegrass Coffee Gallery Backstage	\$20	
7:00pm	BORDER RADIO [www.border-radio.com] Noble House Concerts	\$12	
7:00pm	MUSIC OF WEST AFRICA ENSEMBLE directed by Koba Ladzekpo plus MUSIC OF KOREA ENSEMBLE directed by DongSuk Kim UCLA Schoenberg Hall UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu	Free	
7:30pm	ANGEL CITY CHORALE [www.angelcitychorale.com] Sweeping Thru the City (music of New Orleans, Southern Gospel, Spirituals, Cajun) Wilshire United Methodist Church 4350 Wilshire Blvd., L.A.		
8:00pm	SUSIE GLAZE AND THE HILONESOME BAND Encino Community Center 4935 Balboa Blvd., Encino • 818-817-7756 info@ctmsfolkmusic.org www.ctmsfolkmusic.org Presented by California Traditional Music Society	\$15 adv /\$20 door	
★	RICHARD GREENE & THE BROTHERS BARTON [www.richardgreene.net]		
★	Bluegrass/newgrass Boulevard Music		
8:00pm	DENNIS ROGER REED [www.dennisrogerreed.com]		
★	Acoustic roots music Bean Town		
SUNDAY JUNE 4			
*	GOLDEN OLD TIME FESTIVAL See Festivals (Page 3)		
*	WILD IRIS FOLK FESTIVAL See Festivals (Page 3)		
7:00pm	ANGEL CITY CHORALE [www.angelcitychorale.com] See June 3		
7:00pm	JEANNIE WILLETS [www.jeanniewillets.com] Singer songwriter Coffee Gallery Backstage	\$15	
7:00pm	MUSIC OF JAVA ENSEMBLE directed by Djoko Walujo Plus the AFRO-CUBAN ENSEMBLE directed by Francisco Aguabella UCLA Schoenberg Hall UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu	Free	
MONDAY JUNE 5			
8:00pm	REG MEUROSS [www.regmeuross.com] Plus MELISSA GIBSON [www.melissagibson.com] Singer songwriter Coffee Gallery Backstage	\$12.50	
THURSDAY JUNE 8			
8:00pm	THE BILGEWATER BROTHERS Coffee Gallery Backstage	\$15	
FRIDAY JUNE 9			
7:30pm	RB MORRIS [www.rbmorris.com] "Hillbilly Beatnik" Getty Center (Harold M. Williams Auditorium)		
7:00pm	JAMES HURLEY [www.jameshurleymusic.com] Gayle's Perks		
7:00pm	ASHLEY MAHER [www.ashleymaher.com] Club Tropical 8641 W. Washington Blvd. Culver City	\$10 /\$5 students	
★			
8:00pm	THE BELIEVERS [www.thebelieversusa.com] Coffee Gallery Backstage	\$15	
8:00pm	MARK HUMPHREYS Bean Town		
SATURDAY JUNE 10			
6:00pm	SUNLAND STRING BAND [www.sunlandstringband.com] San Fernando Valley Fair Hansen Dam Sports Center 11400 Foothill Blvd, Lake View Terrace www.sfvvalleyfair.org		
7:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] With IAN WHITCOMB Historical and funny songs of the early 1900s Coffee Gallery Backstage	\$20	
8:00pm	PETER CASE [www.petercase.com] The Fret House	\$15	
★			
8:00pm	LAURENCE JUBER [laurencejuber.com] Guitarist formerly of Wings Boulevard Music	\$15	
★			
8:00pm	CACHE VALLEY DRIFTERS [www.cachevalleydrifters.com] Caltech Folk Music Society Caltech Campus Dabney Hall 320 South Michigan Ave., Pasadena 888-222-5832 • folkmusic.caltech.edu		
SUNDAY JUNE 11			
Noon-	MASANGA MARIMBA ENSEMBLE Zimbabwe Skirball Cultural Center (Café Z)	Free	
★			
7:00pm	THE ALLEY CATS [www.thealleycats.com] Do Wop, A capella, Americana Coffee Gallery Backstage	\$20	

THURSDAY JUNE 15			
*	GRASS VALLEY BLUEGRASS FESTIVAL See Festivals (Page 3)		
8:00pm	INCENDIO [www.incendiomusic.com] World-guitar-fusion trio Coffee Gallery Backstage	\$15	
8:00pm	★ RHIANNON \$25/\$20 Skirball members/\$15 Students Skirball Cultural Center		
FRIDAY JUNE 16			
*	GRASS VALLEY BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	CHILDREN OF MANY COLORS Native American Indian Intertribal Powwow Moorpark College 7075 Campus Road, Moorpark www.redbirdvision.org		
*	HUCK FINN JUBILEE BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	LIVE OAK MUSIC FESTIVAL See Festivals (Page 3)		
7:30pm	SOURDOUGH SLIM [www.sourdoughslim.com] Sierra Madre Theater Sierra Madre • 530-872-1187		
7:30pm	RICHARD SMITH [www.richardsmithmusic.com] Lord of the Strings Concert Series		
8:00pm	BERKLEY HART [www.berkeleyhart.com] Folk/pop guitars Coffee Gallery Backstage	\$15	
8:30pm	★ LOWEN and NAVARRO [www.lownav.com] The Mint L.A.	\$20	
SATURDAY JUNE 17			
*	GRASS VALLEY BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	CHILDREN OF MANY COLORS See June 16		
*	LIVE OAK MUSIC FESTIVAL See Festivals (Page 3)		
*	HUCK FINN JUBILEE BLUEGRASS FESTIVAL See Festivals (Page 3)		
8:00pm	DENNIS ROGER REED BAND [www.dennisrogerreed.com] Acoustic roots music Craft and Folk Art Museum Presented by FolkWorks Concerts	\$15 / \$12 FolkWorks-CAFAM Members	
7:00pm	DUO TONES Surf guitar • [www.pjmoto.com/specialty/duo_tones.php] Coffee Gallery Backstage	\$18	
7:30pm	JAMIE LAVAL [www.jamielaval.com] The Living Tradition	\$14 / \$11 TLT member	
2:00pm	BAABA MAAL [www.baabamaal.tv] Part of Playboy Jazz Festival Hollywood Bowl		
8:00pm	RICHARD SMITH [www.richardsmithmusic.com] & AARON TILL The Fret House	\$15	
8:00pm	SOURDOUGH SLIM [www.sourdoughslim.com] Western music singer/songwriter/storyteller Boulevard Music	\$15	
SUNDAY JUNE 18			
*	GRASS VALLEY BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	LIVE OAK MUSIC FESTIVAL See Festivals (Page 3)		
*	CHILDREN OF MANY COLORS See June 16		
*	HUCK FINN JUBILEE BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT With Greg Arrufat, Severin Browne, Kenny Edwards, Mary McCaslin, Penny Nichols, Florence Riggs, David Roth, Sloan Wainwright, Wendy Waldman Camp Arroyo Grande 250 Wesley St., Arroyo Grande www.summersongs.com/ssw_06.php		
Noon-	★ TRIO AMOR Y PAZ Vera Cruz Mariachi Skirball Cultural Center (Café Z)	Free	
7:00pm	DEL CASHER Guitar wizard, invented wah, wah pedal. Coffee Gallery Backstage	\$15	
MONDAY JUNE 19			
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT See June 18		
TUESDAY JUNE 20			
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT See June 18		
8:00pm	ROB McNURLIN & THE BEATNIK COWBOYS [www.robmcnurlin.com] Coffee Gallery Backstage	\$15	
8:00pm	VALLEY VILLAGERS Bluegrass Association of Southern California	Free	
WEDNESDAY JUNE 21			
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT See June 18		
8:00pm	THE KENNEDYS [www.kennedysmusic.com] Guitar duo Coffee Gallery Backstage	\$18	
THURSDAY JUNE 22			
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT See June 18		
FRIDAY JUNE 23			
*	SUMMERSONGS/WEST: A SONGWRITERS RETREAT See June 18		
★	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals (Page 3)		
*	LONG BEACH BAYOU FESTIVAL See Festivals (Page 3)		
*	KATE WOLF MEMORIAL FESTIVAL See Festivals (Page 3)		
8:00pm	MICHAEL CHAPDELAINE [www.michaelchapdelaine.com] Guitar virtuoso Coffee Gallery Backstage	\$18	
8:00pm	RICHARD SMITH [www.richardsmithmusic.com] and AARON TILL Fingerstyle guitar great with fine Fiddling Boulevard Music	\$15	
8:00pm	★ LES YEUX NOIRS [www.lesyeuxnoirs.net] Caltech Beckman Mall	Free	
8:00pm	RAINWATER BLUEGRASS BAND Bean Town		
9:00pm	VASELJE Club Tropical	\$10/\$5 students	
SATURDAY JUNE 24			
★	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals (Page 3)		
*	LONG BEACH BAYOU FESTIVAL See Festivals (Page 3)		
*	IRISH FAIR & MUSIC FESTIVAL See Festivals (Page 3)		
*	SAN FRANCISCO FREE FOLK FESTIVAL See Festivals (Page 3)		
*	KATE WOLF MEMORIAL FESTIVAL See Festivals (Page 3)		
Noon	★ ENCUESTRO DE JARANEROS DE CALIFORNIA with CONJUNTO JARDIN [www.conjuntojardin.com] Olvera Street, L.A.		
6:00pm	MARIACHI USA FESTIVAL [www.mariachiusa.com] Hollywood Bowl	\$7-150	
7:00pm	GRACE [www.gracesings.com] a capella women Coffee Gallery Backstage	\$15	

7:00pm	SANDII CASTLEBERRY, GARY FRANCISCO AND RON DAIGH Pearson Park Amphitheatre 401 N. Lemon St., Anaheim 714-765-5274 pearsonparktheatre@yahoo.com		
7:30pm	MICHAEL CHAPDELAINE [www.michaelchapdelaine.com] Van Nuys house concert • ekzmail@adelphia.net		
8:00pm	★ MOIRA SMILEY AND VOCO [www.moirasmiley.com] \$15 World music with superb vocals Boulevard Music		
8:00pm	RONNY COX [www.ronnycox.com/] Russ and Julie's House Concerts	\$15	
8:00pm	LA DANZAS DEL PERU Redondo Beach Performing Arts Center		
8:00pm	DOUG MacLEOD The Fret House	\$15	
8:00pm	JAMES HURLEY [www.jameshurleymusic.com] Kava Dume	\$5	
SUNDAY JUNE 25			
*	★ SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals (Page 3)		
*	LONG BEACH BAYOU FESTIVAL See Festivals (Page 3)		
*	IRISH FAIR & MUSIC FESTIVAL See Festivals (Page 3)		
*	SAN FRANCISCO FREE FOLK FESTIVAL See Festivals (Page 3)		
*	KATE WOLF MEMORIAL FESTIVAL See Festivals (Page 3)		
9:30am & 11:30am	THE OHMIES [www.theohmies.com] Peter Alsop's Kids Concerts Will Geer Theatricum Botanicum 1419 N. Topanga Canyon Blvd., Topanga 310-455-3723 • www.theatricum.com	\$8	
2:30pm	FESTIVAL IN THE DESERT FILM Skirball Cultural Center	Free	
7:00pm	MICHAEL DART & THE FLATLANDERS Pop/western Coffee Gallery Backstage	\$12.50	
8:00pm	SLOAN WAINWRIGHT [www.sloanwainwright.com] AND PENNY NICHOLS [www.pennynichols.com] Bodie House Concerts	\$15	
MONDAY JUNE 26			
8:00pm	THE KENNEDYS [www.kennedysmusic.com] Guitar duo Coffee Gallery Backstage	\$18	
WEDNESDAY JUNE 28			
*	PARACHUTE EXPRESS [www.parachuteexpress.com] Levitt Pavilion		
*	ROCKY MOUNTAIN HIGH A Tribute to John Denver starring Jim Curry Candlelight Pavilion		

A night of vibrant music and dance:  
**The Tamburitans**  
of Duquesne University  
are coming!

**When:** Saturday, May 20, 2006  
**Where:** The Servite Theatre,  
1952 W. La Palma Ave., Anaheim, CA 92801  
**Time:** 7:00PM  
**Tickets:** \$25 adult, reserved seats,  
\$20 general admission  
**Group rates available**  
**To Purchase:** Call 714-832-7470,  
or visit [annunciationbyzantine.org](http://annunciationbyzantine.org)  
and click on "events"  
*Tickets are selling fast - Buy Early!*

The Tamburitans perform the music and  
dance of the Balkans and Eastern Europe.  
The troop is composed of dancers from  
across the globe, representing the best folk  
dancers performing today! This high energy  
show is a feast for the eyes and ears.  
This is truly a must see performance.

**\*\*Homemade kolachki will be sold!\*\***

----- SAN DIEGO -----			
WEDNESDAY MAY 3			
7:30pm	STACEY EARLE & MARK STUART [www.staceyearle.com] Plus WENDY WALDMAN [www.wendywaldman.com] Acoustic Music San Diego		
FRIDAY MAY 5			
7:30pm	SONIA and DISAPPEAR FEAR Acoustic Music San Diego		
8:00pm	MARIACHI LOS CAMPEROS DE NATI CANO 40/\$22-37 srs. California Center for the Arts	\$25-	
SATURDAY MAY 6			
7:00pm	PHIL CHRISTIE [www.philchristie.com] San Diego Folk Heritage		
7:30pm	STEVE FORBERT [www.steveforbert.com] Acoustic Music San Diego	\$15 adv. /\$20 res/\$20 door	
8:00pm	BERKLEY HART [www.berkleyhart.com] Bamboo Yoga Music Series 1127 Loma Ave., Coronado		
8:00pm	MARIACHI LOS CAMPEROS DE NATI CANO California Center for the Arts	\$25-\$40 /\$22.-37	
SATURDAY MAY 13			
*	"HOPE LIVES HERE" HIV AIDS Fundraiser With Gregory Page, Lisa Sanders, Carlos Olmeda, Trails & Rails, Peggy Watson and David Beldock, Monroe Avenue String Band Clarke House Concerts [www.clarkehouseconcerts.com/] 4126 Monroe Ave., San Diego • 619-291-4954		
8:00pm	BERKLEY HART [www.berkleyhart.com] McAndrews House Concert, El Cajon www.canyonfolkhouseconcerts.com		
8:00pm	LAURENCE JUBER [www.laurencejuber.com] Hornbachers House Concert 2522 Foothill Dr., Vista 760-941-3253 • www.hornbacherconcerts.com		
SUNDAY MAY 14			
8:00pm	BERKLEY HART [www.berkleyhart.com] Meeting Grace House Concerts • www.meetinggrace.com		
FRIDAY MAY 19			
7:30pm	TAMBURITZANS [www.tamburitans.duq.edu] East County Performing Arts Center 210 E. Main St., El Cajon Virgil Barbat 858-273-8203		
7:30pm	KELLY JOE PHELPS [www.kellyjoephelps.net] Acoustic Music San Diego		

SATURDAY MAY 20			
7:00pm	BLACKWATERSIDE [gonewest.com/craigrecords/bws/] San Diego Folk Heritage		
8:00pm	BERKLEY HART [www.berkleyhart.com] Hinzman house concert, Poway Bob@hinzmanca.com		
SUNDAY MAY 21			
1:00pm	HANNEKE CASSEL [www.hannekecassel.com] With RUSHAD EGGLESTON AND CHRISTOPHER LEWIS Cardiff by the Sea Library 2081 Newcastle Ave., Cardiff		
SATURDAY JUNE 3			
8:30pm	MOJÁCAR FLAMENCO [www.mojacarflamenco.com] THE ART OF FLEMENCO San Diego Folk Heritage	\$18	
SUNDAY JUNE 10			
8:00pm	BERKLEY HART [www.berkleyhart.com] Clarke House Concerts 4126 Monroe Ave., San Diego 619-291-4954 • www.clarkehouseconcerts.com		
7:30pm	DAVID ROTH [www.davidrothmusic.com] SLOAN WAINWRIGHT [www.sloanwainwright.com] AND PENNY NICHOLS [www.pennynichols.com] SongTree Concert Series	\$15	
SUNDAY JUNE 18			
7:30pm	JOHN STEWART [www.chillywinds.com] Dark Thirty House Concerts	\$20	
FRIDAY JUNE 23			
7:00pm	SAN DIEGO SCOTTISH HIGHLAND GAMES Concert Free [www.sdhighlandgames.org/] Moonlight Amphitheater in Brengle Terrace Park, Vista		
SATURDAY JUNE 24			
8:00pm	BERKLEY HART [www.berkleyhart.com] Haymaker house concert El Cajon susan@ajoyfulmovement.com		
---SANTA BARBARA/OJAI---			
SATURDAY MAY 6			
7:30pm	THE TATTERS [www.thetatters.com] With REBECCA TROON SongTree Concert Series	\$15	
SUNDAY MAY 7			
8:00pm	RICHARD THOMPSON [www.richardthompson-music.com] with Judith Owen and Debra Dobkin Lobero Theatre Presented by Sings Like Hell	\$25 subscribers /\$40 regular advance	
SATURDAY MAY 20			
*	KELLY JOE PHELPS [www.kellyjoephelps.net] SoHo 1221 State St. suite 205, Santa Barbara 805-962-7776 www.sohosb.com		
7:30pm	SOL Y CANTO [www.solycanto.com] Matilija Auditorium 703 El Paseo Road, Ojai 805-646-8907 www.ptgo.org	\$15 adv/\$20 door	
8:00pm	KRIS DELMHORST [www.krisdelmhorst.com ] / SHANNON MCNALLY BAND [www.shannonmcnally.com] Lobero Theatre Presented by Sings Like Hell	\$39.50 adv./\$42.50 door	
SUNDAY MAY 21			
2:00pm & 5:00pm	MARK O'CONNOR'S APPALACIAN TRIO with NATALIE HAAS (cellist ) and CAROL COOK (viola) UCSB Rockwood	\$40/19 UCSB Students	
8:00pm	JOHN MCVEY [www.JohnMcVey.com] Trinity Backstage Coffeehouse Concerts		
SATURDAY JUNE 10			
*	DAVE STAMEY Carriage and Western Art Museum 129 Castillo St. 805-962-2353 • www.carriagemuseum.org		
8:00pm	THE GREENCARDS [www.thegreencards.com] CAROLINE HERRING [www.carolineherring.com] Lobero Theatre Presented by Sings Like Hell	\$39.50 adv./\$40 door	
SATURDAY JUNE 17			
7:30pm	DAVID ROTH [www.davidrothmusic.com] SLOAN WAINWRIGHT [www.sloanwainwright.com] AND PENNY NICHOLS [www.pennynichols.com] SongTree Concert Series	\$15	
SATURDAY JUNE 24			
8:00pm	KATE WALLACE [www.katewallace.com], DOUG CLEGG [www.dougelegg.net], PETER GALLWAY [www.petergallway.com ] & DAVID WEST [www.davidwest.com] Trinity Coffeehouse Backstage		



SPECIAL EVENTS

MONDAY MAY 1			
8:00pm	THE RIDERS OF THE PURPLE SAGE [www.ridersofthepurple.sage.com] Coffee Gallery Backstage		
TUESDAY MAY 2			
8:00am	LOMA LINDA UKULELE FESTIVAL See Festivals (Page 3)	\$5	
7:30pm	KACEY JONES [www.kaceyjones.com] MainStreet Songwriters Showcase Cafe Bellissimo 22458 Ventura Blvd., Woodland Hills • 818-225-0026		
WEDNESDAY MAY 3			
8:00pm	BROMBIES [thebrombies.com] Viva Cantina		
THURSDAY MAY 4			
*	VILLAGE OF TALES 7th Annual Ojai Storytelling Festival See Festivals (Page 3)		
6:00pm	LOS HERMANOS HERRERA Fowler Museum UCLA Dept. of Ethnomusicology •www.ethnomusic.ucla.edu		
8:00pm	JACQUELINE SCHWAB English Country Dance First United Methodist Church 1551 El Prado Ave., Torrance	\$8	
8:00pm	ZAKIR HUSSAIN \$28-50/\$17 UCLA Students Masters of Percussion: Fazal Qureshi (tabla and kanjira), Taufiq Qureshi (percussion), Bhavani Shanka (pakhawaj and dholak) UCLA Live!		
8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Steve Allen Theatre 4773 Hollywood Blvd., Hollywood • 323-316-7785		
7:00pm	ASHLEY MAHER [www.ashleymaher.com] Torrance Art Museum 3320 Civic Center Dr., Torrance • 310-781-7171		
FRIDAY MAY 5			
*	VILLAGE OF TALES 7th Annual Ojai Storytelling Festival See Festivals (Page 3)		
7:30pm	STEVE FORBERT [www.steveforbert.com] Getty Center (Harold M. Williams Auditorium)		
8:00pm	JACQUELINE SCHWAB Dance piano Immanuel Lutheran Church 706 Knob Hill, Redondo Beach		
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] JAMES COBERLY SMITH [www.jamescoberlysmith.com] With Maury Manseau Kulak's Woodshed		
8:00pm	HOT CLUB QUARTET [www.hotclubquartet.com] \$15 Django Rheinhardt influenced good time jazz Coffee Gallery Backstage		
8:00pm	THE TATTERS [www.thetatters.com] \$10 Zoey's Coffee 451 E. Main St., Ventura • 805-652-0091		
9:00pm	I SEE HAWKS IN L.A. [www.iseehawks.com] MAY ARIZONA [www.myspace.com/marsarizona] Cole's P.E. Buffet		
9:00pm	CSUN STEEL DRUM BAND \$10/\$5 students Club Tropical		
SATURDAY MAY 6			
*	VILLAGE OF TALES 7th Annual Ojai Storytelling Festival See Festivals (Page 3)		
*	PACIFIC ISLANDERS FESTIVAL See Festivals (Page 3)		
*	JACQUELINE SCHWAB Dance musicians workshop Giovanni 310-793-7499		
10:45am-	ROBBY LONGLEY [www.robbylongley.com] Flamenco guitar Descanso Gardens (Under the Oaks Theatre)		
11:00am, 12:30pm & 2:00pm	RANGANIKETAN Manipuri Arts Troupe [www.ranganiketan.com] L.A. Music Center		
1:00pm	LOS PINGUOS Argentinan music Descanso Gardens (Under the Oaks Theatre)		
2:00pm	MUSIC OF THE BALKANS STUDENT ENSEMBLE Free With Tzvetanka and Ivan Varimezov Hammer Museum at UCLA		
3:30pm	MUSIC OF KOREA STUDENT ENSEMBLE Free With DONGSUK KIM Hammer Museum at UCLA		
7:30pm & 9:30pm	THE ALLEY CATS [www.thealleycats.com] \$20 Do Wop, A capella, Americana Coffee Gallery Backstage		
8:00 pm	DENNIS ROGER REED [www.dennisrogerreed.com] Acoustic roots music Alta Coffee		
8:00pm	CONRADANCE with JACQUELINE SCHWAB \$10 731 S. Bundy Dr., Brentwood www.CalDanceCoop.org		
8:00pm	THE SECRET LIFE OF BANJOS with JODY STECHER and BILL EVANS CTMS Center for Folk Music	\$15-30	
8:00pm	HOT JAZZ CARAVAN [www.hotjazzcaravan.com] \$15 with Whit & Jake from the Hot Club of Cowtown Hot Gypsy Jazz Boulevard Music		
SUNDAY MAY 7			
*	VILLAGE OF TALES 7th Annual Ojai Storytelling Festival See Festivals (Page 3)		
*	PACIFIC ISLANDERS FESTIVAL See Festivals (Page 3)		
11:00am	The RHYTHM CHILD BAND Kid's show McCabe's Guitar Shop	\$6	
11:00am T.	N. KRISHNAN \$25/\$15 Music Circle members [www.musicalnirvana.com/carnatic/tn_krishnan.html] South Indian violin Music Circle		
11:00am-	BLUERIDGE PICKIN' PARLOR ANNUAL PICK-NIC Northridge Park • 18300 Lemarsh St., Northridge		
Noon-	FULL SPECTRUM Afro-Caribbean, Jazz, World Music Skirball Cultural Center (Café Z)	Free	
7:00pm	SUNLAND STRING BAND Bluegrass • [www.sunlandstringband.com] Coffee Gallery Backstage	\$15	
TUESDAY MAY 9			
9:30am & 11:30am	BALL IN THE HOUSE \$20 World famous a capella • [www.ballinthehouse.com] Cerritos Center for the Performing Arts		
THURSDAY MAY 11			
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals, Page 3		
6:00pm	ABHIMAN KAUSHAL North Indian Classical Music Fowler Museum UCLA Dept. of Ethnomusicology • www.ethnomusic.ucla.edu		
8:00pm	RICHARD THOMPSON \$22-38/\$15 UCLA Students [www.richardthompson-music.com] UCLA Live!		
8:00pm	KEREN ANN \$25/\$20 Skirball members/\$15 Students Dutch-Israeli singer Skirball Cultural Center		
8:00pm	WHISKEY CHIMPS [whiskeychimpband.com] \$15 Bluegrass Plus CHARLEY DUSH [www.charleydush.com] Coffee Gallery Backstage		
FRIDAY MAY 12			
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals (Page 3)		
*	CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL See Festivals (Page 3)	\$25	
*	CHARLEY DUSH [www.charleydush.com] 140 Main Street, Seal Beach 562-430-0631		

★ Indicates Editor's Picks			
8:00pm	PAUL ARNOLDI [www.paularnoldi.com] \$15-30 CTMS Center for Folk Music		
8:00pm	★ BYRON BERLINE [byronberlineband.com] \$20 With JOHN HICKMAN & MITCH CORBIN Blueridge Pickin' Parlor		
8:00pm	MOJACAR FLAMENCO [www.mojacarflamenco.com] \$18 Flamenco guitar & dance Coffee Gallery Backstage		
8:00pm	TRACY NEWMAN AND THE REINFORCEMENTS [www.tracynewman.com] MELINEH KURIDAN [www.melinehkurdian.com] ERNEST TROOST [www.ernesttroost.com] LORIE DOSWELL [www.singersoul.com] LAUREN ADAMS AND CRACKPOT [www.laurenadams.com] Kulak's Woodshed • americanacircle.com		
8:30pm	I SEE HAWKS IN L.A. [www.iseehawks.com] \$10 MIKE STINSON [www.mikestinson.net] SOME PARTY with KASPER from Bonedaddies The Mint L.A.		
9:00pm	MASANGA MARIMA ENSEMBLE \$10/\$5 Students [www.masanga.com] Club Tropical		
SATURDAY MAY 13			
11:00am	THE OHMIES [www.theohmies.com] Children's participatory music Geffen Playhouse 10866 Le Conte Ave., L.A.		
2:00pm	CONEJO COWBOY POETRY Jr See Festivals (Page 3)	\$8	
7:00pm & 9:00pm	JULIO MONTERO Latin American Harp San Juan Capistrano Multicultural		
7:00pm	RONNY COX [www.ronnycox.com] \$18 folk, humor, show biz stories Coffee Gallery Backstage		
8:00pm	BLUE MAMA [www.bluemama.com] With DENNIS ROGER REED [www.dennisrogerreed.com] Rib Trader 911 El Camino Real, San Clemente 949-492-6665		
8:00pm	CONEJO COWBOY POETRY AND WESTERN MUSIC FESTIVAL See Festivals, Page 3	\$25	
8:00pm	★ CONJUNTO JARDIN [www.conjuntojardin.com] \$15 Son Jarocho of Veracruz Craft and Folk Art Museum -CAFAM members Presented by FolkWorks Concerts		
8:00pm	TOM BALL & KENNY SULTAN [www.tombalkennysultan.com] \$25 The Fret House		
8:00pm	TWO TO TANGO \$15-65 TANGO NACIONAL ARGENTINA McCallum Theatre, Palm Desert		
8:00pm	DAVID ROTH [www.davidrothmusic.com] \$15 Bodie House Concerts		
8:00pm	ANDY COHEN plus PAUL ARNOLDI [www.paularnoldi.com] Acoustic Folk/Blues Boulevard Music		
SUNDAY MAY 14			
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals, Page 3		
12:30pm-	BLUEGRASS JAM Coffee Gallery Backstage		
2:00pm	TWO TO TANGO \$15-65 TANGO NACIONAL ARGENTINA McCallum Theatre, Palm Desert		
7:00pm	BALL IN THE HOUSE [www.ballinthehouse.com] \$20 a capella Coffee Gallery Backstage		
MONDAY MAY 15			
9:30am, 11:00am & 1:00pm	BALL IN THE HOUSE a capella [www.ballinthehouse.com] Orange County Performing Arts Center (Founders Hall)		
8:00pm	DAUGHTERS OF THE PURPLE SAGE \$15 [www.thedaughters.com] Women in Western Music Coffee Gallery Backstage		
TUESDAY MAY 16			
8:00pm	CLUSTER PLUCK Free Bluegrass Association of Southern California		
WEDNESDAY MAY 17			
7:30pm	BALL IN THE HOUSE [www.ballinthehouse.com] Orange County Performing Arts Center (Founders Hall)		
8:00pm	BROMBIES [thebrombies.com] Viva Cantina		
THURSDAY MAY 18			
6:00pm	SABRINA RODRIGUEZ Free Balinese Music Fowler Museum UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu		
7:30pm	BALL IN THE HOUSE [www.ballinthehouse.com] a capella Orange County Performing Arts Center (Founders Hall)		
FRIDAY MAY 19			
*	CALIFORNIA AUTOHARP GATHERING See Festivals (Page 3)		
10:00am & 12:00pm	SOL Y CANTO [www.solycanto.com] \$12 Children's concert Thousand Oaks Civic Arts Center Janet and Ray Scherr Forum Theatre Presented by Performances to Grow On • www.ptgo.org.		
7:00pm	SOL Y CANTO [www.solycanto.com] \$22/\$18 Children Thousand Oaks Civic Arts Center Janet and Ray Scherr Forum Theatre Presented by Performances to Grow On • www.ptgo.org.		
8:00pm	SUSIE GLAZE AND THE HILONESOME BAND \$7 Molly Malone's Irish Pub 575 S. Fairfax Ave., L.A. • 323-935-1577		
8:00pm	HANNEKE CASSELL [www.hannekecassel.com] \$18 RUSHAD EAGLESTON [www.rushadeggleston.com] CHRISTOPHER LEWIS Coffee Gallery Backstage		
8:00pm	TRIPLE CHICKEN FOOT [bicyclekitchen.com/tefhome] With THE MERCURY DIMES [www.themercurydimes.com] Old time music Tropico de Nopal 1665 Beverly Blvd., L.A. 213-481-8112 • www.tropicodenopal.com		
9:00pm	LISA FINNIE & THE NIGHT OWLS [www.home.earthlink.net/~finnie66/id1.html] Singer - Songwriter Ritz-Carlton Huntington Hotel and Spa 1401 South Oak Knoll Ave., Pasadena • 626-568-3900		
9:00pm	STEVE POSTELL [stevepostell.com] \$10/\$5 Students Club Tropical		
SATURDAY MAY 20			
*	CALIFORNIA AUTOHARP GATHERING See Festivals (Page 3)		
11:00am	THE OHMIES [www.theohmies.com] Children's participatory music Geffen Playhouse 10866 Le Conte Ave., L.A.		
7:00pm	TAMBURITZANS [www.tamburitzans.duq.edu] Servite High School, Anaheim Don Knapp 714-832-7470		
7:00pm	KAEDMON [www.kaedmon.com] \$15 Pop/Celtic plus original songs Coffee Gallery Backstage		
7:00pm	THE BALKAN MUSIC ENSEMBLE co-directed by Tzvetanka and Ivan Varimezov plus NEAR EAST ENSEMBLE directed by A. J. Racy UCLA Shoenberg Hall	Free	
7:00pm & 9:00pm	HANNEKE CASSEL [hannekecassel.com] \$10 Great Scottish fiddler San Juan Capistrano Multicultural Series		

7:30pm	★ HOUSTON JONES [www.houstonjones.com] \$14 With RICK SHEA [www.rickshea.net] /\$11 TLT members The Living Tradition		
8:00pm	THE TATTERS [www.thetatters.com] \$15 Russ and Julie's House Concerts		
8:00pm	★ DAROL ANGER'S REPUBLIC OF STRINGS \$25-30 [www.darolanger.com] The Barclay Theatre, Irvine		
8:00pm	MACK BAILEY & CHRIS NOLE [www.chrisnole.com] The Fret House		
8:00pm	★ CIUNAS [www.ciunas.net] \$15 Traditional Irish music Boulevard Music		
SUNDAY MAY 21			
*	CALIFORNIA AUTOHARP GATHERING See Festivals, Page 3		
*	★ GUELAGUETZA FESTIVAL See Festivals, Page 3		
9:00am-	TOPANGA BANO FIDDLE CONTEST \$12 & FOLK FESTIVAL \$7 youth and srs./unser 10 free See Festivals, Page 3		
2:30pm	TAMBURITZANS [www.tamburitzans.duq.edu] Fontana High School Auditorium 9453 Citrus Ave., Fontana Dr. Ruble 909-823-4366		
4:00pm	RICHARD GREENE [www.richardgreene.net] with the Wagner Ensemble [www.wagnerensemble.com/ Westwood United Methodist Church 10497 Wilshire Blvd., Westwood • 323-656-7343		
7:00pm	★ MACK BAILEY & CHRIS NOLE \$20 Folk Vocals [www.chrisnole.com] Coffee Gallery Backstage		
7:00pm	AFRICAN AMERICAN ENSEMBLE Free Directed by James Roberson Plus MUSIC OF BALI ENSEMBLE, Directed by I Nyoman Wenten UCLA Schoenberg Hall UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu		
8:00pm	BLUE MAMA [www.bluemama.com] With DENNIS ROGER REED [www.dennisrogerreed.com] Doheny Blues Festival Doheny State Beach 25300 Dana Point Harbor Dr., Dana Point • 949-262-2662		
LISTING UPGRADE NOW AVAILABLE			
Have your Special Event listed in larger font and highlighted in BOLD FACE.			
ONLY \$20 per event.			
Call 818-785-3839			
or email - mail@FolkWorks.org for details.			

WEDNESDAY MAY 24			
5:00pm	PETER ALSOP [www.petersalop.com] Willow Grove (El Dorado Park) 2400 N. Studebaker Rd, Long Beach • 310-543-0686		
8:00pm	TAMBURITZANS [www.tamburitzans.duq.edu] \$25 Lancaster Performing Arts Center 750 W. Lancaster Blvd., Lancaster 661-723-5950 • www.lpac.org	/s15 youth	
THURSDAY MAY 25			
*	STRAWBERRY MUSIC FESTIVAL See Festivals, Page 3		
6:00pm	UCLA NEAR EASTERN TAKHT ENSEMBLE Fowler Museum UCLA Dept. of Ethnomusicology www.ethnomusic.ucla.edu		
8:00pm	★ LOS LOBOS [www.loslobos.org] \$40/VIP \$75 Conga Room		
FRIDAY MAY 26			
*	NORTHWEST FOLKLIFE FESTIVAL see Festivals, Page 3		
*	STRAWBERRY MUSIC FESTIVAL See Festivals, Page 3		
7:00pm	JOHN BATDORF [johnbatdorfmusic.com] Gayle's Perks		
8:00pm	NEIL INNES & FRIENDS [www.neilinnes.org] \$24.50 McCabe's Guitar Shop		
8:00pm	BORDER RADIO [www.border-radio.com] \$15 Country/western/pop Coffee Gallery Backstage		
SATURDAY MAY 27			
*	NORTHWEST FOLKLIFE FESTIVAL See May 26		
*	★ CAJUN / CREOLE MUSIC FESTIVAL See Festivals, Page 3		
*	STRAWBERRY MUSIC FESTIVAL See Festivals, Page 3		
*	UNITED SCOTTISH SOCIETY HIGHLAND GATHER- ING AND FESTIVAL See Festivals, Page 3		
11:00am-	TOPANGA DAYS [www.topangadays.com] \$15/ Topanga Community Center \$7 children 6-12, srs./under 5 free 1440 N. Topanga Canyon Blvd., Topanga		
11:00am	THE OHMIES [www.theohmies.com] Children's participatory music Geffen Playhouse 10866 Le Conte Ave., L.A.		
7:00pm	EVE SELIS TRIO [www.eveselis.com] \$15 Country/Western Pop Coffee Gallery Backstage		
8:00pm	NEIL INNES & FRIENDS [www.neilinnes.org] \$24.50 McCabe's Guitar		
8:00pm	JEFF LINSKY \$15 The Fret House		
8:00pm	BOB BAXTER \$15 Folk Guitarist/Author with his hot band Boulevard Music		
8:00pm	JOHN BATDORF [johnbatdorfmusic.com] Kulak's Woodshed		
8:00pm	BALLET MODERNO Y FOLKLORICO NATIONAL DE GAUTEMALA \$25 Dances from Mayan mountains Ford Amphitheatre		
SUNDAY MAY 28			
*	NORTHWEST FOLKLIFE FESTIVAL See Festivals (Page 3)		
*	STRAWBERRY MUSIC FESTIVAL See Festivals (Page 3)		
*	★ CAJUN / CREOLE MUSIC FESTIVAL See Festivals (Page 3)		
*	SPRUNG FLOOR DANCE FESTIVAL See Festivals (Page 3)		
11:00am-	TOPANGA DAYS [www.topangadays.com] \$15 \$7 children 6-12, srs./under 5 free With PETER ALSOP [www.petersalop.com] See May 27		
Noon-	DOS VIENTOS Free Flamenco Skirball Cultural Center (Café Z)		
11:00am	PARTHA BOSE [www.theartistart.com] SWAPAN CHAUDHURI [www.transtabla.com] Sitar and tabla CalTech Public Events		

SPECIAL EVENTS page 31

FOR UP-TO-DATE INFORMATION	
<b>Mary Katherine Aldin</b> - Alive and Picking Calendar www.aliveandpicking.com/calendar.html	
<b>Jay and Judy Michtom</b> - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@bigfoot.com	
<b>Bliss</b> - American Roots in (and around) L.A. www.americanarootsla.net • info@americanarootsla.net <i>FolkWorks thanks these folks for providing information.</i>	
<b>KEEP UP TO DATE - JOIN the FolkWorks Yahoo Group</b> <i>Go to - http://groups.yahoo.com/group/FolkWorks/</i>	

VENUE LOCATIONS	
<b>ALTA COFFEE</b> 506 31st St., Newport Beach 949-675-0233	
<b>BEAN TOWN</b> 45 N. Baldwin Ave., Sierra Madre 626-355-1596 • www.beantowncoffeebar.com	
<b>BLUEGRASS ASSOCIATION OF SO. CALIFORNIA</b> Braemar Country Club 4001 Reseda Boulevard, Tarzana 818-705-8870 • contactbase@earthlink.net	
<b>BLUERIDGE PICKIN' PARLOR</b> 17828 Chatsworth St, Granada Hills 818-282-9001 • www.pickinparlor.com	
<b>BODIE HOUSE CONCERTS</b> Agoura Hills 818-706-8309 • www.bodiehouse.com	
<b>BOULEVARD MUSIC</b> 4316 Sepulveda Blvd., Culver City 310-398-2583 • www.boulevardmusic.com	
<b>CALTECH PUBLIC EVENTS</b> Caltech Campus Beckman Auditorium 322 South Michigan Ave., Pasadena 888-222-5832 • events.caltech.edu	
<b>CERRITOS CENTER FOR THE PER.F. ARTS</b> 12700 Center Court Dr. Cerritos 562-916-8501 • www.cerritoscenter.com	
<b>CLUB TROPICAL</b> 8641 Washington Blvd, Culver City 310-287-1918 • www.cryptonight.com	
<b>COFFEE GALLERY BACKSTAGE</b> 2029 N. Lake Ave., Altadena 626-398-7917 • bstage@earthlink.net www.coffeegallery.com	
<b>COLE'S P.E. BUFFET</b> 118 E. 6th St. Los Angeles 213-622-4090 www.colespebuffet.com/	
<b>CONGA ROOM</b> 5364 Wilshire Blvd., L.A. 323-938-1696 • www.congaroom.com	
<b>CTMS CENTER FOR FOLK MUSIC</b> 6953 Ventura Blvd., Encino 818-817-7756 • www.ctmsfolkmusic.org	
<b>DESCANSO GARDENS</b> 1418 Descanso Dr., La Cañada Flintridge 818-949-4200 • www.descansogardens.org	
<b>FOLKWORKS CONCERTS</b> Craft and Folk Arts Museum 5814 Wilshire Blvd., Los Angeles 323-937-4230 • www.cafam.org 818-785-3839 • www.FolkWorks.org	
<b>FORD AMPHITHEATRE</b> 2850 Cahuenga Blvd. E., Hollywood 323-461-3673 • www.fordamphitheater.org	
<b>FRET HOUSE</b> 309 N. Citrus, Covina 626-339-7020 • www.frethouse.com	
<b>FOWLER MUSEUM OF CULTURAL HISTORY</b> UCLA North Campus 310-825-4361 • www.fowler.ucla.edu	
<b>GAYLE'S PERKS</b> 9028 Balboa Blvd., Northridge 818-893-6507 • www.gaylesperks.com	
<b>GETTY CENTER</b> 1200 Getty Center Dr., Los Angeles 310-440-7300 • www.getty.edu	
<b>HAMMER MUSEUM AT UCLA</b> 10899 Wilshire Blvd., Los. Angeles 310-443-7000 • www.hammer.ucla.edu	
<b>HOLLYWOOD BOWL</b> 2301 North Highland Ave., Hollywood 323-850-2000 • www.hollywoodbowl.com	
<b>IRVINE BARCLAY THEATRE</b> 4242 Campus Dr., Irvine 949-854-4646 • www.thebarclay.org	
<b>KAVA DUME</b> 5653 Kanan Rd., Agoura 818-865-8602 • www.kavadume.com	
<b>KULAK'S WOODSHED</b> (check website...members only!) 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.KulaksWoodshed.com	