

*Folk*WORKS

FREE

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March-April 2007

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

A LEGACY OF SAGEBRUSH AND SONG

COWBOY & WESTERN MUSIC
AS FOLK AMERICANA

BY LARRY WINES



There are **Cowboy Junkies**, a **Cowboy Nation**, **Cowboy Celtic**, even **Kahuna Cowboys**, and all are bands on today's music scene. There are the enduring images of frontier primogeniture, **Sons of the Pioneers** and **Sons of the San Joaquin**. There are **Riders in the Sky** and **Riders of the Purple Sage**, all riding decades before, and still in the saddle decades beyond, the life span of the rock-era's **New Riders of the Purple Sage**. And there are all those rangers, including the **Lost Canyon Rangers**, the **Steep Canyon Rangers**, and the Americana band with the Celtic name of **Kaedmon**, and their song, *Still the Lone Ranger*.

All these and countless more conjure western images, and to varying degrees, perpetuate the legacy of western music.

Country & Western as a single musical genre hasn't existed for decades. When mainstream country went exclusively Nashville after 1980 to pursue a sound that became a cliché, western music found itself out of the spotlight, bereft of the glittering rhinestones. Nevertheless, western and cowboy music have flourished in their liberation and diversity, happily embracing everything from Celtic-

SAGEBRUSH page 8

INSIDE THIS ISSUE:

INTERVIEW WITH WENDY WALDMAN

PLUS:

**TIED TO THE TRACKS
& MUCH MORE...**

EDITORIAL

Since January 2001, FolkWorks has produced concerts and dances and published this bimonthly newspaper. It began because we wanted you to know about the Roots/Traditional music, dance and other folk art in the greater Los Angeles area— and because there is no calendar listing of all these amazing things.

Over the years our eyes were opened to so much more than the Celtic, Old-Time music and dance that we were steeped in. We have come to love music from all parts of Africa (partial to Mali Blues), learned a couple traditional Hungarian dances on our trip to Budapest, been entranced by local treasures the Yuval Ron Ensemble and Moira Smiley’s VOCO.

Over the years, we gained readers - members/donors, writers and distributors that felt the same passion for this that we do. Our membership numbers have remained pretty stable, and we gained a reputation for having great articles and the best calendar around.

But while we have been pleased with the hundreds of supporters, there have never been enough. Our lives have been our day jobs and FolkWorks. Then last year our daughter gave us identical, twin girl grandbabies. They will be celebrating their first birthday on March 29th.



BY LEDA & STEVE SHAPIRO

We now spend every Saturday with them and have less time for finding articles, interviews, chasing photographs, and coordinating the distribution of 12,000 newspapers.

Our limited resources have prevented us from updating our web site where we could expand our readership and avail ourselves of many new opportunities. In addition, this last year, our advertising revenue and membership have declined while prices for printing have increased 50%. We hear from artists about how well they are doing on the web and everyone is on Myspace and selling CDs on CDBaby.

All these things have nudged us into a decision. With our scarce resources, we cannot have both a website and a print publication. We have decided that for now, we will be focusing on the web site May/June V7N3 will be our last print copy for a while. The hiatus will allow time to design and develop our new web site. We believe it will support the community in ways you have not dreamed of. All those web sites referenced in articles (and lost) that represent lots of work and great resources, will be readily available on our site with a click through! We will continue to do the best calendar in town AND have ways for you to listen to the music as well as purchase your tickets. A one stop shop. You will be able to not only read a review of the newest artists but listen to the music, buy their CD and even get your tickets for their next concert.

To those of you who are now moaning “Oh, another newspaper gone!” Wait! Let us know what you want on the website. Join our Yahoo Group now and get the weekly calendar. Keep checking back to see changes on our site. Tell us what you want. We know you will support us in our new direction. ...and you never know. If we got more financial support and more people willing/able to give time we might be able to bring back the print edition. So look for the calendar in your email and check in to see new columns and articles to educate and amaze you.

Visit us on the web: www.FolkWorks.org

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Music at the Skirball

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BACK BY SPRING

THE RETURN OF WENDY WALDMAN

BY REX BUTTERS

From 1973's *Love Has Got Me* to 1978's *Strange Company*, **Wendy Waldman** proved her talent justified her inclusion in the legendary Warners/Reprise brain trust, which included **Bonnie Raitt**, **Van Morrison**, **Maria Muldaur**, **Captain Beefheart**, **Van Dyke Parks**, **Randy Newman**, **Ry Cooder**, **Miriam Makeba**, **Arlo Guthrie**, **John Hartford**, **Jesse Colin Young**, and **John Sebastian**. In addition to her own performances, Waldman became a widely covered songwriter, with versions by **Muldaur**, **Linda Ronstadt**, **Kim Carnes**, **Judy Collins**, **Melissa Manchester**, **Rita Coolidge**, and **Bette Midler** released simultaneously with Wendy's. By decade's end, nearly all these legendary artists were dropped or forced to find greener pastures due to management changes and the arrival of punk rock.

After a rock outing produced by **Jimi Hendrix**'s engineer, **Eddie Kramer**, Waldman started a second career in Nashville, first as a hit songwriter, and then as one of the first influential female producers in country music, guiding definitive projects for **Suzy Bogguss**, **the Forester Sisters**, **Jonathan Edwards**, **Ozark Mountain Daredevils**, and the **New Grass Revival**'s *Friday Night in America*.

With major success in so many areas of the music business, Waldman now releases her first studio album in twenty years, the sublime *My Time in the Desert*. Fans of the Warners releases will be thrilled by the return, as well as being impressed by the obvious growth and new depth in the songs and performances. An obvious multi-tasker, Waldman graciously spoke to *FolkWorks* about her recent past and new projects from a portable headset phone while cleaning a new house and preparing for the holidays.

FW: *You've been doing a number of projects.*

WW: It's the way life worked. It's a good thing. My trajectory turned out to be, you get to go play a lot of different positions on the team, you get to learn a whole lot about how people work, how records are made, how music is made. You don't necessarily get to come out of the box and be some kind of a rock star. You get to have a long interesting life filled with study. I wouldn't trade it, man. One of my mentors is twenty years younger than me. My friend Mark Nubar from (alt-rock band) Hypnogaja has been mentoring me through today's market, through the new world. I get the advantage of getting to work with these marvelous people who are involved in today's market, they see things in a very different way, there's a lot to learn. I find it very exciting.

FW: *How did the Nashville adventure begin?*

WW: I couldn't get work, I couldn't get respect. I was facing an issue of bread and butter: finances. I'd just signed with a major publisher in LA, and the guy who came out to run the LA office definitely didn't like me, and didn't respect my work, and was very influenced by the punk movement. I'd signed a 5 year deal with this company, and this guy's treating me at 30 like I'm over the hill. I was desperate. Guy calls me and tells me, "I think your writing is really mediocre."

But then, the head of the Nashville office came out to LA, met me. I guess he read my mind, and invited me out to Nashville. I had been thinking I was going to have to get out of LA, go to London or somewhere. I needed to work. Simultaneously, I found out I had a hit record in Nashville for **Crystal Gayle** with a song I wrote with Josh Leo, who was already working down there and had connections, so we had this big

Crystal Gayle record. What better time to go than behind a hit record?

I went to Nashville the week of CMA 1983 and our record was #1. And I had no idea, I was such a hillbilly. Wading into the shark pool of Nashville, even in those days. I had no idea what it meant having the #1 Country record, what it meant to those folks, what my profile was. But they were so generous to me, everybody that week was so gracious. I've never been in a community where songwriters would come up and introduce themselves and their friends and say, "Gee, you ought to write a song with my friend. I bet you guys would write something great." I was shocked at the generosity.

Then I started writing with a few key people, and that in itself was the real shock. It was such an eye opener to work in that community. I fell in love, and I started commuting and within six months I lived there. It was a tremendous time in my life. I wound up being a record producer and writing hit songs. My son was born there. I put my daughter through high school there. Had and have still very many close wonderful friends in Nashville. It was quite a life.

FW: *How did you get started as a producer?*

WW: I made a record in 1987 called *Letters Home*. I made it in Nashville. It's a pretty Heartland kind of record, a very good record. I'm still very pleased with it. All the big producers were busy so I did it myself. It was very well received in the community especially. All these other artists starting coming to me saying, "We really love what you did on your record, would you do that for me?" Capitol Records came to me and asked me to do **Suzy Bogguss**.

The first person who came to me was a Christian artist, **Pam Mark**, at the time she went by the name Pam Mark Hall. I think my budget was maybe \$18,000, out of which my salary was \$4,000. I went over budget so my salary was less. Here I am, a girl from the old country producing a Christian record. It was a tremendous learning experience. It was a lot of fun. I made a lot of mistakes. Then I started doing a lot of demos, then Warner was interested in me doing demos for them. Did an album and a half of **The Forester Sisters**. The one that's had the greatest impact for me over the years was the last **New Grass Revival** album, *Friday Night In America*. That has opened doors for me to this day. It's so interesting, because at the time it was just a real tough project. It was a glorious

record, the only album they ever cut that had drums on it. That was one of our battles. All I can say is, I don't think I was wrong because those tracks still wind up supplying at least 50% of every "Best Of" that New Grass does.

FW: *It seems like your voice has grown to express the deeper concerns of the new songs.*

WW: I've never stopped singing, but I had an opportunity to work with those vocals, an opportunity to re-sing them when I needed to. Having produced a lot of vocalists, as always it's a huge, huge topic: how do you help a singer get their best work out? It's always been a frightening one for me. The very first thing I did when I started producing records myself was call all my producer friends and say, "How do you do vocals?" Very few of the producers I called in Nashville were singers themselves, so I did not get satisfactory answers.

It's taken me years to learn for myself how I think vocals should be produced, and the fact also that it's a moving target because one person may work a certain way, another



PHOTO BY MARK DONIKIAN

may work another. But I had the luxury of time, and I had a partner who was very willing to fight with me. I was also willing to stand my ground. There were some times when there was no doubt in my mind, when I was reaching for something, if I could just go at it again, or if I could figure out where I was over-singing in particular in my case, if I could have another shot at it, I could do it. A couple of them are live vocals, and then there are some that are extremely not live.

I've never had a great opinion of my voice. I think what I'm good at is phrasing, I don't have a marvelous instrument like **Ronstadt**, but I'm good at conveying feelings. Since these are my personal statements, I had the luxury to go, "I don't care how anyone else would sing it. I feel it in my gut, how can I the vocal that I feel, that I know is there?" I used every tool known to man to do it, I don't mind telling you. I'm a record producer, I have no problem. There are marvelous tools available to us for a reason, and I treat vocals like shooting film. On a lot of my artists I would say, "I'm going to shoot a lot of footage and then you go away and let me edit a movie." I did whatever I had to do. *Luckiest Woman* is a live vocal.

FW: *I love the jazzy feel on that one.*

WW: After all is said and done, I looked at and said, "It's just another Wendy Waldman record." *Luckiest Woman* is just today's version of *Waiting for the Rain* or any of those old jazzy things I used to do. Nothing has really changed in the essence. It's just that now it's twenty years since the last one, and you hope you can do a mature work that means something. You know what they say about you really have to live it. It's in the writing.

FW: *Your writing is often filled with natural and agrarian images.*

WW: Yeah, I know, **Andrew Gold** complains to me about that. We all have a language in which we write. Few of us are as versatile as Shakespeare was, where we can live in so many different worlds. Look at **Tom Waits**. When Tom

THE MILLS VIOLANO-VIRTUOSO

A VIOLIN THAT PLAYS ITSELF

BY ROGER GOODMAN

I grew up in Los Angeles before there was a Disneyland or a Magic Mountain. I still have fond memories of the local attractions that I visited with my family. Most of these attractions are gone now with the notable exception of Knott's Berry Farm. Back then the park was not fenced off and you could saunter in and spend the day wandering around Ghost Town, which was like a living museum of the Old West. They had people working the concessions that had actually been part of the Old West. Some friends of my sister spent an entire day talking with the old timers who worked at the Pan-for-Gold concession and learned enough to go out to the desert and pan for gold at played-out abandoned mines. Gold was still fixed at \$35 an ounce and many of the mines were abandoned when it was no longer profitable to work them at that price. The park was also host to a collection of nickelodeon music boxes and I had been told that there was one that actually played the violin. Every time I asked about it I was told that it was out for repair and I never got to see it — but my interest was peaked and I continued to ask.

Continuing my quest to see a mechanical vio-



Fig. 2 The mechanical 'fingering' system.

lin in action I eventually found that the Merle Norman Cosmetics Company had a Museum of Beauty in San Sylmar, California. The museum had nothing to do with their line of cosmetics, instead it housed restored classic cars on the first floor and the entire second floor was music boxes — from tiny ones inside of pocket watches all the way up to a huge Wurlitzer Organ. It was here that I finally saw the Violano-Virtuoso that played one or more violins with piano accompaniment. It was a mechanical wonder that represented the height of the coin-operated mechanized music machines that were so popular up until the advent of recorded sound (the record player and the jukebox). The museum had a free two-hour docent led tour of their spectacular collection in a truly magnificent building made in old world style by all local artisans. I believe the collection is still intact but is now part of the Nethercutt Collection in Sylmar, California (see the **ON-THE-WEB** information below).

The Violano-Virtuoso was a product of the Mills Novelty Company. The forerunner model, known as the Automatic Virtuoso, was first marketed in 1905 and played only the violin. In 1912 they added a 44-note piano (half of the 88 notes on a standard piano) and this violin-piano combination was sold as the Violano-Virtuoso.

Machines with two violins were known as the De Luxe Model Violano-Virtuoso, or more familiarly as the "Double Mills", and are now quite rare. Eventually there were models with up to three violins. Production continued until 1929.

There are some clever differences as to how the instruments are played by the mechanical device rather than by a person.

First, there is no violin fingerboard; instead a chromatic set of small metal "fingers" activated by electromagnets lift the string up into "V" shaped grooves to stop the string at the proper length. Nor is there the usual bow made of horse-hair; instead the strings are "bowed" by four small self-rosining wheels composed of disks made of cellulose nitrate and driven by variable speed motors, which act as a volume control. Vibrato is produced (on all strings at once) by the tailpiece being shaken by an electromagnet. The Mills Violano-Virtuoso can do some things that could not be done by its human counterpart. For example, since all four strings can be played simultaneously, four-part independent counterpoint is possible.

The hidden hero of this story is Henry Konrad Sandell who was the main inventor of the Mills Violano-Virtuoso. Unlike the player pianos of the day, which operated pneumatically, Sandell's device was all-electric using an electro-mechanical system of solenoids and motors and was designed to operate on 110 Volts D.C. Consequently he had to invent many of his own devices winding up with well over 300 patents. He imbued the machines with a number of fascinating devices that still amaze those who study them even to this day. These include: the rotating bow wheels, a five-speed digital motor, a pulse-modulated feeder governor, the staccato coil that cause the "bows" to leave the string a fraction of a second before the "fingers," a sophisticated array of tuning arms and weights to keep the violin strings in tune, and a unique symmetrically strung piano frame, with the bass strings at the center and the treble strings radiating out to the edges. This distributed the string pressure more evenly across the frame and made the piano stay remarkably in tune.

The Violano-Virtuoso used punched paper rolls to store the tunes, usually five tunes to a roll. The coin operated machines could accept up to fifteen coins in a group which would play the roll of five tunes three times providing about an hour's worth of continuous music. Coins could be added at any time even from remote boxes, but individual tunes could not be selected. Over time, the Mills Novelty Company produced approximately 3,121 different rolls.



Fig. 2 The 'bowing' wheel.

The Mills Novelty Company produced between 4 and 5 thousand instruments. Today, some sources estimate that only about 750 of the single machines and fewer than 100 of the Double Mills still exist, while other sources estimate that several thousand machines may have survived. The Violano-Virtuoso has the highest survival rate of any type of player piano requiring as little mainte-



Fig. 1 - The Mills Violano-Virtuosos



BY ROGER GOODMAN

nance today as when they were first installed. The remaining instruments are highly sought after commanding prices in the \$20,000 to \$40,000 range. The name "Mills Novelty Company" still survives today in the form of a business that installs digital player systems in the Mills Violano-Virtuoso — sort of the anti-

iPod approach to MP3 players.

Now you may wish to visit the web sites listed below so you can see and hear this amazing musical artifact. I hope that you enjoyed this as much as I did and, until next time, please 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 obscura and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica.

VIOLANO-VIRTUOSO ON-THE-WEB

Pictures:

www.musicalmuseum.co.uk/mw/Thumbnails.html

Video clip:

www.collectorsworldinc.com/lookup.php?id=66
Nethercutt Collection (formerly Merle Norman Cosmetics museum):

www.nethercuttcollection.org

Knott's Berry Farm & Ghost Town, Buena Park, California: www.knotts.com

UNRELATED TRIVIA:

WHY IS AN AMUSEMENT PARK NAMED AFTER A BERRY FARM?

Knott's Berry Farm might just be the first ever theme park in this country and the story of how it came to be has always fascinated me. John Lennon once said, "Life is what happens while you're making other plans," and that was certainly true for Walter Knott. He was the first farmer to cultivate the boysenberries which he then sold from his roadside stand. His wife, Cordelia, made and sold berry pies and was coaxed by her customers into opening a restaurant where they served chicken dinners to go along with the pies. The restaurant was so successful that there was often a two-hour wait. Walter Knott wanted his wife's customers to have a distraction to make their wait time seem less. So, in 1940, he started moving the abandoned mining town of Calico board-by-board and reassembling it next to the restaurant. This became the Ghost Town part of Knott's Berry Farm and took on a life of its own eventually growing into a 160-acre theme park.

THE MOTHER OF ALL COCKTAILS

BY MICHAEL MACHERET

Pity the poor cocktail! What a corrupted and abused concoction it is. Walk into a “martini bar” and the last thing you are likely to find is someone sipping a traditional Martini. What you will find are syrupy fruit or candy flavored vodka-based drinks floating inside the classic V-shaped martini glass. You will also notice that the typical martini bar displays up to 20 different brands of indistinguishable vodka and no more than three of the most common brands of gin. That’s just the tip of the ice bucket.

It wasn’t always that way.

While the history of the cocktail is somewhat muddled, there are good reasons to float the claim that the Sazerac was the first. And in my opinion it is still the best of them all.

Different opinions on the origin of “cocktail” in reference to a mixed alcohol-based drink have stirred up a good deal of controversy. The Museum of the American Cocktail serves up on its’ website (www.museumoftheamericancocktail.org) the earliest known written reference to the cocktail. The word first appeared in a New York newspaper in May 6, 1806. Enough readers were mystified by the word “cocktail” that the following week’s edition found the editors explaining its meaning:

Cock tail, then is a stimulating liquor, composed of spirits of any kind, sugar, water and bitters it is vulgarly called a bittered sling, and is supposed to be an excellent electioneering potion inasmuch as it renders the heart stout and bold, at the same time that it fuddles the head. It is said also, to be of great use to a democratic candidate: because, a person having swallowed a glass of it, is ready to swallow any thing else.

In the late 18th century and into the early 19th Antoine Amedie Peychaud, an enterprising Creole druggist, held parties and social gatherings in New Orleans where he served toddies of brandy and bitters in an egg-cup (in French, a *coquetier*). HL Menken considered the “coquetier” as one of the more credible sources of the word “cocktail.”

In those days every druggist and snake-oil salesman had a tonic or bitters to cure all known diseases and these were often meant to be diluted with other liquids. Antoine Peychaud mixed his bitters from an old family recipe. The tonic became popular enough that in 1793 he began commercially bottling it and branding it Peychaud Bitters. Note “bitters” as being among the four main ingredients in the newspaper’s description of a cocktail, with no mention of fruit juice or candies.

Monsieur Peychaud’s cocktail, combining his bitters with brandy, sugar and water in his *coquetier* became famous around New Orleans. Many local restaurants, bars and cafés began to imitate it. By the mid-1800s the Sazerac Coffeehouse’s version became the dominant one, possibly because they used their own in-house cognac as the base. It was probably also at the Sazerac Coffeehouse that one more element was added to the mix to kick-up the recipe and give the Sazerac cocktail it’s ultimate shape: a drop of absinthe. Over time, local rye whiskey was commonly substituted for the imported cognac. Rye was more readily available and very popular in

the 19th century. Toward the end of the 1800s the recipe became standardized on rye, sugar, water, Peychaud Bitters, and absinthe.

You can still find New Orleans bars and restaurants that serve the Sazerac. The Sazerac Bar is now housed in the Fairmont Hotel, but elsewhere you are more likely to get a mystified look from the bartender. Even when you do find a place that serves Sazerac, beware! All kinds of nasty things have happened. You won’t find any establishment using absinthe; that liquor became illegal in this country in the early 1900s. Actually, it’s not illegal to own or consume absinthe, it’s only illegal to produce or sell it. (We’re paying our congressmen *how much* to come up with these kinds of laws?) In any case, do not expect to find absinthe in your Sazerac. Do, however, insist upon rye whiskey or brandy.

Bourbon is simply not suited to the Sazerac. Unfortunately, after the repeal of Prohibition, rye diminished in popularity and was replaced by bourbon as the whiskey of choice. These days it is not at all common to find a bar that stocks rye whiskey.

The beauty of the Sazerac is that it is a perfectly balanced blend of ingredients that in the right proportion give the drink a depth of flavor rarely found in other mixed drinks. It’s more comparable to the depth of flavor of a good wine.

Bourbon doesn’t have the fruitiness of brandy nor the spiciness of rye. Bourbon’s lighter flavor can allow the bitters and other ingredients more prominence. Too much Peychaud and sugar makes the drink taste like cough syrup. (I’ve had far too many of those kinds of Sazeracs.) Too much anise or pastis will overwhelm the drink. Substitute Angostura bitters for Peychaud and you have a twisted version of an Old Fashioned, not a Sazerac.

If you are feeling adventurous enough to make your own, here’s a recipe that will get you close to the origins. I recommend you try this recipe and develop a talent for making it at home because you will not find many bars or restaurants that make it, and even fewer that will make it correctly. Keep in mind that all the other ingredients are like a seasoning for the rye or brandy, much like you would season a sauce never overwhelming the main event.

Start with a cocktail shaker or with two glasses.

In the glass, pour in about ½ teaspoon of Herbsaint, Pernod or some good pastis and swirl it around so it coats the bottom and sides of the glass. Then pour the liquor out. You want only a film of the liquor around the glass. – I admit that I pour the excess liquor back into the bottle, not down the drain as they do in the bars. The drain is not worthy of good Herbsaint.

In the shaker or the other glass sprinkle a little sugar. I like mine with just a hint of sweetness. Experiment with it (make sure you have a designated driver if you experiment too much) and on subsequent attempts adjust the sweetness according to your preference. Add three or four shakes of Peychaud Bitters and a drop of water and stir until the sugar is blended. Alternatively, you can use simple syrup instead of the sugar and water but that’s too sweet for my taste. Add 2 oz. of rye whiskey or good brandy or cognac and a few ice cubes. Stir or shake lightly to chill but not so much that it froths. Strain the liquid into the first glass (the one with the Herbsaint) leaving all the ice behind in the shaker. Twist a slice of lemon peel over the drink and then rub the rim of the glass with the peel. Discard the peel. The lemon zest is optional and may be the least traditional ingredient. I like what it adds to the mix.

Simple, isn’t it? Why would anyone mess with that? Here’s what you will find in this simple drink. You will find the flavor of the rye or brandy which is the base of the drink. Obviously you want to use as base something that you would also drink straight. If it’s not good enough straight, this recipe won’t help it. You will find the lemon and anise flavors subtly adding depth to the base. The Peychaud lies somewhere underneath those flavors with the slightest of fruit and herb accents. The Herbsaint will also contribute some herbal flavors. Excessive sweetness would overemphasize the anise and Peychaud and overpower the rye.

How much depth of flavor can you find in an apple martini?

Not that I wouldn’t enjoy an apple “martini” or chocolate “martini” at the right time, just as I would any well made dessert. I don’t bemoan the existence of the dessert drink, but the near extinction of a cocktail that has this much depth and interest. It’s like comparing a real Oaxacan *molé negro* to chocolate pudding.

You will find some obstacles in creating your own Sazerac. The first of which is that you will not find rye whiskey on the supermarket shelves next to the bourbon and sour mash. Rye, like gin, has significantly lost popularity as the average American taste buds have gone increasingly toward the sweet and bland (hence the substitution of vodka for gin at the above-mentioned martini bars). Pernod is easy enough to find, but if you want Herbsaint – and of course you need the Peychaud bitters – you will have to search the web.

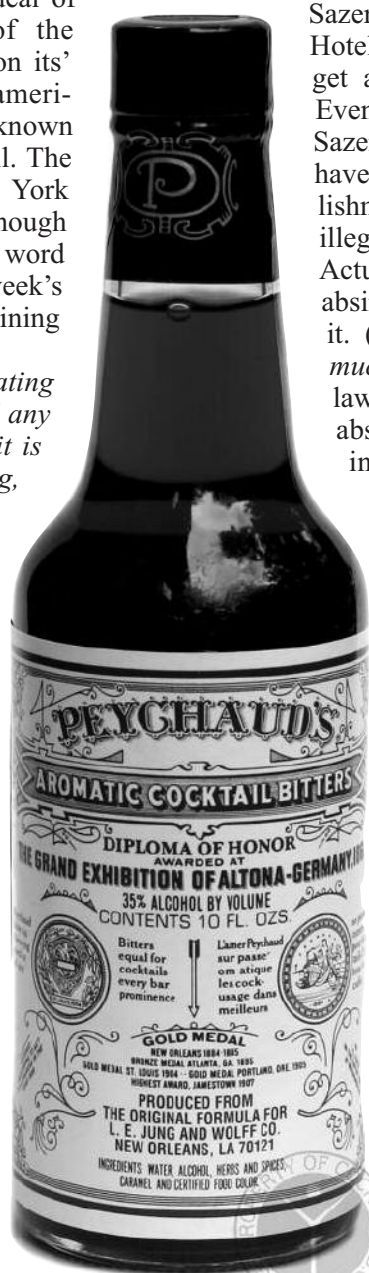
So gaze around your local martini bar and marvel at the array of a colorless, flavorless vodkas waiting to be enhanced with sweet fruity or candy flavored liquors. Pity the poor cocktail! Mix yourself a Sazerac and raise a toast to the memory of Antoine Amedie Peychaud, a real American hero.

When not dining in exotic locales, Michael Macheret forages closer to home in the South Bay regions near Los Angeles.



FORKLORE

By Michael Macheret



SINGLE-PARADIGM MARKETING IN A NICHE-MARKET WORLD

There's a scene in the film, *Fried Green Tomatoes*, that resonates beyond its context. Kathy Bates' character is maneuvering her car in a parking lot, about to take the only available space. Suddenly, a carload of teenage girls races from the opposite direction. Missing her car by inches, they steal the space.

Bates shouts, "Hey, you took my spot!" and one of the girls answers, "We're younger. We're faster."

Whereupon Bates rams their car and replies, "I'm older. I have more insurance."

Physical comedy aside, it's analogous to a point that eludes the entertainment empire. Their magic demographic for maximum advertising dollars is the 18-24 age group. Whatever you're selling, design a message to appeal to that group, and your ad is worth more money.

Somewhere, entertainment moguls decided their target demographic likes only "urban pop." Thus, we get that generic, ubiquitous, relentlessly annoying sh-thump-thud soundtrack. We get it behind, or atop, everything, including ads for senior citizen prescription plans and historical documentaries where the ambiance for the period depicted is destroyed. Thudding advertising promotes everything, even products 18-to-24-year-olds do not want or could not afford.

Does anyone believe squishy-drum-pad, generic-groove-driven thuds appeal to all, that it's a lowest common denominator? To entertainment moguls, that question is irrelevant: they already determined they care only about one demographic, and they decided, on behalf of that demographic, that they know what it wants.

Except it's all based on faulty, even arrogant, assumptions. And there's plenty of evidence for this conclusion, including contradictions within popular entertainment.

If 18-24-year-olds have all the buying power and they can't function without an incessant stream of urban groove thumping, then explain the following:

The closing of Tower Records, as the last big nationwide record chain. Mass marketing of a single-paradigm product to a single-paradigm market should be easy and profitable, shouldn't it?

The explosive growth of the indie music movement, where every conceivable musical genre is represented, and literally every song that's available for download on iTunes and its competitors, sells.

The popularity of "fourth network" youth-oriented TV shows that continue, after more than a decade, to showcase singer-songwriters performing acoustic originals. These include current or recent series like *The Gilmore Girls* where local acoustic singer-songwriter Amy Kuney has a recurring role, and *One Tree Hill*, *Everwood*, *Dawson's Creek*, and more.

The mainstream network TV shows that feature indie acoustic music, like *Crossing Jordan*, *ER*, and the youth-oriented *CBS Late, Late Show*, which L.A. singer-songwriter Julie Gribble has done twice, playing acoustic originals.

Meanwhile, *American Idol* continues as a shill for the big record labels and their penchant for purveying more of the sound-alike same, all thumping pop cover tunes with incongruous vocal gymnastics. It gets ratings from karaoke wannabe viewers, yet the industry's best efforts to homogenize consumer desire couldn't save the record store chains.

Conflicting forces are at work in television, and that industry doesn't know it. Good directors

want songs with lyrical substance to support their story lines or create emotional context. Advertisers and the crop of 20-somethings who call the shots are oblivious to anything outside their singular target demographic. They're on autopilot, and everything they do, programming and advertising alike, has that same generic sh-thump-thud urban-pop groove.

If we are as spied-upon as we think in the post-9-11 world, then why hasn't this changed? After all, everything is about effective marketing, sending us like lemmings to buy their soap and want their outsourced, poor-quality, made-in-China-by-political-prisoners products.

Folkies of all ages have always been dismissed as just-so-many splintered niche groups, not worth the marketing dollars. With today's Acoustic Renaissance reminiscent of the Folk Revival of the 1960s, it's time to challenge the notion that we don't count.

Back to Kathy Bates, and her character's point: people over 25 have more insurance because they have more money. But it's argued that people over 25 get out less because of kids at home, or they work overtime to afford outrageous mortgages, and that's why films, for example, are geared to the 18-to-24-year-old demographic, explosions and urban thudding included. Strange that the same 18-to-24-year-olds watch all those youth-oriented TV shows with the indie acoustic music, no thudding, no explosions.

My impromptu, informal, non-scientific survey indicated people use their TV mute buttons quite selectively. Few seem to routinely silence all commercials, yet everyone is likely to mute anything that's annoying, like the headache remedy ads that cause headaches, and anything with incessant thudding. Who, then, is getting the thudding advertising?

That pillar of TV, the TV Guide channel, has schedules for all the channels, but can't be muted fast enough. It's not just the insipid celebrity gossip and cocky attitude; it's infested with sh-thump-thud, or in their case, thud-thud-thud, 24/7.

If people over 25 stay home more, aren't they watching a lot of TV? – the ones muting all that pounding, thudding urban pop groove? – the ones channel surfing when brain surgeons or fur trappers or pioneer aviators or ancient Egyptians or Victorian lovers are thudded-out of the story's context, it's ability to hold attention destroyed by the pounding?

Meanwhile, where are the 18-to-24-year-olds, the universal marketing target? They're busy downloading an astonishingly eclectic assortment of mostly-indie music, exercising their relentlessly courted buying power, ninety-nine cents at a time.

So, where's the big spending for music? Look to Kathy Bates and the Baby Boomers. With more disposable dollars than Generations X and Y combined, Boomers have become the music industry's new base. The over-45 crowd is now responsible for 25% of all music sales, up from 15% of the market a decade ago. Boomers now buy twice the music of any other age group.

It's not just CD sales. Billboard magazine's Geoff Mayfield says, "The older consumer is absolutely the force in buying MP3 players and buying digital tracks on line."

Boomers are embracing technology that's in its infancy. NBC's Janet Shamlian recently did some revealing interviews with Boomer music consumers. Boomer Joey Ford told her, "I got rid of all my CDs because I put all my music on my

TIED TO THE TRACKS

BY LARRY WINES



computer. Then I transferred it all to an iPod."

Concert tickets? Tickets for the latest show by Mick Jagger & the Rolling Stones went on sale at \$450 apiece, and they sold out, but not to 18-to-24-year-olds. On top of that, the show was outdoors on a frosty night in Chicago.

Shamlian talked to Ann Summercamp, a 40-something soccer mom, "reliving her 20s, kicking it up at concerts," who began recounting a long list of who she'd seen in the past year, including Eric Clapton and George Thorogood. She was cut off by Shamlian, who asked, "How much have you spent on concerts in the past twelve months?"

Answer: "Probably a couple-a thousand."

Do you hear those green tomatoes frying?

Move over Britney Lopez, and the sound-alike pop thumper du jour. Last fall, Bob Dylan's new CD debuted at #1. After that, though it makes Ross Altman cringe, Barry Manilow's new CD hit the racks at #1. Rod Stewart is experiencing a resurgence, and Paul McCartney is as hot as ever. One of four are folkies, but none are thudding urban pop.

Will the industry catch on? In December, the return of CBS Records was announced. KTLA news observed, "They're going to start small, signing a handful of singer-songwriters whose music is going to be used on the CW Network."

CW is the merged "fourth network" of WB and UPN, where all those youth-oriented shows use so much indie acoustic music.

CBS had sold its label to Sony in 1988 for \$2 billion, because they were then pursuing a "broadcast-only strategy." CBS Records had a long, lavish history, as the home of Billie Holiday, Miles Davis and Frank Sinatra. KTLA opined, "Now, they figure, if they can get the young, hungry artists and use the platform of TV to cross-pollinate, who knows?"

Who knows, indeed. Will it be a new start, signing the indie acoustic artists who built a following on those CW-predecessor shows? Or will they infest the CW with generic thudding urban pop that even the targeted youthful viewers have already rejected? And will they program – and advertise – for the non-thud music consumers who already spend the most money on music?

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. 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.

GIG FOR A MUSICAL STATESMAN

BY AUDREY COLEMAN

One month after a terrorist bomb ripped open the United Nations Headquarters in Baghdad, killing 22 U.N. workers and injuring over 100 people, U.N. Secretary General Kofi Annan invoked the healing power of music to help colleagues and families of the fallen recover from the horror and loss. At a memorial service held in the Great Hall of the U.N. General Assembly on September 19, 2003, Annan introduced a musician who, he explained, "... can do justice to all the complex feelings we are experiencing today. Someone who can lift us all out of our sorrow. I can think of no one better suited to do this than Gilberto Gil, an artist with a conscience, an artist with a gift. Gilberto has given the world a kind of music that seeks to empower people as much as to move them."

Black-clad, dread-locked Gilberto Gil looked younger than his 61 years as he launched into a gentle, melodic capella chant. His warm baritone and encouraging countenance gradually coaxed the audience into chanting the wordless melody along with him. Then, accompanying himself on an acoustic guitar, and backed up by a second acoustic guitar and a drummer-percussionist, he bridged into a song of hope. The initial chant the audience had learned became the wordless refrain of the song. He continued the concert with uplifting songs in Portuguese, English, and French and built to joyous, fast-paced numbers that had audience members swaying and dancing in front of their seats. At the end, when they demanded an encore, Gil asked Kofi Annan to come over and play the congas. The Secretary-General obliged.

Kofi Annan had invited the singer-guitarist-composer to perform for the General Assembly in New York when they both were attending a memorial service for one of the high-profile victims of the Baghdad bombing, Brazil's Sergio Vieira de Mello, the Secretary-General's Special Representative for Iraq. Gil was there in his capacity as Brazil's Minister of Culture and quickly agreed to Annan's request even though he rations his performances. Since his government appointment in 2002, the musician has devoted himself to his cabinet duties and scaled back his concert tours to a fraction of what they were. Fortunately for Angelenos of Brazilian and other extractions, Minister Gil is booked for a gig at Royce Hall on Saturday, March 24.

What path brought Gilberto Gil the unique dual identity of musician and cabinet minister/statesman?

Gil's four-decade musical career has taken inspiration from his roots in northeastern Brazil as well as from influences in Europe, North America, and the Caribbean. In his home town of Salvador, he was surrounded by the sounds of Bahia, where African roots run deeper and stronger than any other region of Brazil. The intense polyrhythms of the drums and percussion that suffuse Bahia's music are as African in flavor as the peanut sauces and coconut milk used in the region's cuisine. In cosmopolitan Salvador, African rhythms have cross-pollinated with Caribbean, European, and North American influences, developing into a variety of distinctive local musical genres.

Gil grew up in a working-class family, absorbing the melodies and rhythms of street singers and

musicians and mastering the accordion at the age of eight. In his late teens, he was so impressed hearing singer-guitarist Joao Gilberto on the radio for the first time, that he acquired a guitar and learned how to sing and play the bossa nova, which combined jazz instrumentation with native genres. During the 1960s he discovered his talent for composing and earned money creating jingles for advertisements while attending Salvador's Federal University. He also began experimenting with the Bahian regional music he knew by incorporating the emerging American rock and Brazilian bossa nova forms. He had his first hit when singer Elis Regina recorded his song *Louvacao*.

After 1964, however, artistic experimentation was becoming dangerous. A military dictatorship had toppled the elected government of Brazil and the new regime sought to control not only the press, but all forms of artistic expression. At the time, Gil was appearing in *Nos Por Exemplo*, a show of bossa nova and traditional Brazilian songs directed by more established singer-composer, Caetano Veloso, also a native of Salvador. The two extended their collaboration, combining bossa nova, samba, and other regional genres with rock influences like electric guitars, and studio-produced effects. At first critics attacked their "unpatriotic" incorporation of foreign influences into *musica popular*

brasileira and audiences booed Caetano and Gil off the stage. But as the two also incorporated into their lyrics oblique calls for resistance to the regime, thousands of young Brazilians rallied around the new anti-establishment music called *tropicalismo*.

In 1968 Gil and Veloso were arrested and placed in solitary confinement for several months before being booted out of Brazil. Little did the ruling dictatorship know that it was helping develop two giants of what is now known as "world music." The pair headed to London, where Gil had a chance to work with groups like **Pink Floyd**, **Yes**, **The Incredible String Band**, and Rod Stewart's band in London clubs. By 1972, Brazil's regime had relaxed enough to allow the exiled artists to return home. Gil made a number of highly successful recordings, working and touring with Veloso, Jorge Ben, Gal Costa and Maria Bethania. However, the time in London had raised his international profile and now he was doing stints at festivals in France and Switzerland and the college circuit in the US.

While *tropicalismo* was no longer Gil's vehicle of communication in the 1970s, he did not abandon political activity. At the end of the decade he became a prominent spokesman for the black consciousness

"Let the music speak. Let the music talk. Let the music say what is beyond the words. Let the music take the lyrics upwards. And may poetry flow."

Audrey Coleman

movement then taking place in Brazil. This coincided with his intense exploration of reggae music, during which he teamed up with Jimmy Cliff to tour Brazil. Gil's moving interpretation of Bob Marley's *No Woman, No Cry* was one of his most acclaimed recordings of the 1980s. In fact, it was a song he aptly selected to perform for the U.N. Memorial Service in 2003.

In the post-dictatorship era, Gil has blended folk rhythms, samba, and reggae together with social commentary on such issues as poverty, environmental protection, and the resiliency of the Brazilian spirit. With over 30 albums to his credit, Gil has sometimes leaned toward a heavy pop sound, and other times favored rock or reggae. What remain constant are the underpinning of Brazilian rhythms in his compositions and the life-affirming message in his lyrics. His ongoing involvement in social and political and social causes led him to run for office successfully in his hometown of Salvador in the late 1990s and later to accept his current appointment as Minister of Culture.

It is hard to know exactly what to expect from Minister Gil's upcoming Royce Hall performance. Will half of the fare be reggae style, as it was in a New York Times-reviewed concert at Irving Plaza a few years ago? Will he come across as an ethnomusicologist, explaining the folk roots of the music and instruments he is featuring, as he did at another New York concert? Perhaps he will comment on global warming or mention the inroads he has made into bending copyright law to benefit ordinary listeners. Hopefully, for at least part of the concert, we will be treated to Gil, the acoustic guitarist-balladeer. I confess to letting my leanings show through, after watching a video of his concert at the U.N.

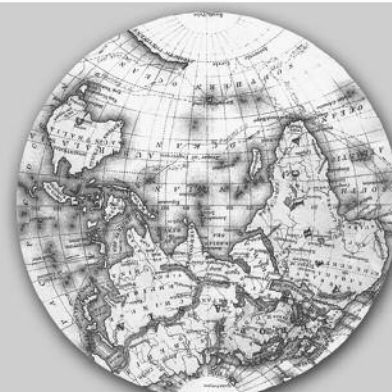
We can only be sure that Gilberto Gil will use his charismatic presence and multi-faceted musical palette to move hearts and open minds. As he told the audience at the U.N. General Assembly on September 19, 2003: "Let the music speak. Let the music talk. Let the music say what is beyond the words. Let the music take the lyrics upwards. And may poetry flow."

Among Gilberto Gil's CD releases for 2006 are *Eu, Tu, Eles*, *Live in Sao Paulo*, and *Gil Luminoso*. For less rock and reggae, find his 1994 release, titled *Acoustic*. Gilberto Gil's moving performance for the U.N. General Assembly can be viewed in its entirety on Google video.

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

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SAGEBRUSH continued from page 1

inspired cowboy songs of 150+ years ago to boot-scootin’ western swing, honky-tonk and heartfelt new ballads of big skies and open spaces.

Artists like **Don Edwards** breathe heart and soul into the traditional 19th century cowboy catalog. 1930s-throwback **Sourdough Slim** takes his Vaudeville cowboy act to the Big Apple’s Lincoln Center and Carnegie Hall, to DC’s Kennedy Center and many of Europe’s major venues.

Youthful prodigies like **Ginny Mac**, the even younger **Carin Marie**, and family bands like **Burson Family Ranch** play the festival circuit, have a young fan base and ensure western music’s future for years to come.

Western singer-songwriters still harmonize with the best of ‘em, writing melodies true to tradition and lyrics that conjure imagery of magnificent vistas, laughing rivers running, breathtaking sunsets, prairie moons and other things you’d like to see beyond the far horizon, ridin’ alone or with your sweetheart. And they do all of it better than anything on mainstream commercial music charts. Among the award-winning songwriters and audience favorites are **Dave Stamey**, **R.W. Hampton**, **Belinda Gail** and **Curley Musgrave** (who perform together and separately), **Red Steagall**, **Brenn Hill**, **Kip Callahan**, **Juni Fisher**, **Katy Moffatt**, **Ronny Cox**, and **Les Buffam**.

Many songs endure beyond the boot hill of western music stars. Recently-deceased singer-songwriter **Chris LeDoux** was celebrated in song during his lifetime as someone you’d like to ride trail alongside, together with Gene and Roy (Autry and Rogers, respectively, but that extra identification is never necessary). There was cowboy singer **Rex Allen**, also known to two generations of kids as the voice narrating classic Disney outdoor films. And there will always be **Marty Robbins**, the last one to keep the western tradition in mainstream country music, before country became red-state trailer-park rock.

Together with western music, cowboy poetry enjoys new popularity. Poets like national champs **Baxter Black**, **Larry Maurice** and **Waddie Mitchell**, and California favorites **Pat Richardson**, **Gary Robertson** and **Joe Herrington** have been joined by women poets like **Lorraine Rawls** and young up-and-comers like **J.D. Seibert**.

A TRANSCENDENT APPEAL

Cowboy musicians and poets transport their audience to places long gone in time and place, or otherwise absent from a society unaware that ranch life still exists, or that a morning commute might follow a walk to the stable to feed and water the horses. Suburban dwellers flock to hear songs about saddle horse and cinch twine, longing to recapture the flavor of the storybook west beyond the names of vanished or imaginary “ranches” applied to their cookie-cutter housing tracts.

For some, it’s a hankering for the simpler world of childhood, wherein Gene and Roy and Matt Dillon and Ben Cartwright presided over morality plays that were quite literally black and white, and remained that way even after color TV arrived. In film, it peaked with *The Magnificent Seven*, the horse-opera remake of Kurosawa’s *Seven Samauri* that gave us a classic soundtrack with a main title theme ironically hijacked by a cigarette ad.

For others, it was the ambiguity of a justice-dispensing Clint Eastwood, riding to the stampeding orchestrations of **Ennio Morricone**, or the enigmatic figure of Custer, once the Errol Flynn hero singing the *Garry Owen*, later the demented villain of *Little Big Man*. Now, it’s HBO’s *Deadwood*, decried as devoid of heroes or ethics, frontier or otherwise, but according to its producers, the first authentic western.

Good, bad, and ugly, Hollywood’s efforts contributed to western music’s hold on the popular imagination, from **Roy Rogers** and the **Sons of the Pioneers** harmonizing on *Cool Water*, to **Gene Autry**’s “song-title series” of films, to

Dave Bourne’s five CDs of saloon piano tunes for *Deadwood*. If old western movies were a myth, so is the commercial-driven sense of today’s West as techno-rodeo circuit with omnipresent chewing tobacco sponsors surrounded by female country singers with big hair and too much makeup.

Authentic western music transcends all that, embracing an ingrained sense of something real, of the essential meaning of life in a place that’s bigger than life, and so it endures.

FolkWorks’ 2006 roundup of folk Americana music on web radio included many western-friendly shows. Even so, there’s more than meets the eye. Radio’s *A Prairie Home Companion* includes a satirical sketch called “The Lives of the Cowboys,” with **Garrison Keillor** sometimes crooning a cowboy ballad or two. Don Imus, whose morning radio show from New York City is simulcast predawn here on MSNBC cable-TV, often features live performances by Austin artists who roam beyond the western edge of pop-country, like **Billy Joe Shaver** and **Willie Nelson**.

Dennis Jay is Washington, DC’s only cowboy singer, and his CD gets national airplay. He says, “The bluegrass people are everywhere around here, and they think I’m a real novelty.”

As we said, western music is diverse. It includes bands led by **Whit Smith** and **Elana James** (aka Elana Fremerman). Both are alums of the late cowboy-festival-circuit favorite, Austin-based **Hot Club of Cowtown**, a fabulous fusion of **Bob Wills**, **Django Reinhardt**, and Tin Pan Alley. Others are more obvious, like honky-tonkers **Wiley** and **the Wild West**, with **Wiley Gustafson** of the Yahoo internet yodel. There’s local western swing band **The Lucky Stars**, and Texas’ enduring band, **Asleep at the Wheel**. Many more have other folk credentials and comfortable crossover appeal.

Folk / Western Crossover Artists

The influence and appeal of western music is

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ROUNDIN’ UP THE MUSIC

BY LARRY WINES

NATIONAL FESTIVAL OF THE WEST, MARCH 15-18

The 17th annual festival has moved around, and this year it’s at a recreated western town near Phoenix, AZ. With five stages, music (artists being booked at press time), cowboy poetry, chuck wagons, a western film fest, mountain man rendezvous, square dancing, Buffalo Soldiers, and more, it’s very affordable, at \$12/day. Info at www.festivalofthewest.com.

SANTA CLARITA COWBOY FESTIVAL, APRIL 25-29

This local festival has become one of the nation’s best annual western events. It delivers many of the stars of western and cowboy music, performing everything from traditional 19th century cowboy folk music to Bob Wills-flavored prairie swing and wonderful new songs. You’ll hear AWA and WMA award winners for top vocalists, best artists, best original songs and best groups among today’s top western singer-songwriters and bands, along with national award-winning cowboy and cowgirl poets.

This year’s festival at Gene Autry’s old Melody Ranch brings a herd of headliners including **Don Edwards**, **Sons of the San Joaquin**, **Wiley & the Wild West**, the **String Devils**, **Sourdough Slim**, **Jon Chandler & the Wichitones**, **Dave Stamey**, **Cowboy Celtic**, **Doris Daily**, **Ginny Mac**, **Juni Fisher**, **Andy Nelson**, and more. Complete details, artist bios and advance tickets (recommended) at www.cowboyfestival.org.

Also, check the various music calendars for a stampede of gigs to other local venues by some of these artists while they’re in town, like **Juni Fisher** performing April 30 at Coffee Gallery Backstage in Altadena.

COUNTRY FEST & STAGECOACH FESTIVAL, MAY 5 & 6

This is a brand-new mega-event, in the Southern desert town of Indio. It promises an extensive and diverse lineup on separately-themed stages, including western and bluegrass stars, and assorted country performers from classic country to modern Nashville red-state-rock pop-country. The authentic western acts include **Riders In The Sky**, **Red Steagall**, **Cowboy Celtic**, **Don Edwards**, **Sons of the San Joaquin**, and **Waddie Mitchell**. (No website established at press time.)

CONEJO COWBOY POETRY & MUSIC FESTIVAL, MAY 18 & 19

The 9th annual event centers on two evenings in a spacious community theater in Thousand Oaks. This year brings musicians **Belinda Gail & Curly Musgrave**, **Sourdough Slim**, **Nancy Lee** and **Michael Tcherkassy** and poets **Gary Robertson** and **Pat Richardson**. Info at www.conejoplayers.org and advance tickets (recommended) at 805-495-3715.

TOPANGA BANJO FIDDLE CONTEST AND FOLK FESTIVAL, MAY 20

Western music always has a presence here, this year, with **Fur Dixon & Steve Werner**, and **Daniel Slosberg** doing songs from the Lewis & Clark Expedition. Info: www.topangabanjofiddle.org.

SUMMER EVENTS

In July, **Riders In The Sky** will play the Hollywood Bowl, Texan **Red Steagall** will headline Fourth of July festivities in the Eastern Sierra town of Bridgeport, and **Sons of the San Joaquin** will play a big ranch jubilee in Murietta. August 4 through 9 brings an L.A. celebration of the late **Gene Autry**’s 100th birthday. Details unannounced at press time.

Monterey Cowboy Poetry & Music Festival & Western Art & Gear Show, December

This one is unusual because it’s all indoors, but it’s first-rate. 2007 marks its ninth year. Info: 800-

722-9652, www.montereycowboy.com.
Every Month: Ongoing Western Music Events
The Riders of the Purple Sage with mandolin master **Evan Marshall** opening, are booked most first Mondays all this year at the Coffee Gallery Backstage in Altadena. Info at www.coffeegallery.com.

The **Southern California Western Music Association (WMA) Chapter Jam** is held the third Sunday of each month, 1-3 pm, and all pickers are invited, at the Museum of the American West (Autry Museum), 4700 Western Heritage Way, in Griffith Park; 323-667-2000, x317. It’s a good idea to call ahead, because the wrong person at the museum desk will demand a museum entry fee, though the event is always in the lobby and otherwise free; hopefully, that will be resolved by the time you read this.

There’s also the every-third-Wednesday **Cowboy Western Jam**, 7:30-9:30 pm at Vincenzo’s Pizza, 14504 W. Lyons Ave. in Newhall (Santa Clarita), just off I-5; 661-259-6733.

WESTERN MUSIC RESOURCES

You can subscribe, free, to an extensive monthly e-mail calendar compiled by Voleta & Jack Hummel of Western Skies Publicists & Photography. E-mail them at westmusc@ix.net-com.com. You’ll get up to two years’ notice of some events.

The key organizations you can join are the **Western Music Association**, at www.western-music.org, and the **Academy of Western Artists**, at www.awa-awards.org.

Other key sites for information are www.CowboyPoetry.com and www.cowboy.com, and it’s fun to check www.workingcowboy.com, www.classicheartland.com, www.cowchippopetry.com, and www.cowboyculturalsociety.com.

Of course, the *Tied to the Tracks* weekly **Acoustic Americana Music Calendar** always includes updated western and cowboy music and poetry events, at www.myspace.com/laacoustic.

Amidst the first few days of 2007, I’m finding myself again (as is my wont) thinking about the state of music these days. With Tower Records now defunct, the album era is officially over. Young people now overwhelmingly hear new music via downloads and ringtones. Listening to the radio to hear new music is even seen by many as a quaint affectation. But the biggest difference I note between now and, say, ten years ago, is that there’s so much more independent music these days. This should be good news for the folk scene, which has always flourished by word of mouth and networking. Now all the things record companies used to do- setting up the entire recording, mixing, mastering and promoting process- almost anyone can do from their basement. But there is one thing record companies used to provide that I miss- a filter. A filter that might help separate the limitless inspired amateurs from the even more limitless second-rate, don’t-give-up-your-day-job pretenders. Whether there’s more good and there might well be- one has to weed through more and more bad to get to it. I do listen to the radio sometimes. Public radio, though it has its own quotas and compromises, occasionally can give one ideas. And word of mouth- I figure if there’s something great out there, one of my friends will eventually introduce me to it. And of course being a reviewer myself, I want to say that reading someone’s writing on what’s worth hearing has found me in agreement often enough to want to keep doing it.

But one method that rarely fails me is turning to releases from record companies that I trust to not bother with anything but quality releases. One such company is Nashville’s Compass Records, who I never tire of saying good things about. Having already taken the lead in releasing quality Celtic CDs for the US market, they’ve acquired Green Linnet’s catalog, home of most of the great artists that they didn’t already have on their roster! This is a merger that has no down side.

As a result, one of the finest Irish traditional bands on Green Linnet (and that’s saying something!), **Téada**, has released their wonderful new *Inné Amárach* (!!) on Compass in the states. And this is not just a CD, it’s a beautiful package, a two-disc set, one of music (all instrumental this time, though fiddler **Oisín Mac Diarmada** is also an excellent singer) and one a DVD that

traces the history of the music of Sligo and elsewhere (including a wonderful bit about early recordings of Irish music, which largely happened in such US cities as New York, Philadelphia and Chicago), intercut with some great scenes of the band recording the included CD. The CD is possibly their best yet (despite the lack of songs), with great playing from all concerned. They really mix the tune sets nicely, and include plenty of hornpipes, airs and polkas along with the jigs and reels. These young musicians are heavily steeped in the tradition, but bring a lively spirit to it, using strong rhythms on bodhrán and guitar or bouzouki to go along with their remarkable fiddle/accordion/flute front line. The CD is a great listen, but this is probably the finest DVD release of Irish music I can think of, working an impressive amount of history and great music by others along with interviews with the band.

Another method of hearing new music is to actually actively network, as I did at the North American Folk Alliance’s Far West conference in Sacramento in November. There I ran into a most friendly **Jeff Berkley** of San Diego’s **Berkley-Hart**, who I was already familiar with through their guest spots with other area musicians. For one, there’s guitar-wielding ex-major league baseball player **Tim Flannery** (slated to be the San Francisco Giants third base coach in 2007, fortunately I still like his music) who among the guests on their DVD *Oh Berkley, Where Hart Thou?* (!!), recorded live in early 2005. It’s a combination of very good performances from that movie’s soundtrack along with a few originals and covers. Flannery proclaims the healing powers of Kentucky moonshine before beautifully covering **Gillian Welch’s** *Tear My Stillhouse Down*. **Calman Hart’s** *911 Jesus* is a great original song- simultaneously hilarious and sincere, with a classic old-time gospel sound. Flannery also helps on *Man of Constant Sorrow*, the daughters of all of the above harmonize charmingly through *Keep on the Sunny Side*, and of course everyone joins in for *You Are My Sunshine* at the end. The deluxe package includes both a DVD and CD of the show; the DVD also includes some bonus rehearsal bits. Berkley also handed me a few of their CDs, the most recent of which is *Pocket Change*, another marvel with acoustic instrumentation and lovely vocal harmonies. All have given

DAVE’S CORNER OF THE WORLD



PHOTO BY MARIAN KATZ

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 or write him c/o FolkWorks.

me much listening pleasure. Between the two they play guitars, percussion, harmonicas and banjos, all beautifully. Check www.berkleyhart.com for updates. As my fellow columnist **Larry Wines** said a couple of issues ago, why aren’t they huge?

So that’s it for now. Keep finding music wherever you can, people. But don’t just sit in front of the computer. Go find the live shows, the conferences, the radio stations that suit you. Not that the computer doesn’t have a lot to offer. I’ve even found some good music on myspace. Hmmm, could this be a topic for another column?

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.



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

KCSN [Northridge] (88.5FM) www.kcsn.org
- KUCR** [Riverside] (88.3FM) www.kucr.org

KPCG [Pasadena] (89.3FM) www.kpcg.org

KKGO [Los Angeles] (1260AM & 540AM)
- KXMX** [Los Angeles] (1190AM)

KSBR [Orange County] (88.5FM)

THURSDAY

- 11:00 - 11:30 am **Ukulele Spotlight (KPFK)**
Last Thursday / month
Ali Lexa showcases Ukulele talent from around the world and around the block

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)**
Bobbee 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)

5:00-9:00pm **Ann the Raven (KCSN)**
Blues

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 / Caribbean)

9:00pm-midnight **East L.A. Soul (KCSN)**
with Bubba Jackson

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)

11:00am-1:00pm **Prairie Home Companion® (KPCC)**
Garrison Keillor (Rebroadcast - variety show)

4:00-7:00pm **Tangled Roots (KCSN)**

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)**
Jimmy K. (Classic folk music)

MONDAY-FRIDAY

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

ON THE INTERNET

- Thistle & Shamrock**
Fiona Ritchie (Celtic Music)
www.npr.org/programs/thistle

Driven Bow / Fiddlin’ Zone
Gus Garelick (Fiddle Music)
www.krcb.org/radio/

Riders Radio Theatre
Riders in the Sky (Cowboy variety show)
www.wvux.com/html/riders.html

Folk Alley
www.wksu.org

ON-GOING STORYTELLING EVENTS

- GREATER LOS ANGELES**

ANTELOPE VALLEY STORYTELLERS
1st Saturdays 4:00pm
Heart ‘n Soul Coffee House
39804 San Francisco Canyon Rd., Green Valley
661-270-1627

ANTELOPE VALLEY ALLIED ARTS ASSOCIATION
1st Saturdays 6:00pm
Cedar Hall
44845 North Cedar Ave., Lancaster
661-726-0655

DRAMAMASTERS
Last Saturdays 9:00am
5909 Blairstone Dr., Culver City
310-204-0656

SAN GABRIEL VALLEY STORYTELLERS
3rd Tuesdays 7:30pm
Allendale Library
1130 Marengo Ave., Pasadena
626-792-8512

CORNUCOPIA \$8
2nd Sundays
4735 Lankershim Blvd., North Hollywood
818-506-3903

LOS ANGELES COMMUNITY STORYTELLERS
2nd Thursdays • 7:30 pm
Culver-Palms United Methodist Church
4464 Sepulveda Boulevard
Culver City, CA 90230
Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING
Saturdays/Sundays
11:00 am, noon, 1:00 am • Free
Storytelling in Spanish on alternating Saturdays.
Getty Center Family Room
1200 Getty Center Drive, L.A.
310-440-7300

LEIMERT PARK GRIOT WORKSHOP
3rd Wednesdays • 7:00 pm
3335 43rd Place, across from Leimert Park
310-677-8099

SAN GABRIEL VALLEY STORYTELLERS
3rd Tuesdays • 7:30 pm
Hill Ave. Branch Library
55 S. Hill Ave., Pasadena
626-792-8512
- LONG BEACH STORYTELLERS**
1st Wednesdays • 7:00 pm
Los Altos United Methodist Church
5950 East Willow, Long Beach
562-961-9366

SUNLAND-TUJUNGA STORYSWAP
2nd 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
2nd Mondays, 7:00 PM
IHOP Restaurant
19100 Ventura Blvd. (1 1/2 blocks east of Tampa)
Tarzana
818-541-0950 rudeutsch@gmail.com

ORANGE COUNTY

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Piecemakers Village
2845 Mesa Verde E. • 909-496-1960

SOUTH COAST STORYTELLERS
Saturdays & Sundays • 2:00-3:00 pm
Bowers Kidseum
1802 North Main St., Santa Ana
714-480-1520 • www.bowers.org/link3c.htm

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

COSTA MESA STORYTELLING BY LAURA BEASLEY
Wednesdays • 10:00 am
South Coast Plaza • 949-496-1960

FAR-WEST 2006 CONVENTION

The mention of the word “convention” may evoke thoughts of fez wearing drunks dropping water balloons out of hotel windows, or groups of like-suited insurance salesmen milling in a hotel lobby before the next actuarial seminar begins. With that in mind, one can only conjecture what the “average citizen” might envision for a folk music convention, but perhaps it would include:

- bluegrass bands jamming in the lobby (check!)
- people staying up all night (check!)
- an awards luncheon where the audience applauds the kitchen and serving staff (check!)
- and where the vegetarian plate outsells the steak two to one (not sure.)



The Rancho Cordova Marriott hosted the third annual FAR-West conference on November 16 – 19. For three days and nights, almost four hundred folk musicians, dancers, presenters and music lovers schmoozed, listened to music, attended seminars and celebrated all things folk.

FAR-West is the western arm of Folk Alliance, the international organization that fosters and promotes traditional, contemporary, and multicultural folk music and dance in North America. FAR-West was formed in 2003, with one of the first and strongest goals being to provide an annual regional conference. The first two years the FAR-West regional conference was in Woodland Hills and moved to the Sacramento area this year. In 2007, the conference will be in Vancouver, WA, across the river from Portland, OR.

The first order of conference business on site is the annual Thursday night tote bag stuffing. This year a myriad of volunteers showed up, and in less than an hour the valuables were ensconced and ready. By Friday morning, a steady flow of folkies began filling the lobby to register. Paul Barker, a presenter from Austin, TX, hosted his “Make The Most of Your Conference” and then the seminars began. At any time, an attendee has at least four different workshops to choose from, and this year’s choices made for some very difficult decisions.

I certainly don’t regret my first choice, which was “After the Gold Rush, The History of Folk Music in the West.” Panelists included Bruce Hayden, Roz & Howard Larman, Rosalie Sorrels, and Dick Weissman. This was a riveting event, with a tremendous amount of history in this panel.

“Stairway to Heaven, Record Production” gathered Michael Boshears, Keith Greeninger, John Jacob, Eric Lowen and Wendy Waldman to discuss how to make a good record on a less than stellar budget.

Finally on Friday, I attended the Kyser Capo workshop with Randall Williams, and I learned even more about partial and “cut” capos.

Bright and early on Saturday I hit “We Got Rhythm, Arranging” panel that featured Joe Craven on fiddle and percussion; Freebo on bass; Arthur Lee Land on lead guitar; Jim Photoglo on vocals and guitar; Dan Navarro on the same; Phil Parlapiano on accordion; Joel Tepp on slide guitar, harmonica and clarinet; and Wendy Waldman “moderating.” This group took an audience suggestion from James Lee Stanley to tackle the *Beatles Eight Days A Week*. After a modicum of discussion on approach, this group did a very effective “sensitive folk-rock” version of the tune with delicious vocal harmonies, then Craven led a “deconstruction” of the song with an almost Caribbean rhythmic sense, and less instrumentation. Both were brilliant.

“We Write the Songs, Songwriters on Songwriting” featured Eric Lowen, Dan Navarro, Jim Photoglo, Steve Seskin, the ubiquitous Waldman, and Jenny Yates discussing how to capture the muse and other creative aspects of songwriting.

Sunday morning’s Folk Alliance sponsored brunch was followed by “one on one” mentoring sessions, and I slipped in a songwriting critique with Severin Browne and then dashed to “The Wacky, Wonderful World of Joe Craven,” where he spent time talking about the nature of music and spontaneity. He created a “conference miracle” when he chose an audience member to play the fiddle. This audience member had never per-

formed in public or played the fiddle, but did that morning.

The Saturday luncheon featured awards for Steve Baker of Berkeley’s Freight & Salvage in the non-artist category, and the redoubtable U Utah Phillips, who surprised most by the brevity of his acceptance speech. There was an exhibit hall (okay, I forgot to stop by during the hours it was open, but I did bounce off those doors twice) a cocktail reception and much more. The increased enrollment surprised many, with Saturday’s luncheon only able to accommodate 300, so that late registered had to do without. Too bad, the salmon was quite good...

Performance showcases are either the backbone or bane of any music conference. FAR-West hosted the formal, juried showcases in the main room with a (mostly) decent sound system, with the sound volunteers hampered by hotel construction and a lack of pre-event time to set up. Still, I caught some great performances, among them Chris Stuart & Backcountry, Freebo with Jim Photoglo, and the remarkable Arthur Lee Land. Various folk organizations ran showcases on the “main floor,” and the entire fourth floor was dedicated to “guerilla” showcases. Showcases tend to breed problems faster than solutions.

On Friday, the organization showcases were under attended as the focus seemed on the guerilla showcases. The usual problem of “music drift” meant that one had to focus very seriously to fully appreciate John Batdorf’s excellent set at the Folkscene showcase, or on Saturday night one had to ignore the music from the full band a couple of doors down to enjoy Severin Browne’s set in the Summersongs showcase. Sound drift was worse on the fourth floor, with the proximity of the rooms,

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.

loud hallway chatter and no sound systems. Closed doors helped with quieting the distractions, but shut out potential audience. House concert presenters often love the intimacy of the hotel room showcases because they provide an insight of how a performer does “up close and personal.” Other presenters eschew the hotel room showcase because they want to see a performer interacting with an audience from a stage with a sound system and lights, like the venues they promote. Some performers truly enjoy the close quarters, while others find stage fright for the first time in their careers when faced with the task of performing to a small audience with a bird’s eye view of the artist’s nose hair. Showcases will continue to be an important yet flawed part of FAR-West without some dramatic changes. Luckily, as a professional critic and career long government employee, I need only criticize without providing any semblance of a solution.

Happily, Sunday’s general membership meeting was filled to the rafters with folks of a different persuasion, where critique was followed by solution, followed by offering to volunteer. Ideas were batted about, and then at exactly 2:30 p.m. on November 19, 2006, nearly 400 folkies slipped out of the greater Sacramento area, most with goofy grins on their faces...

**“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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CD REVIEWS

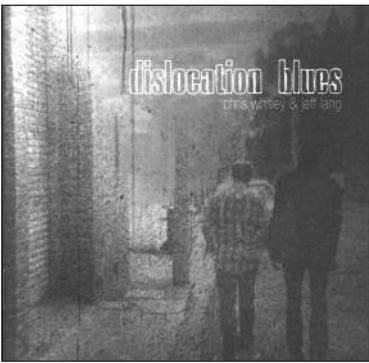
Artist: CHRIS WHITLEY & JEFF LANG
Title: DISLOCATION BLUES
Label: ABC ROOTS MUSIC 5101155862
Release Date: AUGUST 2006
BY DENNIS ROGER REED

Chris Whitley pushed the envelope of blues music as far as any performer. His death from lung cancer in November of 2005 at the age of 45 shocked and saddened the blues music world. He was a remarkably proficient artist, reeling from solo projects to inspired collaborations such as *Dislocation Blues*, where he teamed with noted Australian bluesman Jeff Lang.

Texas born Whitley released his first CD, *Living with the Law*, in 1991 and released 14 others by the time of his death. Some, like 1998s *Dirt Floor*, were primarily acoustic recordings, where others used samples, looping and distortion as part of the menu. In 2001, the New York Times said that Whitley evoked Chet Baker or **Sonic Youth** as much as Robert Johnson, and they were correct. There is no denying that Whitley’s music was always moving, but not always easy listening. I attended one live performance hoping for Whitley’s acoustic work, since he had just released *Weed*, an all acoustic project recorded in a European bathroom. However, acoustic was not on the menu that night. His old Nationals™ and Dobros™ were run through a myriad of electronic effects into large amps, allowing Whitley to whisper or scream. Whitley was decidedly non-fresh after a 14 hour drive to the venue: he stalked the stage, chain smoking in a non-smoking night club, letting one song bleed into the next. There were few if any song introductions, and the lengthy performance began driving some of the audience to the exits. I left the club after the show physically exhausted and confused, perhaps the exact response Whitley sought.

Sadly, *Dislocation Blues* was his last release. Whitley paired with Jeff Lang, an Australian artist well known for his slide guitar playing and keen-ing vocals. This is a studio recording that features two live “hidden tracks” at the end. There are a couple of new songs that are Lang and Whitley collaborations, and several re-recordings of Whitley’s songs such as *Velocity Girl*, *Dislocation Blues* and *Rocket House*. Whitley also covers *Stagger Lee*; Prince’s *Forever In My Life*; Bob Dylan’s *When I Paint My Masterpiece* and “trades verses” with Lang on Bob’s *Changing of the Guard*.

Whitley was a powerful guitarist and vocalist, and his lyrics teeter dangerously close to poetry at times. His mixture of modern and traditional styles was a difficult one for many fans. Some aspects of Whitley screamed “rock star,” whereas others placed him more in the roots music world. Whitley apparently did not care about labels. His work might evoke Hendrix at one moment, and Son House the next. *Dislocation Blues* is another of his strong projects, and hopefully will open some ears to Jeff Lang’s fine work as well.



Artist: SCOTT MILLER & THE COMMONWEALTH
Title: CITATION
Label: SUGAR HILL SUG-CD-4009
Release Date: MARCH 2006
BY DENNIS ROGER REED

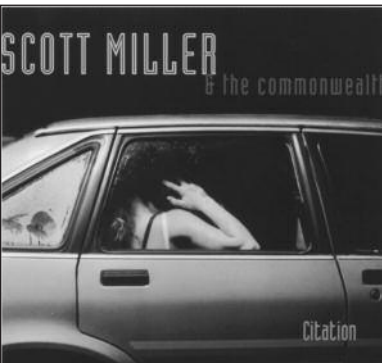
Most consumers are not surprised to see one of those “explicit lyric” stickers on the latest rap or hip hop CD. It’s a little odd to see one on a roots-rock record, but it does bring up the fact that a lot of folk music recordings probably deserve a similar sticker. The people that thought up the idea of putting warning stickers on records need a sticker too, but that’s another story. **Scott Miller & The Commonwealth’s** lyrics won’t cause you to pass out, and it’s easy to forget about the sticker once you are immersed in the music of *Citation*, Miller’s newest recording.

Miller used to front another roots rock band called the **V-Roys**, a group produced by Steve Earle and released on Earle’s label. Miller has released three solo CDs since, with *Citation* being the newest. There’s a compelling crossroads traveled by Miller, with country, folk and rock given nearly equal measure. It’s not quite the **Stones** with the **Carter Family**, or **Tom Petty** and the **Skillet Lickers**. It’s more like pre-Seeger Springsteen, but the end product is very much Miller, not an eager Eagle Scout with too many Influence Merit badges.

Miller likes to tell stories in his lyrics, and he’s adept. *Freedom’s A Stranger* is a tale of youthful romance and wild oats. *Say Ho* manages to throw in some history about Texas’ favorite son, Sam Houston. Legendary (and rightfully so) producer Jim Dickinson is on board, adding Miller to his resume that already includes playing piano on the **Stones’** *Wild Horses* and producing **Big Star’s** *Sister Lover*. Miller cut the recording in Memphis.

Miller is a rock and roller by nature and production values, but his folk influences are apparent on several cuts. *Long Goodnight* is an acoustic ballad that closes the recording, and it rates in the same class as another bleak lullaby, Richard Thompson’s *End of the Rainbow*. *Still People Are Moving* starts as a ballad that gathers steam and ends up like a bluegrass tune on steroids. And Miller covers Neil Young’s *Hawks and Doves*, a tune that is sadly relevant again.

Don’t let the warning sticker turn you off, but don’t buy the CD in hopes of titillation or salaciousness. Do buy it if you like well constructed songs that tell stories AND are easy to dance to. If you ever venture into **Bottle Rockets**, **Georgia Satellites**, **Todd Snider**, **Son Volt**, **Uncle Tupelo**, early **Wilco** territory, you’ll feel right at home listening to *Citation*.



Folk Works PICK

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Reservations are suggested

For more info and to purchase CDs:
www.dennisrogerreed.com
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Phone: (858) 335-3322

Web: www.stuartfreelance.com

Relying on March to cooperate with your garden plans is like counting on a mandolin to stay in tune for an entire set. In some years, March is a part of winter, while in others, it's the true beginning of spring. Some years, a person who is running late with the garden chores scores big when March holds onto cooler temperatures. On the other hand, I've planted sweet corn in March and won the bet by having that quintessential summer taste in early June.

If you can't wait for a taste of summer, you can plant a couple short rows of Royal Purple Pod beans – this bean variety will germinate in cooler and wet weather and as their little heads push up out of the ground you know tomatoes can't be too far behind!

As a part of the crap shoot that is March in the garden, I have set out tomatoes and basil as early as the last few days of March. Even as optimistic as that might be, I realize that other heat lovers like peppers, eggplants and okra need to wait for at least a month. Sometimes, luck comes in on my side and a heat wave hits, settling the tomato plants in nicely – other years, I've wasted my time. In those years, rarely do the plants die, but they usually sit sullenly in the cold ground doing nothing and when the warmer days do come, they usually don't respond right away, like one might imagine. Instead of an earlier crop, I actually end up with a delayed harvest. A smart person could hedge their bets and put in half now and the other half later at a more predictable time. I don't have one of those around here, so I usually put all my tomatoes out as soon as I have the time. It's a life lived under the maxim of "Sin boldly!"

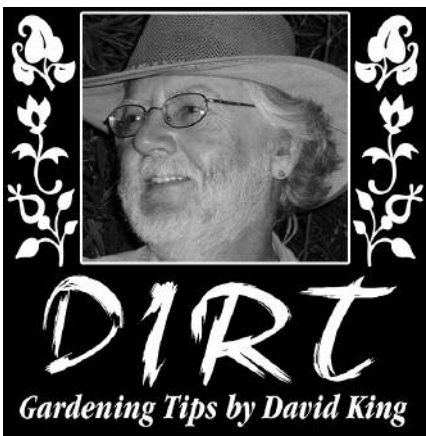
Surveys show the most popular vegetables planted in America are tomatoes and cucumbers – and I know why. A tomato from the store is not really a tomato anymore. These poor things are picked green and held in cold storage on the way to the store – by the time you get it home, it is more than several days old and it's nothing more than a hard and flavorless decoration. I wouldn't call it 'food' compared to what I get out of my garden. Cucumbers, on the other hand, do take chilling a bit better, but what is that stuff they put on the ones sold in the supermarket anyway?

Besides, at home you can grow cucumbers

that aren't so easily found, like the heirloom cucumber, "Lemon" which looks just like a lemon, yellow and round. Or you can choose a Japanese cucumber that looks like a coiled serpent, or a light green middle Eastern cucumber that's incredibly sweet and crunchy. And one or two cucumber plants can put out a lot of cukes – remember you have to really look for them, they hide! And if you fail to find one, it keeps right on growing to become a good-sized club.

Tomato plants don't look good enough to decorate the flower garden in my book, although when pressed, I'll put them there, whereas cucumbers look wonderful winding their way around the base of other plants. Eggplant, peppers and okra are downright stunning and compete well among the flowers. Eggplants come in whites, purples, almost black purple, a delightful orange and combinations that are drop-dead gorgeous. Peppers can stay green, turn red, chocolate, yellow or white and sport attractive green leaves. Okra is a distant relative of hibiscus and their flowers show it! A lovely pastel yellow with some red markings.

Most of the summer garden "futures" are little seedlings in six-packs right now (vaguely reminiscent of training wheels on a bicycle) getting up to size for planting out in the garden. Some of us sow our own seeds which give us the most choice of all we can plant, while others are satisfied to let garden centers do the starting. In recent years, the diversity of what is available has blossomed, but it still doesn't compare to what you can grow yourself. Some seed catalogs that sell nothing but tomatoes like the one I ordered my tomato seeds from this last January which lists 24 different varieties of early tomatoes (those that will bear fruit in under 68 days – averaging about 59 days – from transplanting); 60 varieties called mid-season; and that's just the first few pages of a 35 paged catalog. Now that's variety!



I do know it's an effort to start your own tomatoes and for many gardeners the advent of Tomatomania has satiated their desire for variety. Every year Tomatomania has offered more tomato varieties than the year before to where it's now mind staggering. Look for Tomatomania March 23, 24 and 25 at Tapia Brothers Farm Stand on Balboa at the exit off the westbound 101 in Encino, open from 9-5.

If you have an empty spot in your garden from now until it begins to get stinking hot, try putting in a couple of lettuce plants. Lettuce comes in a medley of shades of green and red and many marvelous shapes – it is attractive enough for a flower bed and quick growing. If you have a spot or two, lettuce doesn't need much space, plop in a lettuce – you can usually find six packs with different varieties in them. A lettuce head can be harvested almost the second its planted, but will get bigger until the weather heats up which will cause it to get bitter.

I love to harvest lettuce and tomatoes at the same time – it's a cosmic joke that lettuce is best grown in winter and tomatoes only in summer. I have gone to great lengths, including getting a variety of lettuce called 'Jericho,' which is a Romaine lettuce bred in the Israeli desert, that is supposed to enjoy hot weather. In addition, I put shade cloth over my plants, to help keep the lettuce cooler. If you are in the valley, better try growing a variety like 'Jericho,' using shade cloth and extra water for good measure. Closer to the coast, we can usually get by through August by planting our lettuce in dappled shade.

No matter how the weather acts, this *is* spring and as soon as the weather cooperates, put the mandolin down and get into the garden! There's a lot to do!!

Grandson of a Great Plains farmer, David King is the Garden Master at the Learning Garden, on the campus of Venice High School. He shares his love of the land and music through teaching, writing and playing in a folk/country band.

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.



DES REGAN

Unravel the mysteries of the Irish button accordion with Des Regan, who has performed for over 50 years in concert halls and pubs across the United States and Ireland. In his warm affable style, he will show you the intricacies of ornamentation that gives Irish music its' distinct sound. His repertoire is from his native County Galway, with influences from Clare and Sligo.

He loves to kindle the spirit of those with a feverish interest in Irish music. If you don't have a B/C button accordion, Des can assist you in finding one for a reasonable price. Contact Des Regan: 818-506-8303 or email him at desregan@sbcglobal.net



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

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AGOURA BLUEGRASS
1st and 3rd Thursdays 7:00pm- Gateway Church (Kid's Ministry Building)
29646 Agoura Rd., Agoura
818-865-8602

BLUEGRASS ASSOC. OF SOUTHERN CALIFORNIA Concerts

3rd Tuesdays 8:00pm - Free (Dinner offering by Braemar)
Braemar Country Club, Grille Room
4001 Reseda Blvd. Tarzana
Joy Felt 818-705-8870
Blue Ridge Pickin' Parlor 818-282-9001

BLUE RIDGE PICKIN' PARLOR Bluegrass Jam

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

COFFEE CARTEL

1st & 3rd Thursdays 8:00-10:00pm
Windy Ridge Bluegrass Band
1820 So. Catalina Ave., Redondo Beach
Frank Bayuk 310-567-6321 windyridgeband@aol.com

COFFEE GALLERY BACKSTAGE Bluegrass Jam

2nd Sundays 12:30-3:30pm
2029 N. Lake, Altadena • www.coffeegallery.com
David Naiditch 626-797-1827 french10@pacbell.net

COFFEE PLANTATION Bluegrass Jam

2nd Thursdays Slow Jam - 6:00pm-
4th Thursdays Open Jam - 6:00pm-
18122 Brookhurst S., Unit E , Fountain Valley
714-962-2232 ifiddler@yahoo.com

CORONA BLUEGRASS JAM

Mondays 7:00pm - 10:00pm
Crossroads Christian Church
2331 Kellogg Ave. Corona
Todd Holtkamp 951-347-2597 onetoad@adelphia.net

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

ME-N-ED'S PIZZA PARLOR Bluegrass Concerts

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

NORTH COUNTY BLUEGRASS NIGHT

1st Tuesdays 7:00pm-
Round Table Pizza • Ash and Washington St., Escondido
Sandy Beesley mzbeez@cox.net

SDBS BLUEGRASS JAM

2nd Tuesdays 7:00-10:00pm
Fuddruckers 5500 Grossmont Center Dr., La Mesa
3rd Tuesdays 7:00-10:00pm
Fuddruckers 340 3rd Ave., Chula Vista
4th Tuesdays 6:00 - 9:00pm
Boll Weevil Restaurant, 7080 Miramar Rd., San Diego
San Diego Bluegrass Society • sdbinfo@socalbluegrass.org

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 Tuesdays 7:00-9:00pm
261 N. Glassell, Orange • 714-997-5610 or 714-524-0597

VIVA CANTINA

1st, 3rd and occasional 5th Wednesdays
The Brombies and guests • 8:00pm -
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

ZOEY'S CAFE Bluegrass Jam

2nd and 4th Thursdays 6:00pm - 9:30pm
451 E. Main St., Ventura • www.zoeysafe.com
Gene Rubin 805-658-8311 generubinaudio@earthlink.net

DRUMMING

BANG A DRUM
Drum Circle & Potluck
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7308 Coldwater Canyon Ave., North Hollywood
818-982-0461 • www.remo.com

VILLAGE MANDALA
Wednesdays 7:00pm-10:30pm
111 So. College Ave., Claremont
909-626-3066 909-980-5663.
groups.yahoo.com/group/villagemandala
villagemandala.tribe.net

WHITTIER COMMUNITY DRUM CIRCLE
First Sundays 3:30 to 5:30pm Free
Parnell Park Lambert Road and Scott Ave., Whittier
626-961-5453 • www.djembejoy.com

OPEN MIKES

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

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

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

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

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AUDUBON CENTER AND EUGENE DEBS PARK
4th Saturdays Eugene Debs Park 1-4pm
4700 North Griffin Ave., L.A.
Joe Wack jodywack@sbcglobal.net
www.ca.audubon.org/debs_park.htm

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

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

HERMOSA BEACH
2nd Saturdays 1:00-5:00pm
location to be announced
Jim Hamilton • westsideoldtime2@dc.rr.com

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

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 St., 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
818-506-8303 • DesRegan@aol.com

FINN MCCOOL
Sundays 4:00-7:00pm
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
The Wayland home
1642 Voorhees Avenue, Manhattan Beach
www.beachcitiesfolkclub.org

JUST PLAIN FOLKS ORANGE COUNTY
Third Saturdays 7:00pm-9:00pm
Linda Kraemer JPF Linda@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 3:30-6:00pm
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 4:00-6:00pm
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

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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/wmasc
Museum of the American West(formerly Autry Museum)
www.museumoftheamericanwest.org

WORKSHOPS

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

SAGEBRUSH continued from page 8

broader than you think. We’re not talking about **Kenny Rogers**, the 1960s rocker of **First Edition** fame who went country and also built a cowboy persona with western gambler film roles and songs that play better in Branson than around a campfire.

Others have ascended the saddle with greater acceptance. Folk favorite **Tom Russell** headlines cowboy festivals, with original songs like *Tonight We Ride* and *Gallo del Cielo*. **Emmylou Harris** has recorded traditional and modern western music as far back as the early 1970s, culminating in her 1994 CD, *Songs of the West*. Distinguished character actor and folk singer **Ronny Cox** writes songs from the open range of his New Mexico upbringing, including a CD called *Cowboy Savant*. Austin’s **Tish Hinojosa**, though mostly playing Europe these days, has headlined both folk and cowboy festivals nationwide. Longtime folk star **Katy Moffatt** has a huge catalogue of western originals and countless cowgirl music bookings. Bluegrasser **Rodney Crowell** has written cowboy songs including a co-write with **Emmylou Harris**. Blues harmonica virtuoso **Gary Allegretto** plays cowboy festivals where audiences delight in the other side of his musical personality. **Michael Martin Murphey**, known in the 1970s for his then-rock, now retrospect-Americana hits, *Carolina in the Pines* and

Wildfire, has exclusively pursued a western music career for three decades, taking his WestFest in Colorado into its 21st year, and proclaiming himself “America’s favorite cowboy singer.”

Notable local artists crossover to western audiences. Former Denver Opera diva **Christina Ortega** left the classical scene first for bluegrass, then for western / southwestern music in English and Spanish. **Ken Graydon** is both a western singer-songwriter and cowboy poet, as well as a folk artist accomplished in sea chanteys and other genres. **Amilia Spicer**, **Dennis Roger Reed** and **Tom Corbett** are known primarily in other folk genres, but all have original cowboy songs that are popular with their concert audiences and played on radio.

WESTERN MUSIC’S TANGLED ROOTS

Western music has multiple heritage, some from cross-border (and pre-border) influences, some from Scottish and Irish ballads. For example, *The Streets of Laredo* derives from *The Bard of Armaugh*, which explains the incongruous lyrics about beating the drum slowly and playing the fife lowly in the “dead march,” all remnants from the Celtic original, as **Don Edwards** often says when performing both versions.

Tucson’s **Santa Cruz River Band** tours the world doing bilingual acoustic music they call “southwestern folk.” Like **Dave Stamey**, **Don Edwards** and cowboy poet **Larry Maurice**, they

entertain and educate audiences about the Mexican and *Californio* vaqueros as the first real “American” cowboys and a source of the music’s roots and traditions.

Local band **Border Radio** calls their music “prairie swing,” but they’re an annual favorite at the Bluegrass Association of Southern California (BASC) monthly concert series. Why not? Bluegrass and western music share some taproots.

African-American influences have always been present in western music, given that perhaps 40% of the cowboys on the great cattle drives were freed slaves. Blues, spirituals and old working songs with adapted lyrics easily found their way into the saddle. Poet and historian **Larry Maurice** notes, “Cowboys on the trail didn’t have guitars. The instruments were too bulky and too fragile. The cowboy piano was the harmonica, pocket size, durable and portable. You could keep yourself company and entertain others with it. And you sure didn’t want any loud instruments that could cause a stampede.”

In the 20th century, with the West fenced and trail drives over, western music centered around dancing, first as ranch life, ultimately as music in town. Western swing arose, molded by big-band arrangements, and Oklahoma’s **Bob Wills and his Texas Playboys** remain its best-known early

SAGEBRUCH page 22

FOLK HAPPENINGS AT A GLANCE

MARCH

2007



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div> <div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - pg. 15</div> <div>OGD: On-going Dance - pg. 18</div> <div>SE: Special Events - pg. 30-32</div>				<div>1</div> <div>JOHN JORGENSEN QUINTET (SE) THE BERRYMANS (SE) SAMITE (SE) LILA DOWNS (SE) WINDY RIDGE BLUEGRASS (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)</div>	<div>2</div> <div>DJANGOFEST (SE) SOMEI YOSHINO TAIKO ENSEMBLE (SE) And ON ENSEMBLE (SE) A CHAPIN FAMILY CONCERT (SE) The DITTY BOPS (SE) JAMES HURLEY, SEVERIN BROWNE, JAMES COBERLY SMITH (SE) POLISH HIGHLANDERS (SE) BODIES OF WATER (SE) FIDDLIN' ROUND (SE) DAVID SERBY (SE) FISHTANK ENSEMBLE with RALPH CARNEY (SE) KEN O'MALLEY (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</div>	<div>3</div> <div>DJANGOFEST (SE) A GAELIC GATHERING (SE) SANDII CASTLEBERRY (SE) RUSSIAN AMERICAN KIDS CIRCUS (SE) RILEY'S MOUNTAINEER BAND (SE) MUIREANN NIC AMHLAIBH (SE) ANDY RAU BAND (SE) CLIFF WAGNER and the OLD #7 SAMITE (SE) FOLK COLLECTION (SE) JOHN JORGENSEN QUINTET (SE) A CHAPIN FAMILY CONCERT (SE) HARRY CHAPIN CELEBRATION (SE) VIC CHESNUTT (SE) STEVE RILEY & THE MAMOU PLAYBOYS (SE) THE DONNIS TRIO (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</div>
<div>4</div> <div>DJANGOFEST (SE) RUSSIAN AMERICAN KIDS CIRCUS (SE) STEVE RILEY & THE MAMOU PLAYBOYS (SE) SUE NIKAS (SE) BRIGHTBLACK MORNING LIGHT (SE) SAMITE (SE) SLIGO RAGS (SE) MUIREANN NIC AMHLAIBH (SE) TIM TEDROW AND TERRY VREELAND with MARK HUMPHREYS, DAVE MORRISON and ANDREW LORAND, (SE) JOHN JORGENSEN QUINTET (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)</div>	<div>5</div> <div>JOHN JORGENSEN QUINTET (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)</div>	<div>6</div> <div>SEVERIN BROWNE (SE) Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM) Shape Note (OGM)</div>	<div>7</div> <div>DAVE STAMEY (SE) MUSIC OF THE SILK ROAD (SE) BULGARIKA (SE) MOIRA SMILEY and VOCO (SE) DAVID LINDLEY (SE) LEO KOTTKE (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>8</div> <div>BULGARIKA (SE) NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) SONGWRITER NIGHT (SE) DAVID LINDLEY (SE) LEO KOTTKE (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>9</div> <div>MT BALDY SKIDANCE WEEKEND (SE) STEVE GILLETTE / CINDY MANGSEN (SE) BULGARIKA (SE) DARAN KRAVANH and BREE LAFENIERE (SE) MUSIC OF THE SILK ROAD (SE) CHAD EDWARDS (SE) BOYS OF THE LOUGH (SE) LOWEN & NAVARRO (SE) SUSIE GLAZE (SE) NEVENKA (SE) SLIGO RAGS (SE) MIKE STINSON (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>10</div> <div>STEVE GILLETTE and CINDY MANGSEN (SE) LA COUNTY IRISH FAIR AND MUSIC FESTIVAL (SE) LONG BEACH WOMEN'S FESTIVAL (SE) JOHN HICKMAN, BYRON BERLINE, JIM FISH (SE) MUSIC OF THE SILK ROAD (SE) F.E.A.S.T. of TALES, FAMILIES EATING and STORYTELLING (SE) ADAWE (SE) HERSTORY (SE) BULGARIKA (SE) MICHAEL QUEST (SE) TARUN BHATTACHARYA (SE) STEVE POSTELL (SE) BUZZY FEITEN (SE) MOIRA SMILEY & VOCO (SE) BYRON BERLINE (SE) WILLSON & McKEE (SE) GYUTO MONKS TIBETAN TANTRIC CHOIR (SE) MARIACHI REYNA DE LOS ANGELES (SE) NATHAN JAMES & BEN HERNANDEZ (SE) WILLY PORTER (SE) DEB FILLER (SE) PACIFIC OCEAN BLUEGRASS BAND & EVAN MARSHALL (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)</div>
<div>11</div> <div>LA COUNTY IRISH FAIR AND MUSIC FESTIVAL (SE) MOIRA SMILEY & VOCO (SE) MICHAEL D. McCARTY (SE) SLIGO RAGS (SE) KINGSTON TRIO (SE) STEVE GILLETTE and CINDY MANGSEN (SE) RICHARD THOMPSON & ELIZA GILKYSON (SE) SUSAN WERNER (SE) WILLY PORTER (SE) EXTREME KLEZMER MAKEOVER (SE) LOWEN & NAVARRO With PHIL PARLAPIANO (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)</div>	<div>12</div> <div>RICHARD THOMPSON With ELIZA GILKYSON (SE) RIDERS OF THE PURPLE SAGE (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>13</div> <div>SEVERIN BROWNE (SE) THE BILLS (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>14</div> <div>RICHARD THOMPSON (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>15</div> <div>RICHARD THOMPSON & ELIZA GILKYSON (SE) BYRON BERLINE (SE) EILEEN IVERS (SE) WINDY RIDGE BLUEGRASS (SE) KEN O'MALLEY With BILLY WATTS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>16</div> <div>SLIGO RAGS (SE) DAVE STAMEY (SE) OLD TOWN TEMECULA BLUEGRASS FESTIVAL (SE) WORLD DANCE CONCERT COMPILATION (SE) AUDREY AULD MEZERA (SE) ALASDAIR FRASER & NATALIE HAAS (SE) LIZ CARROLL & JOHN DOYLE (SE) EILEEN IVERS (SE) HOSSEIN ALIZADEH & HAMAVAYAN ENSEMBLE (SE) WINDY RIDGE BLUEGRASS (SE) FLYING KARAMAZOV BROTHERS (SE) STEVE GILLETTE and CINDY MANGSEN (SE) PETER MULVEY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>17</div> <div>STEVE GILLETTE and CINDY MANGSEN (SE) OLD TOWN TEMECULA BLUEGRASS FESTIVAL (SE) ST. PATRICK'S DAY CELEBRATION (SE) GIVE WAY (SE) PETER MULVEY (SE) STAGEROBBERS BLUEGRASS BAND (SE) DUBLIN'S TRADITIONAL IRISH CABERET (SE) HIGH HILLS BLUEGRASS BAND (SE) MICHAEL MILES (SE) DAVE STAMEY (SE) THE BUCCANEERS with AUDREY AULD MAZEERA (SE) DENNIS RODGER REED, DONN CUNNINGHAM, and ANDY RAU (SE) DAVID BROZA / BADI ASSAD (SE) ALICE STUART and KIMBERLEY DAHME (SE) EILEEN IVERS (SE) WILLSON & McKEE (SE) ETTA JAMES & THE ROOTS BAND (SE) WHISKEY CHIMP (SE) THE DONNIS TRIO (SE) ADAWE (SE) JOE JENCKS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>18</div> <div>OLD TOWN TEMECULA BLUEGRASS FESTIVAL (SE) THE BUCCANEERS (SE) BYRON BERLINE (SE) STEVE GILLETTE & CINDY MANGSEN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM) Western Music (OGM)</div>	<div>19</div> <div>AUDREY AULD MEZERA With FUR DIXON & STEVE WERNER (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>	<div>20</div> <div>SEVERIN BROWNE (SE) ANDY RAU BAND (SE) SAMARABALOUF (SE) KRIS DELMHORST (SE) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Shape Note (OGM) Songwriter Showcase (OGM)</div>	<div>21</div> <div>KRIS DELMHORST With ANA EGGE (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) Songwriter Showcase (OGM)</div>	<div>22</div> <div>HIGH HILLS BLUEGRASS BAND (SE) MOIRA SMILEY & VOCO (SE) KRIS DELMHORST (SE) TIMBERLINE (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>23</div> <div>I SEE HAWKS IN L.A. (SE) LAURENCE JUBER (SE) THE IRISH ROVERS (SE) PIERRE BENSUSAN (SE) LISA FINNIE & PATTY BOOKER (SE) MOIRA SMILEY & VOCO (SE) HOT CLUB QUARTET (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>24</div> <div>"ALONG THE RIVER-THE MUSIC OF LEWIS & CLARK" (SE) STORYSWAPPING FESTIVAL (SE) ADAWE (SE) JOHN DOAN (SE) SLIGO RAGS (SE) LAURENCE JUBER (SE) JASON "BUCK" CORBETT AND THE BOYS FROM THE DOUBLE J (SE) PCC GUITAR ENSEMBLE (SE) JAMIE LAVAL & ASHLEY BRODER (SE) GILBERTO GIL (SE) JEFF LINSKY (SE) BANSHEE IN THE KITCHEN (SE) PIERRE BENSUSAN (SE) ANNIE GALLUP (SE) LUIS OLIART and LAURIE MUNIZ (SE) TRIPLE CHICKEN FOOT And FUR and STEVE (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)</div>
<div>25</div> <div>WISTARIA FESTIVAL (SE) PETER ALSOP (SE) LOU STRATTEN (SE) GRAND OLE ECHO (SE) HARRIET SCHOCK With Tanna Frederick (SE) PAUL LIVINGSTONE With JAGANATHAN RAMAMOORTHY and DEBASHISH CHAUDHURI (SE) JOHN DOAN (SE) PIERRE BENSUSAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (OGM)</div>	<div>26</div> <div>PIERRE BENSUSAN (SE) ARLO GUTHRIE (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>27</div> <div>SEVERIN BROWNE (SE) ARLO GUTHRIE (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>28</div> <div>LISA FINNIE & PATTY BOOKER (SE) VAGABOND OPERA (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>29</div> <div>JAMIE LAVAL & ASHLEY BRODER (SE) VAGABOND OPERA (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>30</div> <div>SLIGO RAGS (SE) JAMIE LAVAL & ASHLEY BRODER (SE) VAGABOND OPERA (SE) VUSI MAHLASELA (SE) DENNIS ROGER REED BAND (SE) TRIBUTE TO JOHN CASH (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>31</div> <div>VERY BE CAREFUL (SE) GANGBE BRASS BAND (SE) JANET KLEIN & HER PARLOR BOYS (SE) LISA HALEY and the ZYDECATS (SE) JIM and MORNING NICHOLS (SE) THE YUVAL RON ENSEMBLE (SE) MARK HUMPHREYS (SE) JAMIE LAVAL & ASHLEY BRODER (SE) SWEET HONEY IN THE ROCK (SE) DON SCOTT (SE) MOIRA SMILEY and VOCO With VAGABOND OPERA (SE) ROY ZIMMERMAN's "FAULTY INTELLIGENCE" (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>

FOLK HAPPENINGS AT A GLANCE

APRIL

2007



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div>1</div> <div>SHASHANK (SE) B. U. GANESH PRASAD and PARUPALLI S. PHALGUN (SE) ADITYA VERMA (SE) MUSICANTICA (SE) VAGABOND OPERA (SE) GRAND OLE ECHO (SE) Contra (OGD) Scottish (OGD) International (OGD) Israeli (OGD) Polish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)</div>	<div>2</div> <div>RIDERS OF THE PURPLE SAGE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)</div>	<div>3</div> <div>Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM) Shape Note (OGM)</div>	<div>4</div> <div>HIGHLAND, HEATH & HOLLER (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>5</div> <div>WINDY RIDGE BLUEGRASS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)</div>	<div>6</div> <div>MICHAEL QUEST (SE) THE BROTHERS FOUR & THE KINGSTON TRIO (SE) SEVERIN BROWNE & JAMES COBERLY SMITH With JEFF GOLD (SE) KARLA BONOFF (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</div>	<div>7</div> <div>RILEY'S MOUNTAINEER BAND (SE) ADRIAN LEGG (SE) ONE FOOT IN with DENNIS ROGER REED (SE) GEOFF MULDAUR (SE) NORTH INDIAN CLASSICAL MUSIC (SE) COYOTE PROBLEM (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</div>
<div>8</div> <div>MICHAEL D. McCARTY (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)</div>	<div>9</div> <div>Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>10</div> <div>ELANA JAMES AND THE CONTINENTAL TWO (SE) COWBOY JUNKIES (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>11</div> <div>ELANA JAMES AND THE CONTINENTAL TWO (SE) COWBOY JUNKIES (SE) SOWETO GOSPEL CHOIR (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>12</div> <div>NEVENKA (SE) ELANA JAMES With BRANDI SHEARER and AMY FARRIS (SE) LEDWARD KA'APANA (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>13</div> <div>JIGU! (SE) ELANA JAMES (SE) SOWETO GOSPEL CHOIR (SE) ASLEEP AT THE WHEEL (SE) SMALL POTATOES (SE) JIGU! (SE) LEDWARD KA'APANA (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>14</div> <div>LEDWARD KA'APANA (SE) HIGH HILLS BLUEGRASS BAND (SE) CELSO DUARTE QUINTET (SE) TOM BALL AND KENNY SULTAN (SE) STILL ON THE HILL (SE) BERKLEY HART (SE) SMALL POTATOES (SE) SOWETO GOSPEL CHOIR (SE) RICHARD SMITH AND JULIE ADAMS (SE) CHERYL BENTYNE WITH COREY ALLEN (SE) BRING ON THE PRAISE! - GOSPEL EXPLOSION (SE) RICKY SKAGGS & KENTUCKY THUNDER (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)</div>
<div>15</div> <div>RICKY SKAGGS & KENTUCKY THUNDER (SE) CELSO DUARTE QUINTET (SE) GRAND OLE ECHO (SE) JOHN HAMMOND (SE) ALAN O' DAY (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM) Western Music (OGM)</div>	<div>16</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 (OGM)</div>	<div>17</div> <div>MASANGA MARIMBA ENSEMBLE (SE) BROMBIES (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Shape Note (OGM) Songwriter Showcase (OGM)</div>	<div>18</div> <div>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) Songwriter Showcase (OGM)</div>	<div>19</div> <div>MASANGA MARIMBA ENSEMBLE (SE) HIGH HILLS BLUEGRASS BAND (SE) DINO SALUZZI AND ANJA LECHNER (SE) RICHARD SMITH (SE) AMY SPEACE & THE TEARJERKS (SE) RICHARD SMITH & JULIE ADAMS (SE) WINDY RIDGE BLUEGRASS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>20</div> <div>SLIGO RAGS (SE) BENJI HUGHES (SE) ALBERT & GAGE (SE) RICHARD SMITH and JULIE ADAMS (SE) TOMMY CASTRO & CHARLIE MUSSLEWHITE (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>21</div> <div>ADAMS AVENUE ROOTS & FOLK FESTIVAL (SE) DAN ZANES AND FRIENDS (SE) WINDY RIDGE BLUEGRASS (SE) SLIGO RAGS (SE) ALBERT & GAGE with SALLY SHUFFIELD (SE) SUSIE GLAZE (SE) ROY GAINES (SE) BUZZIN COUZINS (SE) MIKE SEEGER (SE) JOHN SMITH (SE) TOMMY CASTRO and CHARLES MUSSELWHITE (SE) ROY GAINES (SE) MIKE SEEGER (SE) THE FOLK COLLECTION (SE) AMY SPEACE & THE TEARJERKS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>22</div> <div>ADAMS AVENUE ROOTS FESTIVAL (SE) ASHLEY MAHER (SE) RICHARD SMITH and JULIE ADAMS (SE) GRAND OLE ECHO (SE) TOMMY CASTRO and CHARLES MUSSELWHITE (SE) SALLY SHEFFIELD (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (OGM)</div>	<div>23</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>24</div> <div>Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>25</div> <div>SANTA CLARITA COWBOY FESTIVAL (SE) LISA FINNIE & PATTY BOOKER (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>26</div> <div>SANTA CLARITA COWBOY FESTIVAL (SE) BAABA MAAL (SE) GUTHRIE FAMILY LEGACY TOUR (SE) ERIC TAYLOR (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>27</div> <div>SANTA CLARITA COWBOY FESTIVAL (SE) IRVIN MAYFIELD & THE NEW ORLEANS JAZZ ORCHESTRA (SE) MYTHILI PRAKASH with SAMPUTU AND INGELI (SE) GUTHRIE FAMILY LEGACY TOUR (SE) SOURDOUGH SLIM (SE) WYLIE AND WILD WEST (SE) DENNIS ROGER REED BAND (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>28</div> <div>SANTA CLARITA COWBOY FESTIVAL (SE) PHIL CHRISTIE (SE) ONE FOOT IN (SE) ALBERT & GAGE (SE) RICK RUSKIN (SE) MARK HUMPHREYS (SE) SALIF KEITA (SE) DAVID WILCOX (SE) ERIC TAYLOR (SE) LET'S TELL STORIES (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)</div>
<div>29</div> <div>SANTA CLARITA COWBOY FESTIVAL (SE) MASANGA MARIMBA ENSEMBLE (SE) LOU STRATTEN (SE) DAVID GRIER WORKSHOP (SE) DAVID GRIER (SE) GRAND OLE ECHO (SE) JANET KLEIN & HER PARLOR BOYS (SE) ALBERT & GAGE (SE) MICHAEL CHAPDELAINÉ (SE) PAUL LIVINGSTONE & SALAAM SUITE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)</div>	<div>30</div> <div>JUNI FISHER (SE) 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></div>				<div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - pg. 15</div> <div>OGD: On-going Dance - pg. 18</div> <div>SE: Special Events - pg. 32</div>

ON-GOING DANCE HAPPENINGS
DANCING, DANCING AND MORE DANCING

AFRICAN DANCING
<p>YORUBA HOUSE 310-475-4440 yoruba@primenet.com • yorubahouse.net</p> <p>TRADITIONAL DANCE CLASS FROM CAMEROON, CENTRAL AFRICA with Noah Andzongo Sundays 3:00 - 4:30pm Lula Washington Dance Theatre 3773 South Crenshaw Blvd., Los Angeles 909-728-8724 africabok@hotmail.com 818- 548-8014 zydutalagency@hotmail.com</p> <p>AFROCUBAN DANCE CLASS with Teresita Dome Perez Saturdays noon-1:30pm (begins Saturday, August 27) Dancers’ Studio, 5772 Pico Blvd., L.A. 323 721-1749 • www.curuye.com</p> <p>BRAZILIAN RHYTHMS & DRUMS with Carlinhos Pandeiro de Ouro Mondays 7:30pm - 9:00pm 18th Street Art Center, 1639 18th Street, Santa Monica 310-315-9383 jwilliamson@18thstreet.org</p> <p>WEST AFRICAN DANCE with Nzingha Camara Wednesdays 6:30pm - 8:00pm \$12 The Dance Collective 4327 S. Degnan Blvd. L.A. koumankele@yahoo.com</p> <p>NIGERIAN DANCE with Frances Awe Wednesdays 7:30pm-9:00pm Lula Washington 3773 S. Crenshaw, L.A. 323-294-7445 • www.nitade.com</p>
ARMENIAN DANCING
<p>OUNJIAN’S ARMENIAN DANCE CLASS Tuesdays 7:45-10:00pm 17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555</p> <p>TOM BOZIGIAN 562-941-0845 • www.bozigian.com</p>
BALKAN DANCING
<p>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</p> <p>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</p> <p>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</p>
BELLY DANCING
<p>Call for schedule/locations Mésmera, 323-669-0333 • www.mesmera.com</p>
CAJUN / ZYDECO DANCING
<p>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</p> <p>2nd Sundays - Live Band 5:30-9:00pm \$15 Elks Lodge 1735 West 162nd St., Gardena • 562 427-8834</p> <p>Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5 Joe’s Crab Shack 6550 Marina Dr., Long Beach</p> <p>LALA LINE 626-441-7333 For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html</p>
CONTRA DANCING
<p>CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org • Hotline 818-951-2003</p> <p>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</p> <p>1st Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House 731 So. Bundy, Brentwood Jeff 310-396-3322 • mail@jeffandgigi.com</p> <p>1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm All Saints Episcopcal Church 3847 Terracina Drive, Riverside Meg 909-359-6984 • rdhoyt@juno.com</p> <p>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</p> <p>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</p> <p>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</p> <p>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</p> <p>4th Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive Peter 562-428-6904 • pbergonzi@rocketmail.com</p> <p>5th Saturday - Dance 7:00-11:00pm (Experienced) Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact Kathy 818-989-1356</p> <p>THE LIVING TRADITION www.thelivingtradition.org 2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Peter Bergonzi 323-788-4883 pbergonzi@rocketmail.com</p>

<p>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</p> <p>ENGLISH COUNTRY DANCING</p> <p>CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org</p> <p>1st & 3rd Thursdays 8:00-10:00pm First United Methodist Church 1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.com</p> <p>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</p> <p>FLAMENCO DANCING</p> <p>POINT BY POINT DANCE STUDIO Saturdays & Thursdays 1315 Fair Oaks, Suite #104, South Pasadena Katerina Tomás 626-403-7489 aterinatomas@earthlink.net</p> <p>LE STUDIO 100 W. Villa, Pasadena Tuesdays 6:30pm Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com</p> <p>GREEK DANCING</p> <p>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</p> <p>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</p> <p>HUNGARIAN DANCING</p> <p>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</p> <p>INTERNATIONAL FOLK DANCING</p> <p>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</p> <p>ANAHEIM INTERNATIONAL FOLKDANCERS Wednesdays 7:30-9:30pm • 511 S. Harbor, Anaheim</p> <p>CALTECH FOLK DANCERS Tuesdays 8:00-11:55pm Throop Memorial Church 300 S. Los Robles, Pasadena Nancy Milligan 626-797-5157 • franprevas@yahoo.com</p> <p>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</p> <p>DUNAJ INT’L DANCE ENSEMBLE Wednesdays 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana dancetraditions@msn.com Richard Duree 714-641-7450</p> <p>FOLK DANCE FUN 3rd Saturdays 7:30-9:30 pm 8648 Woodman Ave., Van Nuys Ruth Gore 818-349-0877</p> <p>INTERNATIONAL FOLK DANCE CLUB AT UCLA Mondays 9:00-11:00 pm Free UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com</p> <p>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</p> <p>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</p> <p>MOUNTAIN DANCERS Tuesdays 7:00-9:30pm Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena Rick Daenitz 626-797-16191</p> <p>NARODNI FOLKDANCERS Thursdays 7:30-10:30pm \$3 Dance America, 12405 Woodruff Ave., Downey John Matthews 562-424-6377 • john@narodni.org</p> <p>NEWPORT BEACH Sundays (International/Israeli) 8:00pm-9:00pm Beginners 9:00pm-12 midnight Intermediate and Advanced Avant Garde Ballroom • 4220 Scott Dr., Newport Beach Avi Gabay 310-560-4262 • avi_folkdance@yahoo.com</p> <p>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</p> <p>RESEDA INT’L FOLK DANCERS Thursdays 3:00-4:45pm Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432</p> <p>ROBERTSON FOLK DANCE Mondays 10:00-11:30am 1641 Preuss Rd., Los Angeles 310-278-5383</p> <p>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</p> <p>SOUTH BAY FOLK DANCERS 2nd Fridays 7:45-9:45pm Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040</p>	
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<p>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</p> <p>TROUPE MOSAIC Tuesdays 6:30-8:30pm Gottlieb Dance Studio • 9743 Noble Ave., North Hills Mara Johnson 818-831-1854</p> <p>VESELO SELO FOLK DANCERS Thursdays, Fridays 7:30-10:30pm (intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356</p> <p>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</p> <p>WEST HOLLYWOOD FOLK DANCERS Wednesday 10:15-11:45am West Hollywood Park, San Vicente & Melrose West Hollywood • Tikva Mason 310-652-8706</p> <p>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</p> <p>WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm \$4 Felicia Mahood Senior Club 11338 Santa Monica Blvd. (at Corinth), L.A. Tom Trilling 310-391-4062</p> <p>WEST VALLEY FOLK DANCERS Fridays 7:15-10:00pm \$3 Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park Jay Michtom 818-368-1957 • JayMichtom@bigfoot.com</p> <p>IRISH DANCING</p> <p>CLEARY SCHOOL OF IRISH DANCE www.irish-dance.net • 818-503-4577</p> <p>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</p> <p>MAIRE CLERKIN 310-801-5520 • maireclerkin@yahoo.co.uk</p> <p>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</p> <p>O’CONNOR-KENNEDY SCHOOL OF IRISH DANCE 818-773-3633 • katekennedy@irishdancing.net</p> <p>THOMPSON SCHOOL OF IRISH DANCE Cecily Thompson 562-867-5166 • rince@celtic.org</p> <p>ISRAELI DANCING</p> <p>ARCADIA FOLK DANCERS Saturdays (call for schedule) Shaarei Torah, Arcadia • Avi Gabai 626-445-0810</p> <p>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</p> <p>ISRAELI FOLK DANCING AT UCLA Mondays 9:00pm UCLA Ackerman Union 2414 James Zimmer • IsraeliDance@yahoo.com 310-284-3636</p> <p>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</p> <p>UNIVERSITY OF JUDAISM Wednesdays 7:30-10pm 5600 Mulholland Dr., Los Angeles Natalie Stern 818-343-8009</p> <p>VINTAGE ISRAELI Anisa’s School of Dance 14252 Ventura Blvd., Sherman Oaks DovByrd@aol.com</p> <p>MORRIS DANCING</p> <p>RISING PHOENIX MORRIS Mondays 2nd Mondays Sunset Bar & Grill 1240 3rd St. Promenade, Santa Monica Audrey Goodman muse2835@msn.com</p> <p>WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151 wildwoodmorris@aol.com • wildwoodmorris.com</p> <p>PERSIAN DANCING</p> <p>SHIDA PEGAHI Tuesdays 6:00pm • 310-287-1017</p> <p>POLISH DANCING</p> <p>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</p> <p>SCANDINAVIAN DANCING</p> <p>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</p> <p>SKANDIA SOUTH Mondays 7:30-10:30pm Downtown Community Center • 250 E. Center, Anaheim Ted Martin 714-533-8667 • tedmart@juno.com</p>	
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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 RAabend7731@aol.com	
NORTH RIDGE 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 marymar54@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 Satumensky 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	
TANGO	
SHERMAN OAKS Saturdays 8:30pm Class \$10-18 9:30 milonga (social dance) El Encuentro The Tango Room Dance Center 4346 Woodman Ave., Sherman Oaks 818-981-6500 • www.TheTangoRoom.com	

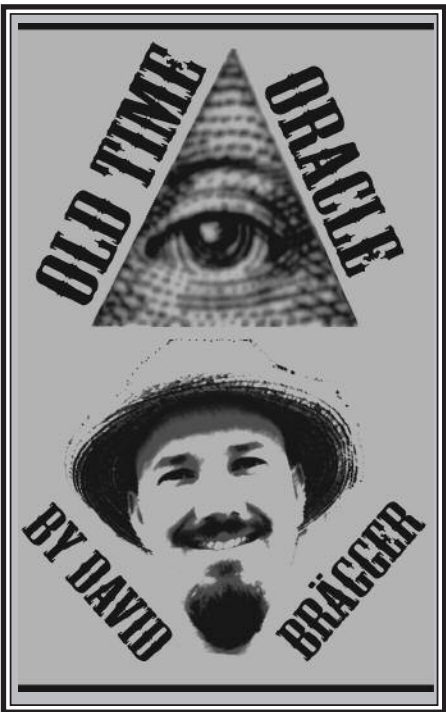
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INK, BANJOS, AND CRUMB

For years I've loved folk art, old-time music, and comic books. As 2006 came to a close, these three interests served as backdrop for an intense December involving travel, peeling skin, visits with old compadres and two unexpected deaths of friend and kin. It's been one of those months.

I've always wanted to travel to Portland, OR. It's a new hub for old-time music. There are countless bands playing energetic old-time music for a new generation of listeners and square dancers. In mid-January, the Portland Old-Time Music Gathering brings in banjo and fiddle players from around the country for jamming, dancing, workshops, etc. I'd love to go. I, however, visited Portland in December. I heard about an accomplished artist who resides there named Scott Harrison. He's also a clawhammer banjo player.

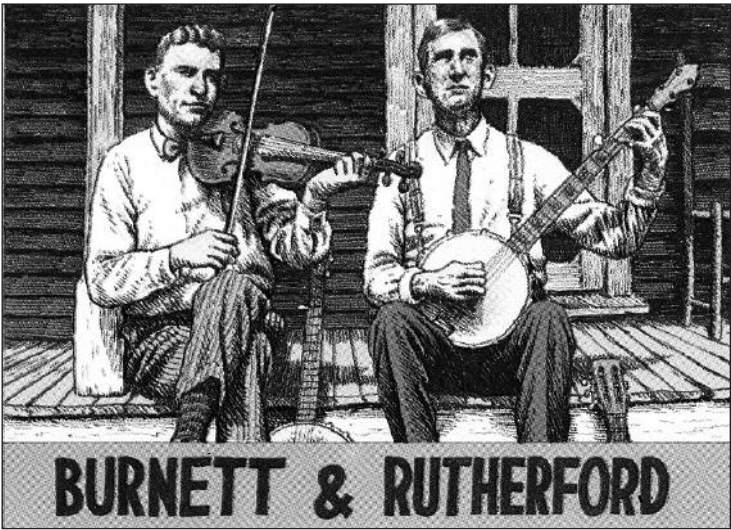
Scott is a practitioner of a certain folk art that often conjures up many wild and scandalous images as well as polarized reactions, depending who you speak to. Like many hardcore fiddlers and banjoists, he has great interest in researching the old-timers of his craft. He's lived around the country studying and practicing the art of old-time American tattoo. He recently completed a documentary which showcases interviews with some of the masters. He has also developed a personal style that is well known throughout the art and tattoo community. I felt like I was in a parallel universe while talking shop with him, until " !@#&*%." The machine buzzed and pierced my pale canvas with an unforgettable sensation. As Scott spent six hours needling an image of a Siamese mermaid/mer-monkey into my skin we talked about contemporary old-time music, carnival tattoo artists and banjo legend Hobart Smith when I wasn't gritting my teeth. I was very surprised to learn that he illustrated the arm of eccentric Chicago banjo player Steve Rosen. Scott had given him a tattoo depicting the famed Kentucky banjo/fiddle duo Burnett and Rutherford. It was based on a famous photo of the



two masters. One of my favorite illustrations of this Burnett & Rutherford photograph has just re-surfaced in a new book by underground comic artist/old-time musician Robert Crumb. I had just acquired *R. Crumb's Heroes of Blues, Jazz & Country* a few days before the Portland trip and was admiring a beautiful reproduction of this illustration while wondering who had inked Steve Rosen's tattoo back in Chicago. Oh the irony...

This 240-page book contains exquisite colored drawings and paintings of familiar and obscure blues musicians, country artists, and jazz pioneers. Each picture is paired with biographical text about the artist penned by Stephen Calt, David Jansen, and Richard Nevins. It is a must own for anyone interested in old-time music, history, art, americana, or comic books. It also comes with a 21-track CD featuring some of these artists. The book begins with an introduction by film director/record collector/musician Terry Zwigoff. Zwigoff offers an insightful glimpse into how and why Robert Crumb did these pictures. I own smaller reproductions of these illustrations because they were released a number of years ago as three collector's card sets. They are in print again but the larger format of this hardbound book is far superior. The CD doesn't hurt either.

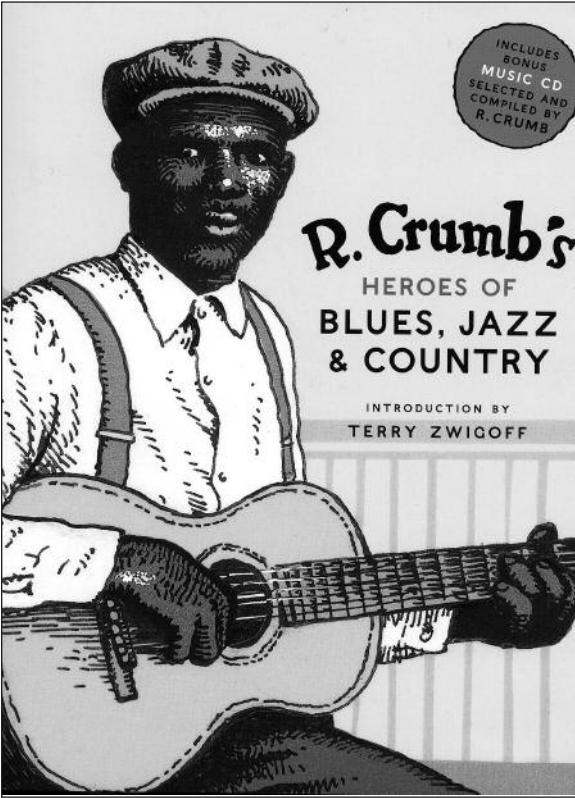
Country musicians represented in both the CD and book include East Texas Serenaders,



Burnett & Rutherford, Dock Boggs, and Crockett's Kentucky Mountaineers. Blues musicians include Charley Patton, Blind Willie McTell, Skip James, and Cannon's Jug Stompers. The jazz selections include Joe "King" Oliver, Jelly Roll Morton & His Red Hot Peppers, Parham-Pickett Apollo Syncopators, and Bennie Moten's Kansas City Orchestra.

As stated earlier, December was a wild and intense month. I found myself listening to these tracks and pondering the pages as I thought about old-time music, traditional tattoos, and the death of loved ones. Each December I reunite with old friends from Illinois, North Carolina, and New York to play music and share ideas. I bought each of them a copy.

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



“SOMEBODY WAITING”

*As I looked into your eyes,
I beheld a glad surprise,
There is somebody waiting for me.
There is somebody waiting;
there is somebody waiting,
There is somebody waiting for me*

We are all in the big dance hall above the henhouse. It is Friday night, dance night, at Glen Eyrie Farm. Aunt Jinny and I are arguing about whose turn it is to play the piano for this dance.

“Be fair, Ruth,” orders Aunt Jinny, “I distinctly remember that I played last week. It’s your turn to play, if you will, please.” (“If you will please” was Aunt Jinny’s cushioning euphemism for any direct order she might give, along with “CIHU,” “Can I Help You?” the mantra she exacted from any child caught sitting and resting in the presence of a busy adult, usually Aunt Jinny.) Usually I was actually glad to help. I adored Aunt Jinny. But I wanted to dance. I wanted someone to choose me. And take me from the big circle into the center.

Choose two, leave the others, choose two, leave the others,

Choose two, leave the others for me.

Swing one, leave the other, swing one, leave the other,

Swing one, leave the other for me.

As I played the song for all the other lucky dancers, I dreamed of being the one left in the center, and then choosing Alan, Aunt Jinny’s son, so handsome in his Navy uniform, and so oblivious to any and all twelve year olds.

This is my second year on the farm. It is my favorite place in the world and these are the happiest days of my childhood, although I will not know this till I am a grandmother.

It is 1999 and we are attending my family reunion in Delavan, Wisconsin. The farm has been sold and Alan lives in town. We reconnect. I call Alan and tell him we will be there in two weeks, and that I can’t wait to see him and Aunt Jinny, who is one hundred years old.

I speak to her on the phone. “Do you really remember me? Aunt Jinny,” I ask, and she answers, “How could I forget you, Ruth? You were the one I fought with about whose turn it was to play the piano!”

“Hang in there, Aunt Jinny,” I say, suddenly tearful. “We’ll see each other real soon”

But it doesn’t happen. Aunt Jinny dies two weeks before I can see her, and kiss her, and sing with her again.

Sing with her. I dream of singing with her. Because Aunt Jinny taught me *one hundred and forty one songs*. Maybe more. I make a list today, as I am magically transported back to the one place where I was safe and happy as a child.

Alan and I have a wonderful, I though sorrowful reunion, and he asks me if I knew why I had been sent to the farm. That’s when I learn, for the first time, that in addition to being a genuine, fully operational farm, Glen Eyrie was also conceived as a haven for abused children from dysfunctional families.

When I was a child I just thought that I was a really bad kid who never did anything right. I thought all mothers could go four months without saying one word to that bad kid. I thought all mothers threw clothes out the window when they weren’t hung up properly. I thought all mothers slapped. I thought all fathers spanked kids who weren’t at the piano practicing at eight AM sharp.

Alan asks me, “Why did you think you were at Glen Eyrie?” and I answer him, “I thought I was at the farm because my mother didn’t want me around. And I thought I was the luckiest girl in the world.”

And I was. Because of the songs. Because of the music, and the circle dances and the play-party games. Because our days and nights were

filled with song. And structure. And love. Lots of love.

We begin to sing early in the morning when we bring the cows in from pasture. The sun is still red, the air, brand new. We call, “Come cows. Come cows!” (They would have come even if we said nothing.) We can see their hot breath. They are so friendly that we can walk with our arms around their necks. Or even ride them sometimes. They are full of milk and eager for Uncle Edgar to begin the milking. Uncle Edgar teaches me how to milk. Teaches me about the draught, the let-down reflex. How to strip each udder to make sure all the milk is gone. (Years later, as I nurse my babies, I remember the milking mornings.) How to squirt some milk into the waiting cats’ mouth. We sing “Uncle Edgar had a farm...E-I-E-I-O!”

We carefully collect the warm fresh eggs from the hen house and bring them to the kitchen where Aunt Jinny is making a breakfast that would feed the whole town of Delavan. There are fried eggs, and scrambled eggs. There is oatmeal with brown sugar and fresh cream. There are pancakes and fresh sausage, cooked loose in the pan. There is toast, with jam and butter that we helped to make. There is milk and cocoa. We are very hungry, but first we sing Grace.

Holy, Holy, Holy, Lord, God Almighty

Early in the morning our song shall rise to Thee

Then there is a long spoken prayer, Aunt Jinny asking blessings on several Wisconsin lawmakers including the numbers of their bills. We sing:

*If we have earned the right to eat this bread,
happy, indeed, are we.*

*But, if unmerited, Thou gives it to us, may we
more grateful be.*

It is summer and we put salt shakers into our pockets as we sing our way to the to the garden and the ripe, red tomatoes. We pick a tomato, wash and cool it with the hose, and take a big bite. Then we shake salt on the open part, and proceed to eat at least two tomatoes, which are sweeter than candy. Always singing, we pick strawberries, peas, onions, squash—a different song for each vegetable. We move easily from hymns to humor:

*For the beauty of the earth, for the glory of
the skies.*

*For the love, which from our birth, over and
around us lies,*

*Lord of All, to Thee we raise, this our hymn of
grateful praise!*

*O you can’t get to Heaven, with Alan Buzzell.
Because. With him, you’ll go to SHHHH!!*

Shelling peas and stringing beans is always round-singing time. Usually it is just three or four girls and Aunt Jinny, outside the summer house and the root cellar. Aunt Jinny doesn’t “teach” us the round, .we just sing the melody over and over till we all know it and can divide it into parts.

We don’t even know we are learning—we’re just singing! To this day, as I shell peas or cut the ends off string beans, I begin to hum:

*White coral bells, upon a slender stalk—
or*

Grasshoppers three a-fiddling went—

The big meal is at noon. Longer musical graces and more lawmakers blessed. At supper I am allowed to play the piano for:

*Day is dying in the west, Heav’n is touching
earth with rest—*

I love playing and singing these old hymns—I still do. (I am probably the only Jew in Los Angeles, maybe the world, who knows one hundred Christian hymns. I know I am the only Jew in LA who can sing *What a Friend We Have in Jesus* in Cherokee. Sometimes a whole week goes by and no one requests it!—but that’s another column.)

UNCLE RUTHIE



Aunt Jinny is strict. And consistent, and fair. Uncle Edgar is a pushover. He takes us into town and we take turns riding on the *running board* (remember?). Singing, of course, at the top of our voices. Uncle Edgar always buys us ice cream cones in town. Vanilla. Still my favorite. And every Sunday we make ice cream in the old fashioned churn, salt and all.

In addition to our Friday dances, we sing on the porch of the Lake House, every Sunday night.

There are no guitars, no banjos, there is no piano, no autoharp, not even a harmonica. Just beautiful, clear, true voices, floating out over the lake.

Singing every song in the world: *Love’s Old Sweet Song, Sweet And Low, Tell me Why.. Kookabura, Loch Lomond, Annie Laurie, Beautiful Dreamer* ... my list is still over one hundred songs.

Sometimes I dream about the farm. I am on top of the hay wagon, thirteen years old with a pitchfork, tossing the hay into the top window of the barn. (The barn. I have two big pieces of wood from the barn in my garage studio. A gift from Alan.) When the hay is pitched, hot and itchy, we throw on our bathing suits and jump into Delavan Lake.

I dream of winter. Sleigh rides, and coasting on my sled, downhill on the snowy road in front of the farmhouse. Singing in the living room in front of the fire. Singing, always singing.

I must know thousands of songs now. And I write songs. Some are funny, many are very serious, even sad. But the songs I sang on the farm gave birth to the person I am today. The person who, at the age of eleven, was happy for the first time in her life when she wrote:

*The pony rides, the peaceful nights, the place
with all its charm,*

*Shall call me back when pleasure I lack—I’ll
never forget the farm.*

*The swish of rain comes again and again but
there’s never a cause for alarm.*

*‘Cause they treat you well and you sure feel
swell at good old Glen Eyrie farm*

*And, add I would that the food is good, and
the cook is the best in the land.*

*And the reason why the kids here don’t cry, is
because this farm is so grand.*

*Wherever I stay, wherever I play, wherever I
happen to be,*

*I’ll always say in a homesick way, Glen
Eyrie’s the place for me!*

Uncle Ruthie is the producer and host of *HALFWAY DOWN THE STAIRS*, heard every Saturday morning on KPFK Radio, 90.7 FM. She also teaches music at The Blind Children’s Center in Los Angeles. Ruthie does concerts for children, families and adults, as well as teacher workshops. She teaches beginning piano, and especially welcomes students with special needs. She can be reached at 310- 838- 8133, or at uncleruthie@aol.com.

SOUVENIRS, BLESS 'EM!

This morning as I made coffee, a crack in the filter cone pinched my finger. I felt a stab of sadness more than pain. It would break soon and be replaced by a shiny new one with no attendant memories, no daily reminders of happy, long ago camping trips.

I got it on my way to Malibu for the Santa Monica Folk Club's first camping trip. I was so excited about the forthcoming blend of mountains, music, friends, and campfires that I was walking on air when I stopped at the Safeway for instant coffee. That's probably why I fell prey to an attractive marketing ploy – designer-colored mugs packaged with matching filter cones, coffee, and filters. "How silly," I thought. "Why should they match?" But my hand was already reaching for the light green set, never dreaming that it would become the best of souvenirs.

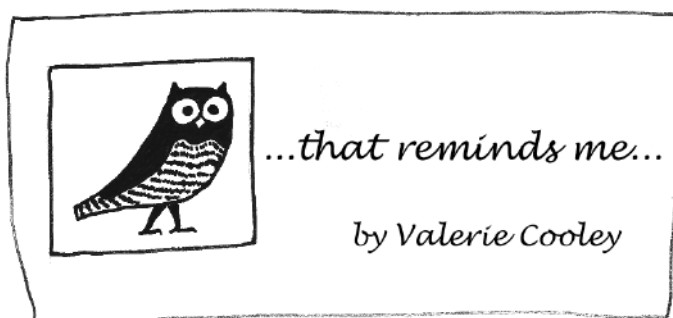
I lugged my stuff into the group campground at Leo Carrillo State Park alongside other campers toting a promising array of musical instruments. I settled next to my birding buddy, Marcia, and her husband, Bill. I placed my cultural contribution proudly on our table next to Marcia's guitar.

"How cute!" said Marcia.

"Some people will buy anything," said Bill.

After dinner, we sang around a big campfire, accompanied by guitars, fiddles, autoharps, and banjos. Such bliss! When we were done, coyotes loped to the ridges and sang *their* songs.

Early next morning, Marcia started the coffee water and scanned the chaparral with her binoculars. Soon she began a low chant, audible only to another birder: "brown towhee, song sparrow, hummingbird, scrub jay, kinglet, raven. . ." beguiling me from my tent. We guzzled delicious designer coffee and checked off more birds: spotted towhee, American gold finch, wren, red-tailed hawk. We'd been quiet, we thought, but when Bill got up and saw my coffee ensemble, he mimicked



us perfectly. "Look!" he said, "the Gaudy Coffee Dripper is back!"

The day was as rich and satisfying as I'd hoped. There were instruments and songbooks everywhere, with people jamming, singing, and getting to know each other outside the monthly song circle. We hiked and we prowled the tidepools. We feasted on potluck fare, lit the campfire and sang Carter Family, Altman, 1960s, traditional, and other songs, accompanied by the distant coyotes.

On Sunday morning, as we birded, Bill greeted us with, "I'm sure I see two Wide Eyed Babblers at our table." Marcia excused herself. I felt the need to make conversation so, knowing that Bill had hiked every inch of the Santa Monica Mountains, I asked him about the Bee Tree Trail. Just as he started telling me, a black bird with bright orange patches landed on the ground seven feet away. I gasped and signaled Bill to stop. He didn't; he began describing where the creek forked. While the bird displayed all his orange markings as flamboyantly as if I were a female bird, I leafed madly through my field guide. Then he, the bird, lifted his wings and flicked his tail to display his white belly. Birds are never this helpful. They skulk in bushes, hiding their bills, spots, and stripes behind branches. If they have diagnostic spots on any part of their bodies, they stand so you can't see them. This guy was a blatant exhibitionist and I prayed for Marcia to get back in time to see him. But no, while Bill was describing bee habitat, she was jawing in the

restroom with friends and I was yelling, "See the rare bird, Bill?" and "Look at it, dammit!" The bird stayed about ten minutes, another thing birds don't do unless they've hidden themselves in dense foliage. The ones you see clearly depart while you're still dazed, but not this one. He stayed till a few seconds before Marcia trotted back up the trail.

"An American Redstart just flew away," I said.

"Oh rats," moaned Marcia. "Did you see him, Bill?" she asked.

"How could I miss?" he replied amiably, "he was five feet away."

After breakfast we sang gospel songs, jammed, hiked, and walked on the beach. Friends who'd loved singing together were now bonded in other ways. We lunched on leftover potluck food and exchanged phone numbers, then slowly drifted away, already planning the next trip.

My Gaudy Coffee Dripper went on many more trips before the mug broke. I've used the cone almost every day for 18 years. It's coffee brown inside now but still light green outside. And there's that little crack. Anti-clutter experts are hard on souvenirs. "What?" they say. "You think you'll forget that trip if you toss out that decrepit old cone?" I know they're partly right, that memories don't vanish with lost mementos. But what happens to them when no smell, no strain of music, no photo retrieves them for us, when friends move away or forget? I wouldn't like to lose that weekend and its large doses of music, fun, and joy. I'm going to write Marcia and Bill right now. And I'm going to try hot glue on that old cone.

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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STEVE O'LOUGHLIN'S MULTICULTURAL INTERLACE

BY BROOKE ALBERTS



Artist Steve O'Loughlin applies his exuberant Celtic knotwork-infused style to brightly-colored and individually shaped acrylic on wood wall pieces. His art has been featured in a textbook for Scottish high school students as an example of contemporary Celtic art. He has recently begun to work on commissions for libraries, recreation centers and other public spaces. I spoke with him over lunch at Philippe's (hey, why not?).

SO: My first time being exposed to Celtic art was not till I was a freshman in college at Sacramento State and I had a class in Medieval Art History which I was just dreading because I thought medieval art would be the most boring thing I could possibly see.

FW: *Oh, you probably just had books in black and white. :^)*

SO: I had a good teacher. He started through the slide show and came to the Book of Kells and he says, "Wow! Look at this stuff!" and I started looking at it and thought, Hey, I never heard of this (and here I am Irish, right?). He said that this was really an interesting thing because at the time people thought that they were a really primitive, backwards people, and here they are doing this ornate, sophisticated, technically advanced sort of thing when they were living in these little wood and stone shacks. I was very impressed with that, and it was my first introduction to it. Then I bought George Baines' book [Celtic Knotwork and Design] which was very important to my generation. Other Celtic artists now have other influences that have come in. (It's kinda like the Chieftains thing in music, you know? People coming up now didn't grow up with The Chieftains.) That was the bible for that generation. I started copying that stuff and putting them in various things. I started doing that in my art school years and then not until I graduated from the Art Institute and I moved to Los Angeles in '89 did I start to apply that sort of thing to my artwork. I switched over and started to focus more on that. Then I explored Celtic art styles and patterns with contemporary imagery. I went to art school, and that's what you do - you reflect the world around you, you choose, and that was my emphasis, and that was what I did. That was after leaning the basics of Celtic art just like with the music. You learn the basic stuff, and once you have that, you riff on it.

One thing I'd like to do is to talk about the meaning of the knotwork, because people see it as decorative design and they see it as Ethnic Symbol for Scots, Irish, Welsh... Celtic designs have an ethnic association, and it's used that way in the pop culture and you see them on everything now. What does it mean, though? Some of it is just decorative filler that goes in there. What it really does is show the interconnectedness of all things. It also shows the travel of life, the ins and outs in the trail or road. It has a couple of meanings at the same time. Any good symbol works on more than one level. I think that when I use that interlace pattern on my figures, which you often see, it can appear confusing. Sometimes it shows that connection between those characters symbolized in their conforming to that connecting pattern that's beyond the visible, where it's functioning all of the time but people are unaware that we're literally all connected,

and so it points the viewer in that direction. At least that's how I use it in my own art.

FW: *That's what's so alluring about the free-way patterns.*

SO: There's a good example of using Celtic art and the contemporary imagery because it has that one ribbon that continues all the way on the road of life and there's this one figure caught up in the constant movement...combined with the pattern it gives it vivid energy. I especially like bright colors, but also the linear quality.

Whenever I have that in my art I always caress that line with color and glowing, because you've just got to be in love with that line. I have always developed that and now we're great friends and so when I do put a line down I just really embellish it, so then your eye goes over it. It's got somewhere to go and something to enjoy there. It's not just a harsh line, it's got negative space between it.

FW: *That's what I like about your lines. They're not just outlines, they're organic outlines.*

One of the things I like about your art is that you bring in all sorts of multicultural influences. Another thing is the energy that comes out of it - there's a lot of similarity with the Huichol yarn paintings.

SO: Heh heh, I really like those.

FW: *I'm not surprised!*

SO: We took a trip to Cabo San Lucas and I saw some of that in the galleries and went GooGooGaGa. I have a book with hundreds of them. I just love their linear quality - that's in all my work.

FW: *There's a spiritual energy...*

SO: ...and the colors that I use together to make the color pop - it's always been that way. In that Huichol art they do the same thing where they make outlines by layering it in. Any artwork that's linear - Aztec, Chinese, African - I'm interested in. If it has a pattern, Polynesian, totem poles...stylization is always fascinating to me as I understand that language.

FW: *Now you've been doing public art pieces for a while. How did that start?*

SO: I started to work with the city of Los Angeles on some public work projects. I applied for my very first one and I got it! I was very excited about that. These angels are 12 feet high by 7 feet. I carved wood in the Van Nuys/Sherman Oaks gymnasium there at the park. They look very nice inside the gym and they're all coated so that the kids can bang balls on them. There are two of them, and the whole theme is park things. I've got my little "spirit people" having a barbeque, doing different things

you do in the park, like play music and basketball.

FW: *Yeah, your "spirit people" are these little Celtic-interlaced, faceless anyfolks with haloes.*

SO: You have to compete for these things. Sometimes you get 'em, sometimes you don't. So then I did this piece for the fire department. It's very nice, right? And I worked so hard. But the thing is when you're doing public art you always have to remember not to make it too religious because it just frightens people...The good thing about it is that I learned a lot, and these are really good designs. When I go to apply for other things they look at it and go, "Oh, Jeez! This guy does really good designs."

FW: *It has the look of Florentine or Sienese altarpieces.*

SO: Yeah, I was using these medieval altarpieces for the framework. I had so much fun doing it, too. Then there's the Reading Room at the library in Chatsworth. I started it last summer. That's four 7 by 2 foot carved wood columns that arch to the top because the whole building is laid out like a church, so that whole thing's going on there. It has kids reading at the bottom and above it has kids' reading images in it. Anyway, that was a hit. That tree piece that you [Brooke Alberts] commissioned from me, with the mermaid playing whistle in the tree, has the same sort of idea, and my Tree of Life piece. I was talking to the librarian and she said "Wouldn't it be great if we could have a wonderful tree like that with a library theme?" I went to the school and took pictures of the kids reading, and here's the playground, and text in here...Anyway, I printed it out and put it on plywood using a printing process, which is new, and it's not nearly as expensive.

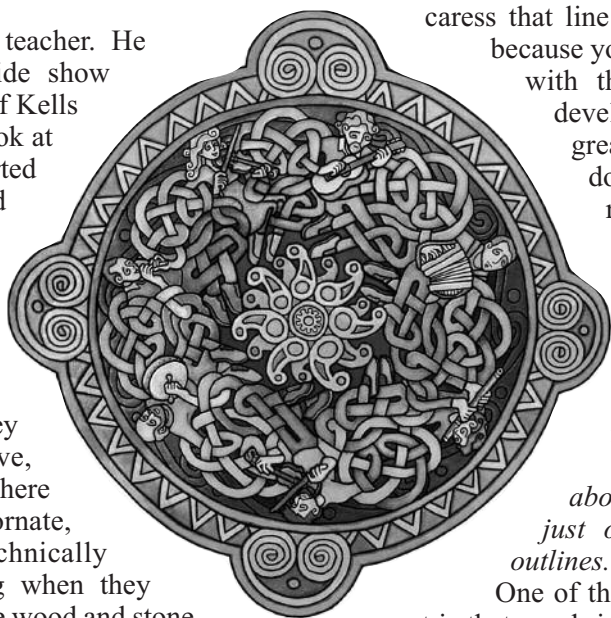
FW: *There's Harry Potter, an Aztec warrior, Einstein, Where the Wild Things Are...*

SO: It's about 7 feet around, and it's very nice, and it has all sorts of library related scenes. Now there's one in West Covina. West Covina had me use slightly different themes, same format, and again I do this on the computer.

FW: *You're becoming this Library Art Guy.*

SO: Exactly! And the great thing about it is it goes back to What Art Can Do. The kids come in here and go "Wow!" and they're all excited to look at it. Though the library's already a wonderful library and it's doing that, here you have an accent piece to focus that energy that's already there.

What I'm currently working on is my first big collaborative church piece. It's fantastic. It's a great expression of religious outpouring because it has all of these contemporary themes on it. There's a Mary figure holding Jesus and she's giant, right? And then all around the base of it there's Father Peter doing the Blessing of the



LOOKAROUND *continued from page 21*

Animals, and on the other side there's a couple dancing and musicians playing, and there's a food table, and everyone has a halo. There's an arch piece, and on the supports we're putting Gandhi, and Martin Luther King Jr., and a Muslim woman. There's a big spectrum of religious representation going on here, but this does have some Celtic knotwork in the pattern. Then we use text. One of the interesting things was that we started talking about the Gay Issue, so we're going to represent that in there. We're going to have two men holding hands. It's one of a dozen different themes but it's intentionally there. That should be completed before this article comes out.

With public art I really enjoy the collaboration, where I go to the client, find out what they'd like, and then run it through my filter. They know what style I do, and it's a great challenge for me to visually conform it to my style and make it really interesting, bright, vivid and exciting. But of course I like a whole lot of detail and things like that, so it's great to get this list of images and text, and involve that client in the artistic process. Then they feel even more connected to those pieces, plus they more accurately reflect that community. I just love that part 'cause then all I have to do is just Do What I Do. They also have a positive, light message. There are new influences and new themes, and where they take you, it's very exciting.

As an artist I always want to reflect where I live, and I've been in LA since about '89, and in that time I have intentionally, as in that Riot

piece, been reflecting Los Angeles which lives around me. Through public art I'm trying to do it more. I really see myself as an Angeleno holding up a mirror to Los Angeles, but the prism that it goes through is this Celtic prism. It really has become my visual language, and there's a parallel in the music. There's a relationship between the music and the art, and who would know that? I would, because I was not a musician for many years and now I am. When I started, one of the things that attracted me to Celtic art was the patterns, the rhythms, the undulations, the color changes, the mood, the flow, and then I started playing the music and I started to realize it has its own patterns. "Oh the tune does this and then it goes over here, then you do it again" and you're improvising on the same pattern, and you do the same thing. It becomes a very fluid thing, and you can riff on this or that, or do your variations on another tune, and the same is true for Celtic art. I see it's my responsibility not just to repeat the ancient, wonderful patterns that we have there, but to make it so it's relevant for today, and so that it's living, and it's breathing right now, it's not just in some medieval bog or some gnarly forest, its life energy's alive here in Philippe's and everywhere else, and so that is being reflected with some of that Irish enthusiasm, I guess.

I love doing it but I think that the interesting thing is that what I really enjoy about my art career now is that the money making part of the equation is right in with it all the way, and that's just as essential as the paint. When I was a young artist and I went to a junior college (American River College in Sacramento) I had a great art teacher. He gave me great fundamentals and was a great colorist, and that influenced me. He was

also a Zen kind of a guy, so he told me this story (he'd tell us all these Zen stories we'd ponder, it was exotic, back in the late '70s) about a master who has a student who would come and ask him these questions. He asked the master, "How long does it take to attain enlightenment?" and the master said, "Well, it takes 10 years." Then he says, "Hmm...what if I work harder than all of the other students, I just stick to my studies and apply myself more than anyone else. How long will it take me then?" and he says, "Well, then it'll take you 20 years." Then he says, "Oh. Well, what if I just kind of slough off and just kinda take it easy and let it happen?" and he goes, "Well then it will take you 30 years." Well, I'm coming up on about 28 years, hahaha!...28 years of artistic pursuit, and so I think after all those years it's taken me this long to kinda connect to society in a bigger sense and to feel like I have something that they need, and vice versa, and things seem to work out better. So anyway, that's my enlightenment I've had over the last year!

FW: *Well, thanks for taking the time with me! What a fun field trip we've had!*

SO: I'm glad!

You can see Steve O'Loughlin's art in living color at his website: www.stevenoloughlin.com where there are also links to buy some of his art in poster form or on T-shirts and mugs.

[Editor. Note: *Philippe the Original* is downtown at 1001 N. Alameda St. www.philippes.com]

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

SAGEBRUSH *continued from page 13*

proponents. Performed on acoustic instruments, the new genre eventually embraced steel and resonator, then pedal steel and electric guitars. Other roots were always there, emerging vigorously in western dance, including blues, Dixieland, ragtime, Tex-Mex, and the later influences of jazz, big-band swing, and even ballroom dancing.

Still, western music has maintained a roughly equal emphasis on instrumental and vocal music and group harmony. Outside western swing, the rich variety of guitars, banjo, mandolin, and the original primacy of harmonica were joined by accordion from both Mexican *ranchera* and New Orleans jazz traditions. Finally came drums, adopted slowly by vocal groups that use standup bass for rhythm.

21st Century Cowboys and Western Music

It's a singularly unromantic time of feedlot cows injected with massive doses of antibiotics to prevent infection from belly-deep excrement. There's imported beef from clear-cut rainforests. Add to that, beef's bad name from fast food super-sizing. And, with relentless US government roundups of the West's last wild mustangs and a lack of a coherent conservation and grazing policy for BLM-administered lands, it would be easy to think the American cowboy is as dead as the dodo, or at least as anachronistic as the horse and buggy. Indeed, cowboy songwriters and poets lament all these aberrations.

It's a contradictory age. The 2007 Rose Parade celebrated both our own green planet and *Star Wars* creator George Lucas. Still, it included western music stars **Belinda Gail** and **Curly Musgrave** riding their own horses.

Fortunately, the cowboy and cowgirl still ride through today's reality and in myth and legend, and happily, there's resurgent interest in cowboy and other western music. The companion story lists 2007's local western & cowboy music and poetry festivals that you can attend, some concerts known at press time, and resources to find more.

As Southern Californians, we are in an exceptional place where real cattle ranches still exist just up the coast, horse culture abounds all around us, and the Old West keeps a grip on the film studios. Hollywood celebrated its 118th Birthday on February 1, 2005, by dedicating the intersection of Hollywood and Highland Boulevards as "Gene

Autry Square." Mrs. Gene Autry and Johnny Grant lauded the late cowboy actor / singer-songwriter / philanthropist's many contributions to Tinseltown, while the **Riders of the Purple Sage** performed Gene's most popular songs.

An unrelated dedication had previously named the I-5 / 101 Freeway interchange for Autry, near the museum made possible by his generosity. The Gene Autry Museum of Western Heritage, in Los Angeles' Griffith Park, was absorbed by a 2005 merger with the Southwest Museum, creating the Museum of the American West. The name change has not been popular with cowboy and western artists, but the museum's exhibits continue to pay homage to the western music and influence of Gene and Roy and others.

COWBOYS ON L.A. RADIO

Western music on the air is resurgent. Sure, there have been setbacks, like the 2002 cancellation here of the long running "Riders Radio Theater," with **Riders in the Sky**, and the 2004 demise of a 6-7 am Saturday show, "Cowboys 'Round the Campfire."

But the 2006 demise of LA's commercial country radio station KZLA has had interesting effects. That station played no western music, only Nashville pop-country of very recent vintage, so country music fans who sought only pop-country soon bought satellite radio.

Other former KZLA listeners embraced roots music programming on public radio. Many gravitated to **Cowboy Nick's** pair of Saturday shows that play "classic country music," mostly pre-1980 vintage from before the great schism between country and western and before the pop-country Nashville sound took over. Nick's shows are "Twang" on KCSN 88.5 FM (simulcast at www.kcsn.org) from 10am-2pm, and "Toe Tappin' Music" on KXLU 88.9 FM (simulcast at www.kxlu.com) from 9-10:30pm. There, **Asleep at the Wheel**, **Jimmy Wakely**, **Bob Wills**, **Marty Robbins** and others can be heard along with everyone who ever scored a country hit in the good ol' days of real C&W.

The weekly radio edition of "Tied to the Tracks," my acoustic Americana radio broadcast, has always featured acoustic western music, including every artist named in this story. Many western and cowboy musicians have been guests on the show's weekly live performance-inter-

views. **Katy Moffatt**, **R.W. Hampton**, **Don Edwards**, **Belinda Gail**, **Curly Musgrave**, **Juni Fisher**, **Kip Callahan**, the **Santa Cruz River Band**, **Buck Corbett & the Boys from the Double J**, the **Lonesome Spurs**, **Michael Tcherkassky**, folk artists with solid cowboy songs **Amilia Spicer**, **Dennis Roger Reed** and **Tom Corbett**, and cowboy poets **Larry Maurice**, **Joe Herrington** and **J.D. Seibert** have all done the show. The radio broadcast airs Saturdays, 6-10am, on KCSN 88.5 FM (simulcast at www.kcsn.org).

Once this music has you lasso'd, you'll want to round-up CDs at the Santa Clarita Cowboy Festival, April 25-29 at the Melody Ranch™ Motion Picture Studio There's a fine selection in the mercantile and available on-line at www.cowboyfestival.org where you can also find the list of performers and events and other information.

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. 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.



**IS ON VACATION
TO RETURN MAY/JUNE ISSUE**

When we play, sing, dance to and enjoy traditional “folk” music from other countries, I don’t think we always know whether we’re continuing a healthy, ongoing tradition or recalling one that’s practically a thing of the past. We Americans have a tendency to romanticize the cultures of our ancestors—as a child, I certainly believed that my Dutch mother had worn wooden shoes with curled-up toes to school every day.

While I don’t believe that any culture should be mired in the past, I do sometimes worry that our cultural differences are in danger of becoming erased by global access to television, recorded music, and the internet. So you can imagine my delight as I discover how many traditions are alive and well here in my new rural Scottish home.

On New Year’s Day (called Hogmanay here), we decided to drive over to Pitlochry and attend what was advertised as a street party, complete with live music. Given this description, I was expecting something involving booths with goods for sale and a pop band, or maybe a ceilidh band, playing music in the background.

What we found when we arrived was a crowd of several hundred people being entertained by the Vale of Atholl pipe band and munching on pies and soup provided by the local butcher. As the pipers paraded out, an emcee introduced the next entertainers, a ceilidh band. But this was no background music—the bandleader stepped up to the microphone and announced, “Now, let’s have everyone take the floor for a Gay Gordons.”

To my amazement and delight, about 50 people dashed out into the middle of the street and got into formation for the dance. This was followed by a waltz, a Virginia Reel, and a Strip the Willow, with more and more people of all ages joining in until there were more dancers than watchers. How nice it is to know that Scottish Country Dance is alive and well not just at American festivals, but in Scotland, too.

GRACE NOTES



BY LINDA DEWAR

He who sings scares away his woes.
~Cervantes

Musicians, did you ever make a private-press recording? These limited release vinyl discs, often made in private studios and intended just for friends and family, have become a hot collectors’ item. It should come as no surprise that the trend seems to have originated on eBay. Some collectors specialize in very-limited editions, usually released in quantities of 100 or less. Others prefer the truly obscure single-releases that were usually recorded direct-to-disc in home studios.

A couple of enterprising bass players, unwilling to sit through a long, bass-less stretch of Beethoven’s Ninth, sneaked off stage and into the bar next door. Beer flowed; time passed. “Look at the time! We have to get back!” said one. “Relax,” said his partner, “I tied the last few pages of the conductor’s score together with string. It will take him a few minutes to untangle it.” They staggered back into the hall and took

their places. About this time, a member of the audience noted that the conductor was breaking a sweat. “Of course,” replied her companion, “It’s the bottom of the Ninth, the score’s tied, and the bassists are loaded!”

Are we not formed, as notes of music are,
For one another, though dissimilar?
~Percy Bysshe Shelley

According to the Recording Academy, paid music downloads during the week after Christmas numbered over 30 million, an increase of more than 50% over the same week last year. And (no surprise here), traditional music retailers are reporting similar reductions in sales. I have my own feelings about this, but what are yours? Is this good or bad for musicians? For the buying public? Is it worth the reduction in cost if you don’t get the printed material that comes with CDs? Email me, or the editors, won’t you, and share your thoughts.

Rolling Stones guitarist, Brian Jones, played oboe on *Baby You’re A Rich Man* by the Beatles.

Neil Sedaka played piano on Bobby Darin’s hit *Dream Lover*.

Glen Frey of the Eagles played rhythm guitar on Bob Seger’s *Ramblin’, Gamblin’ Man*.

The lead vocal of the Beach Boys hit, *Barbara Ann* was actually sung by Dean Torrence of Jan and Dean.

Billy Joel played piano on The Shangri-Las’ *Leader Of The Pack* (1964).

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WALDMAN continued from page 3

writes, you listen to him and you know where this guy lives. You feel the sense of place. I can feel it in **Bruce Springsteen**, I can feel it in **Billy Joel**. I can feel it in **James Taylor**. I may never have been to the Carolinas, or Massachusetts, or the east coast, but something talks to me about where these guys are from. And I expand that to a whole analysis of what I think is great about some rock and roll, too. You get **Van Halen**, **the Beach Boys**, **the Burrito Brothers**, **the Eagles**, **Ronstadt**, they have a sense of place in their work, a sense of location. For me, because I'm a bit of a nature worshipper, I guess, that's just in my language. I read a lot of Zen, I read a lot of philosophy. I'm a gardener. I lived in the mountains for many years in Topanga. I have a bit of the earth mother in me, okay, I'll say it. I don't mind. I was an extremely well dressed hippie, a hippie who shopped at Saks. That's a fundamental part of who I am. When Andrew first criticized me about that years ago, I was embarrassed. I felt he had a valid criticism, but I am what I am. I write in a harmonic language, that's intrinsic to my nature. The images that come to me, like it or not, that's what's there.

As writers, we're all going to have that sense of place. Every writer has a core. In that interplay, I am a girl who lives in the city and loves to garden, and wishes always that she had lived on the coast of Big Sur. I love the Santa Monica mountain range. I love the chaparral. I had a horse once. I used to ride out in it for hours. That's in my DNA. I'm a Southern Californian, I grew up in the foothills. I feel so many of us are

rootless, because we're descendants of people who left the land and came to the city. It's a long, long way to the serenity and magnificence of nature and what nature has to teach you.

FW: *How much are you writing these days?*
WW: A lot. I've never stopped writing. I always write.

FW: *You must have a trunk full.*
WW: Yeah, man. And a lot of it is really bad. People are so flattering and sweet to me, and they say, "You're such a great songwriter," and I say, "no, no, no, I've just never played the bad stuff for you." I'm just a good editor. A lot of good songs you can only get to through the bad ones. Sometimes you have to write a bunch of prototypes before you can get to the one you've been trying to get to, that might be really good. In the case of *Carves New Rivers*, and *the Walkacross*, those are both ten years old. I consider them new songs. It took me years after I wrote those songs to figure out if they were any good, to figure out if I could record them.

FW: *Walkacross is like a fever dream.*
WW: That's exactly what it is. It's an apocalyptic song. It's a frightening image and a frightening story, and I wrote it in '96. I don't remember writing it. There was a group of songs I wrote that year. It was a very, very tough year for me. I was going through a divorce and all kinds of stuff. I wrote that song the same time I wrote *Carves* and some others that now have matured to the point, or I should say I've matured, because the songs are just songs, where I'm going to use more songs from that period to form the basis of the next record. They were very tough songs for me, and there was no way I could

have performed those songs, I just wasn't good enough. I absolutely was not good enough to pull off *Walkacross* or *Carves New Rivers* a few years ago. I could write it. I look over my old work and think, "I wish I had written it then but not recorded it then." I think I've learned how to deliver some of those songs. You do, that's life.

FW: *One subtext to this record is how your writing has grown due to what life has dealt you over the past twenty years.*
WW: You can't write that shit when you're 20. I think for those of us who are becoming elder statesmen in a culture that is so incorrectly ageist, and in entertainment, the music business in particular, they never did get the message that Boomers, older people, will still buy records if you make them for them. Great music knows no age boundaries, it just doesn't. The guys who run the marketplace may have their issues, a lot of which are colored by their own personal issues, but the truth is the audience doesn't give a damn. If you make great music, I don't care how old you are. The Stones had their biggest grossing tour this year and it wasn't all 60 year olds who went to see them. It's been a struggle for me to come to terms with the fact that I am how old I am, dude, I'm getting better. All artists are supposed to get better as they age. They don't call them the late Beethoven quartets for nothing.

Poet and Journalist Rex Butters has been published for over thirty years in magazines as diverse as *BAM*, *Rapport*, *LA Free Press*, *All About Jazz*, *Free Venice Beachhead*, *Caffeine*, and *Brain Vomit*



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HARRY CHAPIN: THE HUNGER ARTIST

Franz Kafka's darkest fantasy it turns out was no fantasy at all. His painful allegorical self-portrait, *The Hunger Artist*, one who starves himself for the amusement of onlookers, is in fact based on real freak show circus performers of the time in Prague who offered themselves up as masochistic subjects for the crowd of sadists who paid to watch them suffer.

The late singer-songwriter Harry Chapin was a vastly different kind of hunger artist—one who used his music and the stage that it commanded to shine a spotlight on the plight of the world's hungry—including those in the United States—who lived and died far from the camera's eye, hidden in the shadows of our consciousness so as not to disturb our peace of mind. Harry Chapin, who died tragically in a head-on collision with a flatbed truck on July 16, 1981, did what great artists always do—he disturbed the peace and almost single-handedly awakened the moral conscience of America's "affluent majority," as economist John Kenneth Galbraith dubbed us.

Many folk and rock performers today spend some of their time doing benefits and generate a great deal of publicity for their causes and themselves by doing even one or two a year. The most dedicated of them do not hold a candle to Chapin's example of far-reaching compassion. He devoted—and that is the precise word to describe it—one half of all his performances to raising both money and awareness to fight world hunger. For every concert he did to earn a living, he gave one away to make a life possible for someone else.

We are still in his debt. It was in the wake of Chapin's untimely death that his close friend Ken Kragen followed his example and launched the *USA for Africa* concert for famine relief in Ethiopia, highlighted by the accompanying one-song LP *We Are the World*, which along with George Harrison's 1971 landmark *Concert for Bangladesh* helped to create a permanent sense of what rock performers could do to give something back to the world that made them stars. Harry Chapin's spirit today lives on in such annual events as *Live Aid*, *Farm Aid*, and Neil Young's *Bridge School Benefits* for disabled children. Chapin proved that one person could make a difference, even if he didn't live to see it.

I wonder what Harry Chapin would have to say to the US Department of Agriculture's most recent annual report measuring Americans' access to food.

To put it in historical perspective, FDR's New Deal could not eradicate hunger; nor could JFK's New Frontier, as Michael Harrington reported so eloquently in *The Other America*; nor could LBJ's War on Poverty; nor could Harry Chapin's one-man crusade; but at least they tried. Yet now, with the stroke of a pen, Bush's Department of Agriculture, just days after the last election, has succeeded where all those liberals failed. How did they do it? Put simply: they declared victory and got out. They defined hunger out of existence.

According to that report, people who used to be described as hungry are now clarified to possess "very low food security."

Wow. In one breathtaking phrase the subhuman condition, the daily struggle to keep the wolf from the door—the wolf that the Bush Administration unleashed on the poor through their tax cuts for the wealthiest one per cent—has been transformed into a bureaucratic, dispassionate "food security" scale, on which children with distended stomachs rank "very low."

Who knew that the English language's infinite plasticity could be stretched so thin as to cover even those who go to bed hungry with a blanket of official denial and obfuscation.

Even after Katrina, after "Brownie, you're doing a heck of a job," after "They were underprivileged anyway, so this is really working out

quite well," when you thought the bar of human compassion could not be lowered any further, somehow the most callous administration in American history manages to find another notch of disregard.

This is why Shelley's *unacknowledged legislators of the world*, the poets, are our continuing salvation. Here are some of the lines from our nation's great folk singers and songwriters that ought to stick in the craw of these heartless calibrators of human misery and perpetrators of economic injustice.

From Woody Guthrie:

One bright sunny morning in the shadow of the steeple

*By the relief office I saw my people—
As they stood there hungry, I stood there wondering*

If this land was made for you and me.

*Wherever little children are hungry and cry,
wherever people ain't free,
wherever men are fighting for their rights,
that's where I'm a gonna be, Ma.
That's where I'm a gonna be.*

From Joe Hill:

*You will eat bye and bye
in that glorious land above the sky,
work and pray, live on hay
you'll get pie in the sky when you die (That's a lie!).*

From John Handcox:

*Hungry, hungry are we
just as hungry as hungry can be.
We don't get nothing for our labor
So hungry, hungry are we.*

From a nameless folk poet at the 1932 *Hunger March on Washington*:

*Oh, them beans, bacon and gravy
They almost drive me crazy
I eat them till I see them in my dreams
When I wake up in the morning
And another day is dawning
I know I'll have another mess of beans.*

And from Bob Dylan:

*You look for work and money
And you walk a ragged mile
You look for work and money
And you walk a ragged mile
Your children are so hungry
that they don't know how to smile.*

What would these bards of hunger have to say to the current government bureaucrats who speak for the Bush Administration's assault on the poor? Let them speak for themselves:

From Jim Garland:

*I don't want your millions, mister
I don't want your Cadillac
All I want is the right to live, Mister
Give to me my old job back.
We worked to build this country, mister
While you enjoyed a life of ease
You've taken all that we built, mister
And now our children starve and freeze.
Call us dumb if you wish, mister
Call me green or blue or red
There's just one thing you better know, mister
My hungry children must be fed.*

And again from Woody Guthrie:

*Some will rob you with a six-gun
and some with a fountain pen.*

Such verbal dexterity as displayed by the US Department of Agriculture, however, almost pales in comparison to the euphemisms of war that have

HOW CAN I KEEP FROM TALKING



BY ROSS ALTMAN

rolled off the tongues of the neo-cons and chicken hawks who misled us into Iraq. Terms like "regime change," "pre-emptive strike," and the refusal to use the term "civil war" are all Orwellian uses of language to conceal reality rather than describe it. The *Newspeak* language that Orwell created in 1984 has finally reached full fruition in the last six years.

Perhaps that is why the occasional and shocking outburst of genuine racism and blind hatred played such an important role in last year's midterm election. Republican Senator Allen's referring to an American-born young man of Indian descent as "macacca" (a monkey) may have been the difference in the Virginia election, which Democrat Jim Webb won by a mere 7,000 votes.

Rush Limbaugh's on-air mocking of actor Michael J. Fox's symptoms of Parkinson's disease in the stem cell debate in Missouri may have cost them that state as well.

After the party rulers went to such extraordinary lengths to create almost a parallel language—beginning with President Bush's stroke of genius in describing himself as a "compassionate conservative," it is surely a sweet irony that they would be brought down by their untutored underlings, the outback purveyors of neo-conservatism in its primitive hardcore honesty, shorn of their "faith-based" layers of bureaucratic gobbledygook to conceal their duplicity.

Sometimes "hard-hitting songs for hard-hit people" are not enough; sometimes "speaking truth to power" is not enough; sometimes even pointing out that the emperor has no clothes is not enough. Sometimes you have to wait for Toto to pull the curtain back on the "Grand and Glorious Wizard of Oz" to reveal the cheap medicine man behind it.

Only then can you see his magic elixirs for the snake oil they are. Only then can you see that "very low food security" is just one more desperate attempt to redefine reality out of existence. Only then can you see why Jesus didn't say "feed those with very low food security."

What he said was *feed the hungry*.

If singer/songwriter Harry Chapin were alive today he wouldn't let a story like that stay buried on page 24 of the Los Angeles Times. He would stand up on some dark corner somewhere and sing the song he entitled, *The Shortest Story*, about a newborn baby starving to death. In three brief verses he said all that needed to be said:

*I am born today, the sun burns its promise
in my eyes;*

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Teada, *Give Us a Penny and Let Us Be Gone*
Abigail Washburn, *Song of theTraveling Daughter*
Wicked Tinkers, *Banger for Breakfast*
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PASSINGS

MARY GRIFFITH COX

April 25, 1941 – December 18, 2006

Mary Griffith Cox, wife of folk musician and actor Ronny Cox, died Dec. 18, 2006, at the age of 65, at Tarzana/Encino Hospital it was announced today. The cause of death was lung cancer.

She was born Mary Lee Griffith on Aug. 25, 1941, in Elk Horn, Iowa. Her family moved to Portales, New Mexico, in 1952, where she attend-ed public schools. She took a BS degree from Eastern New Mexico University in Portales, major-ing in chemistry.

She studied organic chemistry at Georgetown University, receiving her PhD there. For several years she did research at the Sloan-Kettering Institute in Rye, New York.

She was married to the actor and musician Ronny Cox; and parents of two sons, Brian and John.

The family moved to Sherman Oaks, California, in 1972, where they have lived ever since.

She is survived by her husband and two sons; by her granddaughter Catherine; by her sisters Joyce Hansen of Elk Horn, Iowa; Alice Hansen of Mesa, Arizona; Kathryn Carol McNair of Ashland, Oregon; and Jane Wittrup of Albuquerque, New Mexico; by her two brothers, John Griffith of Seattle, Washington, and Gene Griffith of Sonoma, California; and by numerous nieces and nephews.

She was a woman of many interests. In addition to her expertise in the sciences, she was widely read in several historical areas. She enjoyed bird-watching, needlepoint and running. She was a val-ued member of a wide-spread community of folk-singers.

TALKING continued from page 25

Mama strikes me and I draw a breath and cry.
Above me a cloud softly tumbles through the sky;
I am glad to be alive.

It is my seventh day, I taste the hunger and I cry;
my brother and sister cling to Mama's side.
She squeezes her breast, but it has nothing
to provide;
someone weeps, I fall asleep.

It is twenty days today, Mama does not hold
me anymore;
I open my mouth but I am too weak to cry.
Above me a bird slowly crawls across the sky;
why is there nothing now to do but die?

Let the US Department of Agriculture chew on
that.

Ross Altman may be reached at
greygoosemusic@aol.com

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BANJO FOR SALE

Built by Kyle Creed of Galax, VA. Ornate rose-wood fingerboard, lots of beautiful pearl inlay and is fretted, unlike many of Creed's other instruments. The tone ring is covered in Formica. Creed's day job was as a kitchenette builder, and, evidently, he used a lot of the leftover material in his avocation as a banjo builder.

Bought from Ray Alden in 1979 and have owned it ever since. It has a loud, bell-like tone and sounds terrific. Recently appraised in writing by Bernunzio in 2004 and valued at between \$4,500 and \$5,000.

Contact Andrew Zucker
Cell: 818-929-6361 • Office: 323-782-7700
zucker@ikplaw.com • drewzucker@aol.com

SPECIAL EVENTS

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7:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage	\$20
8:00pm	JIM and MORNING NICHOLS [www.jimandmornignichols.com] Boulevard Music	
8:00pm	THE YUVAL RON ENSEMBLE [www.yuvalronmusic.com] With Najwa Gibran and George Hamad (Arabic violinist) Occidental College Herrick Chapel 1600 Campus Rd., L. A.	\$10 / \$5 students/sr. /Free Oxy students
8:00pm	MARK HUMPHREYS Bean Town	
8:00pm	SWEET HONEY IN THE ROCK [www.sweethoney.com] UCLA Live	\$25-45 /\$15 UCLA Students
8:00pm	DON SCOTT Blues Guitar Fret House	\$15
8:00pm	MOIRA SMILEY and VOVO [www.moirasmiley.com] With VAGABOND OPERA [www.vagabondopera.com] McCabe's Guitar Shop	
8:00pm	ROY ZIMMERMAN's "FAULTY INTELLIGENCE" \$20 Parlor Performances at Steinway Hall, beneath Field's Pianos 12121 W. Pico Blvd. 310-471-3979 or jeanine@frankentertainment.com.	

SUNDAY APRIL 1		
11:00am	SHASHANK B. U. GANESH PRASAD /\$5 student/Free Oxy students and PARUPALLI S. PHALGUN Flute with violin and mrdangam Presented by the Music Circle	\$25/\$15 Music Circle Members
3:30pm	ADITYA VERMA [www.aditya.org] Indian sarod player Caltech Dabney Lounge	Free
5:00pm	GRAND OLE ECHO Country music review With Triple Chicken Foot and others The Echo	

7:00pm	MUSICANTICA [www.musicantica.org] Coffee Gallery Backstage	\$15
MONDAY APRIL 2		
8:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplestage.com] Coffee Gallery Backstage	\$20

THURSDAY APRIL 5		
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgeblugrass.com] Coffee Cartel	

FRIDAY APRIL 6		
8:00pm	MICHAEL QUEST Bean Town	
8:00pm	THE BROTHERS FOUR [www.brothersfour.com] THE KINGSTON TRIO [www.thekingstontrio.com] Cerritos Center for the Performing Arts	SOLD OUT
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH [www.jamescoberlysmith.com] With JEFF GOLD Kulak's Woodshed	
8:00pm	KARLA BONOFF [www.karlaboronf.com] With Kenny Edwards and Nina Gerber Old Town Temecula Community Theater 42051 Main Street, Temecula 866-653-8696 www.temeculatheater.org	

SATURDAY APRIL 7		
6:00pm	RILEY'S MOUNTAINEER BAND Los Rios Rancho /\$6 children 12 and under 39611 Oak Glen Road, Oak Glen (Yucaipa) 909-797-1005 www.losriosrancho.com	\$12
6:30pm & 8:30pm	ADRIAN LEGG San Juan Capistrano Multicultural Center	
7:00pm	ONE FOOT IN [www.onefootin.com] with DENNIS ROGER REED [www.dennisrogerreed.com] Coffee Gallery Backstage	\$15
8:00pm	NORTH INDIAN CLASSICAL MUSIC Cal Arts World Music Festival with Aashish Khan (sarod), Pt. Swapan Chaudhuri (tabla) And Paul Livingstone (sitar) & Debashish Chaudhuri (tabla) MOD Theater, Cal Arts - Valencia 661-255-1050 www.calarts.edu	

SUNDAY APRIL 8		
11:00am-	MICHAEL D. McCARTY [www.havemouthwillrunit.com] Storytelling J. Paul Getty Museum	
TUESDAY APRIL 10		
8:00pm	ELANA JAMES AND THE CONTINENTAL TWO \$20 [www.elanajames.com] Coffee Gallery Backstage	
9:00pm	COWBOY JUNKIES [www.cowboyjunkies.com] Coach House	\$34

WEDNESDAY APRIL 11		
8:00pm	ELANA JAMES AND THE CONTINENTAL TWO \$20 [www.elanajames.com] Coffee Gallery Backstage	
8:00pm	COWBOY JUNKIES El Rey Theatre	\$34
THURSDAY APRIL 12		
*	NEVENKA [www.nevenka.org] Tangier Restaurant	\$10
8:00pm	ELANA JAMES [www.elanajames.com] With BRANDI SHEARER [www.brandishearer.com] and AMY FARRIS [www.amyfarris.com] The Mint	

FRIDAY APRIL 13		
10:00am	JIGU! [www.sroartists.com] Thunder Drums of China Caltech Public Events (Beckman)	\$5
8:00pm	SOWETO GOSPEL CHOIR \$30/\$28 UCR staff, faculty [www.sowetogospelchoir.com] UC Riverside Concert Hall 900 University Ave., Riverside	
8:00pm	ASLEEP AT THE WHEEL [www.asleepatthewheel.com] McCallum PAC	\$25-75
8:00pm	SMALL POTATOES [www.smallpotatoesmusic.com] Coffee Gallery Backstage	\$15
8:00pm	JIGU! [www.sroartists.com] Thunder Drums of China Caltech Public Events (Beckman)	\$21-29/\$10 Youth
8:00pm	LEDWARD KA'APANA [www.ledkaapana.com] plus Mike Kaawa [home.hawaii.rr.com/hwnboy/MikeKaawa.html] McCabe's Guitar Shop	\$20

SATURDAY APRIL 14		
3:00pm & 8:00pm	LEDWARD KA'APANA [www.ledkaapana.com] Whittier College Shannon Center	\$35
7:00pm	HIGH HILLS BLUEGRASS BAND [www.highhills.com] Coffee Gallery Backstage	\$18
7:30pm	CELSO DUARTE QUINTET Harpist for Lila Downs Getty Center (Harold M. Williams Auditorium)	
8:00pm	SOWETO GOSPEL CHOIR [www.sowetogospelchoir.com] The Barclay	\$35-40
8:00pm	RICHARD SMITH AND JULIE ADAMS [www.richardsmithmusic.com] Boulevard Music	\$15
8:00pm	CHERYL BENTNYE WITH COREY ALLEN [www.cherylbenntyne.net] Russ and Julie's House Concerts	\$15
8:00pm	BRING ON THE PRAISE! - GOSPEL EXPLOSION \$20 El Camino College (Marsee Auditorium)	
8:00pm	RICKY SKAGGS & KENTUCKY THUNDER [www.skaggsfamilyrecords.com] CSUN Plaza Del Sol Performance Hall	\$60-75

SUNDAY APRIL 15		
2:00pm	RICKY SKAGGS & KENTUCKY THUNDER [www.skaggsfamilyrecords.com] CSUN Plaza Del Sol Performance Hall	\$60-75
3:00pm	CELSO DUARTE QUINTET (Harpist for Lila Downs) Getty Center (Harold M. Williams Auditorium)	
5:00pm	GRAND OLE ECHO (Country music review) With Mike Stinson and others The Echo	
7:00pm & 9:00pm	JOHN HAMMOND [www.johnhammond.com] McCabe's Guitar Shop	\$20
7:00pm	ALAN O' DAY [www.alanoday.com] Coffee Gallery Backstage	\$15

TUESDAY APRIL 17		
1:00pm	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Moorpark College Multicultural Day 7075 Campus Rd., Moorpark 805-378-1400 • www.moorparkcollege.edu/news/mult/	
6:30pm	BROMBIES [thebrombies.com] Bluegrass Association of So. Cal.	

THURSDAY APRIL 19		
1:00pm	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Pierce College 6201 Winnetka Ave., Woodland Hills 818-719-6401 • www.piercecollege.edu	
8:00pm	DINO SALUZZI AND ANJA LECHNER /\$25 Skirball Members/\$20 Fulltime students Skirball Cultural Center	\$30
8:00pm	RICHARD SMITH Fret House	\$15
8:00pm	AMY SPEACE & THE TEARJERKS [www.amyspace.com] Coffee Gallery Backstage	\$15
8:00pm	RICHARD SMITH & JULIE ADAMS Fret House	\$15
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	

FRIDAY APRIL 20		
*	SLIGO RAGS [www.sligorags.com] Ireland's 32	
7:30pm	BENJI HUGHES Getty Center (Harold M. Williams Auditorium)	
8:00pm	ALBERT & GAGE [www.albertandgage.com] Coffee Gallery Backstage	\$15
7:30pm	RICHARD SMITH AND JULIE ADAMS [www.richardsmithmusic.com] Lord of the Strings Concert Series (Dana Point)	\$20
9:00pm	TOMMY CASTRO & CHARLIE MUSSLEWHITE The Canyon Club	

SATURDAY APRIL 21		
11:00am & 2:00pm	DAN ZANES AND FRIENDS /\$15 Children 12 and under, UCLA Students	\$24
6:30pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Me n Ed's Pizza Parlor	
7:30pm	ALBERT & GAGE [www.albertandgage.com] with SALLY SHUFFLE Presented by The Living Tradition	
8:00pm	SUSIE GLAZE [www.susieglaze.com] Blue Ridge Pickin Parlor	\$20
8:00pm	ROY GAINES Fret House	\$15
8:00pm	BUZZIN COUZINS Bean Town	
8:00pm	MIKE SEEGER [www.folkloreproductions.com] McCabe's Guitar Shop	
8:00pm	JOHN SMITH [www.johnsmithmusic.com] Bodie House Concerts	\$15
8:00pm	TOMMY CASTRO AND CHARLES MUSSELWHITE Coach House	\$20
8:00pm	ROY GAINES Fret House	\$15
8:00pm	MIKE SEEGER [mikeseeger.info] McCabe's Guitar Shop	\$20
8:00pm	THE FOLK COLLECTION [www.thefolkcollection.com] CTMS Center for Folk Music	\$15adv/\$20 door

SUNDAY APRIL 22		
10:00am	ASHLEY MAHER [www.ashleymaher.com] Santa Monica Farmers Market	
3:00pm	RICHARD SMITH AND JULIE ADAMS [www.richardsmithmusic.com] Lord of the Strings Concert Series (Mission Viejo)	\$20
5:00pm	GRAND OLE ECHO (Country music review) The Echo	
7:00pm	TOMMY CASTRO and CHARLES MUSSELWHITE Belly Up Tavern	
7:00pm	SALLY SHEFFIELD Coffee Gallery Backstage	\$15

WEDNESDAY APRIL 25		
*	SANTA CLARITA COWBOY FESTIVAL Melody Ranch Motion Picture Studio, Santa Clarita With BAXTER BLACK, DON EDWARDS, THE SONS OF THE SAN JOAQUIN, COWBOY CELTIC, WILEY AND THE WILD WEST, SOURDOUGH SLIM, DAVE STAMEY, JON CHANDLER, PAUL ZARZYSKI, WHIT SMITH and more 661-286-4021 • www.cowboyfestival.org	
8:00pm	LISA FINNIE [home.earthlink.net/~finnie66/id1.html] PATTY BOOKER [www.pattybooker.com] Cinema Bar	
THURSDAY APRIL 26		
*	SANTA CLARITA COWBOY FESTIVAL See April 25	
8:00pm	GUTHRIE FAMILY LEGACY TOUR [www.arlo.net] The Barclay	\$38-45
8:00pm	ERIC TAYLOR [www.bluerubymusic.com] Coffee Gallery Backstage	\$20

FRIDAY APRIL 27		
*	SANTA CLARITA COWBOY FESTIVAL See April 25	
8:00pm	IRVIN MAYFIELD & THE NEW ORLEANS JAZZ ORCHESTRA UCLA Live	
8:00pm	MYTHILI PRAKASH [www.mythiliprakash.com] with SAMPUTU AND INGELI [www.samputu.com] Indian dance and song Caltech Public Events (Beckman Auditorium)	\$17-\$35 /\$10 youth
8:00pm	GUTHRIE FAMILY LEGACY TOUR [www.arlo.net] The Barclay	\$38-45
8:00pm	SOURDOUGH SLIM [www.sourdoughslim.com] Coffee Gallery Backstage	\$15
8:00pm	WYLIE AND WILD WEST [www.wylieww.com] Boulevard Music	\$15
8:30pm	DENNIS ROGER REED BAND [www.dennisrogerreed.com] Acoustic roots music Alta Coffee	

SATURDAY APRIL 28		
*	SANTA CLARITA COWBOY FESTIVAL See April 25	
7:00pm	PHIL CHRISTIE [www.philchristie.com] Coffee Gallery Backstage	
7:30pm	ONE FOOT IN [www.onefootin.com] 4214 Woodruff Ave., Lakewood 562-420-2474	
8:00pm	RICK RUSKIN [liondogmusic.com] \$15 Boulevard Music	
8:00pm	MARK HUMPHREYS Bean Town	
8:00pm	SALIF KEITA Malian Singer Walt Disney Concert Hall	\$33-\$85

8:00pm	DAVID WILCOX [www.davidwilcox.com] Pepperdine University Center for the Arts	\$38
8:30am	LET'S TELL STORIES Storytelling for Librarians, Teachers and Families With Donald Davis, Gay Ducey, Karen Golden, Padraic Keohane, Karen Rae Kraut, Leslie Perry Santa Monica Public Library 601 Santa Monica Blvd., Santa Monica www.childrenliteraturecouncil.org	

SUNDAY APRIL 29		
*	SANTA CLARITA COWBOY FESTIVAL See April 25	
10:00am	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Santa Monica Farmers Market Main St. & Ocean Park santa-monica.org/farmers_market/sunday.htm	
11:00am-	LOU STRATTEN [www.loustratten.com] Storytelling J. Paul Getty Museum	
4:00pm	DAVID GRIER WORKSHOP	\$40
7:00pm	DAVID GRIER Fret House	\$15
5:00pm	GRAND OLE ECHO Country music review The Echo	
7:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage	\$20
8:00pm	MICHAEL CHAPDELAINE [www.michaelchapdelaine.com] Noble House Concerts	\$12
8:00pm	PAUL LIVINGSTONE [www.tanpura.com] & SALAAM SUITE CSU Pomona Ahimsa Conference www.csupomona.edu/ahimsacenter	Free

MONDAY APRIL 30		
8:00pm	JUNI FISHER [www.junifisher.net] Coffee Gallery Backstage	\$15

*** SAN DIEGO ***		
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THURSDAY MARCH 1		
8:00pm	JOHN JORGENSEN QUINTET [www.johnjorgenson.com] Dizzy's Jazz Club (San Diego)	

FRIDAY MARCH 2		
8:00pm	A CHAPIN FAMILY CONCERT \$27-42/\$24-39 srs. HARRY CHAPIN, A CELEBRATION IN SONG [www.thechapinfamily.com] California Center for the Arts	

SATURDAY MARCH 3		
7:30pm	SAMITE [www.samite.com] Acoustic Music San Diego	\$15-20
7:30pm	MUIREANN NIC AMHLAOIBH [www.muireann.ie] Holy Trinity Parish, San Diego	\$18 adv/\$20 door
8:00pm	JOHN JORGENSEN QUINTET [www.johnjorgenson.com] Hornbacher House Concerts	

MONDAY MARCH 5		
7:30pm	BULGARICA [lanitahyatt.com/bulgarika] World Beat Center in Balboa Park 2100 Park Blvd., San Diego 619-230-1190 www.worldbeatcenter.org Jean Cate 858-278-4619 jcate@nethere.net	\$15
8:00pm	DAVID LINDLEY [www.davidlindley.com] LEO KOTKIE [www.leokotkie.com] Belly Up Tavern	\$28 adv /\$30 DOS

FRIDAY MARCH 9		
*	STEVE GILLETTE / CINDY MANGSEN [www.compassrosemusic.com] Julian Music & Performing Arts Circle 760-765-1708 estamets@sbcglobal.net	

SATURDAY MARCH 10		
8:00pm	BULGARICA [lanitahyatt.com/bulgarika] Folk Dance Center Dance @ Dancing Unlimited 4569 30th Street, San Diego Jean Cate 858-278-4619 jcate@nethere.net www.folkdancecenter.org	\$10/Free w Student ID

SUNDAY MARCH 11		
4:00pm	SLIGO RAGS [www.sligorags.com] Hennessey's 224 Main Street, Vista Village,Vista 760-643-1619	
7:00pm	STEVE GILLETTE and CINDY MANGSEN [www.compassrosemusic.com] San Diego United Methodist Church Presented by San Diego Folk Heritage	\$15/\$12 SDFH members
7:30pm	WILLY PORTER [www.willyporter.com] Acoustic Music San Diego	\$15-20
7:30pm	LOWEN & NAVARRO [www.lownav.com] With PHIL PARLAPIANO [www.parlapiano.com] Dark Thirty House Concerts	\$20

MONDAY MARCH 12		
8:00pm	RICHARD THOMPSON \$25 adv / \$27 DOS [www.richardthompson-music.com] With ELIZA GILKYSON [www.elizagilkyson.com] Belly Up Tavern	

FRIDAY MARCH 16		
9:00pm	PETER MULVEY [www.petermulvey.com] Lestats Coffee House	\$12

SATURDAY MARCH 17		
7:30pm	DAVE STAMEY [www.davestamey.com] Acoustic Music San Diego	

FRIDAY MARCH 18		
7:30pm	BYRON BERLINE [www.byronberline.com] Acoustic Music San Diego	

WEDNESDAY MARCH 21		
7:30pm	KRIS DELMHORST [www.krisdelmhorst.com] With ANA EGGE [www.anaegge.net] Acoustic Music San Diego	\$15-20

SATURDAY MARCH 24		
7:00pm	JOHN DOAN [www.johndoan.com] Harp Guitars: Past, Present & Future Museum of Making Music 5790 Armada Dr., Carlsbad (San Diego) 760-438-5996 • www.museumofmakingmusic.com	

MONDAY MARCH 26		
7:30pm	PIERRE BENSUSAN [www.pierrebensusan.com] Acoustic Music San Diego	\$18-22

SATURDAY MARCH 31		
7:30pm	LISA HALEY and the ZYDECATS [www.bluefiddle.com] Star Theatre 402 N Coast Hwy, Oceanside (San Diego) 760-721-9983 startheatre.org	
8:00pm	JAMIE LAVAL [www.jamielaval.com] & ASHLEY BRODER [www.ashleybroder.com] San Diego United Methodist Church Presented by San Diego Folk Heritage	

SUNDAY APRIL 1		
8:00pm	VAGABOND OPERA [www.vagabondopera.com] Kava Lounge 2812 Kettner Blvd, San Diego 619-543-0933	

SATURDAY APRIL 7		
7:30pm	GEOFF MULDAUR [www.geoffmuldaur.com] Acoustic Music San Diego	\$15-20
8:00pm	COYOTE PROBLEM [www.thecoyoteproblem.com] Canyonfolk House Concerts	\$15

FRIDAY APRIL 13		
7:30pm	ELANA JAMES [www.elanajames.com] Acoustic Music San Diego	

SATURDAY APRIL 14		
7:30pm	STILL ON THE HILL [www.stillonthehill.com] \$15/\$7 kids Americana Music Series	
7:30pm	BERKLEY HART [berkleyhart.com] Clarke House Concerts	\$15
7:30pm	SMALL POTATOES [www.smallpotatoesmusic.com] \$15/\$12 SDFH members San Diego Folk Heritage	

SATURDAY APRIL 21		
10:00am-	ADAMS AVENUE ROOTS & FOLK FESTIVAL Adams Avenue from 34th to 35th Streets 619-282-7329 www.adamsaveonline.com	
7:00pm	SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage	\$18
7:00pm	WILLIAM EATON Harp Guitars and Beyond Museum of Making Music 5790 Armada Dr., Carlsbad (San Diego) 760-438-5996 • www.museumofmakingmusic.com	
8:00pm	AMY SPEACE & THE TEARJERKS [www.amyspeace.com] House Concert at "Heritage East" San Diego (El Cajon area) suzanner@sbcglobal.net	\$12

SUNDAY APRIL 22		
*	ADAMS AVENUE ROOTS FESTIVAL see April 21	

SATURDAY APRIL 28		
7:30pm	ALBERT & GAGE [www.albertandgage.com] San Diego Folk Heritage	\$15

SUNDAY APRIL 29		
7:30pm	ALBERT & GAGE [www.albertandgage.com] Dark Thirty House Concerts	\$15

*** SANTA BARBARA ***		
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FRIDAY MARCH 2		
8:00pm	POLISH HIGHLANDERS UCSB MultiCultural Center Theater	\$15

WEDNESDAY MARCH 7		
Noon	MUSIC OF THE SILK ROAD UCSB Multicultural Center UCSB Music Bowl www.music.ucsb.edu	

7:30pm	MOIRA SMILEY and VOVO [www.moirasmiley.com] Ojai Valley Woman's Club 441 E. Ojai Ave., Ojai Ojai Concert Series • www.ojaiconcertseries.com	\$13 adv./ \$15 door
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FRIDAY MARCH 9		
8:00pm	MUSIC OF THE SILK ROAD UCSB Arlington Theatre /\$21.50 UCSB Students	\$47.50-\$67.50

SATURDAY MARCH 10		
4:00pm	MUSIC OF THE SILK ROAD UCSB Arlington Theatre /\$21.50 UCSB Students	\$47.50-\$67.50

WEDNESDAY MARCH 14</

SPECIAL EVENTS

★ EDITOR’S PICKS

THURSDAY MARCH 1

8:00pm	THE BERRYMANs [www.louandpeter.com]	\$20
8:00pm	★ SAMITE [www.samite.com]	\$25/\$20 Skirball Members /\$15 Fulltime students
8:00pm	★ LILA DOWNS [www.liladowns.com]	\$32-50/\$15 UCLA Students
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com]	Coffee Cartel
9:00pm	RICKIE LEE JONES [www.rickieleejones.com]	\$32.00
9:30pm	KEN O'MALLEY [www.kenomalley.com]	With BILLY WATTS
	Ireland's 32	

FRIDAY MARCH 2

*	DIANGOFEST [www.djanguofest.com]	
	Angelo Debarre, Ludovic Beier, John Jorgenson, Andreas Oberg, Gonzalo Bergara Quartet, Hot Club of San Diego, Hot Club Pacific	
	Laguna Beach Festival of Arts Forum Theatre	
	625 Laguna Canyon Rd., Laguna Beach	
	215-525-1300 • www.djanguofestla.com	
8:00pm	FIDDLING FROG DANCE FESTIVAL	
	Contradance Weekend - pre-registration required	
	www.caldancecoop.org/frog	
8:00pm	SOMEI YOSHINO TAIKO ENSEMBLE [www.taikoensemble.com]	\$27.50-44
	And ON ENSEMBLE [www.onensemble.org]	
	Cerritos Center for the Performing Arts	
8:00pm & 10:30pm	The DITTY BOPS [www.thedittybops.com]	\$20
	McCabe's Guitar Shop	
8:00pm	JAMES HURLEY [www.jameshurleymusic.com]	
	SEVERIN BROWNE [www.severinbrowne.com]	
	JAMES COBERLY SMITH [www.jamescoberlysmith.com]	
	Kulak's Woodshed	
8:30pm	BODIES OF WATER [www.bodiesofwater.net]	\$7
	The Echo	
8:30pm	FIDDLIN' ROUND [www.sligorags.com]	
	Swallows Inn	
	31786 Camino Capistrano, San Juan Capistrano	
	949-493-34188	
9:00pm	DAVID SERBY [www.davidserby.com]	
	The Doll Hut	
	107 S. Adams, Anaheim	
	714-533-1286 • www.dollhut.com	
9:00pm	FISHTANK ENSEMBLE [www.fishtankensemble.com]	
	with RALPH CARNEY	
	El Cid	
9:30pm	KEN O'MALLEY [www.kenomalley.com]	
	Molly Malone's	

SATURDAY MARCH 3

*	DIANGOFEST [www.djanguofest.com]	
	See March 2	
*	FIDDLING FROG DANCE FESTIVAL	
	See March 2	
11:00am & 12:30pm	A GAELIC GATHERING	Free
	Maire Clerkin, Tara Barry, Claddagh School dance,	
	Moira Smiley	
	W.M. Keck Foundation Children's Amphitheatre	
	Walt Disney Concert Hall	
1:00pm	SANDII CASTLEBERRY [www.sandiiastleberry.com]	
	Java Lounge	
	54245 North Circle Drive Blvd., Idyllwild	
	951-659-JAVA	
2:00pm & 6:00pm	RUSSIAN AMERICAN KIDS CIRCUS [www.rakidscircus.org]	\$19
	Cerritos Center	
	/ \$12.50 Children under 12	
6:00pm	RILEY'S MOUNTAINEER BAND	\$12
	Los Rios Rancho	
	/ \$6 children 12 and under	
	39611 Oak Glen Road, Oak Glen (Yucaipa)	
	909-797-1005 www.losriosrancho.com	
6:30pm & 8:30pm	MUIREANN NIC AMHLAIOIBH [www.muireann.ie]	
	San Juan Capistrano Multicultural Series	
6:30pm	ANDY RAU BAND [andyrauband.com]	
	Me N' Ed's Pizza Parlor	
7:00pm	CLIFF WAGNER and the OLD #7 [www.oldnumber7.net]	\$15
	Coffee Gallery Backstage	
8:00pm	JOHN JORGENSEN QUINTET [www.johnjorgenson.com]	\$20
	Boulevard Music	
8:00pm	FOLK COLLECTION [www.thefolkcollection.com]	
	Bean Town	
8:00pm	A CHAPIN FAMILY CONCERT	\$27-42/\$24-39 srs.
	HARRY CHAPIN, A CELEBRATION IN SONG	
	[www.thechapinfamily.com]	
	La Mirada Theatre	
8:00pm	VIC CHESNUTT [www.vichesnutt.com]	\$17.50
	McCabe's Guitar Shop	
8:00pm	★ STEVE RILEY & THE MAMOU PLAYBOYS	
	Getty Center (Harold M. Williams Auditorium)	
8:00pm	THE DONNIS TRIO [www.donnistrio.com]	
	Room 5 Lounge	

SUNDAY MARCH 4

*	DIANGOFEST [www.djanguofest.com]	
	See March 2	
*	FIDDLING FROG DANCE FESTIVAL	
	See March 2	
1:00pm & 5:00pm	RUSSIAN AMERICAN KIDS CIRCUS [www.rakidscircus.org]	\$19
	Cerritos Center	
	/ \$12.50 Children under 12	
3:00pm	STEVE RILEY & THE MAMOU PLAYBOYS	
	Getty Center (Harold M. Williams Auditorium)	
5:00pm	SUE NIKAS (Bluegrass)	\$10
	Fret House	
7:00pm	BRIGHTBLACK MORNING LIGHT [www.thebrightblackmorninglight.com]	\$15
	Plus Women And Children, Mariee Sioux and Karl Blau	
	McCabe's Guitar Shop	
7:00pm	★ SAMITE [www.samite.com]	
	Coffee Gallery Backstage	
7:30pm	SLIGO RAGS [www.sligorags.com]	\$18/\$15 CAC Members
	Celtic Arts Center	
7:30 pm	TIM TEDROW AND, TERRY VREELAND	\$20 w. CD
	CD release celebration concert	
	with MARK HUMPHREYS, DAVE MORRISON	
	and ANDREW LORAND	
	Sierra Madre Playhouse	
	tedrow@earthlink.net 626-969-0778	
8:00pm	AFTER THE FROG	\$15
	Contradance	
	Pasadena Masonic Temple	
	200 South Euclid, Pasadena	
	www.caldancecoop.org	
8:00pm	JOHN JORGENSEN QUINTET [www.johnjorgenson.com]	\$25
	Coffee Gallery Backstage	

TUESDAY MARCH 6

6:00pm	SEVERIN BROWNE [www.severinbrowne.com]	
	Sammy's Woodfire Pizza	
	2575 Pacific Coast Highway, Torrance	
	310-257-1333	

WEDNESDAY MARCH 7

*	BULGARIIKA lessons available	
	Donka Koleva (voice),	
	Nikolay Kolev (gadulka, Bitov ensemble),	
	Ivan Milev (accordion), and Dan Auvil (tupan)	
	Jean Cate 858-278-4619 jcate@nethere.net	
*	DAVE STAMEY [www.davestamey.com]	
	Lancaster Library	
	661-948-5039	
8:00pm	★ DAVID LINDLEY [www.davidlindley.com]	
	LEO KOTTKE [www.leokottke.com]	
	Cerritos Center for the Performing Arts	

THURSDAY MARCH 8

7:30pm	BULGARIIKA [lanitahyatt.com/bulgarika]	\$12
	House Concert, Valencia	
	Lanita Hyatt 510-229-2038 MacSwyney@aol.com	
8:00pm	NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) SONGWRITER NIGHT	
	Hallenbeck's General Store	

FRIDAY MARCH 9

*	MT BALDY SKIDANCE WEEKEND	
	Contradance	
	The Living Tradition	
8:00pm	BULGARIIKA [lanitahyatt.com/bulgarika]	\$10 / Free w Student ID
	UCLA, Sunset Canyon Recreation Center	
	111 De Neve Dr., L.A.	
	Lanita Hyatt 510-229-2038 lanita8@msn.com	
8:00pm	DARAN KRAVANH and BREE LAFENIERE	\$25
	/ \$20 Skirball Members/\$15 Fulltime students	
	Skirball Cultural Center	
8:00pm	CHAD EDWARDS	
	Bean Town	
8:00pm	BOYS OF THE LOUGH [www.boysofthelough.com]	\$21-29/\$10 youth
	Call about pre-concert Celtic Feast	
	Caltech Public Events (Beckman Auditorium)	
	Presented by The Caltech Folk Music Society	
8:00pm	LOWEN & NAVARRO [www.lownav.com]	\$20
	McCabe's Guitar Shop	
8:00pm	SUSIE GLAZE [www.susieglaze.com]	\$15
	Coffee Gallery Backstage	
8:30pm	NEVENKA [www.nevenka.org]	\$20/\$15 students
	with Dorian Wood	
	Highways Performance Space	
	1651 18th St., Santa Monica	
	www.highwaysperformance.org	
10:00pm	SLIGO RAGS [www.sligorags.com]	
	Auld Dubliner	
10:00pm	MIKE STINSON [www.mikestinson.net]	
	Cinema Bar	

SATURDAY MARCH 10

*	STEVE GILLETTE and CINDY MANGSEN [www.compassrosemusic.com]	
	St. Matt's After Dark	
	1111 W. Town & Country Rd., Orange	
	714-792-3964 www.saint-matthew.org	
	Tbomkamp@adelphia.net	
10:00am-	LA COUNTY IRISH FAIR AND MUSIC FESTIVAL	
	With Skelpin', Young Dubliners, Stuart Martz, Celtic Spring,	
	Diane the Bard, Bill Howard, True Thomas, McCartan	
	School of Irish Dance and more	
	Fairplex at the Pomona Fairgrounds	
	1101 W. McKinley Ave., Pomona	
	www.la-irishfair.com/2007	
11:00am-	LONG BEACH WOMEN'S FESTIVAL	
	With Moira Smiley & VOVO [www.moirasmiley.com]	
	and YEH DEDE [www.yehdede.com]	
	435 Alamitos Ave, Long Beach	
	562-901-0997 • www.womensfestival.org	
3:30pm	JOHN HICKMAN, BYRON BERLINE, JIM FISH	\$45
	(choose one) Banjo, Fiddle, Guitar Workshops	
	Encino Community Center	
	4935 Balboa Ave., Encino	
	818-221-4680 www.socalbluegrass.org	
	Presented by Bluegrass Assoc. Southern California	
4:45pm	F.E.A.S.T. ofTALES, FAMILIES EATING and STORY-TELLING	Free w/potluck
	ALIDZ AGBABIAN, ANTONIO SACRE, ELARAINO	
	Walden School	
	74 S. San Gabriel Blvd., Pasadena	
	626-792-6166	
7:30pm	ADA AWE [www.adaawemusic.com]	\$20
	Church of Ocean Park	
	235 Hill St., Santa Monica	
	310-281-7572	
7:30pm	HERSTORY	
	Storytelling with Carol Feeny, Audrey Kopp, Andy Mattick,	
	Leslie Perry, Lan Tran	
	El Dorado Nature Center	
	7550 E. Spring St., Long Beach • 562-570-1745	
8:00pm	MICHAEL QUEST	
	Bean Town	
8:00pm	TARUN BHATTACHARYA \$25	
	/ \$15 Music Circle Members / \$5 student/Free Oxy students	
	[www.univ-relations.pitt.edu/india3/2003_bhattacharya.html]	
	Santoor	
	Presented by The Music Circle www.musiccircle.org	
8:00pm	STEVE POSTELL [stevepostell.com]	\$17.50
	& BUZZY FEITEN	
	Boulevard Music	
8:00pm	MOIRA SMILEY & VOVO [www.moirasmiley.com]	
	At Harmony Sweepstakes LA Regional Competition	
	Hermosa Playhouse	
	PCH / Pier Ave., Hermosa Beach	
	www.harmony-sweepstakes.com	
8:00pm	BYRON BERLINE [www.byroneberline.com]	\$22adv
	Encino Community Center	
	/ \$20 srs., students/\$24 door	
	4935 Balboa Blvd., Encino	
	818-221-4680 www.socalbluegrass.org	
	Presented by Bluegrass Assoc. of Southern California	
8:00pm	GYUTO MONKS TIBETAN TANTRIC CHOIRS\$25-48/\$15	
	UCLA Students	
	UCLA Live	
8:00pm	WILLSON & McKEE [www.jigheads.com]	\$15
	Bodie House Concerts	
8:00pm	MARIACHI REYNA DE LOS ANGELES	\$22-\$18
	/ \$12 Children 12 and under	
	El Camino College (Marsee Auditorium)	
8:00pm	NATHAN JAMES & BEN HERNANDEZ	\$15
	Fret House	
8:00pm & 10:00pm	WILLY PORTER [www.willyporter.com]	\$20
	McCabe's Guitar Shop	
8:00pm	PACIFIC OCEAN BLUEGRASS BAND	
	[www.artistpages.net/~scottgat]	
	& EVAN MARSHALL [www.solomandolin.com]	
	Coffee Gallery Backstage	
8:00pm	DEB FILLER [www.fillerup.ca]	\$20adv/\$25 door
	Parlor Performances at Steinway Hall, below Fields Pianos	
	12121 W. Pico Blvd., L.A.	
	310-471-3979 jeanine@frankentertainment.com.	

SUNDAY MARCH 11

10:00am-	LA COUNTY IRISH FAIR AND MUSIC FESTIVAL	
	See March 10	
10:00am	MOIRA SMILEY & VOVO [www.moirasmiley.com]	
	Santa Monica Farmers Market	
	Main St. & Ocean Park	
	santa-monica.org/farmers_market/sunday.htm	
11:00am-	MICHAEL D. McCARTY [www.havemouthwillrunit.com]	
	Storytelling	
	J. Paul Getty Museum	
7:00pm	KINGSTON TRIO [www.kingstontrio.com]	\$25-65
	McCallum Theatre	
7:00pm	RICHARD THOMPSON	\$25
	[www.richardthompson-music.com]	
	& ELIZA GILKYSON [www.elizagilkyson.com]	
	With Kerry Getz	
	Coach House	
7:00pm	SUSAN WERNER [www.susanwerner.com]	\$18
	McCabe's Guitar Shop	
7:00pm	EXTREME KLEZMER MAKEOVER	\$15
	Coffee Gallery Backstage	

MONDAY MARCH 12

8:00pm	RIDERS OF THE PURPLE SAGE	\$20
	[www.ridersofthepurplesage.com]	
	Coffee Gallery Backstage	

TUESDAY MARCH 13

6:00pm	SEVERIN BROWNE [www.severinbrowne.com],	
	Sammy's Woodfire Pizza	
	2575 Pacific Coast Highway, Torrance	
	310-257-1333	
7:30pm	★ THE BILLS [www.thebills.ca]	\$22.50
	Cerritos Center for the Performing Arts	

THURSDAY MARCH 15

7:00pm	RICHARD THOMPSON [www.richardthompson-music.com]	\$25
	★ & ELIZA GILKYSON [www.elizagilkyson.com]	
	Malibu Performing Arts Center	
8:00pm	EILEEN IVERS [www.eileenivers.com]	
	Orange County PAC (Segerstrom)	
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com]	
	Coffee Cartel	
9:30pm	KEN O'MALLEY [www.kenomalley.com]	
	With BILLY WATTS	
	Ireland's 32	

FRIDAY MARCH 16

*	SLIGO RAGS [www.sligorags.com]	
	Ireland's 32	
Noon-	DAVE STAMEY [www.davestamey.com]	
	House Concert, Norco	
	951-634-1131	
★	OLD TOWN TEMECULA BLUEGRASS FESTIVAL	
	With The Byron Berline Band, Bluegrass Etc.,	
	The Silverado Bluegrass Band, Pacific Ocean Bluegrass,	
	The Burnette Family, Dave Stamey, Temeku Bluegrass Band,	
	and much more!	
	Downtown Old Town Temecula	
	28645 Old Town Front St., Temecula	
	951-678-0831 www.temeculacalifornia.com	
3:00pm	WORLD DANCE CONCERT COMPILATION	\$15
	West African; Mexican Folkloric,	
	Latin Social Dance (Cuban, Puerto Rican and Argentinian)	
	Middle Eastern	
	El Camino College (Marsee Auditorim)	
7:00pm	AUDREY AULD MEZERA [www.audreyauld.com]	
	The Talking Stick	
8:00pm	ALASDAIR FRASER [www.alasdairfraser.com]	\$27
	NATALIE HAAS [www.nataliehaas.com]	/ \$10 youth
	LIZ CARROLL [www.lizcarroll.com]	
	& JOHN DOYLE [www.johndoylemusic.com]	
	Lancaster Performing Arts Center	
8:00pm	EILEEN IVERS [www.eileenivers.com]	
	Orange County PAC (Segerstrom)	
8:00pm	HOSSEIN ALIZADEH	\$32-55
	& HAMAVAYAN ENSEMBLE	
	/ \$17 UCLA Students	
	Persian music	
	UCLA Live!	
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com]	
	Bean Town	
8:00pm	FLYING KARAMAZOV BROTHERS [www.fkb.com]	\$21-29/\$10 Youth
	Caltech Public Events (Beckman Auditorium)	
8:00pm	STEVE GILLETTE and CINDY MANGSEN [www.compassrosemusic.com]	\$25
	Coffee Gallery Backstage	

SATURDAY MARCH 17

*	STEVE GILLETTE and CINDY MANGSEN [www.compassrosemusic.com]	
	Marie & Ken House Concert	
Noon-	★ OLD TOWN TEMECULA BLUEGRASS FESTIVAL	
	See March 16	
6:00pm	ST. PATRICK'S DAY CELEBRATION	\$60
	GALA BANQUET	
	Dinner & Dancing with Des Regan's Irish Show Band,	
	The Cleary School of Irish Dance,	
	The Los Angeles Irish Set Dancers	
	Glendale Hilton Hotel	
	Hosted by The Irish Center of Southern California	
	818-238-0445 www.IrishCenter.org	
6:30pm & 8:30pm	GIVE WAY [www.footstompin.com/artists/give_way]	
	San Juan Capistrano Multicultural Center	
6:30pm	STAGEROBBERS BLUEGRASS BAND [www.stagerobbers.com]	
	Me N' Ed's Pizza Parlor	
7:00pm	PETER MULVEY [www.petermulvey.com]	\$11
	The Mint	
7:00pm	DUBLIN'S TRADITIONAL IRISH CABARET	
	[dublinstraditionalirishcabaret.com]	
	Carpenter PAC	
7:00pm	HIGH HILLS BLUEGRASS BAND	\$18
	[www.highhills.com]	
	Coffee Gallery Backstage	
7:30pm	MICHAEL MILES	\$25
	Thousand Oaks Civic Arts Center (Scheer Forum Theatre)	
	The Magic Banjo	
	Presented by Performances to Grow On	
7:30pm	THE BUCCANEERS [www.buccaneers.ca]	\$14
	with AUDREY AULD MAZEERA	
	/ \$11 TLT members	
	[www.audreyauld.com]	
	Presented by The Living Tradition	
8:00pm	DENNIS RODGER REED [www.dennisrogerreed.com],	
	DONN CUNNINGHAM, and ANDY RAU	
	Bean Town	
8:00pm	DAVID BROZA / BADI ASSAD\$15-48/\$15 UCLA Students	
	Brazilian singer, guitar master with Israeli singer/songwriter	
	UCLA Live!	
8:00pm	ALICE STUART [www.alicestuart.com]	\$15
	& KIMBERLEY DAHME [www.kimberleydahme.com]	
	Russ and Julie's House Concerts	
8:00pm	EILEEN IVERS [www.eileenivers.com]	
	Orange County PAC (Segerstrom)	
8:00pm	ETTA JAMES & THE ROOTS BAND	SOLD OUT
	[www.etta-james.com]	
	Cerritos Center for the Performing Arts	
8:00pm	WHISKEY CHIMP [www.whiskeychimpband.com]	\$15
	Boulevard Music	
8:00pm	WILLSON & McKEE [www.jigheads.com]	\$15 / \$5 youth
	Caltech Folk Music Society (Dabney Lounge)	
8:00pm	THE DONNIS TRIO [www.donnistrio.com]	
	E Street Café	
	128/130 West E St., Encinitas	
	760-230-2038	
8:00pm	★ ADA AWE [www.adaawemusic.com]	
	Whittier College Shannon Center	
8:00pm	JOE JENCKS	\$15adv/\$20 door
	CTMS Center for Folk Music	

SUNDAY MARCH 18

Noon-	★ OLD TOWN TEMECULA BLUEGRASS FESTIVAL	
	See March 16	