

A BI-MONTHLY NEWSPAPER ABOUT THE HAPPENINGS
IN & AROUND THE GREATER LOS ANGELES FOLK COMMUNITY

"Don't you know that Folk Music is illegal in Los Angeles?" –Warren Casey of the Wicked Tinkers

DANCING IN THE SUBWAY

MUSIC & DANCE IN UNDERGROUND LA

by TERRY SQUIRE STONE



Here we are at the birth of a new adventure: a new newspaper for an old tradition. A newspaper for those of us who have been around the folk music scene for a while, as well as one for those who are new to this community. And, it is a community in the realist sense of the word.

Which brings me to the LA subway...

Bear with me...

I recently had reason to use the Los Angeles Metro Link system for the first time. The Metro Link is the LA version of Paris Metro, the London Tube. And, just like LA, it is glitzy and expensive, without much "there," there. It goes only a short distance with a lot of fanfare, but it suited my purposes; to get downtown from the San Fernando Valley while avoiding the traffic and the hassle of finding reasonably priced parking. I was very single minded, I might even say narrow-minded, when I started out on my little underground adventure. I wanted transportation and nothing else.

Now, I have always considered myself to be an average Angeleno – addicted to my car. And, while in my car I am safe, solitary, in control, and private, and, I like it that way. Being alone in my car is as natural and soothing as being in my bathtub, with the added benefit of being able to vent at strangers with little or no consequences. I mutter and sputter at other souls who will never know what is going on in my little space, and I'm better off not knowing. I make up my own rules, which rarely apply to me or my driving, and I become enforcer and judge of all who come near me. I am queen of the road, just as I am queen of the bath!!

But, one day, for very practical reasons, I found myself gliding down a steep escalator into another way of being. Into the LA subway system.

And, I didn't like it. Oh, it was clean enough, seemed safe, and, except for a baffling ticketing system, seemed straightforward enough. Get on here, get off there, job done, mission accomplished.

I followed the signs, and found myself sitting in a shiny new subway car, rattling out of the North Hollywood Station bound for Pershing Square. I sat on a plastic seat, which was clean enough and even had a little padding.

So far, so good.

But then, other people got on the train, too. All kinds of people. They kept getting on and getting off all during my trip. And, despite my best efforts to pretend I was still queen, they knocked me off my throne.

I mean I knew there would be other people, but I wasn't expecting them to be so, so real! And, they spoke to each other, sometimes just out of courtesy, sometimes like old friends. And, sometimes they even spoke to me! There was a couple from Switzerland who

were here for a trade show downtown and were looking to kill a few hours between seminars. Did I think they should go to NoHo or City Walk? Could I help them? They wanted to know my opinion!

Then, there was the Orthodox Jewish teenager from Woodland Hills who was out for his first adventure alone. Everything from the purchasing of a ticket to the art on the walls was a wonder to him. He was bright eyed, clean cut and seemed like something out of *Catcher in the Rye*.

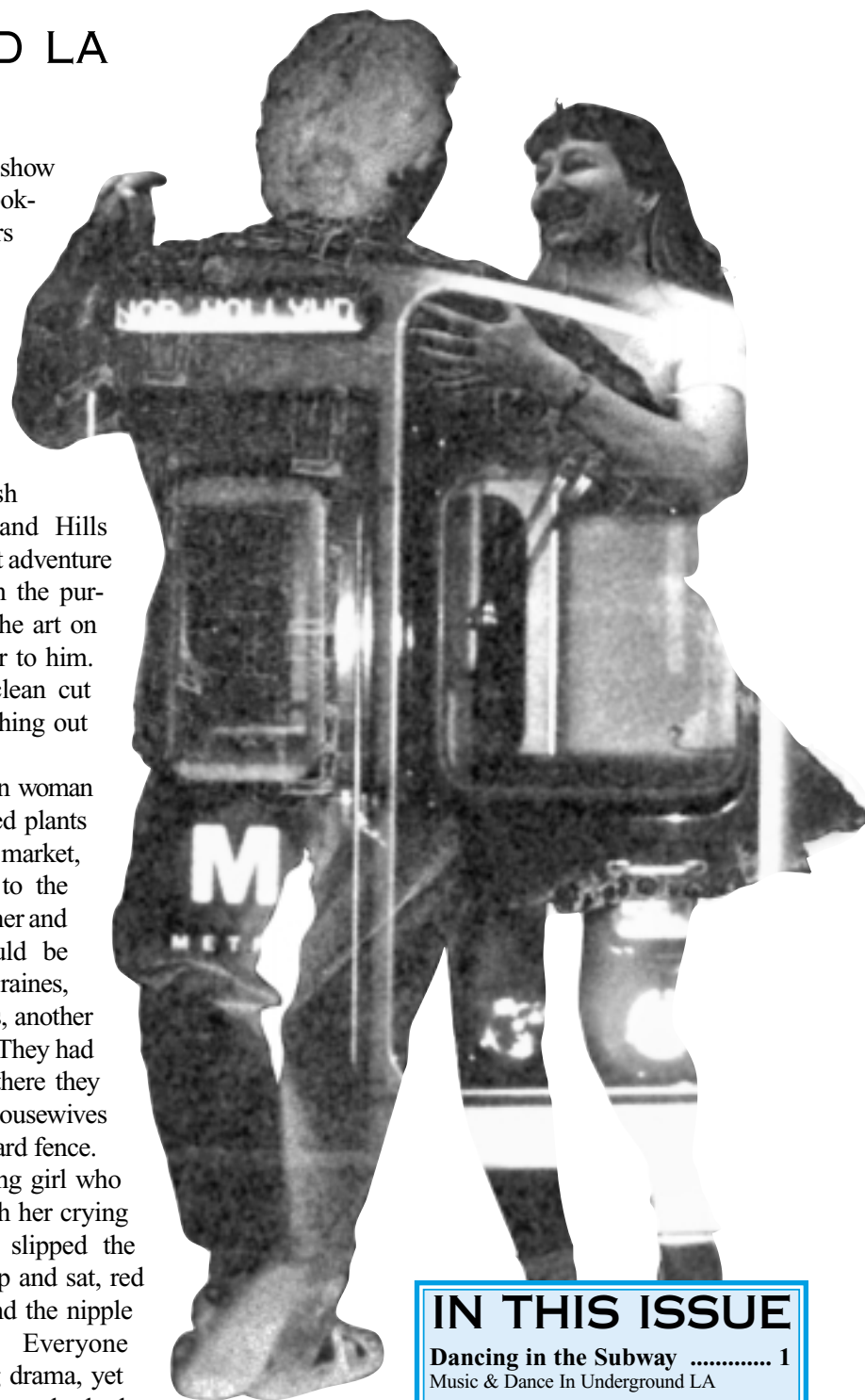
An African-American woman with an armful of potted plants that she was taking to market, pointed out each one to the Korean woman next to her and explained what it could be used for. One for migraines, another for tight bowels, another to soothe a baby's rash. They had never met before, but there they were behaving like housewives yacking over the backyard fence.

And, the oh-so-young girl who sat across from me with her crying newborn. Finally, she slipped the baby under her tank top and sat, red faced, as the baby found the nipple and quieted down. Everyone watched the un-folding drama, yet swiftly looked away as the baby started to nurse. I smiled.

There was the drunk who looked so confused and much more harmless to me than he would have on the street. There were no dark corners here and he was like a member of a wedding party who had been invited but didn't quite know how to act. He wanted to make a good impression while he was here, but didn't know which fork to use. So, he just sat and grinned at everyone.

Some people smiled at me, some didn't. Some made polite conversation, some chatted up a storm, and some avoided even casual eye contact. Teenagers, in loud clusters, came in, dominating the space for 10 minutes with their crudeness and high energy. A single businessman stared out the window pretending he had important things to think about. They all mingled: sound and breath, smells and looks. Languages understood and not, clothes matched and mismatched, colors expected and not expected, all those peo-

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EDITORIAL

Welcome to the inaugural issue of FolkWorks. We hope you enjoy reading about all the interesting and fun things happening in the "Folk" world in Los Angeles. We knew there was a lot going on in our hometown, but until we started to gather information and assemble the pieces, we did not realize the depth of interest and involvement of so many people in the area. And, we have just started to scratch the surface.

We are drawing on our connections in the Celtic, Old-Time Music and Dance world to get started. We have been producing contradances and playing folk music for years. In the last few years we have started producing concerts, as well. Some of the articles in these pages have been written by our knowledgeable folk friends. But, by getting the word out, we have also started to make connections with people outside our small world.

In Dennis Stone we found an avid Celtic music enthusiast. His interest and knowledge of Celtic music is far beyond anyone we previously had met. And the guy can write. We hope that you enjoy his in-depth reviews of Kornog and Sandy Denny CDs in this issue.

We have also met Judy Krueger, a local singer-songwriter. She is out performing her music and wants people to know about her world. So check out her article as well.

So why have we started this newspaper? Our friend Warren Casey of the Wicked Tinkers advised us "... that Folk Music is illegal in Los Angeles." We have observed that Folk Music is, if not "illegal," certainly hidden. Los Angeles, the capital of pop culture in the world, is the city that defines the image of American culture. As with any extremely loud voice, the impact is loudest at the center. But there is another smaller, quieter voice that has its' roots in people getting together and singing or



by LEDA & STEVE SHAPIRO

playing acoustic instruments or dancing - people interested in a quieter, "back to basics" life. It is to let out the voice of this "sub-culture" that we started this newspaper. We are interested in getting the word out; in getting people out dancing, singing, jamming, storytelling, joining in or attentively listening. We hear all the time: "I like folk music, but do not know where to go." Our goal is to make the information more readily available.

Have you ever missed a concert that you really would have wanted to go to but didn't know it was happening? This past summer, Chuck Taggart, a DJ on KCSN radio and an avid fan of the Quebecois group La Bottine Souriante, found out about their only Los Angeles concert, after the fact. It is experiences such as this that have inspired us to get the word out.

Finally, there's the Internet...that great source of information, commerce and audio (and soon, video). It is a great resource but its' expanse is vast. We hope to be able to bring to your attention some great sites; places where you can find Folk history, recordings, books, mp3, streaming audio, etc. This is another way to get the word out!

We certainly don't know everything about "folk." We don't know about all the folk happenings around town. We don't know all there is about newspaper publishing. What we do know is that this is a process. We've begun it, and we don't know where it will take us, but it sure will be fun going along for the ride.

We'd like to thank all of our friends and contributors for their encouragement and assistance in getting this project started. We'd like to thank our initial advertisers for having the faith in us.

We hope that you will enjoy this first issue and be looking forward to the next one which, in honor of St. Paddy's day, will have a Celtic focus.

FOLKSCENE VS KPFK: THE FUTURE OF FOLK MUSIC ON THE RADIO

Roz and Howard Larman produced FolkScene for about 30 years on Pacifica radio station. Many consider the show to have been the pre-eminent folk music radio show in country. Due to control issues on the part of the management of the radio station that had aired them for all this time, their on air voices were squelched in October. At the end of November, a benefit concert was held at the Troubadour club in West Hollywood. The following letter was passed out to concert goers. While at press-time, the possibility of them returning to KPFK has not been totally resolved, it seems unlikely that they will return. They are pursuing on-line Internet broadcasts on KPIG. As major contributors to getting the word out about live music in Los Angeles, if they do not get a local radio show, their voices will sorely be missed. Meanwhile, checkout www.folkscene.com to find out what is currently happening and to keep in touch with the Larman's. We wish them well.

It is ironic that as we embark on a new project, the building of a newspaper the intent of which is to promote and build the Folk community, that the Larman's show, FolkScene, to which they have dedicated the past 31 years of their lives has been pulled off the air. It is ironic that at a time when more and more people have come to the realization that this is a corporate controlled society and are willing to stand up and do something about it, that the station that has been keeping us informed of the alternatives is also the station that is taking away our strongest voices.

Folk Music is "the People's" music. It is about the trials and tribulations of everyday people. It is the gutsy, tell-

it-like-it-is phenomena that tells us of the struggles of miners fighting black lung disease; that tells us the truth about the environment...the depletion of the ozone layer; that tells us about the horrors of AIDs and other infectious diseases that threaten major populations; that tells us of the lives of people who can barely get enough food to survive. It is about the real joys of life, not the sugar coated pabulum that we are handed by the corporate media. It is the music of Stan Rogers, Kate Wolf, U.Utah Phillips, Pete Seeger, Dougie MacLean, Solas, Liz Carrol, Bill Monroe as well as the music of the not so well known; people getting together and jamming because they love the music; people playing for dances and people dancing.

It is ironic that at a time when more and more people are looking for alternatives and have found that KPFK is one of the few places to go to hear these alternatives, that the management of KPFK is falling victim to its' own success. As the station and Pacifica have had increasing success at fund drives, for some reason, they don't realize that it is the show of Amy Goodman, whose Democracy Now is threatened to be taken off the air, and the Larman's FolkScene that have driven the success of the station. Or perhaps it is a drive to make the station more "mainstream"...to move it slowly in the direction dictated by money and the corporate mold.

It is in time of turmoil that progress is made. It is when our sensitivity to what we have or don't have is increased. We have had the Larman's on the air for these 30 odd years. We hope to have them back on the air for a long time to come. You can make the difference.

***"Folk Music is
'the People's'
music. It is about
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everyday people."***

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I N T E R V I E W

JOHN McCUTCHEON

by GAILI SCHOEN



John McCutcheon is a folk music virtuoso living in Charlottesville, Virginia. He is known for his singing, songwriting and playing. He plays hammered dulcimer, fiddle, banjo and piano. He has produced recordings, written books and instructional materials. He has a web-site [www.folkmusic.com] which has MP3 files that you can download, interviews and other interesting tidbits of information. John records for Rounder Records. You can also purchase his recordings on his web-site.

GAILI: John, we're very excited that you'll be performing the first concert presented by FolkWorks on Jan 14th 2001, in Santa Monica. Tell me, what are you working on currently?

JOHN: Well let's see, I was just raking the leaves outside and...

GAILI: That is, musically speaking.

JOHN: Oh, well I am putting the finishing touches on the Four Seasons boxed set. [ed. John has released four family CDs: Wintersongs, Springsongs, Summersongs and Autumnsongs, all of which received Grammy nominations]. When you do something like that, you want to add something that makes it special. One of the things I've always wanted to do is have a songbook, but it's been a tough sell to the record company. So they've agreed to an enhanced CD featuring a virtual songbook.

GAILI: Wow, that's great!

JOHN: A lot of the songs don't even have lead sheets and it takes a lot to convert scribbles into clear lead sheets. I have 48 songs to do! I have also just re-edited and remastered *The Wind That Shakes the Barley* which was originally released in 1977. It is all hammer dulcimer stuff. I'll be playing songs from that at the Santa Monica concert.

GAILI: My kids love each of your four seasons albums. One of our rituals on each solstice or equinox is to take out your CD for that particular season and play it at home and in the car. It's a great complement to you that they're actually preferring to listen to *Autumnsongs* right now over their usual Radio Disney!

JOHN: It's working!

GAILI: Do you have a regular band that you work with in the studio, or do you hire different musicians for each project?

JOHN: I have a pool of musicians that I dip into pretty regularly. For the *Four Seasons* albums I used pretty much the same band for continuity. The bass player and drummer are part of my sound especially since the drummer is using a lot of hand drums. I also used them on *Storied Ground*. *Sprout Wings and Fly* was a different kind of album, all-acoustic with African drums, didgeridoo, and log drums in addition to fiddles, banjos and the usual Appalachian arsenal I play.

GAILI: *Sprout Wings and Fly* is one of my all-time favorite albums. Do you have a favorite album or song out of the how many albums you've made now?

JOHN: I think 25. I had a terrific time making *Sprout Wings and Fly*. It was fun to settle back into traditional music—the first in 15 years. People tend to look at your career as linear saying “he's doing this now and not that anymore” when in fact I am just as happy sitting down playing banjo and fiddle tunes with my traditional music friends like Tim and Mollie O'Brien and Robin and Linda Williams as I am with my friends that I collaborate on songs with. My favorite song is “Step by Step.” It's a little four line song – the epitome of good songwriting. It says

everything it needs to say in four lines. I hope to write a song that good someday.

GAILI: Who wrote that?

JOHN: Nobody knows. It's traditional. The traditional songs are the best. Think about it: songwriting by committee. Plus, the committee is generations long. How many contemporary songs could withstand that kind of community scrutiny?

GAILI: Nothing on Radio Disney, I can tell you that...When you're writing a song do you usually begin with the lyrics or the tune?

JOHN: I used to almost exclusively start with the lyrics because even before I wrote music I wrote poetry. But you have to at least have a meter in mind even to write poetry. These days it tends to be more simultaneous, the words to a tune.

GAILI: Do you think of yourself first and foremost as a songwriter, or as a musician?

JOHN: These distinctions don't quite divide up so easily. For instance, do I consider myself an adult songwriter or a family songwriter, a fiddler or a hammer dulcimer player? It's all just part of who I am. I tend to do a lot of stuff that I compose. Sometimes it's frustrating to my record company and promoters that I seem to have such a wide range of interests. But, to me, it simply means that the entire community can come out to my shows for a wide range of reasons. Traditional music, original songs and tunes, kids stuff, parody, political commentary, love songs. It's a big slice of life.

GAILI: You're well-known for your work on the hammer dulcimer. Was it your first instrument?

JOHN: No it was my most recent. I started with piano lessons when I was a little kid, but that didn't really count. It was real rote learning. I didn't learn how to think musically. I started on guitar at 14. Then I went to college with a bunch of kids from Arkansas and tried the banjo and a bunch of other instruments. Then I moved south and learned the fiddle and eventually revisited the piano. In 1974 I was visiting the Augusta Heritage Center in West Virginia where a friend of mine was taking a class in building the hammer dulcimer. One day near my birthday she presented it to me saying “happy birthday!” She was only interested in building it not playing it. So I took up the hammer dulcimer. Later I taught there, and so did she. It's a great place.

GAILI: I don't think that I ever told you that before I'd met you, a friend of mine who is a great banjo player told me about some guy he admired who was an amazing musician not only on the banjo, but also on fiddle, guitar, hammer dulcimer and more. When my friend saw you at my wedding he was flabbergasted. “That's the guy!” he said.

JOHN: (laughs modestly)

GAILI: Each time you've learned an instrument how have you gone about it? Do you take lessons, or do you just pick it up on your own somehow?

JOHN: Sort of halfway in between. In the '70s there was no place to take clawhammer banjo lessons. That's the reason I went south in 1972, to be around banjo players. Old guys mostly. I went to Roscoe Holcomb's house and dozens of other people, sometimes for an afternoon, and sometimes for an extended period of time. Anyone who takes music lessons has to learn their own process of learning. I had to develop that most unusual skill in

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John McCutcheon

KEYS TO THE HIGHWAY

by ROGER GOODMAN

How did you get started playing music? Some of us learned in school, some took lessons and some were self-taught. I did all of the above. Let me explain.

When I entered junior high school my mother said, "You will take a musical instrument in school." I thought about what instrument I wanted to play. I had held a guitar once but I didn't think there would be much call for that in band or orchestra. Finally, after a lot of consideration, I decided that I would play the piccolo. I was intrigued by the idea of an instrument that I could carry in my pocket. On my first day in junior high orchestra class, the teacher asked, "What instrument do you play?" I sheepishly admitted that I didn't play anything yet. Then, with a little more bravado, I said, "But I want to play the piccolo!" She said, "We have plenty of piccolo players but not enough violinists. You now play the violin." So the die was cast – I was a violinist.

I didn't really understand my new toy but found myself totally fascinated. I still remember how magical it was drawing the bow over the strings for the first time and feeling the violin vibrate through my body. At the same time it felt like a black box filled with music, but the music was all locked up inside. I was determined to unlock those secrets and get at the music.

Unfortunately, I found that the music as taught in the schools didn't move me ahead as I had hoped. I found that the delivery of musical information in the schools



Adventures in Music Theory



was much like what I experienced in my math classes. There was no "big-picture" or overall framework that should have been presented at the beginning. Without this framework there is only an endless collection of unrelated details. The result can be a feeling of being overwhelmed, shutting down the learning process and eventually producing a music or math-phobic dropout. If, on

the other hand, a good framework is presented up front, each new piece of information will fit into place and help clarify the subject.

Although I had problems with my musical education, my interest in music remained. On my own, I learned music theory a piece at a time. I extrapolated some patterns and was continually amazed to see them pop up again and again. The patterns helped me to visualize melodies, chords and chord progressions. I began to feel in control rather than lost. Everything started to fit.

I stopped playing the violin after I left junior high. I did, however, begin playing folk music on the guitar near the end of high school. I fell in with a group of bluegrass musicians and began to flat pick melody and bass runs as well as learn new chords and sing. I was at a bluegrass jam at someone's home in the San Fernando Valley and saw a fiddle sitting unattended on the sofa. I thought, "I should still be able to play that." I picked it up putting bow to string and was surprised to find that I had forgotten everything. I had become so accustomed to the frets on the guitar that I felt lost on the violin's fretless fingerboard.

At this point I played the guitar, banjo and mouth-harp but found myself totally distracted by the fiddle. It was so much more complex, demanding and rich than other instruments. It captured my undivided attention when I played it and really transported my mind to a different place. For the first time, I understood how some of my friends who had played such impressive bluegrass guitar were so willing to put it aside just to play rather mediocre if not grating tunes on the fiddle.

So now I was playing the fiddle again but this time it was fun and it felt like my instrument. Even though the fiddle isn't really a chording instrument, what I had learned about chord structures and chord progressions was a tremendous help. Knowing how to play several different instruments helped me to see that specific rules and methods were really special cases of the more general rules of music. Turning the method around, I found that I could pick up an instrument that I had never seen before and play some tunes or chords in just a few minutes.

Why hadn't anyone told me this before? Learning would have been much faster and certainly much easier. Well now I get a chance to share what I learned with you. In several installments I will write about what I consider to be the key to the musical highway. It will unlock the door to the world of music and, hopefully, open an exciting musical journey for each of you.

WHAT IS BLUEGRASS?

by ELIZABETH BURKETT

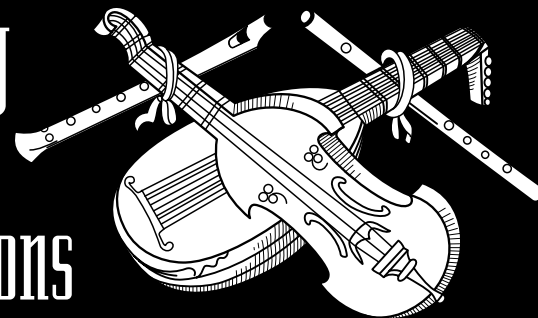
Bluegrass is a style of acoustic music that originated in the 1940s when Bill Monroe, Lester Flatt and Earl Scruggs combined elements of country/western, gospel and blues music with the British, Irish, and Scottish music of their Appalachian mountain heritage. It is played most commonly on the mandolin, fiddle, five-string banjo, six-string guitar, and upright bass, but the resonator guitar ("Dobro"), harmonica, and electric bass are also found in bluegrass. Percussion is not generally used, with the insistent rhythm being a result of the interplay of the stringed instruments. Bluegrass music is often called "that high lonesome sound" but it includes a wide range of lively instrumentals, sweet ballads in three-part harmony, soulful a cappella gospel quartets and up-tempo love songs.

The unique, driving sound of the original Blue Grass Boys was built upon by many musicians, including the Stanley Brothers, Reno & Smiley, Jim & Jesse, and Jimmy Martin. Bluegrass blossomed with artists like the Osborne Brothers, the Dillardards, the Seldom Scene, the New Grass Revival, and Hot Rize. Today bluegrass is popular worldwide, and its stars include Ricky Skaggs, Alison Krauss & Union Station, the Del McCoury Band, Laurie Lewis, the Lonesome River Band, Blue Highway, and the Nashville Bluegrass Band.

Bluegrass is very inclusive music, with friendly and informal jam sessions springing up around almost every event. It's a great way to learn to play an instrument and sing, for kids and adults alike. Almost all bluegrass events have a family atmosphere, and performers and listeners are equally welcome. We hope to see you soon at a bluegrass event in Southern California!

Reprinted with permission of the author Elizabeth Burkett in Tune Southern California Bluegrass News on-line: <http://members.aol.com/intunenews/index.html> also an award-winning bimonthly newsletter published cooperatively by the Bluegrass Association of Southern California and the San Diego Bluegrass Club.

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FIDDLING AROUND WITH LEWIS & CLARK

by DANIEL SLOSBERG

Captains Meriwether Lewis and William Clark may be better known as explorers than as revelers. Trust me, though - these guys knew how to party. Members of the Lewis and Clark expedition tell us, through their journals, that the explorers marked just about every major milestone with a celebration. Holidays, birthdays, discovery of new rivers - all served as opportunities to make merry with song, dance, and music. "The Men...prepared one of the Rooms," writes Private Joseph Whitehouse on Christmas day, 1804, at Fort Mandan, the expedition's winter quarters, "and commenced dancing, we having with us Two Violins & plenty of Musicians in our party."

One of those violins was in the hands of a fellow named Pierre Cruzatte, a short, wiry, one-eyed halfbreed - his father was French, his mother an Omaha Indian - who the captains had hired as their main navigator. More experienced in the ways of the Missouri than anyone else on the expedition, you could frequently find him at the bow of the expedition's lead boat, helping the explorers find the fastest, safest way up the river.

But Cruzatte's musical talents may have contributed more to the success of the expedition than his skills as a navigator. According to Captain Lewis, Cruzatte played "extremely well." Not only did he play for the men of the expedition, but almost invariably, when the party met a new Indian nation, Cruzatte would take out his fiddle and regale the locals with a tune. "P. Crusat played on the Violin," writes Captain Clark after the party encounters the Walla Walla Indians, "which pleasd and astonished those reches who are badly Clad, 3/4 with robes not half large enough to cover them." Then, almost as invariably, the Indians would play, sing and dance for members of the expedition. With the help of Cruzatte, the universal language of music served to demonstrate the peaceful intentions of the Americans, thus greatly enhancing the likelihood of a successful journey.

Almost all of the 32 members of the expedition's permanent party receded into obscurity after the journey, even though each one performed duties critical to its success. Today, most people only know the two captains and perhaps Sacajawea, the expedition's only woman, whose image graces the new dollar coin. We might be more familiar with Cruzatte but for one unhappy event: he accidental-

ly shot Captain Lewis a month and a half before the end of the journey.

Despite his poor vision, Cruzatte often hunted. For the expedition, hunting meant survival: the explorers ate whatever they could dig up, pick, catch or kill, there being a gross lack of grocery stores during the almost two and a half year journey. Cruzatte himself was the first member of the expedition, and thus the first American, to get off a shot at a Grizzly bear. Within seconds, he became the first American to run away from what the explorers came to learn was a formidable adversary when hurt and angry.

So it was not unusual that, just after noon on August 11, 1806, Cruzatte and Lewis hied off into the willows after a gang of elk. By this time on the journey, all of the party's original clothing had long since rotted, and they'd fashioned new clothes from animal hides. "Seeing Capt L. passing through the bushes," relates Captain Clark, "and takeing him to be an Elk from the Colour of his Cloathes which were of leather and very nearly that of the Elk fired and unfortunately the ball passed through the thy..."

"Crusat is near Sighted," continued Clark, "and has the use of but one eye, he is an attentive industerous man and one whome we both have placed the greatest Confidence in dureing the whole rout." This is the last good thing we hear about Cruzatte. Lewis's postexpedition list of members, in which he singles out many of the men for their special contributions, includes no such accolades for Cruzatte.

But were it not for Cruzatte's fiddle, the expedition might not have succeeded. Had the expedition not succeeded, we probably would not be here right now talking about a short, skinny boatman, the first person to play a fiddle in a good chunk of the United States, and a man whose skills both at the bow and with a bow helped clear a path for our nation's greatest explorers.

Daniel Slosberg is a fiddler who performs a one-man show called "Pierre Cruzatte: A Musical Journey Along the Lewis and Clark Trail." You can reach him at cruzatte@lewisandclark.org or visit his website at www.cruzatte.com



Photo by Bob Libens

"P. Crusat played on the Violin, which pleasd and astonished those reches who are badly Clad, 3/4 with robes not half large enough to cover them."

Merrwether Lewis, 1806

FOLK HERO IN CONCERT

Doc Watson is a legendary performer who combines traditional Appalachian folk music roots with blues, country, gospel, and bluegrass. He has created



Photo by Dave Allen

his own unique style and has an amazing repertoire.

Blind from infancy, Doc Watson, is considered to be one of the most accomplished flat picking guitarist. He was born Arthel L. Watson in Deep Gap, NC (Watauga County) on March 23, 1923. His earliest influences were parents, Annie Watson, who sang many traditional secular, as well as religious songs, and his father, General Watson, who played the banjo. Doc at first learned to play harmonica and a homemade banjo. In his early teens Doc taught himself how to play guitar.

His father bought him a \$12 Stella guitar and Doc began to play both traditional family tunes as well as new material he learned from records and the radio. He at first played with his neighbors and family. In the 1950s he began to play "professionally" beginning with Western swing

and rockabilly in a band and played fiddle tunes on an electric guitar.

In 1960, he was "discovered" by Ralph Rinzler and Eugene Earle and they recorded Doc with Tom Ashley in a recording that was called "Old-Time Music at Clarence Ashley's." Doc became a mainstay of the 1960's folk revival. Doc toured for many years with his son, Merle, until Merle died in an unfortunate tractor accident in 1985. Doc still continues to tour and play festivals in the summer. He hosts the yearly Merle Watson Memorial Festival in Wilkesboro, NC on the last weekend of April.

*Doc Watson will be appearing at:
California Polytechnic University Theater
3801 West Temple Avenue, Pomona
Tuesday, February 20 at 8:00 pm.
(909) 869-3800*

CD REVIEW

Artist: KORNOG
Title: KORONG
Label: GREEN LINNET # GLCD1209
Release Date: September 26, 2000
Rating: ★★★★★

Here is the perfect CD for those who yearn to hear and explore the different branches of Celtic Folk Music that exist beyond the British Isles. Those familiar with this legendary band will surely welcome their return. For those unfamiliar, here is a brief history of the band: Kornog, which means West in the Breton Language, was originally formed in 1981 by Scottish singer and Bouzouki player Jamie McMenemy, along with Breton guitarist Soig Siberil and fiddler Christian Lemaître. Flutist Jean-Michel Veillon joined the band in 1982, and from that time until their initial breakup in 1987, the band basically introduced the rest of the world to the wealth of ancient music styles from the Province of Brittany, which lies in Northwest France.

Brittany is one of the three remaining Celtic Nations that still exist in Continental Europe (the other two being the Provinces of Galicia and Asturias in Spain). The people of Brittany have always retained an independent spirit, and have not forgotten their Ancient Folklore, music and Celtic language. The Breton Language is in the same linguistic family as Welsh and Cornish.

Kornog, along with Breton Harpist Alan Stivell were the main characters that sparked the current revival of Breton Music (a thriving branch of Celtic music that has grown enormously since the 1970's and 80's). Between 1981 and 1987, the band recorded four highly acclaimed albums and toured throughout Europe and North American. In 1985 guitarist Siberil left, and was replaced by guitarist Gilles Le Bigot. The band continued for several more years with great success. The tremendous talent in the band finally led to its breakup, the members wanting to do solo projects and explorations with other groups and musicians. All of the members have achieved success with these ventures and are now considered among the most respected of traditional musicians from Brittany.

The band was always a very unique mix of Scottish Songs and ballads sung by Jamie, plus instrumental original and traditional Night Festival Dance Music (Fest Noz), arranged in contemporary fashion. That formula was highly successful and is still so today. After a thirteen year absence, Kornog has reunited with original members McMenemy and Lemaître, along with long time member Veillon and a new guitarist, Nicolas Quemener. Quemener who is from Angers in France joined the Irish group Arcady in 1990, remaining with that group until 1994. He has also been involved (with McMenemy) in the Celtic based Belgian group Orion, toured with Breton guitarist Dan Ar Braz and also co-founded the traditional Breton group Skeduz. He is a highly sought after musician, the previously mentioned projects being just part of his work.

The New CD (Korong)

The new reunion CD Korong is named for the River that flows near the Studio de l'Arche, where it was recorded between May and July 2000 in Locarn, Brittany. This CD has been highly anticipated, and the band does not disappoint. It is a work of tremendous beauty from start to finish. It holds within it the sound and feel of the very ancient, along with a contemporary freshness that is not overdone, simply a perfect balance between those two worlds.

The CD opens with a three track Suite called Baleadenn (Journey or Excursion in the Breton Language). The three tunes journey from the East of Brittany to the Vannetais region of the Province in the South. All represent typical dance tunes of each area. The first vocal track is Child Noryce, written by Jamie. Its lyrics consist of the usual doom and gloom that is quite normal to Scottish songs! Never the less, the music is lively and upbeat, with unusual time changes (7/8 to 6/8) throughout the cycle of the song. Although McMenemy is the only non-Breton member of the band, you cannot tell that fact when the band switches gears to perform for McMenemy's Scottish ball-

Kornog Review page 12

CD REVIEW

Artist: SANDY DENNY
Title: NO MORE SAD REFRAINS
Label: A&M RECORDS # 3145427747-2
Release Date: August 1, 2000
Rating: ★★★★★

On the day of April 21st 1978, the world lost one of its most gifted female singer-songwriters. English folk singer Sandy Denny was found unconscious and in a coma at a friends flat and never awoke. It was determined that her untimely death (at the Age of 31) was due to a traumatic mid-brain hemorrhage which was the result of a fall. At that time Sandy was considered the Queen of British Folk-Rock. Twenty three years after her death, Sandy Denny remains the pre-eminent British Folk-Rock Singer.

In 1967, Sandy started playing in London clubs, with her guitar, singing mostly traditional English and Celtic folk songs, a genre that was then not popular and almost forgotten. The early 60's American folk scene was also an early influence on Sandy. Bob Dylan, Joan Baez and Simon & Garfunkel, among others, certainly made their mark on Sandy. The electric folk-rock music of the Byrds and the British Isles influence of Donovan also remained with her. The club scene in London just showed us her potential, and, during that time, she recorded her first solo acoustic album.

Looking beyond the club scene, in 1967, Sandy joined her first group, The Strawbs. Her first recorded composition, "Who Knows Where the Time Goes" was recorded with the Strawbs and remains one of her best known songs, and gained Sandy international recognition in 1968, when Judy Collins recorded it.

Also in 1968, Sandy left the Strawbs and was able to replace singer Judy Dyble in the fledgling British group Fairport Convention. Fairport Convention, along with Steeleye Span and the Pentangle are considered the pioneers of British Folk-Rock. Sandy's female peers were Maddy Prior and Gay Woods in Steeleye, and Jacqui McShee in Pentangle. Sandy brought not only her glorious voice to Fairport, but also a vast repertoire of songs to the band.

Fairport at that time was experimenting and trying to find its way as a band. Infusing American folk, jazz and rock and roll, the band slowly started playing traditional English, Scottish and Irish songs. Although Electric Folk-Rock was not an invention of Fairport Convention, the introduction of Electric-Folk Fiddle by Fiddler Dave Swarbrick in 1967 was. Fairport Convention (today regarded as the most respected of the British Folk-Rock bands), enjoyed their finest works during this period, with Sandy being an integral part of the scheme from 1968 through 1970. In this period band recorded "What We Did on Our Holidays" (1968), Unhalfbricking" (1969) and the classic "Liege and Lief" (1969). The high point of Fairport's and possibly Sandy's career came with "Liege and Lief," a pure gem, and a mix of original and traditional English and Celtic songs and tunes. Sandy wove magic with her expressive and fully believable renderings of old Scottish ballads like "Tam Lin" (which still gives me goosebumps when I hear it), to beautiful interpretations of original songs such as Richard Thompson's and Dave Swarbrick's "Crazy Man Michael." This album is as fresh today as it was in 1969.

By 1970, Sandy was growing tired of performing the traditional folk music of the British Isles that she was now famous for, and left Fairport to start her own band, Fotheringay, with then boyfriend and later husband, the late Trevor Lucas. Fotheringay was a short-lived band, only existing for one year, and released only one highly regarded album. It contained all original material, with the exception of the moving English traditional song "The Banks of the Nile." Sandy's apparent insecurity about herself and where she was going with her music and her life, led her to bouts of depression and uncertainty, according to friends and fellow musicians.

In December of 1970, Fotheringay disbanded, and Sandy went on to achieve a fairly successful solo career, releasing four solo albums before her passing. She also recorded several tracks for the Soundtrack to the movie "Pass

Denny Review page 12



Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

Reviews written for this column will feature CD and occasional Concert reviews that mainly deal in the folk music realms of Celtic, and its close neighbors in Scandinavia and Eastern Europe. This column will not be closed to any other folk music genres, so you will also see an occasional review that reaches beyond the previously mentioned traditions.



The purpose here is to not only spread the word out about new CD releases, along with up and coming artists, but to also journey into albums of the past, especially those particular artists and past recordings that are worth listening to a second time around. In that way, many of these "Treasures of the Past" can be discovered by new ears, or rediscovered by those who either passed them by on the first listen, or were not aware of their existence at all. Another area of interest featured on this column will deal with the more obscure and hard to find releases. Many of these type of artists are on small regional record labels, or independently produced, and are worth taking note of. And lastly, since FolkWorks is also a regional publication, there will also be an effort to address reviews that deal with artists based in the Southern California area. Correspondence and/or feedback is welcome by email at: drstone@prodigy.net, or by writing to FolkWorks. I will make a conscious effort to reply to all inquiries, but cannot promise that everyone will receive a reply!

ON-GOING MUSIC HAPPENINGS

MUSIC, MUSIC AND MORE MUSIC

HOUSE CONCERTS

These are informal, intimate concerts that people hold in their homes. Some are listed under CONCERTS in this issue. Call your local hosts for other scheduled artists.

- Scott Duncan's-Westchester (310) 410-4642
- Noble House-Van Nuys (818) 780-5979
- Marie Polls'- Beverlywood (310) 836-0779
- Russ & Julie's-Agoura Hills/Westlake Village www.jrp-graphics.com/houseconcerts.html houseconcerts@jrp-graphics.com
- Ryan Guitar's-Westminster (714) 894-0590
- The Tedrow's-Glendora (626) 963-2159
- Kris & Terry Vreeland's-South Pasadena (323) 255-1501
- Bright Moments in a Common Place-hosted by David Zink, Altadena (626) 794-8588

CONCERT VENUES

- ACOUSTIC MUSIC SERIES** www.acousticmusicseries.homepage.com
- BOULEVARD MUSIC** 4316 Sepulveda Blvd., Culver City 310-398-2583. GMANPROD@aol.com
- CALTECH FOLK MUSIC SOCIETY** www.cco.caltech.edu/~folkmusi Mail Code 102-58 California Institute of Technology Pasadena, CA
- CERRITOS CENTER FOR THE PERFORMING ARTS** www.cerritoscenter.com
- FOLKWORKS CONCERTS** www.FolkWorks.org (818) 785-3839 concerts@FolkWorks.org
- MCCABE'S GUITAR SHOP** www.mccabesguitar.com 3101 Pico Boulevard Santa Monica, CA 90405 (310) 828-4497 Concert Hotline (310) 828-4403
- UCLA** www.performingarts.ucla.edu (310) 825-4401
- THE FRET HOUSE** 309 N. Citrus, Covina (818) 339-7020.

COFFEE HOUSES

- 14 Below, Santa Monica (310) 451-5040
- Anastasia's Asylum, Santa Monica (310) 394-7113
- Barclay's Coffee, Northridge (818) 885-7744
- Beantown, Monrovia (626) 305-1377
- Beantown, Sierra Madre (626) 355-1596
- Buster's, South Pasadena (626) 441-0744
- Cobalt Cafe, Canoga Park (818) 348-3789
- Coffee Cartel, Redondo Beach (310) 316-6554
- Coffee Gallery, Altadena (626) 398-7917 www.coffeegallery.com/
- Coffee Junction, Tarzana (818) 342-3405 www.thecoffeejunction.com
- Coffee Klatch, Rancho Cucamonga (909) 944-JAVA
- Coffee Klatch, San Dimas (909) 599-0452
- Coffee Tavern, Long Beach (562) 424-4774
- Common Grounds, Northridge (818) 882-3666
- Hallenbecks, North Hollywood (818) 985-5916 www.hallenbecks.com
- Highland Grounds, Hollywood (323) 466-1507 www.highlandgrounds.com

- Horseshoe Coffee House, Sherman Oaks (818) 986-4262
- Hot House Cafe, North Hollywood (818) 506-7058 www.scheff.com/hothouse
- It's a Grind, Long Beach (Atlantic Ave) (562) 981-0028
- It's a Grind, Long Beach (Spring St.) (562) 497-9848
- Little Frida's, West Hollywood (310) 854-5421
- Lu Lu's Beehive, Studio City (818) 986-2233
- Lucy Florence, Hollywood (323) 463-7585
- Moondog Cafe, L.A. (Melrose) (323) 936-4604
- Novel Cafe, Santa Monica (310) 396-8566
- Portfolio Cafe, Long Beach (562) 434-2486
- Priscilla's Gourmet Coffee, Burbank (818) 843-5707
- Sacred Grounds, San Pedro (310) 514-0800
- Sonoma Blue, Studio City (818) 769-0232
- Sponda Music & Espresso Bar, Hermosa Beach (310) 798-9204.
- Un-Urban Coffehouse, Santa Monica (310) 315-0056
- Wednesday's House, Santa Monica (310) 452-4486 or (310) 450-6372



SATURDAY

- 6:00-8:00am Ben Elder - (mostly Bluegrass) KPFK (90.7FM) - www.kpfk.org
- 8:00-10:00am Heartfelt Music John and Deanne Davis (mostly Singer-Songwriters) KPFK (90.7FM) - www.kpfk.org
- 3:00-5:00pm Down Home Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois) KCSN (88.5FM) - www.kscn.org

SUNDAY

- 7:00-10:00am Bluegrass, etc Frank Hoppe (Bluegrass, Old-time with emphasis on historical recordings) KCSN (88.5FM) - www.kscn.org
 - 7:00-10:00pm Folkscene Roz and Howard Larman (variety from Singer-Songwriters, Celtic, Old-time, in-studio guest interviews) KPFK (90.7FM) - www.kpfk.org CANCELLED BY STATION OCTOBER 2000 Thistle & Shamrock www.npr.org/programs/thistle
- KPFK also has morning and evening programming which sometimes include folk or world music.

JAM SESSIONS

- AWAKENING COFFEE HOUSE** 3rd Sundays 3:00-7:00pm 10932 Pine St., Los Alamitos (562) 430-5578
- BAKERS' SQUARE** Bluegrass 3rd Tuesdays 17921 Chatsworth St. (at Zelzah), Granada Hills. (818) 366-7258 or 700-8288.
- BLUE RIDGE PICKIN' PARLOR** Bluegrass Jam Every other Saturday Slow jam 6-7:30pm Big guns 7:30-20246 Saticoy St., Canoga Park. (818) 700-8288
- EL CAMINO COLLEGE** Bluegrass Jam 1st Sundays 1 to 5 pm (12 to 4 DST) 16007 Crenshaw Blvd., Torrance. Bill Elliott (310) 631-0600
- MCCABE'S GUITAR STORE** Open Mic First Sundays 6:30pm
- TORRANCE ELKS LOUNGE** Bluegrass Jam 4th Sundays 1:00-5:00pm, 1820 Abalone Ave., Torrance. Bill Elliott (310) 631-0600.
- RAVEN THEATRE** Irish Sessiun Mondays 9:00pm-? (except 1st Monday of every month @ 8pm-?) 5233 Lankershim Blvd. North Hollywood (818) 509-9519 www.celticartscenter.com Moving in February. Call for new location.
- HIGHLAND GROUNDS** 1st Sundays 7:00-10:00pm Old-Time String Band Music Jam 2nd Sundays 7:00-10:00pm Trailer Park & Old-Time String Band Music Jam 3rd Sundays 7:00-10:00pm Cliff Wagner & Blackhawk - Bluegrass 742 N. Highland Ave., Hollywood (213) 466-1507 www.highlandgrounds.com
- BIG JIM'S FAMILY RESTAURANT** Bluegrass Thursdays 7:00 - 10:00 pm Bluer Pastures 8950 Laurel Canyon Blvd. Sun Valley (818) 768-0213
- VIVA FRESH RESTAURANT** Thursdays 7:30 - 8:30pm - Fiddle Night Mondays 7:30 - 8:30pm - Losin' Brothers Other roots music throughout the week. 900 Riverside Dr., Burbank (818) 845-2425.
- VINCENZO'S** Bluegrass Fridays 7:30 - 10:30 pm. 2955 Cochran, Simi Valley. The Witcher Brothers (805) 579-9662.
- THE CINEMA - AMERICAN ROOTS MUSIC SHOWCASE** Wednesdays - The Tip Jar 3967 Sepulveda Blvd., Culver City. (310) 390-1328.
- THE HIDEWAY** Bluegrass Wednesdays - 8:00 - 11:00pm 12122 Kagel Canyon Rd. Little Tujunga Canyon. Dana Thorin (626) 799-2901 dthorin@flash.net

ME-N-ED'S

- Bluegrass Saturdays 6:30-10:30pm 4115 Paramount Blvd. (at Carson), Lakewood (562) 421-8908.
- SONGMAKERS** Wednesdays - Sing-Along at the Huffs Simi Valley 8:00pm-Midnight (805) 527-7349
- 1st Fridays - North County Hoot, Granada Hills (818) 363-0942
- 1st Saturdays - Orange County Hoot Anaheim Hills 8:00pm - Midnight (714) 282-8112
- 1st Saturdays - Camarillo Hoot Camarillo 8:00pm - Midnight (805) 484-7596
- 2nd Saturdays - Valley Glen Hoot, Van Nuys
- 3rd Saturdays - Southbay 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
- SMOKIN' JOHNNIE'S BBQ** Acoustic Night, 6:00 - 10:00 pm. 11720 Ventura Blvd. (at Colfax), Studio City. (818) 760-6631
- VINCENZO'S** Bluegrass Saturdays 7:30-10:30pm - Grateful Dudes 24500 Lyons Ave., Newhall. (805) 259-6733

T E N B E S T C D ' S

HOWARD AND ROZ LARMAN

Folkscene producers (formerly with KPFK radio)

Dave Alvin
PUBLIC DOMAIN
Hightone Records

Johnny Cash
AMERICAN III: SOLITARY MAN
American Records

Kasey Chambers
THE CAPTAIN
Asylum Records

Steve Earl
TRANSCENDENTAL BLUES
E Squared Records

Bob Fox
DREAMS NEVER LEAVE YOU
Woodworm Records

Merle Haggard
IF I COULD ONLY FLY
Anti-Epithaph Records

Catriona MacDonald
BOLD
Compass Records

Michael McGoldrick
FUSED
Compass Records

Christy Moore
TRAVELLER
Columbia Records

Solas
THE HOUR BEFORE THE DAWN
Shanachie

DENNIS R. STONE

Contributor, FolkWorks

SOLAS
THE HOUR BEFORE THE DAWN
Shanachie

MILLADOIRO
AUGA DE MAIO
Green Linnet

BILLY ROSS
SHORE STREET
Green Trax

WHIRLIGIG
SPIN
Prime Space CD

JOHN McCUSKER
YELLER HOOSE
Temple

KORNOG
KORONG
Green Linnet

BARRY PHILLIPS
CELLO
Gourd Music

CAPERCILLE
SHANTALLA
Survival

TANNAHILL WEAVERS
ALCHEMY
Green Linnet

FRANK HOPPE

Host of "Bluegrass etc." KCSN

Tom, Brad & Alice
HOLLY DING
Copper Creek CD

Garry Harrison and the Mule Team
RED PRAIRIE DAWN
no label CD

Rayna Gellert
WAYS OF THE WORLD
Yodel-Ay-Hee CD

Melvin Wine
HANNAH AT THE SPRINGHOUSE
Augusta Heritage CD

Arnie Naiman & Chris Coole
5 STRINGS ATTACHED - VOL 2
Merriweather CD

The Crooked Jades
SEVEN SISTERS: A KENTUCKY PORTRAIT
Crooked CD

The Horse Flies
with Jim Roberts, Nery Arevalo, Chad Crumm, Rickie Simpkins, and Nancy Sluys
TWO TRADITIONS: BALATHON, BANJO, FIDDLE, AND DRUM
Callin' the Kettle Black CD

James Reams
THE BLACKEST CROW
Mountain Redbird Music CD

Art Stamper
GOODBYE GIRLS, I'M GOING TO BOSTON
County CD

Dillof, Rice & the Cuyahogians
ON THE JOB TOO LONG
Montana Peak CD

LEDA & STEVE SHAPIRO

Editor-Publisher, FolkWorks

Liz Carroll
LOST IN THE LOOP
Green Linnet

Bruce Molsky
LOST BOY
Rounder

Domino, Domino
LES PRODUCTIONS
Domino

Andrea Hoag & friends
FIRE & WATER
Azalea City

Frankie Gavin
FRANKIE GOES TO TOWN
Green Linnet

The House Band
OCTOBER SONG
Green Linnet

Musikas
THE PRISONERS SONG
Hannibal, Carthage

ALASDAIR FRASER
THE ROAD NORTH
Sona Gaia



FOUR MEN & A DOG
SHIFTING GRAVEL
Green Linnet

UNBLOCKED
MUSIC OF EASTERN EUROPE
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J A N U A R Y

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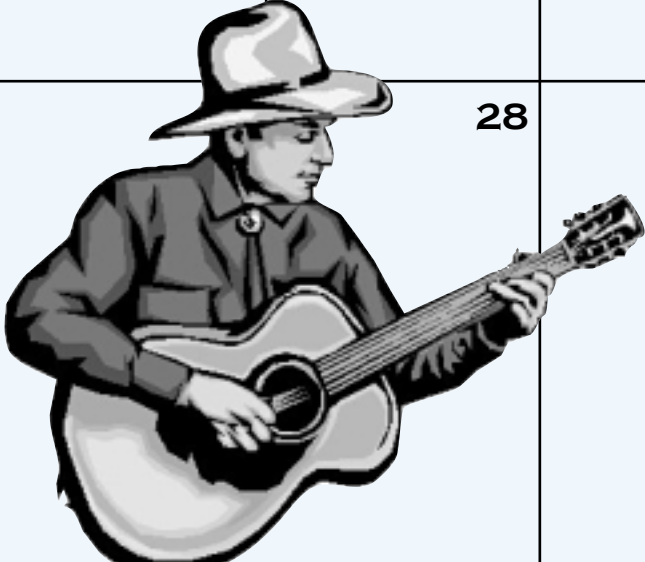


SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Balkan (D) International (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	2 Armenian (D) International (D) Israeli (D) Scottish (D)	3 Balkan (D) International (D) Israeli (D) Scandinavian (D) Scottish (D)	4 Don Conoscenti (M) African (D) English (D) International (D) Irish (D) Scottish (D)	5 Judy Krueger (M) Contra (D) Greek (D) International (D) Irish (D) Scottish (D)	6 James Lee Stanley (M) Contra (D) Israeli (D)
 7 Judy Krueger (M) Gerry O'Beirne (M) International (D) Israeli (D) Polish (D) Scottish (D)	8 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	9 Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	10 Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	11 African (D) International (D) Irish (D) Scottish (D)	12 Muriel Anderson (M) Rosalie Sorrels (M) Dave Alvin w/ Guest Chris Smither (M) Chris Hillman & Herb Pedersen (M) Cajun (D) Contra (D) Greek (D) Hungarian (D) International (D) Irish (D) Scottish (D)	13 Dave Alvin w/Guest Peter Case (M) Mark Saunders/Margo Hennebach (M) Muriel Anderson (M) Geoff Muldaur w/Fritz Richmond (M) John McCutcheon (M) Guitar Shorty (M) Bill Knopf & Kathy Craig (M) Jane Austen Evening (D) Contra (D) Israeli (D)
14 John McCutcheon (M) Mark Saunders / Margo Hennebach (M) Cosy Sheridan (M) Janet Klein & Her Parlor Boys (M) Muriel Anderson (M) John Lee Hooker with Coco Montoya (M) Contra (D) International (D) Israeli (D) Polish (D) Scottish (D)	15 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	16 Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	17 Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	18 African (D) English (D) International (D) Irish (D) Scottish (D)	19 Muriel Anderson (M) Adrian Legg (M) Wicked Tinkers (M) Contra (D) Greek (D) International (D) Irish (D) Scottish (D)	20 William Pint & Felicia Dale w/Bill Dempsey (M) Martin Simpson (M) The Cowboy Poets w/ Tracy Miller (S) Contra (D) International (D) Irish (D) Israeli (D)
21 Pierre Bensusan (M) The Chieftains (M) Tamlyn (M) International (D) Israeli (D) Polish (D) Scottish (D)	22 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	23 Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	24 Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	25 African (D) International (D) Irish (D) Scottish (D)	26 The Kingston Trio (M) Greek (D) Hungarian (D) International (D) Irish (D) Scottish (D)	27 Mark Humphreys & Friends (M) Doug Haywood (M) Hawaiian Slack Key Guitar Festival (M) Sweet Honey in the Rock (M) Burns Supper The Thistle Band (M) Contra (D) Israeli (D)
28 International (D) Israeli (D) Polish (D) Scottish (D)	29 Guy Davis (M) Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	30 Guy Davis (M) Hawaiian Slack Key Guitar Festival (M) Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	31 Guy Davis (M) Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)			

F E B R U A R Y

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 Guy Davis (M) English (D) International (D) Irish (D)	2 Dave Van Ronk (M) Guy Davis (M) Contra (D) Greek (D) International (D) Irish (D) Scottish (D)	3 Mohammad Reza Shajarian, Hossein Alizadeh, Kayhan Kalhor, Homayoun Shajarian (M) Bob Franke/Claudia Russell (M) Guy Davis (M) Contra (D) Israeli (D)
4 The Kennedys (M) International (D) Israeli (D) Polish (D) Scottish (D)	5 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	6 Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	7 KODO (M) Bluegrass Gospel (M) Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	8 African (D) KODO (M) International (D) Irish (D) Scottish (D)	9 KODO (M) Waterson:Carthy (M) Patrick Ball (M) Laguna Folkdance Festival (D) Cajun (D) Contra (D) Greek (D) Hungarian (D) International (D) Irish (D) Scottish (D)	10 KODO (M) Tom Ball & Kenny Sultan (M) Laguna Folkdance Festival (D) Contra (D) Israeli (D)
11 KODO (M) Dr. Ralph Stanley & The Clinch Mtn. Boys (M) Tuppence (M) Laguna Folkdance Festival (D) Contra (D) International (D) Irish (D) Israeli (D) Polish (D) Scottish (D)	12 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	13 Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	14 Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	15 African (D) English (D) International (D) Irish (D) Scottish (D)	16 The Frank Wakefield Band (M) Contra (D) Greek (D) Scottish (D) Irish (D)	17 When Pigs Fly/Patrick/ Jenny Richards/Dennis Roger Reed (M) David Lindley (M) Vicky Juditz & Cheryl Montelle (S) Contra (D) International (D) Israeli (D)
18 David Lindley (M) International (D) Israeli (D) Polish (D) Scottish (D)	19 Balkan (D) International (D) Irish (D) Israeli (D) Morris (D) Scandinavian (D) Scottish (D)	20 Doc Watson (M) Armenian (D) International (D) Irish (D) Israeli (D) Scottish (D)	21 Balkan (D) International (D) Irish (D) Israeli (D) Scandinavian (D) Scottish (D)	22 African (D) International (D) Irish (D) Scottish (D)	23 Steve Hancock (M) Greek (D) Hungarian (D) International (D) Irish (D) Scottish (D)	24 Mark Humphreys & Friends (M) Jennifer Warnes (M) Altan (M) Contra (D) Israeli (D)
25 Altan (M) Contra (D) International (D) Irish (D) Israeli (D) Polish (D) Scottish (D)	26	28 				

M = Music
D = Dance
S = Storytelling

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm
Yoruba House 3264 Motor Ave West L.A.
(310) 838-4843 yoruba@primenet.com
www.primenet.com/~yoruba/

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS
Tuesdays 7:45-10:00pm
17231 Sherman Way, Van Nuys
Susan Ounjian (818) 845-7555

BALKAN DANCING

CAFE DANSSA
11533 W. Pico Blvd., Los Angeles
Wed 7:30-10:30pm
Sherrie Cochran: Worldance1@aol.com
(626) 293-8523
http://hometown.aol.com/worldance1/CafeDansaHomePagephoto.html

SAN PEDRO BALKAN FOLK DANCERS
Mondays 7:30-9:30pm
YWCA 437 West 9th St., San Pedro
Zaga Grgas (310) 832-4317

CAJUN DANCING

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
LALA Line (818) 951-8255
For additional Cajun/Zydeco dancing:
http://users.aol.com/zydecobrad/zydeco.html

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org
1st Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
Barbara Stewart (818) 951-8255

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena Woman's Club
1424 Fremont Blvd., South Pasadena
Leda Shapiro (818) 785-3839

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Sierra Madre Woman's Club
33 E. Sierra Madre Blvd., Sierra Madre
Drew Tronvig (310) 459-7179 tronvig@pobox.com

2nd Sundays 2:00-5:00pm
Frazier Park Community Building, Park Drive,
Frazier Park
Sue Hunter (661) 245-0625,
fiddlesue@hotmail.com

2nd Sundays 6:00-9:00pm
La Verne Veteran's Hall
1550 Bonita Ave., La Verne
Gretchen Naticchia (909) 624-7511
gretchen.naticchia@worldnet.att.net

3rd Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
James Hutson (310) 474-8105

3rd Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Westside Jewish Community Center
5870 W. Olympic Blvd., Los Angeles
Steve Lewis (661) 255-2149

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena Woman's Club
1424 Fremont Blvd., South Pasadena

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Kathy Qualey (818) 989-1356 bj371@lafn.org

5th Saturday - Dance 7:00-11:00pm
Throop Memorial Church
300 S. Los Robles Ave., Pasadena
Chuck Galt (562) 427-2176 cgalt@gte.net
THE LIVING TRADITION
www.thelivingtradition.org

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
Bellflower Women's Club
9402 Oak St. (at Clark), Bellflower
Jill Morrill: (949) 559-1419 JMorrill24@aol.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Downtown Community Center
250 E. Center St. @Philadelphia, Anaheim
Jill Morrill: (949) 559-1419 JMorrill24@aol.com

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org
1st & 3rd Thursdays 8:00-10:00pm
First United Methodist Church
1551 El Prado, Torrance
Giovanni DeAmici (310) 793-7499
sbecd@geocities.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER
Fridays 8:00-11:30pm \$5.00
Skandia Hall 2031 E. Villa St., Pasadena
Joan Friedberg (818) 795-8924
Dalia Miller (818) 990-5542
demotika@earthlink.net

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

ANAHEIM INTERNATIONAL FOLK DANCERS
Wednesdays 7:30-9:30 • 511 S. Harbor, Anaheim
Carol Maybrier (714) 893-8122

CAL TECH FOLK DANCERS
Tuesdays 8:00-11:55pm
Cal Tech, Dabney Lounge, Pasadena
Nancy Milligan (626) 797-5157
franprevas@yahoo.com

CONEJO VALLEY
Mondays 7:30-10pm \$1-2
Conejo Elementary School
280 Conejo School Road, Thousand Oaks
Jill Lundgren (805) 497-1957

DUNAJ INT'L DANCE ENSEMBLE
Wednesdays 7:30-10:00pm
Empire Building 202 N Broadway, Santa Ana
Richard Duree (714) 441-7450

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

HOLLYWOOD PEASANTS OF CULVER CITY
Wednesdays 7:30 - 10:30pm \$3.00
Culver West Park • 4162 Wade St., Culver City
Al Drutz (310) 398-8187

INTERNATIONAL FOLK DANCE CLUB AT UCLA
Mondays 9 pm- Free
UCLA Ackerman student Union Building
Room 2414 • 2nd Floor Lounge Westwood
(310) 284-3636 universitydanceclubs@usa.net

LA CANADA FOLK DANCERS
Mondays 7:30-9:30 pm
La Canada Elementary School
4540 De Nova St., La Canada
Lila Moore (818) 790-5893

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

LEISURE WORLD FOLK DANCERS
Tuesdays 8:30-11:00am Saturdays 8:30-11:00am
Club House 1, Leisure World, Laguna Hills
Florence Kanderer (949) 425-8456

MOUNTAIN DANCERS
Tuesdays 7:00-9:30pm
Oneyonta Congregational Church
1515 Garfield Ave., South Pasadena
Rick Daenitz (626) 797-16191

NARODNI FOLK DANCERS
Thursdays 7:30-10:30pm \$3
California Heights United Methodist Church
3759 Orange Ave., Long Beach
John Matthews (562) 424-6377 ba737@lafn.org

PASADENA FOLK DANCE CO-OP
Fridays 7:45-11pm Teaching to 9pm \$2
Throop Unitarian Church
300 S. Los Robles, Pasadena
Marilyn Pixler marilyn@pacbell.net
Marshall Cates (626) 792-9118
mcates@calstatela.edu

RESEDA INT'L FOLK DANCERS
Thursdays 3:30-5:00pm
Reseda Senior Center • 18255 Victory Blvd Reseda
LoAnne McColloch (818) 340-6432

SIERRA MADRE FOLK DANCE CLASS
Mondays 8:00-9:30pm
Sierra Madre Recreation Building
611 E. Sierra Madre Blvd., Sierra Madre
Chuck Lawson (818) 441-0590

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

TUESDAY GYPSIES
Tuesdays 7:30-10:30pm \$4.50
Culver City Masonic Lodge
9635 Venice Blvd., Culver City
Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu
Millicent Stein (310) 390-1069

TROUPE MOSAIC
Tuesdays 6:30-8:30pm
Gottlieb Dance Studio • 9743 Noble Ave., North Hills
Mara Johnson (818) 831-1854

VESELO SELO FOLK DANCERS
Thursdays, Fridays 7:30-10:30pm
(an intermediate class)
Saturdays 8:00-11:00pm
Hillcrest Park Recreation Center
1155 North Lemon & Valley View, Fullerton
Lorraine Rothman (714) 680-4356

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

WEST HOLLYWOOD FOLK DANCERS
Wednesdays 10:15-11:45am
West Hollywood Park, San Vicente & Melrose
W. Hollywood • Tikva Mason (310) 652-8706

WEST L.A. FOLK DANCERS
Mondays Lesson 7:30-10:30pm
Fri 7:30-10:45pm
Brockton School • 1309 Armacost Ave., West L.A.
Beverly Barr (310) 202-6166 bebarr@scif.com

WESTWOOD CO-OP
Thursdays 7:30-9pm \$3
Emerson Middle School
1650 Selby, West Los Angeles
Marlene Levine (213) 651-3516 nanajana@aol.com

WEST VALLEY FOLK DANCERS
Mondays 10:30-11:30am Fridays 7:30-10:15pm \$3
Canoga Park Sr. Ctr. 7326 Jordan Ave., Canoga Park
Jay Michtom (818) 368-1957
JayMichtom@juno.com

IRISH DANCING

THOMPSON SCHOOL OF IRISH DANCE
Thursdays Children 7:30-8:30 pm Adults 8:30-10:00 pm
Melodie's Dance Theatre 3381 Cerritos Ave Los Alamitos
Fridays 4:00-5:00 pm
Santa Monica Dance Studio 611 Arizona Avenue Santa Monica
Cecily Thompson (562) 867-5166
rince@celtic.org

O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE
Mondays & Fridays
Saint Steven's Church of Palmdale 1737 East Ave. R Palmdale, CA
Tuesdays
Sherman Oaks United Methodist Church 14401 Dickens St. Sherman Oaks
Wednesdays Santa Clarita Valley
Thursdays
West Hills Golden Performing Arts Studio 23233 Saticoy Street, West Hills
(818) 773-3633 katekennedy@irishdancing.net

ISRAELI DANCING

Arcadia Folk Dancers
Tuesdays 7:30-9:00pm
Shaarei Torah, 550 N 2 St., Arcadia
David Ederly, (310) 275-6847

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

ISRAELI & INT'L FOLK DANCERS
(also International)
Tuesdays 7:45-10:00pm
Temple Menorah 1101 Camino Real, Redondo Beach
Ginger McKale (310) 375-5553

JCC ISRAELI DANCERS
Saturdays 7:00-10:30pm
JCC 3801 East Willow St., Long Beach
David Ederly (909) 591-1688

JCC ISRAELI DANCERS
Wednesdays 7:45pm-12:00mid
Valley Cities Jewish Community Center
13164 Burbank Blvd., Van Nuys
David Dassa (818) 786-6310

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

LONG BEACH ISRAELI DANCERS
Sundays 7:00-11:30pm
JCC 3801 E. Willow St., Long Beach
Yoni Carr (760) 631-0802

MASONIC LODGE DANCERS
Mondays 7:00-12:30am, Thursdays 7:00pm-
Westwood Masonic Lodge
2244 Westwood Blvd, Los Angeles
Israel Yakovee (818) 886-5004

UCLA ISRAELI DANCERS
Mondays, Tuesdays, Thursdays 7:00pm-
Wednesdays 5:00-7:00pm
UCLA Ackerman Union, Los Angeles
James Zimmer (310) 284-3636

UNIVERSITY OF JUDAISM
Wednesdays 7:30-10pm
5600 Mulholland Drive, Los Angeles
Natalie Stern (818) 343-8009

WESTSIDE JCC ISRAELI DANCERS
Tuesdays 9:00am-12:00noon and 7:30-11:00pm
Fridays 9:00am-12:00noon
Westside JCC
5870 Olympic Blvd., Los Angeles
Naomi Silbermintz (213) 983-2531
naomirps@msn.com

MORRIS DANCING

PENNYROYAL MORRIS
Mondays 7:00pm-
Debi Shakti & Ed Vargo (818) 892-4491
Sunset Morris
Santa Monica
Jim Cochrane (310) 533-8468 jimc3@idt.net

POLISH DANCING

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

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB
Wednesdays 7:30 - 10:00pm \$5
Lindberg Park
5401 Rhoda Way, Culver City
Sparky (310) 827-3618 • Ted Martin
tedmart@juno.com
Cameron Flanders & John Chittum

SKANDIA SOUTH
Mondays 7:30-10:30pm
Downtown Community Center
250 E. Center, Anaheim
Ted Martin (714) 533-8667 tedmart@juno.com

SCOTTISH DANCING

WAVERLY SCOTTISH DANCERS
Wednesdays 7:30pm
Adams Middle School Auditorium
2425 Sixteenth St., Santa Monica
Jerry Lubin (310) 820-1181

ROYAL SCOTTISH COUNTRY DNC. SOC.
Knights of Columbus Hall
Tuesdays Beginner - 7:00pm Intermed - 8:15pm
224-1/2 S. Sepulveda Blvd., Manhattan Beach
Wilma Fee (310) 546-2005 (310) 378-0039 feewilma@mattell.com

THE DANCE ACADEMY
Mondays Intermed - 8:00-10:00pm
24705 Narbonne at 247th St., Lomita
Jack Rennie (310) 377-1675 jackrennie@aol.com

AMERICAN LEGION HALL
Sundays Highland - 5:00-7:00pm
Advanced - 7:30 - 9:30pm
412 South Camino Real, Redondo Beach
Fred DeMarse (310) 791-7471 fwde@chevron.com
Joan Baker (310) 325-4241 rcsdsla@aol.com

TORRANCE CULTURAL CENTER
Fridays Beginner - 7:00 - 8:30pm
Intermediate - 8:00 - 10pm
Torrance & Madrona Torrance
Jack Rennie (310) 377-1675 jackrennie@aol.com

SOUTH PASADENA WAR MEMORIAL
Sundays Beginner - 7:00 - 9:00pm
435 Fair Oaks Ave., South Pasadena
Dave Brandon (818) 222-4584
dbbrand@attglobal.net

STONER PARK UPSTAIRS GYM
Wednesdays Beginner - 7:30 - 9:00pm
1835 Stoner Ave., West Los Angeles
Mary Lund (818) 996-5059

GOTTA DANCE II DANCE STUDIO
Thursdays - Intermed/Advanced - 8:00-10:00pm
10656 Zelzah Ave., Granada Hills
Deanna St. Amand (818) 761-4750
dgsa@pacbell.net

RANCHO SANTA SUSANA COMM. CTR.
Mondays Children - 6:30 - 7:30pm
Beginner - 7:30 - 9:00pm
5005-C Los Angeles Ave., Simi Valley
Dave Brandon (818) 222-4584
dbbrand@attglobal.net

DANCE STUDIO, VALLEY COLLEGE
Mondays Beginner - 7:00 - 8:30pm
Intermed - 8:00 - 10pm
Ethel at Hatteras St., Van Nuys
Aase Hansen (818) 845-5726
AaseHansen@aol.com

VENTURA COLLEGE DANCE STUDIO
Fridays Beginner - 7:00 - 8:30pm
Intermediate - 8:00 - 10pm
4667 Telegraph Road, Ventura
Dave Brandon (818) 222-4584

LUTHERAN CHURCH OF THE MASTER
1st & 3rd Fridays Beginner/Intermediate - 7:00 - 9:00pm
725 East Ave J Lancaster
Aase Hansen (818) 845-5726

NEWPORT-MESA BALLET STUDIO
Fridays Beginner - 7:30 - 9:30pm
Intermed - 7:30 - 9:30pm
2790 Harbor Blvd., Costa Mesa
Shirley Satursenky (714) 557-4662

EDISON COMMUNITY CENTER
Thursdays Beginner - 7:30 - 9:00pm
Intermediate - 7:30 - 9:30pm
21377 Magnolia Ave., Huntington Beach
Renee Boblette Bob Patterson (714) 731-2363

WEST COAST CONSERVATORY OF BALLET
Mondays Beginner - Intermed - 8:00 - 10:00pm
1014 West Collins, Orange
Jan Harnon (714) 774-8535 rharmon@earthlink.net

COLUMBUS-TUSTIN GYM
Wednesdays Beginner - 7:00 - 8:30pm
Intermediate - 8:30 - 10pm
17522 Beneta Way, Tustin
Shirley Satursenky (949) 851-5060

ST. PAUL'S EPISCOPAL CHURCH
Thursdays Beginner - 7:30 - 9:30pm
Intermediate - 7:30 - 9:30pm
1221 Wass Street, Tustin
Don Karwelis (714) 730-8124

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

CORRECTIONS
FolkWorks attempts to provide current and accurate information on all events but this is not always possible. Please send corrections to:
ongoing@FolkWorks.org or call **(818) 785-3839**.

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

- Indicate if it's an on-going or one-time event
 - Category/Type of Dance (i.e., Cajun, Folk)
 - Location Name • Event Day(s) and Time
 - Cost • Event Sponsor or Organization
 - Location Address and City
 - Contact Name, Phone and/or Email
- Send to: **ongoing@FolkWorks.org** or call **(818) 785-3839**

ALL YOU NEED IS LOVE!

by BARBARA GARY

My love for folk music goes back to the people we heard in the late 50s and early 60s - Pete Seeger, Harry Belafonte, Joan Baez, Odetta. It wasn't until the mid-70s when a friend took me to my first music party, a party where folks are sitting around singing or playing folk instruments, that my life changed. I had the same reaction that many people have at an encounter of this sort - I was mesmerized: How do all these musicians know all of the same tunes? How do they know when to start? And stop? At that point I could play a few chords on guitar. I heard about a Contradance in Stoner Park where there was an "open band" and sat in, playing my few chords quietly behind experienced musicians. These dances were great opportunities to practice, as you could spend 10 minutes or so playing the same tune over and over again.

Early in 1982 I found myself sitting opposite Kurt Gary in a beginning mandolin class at McCabe's Guitar Shop taught by Steve Parker. I was the backup musician, playing the guitar; Kurt was a mandolin student. One night after class, seeing me hobble about with a sprained ankle, Kurt gallantly appeared and offered to carry my guitar. That was the beginning of our relationship, and the beginning of my putting down my guitar and picking up my mandolin in earnest (I have to give Steve some credit as well - he became a good friend and mentor, always generous with his knowledge and expertise).

Falling in love is pretty strong motivation for a lot of things, not the least of which is practicing! When we first started "seeing" each other, we spent several nights a week, several hours a night, practicing. We probably made more progress on the mandolin during that first year than in all the years since! We played the usual repertoire of old timey tunes, with a sprinkling of Irish, and more than a sprinkling of ragtime. Rags became our particular favorites - their melodies were just a bit more interesting, having several parts in different keys. And, of course, Kenny Hall, a great "oldtime" mandolin player from Fresno and a bottomless well of mandolin riches, gave us

lots and lots of stuff to work on, via his recordings and Steve Parker's transcriptions.

During this period, Kurt and I traveled to several music events in Northern California. The San Francisco Folk Club had campouts near Santa Cruz on Labor Day and Memorial Day weekends. Even though we were rank beginners at the time, we heard a wealth of wonderful music at those weekends - from old timey, to swing, to country and blues. Lark in the Morning, the yearly week-long camp in the Mendocino woodlands, was another source of an even greater variety of music. It was at Lark that we were able to sit around the campfire in the evening with Kenny Hall who would play into the wee hours, literally until the last person was left. We took some mandolin workshops from Jemmy Bluestein and did a lot of listening to such great musicians as Suzy Rothfield, Eric Thompson, Alan Senauke, Franny Leopold and many, many others. There was also constant Klezmer, Irish, Cajun and Balkan music. Lark was heavenly in that it combined just about all the music we could ever want, plus good food and great surroundings in the redwood forest.

Since we spent so much time practicing, we finally decided to get married in September of 1983. And since the McCabe's connection meant a lot to us, it was only fitting that John Zehnder of McCabe's, marry us. Our wedding was a potluck music party and we had so much fun (and apparently our friends did too) that we've been having the same party on or around our anniversary ever since - number 17 being the most recent.

Something else which really helped us keep practicing was to enter contests such as the Topanga Banjo Fiddle Contest and the Santa Barbara Old Time Fiddlers Convention. It was such a heady feeling to hear that we had won first, second or third place mandolin, even if there were only three contestants in our category! It was also fun, as time went on, to enter with our friends as a band - the feeling of making music with other people (especially when we're all in tune!) is like no other.

About 10 years ago, while driving up Highway 5 around Bakersfield, we happened to tune in to Radio Bilingue and started hearing the Mexican conjunto/ norteno music of the campesinos. This music really grabbed us, and soon we found ourselves traveling to San Antonio for Guadalupe Society's annual Conjunto festival. Kurt became so entranced with the button accordion that he finally bought one and has been teaching himself to play (no easy task for a string player). We then formed a group called Los Anglos, with our friend Dodi Kennerly on guitar, and spent a few years playing on the Santa Monica Promenade on Sundays.

A few years ago we had the good fortune to meet Kurt MacInnis, who became the fourth member of our group. This Kurt plays mandolin, mandola, mandocello, mandobass, guitar (to name only those he plays superbly) and we have learned a number of new and interesting tunes from him. A conjunto is usually comprised of an accordion (the lead), a bajo sexto, a bass guitar and drums. Our version is an accordion, a mandolin, a guitar and a mandocello (pretending to be a bajo) - highly unorthodox, but it works for us!

We have to admit that we don't practice quite as much as when we first met, and keep vowing to improve that. At this time we probably favor the Mexican music and rags, but would never pass up an opportunity to jam with anyone who would have us!



Barbara and Kurt Gary

*Falling in love
is pretty strong
motivation for a
lot of things, not
the least of which
is practicing!*

Barbara Gary

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Denny Review *continued from page 6*

of Arms," and reunited briefly with Fairport Convention in 1974, when a live album of the band was recorded, and in 1975 when the studio album "Rising For The Moon" (her last Fairport effort) was realized.

Friends and fellow musicians remember saying that Sandy was quite unsure of herself in her vocal and songwriting abilities. But her friends knew better, and always told her so. In fact those friends were indeed amazed at her immense talent, not only as an outstanding vocalist, but as a musician, arranger and writer. Fairport alumni and Fiddler Dave Swarbrick to this day says that Sandy will always be an irreplaceable, one of a kind. Fans and critics agree. Eight out of ten female singers of today's traditional English and Celtic folk music will immediately name Sandy when asked about their biggest musical influences.

Sandy also joined the short-lived group called The Bunch in 1972, with Fairporter Richard Thompson. Tracks from this group, Fairport Convention, Fotheringay, and Sandy's solo albums highlight this new two-CD A&M Records compilation. This is not the first compilation or tribute album about Sandy, however in this reviewer's opinion, it is the best.

The main delight is in the fact that each track has been re-mastered with 24 bit technology, and the resulting sound is superb. It is chilling to hear recordings of this age that sound like they were recorded yesterday, and the new mixes bring new meaning to these old, but very vital songs. The power and effort Sandy made to invoke the message and story of each song is overwhelmingly clear here, and is staggering.

Although Sandy's own compositions are full of heart and soul and are also superb, this reviewer still believes that Sandy's finest moments came with her spellbinding, almost time stopping renditions of British Isles traditional songs, which she shied away from towards her later years.

Surprises come with a rare track from the "Liege and Lief" sessions (Roger McGuinn's "Ballad of Easy Rider"), and an unreleased demo version of the Sandy song "Stranger to Himself," along with two tracks from The Bunch and two very Celtic sounding tracks from the "Pass of Arms" Soundtrack.

This CD is a great introduction to the music and legacy of Sandy Denny, and once studied, the listener will surely understand why Sandy's position at the top of British Folk-Rock has not been diminished. And for those that already own most of this material, the re-mastered and the rare tracks make this CD a very worthwhile listening experience. This is a fine tribute, and Kudos must go out to the coordinators and producers. It is only sad that we will never realize what more could have come from this genuine artist. Like many others before her, and like many that will also follow, the Gods only let these masters visit us for a short time, just long enough to show us the way and lead us on the path. My only joy is in the fact that Sandy Denny has not been forgotten.

Availability: Released domestically by A&M Records, this CD is easily available at most of the larger Record stores throughout the nation.

ANCIENT CORD MUSIC RATINGS GUIDE

- ★ **POOR** Unbearable to listen to.
- ★★ **FAIR** One or two tracks acceptable, the rest garbage.
- ★★★ **GOOD** Same as Fair, with more favorable tracks, but still uneven.
- ★★★★ **EXCELLENT** Overall a well produced and balanced effort.)
- ★★★★★ **BINGO** The Gods watched over this creation. Basically a flawless joy from beginning to end, with an apparent effort to make it that way. A work of art that will last a lifetime. Highly recommended.

Kornog Review *continued from page 6*

lads. They transform and sound like the Tannahill Weavers, Battlefield Band or Ossian, among others.

The next set of tunes is called *Lá-Bas dans La Prairie/Ronds de Saint-Vincent sur Oust* (the former meaning Out there in the Field). The first tune is a beautiful traditional Breton slow dance, the following picks up tempo and is based on a traditional tune, but is given some help by flutist Veillon.

The next song sung by McMenemy is *The Braes of Killiecrankie* (a seldom recorded song) with lyrics by Robert Burns and James Hogg. Originally in 4/4 time, the music is given a Breton Scottische treatment.

The gorgeous *Air Pour Faire Pleuer La Mariée/Gavottes* follows. Guitarist Quemener puts magic in the first tune here, a moving air (called *Tune to make the Bride Cry at the Beginning of the Wedding*). Quemener learned this gem from friend and fellow musician André (Dédé) Thomas from the Breton group Skeduz. The Gavottes are traditional.

The next set of three tunes are called *Fest Stivell*. The first two of these tunes were originally commissioned by Eleanor Lehtela of the Breton record label Keltia Musique for the CD called *The Great Celtic Airs*, and are written by Alan Stivell. The third tune was a spontaneous creation written on the spot in the Studio.

The next two instrumentals feature Christian Lemaître and Nicolas Quemener on two haunting tunes from the Guérande region of South Brittany called *La Belle Eléonore/Les Filles de Saillé*. Lemaître's performance here in stunning.

Next is *Lassie wi' the Yellow Coatie*, a 19th Century Scottish ballad with the band performing at breakneck speeds over McMenemy's distinctive vocals. *Ar Plac'h Diw Wech Eurejet/Dañs Fisel* (The Girl Married Twice/Dance from Central Brittany) feature a brilliant Wooden Flute solo by Jean-Michel Veillon (who by the way, was one of the first musicians in Celtic music to introduce and play the Wooden Flute in modern times).

Veillon also shines on the next two set of tunes, *Thessalonki Taxi/Kolo Stara Vljajna* which continues the Kornog tradition of including on each album music from the Balkan States of Eastern Europe; the first tune being written by Veillon, the second a traditional Yugoslavian tune.

The last vocal track is *For a New Baby*, with lyrics by Peggy Seeger and learned from Scottish vocalist Heather Heywood, with music written by Irish guitarist Garry O'Briain.

The last set of two tunes, *Al Letanant Schmitt o Kimiadiñ ar 5ved Kompagnuez/Dañs Plinn* (Lieutenant Schmitt's Farewell to the Fifth



Kornog

Company/Dance from Plinn) features Veillon on the *Bombarde* (a woodwind instrument that is unique to Brittany), and is a rousing end to a brilliant album.

Again I must mention that this CD has been a long time in coming and was certainly worth the long wait. For those familiar with these gifted artists, you will not be disappointed. And for those who are curious, this CD is an excellent introduction into that vital branch of the Celtic music genre, and will leave you very curious about other projects that these artists have produced over the years. All of the current and former members of Kornog have large bodies of work that is available, if you are willing to seek it out (most are very hard to obtain locally in the USA), and the quality of that work is above the norm. Those of you who were lucky enough to have caught Kornog on their recent tour of the U.S. already have an understanding of that fact. In conclusion I would consider this CD to be one of the best of the non-British Isles Celtic releases of the year 2000.

Availability: Released domestically by Green Linnet, this CD is easily available at most of the larger Record stores throughout the nation. Two earlier albums, *Premiere* (recorded in 1983), and *Ar Seizh Avel* (On Seven Winds) (recorded in 1985), are also available from Green Linnet at their website: www.greenlinnet.com. The label An Naer Productions in Brittany have just released the CD of *Kornog IV* (1987), and it can be obtained through their website: www.an-naer.com. Availability of other projects from past and current members of Kornog can be checked at Tayberry Music (a great Celtic Music on-line service here in the U.S.) at www.tayberry.com, and from Brittany Shops (a Breton website that has an English page and a very good selection of Breton music available) at www.project-enterprise.com/brittany/en/.

FEATURED ORGANIZATION THE LIVING TRADITION

by STEVE DULSON, BEA ROMANO & JIM ROMANO

Founded in 1982 by Carolyn Russell, The Living Tradition (TLT) is a group of people bound together by the desire to share traditional music and dance. TLT brings a sampling of today's best traditional music entertainers, provides family and community oriented contradances and hosts popular monthly jams.

From the mid 1980's to mid 1990's, TLT ran a monthly concert series under the able and dedicated leadership of Carolyn Russell. Carolyn retired in the mid 90's. Steve Dulson is the current concert chairman. Having waited to see more of his favorite folk acts play the Southern California area, Steve sees this as his chance to present them to the community. Thanks to the support of the Anaheim Arts Council, TLT has obtained the use of the new Downtown Community Center two nights a month, one for contradances and one for concerts. The concerts have remained on their "traditional" TLT night - the third Saturday of each month. Starting Anaheim's Downtown Community Center with a dry run - a free, open mic night in January of 1999 to check the operation for "bugs," the concerts have continued to run every month since then (except December), including one or two "extra" shows each year. There are usually two acts on the bill featuring a local and a touring act. These concerts have brought artists like Jack Hardy, James Keelaghan, Dave Carter & Tracy Grammar and Anne Hills to Orange County for the first time. TLT has also had Bob Franke, Katy Moffatt, David Roth and Steve Gillette and Cindy Mangsen (for whom we had our biggest crowd ever - 200 people!) Local favorites featured include Kerry Getz, Ruth Barrett and Cyntia Smith and Secondhand Smoke.

In 1994, at the enthusiastic urging of Steve Gillette, TLT joined Folk Alliance, the national folk music and dance advocacy group, and have attended four of their annual meetings since then. The Folk Alliance conferences are an incredible way to scout artists and network with other venue operators, DJ's and other members of the folk community. There are numerous informative workshops, seminars and peer group sessions, plus it's a lot of fun! Anyone can attend. The next conference will be in Vancouver, B.C. in February 2001. For details, visit their website www.FOLK.org.

What's coming up for the series? More great acts, including Artisan and Bob Fox from England, William Pint & Felicia Dale from Seattle, Bob Franke, and Dave Carter & Tracy Grammer, and a local talent night.

Contradancing is one of TLT's most popular events. It provides a great evening of family fun and community dancing - always with a live band and caller. Many fine bands have graced our dances, including the Occasional String Band, Watermelon Pie, Ragged But Right, and Free Fall, to name but a few. Well-known callers including Susan Michaels, James Hutson, Erik Hoffman, Chuck Galt, Martha Wild, and Gary Shapiro provided lively prompting. Two dances are held each month, one on 2nd Fridays at the Woman's Club of Bellflower and the second at the Downtown Anaheim Community Center. Both dances begin with a free lesson from 7:00 until 7:30 p.m. followed by the dance from 8:00 - 11:00 p.m. Bring your friends, make new friends, get some exercise or just come and enjoy the lively sounds and sights of our true traditional American music and dance. Some dances have "open" bands available for interested musicians.

Preceding the 4th Saturday contradances, free jams and song circles provide a forum for those who sing, play an acoustical instrument or simply enjoy music. They offer an opportunity for anyone who loves music to participate in a relaxed atmosphere. Our jams and song circles are intended for all levels and talents.

TLT is supported by membership to help defray costs. Members receive: discounts to all TLT activities and venues; regular communication, which includes a newsletter and/or special notices; and the satisfaction of perpetuating an historic musical tradition.

The Living Tradition is all of this and more. Serving as a catalyst for the preservation and promotion of traditional music and dance, The Living Tradition will help assure our American musical heritage will thrive for many years to come.

You can find more detailed information in the Ongoing Dance and Music pages and at (949) 559-1419 or on the web at www.thelivingtradition.org.

40th Topanga Banjo•Fiddle Contest CD!

To celebrate 40 years of "Topanga," we digitally recorded all ten hours of the main contest stage and picked the very best for this CD. Many are the winners, others just have that funky festival sound unique to Topanga: a tribute to Mel Durham, a jaw-bury solo and of course, some killer fiddling and picking. The CD commemorates four decades of music in the southern California mountains and includes a 10 page booklet with the history of the event and original festival artwork by Mary Ellen Clark. This historic compilation is our gift to the old time music community and to the many musicians who got their start at Topanga.

Old Topanga Music visit us on the web: www.oldtopangamusic.com

The Best of the 40th Annual Topanga Banjo•Fiddle Contest
Paradise Ranch, Agoura Hills, California
May 21, 2000

The Best of the 40th Annual Topanga Banjo•Fiddle Contest
Paradise Ranch, Agoura Hills, California
May 21, 2000

<ol style="list-style-type: none"> 1. Whiskey Dennis Witches 2. King & Lambert & Babbitt, Where's Your Manney? The Mallets 3. Rock The Castle Joe Wainwright, P.E. 4. Cuckoo's Nest & Red Hatted Boy, Christie Burns 5. Cold Frosty Morn & Elder's Harvest, Shallen Park 6. Big Man, Rich Miller 7. Silver City Blue, Hannah Macdon 8. Tom Rock, Twin Silver Strands Bluegrass Band 9. Big Red Sorez, David Bragger 10. Down Yonder, Paragonic Junction 11. Spring and Fall, Jubilee Hill, Dempsey 12. Springtime Ride, John, Corrado 13. Polly Gourd, Joshua Crombie 14. Unraveling, Gary Allegretto 15. Whistling Forbare, Susan Raltrushes 16. Orange Blossom Special, Christie Andrews 	<ol style="list-style-type: none"> 17. Arkansas Tenor, Ashley Broder 18. Sourd Apple, Bert, John, McFadyen 19. Lighter, Christina, Housh 20. Over in the Glory Land, Steve, Dewey 21. Huckleberry Henrappo, Tom, Dighton 22. Hill Country, Nicky, Raltrushes 23. Whiskey Before Breakfast, Jo Anne, Leventhal 24. Rock up and Paddy, Tom, Ma 25. Eastern Day, Mountain Valley River City Bluegrass Band 26. Sucke Bone, Southern, Capogre 27. Little Lark's Law, Daniel, Blossberg 28. Molly Put the Kettle On, Steve, Lewis 29. Keweenaw, Jim, Kaufman 30. Arkansas Jubilee, Jeff, Moore 31. Pretty Polly, Amy, Woodley 32. Topanga, Daniel, Mofceley 33. ASAC Dennis Witches
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SINGER-SONGWriters OF LOS ANGELES

by JUDY KRUEGER

In the afterword to Woody Guthrie's biography, Joe Klein writes: "...starting in the late 1980's, a new generation of independent guitar players—they called themselves singer-songwriters rather than 'folksingers'—reacted against the prevailing banality with an efflorescence of music more artful and personal than the commercial traffic would bear; they were less political than Woody's generation and better groomed than Dylan's, but no less rebellious in their way." He goes on to say that these people did not want to be called folksingers in an effort to be taken seriously as a current phenomenon but were indeed carrying on the fiercely independent spirit of folk music.

As we move into the 21st century these singer-songwriters have moved into all the various genres of pop music, the acoustic guitar is heard all over the radio dial and songwriters with something to say can be heard from Christian rock to Native American music to the most blatant commercial pop. Fueling this great outpouring of comment on life and livingness is an almost numberless legion of girls and guys with acoustic instruments performing at open mics and in coffeehouses, making their own CDs, forming cooperative, networking organizations and carrying the banner for independence.

Because Los Angeles is still the acknowledged music capital of the world, there is probably a higher concentration of singer-songwriters here than anywhere else. Also LA being the image-conscious, self-conscious (and some say un-conscious) place that it is, many of the local singer-songwriters snap at you if you call them folk musicians. Others like to hyphenate: folk-rock, folk-punk, etc. But the influences and sensibilities of folk are there.

One particularly overworked and underpaid year, I served Christmas dinner at midnight. My son told me this was "not traditional." That would also describe the gap between the folk community and the singer-songwriters. I don't see too many banjos, fiddles or mandolins at singer-songwriter performances, we don't know the traditional dances and we sport modern haircuts. But in the true spirit of folk music, we seem to be able to co-exist peacefully. When I attended the Live Oak Festival a couple years ago, the singer-songwriters

were as well received as the bluegrass bands. Part of the true spirit of folk music has always seemed to include an awareness of the current scene and issues as they impact people's lives.

Where does one find these singer-songwriters in Los Angeles? Well, just about anywhere music is played. In Hollywood, North Hollywood, Studio City, you find them in coffeehouses and rock clubs with acoustic rooms attached. Due to virtually no pay for gigs in these areas and the need to fill audience seats, we usually book ourselves in showcases or song circles with three to five or more performers in a show. Farther out in the San Fernando and San Gabriel Valleys, you find us in those clean, well-lit, upscale coffeehouses playing for several hours for a few dollars, tips and CD sales. The House Concert is a burgeoning format: some lover of acoustic music opens their home, invites all their friends, serves a few refreshments and you see the singer-songwriter up close and personal with not even a microphone between you. A House Concert always feels to me like the modern day equivalent of the church basement potluck supper: an inspired combination of unpretentious community and upliftingness.

Singer-songwriters are masters of self promotion. We have mailing lists, emailing lists, websites and phone lists. We make CDs on independent labels created by ourselves. We ship out our CDs to independent, listener supported radio stations and follow up with the DJs ourselves, hoping to get radio play. The internet is our main marketing tool, our forum and our meeting place.

The way I see it, the folk music roots of independence, rebelliousness and flippancy towards a corporate controlled society and/or unresponsive government still grow musical shoots in this city. The singer-songwriter is one of these shoots and has branched into all areas of music. The question is, does one have to acknowledge the roots to continue to grow?

Judy Krueger is a performing singer-songwriter and freelance writer based in Burbank, CA. She has released two CDs on her own label. She can be contacted via her website (www.judykrueger.com) or at PO Box 3536, Burbank, CA 91508.

McCutcheon *continued from page 3*

today's society. I had to listen and remember. Most of us don't really have to listen anymore. We tape our classes. I had to really learn how to listen and remember what I had learned. But I was young and hungry, and they were very enthusiastic. These people had grown up in a culture when the young people learned from the old. But when they got old, young people didn't care anymore. I was dumb and gawky but appreciative and they taught me a lot. It was one of the most incredible experiences I've ever had.

GAILI: Do you have a favorite instrument?

JOHN: No, not really. It's sort of like asking which of your kids do you like best? I'm probably the most competent at banjo, but they all have their own musical personality and use and power and I really love all of them. It's really a struggle when I'm flying and trying to decide what not to take. But I'd be performing and have all this artillery up on stage and then only use a couple instruments because that was where the concert went. I write mostly on guitar or piano because they're the most flexible instruments. You can eventually transfer the parts to other instruments. Or I write without an instrument at all. And lately I've been doing more topical writing and storytelling. Basically I'm doing some downsizing!

GAILI: Do you still enjoy being on the road?

JOHN: I feel like it's when I'm really doing my job. I've always thought that a song isn't really alive until people are hearing it live. Performing is what my first and last job is, I love it. I don't tour quite as much as I used to but I keep going. I'll die with my boots on.

GAILI: I saw your very cool website...

JOHN: A fan from Baltimore set it up. He came with his laptop and showed me different ways I could have it set up. He knew he had me when he said, "this is a great organizing tool." If someone is interested they can click on a song and see the lyrics or the personnel. I have all kinds of stuff on the website. To tell you the truth, though, I don't spend much time surfing the Web. I seldom, for instance, visit my site. Sometimes I check it to see where I'll be playing when.

GAILI: What accomplishments do you feel the most proud of?

JOHN: That I've been able to do this and still have a family. It's not an easy thing. I've been able to share things with my family that my career in music has



afforded them. I've taken them to some amazing places that they otherwise would never have seen. I will never sell a million records or play in Carnegie Hall but I feel very successful.

GAILI: What's next? What do you still hope to accomplish?

JOHN: Oh, world peace and economic justice is on my list of to-dos. Once we take care of that I can kick back. But I've been writing more than ever and about things I'd never dreamed of. For New Year's Eve I was commissioned by my town to write a piece. We ended up having about 500 musicians. There was a 150 piece symphony, our Municipal Band, a core rock and roll band, African drums, didgeridoos, rappers, and a big choir from every church and synagogue. We reprised it a couple of weeks ago and this time it was much easier to put on than the first because I didn't have to sell my vision. These are the kinds of things I like to do. Grand collaborative things that put people together, who'd never dreamed that they might be working together. It's really what music is able to do, what musicians are especially capable of doing if they're so inclined: to take you to places you couldn't imagine, if only for the length of a three minute song, and bring you safely back home, changed. It's the kind of surprise I never tire of.

John McCutcheon will be performing at the Unitarian Community Church on 18th Street at Arizona, in Santa Monica on Sunday, January 14th, 2001. Call (818) 785-3839 or visit www.FolkWorks.org.

Gaili Schoen is a member of the Appalachian danceband Turtle Creek, and composes music for film. She has just finished the score to the film Festival directed by Henry Jaglom, which should be out in theaters this winter.

INTERNET FOLK RADIO

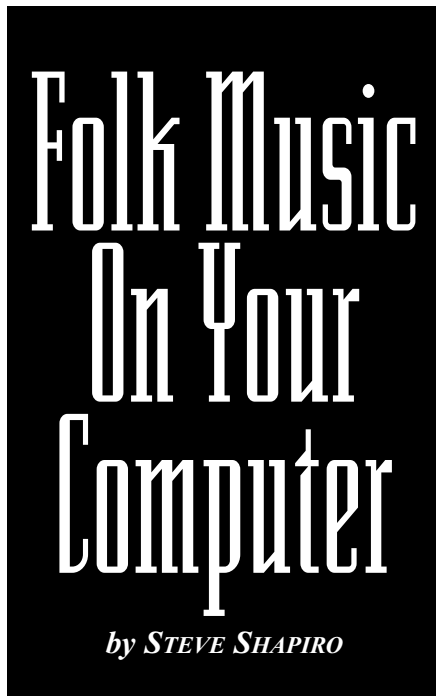
Prior to dawn of the last century, folk music was primarily played by folks in their homes, at local square dances, and by travelling performers. As radio came into existence, folk music made its way on to the airwaves and people were able to hear music otherwise hidden in the hills or in pubs. Of course, the broadcast of the Grand Old Opry in Nashville Tennessee made popular to the rest of the world, hillbilly music. Then, with the advent of recorded music, the distribution of folk music took off. This fed into itself, spawning a new generation of people interested in learning about and performing this kind of music. Fast forward to the present. We've been through 78s, 33s and CDs. Now you can listen to folk music on your computer.

Many stations are now streaming live audio and some are specializing in folk music. Interesting programs are being broadcast twenty-four hours a day. Now you can listen to local programs such as those on KCSN (www.kcsn.org). KCSN is a local (San Fernando Valley) station with some fine Folk programming and a relatively weak transmitter. Great shows such as Chuck Taggart's Down Home (Saturdays 3-5pm), Frank Hoppe's Bluegrass, etc. (Sundays 7:30-10:00am) and Renee Engel's Citybilly (Sundays 5-7pm), to name a few, can now be heard by more than the select lucky few. Note that live streaming audio is real-time so you need to catch it while it is being broadcast. Some stations archive shows so you can go back and play them at a future time.

So what do you need to get started? Any relatively recent computer, even if it is not a fast computer, as long as it has a sound board and speakers, will work. The computer can be either a PC running Windows (3.1, 95, 98, NT, 2000), Mac, or even some Unix machines. Download Windows Media Player from Microsoft. If you go to a website of a station that is streaming live audio like www.kcsn.org, you can follow the link from there to download the necessary software. Once you've installed it and have rebooted your computer, you are ready to go. Point your browser to: www.folkmusic.org/media/resources/folkradio.html. This page has a listing of a variety of radio stations that focus on Folk music.

Another opportunity to listen to Folk music on your computer is to download MP3 files. As you have probably heard, this is a controversial technology, but it is an excellent way to sample music that you have not yet purchased. MP3 files are digitized and compressed music files. To use this technology, all you need an MP3 player. Hardware mp3 players are available, but you really don't need to buy a player. All you need to do is go to www.mp3.com. Once there follow the "MP3 software" link. There are a variety of players available there with short descriptions of their features. I have been using WinAmp for quite a while and it works well. Once you've installed the player, there is a variety of music to be downloaded. You can search for categories or a particular band or artist. You can also download napster (www.napster.com) and have access to lots of great music.

Without getting into the controversy surrounding the sharing of recorded music, while you are able to listen to music for free (both on the radio and on the net), it is important to support musicians by purchasing their CDs. And, of course, the fullest musical experience is still listening to or playing live music.



COOL FOLK WEBSITES

Acousticmusic.net - www.acousticmusic.net

Acousticmusic.net is an on-line site "dedicated to acoustic music in Southern California...and beyond." This site is put together and maintained by George McCalip. It contains listings for Live Music (at concert halls, churches, guitar shops, coffee houses, festivals, house concerts, festivals, and major venues), Artists, Recordings, Music Shops, Organizations. It contains a veritable wealth of information and links. It is helpful for those looking for sources of folk music as well as those looking to learn and participate. This is a highly recommended site

Dirty Linen — www.dirtynelson.com/linen

Dirty Linen is a great magazine (on-line and hard copy). Both contain gig listings, recording reviews, concert reviews, and feature articles. The website exists to promote the hard copy format. The website displays the cover of the current hard copy issue and has a limited subset of articles that appear in hard copy. The web-site does have up-to-date concert information that is kept more current than the hard copy

and you can select either by artist, by state or province or by events & festivals. If you are a folk enthusiast, it is a music magazine to subscribe to, if you are travelling, check out the website.

Folkmusic.org - www.folkmusic.org

Folkmusic.org is billed as "the most comprehensive source for folk and acoustic music resources on the World Wide Web." Their mission is: "to increase the visibility and popularity of live music; to create and provide tools and support to help musicians hone their business, marketing, creative, and performance skills; and to create, expand, and enhance live performance opportunities." We at FolkWorks share a similar mission to these folks. Their web-site currently is a portal.

efolkMusic.com - <http://efolkmusic.com>

efolkMusic is a source for recorded folk music on the Web. It is a commercial site dedicated to folk music, allowing you to browse "Folk, Bluegrass, Gospel, Celtic, Country, Kids and Roots-Rock." They sell CDs and 98c MP3 downloads. They also have free downloads. But, there is more. They have an efolkMusic on-line radio, discussion forums and a sign up form for an e-mailed newsletter.

musi-cal.com-<http://musi-cal.com>

musi-cal is a search engine for concerts. Just put in a performer, or a city or a venue or any combination of this or other choices. Use the General Search Form, select a City ("Los Angeles"), select distance from City (50 miles), select keywords holding down the control key (acoustic, bluegrass, cajun, celtic, dance, folk, old-time, storytelling, traditional, zydeco), select a date or date range and voila, concert listings.. Musicians and promoters can also enter their information here. Check it out for your favorite performers.

SUBWAY *continued from page 15*

ple jumbled together, all in front of me, on a Tuesday afternoon.

This was my Los Angeles. This was my community, my people, my homeland.

I was totally unprepared for this meeting of me and my community, but over time, as I continued to take the subway over the next week or so, I allowed each trip to be a mirror of me and my world. And, I learned a new way into the universe.

Which almost brings me right back to our new newspaper – *Folkworks*...

Do you know that bowling alley leagues are down across the country? People just aren't coming out to mingle and throw big balls down long wooden lanes like they used to. We're not forming clubs, making practice dates, having celebratory bar-b-ques like we used to. Once upon a time we had a strong sense of community, now it's gone.

Too much bother? Easier to sit alone on a couch and watch bowling on TV? More comfortable to sit in a car and drive downtown alone than to be in that awkward press of humanity on public transportation?

Safer to vote by absentee ballot than go down and meet your neighbors at the local polling place.

Shop online.

One after another our communities, our social glues, are dissolving.

But, no! Halt! Stop right there! Wait a minute!!! Not ours! We are a special breed! We are a very special kind of community that is not about to dissolve. *Folkworks* is here to celebrate a very strong, important, vibrant and needed community. This is not some new fad or effortless amusement. The folk music crowd has been, and will be, around for a long time.

And, we touch, we talk, we accept new, even strange people into our midst.

Old and new at the same time. We hearken back to a time when the only music one heard was the music that was self-made. The only way to obtain new music was from another human being. Your social community was your life, your love, your thread to the universe. And your community was full of music and dance.

Music that came from every country that your community had ever had ties to. It took work, concentration, dedication, planning and practice.

Dance that meant touching, holding, sweating and laughing.

We also hearken forward to creating a new definition of community. A community that includes all that is natural, real, homey, and simple. A community that doesn't demand more and more, bigger and greater. A community that loves what is now, here, real, uncomplicated.

Folkworks will track the members of our community, celebrate their lives and our lives, tell us where and when to meet again, call on us to dance and sing, help us to teach and learn, encourage us to create, and try again.

We are gathering around the fire, drums in hand, to beat the beat of community, of family.

Much like the LA subway system.

I raise my glass to a long, long trip.

Terry Squire Stone has been around the LA dance community since the early 1970's and was one of the founders of the LA Contradance Society when she and Desmond Strobel put together the first "Bi-Monthly Balls" at Miles Playhouse in Santa Monica. She has also performed English & American country dance, European court dance, and 19th century ballroom dance at various venues throughout the Los Angeles area and danced with such groups as Liberty Assembly and the Antique Dance Academy. She is currently living and writing in Van Nuys.

SPECIAL EVENTS

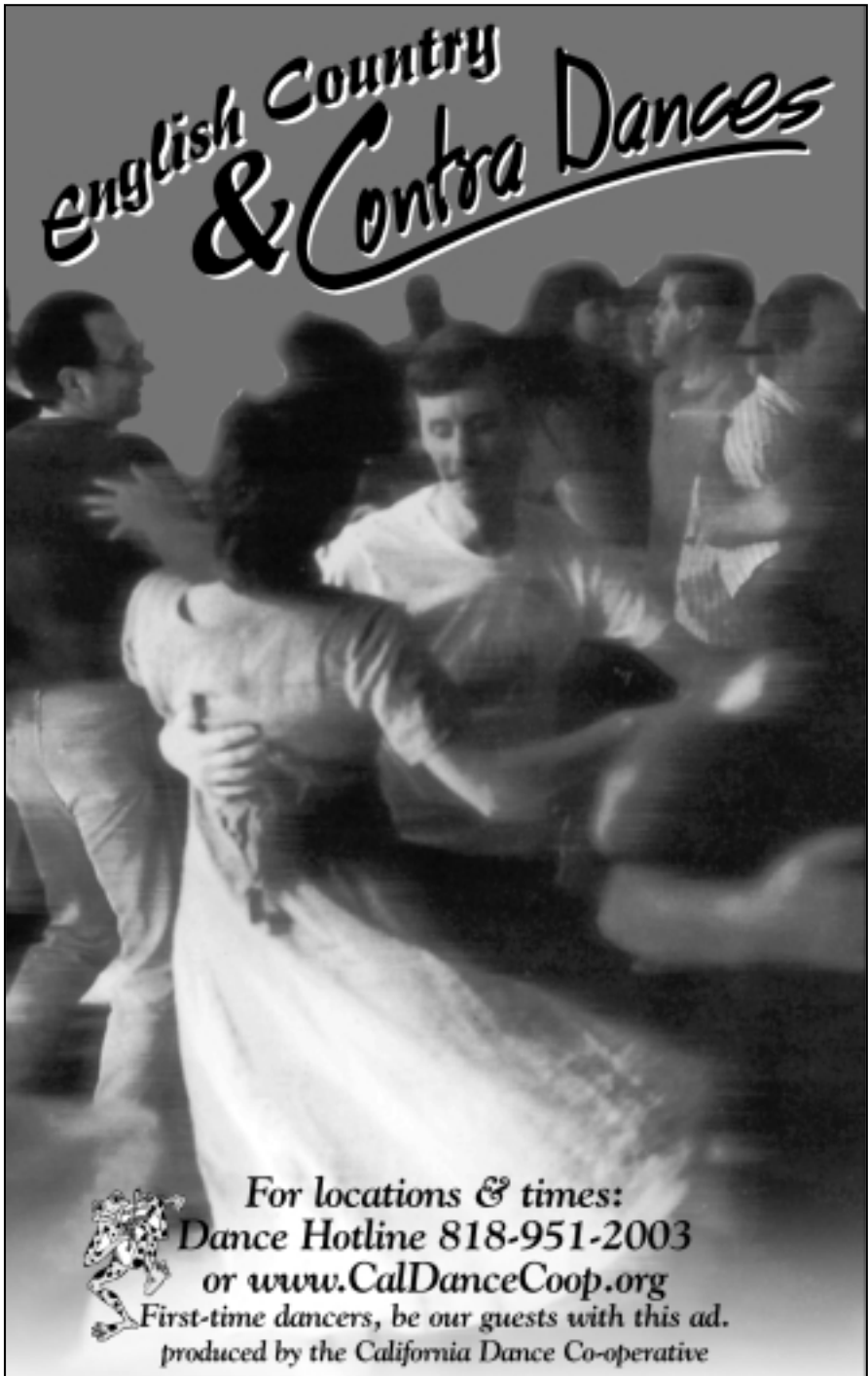
- THURSDAY - JAN 4**
9:30pm Don Conoscenti - Folk/Blues
(www.doncon.com)
Ghenghis Cohen - 740 N. Fairfax Ave., L.A.
(323) 653-0640
- FRIDAY - JAN 5**
8:00pm Judy Krueger - Singer-Songwriter
(www.geocities.com/SoHo/Cafe/1424)
Borders Books & Music
1600 South Azusa Ave.
City Of Industry (626) 913-9344
- SATURDAY - JAN 6**
8:00pm James Lee Stanley - Singer-Songwriter
Noble House Concerts - \$12
Van Nuys (818) 780-5979 • fgreen@aol.com
- SUNDAY - JAN 7**
2:00pm Gerry O'Beirne - Celtic Singer
Muldoon's Dublin Pub
202 Newport Center Dr., Newport Beach
(949) 640-4110
- 6:00pm Judy Krueger - Singer-Songwriter
(www.geocities.com/SoHo/Cafe/1424)
Borders Books & Music
5055 S. Plaza Lane, Montclair
(909) 625-0424
- FRIDAY - JAN 12**
7:30pm Muriel Anderson - Guitar
(www.murielanderson.com)
Shade Tree Music - \$17
28062-D Forbes Rd., Laguna Niguel
(714) 364-5270
- 8:00pm Rosalie Sorrels - Singer
(www.folkloreproductions.com/html/sorrels.html)
California Inst of Technology
Dabney Hall Lounge, Pasadena
(888) 2caltec - \$15 for adults and \$4 for
Caltech students and children
Caltech Folk Music Society
(626) 395-4652 or (888) 222-5832
- 8:00pm Dave Alvin w/guest Chris Smither Singer-
Songwriter
(bulhwinkle.as.utexas.edu/scot/dave.html)
Neighborhood Church - \$17
301 N. Orange Grove Blvd., Pasadena
Acoustic Music Series • (626) 791-0411
- 8:00pm Chris Hillman & Herb Pedersen
Bluegrass
McCabe's - 3101 Pico Blvd., Santa Monica
(310) 828-4497
- SATURDAY - JAN 13**
3:00pm- Jane Austen Evening
Midnight English Country Dance
(www.lahacal.org/austen.html)
Throop Memorial Church - \$25
300 S. Los Robles, Pasadena
(818) 342-3482 • laha@pacbell.net
- 7:30pm Geoff Muldaur w/Fritz Richmond
Singer - Jugband
(www.folkloreproductions.com)
McCabe's - \$17.50
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 8:00pm Dave Alvin w/guest Peter Case
Singer-Songwriter
(bulhwinkle.as.utexas.edu/scot/dave.html)
Neighborhood Church - \$17
301 N. Orange Grove Blvd. Pasadena
Acoustic Music Series • (626) 791-0411
- 8:00pm Mark Saunders / Margo Hennebach Singer
(www.candisc.com/onemanscam)
Exile Books
14925 Magnolia Blvd., Sherman Oaks
(818) 986-6409
- 8:00pm Muriel Anderson - Guitar
(www.murielanderson.com)
The Fret House - \$17
309 N Citrus, Covina • (626) 339-7020
- 8:00pm Bill Knopf & Kathy Craig - Bluegrass
CTMS Folk Music Center - \$10
16953 Ventura Blvd., Encino
(818) 700-8288 • Blue Ridge Pickin' Parlor
- * John McCutcheon - Folk Wizard
(www.folkmusic.com)
Church of Religious Science • Ventura
(805) 646-8907
- * Guitar Shorty - Blues
Blue Café
Long Beach • (310) 983-7111
- SUNDAY - JAN 14**
6:30pm Mark Saunders / Margo Hennebach
Duncan House Concerts
6322 W. 78th Pl., L.A.
(310) 410-4642
- 7:00pm John McCutcheon
Folk Singer Extraordinaire
Unitarian Community Church
of Santa Monica
\$15 in advance \$17 at door
1260 18th St (at Arizona), Santa Monica
(818) 785-3839 • FolkWorks
- 7:00pm Janet Klein & Her Parlor Boys
(www.hearingmusic.com/janetklein.html)
McCabe's - \$13.50
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 7:00pm Muriel Anderson - Guitar
(www.murielanderson.com)
14211 Wilshire, Westminster - \$15
(714) 894-0590 or BarbLRyan@aol.com
- 7:30pm Cosy Sheridan - Singer/Songwriter
(www.raahul.net/hrmusic/bios/csbio.html)
Acoustic Music Series house concert
(626) 791-0411
- 8:00pm John Lee Hooker with Coco Montoya Blues -
House of Blues - \$42.50
1530 South Disneyland Dr., Anaheim
- FRIDAY - JAN 19**
7:00pm Wicked Tinkers
EBY's English Pub - Free
The Farmers Market
Fairfax & 3rd, L.A. • (323) 549-2157
- 8:00pm Adrian Legg - Guitar (www.adrianlegg.com)
McCabe's
3101 Pico Blvd., Santa Monica
(310) 828-4497
- * ALL STAR GUITAR NIGHT
Muriel Anderson
NAMM Convention • Anaheim

- SATURDAY - JAN 20**
7:30pm William Pint / Felicia Dale - Guitar, Hurdy
Gurdy Sea Shanties & more
Bill Dempsey opens
Downtown Community Center
250 E Center St., Anaheim
\$10 (\$9 with TLT membership)
(949) 646-1964 The Living Tradition
- 7:30pm Martin Simpson - Folk Wizard
(www.watershed-arts.com/msimpson.html)
McCabe's - \$15
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 8:00pm The Cowboy Poets featuring Tracy Miller
plus stories and songs from Trail Mix
Storytelling
CTMS Folk Music Center
\$10 (\$8 for Dreamshapers members)
16953 Ventura Blvd., Encino (818) 704-4240
- SUNDAY - JAN 21**
3:30pm TamLyn - Celtic
The Raven Playhouse
\$10 general, \$5 students
5233 Lankershim Blvd., N. Hollywood
Celtic Arts Center - (818) 752-3488
- 7:00pm Pierre Bensusan - Guitar
(www.pierrebensusan.com)
McCabe's - \$17.50
3101 Pico Blvd., Santa Monica
(310) 828-4497
- * The Chieftains - Irish
(www.escape.ca/~skinner/chieftains/chief.html)
Cerritos Center for the Performing Arts
12700 Center Court Dr., Cerritos
(800) 300-4345 or (562) 916-8500
- FRIDAY - JAN 26**
8:00pm The Kingston Trio - Folk
Caltech, Beckman Auditorium
Caltech campus
332 South Michigan Ave., Pasadena
(626) 395-4652 or (888) 222-5832
- SATURDAY - JAN 27**
* Sweet Honey in the Rock - Folk
Wilbert Theatre
3790 Wilshire Blvd., L.A.
(213) 380-5005 or (213) 388-1400
- 8:00pm Mark Humphreys & Friends
Judy Krueger/Jim Savarino/Sorci & Tomich
Singers - Songwriters
Kulak's Woodshed
5230-1/2 Laurel Canyon Blvd
N. Hollywood • (818)766-9913
- * Doug Haywood - Singer-Songwriter
Russ & Julie's House Concerts
(houseconcerts@jrp-graphics.com)
- * Hawaiian Slack Key Guitar Festival - World
El Camino Community College
Marsee Auditorium
16007 Crenshaw Blvd., Torrance
(310) 660-3748
- * Burns Supper The Thistle Band
(www.geocities.com/Paris/LeftBank/5817/scot.html)
Encino Glen
16821 Burbank Blvd., Encino
AaseHansen@aol.com.
- MON. JAN 29 - WED. JAN 31**
* Guy Davis - Blues
(www.fortissimo.org/artists/davis/)
Ventura
- MONDAY - JAN 29**
* Hawaiian Slack Key Guitar Festival - World
Irvine Barclay Theatre • Irvine
(949) 854-4646
- THU. FEB 1 - SAT. FEB 3**
* Guy Davis - Blues
(www.fortissimo.org/artists/davis/)
Church of Science • Ventura
- FRIDAY - FEB 2**
* Dave Van Ronk - Singer/Guitar
McCabe's - \$15
3101 Pico Blvd., Santa Monica
(310) 828-4497
- SATURDAY - FEB 3**
7:30pm Bob Franke/Claudia Russell
Singer-Songwriter
Downtown Community Center
250 E Center St., Anaheim
\$10 (\$9 with TLT membership)
The Living Tradition • (949) 646-1964
- * Mohammad Reza Shajarian, Hossein
Alizadeh, Kayhan Kalhor, Homayoun
Shajarian - Persian Music
USC Bovard Auditorium
3551 Trousdale Parkway, L.A.
- SUNDAY - FEB 4**
* The Kennedys
Duncan House Concert
6322 W. 78th Pl., L.A.
(310) 410-4642
- WED. FEB 7 - SAT. FEB 10**
8:00pm KODO - Japanese Drumming
UCLA Performing Arts Center - \$30-40
B100 Royce Hall, Westwood
(310) 825-2101
- 8:00pm Bluegrass Gospel - Bluegrass
CTMS Folk Music Center - \$10
16953 Ventura Blvd., Encino
(818) 700-8288 • Blue Ridge Pickin' Parlor
- FRIDAY - FEB 9**
* Waterson:Carthy - English Folk
McCabe's - \$17.50
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 8:00pm Patrick Ball - Harp
Dabney Hall Lounge
\$12 for adults
\$4 for Caltech students and children
Caltech Folk Music Society
(626) 395-4652 or (888) 222-5832
- FRI. FEB 9 - SUN. FEB 11**
* The Laguna Folkdance Festival
Ensign Intermediate School Gym
2000 Cliff Dr., Newport Beach
(949) 646-7082 or (714) 533-8667
LagunaFD@juno.com

- SATURDAY FEB 10**
8:00pm Tom Ball & Kenny Sultan - Folk Blues
The Fret House - \$15
309 N. Citrus Ave., Covina
(800) 238-3738 or (626) 339-7020
- SUNDAY - FEB 11**
2:00pm KODO - Japanese Drumming
UCLA Performing Arts Center
B100 Royce Hall, Westwood
(310) 825-2101
- 3:30pm Tuppence - Irish
The Raven Playhouse
5233 Lankershim Blvd., N. Hollywood
Celtic Arts Center • (818) 752-3488
- 7:00 &
10:00pm Dr. Ralph Stanley & The Clinch Mtn. Boys
Bluegrass
McCabe's - \$20
3101 Pico Blvd., Santa Monica
(310) 828-4497
- FRIDAY - FEB 16**
* The Frank Wakefield Band - Bluegrass
McCabe's - \$15
3101 Pico Blvd., Santa Monica
(310) 828-4497
- SATURDAY - FEB 17**
7:30pm Local Spotlight night with
When Pigs Fly/Patrick/Jenny Richards/
Dennis Roger Reed
Downtown Community Center
250 E Center St., Anaheim
\$10 (\$9 for TLT members)
(949) 646-1964 • The Living Tradition
- 8:00 &
10:00pm David Lindley - World Music
McCabe's Guitar - \$20
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 8:00pm Vicky Juditz and Cheryl Montelle
Storytelling
CTMS Folk Music Center
\$10 (\$8 for Dreamshapers members)
16953 Ventura Blvd., Encino
(818) 704-4240 • L.A. Dreamshapers
- SUNDAY - FEB 18**
7:30 &
9:30pm David Lindley - World Music
McCabe's Guitar - \$20
3101 Pico Blvd., Santa Monica
(310) 828-4497
- TUESDAY - FEB 20**
8:00pm Doc Watson - Flatpicking Guitar
California Polytechnic University Theater
\$17-\$34
3801 West Temple Ave., Pomona
(909) 869-3800
- FRIDAY - FEB 23**
8:00pm Steve Hancock - Guitar
McCabe's - \$15
3101 Pico Blvd., Santa Monica
(310) 828-4497

- SATURDAY - FEB 24**
7:30pm Jennifer Warnes - Singer-Songwriter
McCabe's \$22.50
3101 Pico Blvd., Santa Monica
(310) 828-4497
- 8:00pm Mark Humphreys and Friends
Kulak's Woodshed
5230-1/2 Laurel Canyon Blvd., N. Hollywood
(818) 766-9913
- 8:00pm Altan - Irish (www.altan.ie)
CSUN Performing Arts Center
\$24 & \$20 reserved; \$17 general
& \$12 CSUN students
Acoustic Music Series • (626) 791-0411
- SUNDAY - FEB 25**
* Altan - Irish (www.altan.ie)
Cerritos Center for the Performing Arts
12700 Center Court Dr., Cerritos
(800) 300-4345 or (562) 916-8500
- THURSDAY - MAR 1**
8:00pm Newport Folk Festival
with Nanci Griffith & The Blue Moon
Orchestra, Rodney Crowell & Guy Clark
\$20-\$35
UCLA Performing Arts Center
B100 Royce Hall, Westwood
(310) 825-2101
- SATURDAY - MAR 3**
8:00pm Robin & Linda Williams
Neighborhood Church
301 N. Orange Grove Blvd., Pasadena
Acoustic Music Series • (626) 791-0411
- 8:00pm Newport Folk Festival
with Nanci Griffith & The Blue Moon
Orchestra, Rodney Crowell & Guy Clark
Cerritos Center for the Performing Arts
12700 Center Court Dr., Cerritos
(800) 300-4345 or (562) 916-8500
- FRIDAY - MARCH 9**
* Susan Werner
McCabe's
3101 Pico Blvd., Santa Monica
(310) 828-4497
- SUNDAY - MAR 11**
8:00pm Steve Gillette & Cindy Mangsen
Noble House Concerts - \$12
(818) 780-5979 • fgreen@aol.com
- SATURDAY - MARCH 17**
2:00pm Trinity Irish Dance Company
UCLA Performing Arts Center - \$20-\$35
B100 Royce Hall, Westwood
(310) 825-2101
- SUNDAY - MARCH 18**
8:00pm Cats & Jammers
Noble House Concerts - \$12
(818) 780-5979 fgreen@aol.com

*Call for time.



*English Country
& Contra Dances*

For locations & times:
Dance Hotline 818-951-2003
or www.CalDanceCoop.org
First-time dancers, be our guests with this ad.
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