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 real 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 fanfair, 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 transportaton and nothing else.

No, 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 to 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!

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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 act 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 watched the un-folding drama, yet watched the un-folding drama, yet

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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 of a much richer world.

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 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 had been pulled off the air. It is ironic that at a time when more and more people are coming to realize 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.

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 had been pulled off the air in October. At the end of November, a benefit concert was held at the Troubadour club in West Hollywood, Los Angeles. Professional bands 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 alternatives, that the management of the few places to go to hear these people playing for dances and people dancing - people interested in a quieter, more personal gathering of people 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.

You have 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.

“Folk Music is the People’s music. It is about the trials and tribulations of everyday people.”

Ledda & Steve Shapiro

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 Dennis 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 the music of Stan Rogers, Kate Wolf, Ut. 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 had 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 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 Larmans 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.

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

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INTERVIEW

JOHN McCUTCHEON

by GAILI SCHEN

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 re-mastered 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 through. 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.

GAILI: It’s a great place.

JOHN: 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 McCutcheon page 14

“THE TRADITIONAL SONGS ARE THE BEST. THINK ABOUT IT: SONGWRITING BY COMMITTEE. PLUS, THE COMMITTEE IS GENERATIONS LONG. HOW MANY CONTEMPORARY SONGS COULD STAND THE TEST OF COMMUNITY SCRUTINY?”

John McCutcheon
Adventures in Music Theory

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 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 she was cast as – I was a violinist.

I didn’t really understand my new toy but found myself totally fascinat-ed. 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 infor-mation in the schools 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 instru-ment, 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.
Captains Meriwether Lewis and William Clark may be better known as explorers than as musicians. 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 pleased and astonished those reaches 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 reaped into obscurity after the journey, even though each one performed duties critical to its success. 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 pleased and astonished those reaches 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 reaped 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 successful 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 taking 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 industrious man and one whom we both have placed the greatest Confidence in durying the whole rout.” This is the last good thing we hear about Cruzatte. Lewis’ 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.

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

Meriwether Lewis, 1806

Doc Watson is a legendary performer who combines traditional Appalachian folk music roots with blues, country, gospel, and bluegrass. He has created 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 Artie 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: KORNOG
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 guitarist Jurer 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, they 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 the same linguistic family as Welsh and Cornish.

Kornog, along with Breton Harpist 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.

The band was always a very unique mix of Scottish Songs and ballads sung by Jean-Michel Veillon and Sandy Denney. The band was highly respected and considered the pioneers of British Folk-Rock. Sandy's female peers were Maddy Prior and Gay Woods in Steeleye and 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. Influencing American folk, jazz and rock and roll, Sandy joined her first group, 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 Pentangle. Sandy brought not only her glorious voice to Fairport, but also a vast repertoire of songs to the band.

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 on the Strawbs album and contains one of her best known songs, and gained Sandy international recognition in 1968, when Judy Collins recorded it.

Also in 1968, Sandy joined 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 Pentangle. Sandy brought not only her glorious voice to Fairport, but also a vast repertoire of songs to the band.

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The CD Review

Reviews written for this column will feature CD and occasional Concert reviews, mainly dealing with 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 upcoming artists, but also to 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!
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**M = Music**  
**D = Dance**  
**S = Storytelling**
**ON GOING DANCE HAPPENINGS**

**DANCING, DANCING and more DANCING**

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**OLDuvA**

THE O'KEEFE SCHOOL OF IRISH DANCE January 21-22, 10 a.m. - 5 p.m. South Pasadena Woman's Club 145 East Broadway, South Pasadena

**Pendergast**

GERRY SPENCER DANCE STUDIO Tuesday, Thursday, Saturday 10 a.m. - 12 noon

**Anaysha's**

SUNDAY MORNING DANCE LESSON 11:30 a.m. - 12:30 p.m.

**Karina**

DANCE 101: BEGINNER DANCE WEDNESDAY 6:00-7:30 p.m.

**VICKY'S**

PROVIDENCE OPC DANCE 10:30 a.m. - 1:30 p.m.

**Gusti**

CHURCH DANCE 8:30 a.m. - 11:00 a.m.

**RIO**

CHURCH DANCE 9:00 a.m. - 11:30 a.m.

**Dancing Divas**

DANCE 11:30 a.m. - 12:30 p.m.

**ALADENA FOLK DANCERS**

Monday Morning 10:00 a.m. - 11:30 AM

**ANAHEIM INTERNATIONAL FOLK DANCE**

Tuesdays 11:00 a.m. - 12:30 p.m.

**COOL TECH FOLK DANCERS**

Tuesdays 6:30 - 8:00 p.m.

**DANCING DIVAS**

Fridays 7:00 a.m. - 10:00 a.m.

**WESTWOOD FOLK DANCERS**

WEDNESDAY 2:00 pm - 4:00 pm

**DANCING DIVAS**

TUESDAY 6:30 - 8:00 pm

**DANCING, DANCING and more DANCING**

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**REALM DANCE**

SUNDAY MORNING DANCE LESSON 11:30 a.m. - 12:30 p.m.

**MORRIS DANZING**

SUN 6:00-7:30 p.m.

**POLISH DANCING**

SUN 6:30-7:30 p.m.

**GORDONVILLE**

TUESDAYS 8:00 - 9:00 p.m.

**DOUGLASVILLE**

SUN 6:00-7:30 p.m.

**GARRETTON**

SUN 6:30-7:30 p.m.

**GORDONVILLE**

TUESDAYS 6:00 - 7:00 p.m.

**DANCING, DANCING and more DANCING**

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**Dancing Divas**

DANCE 9:00 a.m. - 10:00 a.m.

**SKANDIA DANCE CLUB**

THURSDAYS 11:00 a.m. - 12:00 noon

**EAST END FOLK DANCERS**

TUESDAYS 7:00-9:00 pm

**ANCIENT IMBALLION**

TUESDAYS 6:00-7:00 p.m.

**COOL TECH FOLK DANCERS**

Tuesdays 6:30 - 8:00 p.m.

**DANCING, DANCING and more DANCING**

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**GORDONVILLE**

TUESDAYS 6:00 - 7:00 p.m.

**DANCING, DANCING and more DANCING**

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**GORDONVILLE**

TUESDAYS 6:00 - 7:00 p.m.

**DANCING, DANCING and more DANCING**

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**GORDONVILLE**

TUESDAYS 6:00 - 7:00 p.m.
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 few dozen others. A conjunto is usually comprised of an accordion, a mandolin, a guitar and a mandocello (pretending to be a bajo) - highly unorthodox, but works for us! We have learned a number of new and interesting tunes from him. A conjunto is essentially a string band - the feeling of making music with other people (especially when we’re all in tune!) is like no other.

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 Bilingüe and started hearing the Mexican conjunto/norteño 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!
Denny Review

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 is in the fact that Sandy Denny has not been forgotten.

Your 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 there were those friends who 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 Fairport 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 record

ings 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 McGinn’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.

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 web site: 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/.

Kornog Review

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 Jiutist Veillon.

The next song sung by McMeneny is The Roses of Killucrake (a seldom recorded song) with lyrics by Robert Burns and James Hogg. Originally in 4/4 time, the music is given a Breton Scotishs treatment.

The gorgeous Air Pour Faire Pleurer 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 Élénore/Les Filles de Saillé. Lemaître’s performance here is stunning.

Next is Laste vi the yellow Cotite, a 19th Century Scottish ballad with the band performing at breakneck speed, and McMeneny’s distinctive vocals. Ar Plac’h Wed Weureg/Daïsa 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, Thessalonaki/Triskol Starra Vijnà 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’Brien.

The last set of two tunes, Al Letanant Schmitt o Kimidiñ ar 5ved Kompagnuez/Daïsa Plinn (Lieutenant Schmitt’s Farewell to the Fifth

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.
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 1980s to mid 1990s, 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 contradictions 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 included Kerry Getz, Ruth Barrett and Cynthia 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 all 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.

The Living Tradition
A non-profit organization working to support and preserve traditional music and dance

CONTRADANCES
2nd Fridays - Bellflower Women’s Club • 9402 Oak Street, Bellflower
4th Saturdays - Anaheim Community Center • 250 E. Center Street, Anaheim

CONCERTS
Local and nationally known traditional and contemporary folk musicians
3rd Saturdays - Anaheim Community Center • 250 E. Center Street, Anaheim

JAMS
Prior to our 2nd Friday and 4th Saturday dances.
Bring you acoustic instruments and voices!

FOR MORE INFORMATION
INFO LINE: 949-559-1419
WEBSITE: www.thelivingtradition.org

40th Topanga Banjo•Fiddle Contest CD!
In honor of 40 years of “Topanga,” we highlight recordedVersionsof timeless country and western favorites. TLT CDs. Many country music aficionados have blazed this path, but few others have honored Topanga’s affinity to bluegrass, its affinity to Western music, and its affinity to the legendary music of the American West. Like its “fifteen” Festival, the 40th Topanga Banjo•Fiddle Concert will feature an eclectic mix of nationally renowned and local performers. Be there or be square.

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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 older generation. And the question is, does one have to acknowledge the roots to continue to grow? McCutcheon

SINGER-SONGWRITERS OF LOS ANGELES

by Judi Krueger

I n 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 'folk singers'—reacted against the prevailing banality with an efflorescence of music more artful and personal than the commercial trash 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 folk singers 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 numeberless 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 sev-

eral 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 com-

bination of unpretentious community and upliftiness.

Singer-songwriters are masters of self promotion. We have mailing lists, emailing lists, websites and phone lists. We make CDs on inde-

pendent labels created by ourselves. We ship out our CDs to inde-

pendent, 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 unre-

sponsible 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?

July 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.judikrueger.com) or at PO Box 3536, Burbank, CA 91508. 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.
INTERNET FOLK MUSIC

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 hilly 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 led to it self, 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), Happy Trails (Mondays, Tuesdays, and Sundays 7:30-10:30pm) and three Engel's Citybilly's (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 will see the big link for downloading 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 is an MP3 player. Hardware mp3 players are available, but you really don't need to buy a player. All you need to do is to 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 the software free of charge. You can now access a huge variety of 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

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 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, danny, 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.

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people 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 Safer to vote by absentee? ballot than go down and meet your neighbors at the

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**
- 8:00pm Junie Luenenschloss, Singer-Songwriter  
  (www.junieluenenschloss.com)  
  Long Beach • (310) 776-7666

**Friday, Jan 5**
- 8:00pm John McCutcheon - Folk Wizard  
  (www.fortissimo.org/artists/davis/)  
  16953 Ventura Blvd., Encino • (818) 704-4240

**Saturday, Jan 6**
- 8:00pm Doc Watson - Flatpicking Guitar  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Sunday, Jan 7**
- 2:00pm KODO - Japanese Drumming  
  (www.downtowncommunitycenter.org)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17.50

**Monday, Jan 8**
- 8:00pm Tony & Lemons: The Skyline Sessions  
  (www.wilshireconservatory.org)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Tuesday, Jan 9**
- 8:00pm Steve Gillette & Cindy Mangsen  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $16

**Wednesday, Jan 10**
- 8:00pm Tim O'Brien & Kathy Mattea  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17

**Thursday, Jan 11**
- 8:00pm Jennifer and Cameron  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17.50

**Friday, Jan 12**
- 8:00pm John Prine  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17.50

**Saturday, Jan 13**
- 8:00pm John Prine  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17.50

**Sunday, Jan 14**
- 2:00pm The Chieftains - Irish Music  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $16

**Monday, Jan 15**
- 8:00pm The Tedeschi Trucks Band  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $17

**Tuesday, Jan 16**
- 8:00pm The Wedding Singer  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $16

**Wednesday, Jan 17**
- 8:00pm The Smith Brothers  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Thursday, Jan 18**
- 8:00pm The Nields  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $16

**Friday, Jan 19**
- 8:00pm The Fairfield Four  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Saturday, Jan 20**
- 8:00pm Tim Hardin  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Sunday, Jan 21**
- 8:00pm The Byrds  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Monday, Jan 22**
- 8:00pm Paul Simon  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Tuesday, Jan 23**
- 8:00pm The Free  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Wednesday, Jan 24**
- 8:00pm The Allman Brothers Band  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $16

**Thursday, Jan 25**
- 8:00pm The Rolling Stones  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Friday, Jan 26**
- 8:00pm The Who  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Saturday, Jan 27**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Sunday, Jan 28**
- 8:00pm The Doobie Brothers  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Monday, Jan 29**
- 8:00pm The Grateful Dead  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Tuesday, Jan 30**
- 8:00pm The Band  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Wednesday, Jan 31**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Thursday, Feb 1**
- 8:00pm The Beatles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Friday, Feb 2**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Saturday, Feb 3**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Sunday, Feb 4**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Monday, Feb 5**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Tuesday, Feb 6**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Wednesday, Feb 7**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Thursday, Feb 8**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15

**Friday, Feb 9**
- 8:00pm The Eagles  
  (www.escape.ca/~skinner/chieftains/chief.html)  
  3101 Pico Blvd., Santa Monica  
  McCabe's - $15