

Caravan

The Folkmusic Fanzine

December 1957

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CARAVAN, the folkmusic fanzine, is a non-profit non-professional magazine. It is published as close to monthly as conditions will allow. The opinions expressed herein are not necessarily those of the editor-publisher and do not necessarily reflect the policies of this magazine, except insofar as we believe in freedom of opinion. Typographical errors are partly due to the fact that our proofreader was unable to be with us on this issue.

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Deadline for Caravan #6 : Articles due in by December 20th
New items " " " " " " 25th.

Merry Christmas and a Happy New Year!

THE EDITORIAL SCENE

In August of 1957, we published the first issue of Caravan, a small non-professional magazine for folksci fans. It ran 15 pages and circulated to a number of people in the New York area, and to several of our friends and acquaintances outside of the NYarea. Response was wonderful. We increased both the size and circulation. Issues #2 and #3 were published and distributed. And then we tallied up the cost of publication. The price of paper had risen twice during those few months. The cost of stencils had jumped. Stamps, fortunately, remained at the same rate, but the increased size of Caravan had put us in a higher postage bracket. And the increased circulation had boosted our consumption of paper, mailing envelopes and stamps, staples, mimeo ink, etc.etc. It was a buck here and a buck there, but it added up.

And we suddenly realized that it was either put a price tag on Caravan, or give up publishing it. So here is Caravan at 10¢ a copy. We hope you'll find it worth your investment.

For material content Caravan depends on you, the readers. Caravan has two regular columnists: John Brunner, and "Kafka", and one irregular columnist: "Blind Rafferty", who seems to have disappeared. For the rest of its contents, we look to the interested reader. We will be pleased to see material from anyone anywhere, on the subject of folksmusic. Since Caravan is strictly a non-profit venture, we can't pay for material, but you'll get the glory and a spare copy of the issue in which your work appears.

All letters we receive will be considered for publication, unless they are specifically marked otherwise. A simple DNQ (for Do Not Quote) will suffice.

Announcements of any sort, pertinent to the folksmusic field, are welcome. There is no charge for running such announcements, and entries under the WHERE TO DEPT. If you want space in the magazine, please send copy worded the way you want it run. (Make it short, though, or we might have to cut it to fit it in.)

If you have friends who you think would be interested in Caravan, we'll be glad to send them sample copies, no charge.

If there is any information about the folksmusic field you'd like to obtain, song words or the like, drop us a line. We'll supply what info we can, and pass your questions along to our readers for details, if possible. And if you see any questions in Caravan that you can answer, or requests for song words that you can supply, please write.

Write anyway. We'd like to hear from you:

---Lee Shaw
29 Nov 57

Presenting the first is a series of feature articles about folksingers, by Dick Weissman:

BROWNIE MCGHEE

To my ears, Brownie McGhee is one of the most interesting blues singers on the contemporary folk scene. In addition to having a rich and full voice, Brownie is a fine guitar picker who knows his way around some of the "country picking" white guitar styles as well as the traditional thumb-and-forefinger picking styles. His professional work seems to lend itself to division into three phases: a Blind Boy Fuller-influenced period, a period of extensive composition and initial individual stylistic development, and finally the complex and varied pattern which Brownie employs today.

The first period was preceded by a southern upbringing, near Kingsport, Tennessee, where Brownie learned piano and guitar. He sang as a member of a vocal group called The Golden Voices; in travelling shows, at country parties, in small bars and in "jook joints". He came to New York in the late 1930's and met many of the popular blues singers, especially Blind Boy Fuller and Sonny Terry. Brownie's first records were sub-titled "Blind Boy Fuller #2", which gives a good idea of Fuller's influence upon him. The guitar playing is lyrically melodic, close to rural blues styles but with somewhat more complex and richer harmonies. These records, now out of print, were issued on the Okeh label. Some of them featured Sonny Terry on the harmonica, and since that time Sonny and Brownie often concertized and recorded together.

The years of the early nineteen forties were still a strong period of development for Brownie, and he wandered all around the country, repeatedly returning to New York. He recorded many sides for small labels like Jax and Jackson, and also for Savoy. Around 1945 Brownie made an album for Disc, which for me stands out as the greatest single album of blues ever recorded by any artist. For one thing, many of the songs are original blues written by Brownie, displaying an earthy lyricism that rests close to the heart of the blues. The guitar playing is much more confident than in the Fuller-styled records, and the runs flow in an effortless, yet swingingly rhythmic pattern that exemplifies the best of rural and urban blues styles. And Brownie's voice is warm and mature, singing the melody as the guitar weaves in and around it, singing another part. Someone should force Moe Asch to re-issue these records, which are only occasionally available as singles, in such stores at the Record Haven on Sixth Avenue around 43rd St. (NYC)

During this same period, Brownie also made a few records with Leadbelly and Josh White. One, with Huddie, is available on Stinson's Leadbelly Memorial, Volume Three, and is called Diggin My Potatoes. Incidentally, there is a very funny part where Brownie takes quite a long break, and Leadbelly cuts him off in the middle of an idea.

Weissman (2)

The third and current part of Brownie's career is a further development of the second, or maturing, stage. This period includes appearance in Cat On A Hot Tin Roof, Simply Heavenly, and A Face In The Crowd. In the last few years Brownie has recorded three ten inch long-playing records for Folkways. The Folkmaster album, with Sonny Terry and Coyle McMahan is a bit uneven, but contains some very fine numbers and communicates almost as much feeling as an in-person appearance. The Country Washboard Dance Album with Pete Seeger, Sonny Terry and Frank Robertson on bass guitar, doesn't quite come off. It sounds as if it was just one of those rare unimaginative days for Mr Seeger (except for Green Corn). The blues solo album which Folkways released about a year ago gives us a chance to listen to Brownie without any additional accompaniment. The guitar shows a striking increase in the complexity of the runs, as compared with Brownie's previous work. Kansas City Blues is a stand-out number, with a wonderful swinging beat, and Me And Sonny is a tribute to Sonny Terry. The voice is as rich and deep as always, one of the few easy-to-listen-to blues voices. Many of the numbers are familiar ones, which is too bad, because Brownie does so many wonderful little-known things. In the complexity of the guitar some of the wonderful feeling of relaxation of the Disc album is lost, but perhaps as Brownie integrates his "new styles" into his playing, this will be regained. At any rate, Brownie McGhee remains one of the most under-recorded of folk artists on long-playing record.

One of Brownie's lesser known originals, the Knockabout Blues, is reprinted below. It was recorded twice for Savoy, once under the title Carolina Blues.

I woke up, woke up this mornin', put on my highway shoes,
Didn't take me very long till I had those old highway blues.

I ain't gonna write you no telegram, thing I will go myself,
Ain't gonna send you no letter, that letter might get left.

I walked out on that highway, that old Greyhound bus had gone,
Got to studyin' about the woman I love and I went walkin' on.

I wash my face in New York City, eat my dinner in New Orleans,
I'm the travellingest man the world most ever seen.

I travelled from the Golden Gate of California, to the rocky shore of
Travelled this highway so long, highway is my middle name. //Maine,

So the sun keeps on shinin', in the Good Lord's Heaven above,
I'm gonna keep on walkin' this highway, till I find the one I love.

* * *

---Dick Weissman
November 1957

The Record Scene

a long look at
the TRADITION catalog

I WONDER AS I WANDER: Traditional carols and love songs by John Jacob Niles. (TLP 1023)

This beautifully-jacketed disc is the most recent recording of a fabulous singer. To quote Oscar Brand; "writing in the beautiful lyric tradition of the past, lyrics and music, John Jacob Niles has composed a wonderful body of American music". Here is the most popular of the music of John Jacob Niles, both original material and his unique interpretations of traditional material. In an idiom which is entirely his own, he presents songs based on spirituals, fragments of antique poetry, and even the classic American Negro work song, John Henry. He accompanies himself on the dulcimer.

The program notes are fascinating. As well as giving background information on the songs, they form an interesting character sketch of their author.

AMERICAN FOLK TALES AND SONGS told by Richard Chase and sung by Jean Ritchie and Paul Clayton. (TLP 1011)

This record is a companion to the Signet Key book of the same title, which is a "must" for the folklore collector. The record consists of several folktales from the book, told by Mr Chase, and songs from the book sung by Miss Ritchie and Mr Clayton, some solo and some in the traditional courting song manner. Jean Ritchie is excellent and her dulcimer accompaniments are lovely. She and Paul Clayton sing well together.

Richard Chase tells his stories well. Although he presents them in the vernacular, he avoids being "cute" and "folksy".

I have one serious objection to this, and many similar presentations of intermixed spoken and sung material. The average ear becomes fatigued with the repetition of every inflection and hesitation of spoken material far more quickly than it tires of good singing. No matter how well a story is told or a poem is read, because of the mechanics of hearing, it can become boring.

Since many of us often like to listen to records casually while working at various chores, we like records that can be put on the phono and played, enjoyably, a whole side at a time. I have several records that I never play this way just because I'm tired of hearing the recitations that are alternated with bands of music. (Prime examples are the Audio release POEMS AND SONGS OF THE SEA, songs by Oscar Brand and poems read badly by one Bill Forrest, and Folkways' BOUND FOR GLORY where the songs of Woody Guthrie are introduced by Will Geer, reading from the writings of Woody Guthrie, and doing a mediocre job of imitating Woody.)

I'd like to see the editors of records group music and recitations separately, side to side, rather than alternating them band and band.

The Record Scene(2)

THE FOGGY DEW and other Traditional English Love Songs, sung by A L Lloyd, with concertina accompaniment by Alf Edwards. (TLP 1016)

This is one of the most exciting records I've come across in a long time. AL Lloyd is excellent, and the material consists mostly of rare versions of familiar songs: rare, in many cases, because collectors saw fit to bowdlerize such songs before publishing them. Mr Lloyd's presentation is honest and straight-forward. For the most part, the songs are poetically and musically beautiful. And they've strange overtones of mystery and often tragedy. This record is valuable both as entertaining listening, and as a sampling of vital traditional material.

JOHN LANGSTAFF sings American and British Folksongs and Ballads. (TLP 1009)

Mr Langstaff is a concert singer, and his presentation of this material is in the concert manner. His voice is good and his choice of material is excellent. For instance, included on the record are three related songs; Lord Randall, Billy Boy, and Croodin Doo, and their relationship is discussed in the notes. For the most part, Mr Langstaff has avoided the overworked examples of folkmusic usually chosen by the concert singer when he ventures into the folk field. The program notes are scholarly and interesting. Unfortunately the piano accompaniment is dull and unsuited to the material.

INSTRUMENTAL MUSIC OF THE SOUTHERN APPALACHIANS: field recordings. (TLP 1007)

Here is a record that brings vividly to the attention of the listener the fact that we have a tradition of instrumental as well as oral folkmusic, that cannot be ignored. These are field recordings of banjo, fiddle, guitar, dulcimer, and harmonica, played as these instruments are played, not to maintain traditions or preserve antiquities, but for home entertainment.

The most impressive performer on this record is Mrs Etta Baker whose guitar pieces include a knife blues version of John Henry. The other performers are Mr Hobart Smith on the fretless 5-string banjo, and also the fiddle; Mr Boone Reid on the 5-string banjo; Mrs Edd Presnell playing the 3-string dulcimer; Mr Richard Chase on the harmonica; and Mr Lacy Phillips on the 5-string banjo.

THROUGH BUSHES AND BRIARS and other songs from the British Isles, sung by Isla Cameron, with occasional guitar accompaniment. (TLP 1001)

This record is one of my favorites. Isla Cameron has a rich, beautiful voice, and a manner of presentation which is both charming and honest to her material. On THROUGH BUSHES AND BRIARS she sings a variety of songs, though mostly love songs and lullabies. Included are Child Ballads, an Aberdeen tinkers' song, songs of Tyne, and more. All are done well by Miss Cameron.

The Record Scene (3)

While on the subject of Tradition Records, there are several in my personal collection that I'd like to recommend.

ODETTA SINGS BALLADS AND BLUES (TLP 1010). Odetta is a brilliant young singer in the tradition of Bessie Smith and Ma Rainey. She also has out a collection of work, fun and serious songs on Tradition's ODETTA AT THE GATE OF HORN (TLP 1025).

NEGRO PRISON SONGS (TLP 1020) was reviewed in Caravan #3. It is a collection of field recordings made by Alan Lomax at the Mississippi State Penitentiary. This is a must for the serious collector.

THE LARK IN THE MORNING (TLP 1004). These are field recordings of songs and dances of the Irish countryside. What they may lack in professional polish, they more than make up for in authentic enthusiasm.

THE RISING OF THE MOON (TLP 1006), a collection of Irish songs of rebellion, sung by Tom Clancy, Liam Clancy, Pat Clancy and Tommy Maken. These songs, from various phases of Ireland's violent history, are both historically interesting and entertaining. Again, the singers have an air of authentic enthusiasm that makes this more than just another record of traditional music.

CLASSIC SCOTS BALLADS (TLP 1015). On this disc, Ewan MacColl, assisted by Peggy Seeger, sings some outstanding Scots ballads, including several Child ballads. Ewan MacColl has been called one of the greatest living folksingers.

LAUGHING AMERICA (TLP 1014). This is a lively collection of American songs of humor, sung by Oscar Brand, accompanied by Fred Hellerman. Included is a fine version of "Talking Guitar Blues", and the gory favorite, "See Them Buzzards".

THE BONNY BUNCH OF ROSES (TLP 1013), Irish folksongs and tunes played and sung by Seamus Ennis. This includes performances on the unspellable pipes (according to the front of the jacket, they're "Uilean pipes", according to the back of the jacket "Uillean" and according to the catalog "Uileann") and the ("tin", "tin" and "tin") whistle.

A complete catalog of Tradition records is available from TRADITION RECORDS, Box 72, Village Station, New York 14, NY.

--- LS 28 Nov 57 ---

ALL OF THE RECORDS LISTED ABOVE, as well as all of the records in the Tradition catalog (which regularly sell at \$4.95 each) are available from

FOLKLORE CENTER
110 MacDougal St
New York 12, N Y

At \$4.15 each, which includes postage. (Write for prices of books and other folkmusic records)

a letter from
Mary Corby
East Keansburg, N.J.

"Three Knights from Spain"

Dear Lee:

I said if I learned any more about "Three Knights From Spain" I'd pass it on. So here it is. There are two singing games which must have evolved from the original ballad. One is the above-mentioned "Three Knights From Spain" and also "Three Jews From Spain". Both versions as I give them here are from a book of singing games edited by Frank Kidson (It is a British book.) About them, Kidson says, "This game is current in a number of forms throughout both England and Scotland. It varies considerably in the words and in the melodies set to them. In its original form it is undoubtedly of very early date, and is even said to have originated from the fact of ambassadors from Spain soliciting the hand of one of the daughters of Edward III for a royal alliance."

"Three Jews From Spain"

"We are three Jews come out of Spain;
We've come to court your daughter Jane."

"My daughter, Jane, is far too young;
She cannot bear your flatt'ring tongue."

"Be she young or be she old,
For her beauty she must be sold.
So fare ye well, my lady gay,
We'll come again another day."

"Turn back, turn back, thou scornful knight,
And rub your spurs till they be bright."

"Of our spurs take you no thought,
For in this town they were not bought,
So fare you well, my lady gay,
We'll come again another day."

"Turn back, turn back, thou scornful knight,
And take the fairest in your sight."

"The fairest maid that I can see,
Is pretty Jane, so come to me."

Corby (2)

"Three Knights From Spain"

"We are three knights come out of Spain,
To call upon your daughter Jane."

"My daughter, Jane, is must too young,
She cannot speak the Spanish tongue."

"If that be so, we'll go away,
And call again another day."

"Come back, come back, ye men of Spain.
I've other daughters fair as Jane."

"The fairest one that I can see
Is pretty so come with me."

"No, no, I pray you, go away,
I cannot come with you today."

"You naughty girl, you would not come out,
You would not come out, you would not come out,
You naughty girl, you would not come out
To help us with our dancing.

"Now we've got a dear little maid,
A dear little maid, a dear little maid,
Now we've got a dear little maid,
To help us with our dancing."

In the blank space, a child's name is sung -- whoever is chosen. This is a custom common to most singing games. The last two verses have a different tune from the others.

Speaking of musical instruments (and who was?) is it only in Scotland that the reed accordian is called a melodeon? My father used to play one--among other instruments.

Can any of your readers give me the words to "Rothesay Bay"?

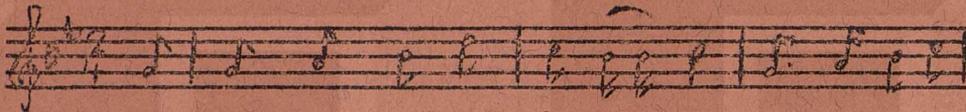
/Mary Corby/

announcement:

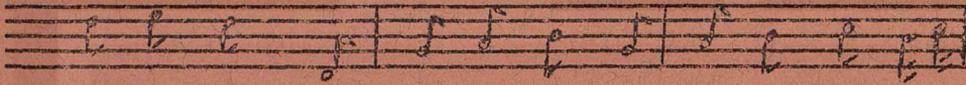
DAVE SEAR, SONNY TERRY and HALLY WOOD will present an evening of folk songs at the Carnegie Recital Hall, 154 W 57th St, NYC, on the evening of Saturday, December 21st, at 8:30 PM. They'll be singing songs of the Christmas season, as well as new songs and old favorites, with the haunting beauty of Sonny's harmonica, the drive of Dave's banjo, and the warm charm of Hally's guitar blending into an unforgettable evening of folksinging at its best. Since seating is limited, in this intimate theater, you'd best order your tickets now. Orchestra seats at \$2.50 and 2.00, and Balcony seats at \$2.00, can be ordered from THE FOLK SINGERS' CONCERT SERVICE - 2-54 Anthony Ave, NY 57, NY...tickets can be picked up in person from FOLKLORE CENTER, 110 MacDougal St., NYC.

THE THREE RAVENS

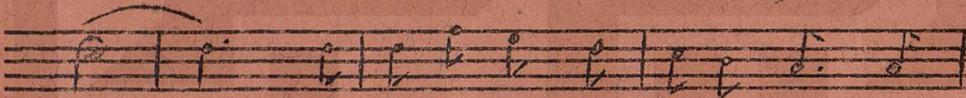
(I took this version from Old English Ditties, a very odd collection by William Chappell based on his own Popular Music of the Olden Time. Date of publication not known - I'd guess at 1878 or 1880. The tune, says Chappell, was current early in the 18th century; the words here given are modernised by a bowdleriser called J. Oxenford. - John Brunner)



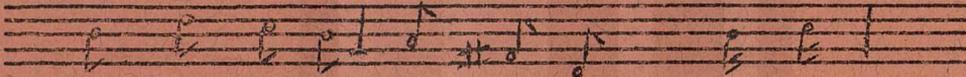
1. There were three ra-vens sat on a tree, Down a down hey



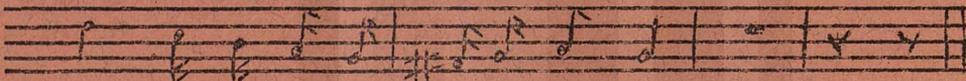
down hey down; They were as black as they might be, with a



down . . . And one of them said to his mate, "O



where shall we our break-fast take?" With a



down, der-ry der-ry, der-ry down down.

2. Ah, well-a-day, in yonder field
A knight lies slain beneath his shield.
Against his feet his hounds you see,
They guard their lord right faithfully.
3. His hawks about him ever fly,
There's not a bird that ventures nigh.
Now yonder comes a fallow doe,
And to the knight she straight doth go.

4. She lifted up his lifeless head
And kissed his wounds that were so red.
She tenderly the corpse did take,
She never would her lord forsake.
5. She buried him before the prime;
She died herself ere evensong time!
Now ever pray that heav'n may send
Such hawks, such hounds and such a friend.

Excerpts from a letter
from John Brunner

Random comments -chiefly on CARAVAN #3: Anent Mary Corby's letter, one time a few months ago I was walking out for lunch in Kentish Town, and I heard a group of kids using Rock Around The Clock as a skipping game -- You will find versions of The Twa (or Three) Corbies (or Crows) all over the place. Two are given in the Oxford Book of English Verse (numbers 389 and 390); of these, one is a rather fuller version of that given in CARAVAN, the other, its Scots cousin. These would be about 17th century in origin. The English one is loaded heavily with religious symbolism, of course. On the tunes: I presume that of the two alternatives in the Oxford book, the English one is the parent of the 2/4 tune and the Scottish one the one which somehow got across to the States in a similar but by no means identical version and has usually been sung to triple time. This latter you can find, to Ye Banks and Braes, in Chase's paperback American Folk Tales and Songs; the English tune is probably much the less well known, and if I can I'll copy it on stencil (I found it in an early folksong collection by William Chappell with its words 'politified' to a disastrous extent -- but we can ignore those!) and you will see it elsewhere in this issue.

Hate to contradict Sandy Sandfield, but I'm sure Hyam Morris, who wrote The Piccadilly Line, would be horrified to hear of this piece of interesting but probably unfounded speculation about it -- The song he quotes is another version of the Dyng Aviator - an English rather than an American one.

Steve Werdenschlag mentions The Little Tailor Boy; a favour, please. This tune is commonly known in England as The Lincolnshire Poacher. Has the Tailor Boy version any kinship with that third son of King Arthur who stole corduroy for to keep his two brothers warm -- that he did? I don't know if this version is current in Britain at all today - the Lincolnshire song is so completely identified with the tune.

And that's about it, I guess. Be seeing you.

/John/

Announcement:

New York area

THE YOUNG FOLKLORISTS...

The Young Folklorists is a newly-formed group of young people who are interested in folklore. It is under the leadership of Margot Mayo, who is well-known in the field. Among its proposed activities are folk-singing, square and folk dancing, instrumental playing of folk music, and research into various phases of folklore, such as plays, superstitions, tall tales, costumes, customs and dance interpretations.

Instrumental music will be led by Dick Greenhaus, an accomplished guitarist, banjoist, and folklore collector, who has devoted many years to the collecting and teaching of folklore. Creative dancing will be directed by Yvonne Brenner, a modern dancer who has for years been actively engaged in folk and square dancing and who is interested in using folk material in a contemporary style.

Margot Mayo, director of the group, has been active in the folklore field for the past twenty five years. She has written a book, "The American Square Dance", made square dance recordings, appeared on radio and TV programs and United Nations festivals.

The Young Folklorists meet on the first and third Friday of each month. The first Friday is an "open house party" with dancing and singing for all who wish to come. The third Friday is a membership meeting for the learning of new material. Meetings take place at the Alexandro Studios, 318 West 57th St., New York, N Y. Membership dues are \$7.00 yearly, and the "open house parties" have a nominal contribution. There is no set age limit, but the membership of the group consists mainly of High School and college students.

For further information call MO 2-6114 or PR 3-1037

* * *

A FIELD REPORT ON "THE YOUNG FOLKLORISTS"

by Barry Kornfeld

Last Friday I dropped in on a closed meeting of the Young Folklorists to observe said group for the readers of Caravan (and because of a bad case of curiosity). Frankly, I was quite impressed.

Thanks to midterms there were only 20 or 25 boys and girls present (complete with sport-shirts, pny tails, and other characteristic bits of color). These youngsters are in complete consitutional control of their organization. (The group was started last June and is still in a very healthy organizational turmoil.)

The meeting room - 318 W 57th - is an old rehearsal hall, somewhat worn at the edges, but very atmospheric. After completing the business of the meeting, the members divided into three groups, and installed themselves in seperate corners of the room. This, I was informed by

Young Folklorists (2)

Margot Mayo, was rehearsal for a benefit performance the Young Folk-
losists has scheduled. One group bunched around Margot and the piano
and proceeded to learn some wonderful old folktunes. In the opposite
corner of the room a group of guitarists and banjoists were learning
the accompaniments to these songs from Dick Greenhaus. And in the
middle of the room the third group was doing modern dance exercises
under the tutorship of Dick's wife, Kiki. (Yvonne Brenner to the
trade).

The evening ended with a running set called by Margot. After that
I was told that most of the members went down for a session at someone's
house in the Village.

--Barry Kornfeld
22 Nov 57

PLEASE NOTE

"Soon I shall be bringing out an illustrated folksong book contain-
ing around fifty pages of folksongs. (Ray Nelson has supplied the illos.
It will contain British and American ballads and blues as well as
several blues which aren't standard blues (if you know what I mean) and
which I've been dared to publish. They're good. Also several original
talking blues on politics and recent strikes, etc, in England.

"It is free. Duplicated. And enquiries should be sent to

MIKE J. MOORCOCK
36, Semley Road,
Norbury,
London S W 16,
England.

"The songbook will be out either at the end of this year or January
of next, depending on when I can duplicate it.

"As I'd like to know roughly how many people will want it, I'd
appreciate enquiries."

---Mike Moorcock.

((Editor's note: Mike would like obtain copies of SING OUT, any issues.
Since he can't send cash out of GB, he'd be glad to trade whatever he
can obtain over there for copies. So if you've got SING OUTs you're
willing to part with, drop him a line.))

Don't miss OSCAR BRAND'S "Folksong Festival", WNYC AM/FM, Sunday nights
at 6...featuring folkmusic, live and recorded.

With My Ear To The Ground

Well, you see, it was this way. About the third thing we wanted to do in Nice, of course, was to find out if there was any music in the vicinity - aside from Jenny Alpha and her orchestra playing outside a restaurant on the sea-front. We'd learned from the papers that the local folklore group was in Neuchatel, and we didn't feel like crossing the border into Switzerland just for their sake.

So we went to a place which advertised itself as a sort of jazz fan's paradise, which turned out to be a record shop. In slightly hesitant French, I pushed a few inquiries, and we emerged with the information that there was a place called Au Rendezvous des Musiciens in the Rue Giofredo. This sounded promising. We went there.

But, though we were there, it wasn't.

So I asked a local agent, and he said he didn't know it but one of his friends did. Said friend directed us very accurately around the corner on our left, telling us that if we couldn't see it, we should ask. We didn't, so we did. They hadn't heard of it.

Eventually we walked down the street in the opposite direction, thinking maybe the agent, or I, had got crossed up. What we did find was a large and very modern record store, containing two customers and two girl assistants. So we asked.

They hadn't heard of it, either. But the girl we were talking to said she would ring the Syndicat d'Initiative, the local tourist office. She rang all three of it, and came back with a negative.

By this time we were getting desperate, so I plugged the fact that I was 'le correspondant londonien d'un magazine mensuel dévoué à la musique folklorique qui paraît de New-York' (this, being translated, is CARAVAN); we asked helplessly if there was anywhere we could hear Spanish guitar, for example - or ANYTHING! So the girl we had first spoken to sort of tapped her teeth with a pencil and said, "Well, my husband sings with a vocal quartet..."

We left with an invitation to go hear them on Saturday evening at one of their regular rehearsals. And we had no reason to regret it.

There are four of them - three men and a girl. All the men play guitar more or less well; they sing excellently; they have a fine line in comedy (especially a murderous medley of Tin Pan Alley cowboy numbers and Stephen Foster songs which they did for our benefit); they worship Georges Brassens and the Five Blind Boys in approximately equal portions.

André was the one we met first. He's very fair, with glasses, and

Brunner (2)

he works by day at a laundry. He plays harmonica as well as guitar, and he has a gift for vocal impressions - one of the few people I know who can play banjo without an instrument, for example. Then there was Gilles, dark moustached, smiling, who writes a lot of his own material in the Brassens tradition (if you haven't heard of Brassens, I'll mention him again later).

The girl is called Giselle: very young, brunette, very pretty. She's a student nurse. And then there is Sady Maurin - but he deserves a paragraph to himself.

Sady Maurin is tall and good-looking and a physical training instructor and a puppeteer into the bargain - he has a weekly show over Télé-Monte Carlo, which, to judge from the samples we had of it, is usually very good indeed. He and I got on excellently right from the time he asked me if I could give him some 'vraies chansons de cowboy' and I proceeded to introduce him to Git Along Little Dogies, Streets of Laredo, and the Night-Herding Song.

I mentioned that they admire the Five Blind Boys. They specialize in Negro spirituals sung - naturally - with a strong French accent. They aren't, strictly, folk - they are as commercial as they can be, and would like to be more so, but put that down to the cost of living, which is at a fantastic height (Jo, André's wife, told us it is now necessary for a young couple both to go to work to buy essentials, not luxuries, and I can well believe it.) Nonetheless, their singing of such numbers as Didn't My Lord Deliver Daniel? and Jesus and Humble Yourself is excellent. I'm reminded of Mezzrow's comment, recorded in Really the Blues, about his French pianist friend who borrowed his copy of Armstrong West End Blues and came back and played him Earl Hines's solo note for note - "with a slight European accent bit still with perfect mastery". That's the way this crowd strikes me.

Watch for them. They're called the Dominos, and I think they're on the way up.

We invited them around to our place a few evenings later, and who should we find on the doorstep a few minutes before they were due to arrive but Nick Thatcher, late of New York and even later of Lancaster, Pa. Nick, whom you may know, is a young guitarist and folksinger; I met him a while back when he was doing a few dates around London. Sue, his wife, was stranded in hospital there in Nice with typhoid... Anyone who knows the Thatchers can probably catch him via American Express.

Small world department: while we were sitting around talking that evening, it emerged that a couple of years ago Gilles was in London and sang in a coffee house called Les Enfants Terribles. Nick looks up and says, "So did I!" I know the place; never heard of either of them there...

So you haven't heard of Georges Brassens? That doesn't surprise me a bit. He's not a folk singer, in fact - he's just another café-type

Brunner (3)

guitarist-entertainer, with nothing very special about his voice or his accompaniments - at least, that's liable to be your impression on first hearing. It was mine.

But - here's a warning. Don't go after him unless you speak mighty good French. I'm lucky in that respect. He is so completely French that he is virtually unknown outside France and possibly French Canada. Inside France he is so well thought of that Sady Maurin seriously told me he thought he was the twentieth-century counterpart of Francois Villon.

He writes all his own material, barring a few items for which he only did tunes (among the latter is a very good setting of Villon's ballads Les Dames des Temps Jadis - you know the one: Où sont les neiges d'antan). He is a satirist (one of his songs deals entirely with a man's unfortunately unrealized ambition to see the navel of a policeman's wife!) and a wit and a very broad humorist, becoming sometimes as charmingly vulgar as it is possible to be even in that language best adapted for such things. I know nothing more about him, though I have a vague impression that he came out of a shady past which is now conveniently lumped under the head of 'nowhere', but I now listen to him with interest and a lot of amusement.

Further to the banjo query I raised in my last column: on my return from abroad I took it around to Clifford Essex's, the most famous stringed instrument agency in London. I took this object out of its case and showed it to the man, and he said I had a nice museum piece, it was over ninety years old and if I'd paid more than ten shillings I was robbed. (If so, I was.) This is the kind of remark which makes me slightly annoyed, so I went next to John Alvey Turner's, where the staff - one man - was a good deal more enthusiastic. He offered to fret the fingerboard for me at half the price I'd expected to pay, said it would take a week, advised me to play it five-stringed, and agreed that it was a really fine piece of workmanship (and how! Ninety years old, and the worst thing wrong with it is that it's tarnished!) So - since I had nothing to lose, and I only object to having unplayable instruments around the place, I'm having just that done to it. As the man at Turner's put it, it's like the London to Brighton run (see that film Genevieve) - you wouldn't choose one of those cars for every day, but they still run.

Besides, you never know - if it turns out I can play the thing, I might add the remaining two strings and become the only person in Britain still playing the seven-string banjo. There's glory for you...

John Brunner
London, England
November 1957

Speaking of Banjos...

Dick Weissman has for sale an extended neck five string banjo, a Weymann, which also literally has an extended neck case. It can be seen at Folklore Center, 1110 MacDougal St, NYC 12. Dick can be contacted at phone MO 3-1139.



"FROM THE DEAD"

Before I launch into my article, I have a few odds and ends to clear up.

--No, Mr Coots, I am neither Rafferty, nor Condit, nor even Child 183. As a matter of fact, there were only two in my family (as you all know, I hated my father -- see "Metamorphosis").

--I notice that Mr Coots invariably attacks those who disagree with him -- an old demagogue's thumb rule -- if you can't successfully attack the arguement, attack your opponent.

--I saw and bought the new Bosses Songbook -- a beautiful offset collection of songs by the many talented anti-people's songsmiths in Bosses Artists. The contents include such masterpieces as "I Don't Want Your Union, Mister", "Lubyanka Prison", "Right-To-Suffer Blues", "Talking Soviet Blues", "Talking Stalin Blues" and many others. In addition to the wonderful songs, there are helpful hints for the guitarist (in pictorial form), and translations of foreign folk expressions.

Although I know most of these songs already, it's a pleasure to see them in print, ready for dissemination among the rank-in-file of our Scissorbill Clubs and Company Unions. We all owe Bosses Artists a great debt of thanks. ((The Bosses Songbook is available from Folklore Center, 110 MacDougal St, NYC 12. 25¢ the copy. On mail orders add postage.))

So much for the odds and ends.

* * *

"I know he's good but why should I pay to hear him when I can hear him for nothing?" This question is often heard referring to folk concerts by local performers. Usually it is rhetorical and serves as a cliché excuse for not going to the concert. There exists a good, affirmative answer to this question however: a folksinger onstage is unlike the same offstage.

When do you hear a folksinger in the non-paying context? In informal folksings and gatherings. All too often there is so much noise going on and so many people singing that the individual performer rarely has a chance to be heard. On the concert stage you can be sure that the same singer can be heard -- and heard using his finest material too.

Case in point: Peggy Seeger. I'd heard and sung with Peggy in informal sessions, and I knew she was good, but I didn't know how good until I attended her Folklore Center Concert at Actor's Playhouse last June. She did stuff like I never in my life heard.

Of course the reverse can be true. There are some folksingers who really shine at jam sessions, but clutch up on stage. You've got to go to a concert to find out though. To me, it is worth the chance that some folksingers may be much better than I thought.

Excerpts from an interested
non-folkmusic-fan:

Boyd Raeburn
Toronto, Canada

Dear Lee:

Every time I see you, I make with various what-the-hell? questions regarding folk music. To this time, I'll include them in this letter, and, if you care to print it, one of our readers may care to try to satisfy my curiosity - although they are more likely to consider me the folkmusic equivalent of a square (really a contradiction in terms, considering the cubicity of much folkmusic) and ignore me.

To quote from a review of a Pete Seeger concert in Toronto: "According to Everyman's Dictionary of Music, a folksong is a traditional song of often great but indeterminate antiquity, the origins and composers of which are unknown, but which has been preserved by being handed down orally from generation to generation, often in several different versions or corruptions. Mr Seeger's notion of folksongs apparently does not coincide with this. Except in the case of nonsense songs, they would seem to be those derived from political or racial conflict, which could be used to point out the necessity for world understanding. These, of course, form a part of folk literature, if not always a very ancient one at least one that creates a mood of oppression. One song which did not fit into this category was Greensleeves, played indifferently by Mr. Seeger on the recorder. He explained this as being due to the fact that he thought the words silly. Then he proceeded to sing Alan Mills' I Know An Old Lady Who Swallowed A Fly."

Even though the writers in Caravan disagree violently on various aspects of folksingers and folkmusic, they all seem to be agreed that Pete Seeger is a real goshwow genuine folksinger. Pete Seeger sings I Know An Old Lady Who Swallowed A Fly. I have even heard Dave Van Ronk sing I Know An Old Lady Who Swallowed A Fly (a passing aberration on his part, I hope) If folksingers adhere to the Everyman's definition of folkmusic, why do they sing a modern song such as Old Lady -- and even worse, a song which one would expect to appeal only to rather backward children? (I guess I can't bring in here Burl Ives and The Little White Duck and that sort of thing, for Burl Ives seems to be a dirty word to your readers - a hopeful sign).

If many folksingers do not go by the definition of a folksong as being a traditional song, etc., just what criterion do they go by? That a song sound like a traditional song -- in other words, that it sound "folksongy"? If so, can one expect to hear Van Ronk and Pete Seeger singing "Kisses Sweeter Than Wine" which sounds extremely "folkish" or is it damned by being on the hit parade, i.e. popular? ((If this is the "Kisses Sweeter Than Wine" that I know, one probably will hear Pete Seeger singing it, since he and Lee Hayes wrote the words and set them to a traditional melody, and Pete has recorded it in his album "Love Songs for Friends and Foes" (Folkways FA 2453(FP85/3))))

Is folk music supposed to be the music of "the people"? If so, what people? The general mass of "people" or isolated little pockets of "people"? When are people "people" and when are they not?

Raeburn (2)

Apparently folksingers do "research". They dig around, come up with ancient songs long forgotten, and incorporate them in their repertoire. Why? An ancient and forgotten ballad may be of interest to the scholar, but, just because it is a genuine old ancient folksong, does it necessarily have any musical value? Or do all folkmusic fans look on themselves as scholars, interested in folksongs not for their musical value, if any, but purely from an historical viewpoint?

Is this perhaps the answer? I can think of no other explanation for an interest in "folkmusic", a field which seems to cover things ranging from those powerful negro prison songs you played for me (("Negro Prison Songs from the Mississippi State Penitentiary", Tradition TLP 1020) to the idiot chants of "Whack fol the diddle-o".

You haven't been able to answer my questions. Even in a long personal conversation with John Brunner I was unable to find the reason for his interest in skiffle - a phenomenon which I thought a true folkmusic fan would dismiss as a phony fad. Maybe somebody else can satisfy my curiosity.

Regarding "From the Dead" by "Kafka", it may be of interest to quote further from the review of the Seeger concert. "Since we had been naive enough to attend the concert expressly to hear Mr Seeger sing, it proved something of a disappointment to us. We heard instead, the singer speak and the audience sing."

Josh White comes to Toronto in January for a concert, and I'll certainly be there to hear him -- as a singer. I know he won't give out with any "whack fol the diddle-o" gibberish.

Regards,
/Boyd/

BANJOS

BANJOS

BANJOS

"I have a fine collection of approximately twenty 5-string banjos to sell from \$25 to \$150, including Bay State, Morrison, Weymann, Vega Tubaphones, Bacon and many others.

"A post-card from the readers of Caravan will bring a prompt reply.

"All these instruments are in perfect adjustment and condition."

Sid Locker
Locker's Fine Musical Instruments
21 South 18th Street
Philadelphia 3, Pa.
Locust 7-2972

THE "WHERE TO" DEPT.

WHERE TO hear folkmusic in your area

NEW YORK Concerts

MAHALIA JACKSON will be singing at Town Hall, December 22. That's Sunday, at 8:40 PM. Tickets are available from Town Hall and from Folklore Center at \$3.30, 2.80 and \$1.80 (tax included).

PETE SEEGER is doing a program of Folk Music, at Carnegie Hall, Friday, December 27th, 8:40 PM. Tickets can be had from the CH boxoffice, and at Folklore Center, \$3.00, 2.40, \$2.00, 1.80, and \$1.50 (tax included) (Special guest will be SONNY TERRY)

DAVE SEAR, SONNY TERRY and HALLY WOOD will present an evening of folksong at Carnegie Recital Hall, Saturday, December 21st, at 8:30 PM. Tickets are \$2.50, and 2.00. Get them in person at Folklore Center, or by mail from Folksingers Concert Service, 2054 Anthony Ave, NY 57, NY.

DICK WEISSMAN will give a concert in Folklore Center itself on Monday, December 9th at 9:PM. Admission will be by a 50¢ contribution. Part of the concert will be devoted to an instrumental (for 5-string banjo) which Dick has written, called "The Pine Path Suite".

THE SHANTY BOYS (Mike Cohen, Roger Sprung and Lionel Kilberg) will be holding their monthly concert on Dec 6th, (Friday), in studio 205, the CBS Bldg at 213 W 53rd St. Admission is 90¢. Guest artists are featured.

NY regulars (live)

The American Youth Hostel NY Council sponsors a Song Fest every Sunday evening at 8:00 at MAYH Headquarters, 14 W 8th St, NYC. A donation of 35¢ is requested. This is under the leadership of Mike Cohen and Barry Kornfeld.

Sherri's Loft, a coffee shop at 596 9th Ave (between 42nd and 43rd Sts), presents programs of folkmusic and such on Thursdays, Fridays and Saturdays.

radio

OSCAR BRAND's Folkmusic Magazine (The Folksong Festival) is broadcast over WNYC AM & FM, every Sunday at 6 PM and features the singing of Oscar Brand, guest artists, and recorded folkmusic.

Where to (2)

Northern NYC (radio) Steve Werdenschlag's "Folk Music Around The World" is broadcast twice weekly (Tues and Thurs 9-9:30 PM) over WKCR-FM (Columbia U) at 89.9 Mg. Programs for the month of December will be Recorded Songs of Theo Bikel (Dec 3); Tribute to Leadbelly (Dec 5); Songs of the Civil War (3 Volumes, repeated from last year) (Dec 10, 12, 17); and We Wish You A Merry Christmas (Dec 19)

TO keep up with folkmusic in the New York area, watch the bulletin board at Folklore Center, 110 MacDougal St. NY 12.

CHICAGO ILL. The place for folkmusic is the GATE OF HORN at Chicago & Dearborn Aves.

PHILADELPHIA PA. Folksingers gather and give informal performances at The Gilded Cage, on Sunday Afternoons. That's at 261 S 21st St. Phil 3.

BERKELEY, CALIF. KPFA - FM has a live show "Midnight Special" from 11:PM to midnight on Saturdays, run by Barry Olivier. The public is welcome to attend (studios in Berkeley at Shattuck & Allston Way). Olivier also publishes a news-sheet of local folkmusic events.

TORONTO ONTARIO CANADA At last report the House of Hambourg Cellar (Bloor St W & Avenue Rd) was advertising "Every Thursday, 9PM to midnite Roy Guést - guitar, Dick Smith - bongos & Bass, singing your favourite calyptos, ballads, blues, skiffles & Flamenco...club membership \$2.50"

WHERE TO contact fellow folkmusic enthusiasts

NEW YORK CITY check the bulletin board at Folklore Center, 110 MacDougal St, NYC 12.

Young Folklorists (see page 12) can be reached at MO 2-6114 or PR 3-1037.

BERKELEY, CALIF. Call Fritz Schuder, Thornwall 3-0218 for information on meetings of local folkmusic clubs.

WABASH, INDIANA "I suppose our place could be used as a stopping point for folksingers, providing any of them ever come this way. We're usually home --- not much of a place to spend the night, unless they enjoy sleeping on the floor, but at least a place to sit down a while." Robert Coulson
105 Stitt St.
Wabash, Indiana

Where To (3)

WHERE TO buy or sell instruments and the like

FOR SALE
NYC

MANDOLIN - Gibson flatback \$20.00
TAPE RECORDER - VM in perfect condition - 2 speed - 2
speaker - mike. "Selling because I just bought a new
Crestwood" \$50.00
Barry Kornfeld
105-10 65 Rd
Forest Hills 75, NY
Illinois 9-0204

BANJO, extended neck 5-string Weymann with an extended
neck case. Can be seen at Folklore Center. For more
information call
Dick Weissman
MO 3-1139

New Instruments at discounts
Used instruments (bought and sold and repaired)
all kinds of supplies (strings, capos, etc)
are available from Cortesano Instrument Co. at
Folklore Center
110 MacDougal St.
NY 12, NY

PHILADELPHIA

In Philadelphia, for folk instruments see
For details, Locker's Fine Musical
see page 19 (this issue) Instruments
21 South 18th St.
Philadelphia 3, Pa.

LONDON
ENGLAND

BANJO "A 5-string banjo which is worth 15 quid which is
roughly \$35, but I want to sell it to the first bidder for
around \$20, which is roughly 7 pounds"
Mike J Moorcock
36, Semley Road
Norbury
London SW 16, England

WANTED TO BUY
NEW YORK
CITY

GUITAR - a good Flamenco guitar is wanted by
Dave Sternlight
241 E 58th St
NYC 22

NEWS OF INSTRUMENTS FOR SALE
and prospective buyers
is posted on the
bulletin board at
FOLKLORE CENTER
110 MacDougal St
New York 12, NY

Where To (4)

WHERE TO get instruction on folk instruments

NEW YORK CITY GUITAR & BANJO instruction Dick Weissman
410 W 110th St.
NYC 25
phone MO 3-1139

CHICAGO ILL GUITAR & BANJO instruction Eliot Kenin
741 Linn
Burton Judson Ct
1005 E 60th St
Chicago 37, Ill.

The WHERE TO DEPT is new in this issue of Caravan. As yet, there are few entries in its columns, but we hope to add to them in the future. If you have information for listing, please drop us a note. There is no charge for this space.

As to WHERE TO CONTACT FELLOW FOLKMUSIC ENTHUSIASTS: last month, Sandy Paton, an itinerant folksinger on his way from the West Coast to England, suggested that since folksingers in general are a travelling lot, and many of them come into and pass through unfamiliar towns without knowing about interested people or active groups in such towns, we might publish a list of contacts. This is our beginning of such a list. If you're in with an organized, unorganized or disorganized group that would welcome strangers, or if you'd like to be contacted by folksingers passing through or living in your area, send Caravan your name and address. If there is a particular record shop, coffee shop or instrument store in your town where folkmusic fans congregate, you might mention it, too.

As a matter of fact, any information on your local folkmusic scene would be appreciated.

Received too late for listing in place is news of a couple of radio shows. In the New York area it's FOLKLORE WITH LORRIE WBAI-FM 99.5 mc Mondays at 11 PM.

In England, Alan Lomax is doing a new series of half hour programmes on British folkmusic, on Fridays.

RECOMMENDED RECORDS:

"I highly recommend two LP's by Gary Davis, one a ten inch LP on Stinson with Sonny Terry, badly recorded but deeply felt, and the other a twelve inch LP on Riverside with Pink Anderson on the other side, called AMERICAN STREET SONGS. Both are an absolute must for the lover of blues guitar." --Dick Weissman

New York Scene

For news of forthcoming concerts and such, see the new WHERE TO DEPT in this issue.

Big local events in the month past included a couple of concerts at Carnegie Hall. On very short notice, Israel Young of Folklore Center put together a concert of folkmusic with Jeanie & Harry West, Gina Glaser and John Cohen, which was presented in Chapter Hall, at Carnegie Hall on the night of Saturday Nov 23. This is an excellent hall, with fine acoustics and a small stage perfectly suited to this kind of performance. The show opened with Robert Rein reading a poem written especially for the occasion: "Poem on the Emergence of the Folklore Center into Fashionable Town". The hall was intimate, the program was informal, and a good time was had by all.

The following Wednesday at Midnight, Ken Joffee presented a far more ambitious program in the main hall. Featured performers were Josh White, Marais and Miranda, Theo Bikel (listed on the program as "Thel Bekell"), Oscar Brand, Ray Boguslav, Robin Roberts and the Shanty Boys. Jean Shepherd acted as master-of-ceremonies for the bulk of the program. (He seemed to have arrived late.) The individual performers were good, but the show as a whole fell somewhat short of expectations. The acoustics in the hall and the sound system were both horrible. The lighting consisted of an amber follow spot. (At one point, Miranda objected and called for white light, which she got, but as soon as their spot was over, the light turned yellow again.) The show lacked continuity. The performers were a heterogeneous lot, and so was the audience. Since the styles and material of the performers varied so, and since different segments of the audience had come mainly because of different performers, no one entertainer was able to capture and hold the entire audience. Theo Bikel came closest to entertaining all, through sheer force of personality. On the whole, it was a good lot of performers in a disappointing production.

SOCIAL NOTES FROM ALL OVER: Paul Clayton is currently appearing at the GATE OF HORN in Chicago, and will be there through mid-Dec... Oscar Brand is back in town after a tour in connection with the release of his book THE SINGING HOLIDAYS, a collection of folkmusic aimed at youngsters... Logan English should be back soon from a trip home to Kentucky for Thanksgiving... Mike Cohen is now assistant director of the local AYH council... Theo Bikel is currently appearing in the play THE ROPE DANCERS... Dick Weissman is compiling a book of banjo tunings (if you've got a favorite freak tuning for the 5-string banjo, you might send it to him)... Roger Lass has an article "Chronicle of the Urban Folk-Singer" in the Autumn 1957 COLUMBIA REVIEW, which is of special interest to urban folkmusic fans... Logan English has a new record, an album of gambling songs, out on Riverside... the second volume of Oscar Brand's Laughing America series on Tradition will be out soon... the fourth volume of his Bawdy Songs on Audio is available now....

New York Scene (2)

Good news from Tradition Records is that they've an album of Sea Songs and Shanties forthcoming, sung by A L Lloyd and Ewan MacColl, with chorus. I heard part of the tapes for this, and they're great.

Art D'Lugoff (who is presenting Mahalia Jackson at Town Hall, Dec 22)--is rumored to be planning a concert with John Jacob Niles, either mid-December or early in 1958.

Israel Young, at Folklore Center, came up with some unadvertised record bargains last week that were fabulous. He says there'll be more in the future, so the NY record buyer might do well to keep an eye toward the counter at the Center. These records show up there, price-tagged and stuck in a corner. And they disappear quickly. I bought a batch of 10" LPs, including the Gary Davis on Stinson that Dick Weissman mentioned elsewhere in this issue, for \$1 each, all new and in their jackets.

If you want their 30-odd page bibliography of folklore literature, send your name and address to Folklore Center, 110 MacDougal St, NY12.

Highly recommended: speaking of bargains in the record field, three of the major folkmusic labels have out samplers of their folkmusic. Newest is Tradition's TRS-1, priced at \$2. Riverside's Sampler, S-2, is \$1.98, and Elektra's SMP-2 is \$2.00. All of these are 12" discs.

This month THE FOLKSONG FESTIVAL, heard weekly on WNYC AM & FM, Sundays at 6 PM, will be celebrating the beginning of its thirteenth year on the air. Oscar Brand, master-of-ceremonies, is preparing a booklet containing words to many of the most-requested songs he has sung during the past year, which will be sent free to listeners.

ELEVENTH HOUR ADDENDA:

Joe Aronson presents a concert of folksongs, Friday evening, Dec 6, at 8:30PM in the Ethical Society Auditorium, 1906 S Ritterhouse Sq., Philadelphia, Pa. Tickets are \$1.25 tax inc, and are available at The Gilded Cage, 261 S 21st St and The Paperback Book Shop at 266 S 19th St.

WANDERING FOLKSINGERS TAKE NOTE, an addition to the "Where To" Dept, just received:

"I'd be pleased to meet any folksingers who come to this country--- my 'phone number is POLLards 8161 and I'm in after 7 PM weekdays, except Thursdays...and if it's only a matter of beds - I can always sleep on the floor..."

Mike J Moorcock
36, Semley Rd, Norbury,
London SW 16, England

Clyde R Appleton
Tucson, Arizona

Dear Lee:

Eliot Kenin wanted the words to "Walkin' and a-talkin'", a song which Bob and Louise DeCormier sing on Stinson SLP#68. The words:

A-walkin' and a-talkin'
A-walkin' goes I,
For to meet my dear Willie
I'll meet him by and by.

For to meet him, 'tis a pleasure
And a-partin', 'tis a grief,
An unconstant lover
Is worse than a thief.

For a thief will only rob you
And take all you have.
But an unconstant lover
Will bring you to your grave.

And the grave will decay you
And you'll molder to the dust.
There's only one man in twenty
That a young girl can trust.

Now, the cookoo she's a fine bird,
She sings as she flies,
And she brings us glad tidings,
And tells us no lies.

She feeds on small olives
For to keep her voice clear,
And she never cries cookoo
'Til the summer draws near.

Repeat first verse.

Sincerely,
/Clyde/