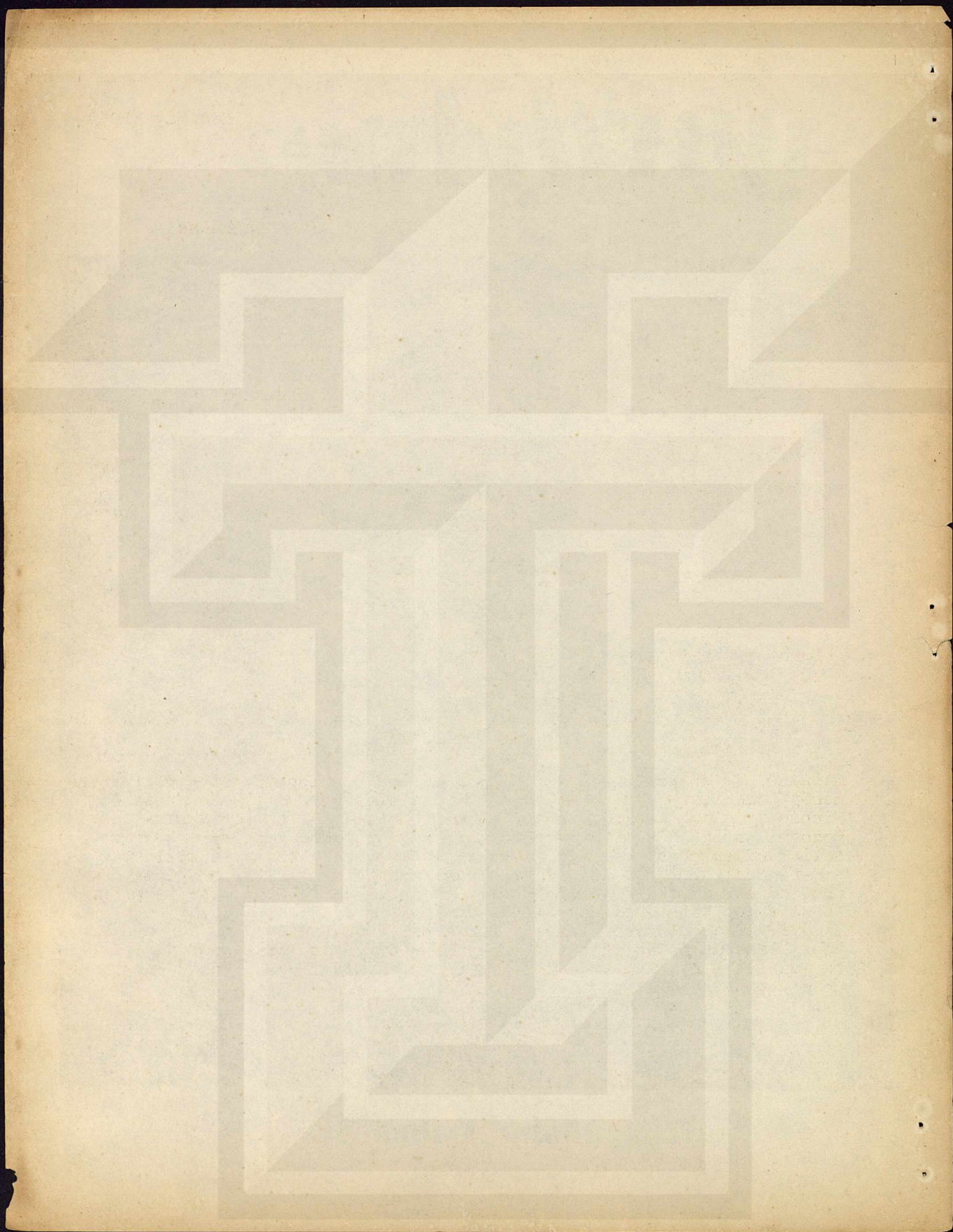


gardylloo

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John Cohen



Mid-May 1959 ^{1/2}

GARDYLOO

The Magazine of Folknikness

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We Do Our Part!

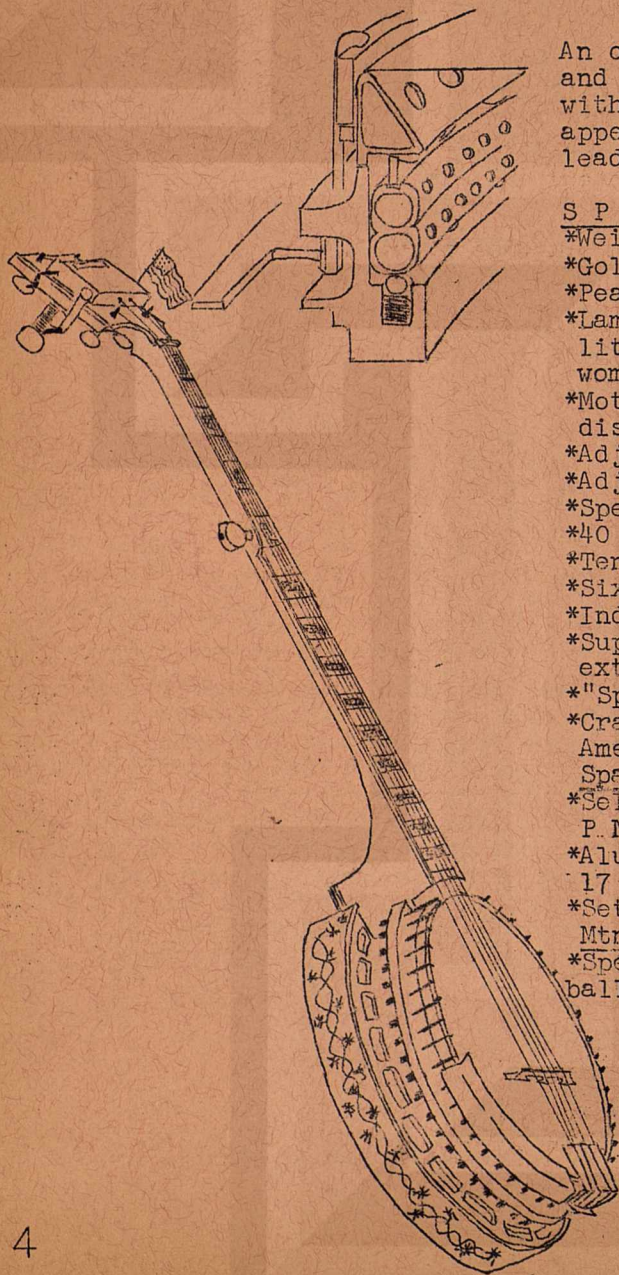
GARDYLOO is an amateur magazine edited and published whenever time and money permit, by Lee Shaw, with the assistance of Barry Kornfeld and Winnie Winston, and with moral support from staff photographers, Aaron Rennert and Ray Sullivan. Material, articles and letters are eagerly solicited from any and all sources. All letters received will be considered for publication unless clearly marked otherwise. Opinions expressed herein are not necessarily those of the editor, who is prone to disagree with everyone at the drop of an opinion. Advertising space is offered at \$10 per page, \$5 for a half-page, and \$2.50 for a quarter page. The magazine is offered at 15¢ a copy, or 7 issues for \$1. It is available by mail from the publisher, or at The Folklore Center, or from various bootleggers.

Lee Shaw
basement
54 E 7th St
New York 3, NY

(advt)

You've heard of the Gibson "Mastertone", the Vega "Whyte Laydie" and "Tube-A-Phone" and the Bacon "Silver Bell". As a new company, we are introducing a new banjo to the American public. This banjo was engineered by an expert in the banjo field. May we present the "TONEMASTER TUBE-A-BELL", otherwise known as the

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Designed by Winnie Winston -- the banjo-picker with the gold plated brain.

ABOUT US...

THE NEW LOST CITY RAMBLERS

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Folkways Record Album # FA 2396
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There is a side of us all which goes about trying to make the world over in our own image.

There is another side--where one searches to encounter his own image in the world. In this process one examines all kinds of elements which come in his path.

The three of us who sing on this record come from different backgrounds and know many separate worlds. Tom Paley is a mathematician and has studied and taught in universities all over the East coast. Mike Seeger has worked in hospitals, the civil service, as a radio technician and has played in the bluegrass bands around Baltimore. I'm a photographer and painter and have seen something of the world from Morocco to Peru.

Yet it seems inevitable that we should have met at the songs presented on this record--for we can recognize something of our own images here.

Mike is from a folk-musical family; Tom has been playing for about 15 years; I've had entanglements with "Greensleeves" songs, blues and backwoods ballads--and have enjoyed the historical songs and the wandering old ballads.

I've introduced these songs to others as these songs were introduced to me. To a beautiful long-haired girl I knew--I gave my beautiful long-haired songs--and now she sings them nicer than I ever could, for she looks like these old songs and they suit her fine. Another friend got the blues and they have become his way.

A person sings the songs as they look like him.

In the old-time music we sing on the record, we have found a place where we can bring together our separate experiences in picking and singing. We have found that many of our individual styles,

Cohen (2)

arrived at independently, fit together. This is probably because we have been hearing and singing similar songs and listening to similar records--and the same image has been in the backs of our heads all the time.

It is still another question as to where this image came from. It has something to do with an idea that Moe Asch, the Lomaxes, and the Seegers have been presenting for a long time--and farther back it is connected with the expression of the singing people of this country.

We call ourselves THE NEW LOST CITY RAMBLERS. This is the kind of name used by the old bands from whom we learned our songs. There were THE FRUIT JAR DRINKERS, THE BUCKLE-BUSTERS, THE SKILLET LICKERS, THE NORTH CAROLINA RAMBLERS, THE PIEDMONT LOG ROLLERS and DR. SMITH'S CHAMPION HORSE-HAIR PULLERS. In these names, they had a humorous, almost satirical, way of looking at themselves.

It is regrettable that these kinds of names have disappeared from popular use--as is the disappearance of the spirit in which they were used. There is a straight-forward vitality in this old way, which has its sophistication in its directness.

There is a tendency among city folk singers to take these old tunes and make them "more musical" with the addition of complicated chord transitions. This intrusion of Art (capital A) is done with the intent of making the music more palatable, so that the folk songs can fit in with the decor of the living room or what have you. But this becomes the death of these songs and returns us to a point which we were trying to avoid in the first place.

But despite the watering-down and smoothing off, there is something terrifically strong about folk music--so strong, in fact, that it is able to shine through the veneer often applied upon it. The folk, somehow, can never become sufficiently smoothed off to be considered commonplace. Throughout history, the folk have been generally held in contempt by the middle class--for reasons clearly understandable. Perhaps the vitality of the folk comes in their reaction to this contempt as well as in their reaction to the problems of everyday survival.

In the music of this record, the voice often serves as another instrument, with the function of carrying certain literal ideas with the tune. The instruments have an importance of their own, which they communicate in their own language. This music is at its best when the instruments and voices are working well together.

It is our hope that our pleasure in singing will carry to you who listen. I don't believe there is any attempt to impart an emotional message or to interpret the songs. Rather, our effort is to present these songs as well as we are able.

---John Cohen

FOLKSONG '59

A REVIEW

After long and careful thought on the matter, only two favorable things can be said about Alan Lomax's spectacular "Folksong: '59". One, it started promptly at the announced time of 8:30 PM, and two, the idea of presenting a program of this type was a commendable one. Few people if any in the folk field, besides Alan Lomax, have the experience, knowledge and background needed to conceive a panorama of contemporary American folkmusic. However, it is one thing to conceive it and quite another to present it properly to an audience. It is in this latter aspect that Mr Lomax has failed to come across.

The program as presented was merely a jumble of different types of folkmusic. It ran the gamut from gospel to rock'n'roll. Aside from basic introductions, Mr Lomax made little attempt to give a history or background for each phase of the music. Nor did he try to show any connection between them. This might have eased the disconcerting change of pace which took place as one act followed another. In his capacity as master of ceremonies, Mr Lomax was discourteous to both the performers and his audience. In several instances he showed extremely bad taste in trying to join the performers in their acts. At one time he stood in front of a microphone completely blocking the other performers from it. More than once he came on stage while an act was in progress and waved the group off before they were finished. In a very offensive remark to the audience, he told them to lay down their prejudices and listen to rock 'n' roll. Some in the audience, highly incensed at this began to boo and hiss at him. Others began to leave the hall.

One of the major faults with the concert may be laid at the feet of Messers Dick Olmstead and Jack Lewis, the two men who handled the sound. While the quality of the sound system in Carnegie Hall is not the most desirable at its best, in this instance it was worse than at any other time. Of the nine microphones placed around the stage, about half seemed to be turned off altogether, while the rest worked only intermittently. Since the concert was being taped for an LP album by United Artists Record Co., it can only be assumed that the audience sound quality was sacrificed for that of the record. By way of adding insult to injury, a man, possibly one of the sound men, kept coming on stage and adjusting the microphones while the

Rennert (2)

performance was going on.

From the very beginning, it was evident that there had been no stage rehearsal. Many of the performers came on stage and did not know which of the multitude of microphones to sing or play into.

Starting off the first half of the program was Jimmie Driftwood singing a few of the songs he had collected in the heart of the Ozark Mountains. He played two rather odd instruments: a mouth bow and a guitar which appeared to be home made. Regrettably, he did not elaborate on either of them. His voice, which is usually sort of husky and smooth-flowing was horribly mutilated by the bad sound system. Jimmie was accompanied by Pete Seeger, Mike Seeger, and another guitarist. Pete was hard-pressed to stay in his role as accompanist without breaking into song with Jimmie.

Memphis Slim at the piano proved to be one of the highlights of the evening. His renditions of well-known old blues completely captivated the audience. He was ably backed by a bass player and a man at the drums, both of whom remained at their instruments to accompany the other performers who played and sang in the blues, jazz, and gospel portions of the program.

Another group which was well received was the Stony Mountain Boys; a Bluegrass band led by Earl Taylor. Each member of the band handled his instrument exceptionally well, but the fast Scruggs-style banjo playing of Walter Hensley brought loud roars of approval from the audience.

To those people who came to hear Muddy Waters, he was something of a disappointment. Besides working with an electric guitar which seemed to be inoperative during the first two numbers, his performance left much to be desired. He clearly did not have the spirit and enthusiasm for which he is noted. On stage with Muddy Waters was Isaac Washington playing the harmonica. Since he had both hands and his harmonica draped around a partially dead microphone, it was hard for one to tell how good or bad he was.

The Selah Jubilee Singers, one of the two groups representing the Gospel Song movement, sounded more like a rock 'n' roll group than a church group. Led by Mitch, who rolled his eyes and pranced across the stage, they soon had the audience clapping their hands in time with their heavy beat. The Drexel Singers, a trio from Baltimore, was the second group of Gospel singers. While more restrained than the Selah Jubilee Singers, they were also less enthusiastic. Both groups were assisted by Herman Stevens, who did a fair job at the Carnegie Hall organ.

Alan Lomax has a very valid case when he claims that rock 'n' roll is part of folk music. However, he could have chosen a better group to illustrate his point. For the most part, they were lifeless and did nothing to enhance the program.

One of the most delightful portions of the concert was the long

Rennert (3)

awaited event featuring both Pete and Mike Seeger on stage together. Pete, smiling broadly, seemed genuinely glad to be performing with his brother. Both of them played together for a while and then Pete sat down on the floor and relaxed, enjoying with the audience the brilliant artistry of his brother, Mike, as he performed on the guitar, mandolin, banjo and autoharp.

For the second half of the concert, all the performers were seated on stage. Also on stage, were two unknown young men who at various times sang, passed a jug, annoyed the performers, and distracted the audience. They evidently had no place on the stage and should not have been allowed there in the first place.

Each performer or group did one or two songs and then returned to their places on the sidelines. When Pete Seeger's turn came, there were loud cries for Winoweh from the audience. Pete readily obliged, getting the audience and the two Gospel groups to join him in the song. This was the climax to the program.

For the most part, taking each group individually, the music was enjoyable. However, the program as a whole was entirely lacking in a central point or theme. Had the stage direction, the sound system, and the master of ceremonies been better, this might have been a milestone in American folklore.

--Aaron M. Rennert

(advt)

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the obscure story

There is probably not one single folk music or folklore student in this nation, perhaps in all the world, who is not familiar with the vast contribution to the field made by Obscure Enterprises. Every folk record collection contains many Obscure Records, every folklore library contains Obscure Books. And many a person has thrilled to Obscure Educational Motion Pictures.

The man behind this vast enterprise is Gunther D. Obscure. Mr Obscure is a genial man of average height who resembles closely that popular television personality, Bert Piel. His junior partner and second in command at Obscure Enterprises is none other than that popular folklorist and folksinger, Wilbur P. Plunk. Together they head a staff of seventeen persons, all of the expert folklorists in their own rights.

Gunther D. Obscure got his start in the field of folk music recording almost by accident. In his youth he studied orchidology but being a Viceroy smoker, he was unable to succeed professionally in his chosen endeavor, and found it necessary to pursue his primary interest as a hobby, while working as a janitor in a railway station. It was while so employed that he encountered the turning point in his life.

One morning while sweeping out the men's room, he found a quarter-sized slug on the floor. Since he couldn't pass a slug at the Nedick's where he usually dined, he stopped in a record-your-voice booth in the station, and deposited the slug there. A blank 3-minute recording disc dropped into place on the machine, and Gunther began talking. In great detail, he recorded the story of his eventful and colorful youth. When he'd brought his life story up to date, he found that he still had a minute and a half of recording time left; so he filled out the disc with some of the many old songs he'd learned at his Granny Scruggin's knee while but a child. At the end of the three minutes, the machine gave Gunther his record. But the slug had jammed the recording mechanism. Another disc dropped into place, and another recording began.

Gunther, no man to waste any opportunity, but lacking prepared material for further recording, promptly began to repeat the material he'd just recorded, including the songs. When this disc was finished the machine dropped another into place, and Gunther began again. This continued until the stock of discs in the machine was depleted, and Gunther had thirty two identical recordings of his life story

Droptumbler (2)

complete with songs.

So during his lunch hour, he took up a position on the corner in front of Nedick's and offered them for sale to passers-by. One of these passers-by was none other than Wilber P. Plunk, who was at that time working as a dishwasher in Nedick's, during the summer, to earn the necessary tuition to complete his Master's Degree in American folklore. Wilber, seeing the holes in the records, mistook them for bagels and bought a dozen.

After he had gone home for the evening, and tried to eat one of his purchases, Wilber discovered his mistake. Fortunately, on recognizing the discs to be records, he put one on his phonograph and listened to it. He was astounded. Here was Gunther D. Obscure's untutored, but rich and resonant baritone voice, singing fragments of Child 183 (Willie Mackintosh), Child 476 (Ring-tailed Tom), and bits of ancient British ballads so rare as to be completely unknown to modern scholars, a version of Stagolice which could be definitely dated by its lyric and musical construction as pre-17th Century, and an extremely obscene version of Lord Lovel. And Gunther's dramatic narrative of his life story provided an anthropologically invaluable cultural context for this music.

Excited by this treasure trove, Wilber sought out Gunther Obscure in the men's room of the railway station, dragged him into the record-your-voice booth, and on the spot collected many songs from him that, though almost unknown to folklorists at that time, have since become part of the repertory of almost every urban folksinger. In return, Wilber taught Gunther many lovely songs of other cultures.

Wilber immediately grasped the commercial possibilities of Gunther's repertory, as well as its value to the field of folklore, so the two men pooled their resources, stole the record-your-voice booth, and founded Obscure Records.

With the money they made from recordings of Gunther's version of Lord Lovel, they rented a small loft on the Bowery in Manhattan and began scouting Greenwich Village for talent. They produced a number of records that were immediately bought up by folklorists, libraries, and relatives of the recording artists. And their little company began to grow. They even hired a full time assistant to make slugs for the record-your-voice machine.

But their real success came to them suddenly, again through an accident. One Sunday afternoon while playing in Washington Square, Wilber dropped his flatpick into the sound hole of his guitar. As he was unable to get it out, he gave up playing for the afternoon, and began wandering around, listening to the other performers. It was there that he came upon a young man tuning a 5-string banjo with such skill and depth of emotion, that he immediately signed him to a contract, and Obscure Enterprises brought out their outstanding educational record album, TUNING THE 5-STRING BANJO by Tom Paley, a set of four 12" LPs, and one 10".

Dropchumber (3)

It was at this same time that the noted collector, Barry Kornfeld, returned from an extended collecting trip at AYH with the completed manuscript of his extensive work, 1001 WITTY SAYINGS TO USE WHILE TUNING YOUR BANJO IN FRONT OF AN AUDIENCE. Gunther D. Obscure, with the acumen typical of him, recognized the value of this work, and arranged to publish it as a companion to the tuning album. The book was first published in paper-back and sold along with the album. It was later issued in hardcovers as well, and is currently being serialized in a popular magazine. And at present Obscure is negotiating with a major network over the production of the book as a regular TV series to compete with the JACK PARR SHOW.

In fact the tuning record album and the book have proved so successful that Obscure is planning to follow with a full line of tuning records and tuning comment books, of which the second and third volumes are now in preparation.

But tuning is only a small part of the vast field covered by Obscure Enterprises. Their Folklore Series of records are consistent sellers. Their jazz records, such as the unparalleled STOMP EVANS STORY and their re-issues of the original Buddy Bolden cylinder recordings on LP have been the talk of jazz buffs the world over. Their educational records are played in schools throughout the nation. And their venture into stereo (LIONEL KILBERG PLAYS BROWNIE BASS IN STEREO) has been outselling every stereo disc on the market. And their educational motion pictures have been shown on the Sunday afternoon "egghead" TV programs, in art theatres and at stag parties throughout the English-speaking world.

Obscure Enterprises has grown rapidly and today is one of the foremost production companies of its kind in the world. But still it maintains its touch with the common people who have contributed so to its success. The company still operates out of its loft on the Bowery, although today it owns the entire building. Gunther D. Obscure can still be seen, eating among the folk in Nedick's. And on Sunday afternoons in Washington Square, you'll frequently find Wilber P. Plunk by the fountain, still trying to shake the flatpick out of his guitar.

Obscure Enterprises has many plans for the future. Projected records in their folklore series include an album of John Jacob Niles playing dulcimer melodies, accompanied by The New Lost City Ramblers, a definitive volume of American guitar styles by Roy Berkeley, and SOUTHERN MOUNTAIN LOVE SONGS by Jean Ritchie accompanied by the Eveready Syncopators, all in full stereo.

In their tuning series, they plan TUNING TWO GUITARS FOR DUETS by John Cohen and Tom Paley, which will include a booklet of exciting harmonies for one guitar to play while the other is still tuning; and TUNING THE AUTOHARP by Mike Seeger, which comes complete with a wad of chewing gum for muting untunable strings. Both of these albums will be accompanied by books of tuning comments*.

* see following page

Droptumbler (4)

And the film division of Obscure Enterprises is undertaking a major production; a full-length folk music motion picture for release to commercial movie houses; THE LIFE STORY OF DAVE VAN RONK with Bing Crosby in the title role.

Folklore scholars and folk music lovers look eagerly forward to these, and more, entertaining and valuable contributions to the fields of folklore and folk music, from Obscure Enterprises.

--Dobson Droptumbler

GARDYLOO is proud to present a preview of the forthcoming Obscure publication:

1001 WITTY DIALOGUES, SKITS AND BLACKOUTS FOR USE WHILE TUNING TWO GUITARS FOR DUETS IN FRONT OF AN AUDIENCE

Dialogue # 1 (collected in the field)

Tom: Actually, you know, compared to tuning one guitar, tuning two guitars is oodles of fun. Because not only do they have to be in tune with themselves, they have to be in tune with each other. When it's two different people working on it, it's awfully hard.

John: Well, when one of them's Tom Paley*, the other one just gives up.

Tom: Particularly when the other one's John Cohen*. He usually wants to give up at the beginning. (plink) I don't know. It just seems like there are two different camps of folk-singers. Some of them like tuned guitars and some don't. (strum)

John: Which school are you in?

Tom: Well, I like them untuned to start with but I like them tuned by the time I get finished. (strum-a-da-plung)
Hooo! We've got'em! We've got these untuned guitars.

John: (with desperation) Right...

Tom: ' E chord? (strum-a-da-pling)

John: Here. Let me tune it.

Tom: NO, NO! Then I'll still have to tune it! (pling, pling, pling)

John: Don't get your coats or even think about leaving.....

* It is recommended that unless you are Tom Paley or John Cohen, you do not use this text exactly as given, but substitute more appropriate names, as the case may be.

Excerpts from

Letters from Readers

Dear Lee,

Since the December issue of CARAVAN printed my letter of comment on a September concert of The New Lost City Ramblers, I feel that I should also comment on their AYH concert. I liked the AYH concert much better because there was a minimum of tuning and horseplay which was overdone in Spetember. This may of caused them to feel inhibited but I did not get that impression. I have always felt that the Messrs. Cohen, Seeger, and Paley are tops when it comes to singing and playing folk music, but horseplay at a concert is in bad taste. I like comedy and horseplay just as much and maybe even more than the above mentioned trio but please not at a concert.

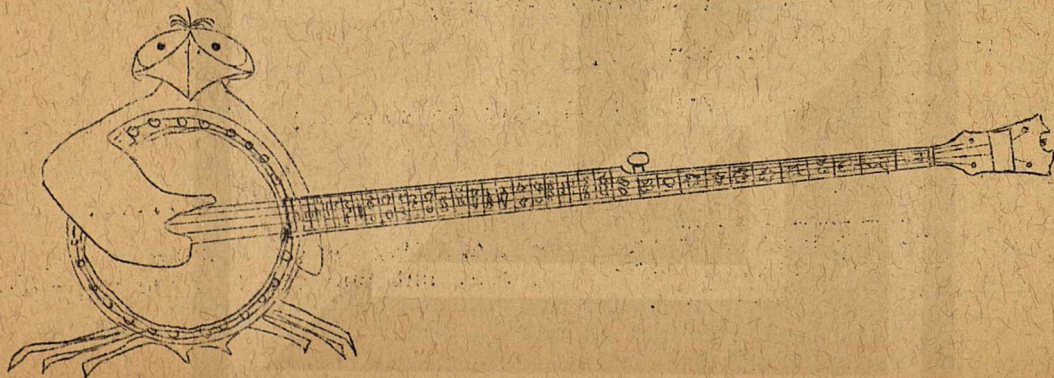
By the way, I think the record by the New Lost City Ramblers is excellent.

Sincerely,
Irwin Lutzsky

Dear Lee;

It would be nice to say that GARDYLOO fulfills a 'long-felt' need' or 'closes a great gap on the Folk Music scene'. Unfortunately it can't be said because there are already at least two other very good mags filling the need, or closing the gap, or whatever...

Ken Burrows



THE FOLKLORE CENTER

would like to announce the following fairly regular hours:

During the week	2 - 10:30 pm
Monday	2 - 8:00 pm
Friday	2 - 11:00 pm or later
Saturday	1 - 12:00 pm or earlier
Sunday	According to the sun.

would like to announce that Mark Morris will be the Folklore Center Mentor on Fridays. He will be glad to take care of your personal problems while I am resting.

would like to announce that it is doing very well with banjos. Ben Rifkin is responsible for this edifying condition and will continue to supply banjos (guitars to be added soon) through The Folklore Center at worthwhile prices.

would like to announce that it is stocking up on banjo and guitar strings, heads, keys, capos, mechanical pegs, picks, nuts, pitch-pipes, bridges, tailpieces, brackets, etc.

would like to announce the opening of its Recorder Room, open to those interested in Recorders and Recorder music. It will be open on May 15th, and will stock some three to four hundred different pieces of music to start off with. We will specialize in King Recorders.

would like to announce a farewell party for Josef Marais and Miranda on Tuesday, May 12th, from 5 to 7 pm. They are leaving for a tour of Europe and Africa the next day and will start their trip with a voyage on the QUEEN ELIZABETH.

would like to announce that it is no longer home of the JAZZ REVIEW though it will now probably become bigger and better under the continuing aegis of Nat Hentoff and Martin Williams.

would like to announce the forthcoming publication of a new magazine that will adorn the store alongside SING OUT, CARAVAN and GARDYLOO. It will be called THE FOLKLORE CENTER FOLKMUSIC GUIDE and will sell for ten cents an issue. It will offer a diligent and complete guide to every folkmusic concert and event in the N Y area and will come out ten times a year.

THE FOLKLORE CENTER (cont)

would like to announce that is is protest-
ing the limited hours available to folk-
singers in the City Parks and is preparing
a petition now being made up by Joe Hazel-
Smith. Write in for a copy and get your
friends to sign up.

would like to announce that Shirley Dewald
is giving lessons in guitar. She is a
concert violinist on her way to becoming a
concert guitarrist. Music is her life and
she will give you a thorough background in
music, making it easier for you to play
folk, jazz, or classical guitar. She can
be reached at YU 8-1689.

would like to announce that it will spon-
sor a series of Monday night workshops to
start in September. Read the Folkmusic
Guide for details.

would like to announce the addition of
Kapp Records and Westminster Records early
in June.

would like to announce that it must charge
for personal calls now that The Jazz Review
has left the scene. I will no longer have
an answering service so if I am not here
you will not waste a dime telling Mrs.
Bagehot where I can reach you.

would like to announce that it has rented
the basement and the cleaner appearance of
the store is not due to a lessening of
stock.

would like to announce that it may stock
guitar music in the near future so that
Miss Dewald's pupils need not travel
further for their music.

would like to announce that the owner of
the Folklore Center would like to buy a
car for his personal summer use and in-
vites any inquiries, purchases, etc., that
will make that end possible.

would like to announce that it has extend-
ed the demise of N Y C another two years
and still hopes that the Year Two Million
Lung Cancer Cases Were Formed will be
averted in our great town.

a
NEW
LOST
CITY
RAMBLERS
is a real Picnic

So there I was far from civilization, in Pierce Hall, Washington, D.C. A concert by The New Lost City Ramblers and Elizabeth Cotton was scheduled for 8:30 PM, and according to the flyer that had been sent out "It will be worth the price of admission just to see the incredible array of instruments that the Ramblers bring on stage, and to hear them tune up is ECSTASY!"

The stage was set with plush-seated chairs. The seats for the audience, while not so luxurious, were rapidly filling up. Two couples took the seats next to me and began unpacking a picnic lunch, complete with fried chicken and beer. They offered me an olive.

The New Lost opened the show with two numbers that didn't quite get off the ground, but picked up on their third number, a Rag, and carried on with the usual New Lost vim, vigor, and enthusiasm. They swung. They did quite an assortment of material, some from their current record, some from their forthcoming children's album, and more that will probably show up on their future discs.

Then Mike Seeger introduced Elizabeth Cotton.

She came on stage quietly, seated herself, and began to play and sing. Her voice and playing are soft, not toned to the concert stage. And the audience sat entranced, without a murmur, cough or shuffle of feet, as she played. To me, Elizabeth Cotton exemplifies one of the greatest aspects of folk music. She proves that in this field, there is no substitute for simplicity and sincerity, and that artistry is not an acquired craft, to be equated with professionalism, but something that comes from within the performer.

Intermission was enlivened by Linda Sue and two companions (great grand children of Elizabeth Cotton) who peeked through the curtains, whispered into the dead mike, and in general had a ball.

The second half of the concert opened with the Good Old New Lost City Leasebreakers (Songs, Skits, and Funny Stories - Will Travel) presenting a playlet entitled A NEW LOST CITY RAMBLER CONVENTION IN WASHINGTON, D.C. which featured a large quantity of instruments and instrument cases. Tom Paley and Mike Seeger played themselves, guitars, mandolins and other assorted equipment. John Cohen appeared in a

Shaw (2)

plaid cap, glasses, a false nose, and wooly moustache, as a lawman of sorts. (One of the most startling sights I've ever encountered suddenly.)

From the truly scholarly point of view this playlet provided an anthropologically invaluable cultural context for the New Lost, albeit, an Obscure one. (As in so many musical comedies, the plot didn't exactly come to a climax and conclude. It just sort of petered out into song. And after the concert, John was still wearing his deputy's badge.)

Elizabeth Cotton came on again, doing some material from her Folkways album, and some material I hadn't heard before. Her guitar style is unusual, as she plays left-handed. Mostly, she picked two-finger style, using her forefinger for the bass strings, and her thumb on the treble. She did some three-finger picking as well. Alas, she did not play banjo here, as she does on her record. I've have been very interested in seeing her left-hand technique for this instrument.

As a finale, the four of them did Wreck of the Old 97 together.

A lack of time (the owners of the hall wanted it back on schedule) prevented the encores the audience roared for. Tom waved goodbye to all through the opening in the curtains, and the meeting was adjourned.

It was a very fine evening, and indeed, it was worth the price of admission to see that incredible array of instruments.

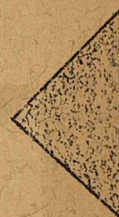
I heartily recommend that if you get the opportunity to hear and see Elizabeth Cotton in person, you jump at the chance.

-- I would also heartily recommend your attending New Lost City Rambler concerts, but that seems redundant somehow.

----Lee Shaw



WHO NEEDS A GOOD BANJO? (OR GUITAR?)



Banjo Number		Price
2	New Gibson RB 100 neck, old Gibson RB drum, (flat top) with Gibson Mastertone geared pegs. Regular "dot" inlay.	\$125.00*
3	New Gibson RB 150 neck, old Gibson Mastertone drum, (ball bearing - arched head). Gibson Mastertone geared pegs. Neck and drum beautifully finished. Once had "Scruggs" pegs, but is now doweled and finished over so it is unnoticable.	\$215.00*
6	New Gibson Mastertone neck with new Gibson Mastertone drum (arched head). New Grover geared pegs. Custom made, accurate, RHS ("Scruggs") pegs, three shifts. Unusual Mastertone inlay and finishing. Neck once cracked, has now been expertly repaired.	\$225.00*
10	Old Gibson Mastertone neck (counterfeit) with old Gibson RB drum. Neck has been custom pearl inlaid. Old Grover geared pegs. Neck in good shape with a fine finish. Bottom is in fair shape, except for flange which is slightly bent. (Flat top banjo.)	\$160.00*
13	Old Gibson Mastertone neck, old Gibson RB drum (flat top). New Grover geared pegs. Custom made, accurate, RHS ("Scruggs") pegs. A good job of custom inlay on every fret. Custom built (RHS) 5th string peg. Fair finish on neck. Bottom finished nicely. User once forced skin rim down on gourd and chipped a little of the wood, but this does not hamper operation. Rim has been replaced.	\$160.00*
14	Old Gibson Mastertone neck (counterfeit) with old Gibson RB drum - gold plated (flat top). Old Grover geared pegs. Drum in blond wood. Inlay on neck home made job. Tone is excellent.	\$105.00* (special)
11	Old Dobson banjo, generally in good condition. Dot inlay with diamonds (flat top).	\$35.00
15	New RB 100 neck with factory-equip pegs. Old RB gold plated drum (flat top). Excellent shape.	\$125.00*

(continued)

NEED A GOOD BANJO?
(OR GUITAR?)

Banjo Number		Price
16	Bay State banjo in excellent shape (flat top). No resonator.	\$45.00*
17	Unmarked banjo. Looks like an old Van Eps. Generally excellent shape, except for a few chips on the peg-board.	\$65.00*

GUITARS:

1A	Old Gibson Southern Jumbo, estimated 10 - 20 years old. Good condition. Really excellent tone.	\$125.00*
2A	Gibson Southern Jumbo, estimated 5 - 10 years old. Good condition. Excellent tone.	\$130.00*

Contact: ROGER SPRUNG
255 W 88th Street
New York 24, N Y

Phone: LY 5-6344 or
SC 4-4176

Please order by number.
All instruments sold "as is".

* All prices, plus shipping.

--advt.

Editorial

Contrary to popular opinion, this magazine is not secretly financed by The New Lost City Ramblers. In fact, most of them don't even have subscriptions to it.

---Lee Shaw

new york notes



Wash Sq opened officially to folksingers on April 5th, although there were a few Sooners out on Easter afternoon. The 5th was a warm and sunny day, and quite a crowd turned out -- pickers, non-pickers, photographers, drummers, and a very young youngster who played surprisingly good harmonica for a lad his age. There were a multitude of new faces among the pickers, and a multitude of good-looking instruments. A lot of familiar faces were seen too -- anchor men like Roger Sprung, Irwin Lutzsky, and of course, Lionel Kilberg. Billy Faier was there boosting the new Caravan. Paul Clayton and his beaver were around, but not participating. Dick Rosmini made one of his rare appearances in the Square, and astonished young instrumentalists with his guitar and banjo playing. Artie Traum had his new Paramount down. Dick and Kiki Greenhaus showed up, alternately carrying their elderly and impressive Dobson. Danny Z was on hand with his fiddle. Winnie Winston and Ben Rifkin were seen deeply involved in a discussion of banjos. And there were many, many others. Quite a gala affair.

The Young Folklorists write: - - -

Do any of your readers know clogging as it is done in the Southern Appalachians? The Young Folklorists, a group of teenage folk enthusiasts, would welcome such a guest. We could pay for his or her instruction only with unlimited interest and gratitude.

If you can tell us of someone who is willing to teach us this art please contact us at:

YOUNG FOLKLORISTS
c/o Richard Greenhaus
13 W 17th Street
New York 11, N Y

- - -
Dick Ellington has asked us to announce that there are contributors' copies of THE BOSSES SONGBOOK, second edition, awaiting ED JANCKE, JULES GREENSTEIN, and MARTY DÁVID, three contributors for whom he has no addresses. If these people will contact him, he'll be glad to give them their books. Contact him at this address:

Richard Ellington
P.O. Box 104
Cooper Station
New York 3, N Y

NY Notes (2)

The second official Sunday in Wash Sq did not come off as well as opening Sunday. It snowed, so most of the pickers gave up. A few stalwarts were there though: Lionel Kilberg had his guitar-banjo down and was picking with gloves on.

- - -

April 24th, The Folksingers Guild presented a noteworthy concert featuring Harry & Jeanie West, The Greenbriar Boys, and Roy Berkeley. We won't go into details here, as we expect to have a detailed report on this concert in the next issue. We will note, however, that the Guild was bucking rough competition that night, with Odetta singing at the same hour, at Town Hall.

Winnie Winston sent us an interesting clipping concerning the Odetta concert. It was an announcement from the WORLD-TELEGRAM, and it read:

"TOWN HALL -- Odetta, Israeli folksinger. (8:40 PM)"

- - -

The Folksingers Guild is revising its mailing list. If you want to be assured to receiving direct mail notices of Guild concerts, symposia, etc., drop them a note at 13 W 17th St., N.Y. 11.

- - -

Bob Brill presented us with the front page of the Redondo Beach, Calif., DAILY BREEZE, which features a three column spread headlined COFFEE-HATING FOLK SINGER SCORES 'UNBEAT' BEATNIKS -- an article with photo, on the ponderous subject of Phil Rhodes (formerly Phil Perlman). Phil, it seems, is playing the Insomniac Coffee House in Hermosa Beach, and still singing the Talking Little Rock....



- - -

Speaking of our expatriates in Calif., anyone heard anything from Van Ronk?

- - -

Sunday, 26 April, saw some familiar but long absent faces in Wash Sq and environs. Luke Faust and Ellen Adler were in the Sq. Paul Schoenwetter, with beard, was spotted in the neighborhood.

- - -

The July issue of KNAVE Magazine (the kind men like) which is now on the stands, features a 5-page article about folkmusic and folkniks under the title "Hootenannies Hit Tin Pan Alley". This article is by-lined T.E. Rafferty, and includes photos of Ellen Adler, Oscar Brand, The New Lost City Ramblers, and the late Big Bill Broonzy.

N Y Notes (3)

ROGUE (another one of the kind men like) Magazine is also considering an article on the subject of folk music. And we are informed the a national magazine (i.e., unacertained) will be featuring an article on Bluegrass in the near future. Nat Hentoff is preparing a profile of Alan Lomax for THE NEW YORKER.

SOCIAL NOTES FROM ALL OVER: MIKE COHEN has resigned his position with AYH...JOEL KATZ, the mysterious member of Photo-Sound Associates, was in town for a few hours on 11th April...Another new record from Obscure: FOLK SONGS AND TALES OF THE U.S. SENATE, collected in the field by Mike Seeger...ARTIE TRAUM has a new Gibson bridge for his banjo, which was given to him by an admirer...BARRY KORNFELD has been playing tenor banjo with a symphony orchestra...The elusive LOGAN ENGLISH was seen at Alan Lomax's FOLKSONG '59...JOHN COHEN was seen at the same concert with a very pretty young lady on his lap...DAVE COHEN has a beautiful new Martin D-28...HELENE KAFKA'S cotter pin is now adorning DICK GREENHAUS'S lapel...ROGER LASS has grown a moustache...WINNIE WINSTON has a banjo which he claims is an A.C. Fairbanks...a collection is under way to buy PETE HAAS a long-necked Vega...John Cohen to the audience during a Tom Paley tune-up: "Fortunately, I'm tone-deaf."...DANNY KALB and STEVE MANDELL have both acquired new Goya guitars...Who has installed Scruggs pegs on his guitar...BEN RIFKIN has a banjo with a head rumored to be two feet in diameter...DAN LAUFFER has a handsome new banjo...an anonymous source has asked us to announce that ISRAEL YOUNG owes DAVE COHEN an apology...JOHN COHEN goes wild during kazoo breaks in the Too Tight Rag...Who set off the burgler alarm at 13 W 17th St?...What young banjo picker thinks what older banjo picker has "a very nice sister"?...Tom Paley says "too much ecstasy isn't good enough (sic) for people"...WINNIE WINSTON was so impressed by his recent article on plastic banjo skins in CARAVAN that he went out and bought one...JOSH RIFKIN and JUDY KRASNOW are working at Buck's Rock Work Camp this summer, along with WINNIE WINSTON...many thanks to A NONNY MOUSE for a generous contribution to the Keep Gardyloo Out Of The Red Campaign...Yes, Virginia, there is a PAUL CLAYTON...JUDY and PETER WESTON report that the St Louis area is a barren wilderness as far as folk music goes...LEE HARING never plays on Gibson strings...DICK ROSMINI has been seen blue-grassing at Wash Sq with THE GREENERIAR BOYS...ROGER SPRUNG'S fish are reported to be eating spinach..."Pete who?" says BOB YELLIN...What young folksinger thinks his guitar has the prettiest (and the most) inlay?...What ever became of that routine TOM PALEY and JOHN COHEN had, wherein they performed duets on one guitar, the one where John elbowed Thomas in the Adam's apple whenever Tom hit a high notestill no news from POOKY...LEE SHAW was recently invited to perform at a Folk Festival...Dialogue reported from afar: "Earl Scruggs? What did he do to become so famous?" "He invented Scruggs picking." "And what did this Lester Flatt do?" "He invented the Flatt-pick." ...and we all know why Elizabeth Cotton is famous...Some of us were sitting around listening to old SPRING STREET tapes, when a well-known Scruggs-picker among us perked up his pointy ears and exclaimed of the singer on the tape, "Hey! I didn't know he could play like that. He's great! (pause) Oh, that's me backing him...."DANNY Z. in Wash Sq, carrying a piece of rosin, looking for a fiddle... "How can anybody write a symphony is F?" "He capo-ed up from E."

ATTENTION ANYONE!

STUDENT DEEPLY ENGROSSED IN
PROJECT ON "WHAT IS BECOMING
OF FOLK MUSIC IN AMERICA?"

NEEDS OPINIONS. PLEASE SEND

ALL LETTERS TO:

JULIE BRODY

1312 AVE T

BROOKLYN 29, NY

(adv.)

SOCIAL NOTES: Special thanks are due from Gardyloo to DICK and KIKI GREENHAUS, without whose invaluable assistance, this would probably have been the June issue, or perhaps July...PETE HAAS tells us that the May 31 Sunday Song Fest at AYH (last of the current series) will be a gala extravaganza...on Sunday May 3rd, an unidentified banjo picker was trampled to death by folk dancers in Wash Sq; the remains were so badly mangled that he could not even be identified by his inlay...BARRY KORNFIELD was seen recently picking flamenco 5-string bass...SCHWARTZ has mothered another litter of five matched black kittens...SYLVIA says that since MAX killed a mouse, there's no living with him...JOHN COHEN is off to Kentucky, but is expected back in NY by mid-June...BARRY KORNFIELD's recent attempt to poison LEE SHAW proved unsuccessful...to the surprise and delight of many, DICK ROSMINI has been making frequent appearances in Wash Sq this season...ISRAEL G. YOUNG has sold his interest in Jazz Review...the previously-mentioned article about folk music scheduled for MADEMOISELLE magazine has appeared; it is in the May issue, and is well worth reading --- for laughs...it is reported

that the noted folklorist, B.A. Botnik is preparing a volume of folklore of the urban folksinger, to be titled A TREASURY OF TOM PALEY...

COMING EVENTS:

AYH informal concerts (Friday nights at 11:15, AYH headquarters at 14 W 8th St. Admission \$1.00 at the door).

May 8 - Neila Miller
15 - Ann Adler and Lillian Binder
22 - The City Folk

Folksingers Guild Symposia (8:30 PM, Old Chelsea School, 13 W 17th St., Admission 75¢)

May 15th - Jean Ritchie
June 5th - Margot Mayo

PRODUCER'S CO-OP (Mills College Theater, 66 Fifth Ave. 8:40 PM. Admission \$1.65, tax inc. for details call OR 5-4177)
June 13th - THE NEW LOST CITY RAMBLERS and Friends

For more news of coming events, keep in touch with THE FOLKLORE CENTER