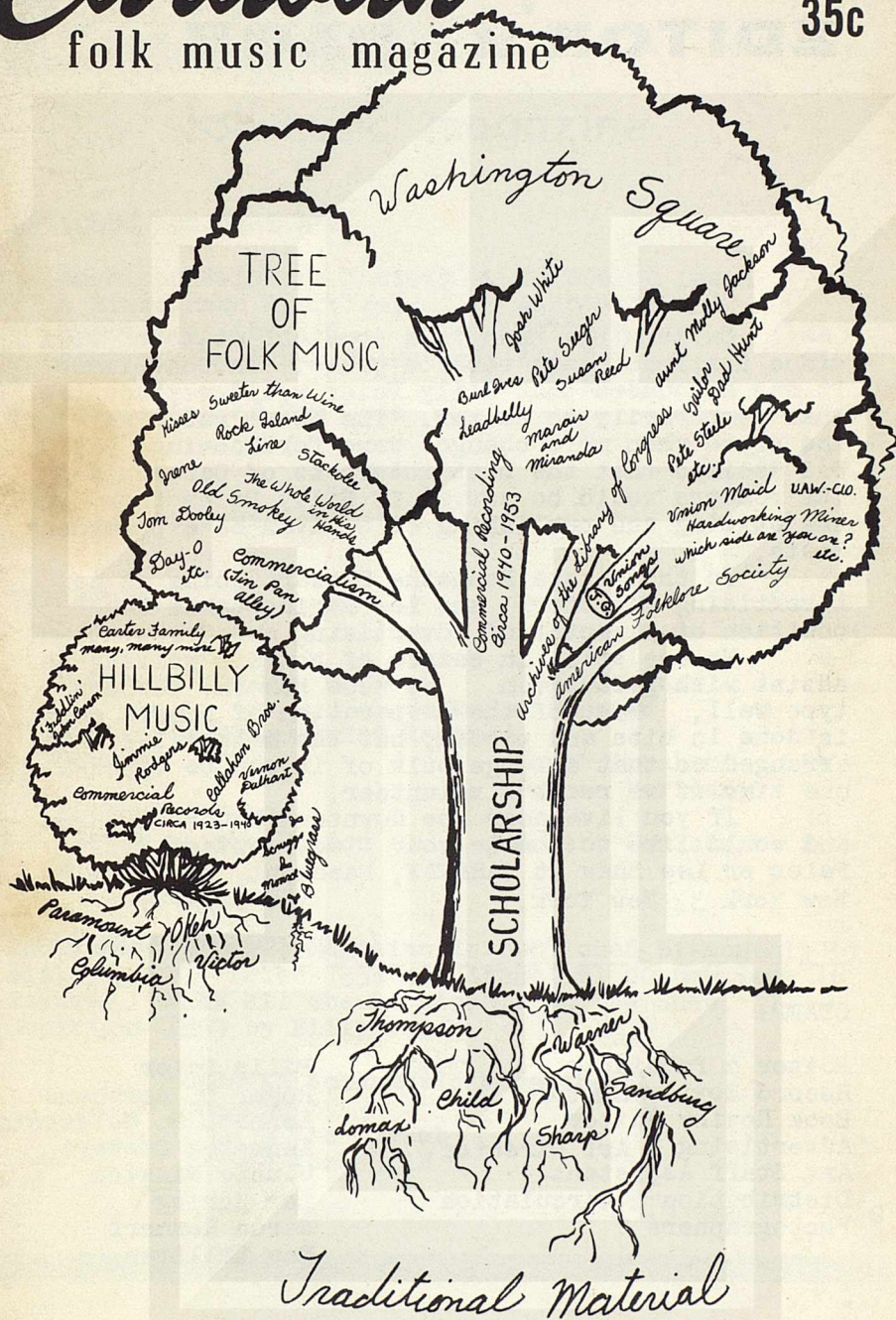


Caravan

folk music magazine

Feb-Mar

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EDITOR'S PAGE

Caravan has been in a constant state of flux since the last issue went to press. In that issue it was announced that Billy Faier would replace Lee Shaw temporarily as editor. The issue was hardly off the press when more changes were forthcoming. It was decided that the best interests of Caravan and its readers would be served if Billy Faier took over the editing and publishing of Caravan on a permanent basis.

In this issue Kennetha Stewart joins us as Advertising Director, and Lee Haring takes the position of Director of Advertising and Circulation.

We are still in search of someone willing to assist with production. We need someone who can type well. Most of the preparation of camera copy is done in bits and pieces, but the material can be arranged so that a large bulk of it can be typed at one time if we reach a volunteer.

If you live near the downtown Manhattan area and would like to donate your time, contact Billy Faier or Lee Shaw at CARAVAN, basement, 54 E 7th St., New York 3, New York.
GR 3-5472.

(continued on page 41)

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folkmusic magazine

ARTICLES and FEATURES

American Folklore Society	MacEdward Leach	5
A Discograph Appraisal	Archie Green	7
Meeting of the AFS	Billy Faier	14
Last of the Urban Folksinger	Sam Eskin	21
	Sam Hinton	
The Legend of Tom Dula		44

SONG

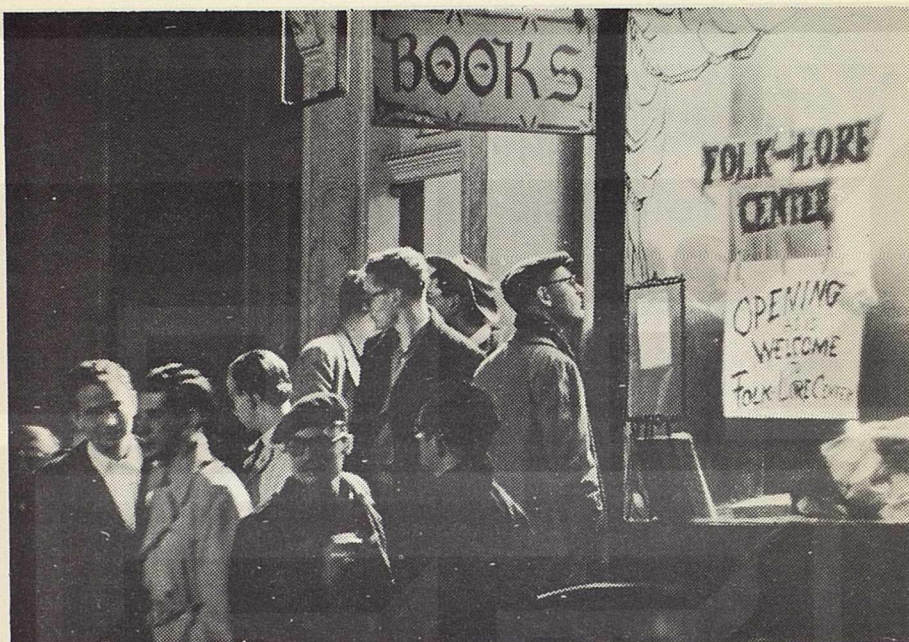
The Battleship of Maine	30
-------------------------	----

DEPARTMENTS

Editor's Page		2
Message From The West	Page Stegner	27
	Zonweise Hubbard	
Caravan's Recommended Record		29
Revords	Roger Abrahams	34
	Poncho Perlman	
Folkmusic Scene		38
Letter to the Editor	Robert Coulson	26

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American Folklore Society

MacEdward Leach

I like the way Caravan came about -- persons enthusiastic over songs and tunes getting together, singing, swapping techniques, talking and then sharing their enthusiasms and knowledge more widely first through a mimeographed journal, and then that journal growing, enlarging the circle and adding to the store of enthusiasm and knowledge and, as a result, becoming finally the present attractive and meaty publication. One can hardly help contrasting this with the usual regional journal of folklore which comes about typically through a group of academicians deciding a journal of folklore would be nice, persuading a university to subsidize it and then writing articles to fill it, often to justify it. The one is natural and spontaneous; the other artificial and imposed.

The American Folklore Society began like Caravan. A group of scholars deeply interested in folklore were accustomed to meet in Cambridge to exchange ideas. Then, finally, in 1888 they decided to facilitate the exchange of their ideas and materials through a published medium. So the American Folklore Society was born and the Journal established as its publishing medium. Since that time it has been supported by devoted members, and usually they have exhibited the same enthusiastic and abiding interest in folklore that characterizes the Caravan group.

The focus of the American Folklore Society was

first on American folklore, and especially American Indian legends and myths; folksong and ballad ran a close second. Gradually the horizons began to widen so that now for many years the Society has come to be the American society of folklore rather than, as its incorporate name suggests, the American folklore society, for it has taken the world for its province and collects, studies and publishes the folklore of all peoples.

The readers of Caravan will be interested to know that more than 100 articles on folksong and ballad have appeared -- texts, tunes, and discussions. Such important folksong scholars as Kittredge, Belden, Barry, Bayard, Herzog, Seeger (père et fils), Bronson and Barbeau, have contributed largely to the Journal. Barry's articles alone, many in number, furnish a common-sense, illuminating compendium of folksongs and theory. In the beginning those writing in the Journal stressed text (but who didn't?) but since Sharp, not only are the airs carefully transcribed and printed with the texts, but many of them carry musical analysis as well. In addition, the important articles in the Journal by such authorities as Herzog, Bayard, Bronson, and Seeger, have added much to our understanding of this difficult problem. These articles are musts for all students of folksong.

I am afraid that the group who produce Caravan might feel that the members of AFS are perhaps stodgy and over-intellectual in their approach to folk art. Perhaps there is a bit of both -- at least here and there. However, a visit to one of the meetings of AFS or a wide reading in AFS publications would soon, I think, prove that there is still the same enthusiasm (amateur spirit) of the fully dedicated.

The publishing activities of the Society are wide in scope. First, AFS published the quarterly Journal of American Folklore, now in its seventy-first volume. Here is the largest mass of important folklore materials within the covers of one publication. These materials are, for the first time, now readily accessible through the fine Analytical Index of the whole 70 volumes done by Professor Tristram Coffin. For the general student the annual bibliography of all folklore, American and foreign, will keep him abreast of the literature in his subject. Then, there is the Memoir Series, book-length studies in folklore and collections of folklore. Among the books in this series Caravan readers would be interested in: Edwards, FOLKSONG OF THE BAHAMAS, Eleanor Hague's SPANISH AMERICAN FOLKSONGS, Samuel Bayard's FIDDLE AND FIFE TUNES OF PENNSYLVANIA -- to name a few. Forty-nine volumes in the Memoir Series

A Discographic Appraisal of

AMERICAN BALLADRY FROM
BRITISH BROADSIDES: A
GUIDE FOR STUDENTS AND
COLLECTORS OF TRADI-
TIONAL SONG, G. Malcolm
Laws, Jr. Philadelphia,
American Folklore Soc-
iety, 1957

by Archie Green

In 1950 the American Folklore Society published NATIVE AMERICAN BALLADRY: A DESCRIPTIVE STUDY AND A BIBLIOGRAPHIC SYLLABUS, by Malcolm Laws of the University of Pennsylvania. It is a tough-fibred study, stimulating in tone, and an excellent job in classification. The author analyzed nearly 200 ballads in a sequence from A 1, Brave Wolfe, through I 19, The Blue Tail Fly. The book caught the attention of scholars and lay enthusiasts alike, and quickly went out of print.

Laws followed his initial study with a companion volume, AMERICAN BALLADRY FROM BRITISH BROADSIDES, which appeared at year's end, 1957. It continues the same basic scheme of classification as the first book, and presents some 290 ballads ranging from J 1, The Drummer Boy of Waterloo, through Q 39, The Building of Solomon's Temple. In both works the emphasis is on living song collected from oral tradition in the United States and Canada.

A significant and welcome difference between the two books is the addition in the second work of a discography. Although it is obvious to the author and reader alike, that more American phonograph records were made of native than imported ballads, the first book was completed before the folksong revival of the

1950's exploded into a storm of recordings. Earlier American folksong revivals can be characterized by such events as the depression or the war. The present movement appears to be symbolized by a technological achievement rather than a historic event. Between the years of Laws' two studies the handsomely packaged, inexpensive 12" long playing disc appeared. Laws' current discography, as well as the record lists in recently published ballad anthologies by MacEdward Leach and Albert Friedman, indicates the awareness by folklorists that their readers are going to study balladry from records as well as books in years ahead.

It shall be my purpose in this appraisal to comment on Laws' Appendix III, pages 298-301, Some American Recordings of British Broadside Ballads. The title points out at once that the list is partial and not exhaustive. A headnote credits sources for the list. They are: Ben Gray Lumpkin, Folksongs on Records, Issue 3, Denver, Alan Swallow, 1950; and Library of Congress, Check-List of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940, 2 vols., mimeographed, Washington, D.C. 1942. I shall refer to one as Lumpkin and the other as Check-List. In a footnote to his list Laws indicates another source: Library of Congress, A List of American Folksongs Currently Available on Records, Washington, D.C., 1953, but he does not put this book to use in his own compilation.

The major value of Laws' discography is the showing that even from a partial and pre-1950 list so much of interest is available. In the body of his book the ballads are classified by thematic subject matter; i.e., War, Sailors and the Sea, Crime and Criminals, Family Opposition to Lovers, Lovers' Disguises and Tricks, Faithful Lovers, Unfaithful Lovers, and Humorous and Miscellaneous. The record Appendix places those ballads, for which he has found a reference in the Check-List or Lumpkin, in alphabetical order from The Bad Girl's Lament through The Yorkshire Bite. Laws finds one or more records for 95 ballads. The scheme of the list is to abstract Lumpkin and Check-List numbers so that the Appendix itself does not tell us name of recording artist, label, etc. To illustrate:

Ballad Title	Lumpkin #	Check-List #
The Greenland Whale Fishery	9	Mich. 2325A
Skewball	311	Miss. 736D Va. 831 A

The utility of Laws' list is limited if one does not have ready access to Lumpkin or the Check-List. But beyond this defect, there are other less obvious liabilities in the discography. Something must be known of the strengths and weaknesses of his sources. The Check-List issued in 1942 is an invaluable publication and a monument to Alan Lomax's efforts in the Archive of American Folksong. Unfortunately it has been out of print for a decade, and in many areas can be found only in major reference libraries. The Check-list does not go beyond July, 1940, and hence, notes only about half of the Archive's holdings. However, between 1933 and 1940 nearly 10,000 field recordings were gathered that are indexed in the Check-List. One problem every user of the Check-List faces is the multiplicity of titles for common songs. For example, the Check-List offers four versions of Will the Weaver, three of Willy Weaver, one of Willdee Weaver, and one of Billy the Weaver. Are we to assume that all nine are Laws Q 9? His discography is of little help for Laws selects from the group only two: Conn. 157B and Vt. 3740A1. (The Check-List must be consulted for details: singer - Huddie Ledbetter, place - Wilton, Connecticut, date - 1935 collector - John Lomax; and singer - Elmer George, place - East Calais, Vermont, date - 1939, collector - Alan Lomax, Helen Flanders.) Even though we know that Laws' Appendix III is a partial list we do not know his basis for selecting two recordings out of nine. Are they the most complete variants, or only those selections the compiler has had available for listening?

The Check-List is restricted to field or ethnic recordings by American singers in the English language. Ben Gray Lumpkin, a teacher and record collector at the University of Colorado, in his 1950 compilation, Folksongs on Records, concentrated mainly on commercial recordings. Many--perhaps thousands--of authentic folksongs traditionally sung were released on American labels prior to the 1933 Library of Congress field recording program. However valuable commercial records are to the ballad scholar, they must be used with care, and each disc need be listened to before a determination of its worth can be made. Lumpkin casts his nets widely to include a full range of artists from ethnic through concert. In some cases he evaluates his records; in many he does not. Also he adds Latin American and European records to English language records. His scope gives the book breadth, but limits its usefulness for detailed studies in depth of particular subjects.

Fortunately, an incisive and scholarly criticism of Lumpkin's work is available in the Journal of American Folklore, October, 1952, by D.K. Wilgus.

To evaluate Laws' use of commercial records, I collated Laws and Lumpkin, and prepared a list of artists represented. The list is divided into American and Irish/English performers as they appear in the discography.

I. Frank Warner, Tom Glazer, Burl Ives, Vernon Dalhart, Frank Luther, Carl Sprague, Blue Sky Boys, Bob Atcher, Carter Family, Kelly Harrell, Tom Scott, Dick Reinhart, John and Lucy Allison, Almanac Singers, John Jacob Niles, Richard Dyer-Bennet, Susan Reed, Tex Ritter, Carl Sandburg, Huddie Ledbetter.

II. Richard Hayward, Joseph Taylor, Walter McNally, Roycroft English Singers, Pat Harrington, Emmett O'Toole, Jack Feeney, Shaun O'Nolan, Beire and Donovan, John Oakley, Frank Quinn, Joseph McGuire, William McElligott, Peter Pears.

It can be seen at once that nearly half of Laws choice are not American singers, and hence are hardly at home in his discography. One intent of the book is to show which British broadside ballads crossed the sea and entered American tradition. The Irish and English phonograph records may preserve excellent versions, but they do not tell us what the soil of the new world did to the transplanted songs.

Another problem comes to the surface when one examines Laws' company of American singers on commercial labels. In his book he restricts his choices to ballads "...recovered within the last half century or so from traditional singing in the United States or in the Maritime Provinces of Canada." Laws is properly sensitive to the problem of style. "The concert style of singing, which emphasizes the personality, the technical skill, and frequently the acting ability of the singer, is foreign to the true folk singer. Inevitably professional performers acquire mannerisms which represent a departure from folk style..."

One does not have to imply an esthetic or moral judgement to state that many of the performers in Laws' discography are not folksingers and have not demonstrated a willingness to be faithful to folk style. Lumpkin faces the problem by commenting on the use of certain commercial records in his book. If Laws is aware how foreign some of his records' artists are to folk-style he gives his readers no sign. Perhaps he should have posted a few markers and warnings at the head of Appendix III. All the records in

his list are significant to students of folksong, but Kelly Harrell, Carl Sprague, and the Blue Sky Boys are not in the same class as John Jacob Niles, Susan Reed, and Richard Dyer-Bennet. Commercial recording does not necessarily mean departure from folk style or traditional sources. Kelly Harrell is as true a folksinger as any Library of Congress field informant. Many hillbilly and race records preserve stark, authentic versions of folksong, but the evaluation must be made record by record with the same meticulous care that a student gives to texts in published collections. It is a departure from recognized standards of scholarship to apply critical judgement to only one class of data in a wide field.

I have indicated my major criticism of Laws' discography in terms of the values of his book. The book is truly a labor of love with attention to detail seen on every page. It is exciting to turn to a favorite ballad and see how familiar it is to the author. No such thoroughness characterizes Appendix III. Probably an adequate record list would have taken years to compile. Possibly record collectors are not yet ready to share their treasures with ballad scholars. It is disconcerting to collate Laws and Lumpkin and find needless errors in duplication, omission, and garbled entries. One example will illustrate. Buell Kazee's masterpiece, The Butcher's Boy, Brunswick 213 and Brunswick 437, is included by Lumpkin, but incorrectly titled and numbered. Hence Laws leaves it out of his Appendix. Yet the song was reissued by Folkways in 1952, and entered in the 1953 Library of Congress list known to Laws but not used by him.

I cite this particular error simply to mark the way for future study. Each minor defect in the discography is a challenge. Nearly every collector of hillbilly and race records has gems to add to the discography not known to Laws or Lumpkin.

Malcolm Laws spent seven long years in comparing ballad texts, evaluating the works of previous field collectors, and searching out whole libraries for early printed broadsides before he completed his book. All of us who enjoy folksong are in his debt. His record list shows no such care; nevertheless, it can be used as a point of departure for a discographic study of broadside balladry.

We must remember that careful attention to phonograph records by American folklorists is rare and recent. In general, academicians viewed hillbilly and race records of the 1920's with jaundiced eyes as instruments of corruption. An honorable exception was

Howard Odum who bought race records as they appeared and wrote in 1925, "One thing is certain, however, and that is that the student of Negro song tomorrow will have to know what was on the phonograph records of today before he may dare speak of origins." The Journal of American Folklore did not take up Odum's provocative challenge for two decades until 1948 when musicologist Charles Seeger reviewed a series of re-issued race and hillbilly records of previous years. The number of texts of folksongs transcribed from commercial records between 1920-1958 and published in standard folksong collections is very small. The number of published folksong discographies is even smaller.

In part Laws' record list is inadequate because no guides have been evolved by the few students who have undertaken similar tasks. The transition from bibliography to discography is not facile. Commercial records have not been deposited in public collections awaiting classification. Each folksong discographer has suited his list to his own values. The variety includes numerical checklists of labels, illustrative lists by subject matter, lists integrated by theme, lists based on style of performance, and lists treating records as documents. To complicate matters much of the best folksong discography has been printed in collectors journals so ephemeral as to be unknown to major libraries and archives. No two compilers have agreed on the boundary line between available and out-of-print material. There is no agreement on the problems posed by mixing field and commercial records. Laws does not seem to cleave to any previous pattern; not does he project new standards in his record list.

If Appendix III is to be expanded and enriched, an indication of pioneer studies of folksong records is needed. Abbe Niles, critic, and Herbert Halpert, folklorist, were amongst the earliest serious students of commercial records whose writing of the 1920's and 1930's can still be found. Guy Johnson in 1929 and Louis Chappell in 1933 in their respective studies on John Henry included record lists of material then on the market. John and Alan Lomax began in American Ballads and Folk Songs, 1934, to transcribe and publish texts and tunes from commercial records. It was not until September, 1940, that an adequate folksong list based on race and hillbilly records was issued. Alan Lomax showed the way. In 1947 his discographic appendix in Folk Song U.S.A. was the first to appear in a standard hard cover folksong collection. The first full scale scholarly thesis on hillbilly records was prepared by D.K. Wilgus at Ohio State in 1947. He is a keen record collector, and is currently compiling

a major study on hillbilly record analogs of Laws' Native American Balladry. Similar studies using race records and records by professional singers of folksongs are needed for Laws' two works.

It is only by building upon the record lists and criticism already available that the discographer of the present time can further his craft in a discriminating and scholarly fashion. We know that records of the 1920's and 1930's, not only documented the period, but became folksong sources for the 1940's and 1950's. Are the L.P.'s of the urban folksingers - sophisticated, artistic, technically competent - to play an equivalent role? Is the phonograph disc an extension of the old broadside press? What role does the record play in the oral process? Folklorist Laws has opened a Pandora's Box by adding a discography to his second book. Here lies a perplexing yet rich area for ballad scholar and record collector to join hands.

--Archie Green

Leach (con't)

have been published. The third publishing activity of the Society consists in the Bibliographical and Special Series. These are largely tools, i.e., bibliographies, syllabi, etc. Three of these books are basic for students of folksong: Tristram Coffin's TRADITIONAL BALLAD IN AMERICA, Malcolm Laws' AMERICAN BALLADRY, and his BRITISH BROADSIDE BALLADS IN AMERICA.

AFS holds at least one meeting a year to discuss folklore in all of its forms and to listen to songs, tales and other types of folklore. One of the most pleasant aspects of these meetings is getting to talk to others interested in your interest. On August 28, 29 and 30, of this year, AFS will hold a series of meetings in Albany, New York (first two days) and in Cooperstown, N.Y. (last day). Come and bring your guitar, banjo or dulcimer. Or if you prefer, come to the regional meeting in Mexico City in December

MacEdward Leach,
Secretary-Treasurer,
University of Pennsylvania

DECEMBER
1958

MEETING OF THE

Despite the fact that I have been interested in folkmusic and folksong for over ten years, I appcached the meeting of the American Folklore Society with some trepidation, fearing that it might after all, turn out to be a dry, dull reading of esoteric papers that I, incompetent as a lay scholar at best, would scarcely begin to understand. To my intense delight nothing could have been further from the truth.

I did not get to the meeting until the close of the Saturday morning session. The printed program lists the following papers to have been read:

George W. Boswell (Austin Peay State College)
The Fundamentals of Folk Literature: A Textbook.

W.A. Willibrand (The University of Oklahoma)
Popular German Poetry at Westphalia, Missouri.

William Tillson (Purdue University) Some Uses of American Dramatic Literature in the Study of Folklore.

Joseph Raben (Queens University) Coleridge, "The Ancient Mariner", and Theories of Mythology.

Margaret Arnott (Boston, Mass) Greek Easter Breads.

Maurice A. Mook (Pennsylvania State University)
Tongue Twisters from Central Pennsylvania.

Folk tales and legends, their variations and distribution, are subject to the same type of scrutiny as folk songs. The Man Who Plucked The Gorbey: A Maine

AMERICAN FOLKLORE SOCIETY

Woods Legend by Edward Ives (University of Maine) concerned the legend of a bird held in superstitious awe by Maine woodsmen. This bird will eat limitless quantities of absolutely anything (so goes the legend). It is easily trained and will steal food from the woodsman's plate if he so much as turns his head. The woodsman will not harm the Gorbey (also known by about twenty other names) because he believes that whatever you do to a Gorbey will happen to you. Consider the fate of one Archie Stackhouse (also known by about twenty other names -- in different versions of the legend) who plucked all the feathers off a Gorbey and woke up the next morning with "all his hair on his pillow".

We gather from Mr Ives' reading of his paper, that the research involved entailed collecting from various 'informants' throughout Maine and much digging into of old local newspapers and other publications in which the legend may have been printed.

Another type of research was suggested in Elizabeth Brandon's paper, AT Type 1510: A Traditional Tale? Here we have references to sources, from China of over a thousand years ago to Alfred Hitchcock of today. The statement "folklore dies hard" takes on real meaning when faced with a tale, the central theme of which has remained unchanged through the passage of many centuries, over many lands, suffering frequent transla-

tion from one language to another in its travels. (It was pointed out in the paper that this tale was the inspiration for literary works over the years and that its transmission therefore, may not have been wholly oral.)

The tale concerns a widow, mourning over the grave of her recently deceased husband. She is approached by a soldier engaged in the duty of guarding the bodies of two thieves. During the courtship, which is successful, the body of one of the thieves is stolen. The soldier, fearful for his life; having been derelict in his duty, allows himself to be persuaded by the widow to substitute the body of her late husband for that of the missing thief. Since the thief had led a hard life and had many scars to show for it (in most of the versions of the tale his two front teeth were missing) it was necessary to inflict the appropriate marks on the corpse of the understudy. This the widow performed eagerly, using the soldier's sword and in particular, slashing the forehead of the corpse and knocking out its teeth with a large rock.

It is not the purpose of this article to go into detail about this paper and the tale's many variations but Elizabeth Brandon's paper is highly recommended as lively reading, not to mention its educational value. We will ascertain the time and place of its publication and will inform our readers of same.

The four remaining papers read in the Saturday afternoon session dealt with various other topics. International Tale Types in India by Warren E. Roberts (Indiana University) suggests that many or most of the folk tale themes over the world may have their roots in India.

Joseph Szoverffy (The University of Ottawa) read his paper, Medieval Studies and Folklore: Mutual Benefits of a Combined Research. The subject of this paper, as far as I could understand it, seems to be adequately summarized by its title.

Gatsby's Fairy Lover by Tristram P. Coffin (University of Pennsylvania) was very interesting. It dealt with the similarity of the theme of F. Scott Fitzgerald's novel with those of some old folk tales.

Boas's Work in Folklore by Melville Jacobs (University of Washington) was a critical paper dealing with the work of a folklorist of the 19th and early 20th centuries.

The Annual Dinner of the Society at the Men's Faculty Club of Columbia University was well attended. Wayland D. Hand (The University of California), outgoing president of the Society spoke on The American Folklore Society after Seventy Years: Survey and Prospect.

Jean Ritchie sang after dinner. At one point she remarked that folklorists seem to be just like everybody else. This was not borne out by the fact that everyone present joined her in song without any second prompting. One audience response song that Jean taught the group was a Kentucky version of Children Go Where I send Thee. I hope that Jean will record this song someday with an audience.

The bulk of the Sunday morning session was the high point of the meeting for me and, I think, for most of the younger people there. Three papers -- by Kenneth S. Goldstein, Ellen Stekert, and John Greenway, in that order, seemed to be connected, or programmed, as it were. They all dealt with new methods of research and compilation of material.

Much of the criticism of folklore scholarship to date is directed at its method of compiling and classification of material. This method seems to stress ultimately sources (British Broad-sides, Child Ballads, etc.) and largely ignores the human aspect of the 'informant' (the person from whom the song is collected). The folk process itself is basically a humanistic one traceable to psychological factors like forgetting, substitution by reason of prejudice, etc. Academicians define folk cultures -- easy communication within the framework of communal isolation. They categorize by major sources and song types (ballads, play party songs, etc.) Variations of a song are treated statistically; what percentage of what variations occurring in a given area.

Kenneth S. Goldstein (University of Pennsylvania) presented his paper, Collecting Folksongs in a Well-Collected Area, which described an experiment conducted in North Carolina over a period of years. He repeatedly returned to a group of informants, recording many of the same songs over and over in different situations. He found that the social setting in which the song would ordinarily be sung is the best condition for obtaining material. This as opposed to the relatively sterile situation of singer, collector, and recording machine. Furthermore he found that different kinds of social settings (male and/or female, old and/or young) would affect the singers' performances. They would, for instance, edit out bawdy material from a song in the presence of females or simply not sing the song at all. The question: "Which 'version' will the singer contribute to a collector without the influence of an audience?"

The Study of a Single Informant: Repertoire and Style by Ellen Stekert (Indiana University) goes one

step further and takes as its point of departure the singer himself. His contributions are then classified according to ultimate sources. This method would seem to give a truer picture of the informant than that of lumping songs from many different informants together.

Ellen Stekert also found that since this method required a study and knowledge of the individual himself, much more folk material came to the informant's lips than just songs. Eighty-four-year-old Ezra Barhight, the subject of her paper, was full of tales, legends, folk recipes, and cures. These came to the surface more or less spontaneously in the course of their conversation.

Miss Stekert lists 115 songs that she collected from Mr Barhight. When broken down according to his sources (mother, family, lumber camps, song books, school, etc.) we get a picture of the influences in his life. This in turn points to a possible utilization of psychological methods in dealing with informants.

John Greenway (University of Colorado) delivered his paper, Folksongs as Socio-Historical Documents, which, it seems to me, deals with the same subject on a completely different level. He deplores the folklorist for putting so much stress on the literary value of folksongs at the expense of their value as social documents. British ballads would not serve as protest songs today unless they were radically changed or parodied. This is because the conditions that gave rise to them are so different from those seeking expression today. In his book, AMERICAN FOLK-SONGS OF PROTEST, Greenway deals with Union Songs from this point of view, stressing that this material deserves as much attention from scholars as material of British, Scotch, and Irish descent.

Ruth Rubin of New York City read and sang her paper, Yiddish Songs in French Canada. Most enjoyable!

There was not enough time for Alan Lomax to complete his paper, Folksong Areas and Folksong Styles. This was regrettable because it was illustrated with recordings of folk music from all over the world. This paper is a result of eight years of traveling, recording and comparing folk styles and is, I believe, only a preliminary study.

Mr Lomax discussed two main styles. That of the Caucasian, harking back to ancient European sources, and that of the Negro, with its roots in Africa. While the two styles borrow from each other as populations move and mix, the most complete synthesis occurred in parts of Spain.

Harry Oster (Louisiana State University) read his Folk Songs of Mary Magdelene among French Negroes in

Louisiana. He traced the story of Mary Magdelene from its Biblical source to its appearance among the Louisiana Negroes.

The Sunday afternoon session was generally titled Folklore and Folklore Societies in the Northeast: a Symposium and Discussion.

Bacil F. Kirtley (University of Maine) read The Northeast Folklore Society and the Folklore of the Maine-Maritime Area, a discussion of the activities of that society.

Edith Cutting (Johnson City High School) read The New York Folklore Society, describing that society's history and activities.

Horace Beck (Middlebury College) read The Problems and State of Folklore in Rhode Island. It seems that there is very little folklore extant in Rhode Island except among the foreign national groups.

Herbert Halpert (Blackburn College) read Intensive Collecting in a Small Area: The New Jersey Pines. This was a history of Mr Halpert's experience as a collector in Southern New Jersey in which he related of his early boners as a collector and his approach to the problems of collecting in that area.

Paul Clayton of New Bedford, Mass., discoursed on Massachusetts Maritime Lore and sang a fine long ballad at the end of his paper.

George Korson of Washington, D.C., read Collecting Opportunities in Pennsylvania.

Frank Hoffman (Indiana University) read "The Keystone Folklore Quarterly". In this paper Mr Hoffman disclosed some of the problems involved in publishing a small folklore journal. This topic was dear to my heart because the physical problems of Caravan are remarkably similar to those described by Mr Hoffman.

A general discussion followed during which I spoke a few words on the subject of Caravan. Various people remarked upon the popularization of folk song recently but this topic was not at all fully developed.

It would be difficult to describe the enjoyment of the group engendered by the many casual remarks made by Herbert Halpert, George Korson, Horace Beck, and some of the others during the reading of their papers. Benjamin A. Botkin, who presided over the last session as well as the dinner, livened things up even more with his humor.

The entire two-day meeting was entertaining as well as educational. Anyone wishing to obtain an idea of the many fields through which the study of folklore can lead would do well to attend the next meeting in their area. The Society meets in a different place each year.

--Billy Faier

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LAST OF THE URBAN FOLKSINGER

Since Caravan's inception we have printed much material on the subject of the "urban" folksinger. Roger Lass' Chronicle of the Urban Folksinger drew a great response from our readers. Answers, quibbles and arguments were printed from Pete Seeger, Roger Abrahams and Ed Badeaux. This was followed by more on the same topic from Cynthia Gooding. And finally Roger Lass' Art of the Urban Folksinger, and in the same issue Folk Music as Art by Barry Kornfeld. This is a subject which we feel will be debated as long as there are folksingers and folk music. We feel, however, that the main issues and major differences of opinion have been covered in Caravan and we would like to close the discussion, temporarily at least, with transcriptions of two recordings; one by Sam Hinton and the other by Sam Eskin. Both of these recordings were made before the debate in Caravan.

On his Cook record, SONGS OF ALL TIMES, Sam Eskin sings thirteen songs and on the last band of the record has the following to say:

Well, y'know, I was singing these songs for a long time before I ever heard they were folksongs. I remember, back in the old days, having an experience which I'm sure lots of you had -- like riding along in a car with a bunch of friends on a long trip. And the conversation sort of peters out and somebody starts singing. We sang all kinds of songs. We sang songs from Tin Pan Alley and old minstrel songs, and there were some songs which would properly be called folksongs. And we sang a great number of them -- on picnics and in boats and on hikes.

You first heard some folksongs which I have gathered from various sources. Some are from published works of other collectors and many of them I've recorded from the singing of people in different parts of these United States. When a song takes on the cultural characteristics of a people, we call it a folksong. Now, an authentic folksinger is one born and bred in a community where tradition has given songs their particular forms and flavor. But some folksingers move from one place to another and hear other versions of their songs and for many reasons are subject to the influence of the traditions of other communities. But their songs are still authentic folk songs even though not the pure product of a single community.

Folksongs have a future as well as a past and they arrive there via the present. Those who speak of fascinating old-time singing as a thing preserved by a few ancients are right. It is preserved because we don't sing that way any longer. Distinctions are made between an authentic folksinger and others not of a particular tradition who might be called, let's say, singers of folksongs. Those who are disposed may ponder at their pleasure as to who falls into what category. As for myself, I've been wandering in and out of many such traditional grounds for many years, singing to collect, collecting to sing; and because of the many migrations and infiltrations, new traditions are evolving and the singers of folksongs today must hear the sounds of our times and echo them in their songs, for only so can folksongs be songs alive and not merely another specimen for the anthropologists or the comparative folklorists.

Folksongs are a chain of communications and all of us who sing these songs are links in that chain. So let's not betoo precious about what is a folksinger. Today cultural isolation is gone. But we can continue to sing these songs which we love and keep them alive not by imitating another culture but by recognizing that culture and implementing the songs with our communications to the future.

Old Mrs Dusenbery from the Ozarks, told a friend of mine that she once set out to learn all the songs in the world. But after a while she had to give up because people kept making up new ones. She might have added "and changing old ones".

Well, as long as these songs change and new ones come along they will remain alive and be sung. The way we live and feel and think affects these songs. That is the way it has always been. The sounds of our times get into the singing of these songs and make them interesting to today's listeners who might find the style of the old times strange.

And that is not to negate what we learn from the old times such as helping us to know our place in the long stream of cultural traditions.

--Sam Eskin

Transcribed from SONGS OF ALL TIMES, Sounds of our Times Record #1020. Used by permission of Sam Eskin.

The editor interviewed Sam Hinton on The Story of Folk Music, Radio Station KPFA-FM in Berkeley, California, in the Fall of 1957. The following transcription is taken from a recording of that program:

The songs sung today by the young (urban) folk-singers might be considered fairly valid as the precursor of a new form of folk music. In other words, our culture hasn't produced a folklore of its own. But then every culture that has ever arisen has gone through a period like this. I can imagine that if there had been musicologists and folklorists in the United States at the time the African slaves were first coming in they would have said, "This music is nothing." It is a combination of African stuff with the stuff they heard in this country."

The whole ethos behind ideal performances in the two cultures, whatever culture I belong to and the Southern mountain culture, is quite different. There for example it was, in the past, considered quite proper to let the song speak for itself and not to have any dynamics in the voice or expression in the face.

This however does not fit an untrained audience of modern Californians. They are not used to that kind of singing. It's like singing French songs to them and they don't understand French.

Folk cultures have always arisen where there is a certain amount of isolation. This could be geographical, linguistic, religious, or just plain social. There must be a communication within the bounds of the isolation and it must be a culture that doesn't change too rapidly. It seems to be that all the bodies of folklore that we have known, the Southern mountaineer's, the Negro's, the sailor's, etc., have had these bounds of isolation broken down completely and therefore their songs are no longer pure. Because of this we are, at this point, without a living native folklore in the United States. But I don't see anything in this idea to preclude the possibility that the bounds of isolation may be extended to include the entire nation. I think that's what we are on the way to now.

People like Pete Seeger are really the

(continued on page 43)

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(John Runge)
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(Luc Forst)
- 12-820 Songs Of The I. R. A.
(Dominic Behan)
- 12-823 Songs of Robert Burns
(Betty Sanders)
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Letter To The Editor...

Robert Coulson
Wabash, Ind.

Dear Billy:

Caravan seems to be more and more emphasizing the kind of folk music that I personally despise -- the "authentic" type (and the worse the singer, the more "authentic" he is). I don't give a damn for the study of ethnic folkways, and the idea of someone like A.L. Lloyd or Jean Ritchie being "foremost exponents of a traditional art form" or something similar, strikes me as being a ridiculously pompous approach to the field.

Still, I suppose you have to depend on the material you receive* and possibly the only people who know enough of the field to write definitive articles are the pretensively serious students. (I certainly don't know enough to be able to write the sort of article that I'd like to read.)

Anyway, I'll keep on getting it for the news notes, ads, and articles like the one on Audio-Video Productions, which at least keep me up on what's being presented in the field. If 95% of what's being presented doesn't interest me, the remaining 5% is all I can afford, anyway. Also enjoyed the article on stereo. I even disagree that "a Bikel recording with orchestra" would benefit from stereo, though. In folk music, no matter what the background, the emphasis is on the singer's voice. The background is just that, and the more it's emphasized, the less effective the record will be. I understand that in jazz the singer is often considered as no more than another instrument -- he is no more important than the sax or clarinet in the "background". But this isn't so in folk music of any kind.

/Bob/

*italics ours

Message

FROM THE WEST



Page Stegner
Zonweise Hubbard

With summer ending and the local folk music enthusiasts drifting back into the Bay Area, there was a loss felt with the absence of Billy Faier who had changed his residence to the East Coast. His weekly community sings in Berkeley and San Francisco last spring brought together many of the Bay Area folk fans and performers and added a great deal to the interest of folk music in the Bay Area. The interest thus stirred up has by no means diminished and the year so far produced much in the way of folk music activities.

The fall started off with the University of California presenting a series of three concerts: Jean Ritchie, Cisco Houston, and Sandy Paton; Barry Olivier was largely responsible for the selection of these performers. Along about the same time Mary Ann Pollar presented Odetta and Theo Bikel in the first of her concerts and Rolf Cahn with Carl Granich and Doug Brown, followed by Cynthia Gooding in successive performances. Billy Faier will be back on February 14th to do a concert, and a concert with Sonny Terry and Brownie McGhee is planned for later in the Spring.

We are enthusiastic about Grace West Newman's series of small concerts which began in November with Mike and Jo Wernham. In February she will present Noni Wells, Zonweise Hubbard and Aner Pattie, and she hopes to continue these performances on a monthly basis. In January, Grace will sponsor the

first of her bi-weekly hootenannies in the North Beach area at which guest artists will be featured. Fred Geist will lead these off with Zonweise Hubbard, Noni Wells, Godene Eagle, and Jim Stein performing at later hoots.

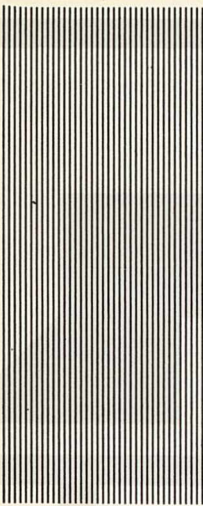
Unfortunately the radio programs of folk music in the Bay Area leave much to be desired. They are limited to KPFA-FM and the quality of these programs is distinctly in need of improvement. THE STORY OF FOLK MUSIC has been replaced by fifteen minutes of records with virtually no commentary on either music or artists. Laura Weber's program is a music class in the studio at which she teaches folk songs to children. It is a good program but is not intended to be of interest to adults. If you listen to Theo Bikel's hour to hear folk music, you might as well save yourself the trouble of turning the dial. Bikel discourses for sixty minutes on divorce, capital punishment, and so on. It has only been of interest to folk music enthusiasts a few times when he has had guest artists.

A well-known folklorist in San Francisco had approximately this to say about the best known of KPFA's folk programs, MIDNIGHT SPECIAL -- it sounds like an incestuous group of high school pajama parties sitting around in their happy circle playing pass the guitar. Though not everyone shares his vehemence, we all agree that it is in drastic need of improvement. Each and every song, be it a Negro blues, an Irish come all ye, a murder ballad, a love song, a labor song, or a tragic English ballad, is both greeted and ended with a burst of laughter as if it were the funniest thing that ever had happened. Almost no remark is passed during the entire hour which isn't also met with a similar outbreak of mirth, with the master of ceremonies, or mistress as the case happens to be, acting as head cheer leader. At present the sole merit of this program would seem to be that it gives local folk singers a chance to perform. They are occasionally good, but the uniform response is this laughter.

The local night club scene in San Francisco offers an interesting contrast in a young group, "The Coachmen", playing at THE PURPLE ONION, and Jesse Fuller on weekends at SAIL INN. Jesse is an old timer who deals primarily in folk blues, and concentrates mostly on instrumentation. Jesse is really the only traditional singer in the area, and is one of the finest 12-string guitarists alive and recorded. This show is superb and one worth seeing many times.

"The Coachmen" is a new group of three fellows, Doug Brown, Don Kass, and Doug Tanner, who are going over well with their audience in their Kingston Trio

(continued on page 32)



Caravan's

RECOMMENDED RECORD of the bi-month

NEW LOST CITY RAMBLERS (Folkways FA 2396)
John Cohen, Tom Paley, and Mike Seeger

From the early 1920's to about 1940 all of the big record companies and dozens of smaller companies, most of which are now extinct, recorded thousands of songs "in the field". They went down to the South and advertised to pay some small sum of money to any singer or group that would perform into the machine. These records for the most part were pressed and sold in the same kind of locality (if not the same) from which they came.

One effect this activity had upon our folk culture was to spread songs over a very wide area. Scholars like D.K. Wilgus have studied this phenomenon but for the most part the phonograph record has been ignored as a factor in the spread of folk songs. (Archie Green has called the phonograph record "the modern broadside".)

The record companies unwittingly served as "collectors" of folk music though their main interest was in the sales and distribution of records (see Hillbilly Bush on the cover of this issue).

For many years now record collectors have been gathering these recordings more out of a love for the music itself than an interest in the academic. Gene Earle of Pennsylvania, Joe Nicholas of Michigan, and Harry West of New York are only three of the thousands of hillbilly record collectors in the world. Another is Harry Smith, from whose collection the fabulous Folkways Anthology was dubbed.

Those folk and hillbilly lovers who have lately
(continued on page 32)

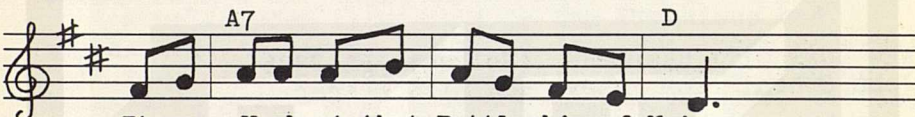
Battleship of Maine



McKinley called for volunteers, then I got my gun,

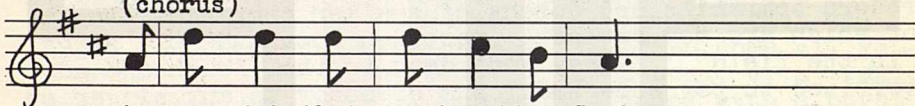


First Spaniard I saw coming I dropped my gun and run,



It was all about that Battleship of Maine.

(chorus)



At war with that great nation Spain,



When I get back to Spain I want to honor my name,



It was all about that Battleship of Maine.

as performed on the album
THE NEW LOST CITY RAMBLERS
Folkways Record # FA 2396
by John Cohen, Tom Paley
and Mike Seeger.
Used by permission of
Folkways Records & Service Corp.

Why are you running
Are you afraid to die?
The reason that I'm running
Is because I cannot fly.
It was all about that Battleship of Maine.

The blood it was a-running
And I was running too.
I gave my feet good exercise
I had nothing else to do.
It was all about that Battleship of Maine.

(Chorus)

When they were a-chasing me
I fell down on my knees.
First thing I cast my eyes upon
Was a great big pot of peas.
It was all about that Battleship of Maine.

The peas they was greasy
The meat it was fat.
The boys was fighting Spaniards
While I was fighting that.
It was all about that Battleship of Maine.

(chorus)

What kind of shoes
Do the Rough Riders wear?
Buttons on the side
Cost five and a half a pair.
It was all about that Battleship of Maine.

What kind of shoes
Do the poor farmers wear?
All broke in
Cost a dollar a pair.
It was all about that Battleship of Maine.

(chorus)

discovered the richness of content available in these old recordings but who cannot afford the high prices that these records bring (practically all of them are collectors' items) are advised to invest in the NEW LOST CITY RAMBLERS, lately recorded by Messrs. Cohen, Paley, and Seeger.

These three young folksingers have accomplished something that is considered impossible by most. They have successfully reproduced the folk style of another culture.

Jack Elliott accomplished this, devoting himself to the folk style of an individual, Woody Guthrie.

Frank Warner more than succeeds in bringing us the style and flavor of the many individuals from whom he learned his songs.

And the New Lost City Ramblers have recaptured the sound of an entire instrumental and singing heritage.

From Mike Seeger's The Old Fish Story (Jonah and The Whale), accompanied only by a mournful fiddle, to the almost jazzy Brown's Ferry Blues by Tom Paley and John Cohen, the record recaptures the many varied styles of the old hillbilly singers.

The record is excellently recorded (by Folkways standards) and is unreservedly recommended.

--B.F.

Message from the West (con't)

type presentation of folk songs.

What's happening in Los Angeles, Portland, Seattle...all the centers of folk interest on the West Coast? If you live in one of these areas send news and/or comments of local groups on to us:

Page Stegner
Zonweise Hubbard
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or direct to the Caravan office in New York.

--Page Stegner
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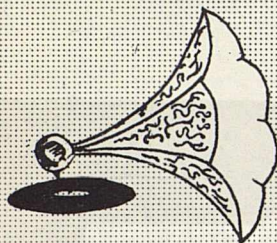
Of necessity, a product that is so patiently and painstakingly built can be produced only in limited numbers. If you particularly appreciate such qualities, your dealer invites you to inspect and play the "Goya" guitar.

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RECORDS

Roger D. Abrahams:
Record Review Editor

The question of the extent of "popular" sound that can be utilized with effect when dealing with folksong is something that becomes a constant problem in assessing the value of a record. There is no doubt that the popularity of Tom Dooley in a purely folk version (plus a smooth commercial sound) is one of the best things that has happened to folksong in a long time. What can be the object of this interest (revival?) in traditional music, if it is not the desire to have more of these beautiful songs heard and sung by more people. The popularity of Tom Dooley should do this, certainly.

Perhaps we can see a trend coming in popular music derived from the folksong. As of this writing Tom Dooley is extremely popular. So is Stackolee, done in a marvelous rock'n'roll version.

Josh White is one of the performers of folk music who has done the most to bring his kind of music to the attention of the public. In a manner of speaking, the public has molded him as he has molded the public. It must be remembered that Josh, who began his career as a street-singer, has always sung the way his audience would most appreciate it. And he continues to do so, even though today his audience is of very different tastes than it was when he was still singing on sidewalks. Those who like the style of street-singing lament this change. But taking Josh for the performer he is, he must be judged from the standpoint of the audience to whom he is trying to appeal. His latest record, CHAIN GANG SONGS (Elektra 158), is one of his smoothest performances to date. If you like Josh slick, this record may be for you. Those who like a more "gutsy" Josh will have to continue to listen to his older recordings. The title for the album is somewhat misleading, as only about half the songs are chain-gang material. For his chorus White has added a quartet that sounds more like gospel singers than work-

ers on a road-gang. He also uses drum and bass backing, so that the resultant sound is most often somewhere between modern gospel singing and rock'n' roll.

Anyone recording today, trying to unite folk-song with a "popular sound" will inevitable be compared with Josh White, Harry Belafonte or The Weavers. Vanguard has issued a record, LEON BIBB SINGS FOLK SONGS (Vanguard VRS-9041, with Chorus and Orchestra, Milt Okun, conductor. Fred Hellerman, guitar. Available in monaural and stereo), that begs to be compared with Belafonte's efforts. Bibb has a fine voice and feeling, technically better indeed than Belafonte's. The more lyric songs, Red Rosy Bush and Turtle Dove especially, are as good or better than anything that Belafonte has done. However Bibb and his arrangers have stripped must of the more spirited material of its vigor. A variety of instrumental color enhan es a lyric emotion, but it can not cover an over-slick performance of a chain-gang song. With reservations, this record rewards the listener with fine singing and consistent arrangements.

REVIEWS

FOLK BLUES (Audio-Video A-V 101) by Jerry Silverman: Jerry Silverman is an urban folksinger who has made "folk" blues his specialty. He has recently published a book on the subject (see review in the last issue of Caravan) and now Audio-Video Productions has issued a companion disc which they promise will be the first of a series by Silverman. Just what is meant by "folk blues" is never explained. A great many of the songs included are blues written by known persons. Some are in the traditional three-line blues form, others in different stanza forms, including Woody Guthrie's Talking Dust Bowl. If such songs are to be included in this record, it would seem that the editor's definition of folk blues should be clarified.

Silverman is an instrumentalist with some talent, but his accompaniments are not as well-executed as they might be. Beyond this, he mixes traditional blues-style guitar with certain sophisticated harmonic ideas that to this listener are not always successful.

TRAVELIN' MAN (Riverside RLP 12-657) by Billy Faier: Billy Faier is one of the smoothest and most versatile banjo players on the scene. In his latest

record, TRAVELIN' MAN, he shows that not only does he have an ability to play any style banjo, but that he is also growing technically, his instrumental work being more self-assured than in either of his previous efforts (ART OF THE FIVE-STRING BANJO, Riverside RLP 12-813 and BANJOS, BANJOS, AND MORE BANJOS, Judson L 3017). His playing of The Downfall of Paris captures all of the feeling of the tune's fiddle-and-pipe antecedents and yet remains banjoistic in its final form. The same could be said of Soldier's Joy, and Wind in the Trees conceived for the banjo shows a use of flamenco chording and technique.

In the sung songs, Faier is more ambitious than successful. He has such a limited vocal capacity that he attempts to compensate by over-dramatizing. Because of his limitations, the voice line has been over-recorded, causing something of an unpleasant effect.

OUR SINGING HERITAGE - Vol. III (Elektra 153) by Frank Warner, accompanied by Billy Faier; Elektra's latest addition to their OUR SINGING HERITAGE series features Frank Warner accompanied by Billy Faier. This is to my mind the finest of that series as yet issued. The first two were made up of the singing of a number of performers, the success or failure of the record depending upon so many individual performances. Frank Warner is one of America's great singer-collectors. As this is Mr Warner's first record in a long time it is indeed welcome. It is doubly pleasant, for he benefits by his collaboration with Billy Faier. Without sacrificing very much of his authentic sound, Warner's songs become so much more listenable with the pleasant and not over-ingenious accompaniments.

TEXAS FOLKSONGS (Tradition TLP 1029) by Alan Lomax accompanied by Guy Carawan: The problem of proper accompaniment is something that does not often arise to the reviewer, but when an accompaniment either overwhelms or does not blend with a song, it becomes something to note critically. Such is the only complaint to be levelled at Alan Lomax's TEXAS FOLKSONGS. The material on this album is wonderful and the singing equally admirable. Lomax provides us with both rarely recorded songs and oft-recorded songs in unusual versions. All are delivered in what seems to be a Texas manner. Guy Carawan's accompaniments, however, are on occasion loose-fitting and ill-chosen. This is especially evident in the chain-gang song, Ain't No More Cane On This Brazos and Godamighty Drag. These are made more painful because in most of the others, Carawan's accompaniments are so good. For those interested in authentic-type performances or in learning some interesting material this record should be heard.

--Roger D Abrahams

SONGS WITH GUY CARAWAN (Folkways FG 3544) by Guy Carawan, accompanied by John Cohen (guitar) and Ollie Phillips (bass): Like so many of America's youth, Guy Carawan has felt an unwonted alienation from other peoples. His solution has meaning for all of us. Guy has journeyed; he has looked outward to the people of the world, and inward to our American traditions. Now he looks homeward; he has travelled and now he comes home to speak to America's youth in search of a better world.

Guy Carawan came out of Los Angeles with a cultural background of bubble-gum and Tin Pan Alley (as have the majority of us). Along the way, he joined the swelling band of urban folksingers who help to keep our heritage of song alive. Now he expands, uniting the meaning of folksong with the vehicle of sophisticated pop-singing.

Today's students, or so the legend goes, look for a world of justice and peace, of human dignity. Tin Pan Alley's perversion and vulgarization may have nothing to say, but their way of saying it has become to a great extent our way. Guy unites this method of expression with the poetry of the folk as they sing about their work, their fun, their love, religion, joy, sorrow. To a world sick with war, he brings the message of peace and human dignity which he expresses through his songs (and which he heard expressed so well in his contact with people of the world at the World Youth Festival). This message will prove effective if Guy can be brought to the attention of the public.

This record should do a lot to do just that. Unfortunately, to those who have seen Guy perform, the record recently issued by Folkways has some imperfections. The warmth, the informality, the friendship is lacking. The communication, so necessary, between singer and song is often simply not felt, or at least not expressed in these renditions. Perhaps Guy is one of those who perform well, but cannot capture his particular method of expression on record. Yet the disc does stand as the only record of a performer who deserves to be heard, and appreciated.

--Poncho Perlman

FOLKMUSIC

SCENE

NEW YORK SCENE:

Folkmusic Festival at Cooper Union Feb 10th. This will feature Oscar Brand, Frank Warner, The Tarriers, Paul Clayton, The Shanty Boys, and many many others. Free admission. For details listen to Oscar Brand's FOLKMUSIC FESTIVAL, WNYC, 6:PM Sundays.

At Kauffman Concert Hall a series of concerts is being presented by the Federation of Jewish Philanthropies of New York. Tickets are \$2.50. Concerts begin promptly at 8:30 PM. They will be as follows:

Feb 7th - Marais & Miranda
Feb 21st - Sidor Belarsky
Feb 28th - William Clauson
Apr 4th - Richard Dyer-Bennet

The Metropolitan Council of The American Youth Hostels is presenting a monthly series of concerts at the P.S. 41 auditorium at Sixth Ave and 11th St. Time - 8:30 PM. Tickets - \$1.95. Performers:

Feb 28th - Andrew Rowan Summers and the New
Lost City Ramblers
Mar 21st - Frank Warner and Billy Faier

AYH also presents a series of informal concerts

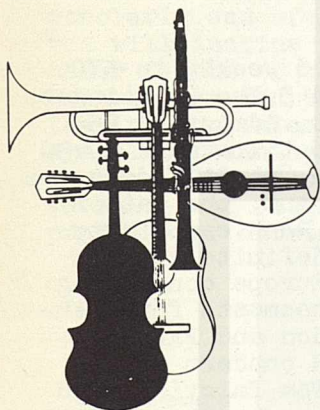
each Friday at 11:15 PM at their headquarters at 14 W 8th St. Admission \$1 (discount to AYH'ers).

Feb 6 - The Shanty Boys
Feb 13 Evelyn Challis & Sol Gordon
Feb 20 Irwin Harris
Feb 27 Doris Stone
Mar 6 The Shanty Boys
Mar 13 Dick Weissman
Mar 20 Roger & Jaime Lass
Mar 27 Gil Turner
Apr 3 The Shanty Boys

Feb 31st The Folksingers Guild presents the second in a Series Symposium: Tony Schwartz. 8:30 at 13 W 17th St. Admission 75¢. Third in the series will be Marshall Stearns on Blues and Jazz, Mar 6th.

Feb 6th Happy Traum & Dick Weissman at Carnegie Chapter Hall, 8:45 PM. \$1.50
Feb 6th Suzanne Bloch (lute) at Carnegie Recital Hall, 8:30. \$1.25 - \$2.50
Feb 6th Marais & Miranda, Brooklyn Academy of Music. 8:30 PM. \$1.00-\$2.50

Mar 10th, Oscar Brand will appear in a program at Town Hall. Mar 14th he'll be at the NY Historical Assn. Mar 20th he'll take part in the CCNY Carnival at the Hotel Astor. Apr 14 he'll be speaking for the National Library Assn. at the St George Hotel.



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Feb 13th - Rolf Cahn and Molly Scott

Mar 13th - Frank Hamilton

April 10th - A Song Fest

for details contact FOLKLORE PRODUCTIONS, P O

Box 227, Boston, Mass.

Mar 20th The Weavers will be at Symphony Hall in Boston.

MILWAUKEE, WISC. Feb 15th - Sonny Terry & Brownie McGhee

Feb 20th - Theodore Bikel

for details contact TOPPING & CO, 736 N 2nd St.
Milwaukee 3, Wisc.

CHICAGO, ILL. Oscar Brand, Feb 20th

BERKELEY & PALO ALTO, CALIF. Oscar Brand will be appearing late in April.

RECORD SCENE:

New releases and coming events include from Riverside - ENGLISH AND SCOTS LOVE SONGS (RLP 12-656) by Ewan MacColl and Isla Cameron - SONGS INANE ONLY by Oscar Brand with Dave Sear...from Tradition a rerecording of RISING OF THE MOON, and an album of Irish Drinking Songs...from Elektra - a new folk sampler - a disc by the Cuadro Flamenco (EKL-159) - records by Sandy Paton and by Mort Freeman...from A-V - PASTURES OF PLENTY (AV 103) by The Harvesters.

NEWS NOTES:

Two Song Fests are currently held weekly in NYC. Sunday afternoons from 2:30 til around 5 The Folksingers Guild holds open house at 13 W 17th St. Admission 25¢. Cider is sold. Sunday Evenings from 8 til around 10:30 AYH holds campfire-style sings at 14 W 8th St. Admission is 50¢. The former is led by Happy Traum, the latter by Pete Haas...NY folksinger Dave Van Ronk expects to be on the West Coast in Feb for an indefinite stay... Jac Holzman of Elektra Records is in Europe concluding negotiations for foreign licensing agreements for Elektra's folk music and jazz line in London and Paris... an exciting musical event at their AYH concert was John Cohen's guitar accompaniment to Tom Paley's banjo tuning...the Bluegrass scene in NY is much enlivened by the Greenbriar Boys, a new group composed of Bob Yellin, John Herald, and Paul Prestopino...hopeful rumor has it that a second disc by the New Lost City Ramblers may be issued by Folkways Records...gardylloo

Editor's Page (con't)

This is a good time to remind our readers that Caravan is a non-profit publication. In fact, no one gets paid except the printer and the post office. So far, Caravan has paid for itself and with the setting up of a permanent staff we expect to go that one better and thereby offer our readers material presented in a more professional manner. Photographs printed on better paper; and easier to read type face; etc. This issue arriving in an envelope is the first of what we hope will be a series of improvements in the presentation of Caravan.

Selection of material is another matter. Caravan was introduced at the meeting of the American Folklore Society at the Statler Hotel in New York City last December in an effort to acquaint its membership with us. We distributed Caravan to the assembled company in the hope that they would carry us back to their respective institutions and tell their students and other people interested in folk music about us. We also hope that these scholars will recognize the value of Caravan as a means of reaching a more popular audience than that which reads the JOURNAL OF AMERICAN FOLKLORE and similar publications.

In this respect the pages of Caravan are open to researchers wishing to make pleas for special types of material from our readers.

This issue is, in a sense, a bow toward the scholarly end of folk music. Future issues of Caravan will incline toward one or more of the many other facets of the field. A series of articles is planned devoted to the various recording and publishing companies specializing in folk music. We are also planning a series of photographic essays on the folk music activities of various cities. And we shall, in future issues, continue our series of profiles of outstanding figures in the field.

On page of this issue will be found a short account of the legend of Tom Dooley. In 1939 Frank and Anne Warner collected a version of Tom Dooley from Frank Proffitt of Beech Mountain, North Carolina. This version was printed (with Warner's

permission) by Alan Lomax in FOLK SONG U.S.A., published in 1947. Frank Warner recorded it in 1952 for Elektra Records, and it was issued on a 10" L.P. entitled FRANK WARNER SINGS AMERICAN FOLK SONGS. Later Dick and Ruth Best reprinted it in SONG FEST which is an excellent song collection except for the fact that, with one or two exceptions, they didn't bother to credit any of their sources. Recently the Kingston Trio recorded Tom Dooley for Capitol Records (#45-18390).

At this writing that record is on the top of the Hit Parade and is making lots of money (we presume) for the Kingston Trio and Capitol Records. The version of Tom Dooley collected by Frank Warner and printed in FOLK SONG U.S.A. (and SONG FEST) and the recordings by Frank Warner on Elektra, and the Kingston Trio on Capitol are all identical. We therefore presume that the Kingston Trio learned the song from one of the above-mentioned sources.

Are we not all indebted to the efforts of Frank and Anne Warner for this song which is one of the best of its kind in the folk repertoire?

Examination of the Capitol recording shows that the song is credited as "Traditional". This may be legal -- Tom Dooley is certainly a traditional song -- but to our mind it ethically stinks!

It is wonderful when a folk song makes the Hit Parade, especially one with as little alteration as the Kingston Trio's Tom Dooley. It is only another proof that songs created by the people have more appeal to the people than the Tin Pan Alley and Brill Building brand. There are a lot of people buying song sheets of Tom Dooley who don't know a thing about folk music or what it would mean to them. If those song sheets bore the legend of the song, such as the one printed in this issue, think how far it would go toward re-introducing that particular tradition to the people. A fairly close search turned up only one small paragraph in VARIETY of November 26, 1958, dealing with the legend and that was treated as a joke in its presentation.*

Finally, we do not know the details of the financial aspects of the Capitol recording of Tom Dooley but here are a couple of educated guesses:

1. Frank and Anne Warner did not receive one penny for their part in the collecting of Tom Dooley.

2. Frank and Anne Warner have been going out into the countryside of North Carolina, New England and New York in most of their spare time for the past twenty years. Anyone trying this for a year will find that at least five hundred dollars is needed for a three or four week trip of this kind. Multiply that by twenty years and you have a sizable donation for one family to make

toward the preservation of our folk traditions.

We feel this is a more than adequate answer to those who justify the failure of Capitol Records and the Kingston Trio to credit the song to the collector or his informant by saying, "He didn't write it."

* Since this was written, LIFE MAGAZINE did a one page article about the Tom Dula legend, with pictures of his gravestone. The story also described some of the effects of Tom Dooley becoming popular on the inhabitants of Caldwell County, North Carolina.

OOPS----PARDON US, WE MADE A MISTAKE

On page 38 of the last issue, the I.W.W. Song Collection announcement contained the following errors:

Stamford University sound be Stanford,

Orders of Microfilm should be made to

Mrs Florence Chu
Interlibrary Loan Library
Stanford University Library
Stanford, California

(not Mr Priddle)

Order should be made by title and catalogue number. "Industrial Workers of the World, Songs of the Workers" Cat. No. ML54, 8 - I 5 S 6 I

Price, \$20.00.

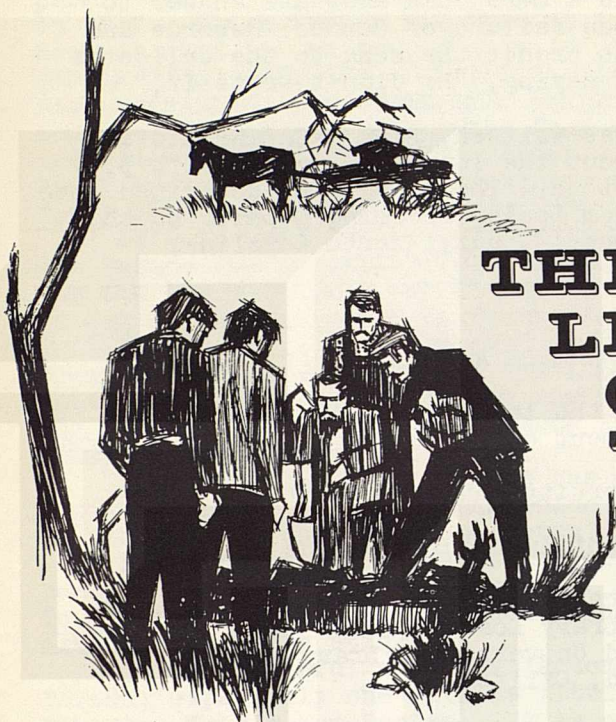
Sorry.

...Urban Folksinger (con't)

of a new folklore. They are eclectic. They are not taking songs because they represent cultures but because of what they mean to them. They are singing the songs for the songs' own sake. Eventually, when we develop the social structure for these things to become traditional, then I think we will have a new folk culture, an American folk culture, and the next step will be a world wide folk culture.

I hope to live to see that!

--Sam Hinton



THE LEGEND OF TOM DULA

In the month of June, 1866, in the German Hill section of Yadkin Valley, Caldwell County, North Carolina, a party of men stood around a shallow opened grave in which lay the body of a young girl. Her legs had been broken for the purpose of stuffing her into the grave which was too short for her length, and her head was pushed down between her knees. In contrast to this macabre scene her apron had been neatly folded and laid across her head. Of the men standing and gazing at the corpse one was a young man who had loved her for the past four years.

Laura, Ann, and Perline Foster were cousins who grew up together near Elkville, North Carolina. Laura and Ann both had more than their share of good looks and were sought after by the young men of the surrounding countryside. They were gay and had many a good time until Tom Dula of Elkville appeared on the scene. Tom was as light-hearted and carefree as a young man could be. He played the banjo and the fiddle and sang the many

ballads and songs of the time. No party could have been a success without Tom's singing and no dance was worth its salt unless Tom was the fiddler. (Today he would be called a folksinger.) When Laura and Ann Foster met Tom Dula their carefree lives changed suddenly. The girls had the misfortune of both falling in love with him at the same time. Tom took life as he found it and liberally distributed his favors between the two girls indiscriminately.

At the outbreak of the Civil War, Tom joined up with Zeb Vance's 26th Regiment and made an outstanding war record for himself at Gettysburg and the Battle of the Wilderness. (In these battles the 26th Regiment suffered more casualties than any other fighting unit of the Southern Armies.) When Tom returned home after the war, he found that Ann had married James Melton. Laura, on the other hand, had remained faithful to Tom despite the fact that she had been steadily courted throughout the war years by Bob Cummins, a local school teacher.

Tom had always been a happy-go-lucky fellow. His war experiences added to this a quality of recklessness which allowed him to take up with both girls again despite the fact that Ann was now married. One night in May of 1866 Laura received a note from Tom telling her to meet him for the purpose of eloping. Three weeks later her horse came home with a frayed rope hanging from its neck. It had been presumed that Laura had eloped with someone but the return of her horse caused her family and friends to fear that she had met with foul play. Searching parties fruitlessly combed the surrounding hills for three weeks.

One day Ann Melton and her cousin, Perline Foster, were overheard in an argument in which Perline was heard to say that she would "tell all". When questioned, Perline at first denied any knowledge of the disappearance, but she eventually broke down and admitted that though she was not a witness to the murder she knew where Laura was buried and that Tom Dula and Ann Melton had murdered her. After another week of searching, Laura's body was found, but Tom Dula had disappeared.

The countryside was in an uproar. Bob Cummins, driven by grief and rage over the death of the woman he had loved, searched further and further afield until he came upon Tom Dula in Tennessee and brought him back a prisoner. Tom Dula was tried for the murder of Laura Foster. He was defended by Zebulon Vance, his old army commander. Some thought that Tom would get off because he was being defended by one of the best lawyers in the country. Vance obtained a change of venue to Statesville, N.C., because he felt that prejudice would enter into the decision if Tom was tried where the murder was

committed. By this time, however, the murder had excited too much feeling over the whole country (partly because of the entrance of Zeb Vance into the case) and Tom Dula was found guilty and sentenced to be hanged. He won an appeal, was retried and again found guilty and sentenced to death. Ann Melton was tried separately as an accessory to the murder. She correctly predicted that "they'll never put a rope around this pretty neck".

- - -

The above account was taken from an article prepared by Nancy Alexander which appeared in the Watauga Democrat, Thursday, June 21, 1956. More specific information from the Frank C. Brown collection of North Carolina Folk Songs follows:

Tom Dula was indicted for the murder of Laura Foster in Wilkes County in May 1866. He was tried in January 1867 and was hanged (this quoted by Brown from the Statesville American) at 2:17 P.M. on May 1st, 1868. The night before he was hanged, Dula prepared the following statement:

STATEMENT OF THOMAS E. DULA

I declare that I am the only person that had a hand in the murder of Laura Foster.

Signed, Tom Dula ----- April 30, 1868

Many people felt that in making this statement he was shielding Ann Melton. Brown quotes the court record of the trial as saying that the motive for the murder was revenge over the transmission of a venereal disease by Laura Foster to Tom Dula, who then passed it on to Ann Melton. (Other versions of the legend declare that Laura Foster, at the autopsy, was found to be pregnant and was murdered because Dula did not want to marry her.)

Concerning Tom Dula's accomplishments as a musician the accounts vary considerably. You may have heard that he rode to his hanging in a wagon, playing his banjo and singing:

Hand me down my banjo,
I'll play it on my knee.
This time tomorrow
It'll be no use to me.

Some say that he composed the song the night before he died and sang it as he was being prepared for the gallows. You may also hear that Grayson was the name of the sheriff who arrested him. The above account credits Bob Cummins with that feat. It is interesting to not that someone by the name of Grayson recorded a version of Hang Down Your Head Tom Dooley for Victor in 1930. The reason for the change of "Dula" to "Dooley"

is quite simple. The North Carolina pronunciation of "a" at the end of a name is "ee" or "y". Rena, for instance, would be pronounced "Reny".

Whatever the true facts concerning the actual murder or what the motives were, this story is as sordid as any coming from the British Isles. We do not know the age of Ann Melton or Laura Foster, but we do know that Tom Dula was only 20 years old at the time of his hanging.

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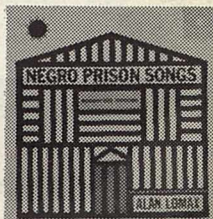
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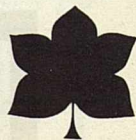
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