



THE SHANTY BOYS

APRIL 1958

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THE SHAW-WALKER CO.

CARAVAN

Folkmusic Magazine

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THE SHANTY BOYS

The Shanty Boys, featured on the cover of this issue of Caravan, have rapidly become one of the most popular and most enjoyable folk-singing groups on the New York scene today. Proof of their popularity is evidenced by the rapidity with which their new record, THE SHANTY BOYS (Elektra 142) is selling. And once you've heard the record, you will understand why this is.

The three members of The Shanty Boys are Roger Sprung, Mike Cohen and Lionel Kilberg, all of whom were well known locally as soloists before they began singing and playing as a group. Each still performs as an individual, sometimes completely separate from the group, sometimes with the others backing him up instrumentally.

Roger Sprung, who is usually heard on banjo, is considered one of the best banjo pickers in these parts and is constantly surprising people with his ability to play almost any stringed instrument. He's been playing banjo for eleven years now, and has been heard on a number of records, notable among them Riverside's SATURDAY NIGHT AND SUNDAY TOO, on which he accompanies Jean Ritchie and helps out on choruses.

Mike Cohen, the lead voice and guitarist in the group, is also assistant director of the Metropolitan Council of the American Youth Hostel in New York, and often leads that organization's weekly song fests. Mike comes from a folkmusic-minded family. His mother and aunt were both folk dance instructors, and his brother, John, is a highly respected folksinger in his own right. Both Mike and Roger Sprung have travelled considerably, collecting songs and other folk material, and playing and singing around the country.

The third member of The Shanty Boys is Lionel Kilberg, who is so closely associated with the Brownie Bass he plays that its invention has often been attributed to him. He refuses the credit tho, claiming that it ~~was~~ originally brought over from Africa. Lionel is very popular with folksingers in New York, not only because he is one of the nicest, most charming people around, but also because he is one of the people responsible for keeping Washington Square open for folksinging during the summer months.

The Shanty Boys, as a group, began about a year ago. A man decided to put on a one-shot concert with his three favorite folksingers, and the three favorites turned out to be Roger, Mike and Lionel. Another man liked them and offered to produce a series of monthly concerts for them. So The Shanty Boys came about. And their monthly concerts are still going on, the first Friday of each month.

These concerts are held at 8:30 PM in Studio 205, CBS Bldg, 213 W 53rd St, and often feature guest artists as well as The Shanty Boys.

(con't on the lower half of the next page)

Pete Seeger

"CONGRATULATIONS TO ROGER LASS..."

Congratulations to Roger Lass on his interesting article. I wish all scholars could write so clearly. He'll be interested in an article by my father (to be reprinted in the next issue of SING OUT) "Folk Songs In The Schools Of A Highly Industrialized Society". Oh, I could quibble, perhaps, with some of Lass's statements (and overemphasis of me), but his was a good attempt. I wish, for example, he had credited Alan Lomax (and perhaps Sandburg) more than Cecil Sharp. Sharp was a great collector. But Alan Lomax took the folksongs out of the museums and formulated the program, approach, and campaign which now results in a million guitars being sold every year.

And though Lass made a pretty good attempt to classify singers, I feel it was still too pat. Where do you classify the greatest new voice and maybe one of the greatest musical artists of our time, namely Odetta Felious? And where does he classify some of the many new quartets and groups springing up? That middle ground is getting crowded

Actually, I think the most hopeful thing about the folksong revival is that no one (or group) is in charge. Not the right nor the left, the cynics nor the utopians, the pure nor the hybrid, the romantic nor the angry. It is a great ferment, and out of it is going to grow much fine music.

Best wishes,

Pete

THE SHANTY BOYS (con't)

At these Sings the Boys try out new material, old folksongs done in their own style. The music they play isn't like Bluegrass and is not in the strict sense straight folk tradition, but their own particular personal kind of music, done the way they feel it and love it.

The Shanty Boys have performed all around the New York area, including two shows at Carnegie Hall. Currently they are weekly guests on Oscar Brand's "Folksong Festival" on WNYC (Sundays at 6 PM), where they join Oscar on many of his numbers, and also present their own material. And, of course, they can be seen the first Friday of each month, presenting their regular concert series in the CBS Building.

It is hoped that we'll hear more of them on radio, on the concert stage, and particularly, on record, in the very near future.

--Aaron Rennert
March 1958

QUIBBLING WITH ROGER LASS

Bravo to Roger Lass for placing folk-music in a proper and understandable context without feeling that a value judgement was called for. A wholly admirable approach in a field that is notably devoid of it. Also bravo to his pronouncement that if American folk-music is to live, it is in the mouths and instruments of the "folk-singer" and not the folk.

There are, however, a few mistakes that he makes that I would like to comment upon, as they represent misconceptions.

Firstly, he says in reference to oral transmission by the folk that once a folk performer has sung a song to his audience "the transformational process begins, for the song then becomes the property of any individual singer who may learn it, and the singer is of course free to make any alterations that he may consider to be proper." Well put, but entirely wrong! And especially wrong since he placed this thesis beside the valid scholarly argument that folk-songs are not the result of "communal creation".

Let me make my point by quoting one of the leading collectors, W.R. MacKenzie. He says in his book Quest of the Ballad:

"I have laid constant stress on my belief that no ballad-singer ever makes a conscious or deliberate change in the phraseology of his song and so far, at least, as my own experience goes, there's not a shred of evidence against this belief."

This position is held by every major field collector I have ever had contact with, either through books or otherwise.

I hear around me, whenever someone has changed a song to suit his own taste, "oh, it's folk-change and I'm a folk". This is pure hogwash! "Folk-change" comes through faults in the faculties of folk-performers, never through a conscious change on their parts. When we find so many differing versions of songs, it is as a result of a long process of mishearing, partial forgetting or loss of meaning. So let's have an end to talk of "folk-change" when what is meant is "fake-change" or should I say "short-change".

A second quibble. It seems to me that Roger could have played up the fact that even though so many of these songs have been collected, the bulk of material still stems from a tradition basically oral in its origin. How many folk-singers are there around that can read music, and get their material from books as a result? Very few indeed. The bulk of the material floating around in the amorphous folk-world of NYC stems from the singing of some other folk-singer, either through a

Abrahams (2)

recording or personal contact. As a matter of fact, it has been almost a forbidden thing in some circles even to sing songs that are recorded by a commercial folk-singer.

A third and last quibble. Roger classifies folk-singers into four categories, naming several singers as examples: Arty - Richard Dyer-Bennet, Josh White and Burl Ives; Ethnic-Professional - Jean Ritchie, Woody Guthrie, Leadbelly, Harry and Jeanie West, Bascom Lamar Lunsford, and Blind Lemon Jefferson; Self-Consciously Ethnic - Tom Paley and Roger Sprung; and Middle-Ground - a catch-all for those singers who don't seem to fit easily into the other categories.

I can't go along with this classification of singers. The categories are accurate as far as they go, but the singers Roger puts into them are misleading.

Burl Ives - his early recordings, the ones on which this generation of folk-singers cut their teeth are utterly devoid of any Italian effect whatsoever. He was, and still is to a great extent a traditional or semi-traditional singer.

Josh White - we are all disgusted by his latest antics and his embarrassing love-affair with his singing menage that he seems to carry with him, but his early records also indicate a perceptive, musically talented traditional blues singer.

Richard Dyer-Bennet - does not claim to be a folk-singer, but rather a minstrel. This is borne out by his training and performances. He should only be considered parenthetically in the corps of folk-singers.

Of the group mentioned as Ethnic-Professional Jean Ritchie, Leadbelly, and Blind Lemon are the only ones that really qualify. As noted before, Burl Ives and Josh White should also belong to this class. Both Jean Ritchie and Leadbelly showed the same sort of self-consciousness of style that we object to in Ives and White, but Leadbelly is dead and Ritchie's is of a veiled sort, not so easily discernable. This is inevitable in any person consistently performing before audiences. For a complete discussion of this problem I refer you to the latest Journal of American Folklore; an article entitled "Leadbelly, Burl Ives and Sam Hinton" with rejoinders. It is available at Folklore Center. To those who want a copy and/or want to join this excellent organization, the person to write to is:

MacEdward Leach
Sect-Treasurer of the American Folklore Society
Bennett Hall
University of Pennsylvania
Philadelphia, Pennsylvania

Woody Guthrie - belongs to a category wholly unethnical. His only touch with a true folk-ethnical musical tradition is through the Carter Family. This is an organization which made many recordings in the twenties and thirties. They are what might be considered proto-hill-billy, singing halfway between hill-billy and folk. They use a great

deal of traditional material (see "The Wreck on the C&O") and a lot of non-traditional material (see "The Little Log Cabin by the Sea"). Guthrie, by his own admission, learned his guitar technique from Mother Maybelle Carter, and the tunes of his written songs are mainly derived from the traditional material recorded by the Carter Family. This is not meant to undercut Woody's position in the field but only to place him in his proper context.

Bascom Lamar Lunceford - belongs to what I deem a separate category - the semi-professional, semi-ethnic. Though born in the heart of "folk-country" he has not come by many of his songs in a traditional way, either through his family or community. He has been an avid collector of folk-songs for many, many years (50 or 60) and the bulk of the songs that he sings are consciously collected in the field. Yet he is from the area, did learn some songs traditionally and sings all of his songs in a more-or-less traditional manner. He is not a professional in the same respect that Jean Ritchie is (though he did record for country-music record companies at the same time The Carter Family did). He makes an occasional recording for commercial use, but in the main his efforts have been for the Library of Congress (he is the most recorded performer - somewhat over 600 songs), for Columbia University (some 300 songs), and for a school near his home whose name I can't call immediately to mind.

In this same class should be included Artus Moser and Virgil Sturgill, two fine traditional singers who have collected and sung songs other than those learned traditionally.

Harry and Jeanie West - fit much into the same class as Guthrie, without his great feeling for the music, but with greater range and instrumental virtuosity. All of their material is traceable to country music recordings of the '20's, '30's and early '40's. They are close in manner to the Monroe Brothers, Stanley Brothers, and similar "Blue-grass" organizations still performing.

The whole category of "Self-Consciously Ethnic" is quite misleading, as none of the singers cited are ethnic. The only ethnic American singers available on records are those on the Library of Congress, some of the singers on Folkway's anthology, other field recording records, mostly on Folkways, "American Street Singers" on Riverside, and others of the same sort. Any singer who concentrates on instrumental style is out of the ethnic class except in the tradition of blues or street singers.

Roger Sprung, Tom Paley, Harry and Jeanie West, and all of the performers on the record of "Banjo Songs of the Southern Mountains" (Riverside RLP 12-610) belong to a category derived in part from traditional material, but moreso on the more strongly tonal traditions of the heavy-beat fretted-instrument-type that came in with the popularity of country-records and the radio.

The only performers in the field of folkmusic that are self-consciously ethnic are Susan Reed, Darrell Adams (by report), Luke Faust, and Dave Van Ronk.

Apologies to Roger Lass for holding forth for such a time on an article that I feel was valuable in general.

--Roger Abrahams

FALL 1958 TOUR

September 29 — November 26, 1958

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HAVE AT THEE, ROGER LASS!

Your little magazine is really "sterling", but one can't read it without getting hopping mad over something. I'm sure more than one felt that way about my last article. I did about Chronicle of the Urban Folksinger. Primarily I took exception to Mr Lass's attitude generally. He wrote the article as if each and every word was hallowed, was gospel. This is the way IT IS, rather than this is how I see it. And its omissions are gigantic. His greatest mistake was the way he sloughed off hillbilly music with rock and roll. The young Southerner (he says) has forgotten his roots and is going to hell, while the urban folksinger has picked up the torch and will carry it through. I have been an "urban folksinger" for a number of years (Houston being also a city) and I know a good many of the urban folksingers around. And I know their number one influences have been the hillbilly performers operating in the folk traditions, rather than musty old Library of Congress recordings. Paley being a notable exception, nevertheless Earl Scruggs has influenced more 5-string banjo players, both in the South and in N.Y. than even Pete. Other professional hillbilly entertainers from whom the urbanites learn include Merle Travis, Grandpa Jones, Lilly Mae Ledford, Cousin Emmy, Jethro, the Carter Family, Uncle Dave Macon, to name a few. The folk tradition is a long way from dead in the South.

Mr Lass, according to his own article, bases his observations on the state of non-urban folk music on one visit to Asheville and the Festival. Is this the academic approach?

The other statement I can't help but take exception to was "has aided considerably in the development of such historical falsifications as the heroization of the Spanish Civil War."* Now, I don't know where Mr Lass was in 1936, but it is a matter of record that both Hitler and Mussolini materially aided Genral Franco's fascists. Hitler furnished the Luftwaffe, which here worked out the pattern of block-bombing. And Mussolini furnished units of the Italian army. Not I don't know which the Hell side Mr Lass was on during the Second World War, but I was on OUR side, and we fought Hitler and Mussolini.

However it is nice to see the academic mind take an interest in folk songs. I just wish they would adopt a folk approach, one of humbleness, and of willingness to learn, rather than one that already they've figured it all out, and here is the last word.

-- Ed Badeaux

*Ed. note: Since several people have written vehemently about this statement of Mr Lass's, we'll quote here the parenthetical phrase that followed it in his original text. "(a myth which Orwell so ably demolished in his Homage to Catalonia). Because of space limitations, we had blue-pencilled this, and several other short phrases in the article as unnecessary in a discussion of folkmusic. Since Caravan is a folkmusic magazine, we don't plan to carry this battle of the Spanish Civil War past this. Anyone who wants to fight it out with Roger can send his seconds directly to Roger.

Records:

a long look at folkways

BRITISH BROADSIDE BALLADS IN POPULAR TRADITION sung by Paul Clayton. (Folkways FW 3708). This is an excellent collection by one of America's leading young folksingers. Paul Clayton has brought together 19 ballads originating as broadsides and surviving in tradition. He sings the folk versions, as he has learned them, mostly from field recordings and from traditional singers themselves, while he was in Britain collecting. The booklet accompanying the record not only gives background notes on Mr Clayton and the songs, but also includes texts of the traditional versions, and photographic reproductions of the original broadsides.

Mr Clayton is an honest, straightforward singer whose emphasis is on the material he presents. Unlike many folksingers he does not try to force his material into the subordinate role of a medium for the presentation of his own voice or personality. Neither does he attempt to imitate the singers from whom he has taken his material. As a result his style is quite subtle, and excellently suited to the singing of ballads.

WE'VE GOT SOME SINGING TO DO by the Folksmiths Travelling Folk Workshop (Folkways FA 2407). The Folksmiths are a group of eight young people from Oberlin College who organized with the intention of spending their vacation travelling around summer records and camps, singing and teaching folksongs and such. Their instruments include banjo, guitar, recorder, mandolin, bongo drums, and wash tub bass, and their repertory includes songs of many lands, from renovated American Hillbilly to a Swedish drinking song, though most of their material is of American Negro or African origin. Their harmonies and voices are far from perfect, and their arrangements are of the general type common among school glee clubs. It is my feeling that a little less emphasis on style, and a little more apparent enthusiasm in several of the numbers on this record would help minimize their musical shortcomings.

SONGS OF A NEW YORK LUMBERJACK sung by Ellen Stekert (Folkways FA 2354). Ellen Stekert is a young lady with a very natural singing style. She uses none of the devices of formal singing that many folksinging women employ. In this album she sings naturally and robustly, but nevertheless the incongruity of a young lady singing these "Songs of a New York Lumberjack" mars the record as a whole. It is a good collection containing some very interesting versions of various songs (including two Child ballads) and the notes are well worth reading. Though I enjoy Miss Stekert's singing, I'd have preferred to have this same material presented someone more able to give it the sound of lumberjack songs as sung by a lumberjack.

BIG BILL BROONZY SINGS COUNTRY BLUES (Folkways FA 2326) It seems unlikely that anyone reading Caravan would be unfamiliar with Big Bill Broonzy. Certainly anyone interested in American blues is familiar with his playing and singing, and the great influence he has had on

Folkways (2)

countless young musicians. Recently Big Bill had an operation on his throat and he can no longer sing. It is our good fortune though that we can still hear his voice on records such as "...Country Blues" and its companion disc, "BIG BILL BROONZY, His Story" (FG3586). Big Bill is a sophisticated singer and guitarist. His guitar style is varied and subtle. To anyone unfamiliar with the blues field who'd like to gain familiarity and build a basic library, this is a highly recommended record. Those of you who are blues fans have it, or have an eye on it already.

CAT-IRON Sings Blues and Hymns (FA 2389). Cat-Iron is no professional singer of folksongs. He is one of the many people who sing who've been recorded by Frederic Ramsey, Jr. Cat-Iron's singing and guitar are heavy, rhythmic and solid. He is not a sophisticated musician like Big Bill, and his presentation might not have the appeal for a person unfamiliar with Negro blues that Big Bill's might. But he is a fine singer and his music has a strong, almost-tangible reality that makes this, for me, one of the most exciting albums of blues I've heard.

Folkways deserves a laurel or two for their fine packaging of their records. Their jackets are comparable to "library editions" in books. They're huskier than the standard sleeve and divided into two compartments, one for the disc and one for the accompanying notes (which usually include texts). The jacket is basically the same for every record, covered with grained black paper. The label, usually a two-color print job (black & white on a colored background), identifies the record on the front of the jacket, folds over the spine, identifying the record there, and laps about an inch and a half, again identifying the disc, so that from almost any angle you can see what record you have. Record, booklet and sleeve, it's a handsome, handy, functional package.

Folkways discs, with their library edition packaging, list at \$5.95 for 12"s and \$4.25 for 10"s. The above are all 12"s.

SWARTHMORE COLLEGE FOLK FESTIVAL

I thought I'd remind you that the Swarthmore College Folk Festival will take place from April 18 through the 20th. It will be on the Swarthmore Campus, in Swarthmore, Pa., about 20 or 30 miles west of Philadelphia, and the featured artist will be Odetta. Anyone can go, but those who want to get in on the square dance Friday night, the square dance Saturday night, and the Odetta concert Sunday, must write for reservations and send in \$1 for each event, or \$2.50 for all three. In addition there'll be numerous free events both scheduled and unscheduled. Eating and sleeping arrangements also must be made in advance, and, since school will be in session during the festival, only floor space can be provided for sleeping. There are areas for camping out. More complete information can be obtained by writing to the Festival committee at Swarthmore.

Eliot Kenin

The Folklore Center

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All five dollar folk LPs -- \$4.35 for the first record, \$3.75 for succeeding records on the same order. Postage comes to about 40 cents a record, and packing another 15 cents, so I believe this is the fairest offer possible for mail-order.

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Any records mentioned in Caravan will be available through this mail-order service.

When in New York City visit THE FOLKLORE CENTER, 110 MacDougal Street, one block below Washington Square, two blocks from the West 4th St. station on the IND subway line, one block from Sixth Avenue and 3rd Street. Open usually from 3 PM until midnight. Phone GR 3-7590. Israel G. Young is the host.

Our bulletin board lists all folk activities in NYC and environs. We have the largest stock of books on folklore, folksong, folkdance, folkmusic, jazz, etc., in America and our stock of folkmusic on LPs is always growing.

Bound back copies of Caravan and its precursor, "Chooog" on file.

--Israel G. Young

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advt

LEADBELLY - AN APPRAISAL

Not many people are listening to Leadbelly anymore, it seems. The big man with the big guitar has been relegated to a sort of limbo where everyone praises but no one listens, and as a result of this, has become one of the most misunderstood and over-rated folk artists in America. This is not to say that I dislike Leadbelly. On the contrary. However I think it might be a good idea to place him in his proper perspective and establish his true stature in the context of his tradition..

To begin with, Leadbelly is without a doubt the most frequently recorded singer in the Afro-American idiom. A Leadbelly discography would fill several pages. This is a good thing. Much material that would otherwise have been lost has been preserved on these records. But on the other hand, it has led many people to believe that Leadbelly was the "greatest" blues singer, simply because of the bulk of his recorded repertory. Another important aspect of Leadbelly's over-emphasized stature is his guitar playing, which certainly is refreshing to ears used to the uninspired picking of most white singers. But it is my belief that Leadbelly's guitar playing was usually crude and often inadequate, not by the standards of Segovia, but by the standards of the tradition that he represents.

Leadbelly played the 12-string guitar, which in the hands of most musicians is the most limited and inflexible of folk instruments, and is particularly unsuited to Afro-American music, due to the difficulty in achieving slurs and glissandi. Guitar techniques can be broken down into two components: the left or fingering hand, and the right or picking hand. Leadbelly's left hand was very weak. He knew very few chords and did almost no single string or melodic work, choosing rather to emphasize his remarkably precise right hand. The result of this emphasis was a primarily rhythmic style similar in approach to boogie woogie piano (another tonally limited instrument).

Leadbelly, like the turpentine camp pianists, approached his instrument as if it were a drum, and the musical value of the notes he played were secondary to the rhythmic patterns he arranged them into. This tendency was responsible for several genuine masterpieces, such as "Fannin Street" and "Green Corn", but the corresponding weaknesses in his left hand often betrayed him and his material, as in the case of "Nobody Knows You When You're Down and Out".

In traditional music there is a process known as "ironing out". This is best illustrated by musically notated examples that most folk song enthusiasts are as incapable of understanding as I am of writing down. Briefly though, it consists of simplifying melodic lines, often changing rich and varied tunes into rather monotonous semi-chants (cf. "The Cuckoo", Jean Ritchie's version 1 on Elektra EKL 125; Clarence


Van Ronk (2)

Ashley, Folkways FP 253A) Many individual factors contribute to this process, trying to fit pentatonic melodies into diatonic patterns, etc. In the case of Negro folk music, ironing out is chiefly caused by attempting to accompany songs of a loose tonality with instruments of fixed tonality. Thus a flexible form like the field holler was changed into the comparatively rigid twelve bar blues pattern through the inflexibility of the guitar, banjo and, possibly, the piano.

I am of the opinion that while Leadbelly had a good enough ear for melody, his sense of harmony was, to say the least, elementary. For example in "Nobody Knows You..." he uses the chords G-E7-A-D in that order. These chords are incorrect. They should be G-B7-E7-Am-E7-F#. Perhaps it seems unfair to choose a song so obviously beyond Leadbelly's technical ability but I have done so for what I consider to be good reasons. In the first place, the chords that he employs are not simply chosen at random. Most of the chords contain the note that he is singing, but he has changed the tune to make it conform to his limited knowledge of chords, thus considerably "ironing it out". Throughout Leadbelly's music this fitting of melody into a procrustean chord bed occurs.

Other guitarists in the same idiom came closer to solving the problems that Leadbelly collided with, by emphasizing melodic line and obtaining slurs, quarter tones, etc., by pulling strings to one side or by employing a knife or a metal bar in Hawaiian guitar fashion. But since this is extremely difficult on a 12 string instrument, Leadbelly was stuck. For these reasons he had a tendency to rigidity and monotony when he sang with a guitar accompaniment, which is totally unlike the work of, say, Willie Johnson or Lemon Jefferson, or even his own work when he sang accapella.

--Dave Van Ronk
March 1958

 **FOLK STYLE** is a new folkmusic magazine in mimeographed format. It is "An international collectors' magazine devoted solely to the furtherance of folk and folk-style recordings and associated material". The price is 2/- in UK, 2/6d to Australians, and 30¢ to the US and Canada. The editor is George Tye, 47 Holbrook Way, Bromley, Kent, England, and is published by the Hillbilly-Folk Record Collectors' Club, which also publishes COUNTRY WESTERN EXPRESS. Write to George for more information on either 'zine.

George would also like assistance in obtaining information for both magazines. He writes: "I am finding it difficult to get information on contemporary artists -- one in particular, Tom Paley!" We suggest that every Tom Paley fan in the audience might care to send George a few Important Facts about Tom (a minimum of three Important Facts, please).

Seriously, both FOLK STYLE and COUNTRY WESTERN EXPRESS are excellent 'zines and should be of interest to Caravan readers.

MESSAGE FROM THE WEST

Back in the "Old Days" in San Francisco and Berkeley--way back in 1951 and '52, the only Folksingers around here were Barbara Cahn (now Barbara Dane), Stan Wilson, Jo & Paul Mapes, Rolf Cahn, myself and Lorrie. There were a few others but they were not interested in folk music primarily, and I don't think they are of any interest now to the folk audience. Richard Dyer-Bennet, of course, comes from Berkeley, but that was before my time. We (the above mentioned) used to sit around the Vesuvio Cafe in North Beach and sing our guts out every night. Nan Street Fowler was one of us too, but she always kept to herself pretty much. If I remember any others in the course of this writing I'll stick them in. The Hungry Eye was then a private club, open to the public for a fee and Nan Fowler sang there a lot, after which Stan Wilson took over and pretty much made the place. Now its a night club open to the public for a much higher fee.....

Stan Wilson was the real go-getter in those days. He used to make all the amateur nights in the evening and sell insurance in the daytime. It really paid off for him. I hear that he is in Chicago now. Paul Mapes was a seaman (and is today) and Jo was his housefrau mit Baby. After I went to Mexico in '52 she shook him and when I saw her again in Los Angeles a year and a half ago I didn't recognize her. It was a delightful surprise when I did. Barbara Cahn and Rolf split up and she married Byron Menendez, a real great guy and a jewelery maker to boot.

FOND REMEMBRANCE OF THE PAST: Barbara Cahn and her little boy, Nicky, were staying at our house one night. When I woke up the next morning, there was Nicky (2½ years old) peeing in my guitar. When I asked him "Why the #\$*@ are you peeing in my guitar?", he answered, "Because I wanted to, I wanted to!!" END OF FOND REMEMBRANCE

The Biggest Things that happened then was Barbara getting a 15 minute TV program. The producer of the show gave her a stage name (Barbara Dane) for the occasion, which she has kept ever since. Unfortunately the show was sponsored by a used car dealer and the singing commercian, which began "Prices are lower at Ken's" to the tune of "Back in the Saddle Again" (if my memory is correct) was more than enough to turn my stomach, and Barbara's too, I guess, because she didn't do it for long. She did a year long stint at Jack's Waterfront Cafe recently which ended when Herbie Cohen called her from LA to work at his new club "Cosmo Alley". Today Barbara is known primarily for her blues singing. In my estimation she is the Greatest Thing since Bessie Smith. She has just made a record for San Francisco Records which should sell like crazy if they don't goof any more.

By the way, Dick Rosmini, who has been staying here with me for the past month, is leaving for LA tomorrow to work at the "Cosmo". He got the call from Theo Bikel yesterday.

Faier (2)

When I got back to San Francisco last July, I found Rolf Cahn had become the Grand Old Man Of Folk Music around here. He is a scholar in the subject as well as a magnificent technician of the Flamenco guitar.

I also met and got to be good friends with Barry Olivier. Barry had been running a Friday night folksinging deal in Berkeley for the past year. He is doing the most worthwhile work around here of anyone. At his affairs anyone can get up and sing and many young performers have derived valuable experience that they would have been unable to get elsewhere. Barry has promoted the most successful concerts in the Bay Area. Sam Hinton, Clark and Marguerite Allen, the Gateways, Sandy Paton, and myself are among his singing roster. He is the best concert promoter I have ever known because he has a real love for the field. He has recently opened a folk music supply center in Berkeley called "The Barrel", so named because he was able to procure barrels for chairs at two bits apiece. The name is a monument to the fight against inflation.

I'm writing this letter so all I'll say about myself is that I'm teaching guitar, banjo, and mandolin (stop snickering), and have a weekly radio program on KPFA, "The Story of Folk Music", and I've given two concerts, at Fugazi Hall in SF and at The Berkeley Little Theater.

The "Brighten Express", a coffee shop just opened in the International Settlement in San Francisco. I sang at their opening night last Saturday, and it was a great evening. I will be leading Community Folk Singing there every Thursday Evening.

--Billy Faier
18 March 58

Paul Schoenwetter

SOME SEATTLE NOTES

I went to the Seattle Folk Music Society monthly sing last Sat (15 March). It's much like the New York AYH song-fest with the group singing and solos by the people there, but smaller and more restrained.

There are a good number of banjos and git-boxes, and an accordion at the meetings. The playing is mostly good basic accompaniment. (Banjo picking was introduced by Ernie Sackheim about a year ago -- inspired by Pete Seeger, who gave a concert here 3/4 months back -- and helped along by me, I hope.)

There was a guest singer, Don Normark, who sang very well and was pleasant to listen to.

They have been mimeographing hand-out song sheets to pass out for group singing. Some of them are: Old 97, Do, Lord, The Bailiff's Daughter of Islington, Charles Guiteau, Black is the Color, Tzena, Suliram, and more, with suggestions of what to print accepted from the members. A GOOD SING WAS HAD BY ALL.....

Bob Gibson & Dick Rosmini gave a concert here while I was there on leave. From what I hear everybody liked their singing and playing. Dick, drop me a line if you come back through.

Paul Schoenwetter

Editorial Small Talk by yed

This issue we not only have a photo cover, but also a second page of photos (see the inside back cover). This is thanks to the generosity of a folk musician who handed us a fistfull of cash "for the kitty" and asked nothing in return -- not an advertisement, or plug for his records, or even a subscription to the 'zine. For his generosity, he has our thanks, and for his magnanimity our respect.

Last issue we ran the following: "For \$10 we can run an offset photo cover on Caravan. Your ten dollars will pay for a cover, plus your full page mimeographed advertisement in the magazine..."

Much to our surprise we were contacted by people who asked in all seriousness "For \$10 can I have my picture on the cover of Caravan?" At first we were editorially indignant, but then we realized that this was not an insult to our integrity, not an attempt to bribe Caravan, but merely a misunderstanding of the intention of our advertisement, due to ambiguous wording.

We aren't selling space on the cover, editorial favoritism, or the right for advertisers to dictate magazine policy in any manner. We're just selling advertising space within the body of the magazine, at \$10 per page. We account for this figure by the fact that \$10 will pay the lithographer for an offset cover, and if we can sell a full-page ad per issue, we can run a photo cover per issue.

We choose what we use on the cover in much the same way we choose the material contents of the 'zine. This is the only way in which we feel Caravan can honestly operate. If this means losing prospective advertisers and their financial assistance, we must, ^{accept} that the loss.

So here's our offer: buy a full-page mimeographed ad in Caravan, and we'll have enough money for fancy frills. If you'd like to advertise but can't afford, or don't want a \$10 ad, we'll be glad to sell you space at \$1 per vertical inch. And donations are always welcome.

Caravan has never been self-sustaining, and the bigger it got, pagewise and circulationwise, the bigger a chunk it was taking out of our personal finances. And at 10¢ a copy, there was no liklihood of its paying its own way, since the last few issues cost well over 10¢ per copy to produce. Now there is Hope For The Future: paid advertising can go a long way toward making up the difference between Caravan's Income and Expenditures. And the closer the 'zine comes to becoming self-sustaining, the better its chances of survival are.

Like The Saturday Evening Post we are finding that advertising can be the Life'sblood Of Our Publication. So thanks very much to those of you who have bought space, or will buy space in the future. And to you readers, when contacting advertisers, please mention Caravan.

--LS

MORE EDITORIAL-TYPE STUFF

It looks like this issue of Caravan will run -- not 350, not 400, not 450 -- but 600 copies, which is quite a jump from the 350 of last issue. As you can see, this is rapidly becoming a pretty big project for one person to handle productionwise. But it is not financially capable of going to a professional printer. So in order to survive, it needs help, assistance on the purely mechanical business of assembly. Collating is tiresome, but certainly not difficult. It requires no special talent...even a child can do it. But collating 600 copies of a thirty-odd page magazine is more than one person can conveniently do, particularly once a month. So if Caravan is to go on in its merry way, we've got to holler for help...

HELP WANTED! The last time we asked for help, several people responded. Some of you lived too far away, or were too limited in the hours that you could help. And we misplaced a couple of the addresses and couldn't contact a couple of you. So here we go again...

We need someone to assist, mainly with collating. We'd prefer a student who has afternoons relatively free, who can figure on spending a couple of afternoons near the end of each month in out of the sunshine. There's no salary, just glory and an occasional concert ticket. We'd like to find someone with free time, enthusiasm, an interest in non-professional journalism, and musical tastes similar to ours. (The latter because we like to work to the sound of records.) And we'd prefer someone living in this general area (we're in the northwest Village) so that transportation and time won't be complications. If there's anyone out there who wants to work as assistant editor of Caravan, and can spare time between noon and five PM, give us a call.

Lee Shaw AL 5-3915

Caravan depends on its readers for its contents. We have a few regular correspondants/writers, but we need new ideas, fresh outlooks, and opinions. We need material from outside our urban locus, as well as from within it. For our material we depend mostly on the letters and unsolicited manuscripts that show up in our mailbox. You don't have to be a New Yorker, or be known to us, or be a folksinger, or a scholar, or writer for Caravan. You don't even have to have a typewriter (tho it pleases us muchly if you do have one). We've found that people who think their handwriting is bad usually go to great pains to make their manuscripts legible, so that's hardly a consideration. As long as we can read your manuscript, we want to. So if you have anything to say on the subject of folkmusic and its immediate tangents, write! If you want to discuss ideas already brought out in Caravan, or if you want to introduce new ideas, write! If you get work, write! And if you just want to drop us a letter of comment, write! It is your letters of comment that make our part of publishing Caravan enjoyable. Whether you agree or disagree with our writers, we like to know you're reading the 'zine, and not just using them to pad your banjo case. And remember, all letters received are considered for publication, unless clearly marked otherwise. (A large DNQ will do.)

--LS
March 58

RECORD SCENE

BLOOD, BOOZE 'n' BONES (Elektra EKL 108) sung by Ed McCurdy, banjo accompaniment by Erik Darling. Reviewed by Robert Coulson

At his best, Ed McCurdy shows a positive genius for putting precisely the right emphasis on each different type of song, showing that he obviously gets a big kick out of singing, and still coming out with a better musical product than anyone this side of Dyer-Bennet. And in BLOOD, BOOZE & BONES he is at his best. It is quite possibly the best thing he's done; and for my money, it's one of the 3 or 4 best folk-music records ever issued by anyone.

There is variety here in plenty -- though all the songs concern "Murder, Drinking and Gambling", they range from the sonorous temperance propaganda "The Drunkard's Doom", through the bloody "Lamkins", the wail of "Kentucky Moonshiner", the rollicking "Portland County Jail", to the humor of "Four Nights Drunk" and "The Pig and The Inebriate". And McCurdy matches the mood of these songs, and the 11 others in the album, to perfection. He is almost overwhelmingly self-righteous in "The Drunkard's Doom", a perfect representation of the dignified drunk in "The Pig and The Inebriate", and delivers equally appropriate (though perhaps not quite so hammy) renditions of the other songs.

And of course, there is the extra advantage that Ed McCurdy has the best baritone voice in the folk-singing field. This may not be given extra consideration by devotees of "authentic" folk music, but it makes quite a difference to those who enjoy the songs for their music.

The banjo accompaniments by Erik Darling are outstanding. I always enjoy Darling's banjo, but he seems to "team" better with McCurdy than with any other singer -- one gets the idea that they feel the same way about the songs they do; that they can blend voice and accompaniment without even thinking about it, and achieve near-perfect results.

--Robert Coulson

SABICAS (The Greatest Flamenco Guitarist) Elektra EKL 117 (also available in stereophonic ELEKTRATAPE): Reviewed by Dave Van Ronk

Sabicas possibly is just what Elektra calls him, "The greatest Flamenco guitarist", and this record, if not sufficient evidence in itself, is at least a magnificent fragment. Technically there is no one to compare with him, except possibly Ramon Montoya (Carlos' uncle). And for sheer power, intensity and rhythmic savvy, no one at all. He does have weaknesses, though, a tendency toward stiff phrasing, and what I personally call a remarkable lack of subtlety. But as far as I know, no Flamenco guitarist drives as hard as Sabicas does. He hits

Record Reviews (2)

you over the head, but it feels good. If you like Flamenco, or if you're curious what the good stuff sounds like, get this album, and any other Sabicas material you can find.

--Dave Van Ronk

Ed note: Elektra has issued several Sabicas records. Check their catalog for more details.

BLOW BOYS BLOW (Tradition TLP 1026) sung by A.L. Lloyd and Ewan MacColl, accompanied by Alf Edwards (concertina), Ralph Rinzler (guitar, banjo & mandolin) and Steve Benbow (guitar).

Lloyd & MacColl are two of the best singers in the field. They give their shanties a rare quality of authenticity. In this album they have a fine collection of songs and shanties in versions as unbowdlerized as can be on commercial recordings. Euphemisms abound: "Do Me Ama" is a perfect example of the "nonsense chorus" with an obvious meaning, "While Cruising Round Yarmouth" exemplifies the metaphorical euphemism. A blackbirder shanty included in the collection will probably draw a blast of criticism from some quarters, but it is a valid document of this aspect of shanty days. Another "document" is the fine satirical "Paddy West", a song about a master boarding-master. All in all, one fine record.

PIE IN THE SKY (Tradition TLP 1022) sung by Oscar Brand with guitar. I am given to understand that the banjo picker and second voice heard on this disc is Dave Sear, though there is no credit line on the disc or jacket.

Oscar Brand is a very entertaining performer, best known as a folk-song humorist. In this collection he's brought together 16 examples of humor in folksong from various periods of history. Most of them are American, and range from "The Battle of the Kegs", through a Mexican War song which has lost the references of most of its humor, but is still of historical interest, to the recent "Talking Atom" which, unfortunately still has all its points of reference. This album apparently was not put together merely to amuse the listener, but to give a quick overall picture of the kind of music we've made to laugh with over the decades. A couple of once-topical NYC songs are included, "Tammany" and "Give My Regards". And an import from Britian, "Pity The Downtrodden Landlord" is worth any tariff. In the notes, Mr Brand explains that the now-topical song, "Ninety Cents Butter" has been topical for a long time, having once been "Fifty Cents Butter" and before that, no doubt, "Fifteen Cents Butter". A particularly enjoyable item is the "Track Lining Shant" which, like so many of the songs in the album, are humor-coated pleas for justice. This is one of Mr Brand's best records.

More record reviews will appear in the next issue of Caravan, and in every issue thereafter, so long as there is material at hand to review.

For all folk records, it's THE FOLKLORE CENTER. see page 14.

AVAILABLE THIS SUMMER

CANADA'S GREAT FOLKSINGING QUARTET
THE TRAVELLERS

Seen on Cross Canada Hit Parade, and all top Canadian TV shows
Sold out at McGill University
Sold out at University of Toronto

AMERICA'S TOP BLUES SINGERS
SONNY TERRY and BROWNIE MCGHEE

A NEW COMBINATION (Fiddle and Psaltery)
FIDDLER BEERS and MRS. FIDDLER

Seen on Dave Garroway TV Show
Stars of Arkansas Folk Music Festival

YOUNG AND UP COMING
DAVE SEAR

With his banjo -- a fine song leader

TOP FOLKSONG COMPOSER AND SINGER
EARL (The House I Live In) ROBINSON

Featuring songs from his new folk musical, ONE FOOT IN AMERICA

MANAGEMENT: Paul Endicott
30532 Sheridan
Garden City, Michigan
GARfield 2-7580

Joseph C. Hickerson

NEWS FROM INDIANA

In addition to a graduate department in Folklore here at Indiana University, there are several people interested in singing and meeting with anyone who is wandering through the area and would like a haven and refuge and singing.

A fairly permanent port of call is the following address. All interested people can be eventually reached through the phone number 2-1741, including Ellen Stekert, myself, Gus Meade, and the Settlers.

The address is Dick Gillespie
305 East 3rd Street
Bloomington, Indiana

I am at present engaging in a study of the ballad "Our Goodman" Child #274. If anyone has any collected version, texts, or 78 rpm recordings of this song, as well as of its variants (Four Nights Drunk, Three Night's Experience, etc.), or knows of any obscure printed texts and bawdy versions, I would appreciate them. I would need the tunes as well as the texts, if at all possible.

Yours truly,
Joe Hickerson

Summer Folklore Institute

The 1958 Summer Folklore Institute at Indiana University will be held from June 11 to August 8 at Bloomington, Indiana. A variety of courses in folklore will be offered by resident and visiting folklore scholars. Courses may be taken for credit in the Summer School, or may be attended without credit for all or part of the Institute upon payment of a weekly fee. For further information write to Richard M. Dorson, Chairman, Folklore Program, Indiana University, Bloomington, Indiana.

FOLK MUSIC AROUND THE WORLD with Steve Werdenschlag, WKCR-FM 9 PM Tues & Thurs. April schedule: Tues 1, April Fool's Day - poking fun at purists. On record: Tom Lehrer, Anna Russell, Theodore Bikel ## Thur 3, Celebrating Old Lady Day - songs of and by the ladies. Includes a contest in which prizes will be awarded. ## 8-17 will recap some of the highlights of previous programs: Tue 8, entire program devoted to Pete Seeger (recorded 4/55) # Thur 10 Excerpts '55-'56, inc. Josh White (r. 10/55) and Oscar Brand. # Tue 15, Excerpts '56-'57, inc. Richard Dyer-Bennet and Tom Lehrer. # Thur 17, excerpts '57-'58, inc. Ray Boguslav & Theodore Bikel. # Tues 22, ethnic music, a potpourri. # Thur 24, winners of April 3rd contest will be announced.

(Now grouped by area)

where to . . . dept

NEW YORK AREA - concerts & sings

Friday, April 11 - Town Hall 8:30 PM - JOHN JACOB NILES, SUSAN REED, OSCAR BRAND - tickets \$2.30, \$2.80, \$3.30 at Folklore Center* and box-office (tax included)

Saturday, April 12 - Town Hall 2: PM, PETE SEEGER'S Concert for Kids! Ages 4-9. Tickets \$2 and \$1.50 at boxoffice.

Friday, April 18 - Carnegie Hall 8:40 PM - TOM LEHRER & ELLY STONE Tickets \$1.80, \$2.80 & \$3.30 at Box office & Folklore Center*.

Saturday, April 12 - Newark Armory - Don Reno & Johnny Cash

Sunday, April 13 - Terrace Ballroom (two shows 3PM & 8 PM) Don Reno & Johnny Cash. Both in Newark, N J

Friday, April 4 - Studio 205, CBS Bldg, 213 W 53rd St, THE SHANTY BOYS in their regular monthly program. 90¢ admission. Surprise guests.

Every Sunday at 8 PM, AYH SONG FEST with BARRY KORNFELD & many, many guest performers. AYH headquarters at 14 W 8th St. Donation: non-members 50¢, members 35¢.

NYC - radio

Sunday 6:PM WNYC "Folksong Festival" with Oscar Brand

Sunday 11:30 AM - WBAI-FM (99.5 m) "Adventures in Folkmusic" Jac Holzman

Sunday 2:05 PM - WQXR - "Folkmusic of the World"

Sunday 10 PM - WNCN-FM - George Loorie's "Grand Concert of Folk Music"

Monday 11 PM - WBAI-FM - "Around The World in 30 Minutes"

Friday 8 PM - WBAI-FM - "At Home With Theo Bikel"

Tuesday & Thursday 9 PM - WKCR-FM (89.9m) "Folkmusic Around The World" with Steve Werdenschlag (see page 24 for details)

Where to Buy or Sell Instruments & Related Items in the NY Area

Cortesano Instrument Co. 106 MacDougal St. NY 12 AL 4-7470

Roger Abrahams, 159 Prince St. GR 7-7046 (guitars, dulcimers & banjos)

(also "Anyone who would like to have ethnic-type four-foot corn snake it is for sale. It is non-poisonous and very docile. Only needs to be fed once every four months. Going price \$5.00" -- Roger Abrahams)

Lionel Kilberg - 141 Attorney St (custom built Brownie Basses)

Instruction on Folk Instruments (NY)

Dick Weissman, 410 W 110th St, NYC 25 MO 3-1139 (G&B)

Roger Abrahams, 159 Prince St, GR 7-7046 (G&B for beginners)

Ed Badeaux, 639 E 11th St, NYC (music instruction)

Dave Van Ronk c/o Folklore Center* (blues guitar only)

Where To (2) NY Area con't

Paul Clayton c/o Folklore Center* (mountain dulcimer)
Roger Sprung, 255 W 88th St, NYC 24 SC 4-4176 (G&B)
Lionel Kilberg, 141 Attorney St, OR 7-0943 (Brownie Bass)
Mike Resnick, 1030 President St, Brooklyn. IN 7-5369 (G&B)
Ollie Phillips, 426 W 49th St, NY 19 PL 7-4534 (bass fiddle & all
percussion insts)
Roger Lass, 908 Rutland Rd, Brooklyn PR 1-8334 -(G&B beginners & advance)
Metropolitan Music School, 18 W 74th St (Bess Hawes' System classes in
guitar & banjo under the leadership of Barry Kornfeld & Dick
Weissman, operating very successfully)
#

CALIFORNIA--concerts

May 10, Palo Alto - Stan Wilson
May 11, Berkeley - Stan Wilson
Apr 21-May 31 Guy Caravan will be touring on the West Coast. Check
locally for dates & locations.

Calif - Radio

Berkeley - KPFA "The Story of Folkmusic" with Billy Faier - Thur 4:45 PM
and Saturday at 5 PM
Berkeley - KPFA 11:30 PM Saturday "Midnight Special" with Barry Olivier

Instruction

Billy Faier c/o Panpipes Music Store, 1318 Grant Ave, San Francisco 11,
Cal. GARfield 1-8696 (G & B & Mandolin)

Contacts

San Francisco: Billy Faier (address above)
Jack's Record Cellar, 400 Haight St. SF 17
Los Angeles: Boulevard Book House, 10634 W Pico Blvd, LA 64 (bulletins)
#

ILLINOIS - Concerts

April 11 & 12, PAUL ROBESON, Mandel Hall, U of Chicago, 57th & Univer-
sity Ave. (Sponsored by Student Representative Party)
April 11, ODETTA & TOM LEHRER, Orchestra Hall
May 16, ODETTA - Cahn Auditorium (Sheridan & University Pl.) in Evan-
ston. 8:30, admission \$1.25
April 26, JOSH WHITE - University of Chicago
May 3, ODETTA, Illinois Institute of Technology Concert, Chicago
May 10, ODETTA Kenwood Health Center, 46 & Greenwood, Chicago
April 18, OSCAR BRAND - Northwestern University
May 2, HOWIE MITCHELL, GERRY & GEORGE ARMSTRONG will be featured in a
program titled "Folk Songs from Here and There" sponsored by the NU
Society of Folk Arts, on the Evanston campus in Harris 109. 8 PM. Ad-
mission free to society members, 50¢ to others.
(For most of this information thanks to Jerry DeMuth.)

Instruction - Chicago

Old Town School of Folk Music, 333 West North Ave., Chi 10. Phone WHite-
hall 4-7475 after 1 PM (Bess Hawes' System guitar & banjo)
Eliot Kenin, 741 Linn, Burton Judson Ct., 1005 E 60th St. Chi 37

26 THERE IS NO CHARGE FOR "WHERE TO" LISTING.

Where To (3) Illinois con't

Instruments

Elliot Kenin (address above): three banjos - 2 Weymans and an unknown make with Scruggs pegs.

Contacts

Jan & Jack Tangerman - 624 Park Ave - Wilmette, Ill. ALpine 1-3234
They offer their hospitality to the itinerant folksinger

Drinking Gourd Society, Philip Green (Business Manager), 7644 South Euclid Ave., Chicago, Ill. Phone REgent 4-4010 (details elsewhere in this issue of Caravan - check contents listing)

Radio

Wednesday 9 PM WFMT Studs Terkel's "Almanac"

Saturday 10:10 PM (and rebroadcast Tuesday at 4 PM) Studs Terkel's "Midnight Special"

NOTE: PETE SEEGER will be in the Iowa-Illinois area May 6-14. Check locally for dates & places

DAVE SEAR will be in the area during April. Check locally.

##

PENNSYLVANIA & D.C. Areas - concerts & sings

April 20th, ODETTA, Swathmore Festival (see page 13 for details)

April 8, GUY CARAWAN singing at Hospitality Room of the Piney Branch Co-op. For more details, contact John Dildine at address below.

April 18th, HOOT at The Cabin John Recreation Center, Montgomery County, Maryland.

PETE SEEGER will be in the Virginia, N.C., Maryland area May 15-31
Check locally for dates & places.

radio

Washington, DC Sundays WASH-FM, John Dildine's "Folkmusic Program", at 10 PM. (97.1 m)

Philadelphia, Sunday 2:30 PM WXPB-FM (88.9m) ((I understand this program has recently seen a change of mc. I'd appreciate definite information, particularly if there is any change in time, etc.))

Contacts

Washington, D.C. John Dildine c/o WASH-FM, Folk Music Program, 1913 FSt
Washington 4

Instruments

Philadelphia - Locker's Fine Musical Instruments - 21 S 18th St, Ph 3, Pa. All kinds of new & used instruments. Mail orders filled.

INDIANA NEWS featured on page 24 of this issue

Contacts in Indiana

Wabash : Robert & Jaunita Coulson, 105 Stitt St, Hospitality
Bloomington: Dick Gillespie, 305 East 2nd St, 2-1741

Where To (4)

NEW ENGLAND

14th Annual NEW ENGLAND FOLK FESTIVAL, Tufts University (Cousens Gym) Medford, Mass. April 11, 12, 13. Songfest 6 PM Saturday (bring instruments) Admission adults 90¢ - children 50¢
Hospitality: rooms, hotels - Mrs Kay Learnard, 13 Ellery St., Cambridge Mass. FREE SLEEPING BAG ACCOMMODATIONS

GUY CARAWAN Will be touring N.E. April 13-20. Check locally for info.

For information concerning the Mass. area, contact JIM BUTLER, 51 Dana St., Cambridge.

April 27, Tony Saletan will be leading a Family Style Song Fest, at Boston Conservatory Auditorium on Hemenway St., 2 PM.

the place where people gather is Tulla's Coffee Grinder, Mt Auburn St Harvard Square, Cambridge (according to Dave Sternlight)

#

WASHINGTON STATE

April 20th, Seattle, Songcrafters' Concert, Palomar Theatre (not all folkmusic)

April 4th, Seattle Folk Music Society - Eagleson Hall, 1417 E 42nd St. free to members, non-members 50¢. (regular event, usually held 3rd Saturday of each month)

For information on Washington Scene check with The Folklore Center, Inc. 4100 University Way, Seattle 5. (records, instruments, etc for sale) contact

Paul Schoenwetter US 51396391 Hq & Hq Co., 1st B.G. - 12th Inf. Ft Lewis, Washington. Paul wouldn't mind hearing from old friends in New York, either)

#

GREAT BRITAIN Regular events in and around London
Hootenanny (Sundays), SINGABOUT (Wednesdays) & Friday Night Folksong all at the Princess Louise, High Holborn, WC 1.
SKIFFLE CELLAR, Greek Street, Soho (7 nights a week)
THE ROUND HOUSE, Wardour St., Soho (Tuesday evenings)

Contacts

Mike Moorcock, 36, Semley Rd., Norbury, London SW 16. After 7. Phone POLLARDS 8161. Hospitality

John Brunner, 144 Fellows Rd., Hempstead, London NW 3. business hours phone GULLIVER 6016

#

SAPULPA, OKLAHOMA: Wes Whittlesey, 614 Independence. offers hospitality.

* In New York, it's The Folklore Center, 110 MacDougal Street, NY 12 - phone GR 3-7590

For books, records, information, concert tickets, whathaveyou in the field of Folklore and Folkmusic.

"THE DRINKING GOURD SOCIETY"

There is a relatively new organization in Chicago which should be of interest to CARAVAN readers. Called "The Drinking Gourd Society", it is a non-profit organization boasting, at present, about 40 members. Its purpose is to offer talented unknowns an opportunity for public performance in the Chicago area. Its scope is broad, embracing folk-music, jazz, the spoken word, art, drama and dance, with emphasis on folkmusic. To date the Drinking Gourd Society has sponsored 3 folk music concerts, 2 jazz sessions and 4 hootenannies. For April, 2 hoots and a concert are planned, as well as the first of their Spoken Word programs. Membership in the Drinking Gourd Society is open to the public with dues of \$5.00/annum. Benefits include a 30%-60% saving on Society events and the opportunity to meet the performers at informal parties. A bimonthly newssheet is planned to keep members abreast of Drinking Gourd activities in particular and Chicago area arts in general. Inquiries will be welcomed by

Philip Green, Business Mgr.
The Drinking Gourd Society
7644 South Euclid Ave.
Chicago, Illinois
Phone: REgent 4-4010

Easter Week in New York

ART D'LUGOFF PRESENTS

JOHN JACOB NILES

SUSAN REED

OSCAR BRAND

Friday, April 11

Town Hall

Tickets \$2.30, \$2.80, \$3.30, tax included.
Available at the Box Office, 113 W 43rd Street
and at Folklore Center, 110 MacDougal Street (phone GR 3-7590)

NEW YORK SCENE

Biggest news on the New York scene is the opening of the circle in Washington Square to folkmusicians, beginning Sunday April 6th. The permit is for stringed instruments and the hours are 2-6 PM every Sunday. The men to thank (or blame) for all this are Irwin Lutzky and Lionel Kilberg, who take out the permits.

The past month saw a host of concerts. Iz Young sponsored three at Actor's Playhouse: Cynthia Gooding singing international folksongs, Oscar Brand doing a program of songs of satire and protest, and a program of blues and folksongs by Rev. Gary Davis and Fred Gerlach. All very enjoyable shows, each illustrating an entirely different aspect of the field of folkmusic.

The New York Folksingers' Guild conceived a concert featuring Paul Clayton, Gina Glaser, Roger Abrahams and Dave Van Ronk for March 29th, too late to be covered in this issue.

Barry Kornfeld, of AYH and Buck's Rock fame, and Happy Traum, whose real identity is as yet unrevealed, were among the performers featured in a program at Town Hall. Others included Tony Schwartz, Rev Gary Davis, Fred Gerlach, Ruth Rubin, Herb Levy and Pete Seeger. A rather piecemeal, but still entertaining show.

Hospital shows don't pay the performers cash, but they give you experience and a chance to do a really good turn. They're informal and you don't have to have professional polish to appear. Even if you are still on lesson one, if you can strum your guitar in the background you'll most welcome to do so. And if you're not up to lesson one, you are still welcome to help out. Your help is needed badly. So if you can strum the guitar, pick the banjo, sing along, or help out in any way in the giving of a show at a hospital, call Lionel Kilberg at OR 7-0943 and get details from him.

The Bosses' Artists have asked me to announce their plans for a second volume of the Bosses' Songbook. This will be in a larger, more attractive format than Vol 1 and, if enough material is forthcoming, will consist of all new material. If you have, or know of, any suitable material, they ask that you contact them. Address Dave Van Ronk, 85 Monroe Street, NYC.

Watch out for the Coke machine at AYH.

Bluegrass Scene: The Cedar Mountain Boys may be the first Bluegrass outfit to adapt the dulcimer to Bluegrassing. At an AYH session they showed up as follows: Bob Yellin on banjo, Country Dave Sadler on guitar, and Paul Clayton holding and playing the 3-string dulcimer like a guitar. Roger Abrahams, who usually joins in on mandolin or bass, was absent at this particular session. Paul is considering designing a dulcimer with a long neck, to facilitate playing it in this position. He also plans to enlarge the sound box, changing its shape slightly. To increase the flexibility of the instrument, he may double the number of strings and rearrange the fretting. Someone has proposed EADGBE as a useful tuning.

The SHANTY BOYS are playing Arrowhead Lodge April 12th.

SOCIAL NOTES FROM ALL OVER:

Susie Shahn has sailed for England... Shanty Boys had a rough time at their last monthly concert; someone rented the adjacent studio to a jazz group, and those walls aren't quite soundproof... Pete Haas is planning to travel abroad, to the Brussels Fair... it takes engineering know-how to operate a banjo like Roger Sprung's... masked bandits (Bob Brill & Sylvie) tried unsuccessfully to hold up Folklore Center... Scene at Spring Street, early hours of a Monday morning: Weary Bob Yellin is lying on the floor with the banjo on his stomach, picking with some Bluegrassers; Susie Shahn, watching, comments, "That's bad for the digestion."; Paul Clayton, playing guitar with the Bluegrassers, swings his foot in his usual Bluegrass manner and almost steps on Bob's banjo (while Bob is still under it)... behind the brick front on the Greenhaus banjo, there are flowers (I'm sure there's a mixed metaphor waiting to be phrased, in there somewhere)... Tony Saletan is the latest purchaser of a genuine Kilberg-made Brownie Bass... Barry Kornfeld showed up a few weeks ago with quite a handsome black eye... the horse in the version of "Old Chisholm Trail" sung by Oscar Brand and The Shanty Boys is Oscar Brand... the hound named Pooky in the Shanty Boys' version of "Long John" is the Cohens' cat... Israel Young is celebrating his birthday and the first anniversary of the opening of The Folklore Center, one within a few days of the other... Roger Abrahams is selling his snake... Bob Yellin is contemplating moving Downtown... Paul Clayton was muchly surprised by a surprise birthday party thrown for him by friends; he thought he'd managed to keep the date a secret... Joel Katz, of Photo-Sound Assoc., presently in the service of the US Army, is expecting to be stationed at Camp Stewart, Ga.... Luke Faust, who was expecting the call from Uncle Sam has received a stay of indefinite period; whether he'll still be called is uncertain, but if he is, he'll be very much missed in NY... similar threat of draft has fallen on Country Dave Sadler... an article and photo of Virgil Sturgill appeared in "The Alexandria Gazette" on Saturday March 22nd... The Sandy Patons announce the arrival of a son, David Alexander, on March 10th... still no sign of Logan English, whose presence in NY is muchly missed... Barry Kornfeld is an uncle... Fred Gerlach would like to locate a capo for the 12 string guitar that would really work right... Dave Sternlight has publicly acknowledged Bluegrass and claims he likes it... Caravan would like to publicly correct a misquote in the last issue. The line "What 'famous banjo player' has 'the prettiest eyes'?" should have read "What 'famous banjo player' has 'the most beautiful eyes'?" Is that right, fellows?... Pat Clancy is off in the jungles of Venezuela, making movies and tapes... Tom Clancy is heading the organization at Tradition Records now... Tom and Liam Clancy both appeared on TV, on the Hallmark Hall of Fame program "Little Moon of Alban". They appeared as Irish Rebels... John Dildine is now working as a recording engineer for Capitol Transcription Service... The Kossoy Sisters were in town, and showed up at AYH Sunday March 23rd... Dave Van Ronk needs access to a copy of NEGRO FOLKSONGS AS SUNG BY LEADBELLY to verify data for the continuation of his series of articles on Hudie Ledbetter. If you can help him, contact him c/o The Folklore Center... a future issue of Caravan will feature an article on John A. Lomax Jr., by Ed Badeaux... Neil Lewis has come by a Belgian lute and would like to know if anyone in his area can tell him whether its worth fixing up. His address is Neil Lewis, 340 W Grace, Richmond, Va.... if you're interested in promoting folk music concerts in your area, check the advertisements of Paul Endicott which give some information on tour plans of some folksingers. If you want more information, contact him at the address in the ads.

gardylloo!

NEW YORK SEEN

Gina Glaser was born in Los Angeles and spent most of her time on the West Coast until she recently moved to New York. Her interest in folkmusic began when she was a small child and her father entertained such guests as Woody Guthrie and Pete Seeger. He was himself a guitarist and song-writer as well as a script-writer. While she was attending UCLA, Gina met many singers such as Odetta, Jo Mapes, Jimmy Gavin, Guy Carawan, Frank Hamilton, Jack Elliott, etc., and renewed her early interest in folkmusic. She did a number of appearances on the West Coast, and about a year ago came to New York. Since then she has played The Gate Of Horn in Chicago, done a number of concerts in New York, and appeared with Roger Abrahams and Paul Clayton in a recent concert in Washington, D.C., and again in New York.

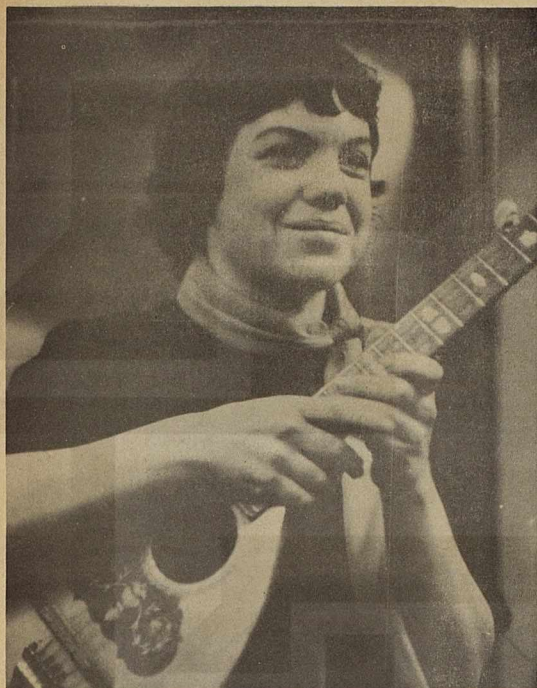
Roger Abrahams was born in Philadelphia, Pa. He has travelled extensively throughout the US and Europe, singing and collecting. He became interested in folkmusic at Swarthmore College, where he took his BA. He plays guitar, banjo and cithern, and has sung at clubs in Paris, France and in Central City, Colorado (where he now spends his summers). Currently he is completing an MA in English at Columbia with a thesis in folksong. Next winter will find him working toward a PhD, perhaps on the West Coast.

Bob Yellin was born in New York and comes from a musical family. He started with classical music training, but a few years ago discovered Bluegrass. He became interested in folkmusic at a camp where he was counseling and about 3 years ago he started playing guitar. A little over a year ago he found his instrument, the five string banjo, and in that short time has become one of the best Scruggs pickers in the city. His versatility with the instrument will be seen in a record he is preparing with Paul Clayton for Elektra. The name is as yet top secret, but the release number is to be EKL 147, and it should be out late in April. A second record by Paul and Bob will be on Riverside. On both, Bob accompanies Paul on banjo and cithern. Currently Bob is studying physics at City college, when he is not down in the Village playing Bluegrass.

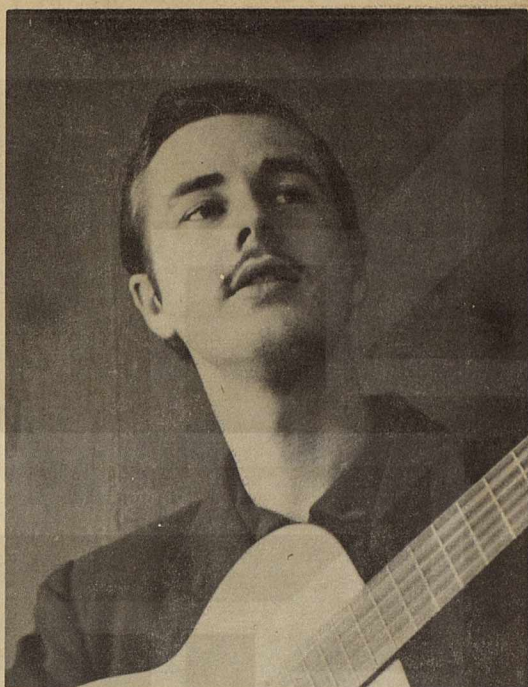
Paul Clayton comes from New Bedford, Mass. where he early became interested in folk music. More recently he has lived in Virginia where he attended the University of Virginia, and last year received an MA with thesis in folksong. He also owns a 200-year old log cabin at Cedar Mountain in the Blue Ridge, which is officially home whenever he can get there. Before completion of school he found time to appear several times at the Gate of Horn and other clubs, and to go twice to Europe, where he worked with BBC. And also to record 12 lp record. In the middle of October he moved to NY for the winter (or longer) and shortly after met Roger Abrahams, who joined him on a brief collecting trip to Virginia. On the next collecting trip Gina joined them and the result was a concert in Washington, D.C. on the return trip, which was repeated in NY with special guest Dave Van Ronk. Meantime at Spring Street Paul had met Bob Yellin, and since it was discovered that Paul had a liking for Bluegrass as a change from Greensleeving, they have been working together.

-- BF

New York Seen



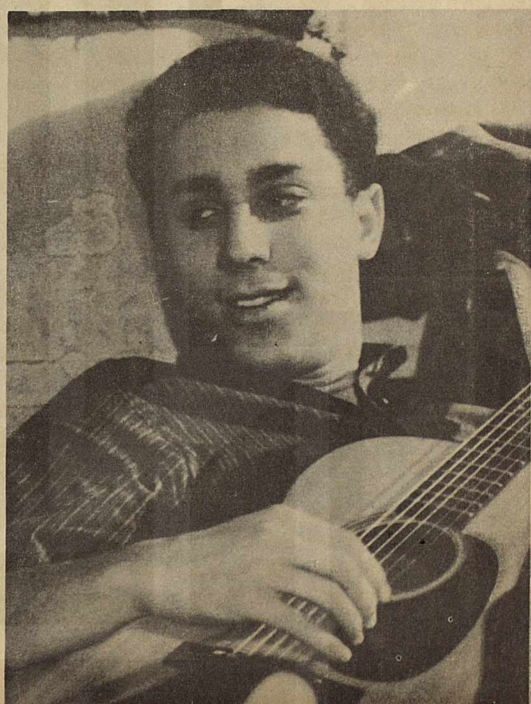
Gina Glaser



Paul Clayton



Bob Yellin



Roger Abrahams

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