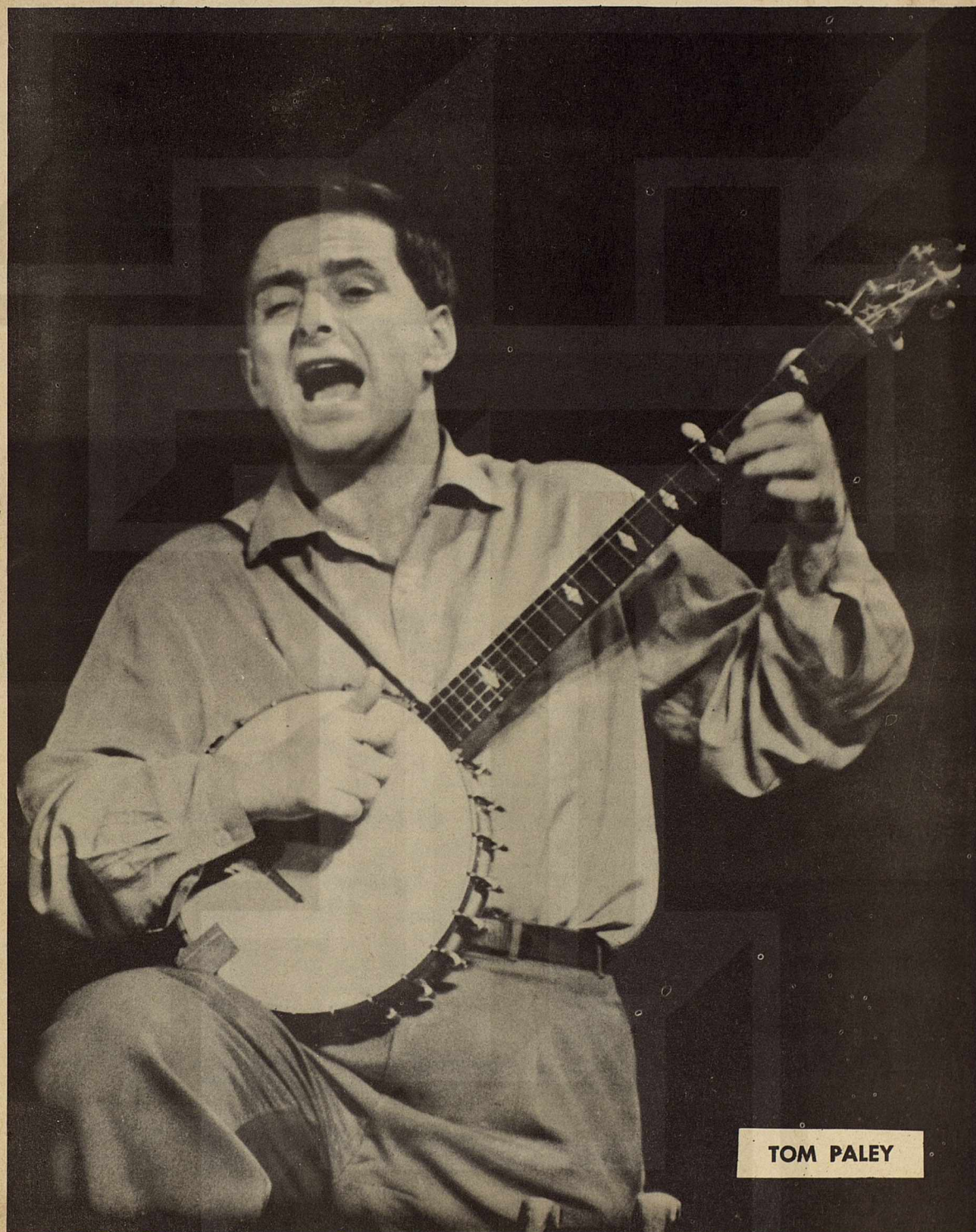


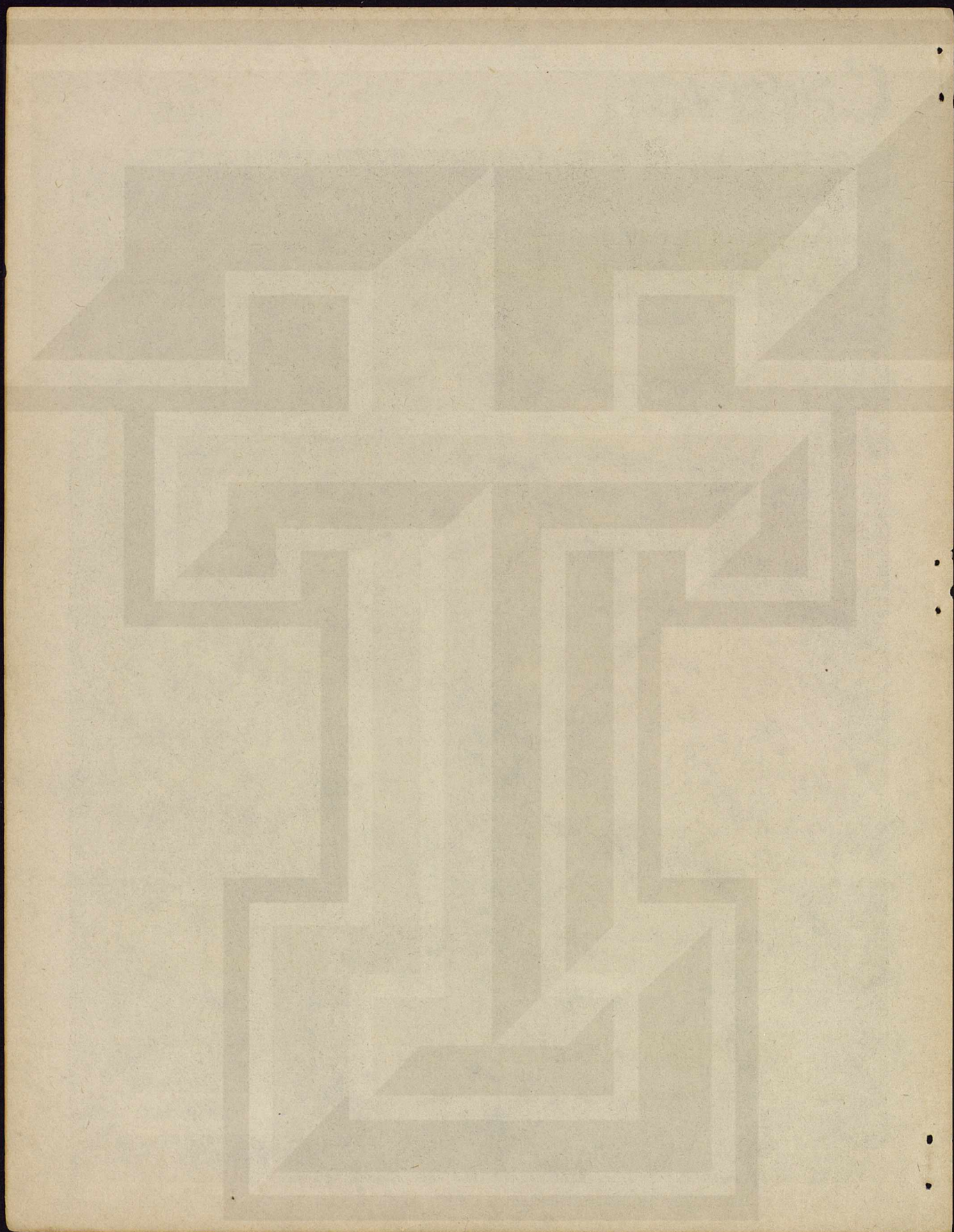
Caravan

10¢

MARCH, 1958



TOM PALEY



ANOTHER STERLING ISSUE OF

CARAVAN

FOLKMUSIC MAGAZINE

TEN CENTS

No. 8

MARCH 1958

ARTICLES & LETTERS

The Guy Carawan Concert

Preparing Audition Tapes

"Babylon" (a note)

Fred Gerlach and the Blues

*Chronicle of the Urban Folksinger

Old Town School of Folkmusic

Brownie Bass at Liberty

a late note about his radio show

Robert Ford

Jac Holzman

Ellen Stekert

Dick Weissman

Roger Lass

Frank Hamilton

Irwin Lutzky

Billy Faier

4

5

8

9

11

23

24

30

COLUMNS & DEPARTMENTS

Record Reviews

With My Ear To The Ground

Where To...

New York Scene

Social Notes From All Over

John Brunner

7

18

25

29

31

BE AN ANGEL

see page 28

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Aaron Rennert and

Ray Sullivan of

PHOTO SOUND ASSOC.

Our cover photograph is of Tom Paley, whose record, FOLKSONGS FROM THE SOUTHERN APPALACHIANS, is reviewed on page 7.

Deadline for Caravan # 9 is March 20th.

Robert Ford

THE

GUY CARAWAN

CONCERT

The Actor's Playhouse was less than half filled the night of February 7 for Guy Carawan's first American concert after his recent extended tour of France, Italy, England, Russia, and China. Those aficionados who braved the driving rainstorm to attend showed their enthusiasm throughout the program.

The first half of the evening Guy sang various American and British folksongs to excellent accompaniment on the banjo, guitar, and recorder. Guy was informal and relaxed which put the audience in the right spirit for joining him on such songs as "Ground Hog". After intermission slides from Russia and China were to be shown. There was a lengthy delay due to difficulties with the projector but the audience showed no restlessness and sang vigorously with Guy when he filled in with "Sinner Man" while the projector was readied.

Finally the slides were shown: the pictures were well taken, in beautiful colors, and with much human interest. No matter what the background, the most interesting feature of the slides was always the people; crowds of young people in Moscow's Red Square, Chinese workmen repairing the Great Wall, a handsome Cantonese woman on her small houseboat, and so on. Afterwards Guy showed Chinese instruments which he had brought back with him (some stringed, some reed), and after a demonstration of the basic sound, proceeded to pick out a bit of "Cripple Creek" and other old familiar tunes on these unusual instruments. Then to conclude the evening Guy sang a number of international songs, several Russian songs, and ended with more native American songs.

The concert was varied from old love ballads to blues, and Guy was in very good voice. Those who were present seemed to enjoy the evening to the fullest, and the only criticism generally voiced was the wish that Guy had spent more of the time discussing the trip, the people he met, and their thoughts and outlooks. All in all it was probably one of the most unique folk music concerts that New York has seen in some time. It was of sufficient interest that Radio Liberation arranged to record it for future overseas broadcasts. And yet only half of the 150 seat hall was filled. Despite the rain, surely a hundred and fifty people should have shown up. It is almost inconceivable to this writer that in a city as big as New York, with as much interest in folk music as New York supposedly has, that so few people should have shown up for an internationally known folksinger doing his first American concert since his return from a world tour.

Something is surely amiss.

---Robert Ford
February 1958

PREPARING AUDITION TAPES

Audition tapes, and how to handle them, are always a problem for any record company. I am sure that no two companies process them alike. Based on our own experience at ELEKTRA we would like to make the following comments (you can probably expect other companies' experiences to parallel ours.)

We get about fifteen audition tapes a week and we listen to them as soon as we can. We find it easiest to set up specific times, when our schedule permits, to do nothing but listen to audition tapes. We have always tried not to audition material and singers for more than two hours at any time to prevent fatigue.

Most audition tapes are a trial. The prospective recording artist could do a lot to make things easier for all concerned if he would be guided by the following:

1. Keep the tape as short as possible yet still retaining as many facets of the material, style, etc. as possible. No tape should be over forty-five minutes and preferable thirty minutes.
2. Be choosy! Program your material interestingly. Don't place four slow ballads all in one key together. Try to give the entire tape variety and pace.
3. Pay some attention to the recorded quality. A good sounding, well-balanced tape is much easier to listen to and will get a more sympathetic hearing if it is well recorded. Rarely do we receive a tape without hearing, "Please make allowances for the poor recording. It was done on my brother-in-law's 1927 home built tape recorder." or some other excuse. If you are seriously interested in having a record company invest a considerable sum of money in your talents spend a little time and a few dollars having a good tape made by a professional engineer or a well-qualified amateur with good equipment. Audition discs (as opposed to tape) are easier to handle than tape but take a terrific beating. Even some of the so-called "professional studios" turn out pretty miserable disc copies. Tape is generally best. One further hint: If you do have an audition tape of good quality that you are satisfied with, have a duplicate copy made just in case the original should get lost. Audition tapes recorded single track at $7\frac{1}{2}$ ips are easiest to handle. A 7" reel of 1200' will give thirty minutes playing time.
4. If the company is to return the tape by mail please include sufficient postage.

Holzman (2)

5. Don't be discouraged if the tape is rejected. The reasons for rejection, aside from the usual ones, can have nothing to do with the individual but rather with the company's recording plans, scheduling, or their estimate of the saleability of the material and performer. If you think you still have something to offer try again in six months, but with a different tape. Most important: Give the company a few weeks before you start phoning about the tape. Careful listening on the company's part takes time. Do not expect the company to give a detailed analysis of the tape. We at ELEKTRA do not offer any specific reasons for not using a particular applicant, but we have very often asked people to try again. We often make our own file copies of specific selections from certain tapes that particularly interest us and we have followed up on these later when old audition material have been reevaluated.

6. Never expect to be present when an audition tape is being listened to. It prevents frank discussion of the merits and debits of the tape by the company staff.

No tape is ever fully accepted by ELEKTRA. If something particularly impresses us we generally ask the person to come to our own studios to make further recordings where we can sit down together and go over material, arrangements, etc. in greater detail and under more exacting conditions. It also provides us with an almost perfect dry-run prior to any actual sessions.

Please do not ask to rent the record company's studio facilities for recording your audition tape. They are generally too jammed up with regular production and besides it puts them in an embarrassing position. Most companies will suggest a competent engineer or studio if you cannot locate one on your own.

Some audition tapes have resulted in records being made and released, although the larger percentage of a company's output is based on material it goes after. ELEKTRA not only listens to audition tapes but also scouts extensively the square, concerts and other folk gatherings.

--- Jac Holzman
Production Supervisor
ELEKTRA RECORDS

Folkmusic Specialists

For photographs, audition tapes, actual concert recordings, etc. contact

PHOTO-SOUND ASSOCIATES

Joel Katz

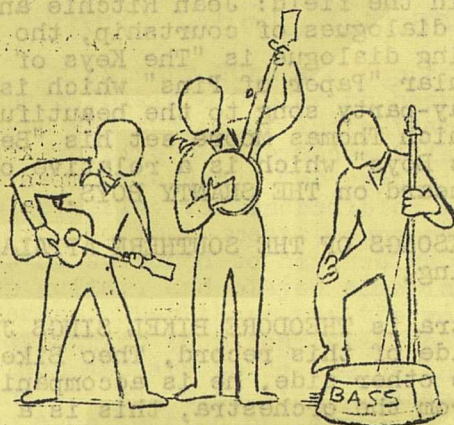
Aaron Rennert

Ray Sullivan

For complete information phone Ray Sullivan at JE 8-2640
or write him at 1280A Sheridan Avenue, Bronx 56, N Y

LOOKING AT ELEKTRA RECORDS

REVIEWS



THE SHANTY BOYS: Elektra 142

The Shanty Boys have been popular with New Yorkers for a long time. Now they can be heard on record, doing some of the liveliest music available. It's bright and exuberant and has a wonderful air of spontaneity. It's the kind of music that makes you want to sing along. Roger Sprung is the excellent 5-string banjo picker. Mike Cohen, the lead singer, has a very listenable voice, and his guitar is strong and steady. And dimension is added by Lionel Kilberg's Brownie Bass. The beat of the bass gives the music a solidity. Lionel takes the vocal on "Home in that Rock" and Roger sings "Oh Mona". An outstanding item is the double-moraled Danish song "Out After Beer". If you like Bluegrass, Hootenanny, Hoorawing, Song Fests, or just plain lively singing and banjo picking, be sure to hear this record.

Also new is MARILYN CHILD AND GLENN YARBROUGH SING FOLK SONGS: Elektra 143. In a completely different vein from THE SHANTY BOYS, this is a formally arranged presentation of an assortment of material, some solo, some duet. Both singers have pleasant voices, and, as the jacket says, "their voices and delivery are perfectly suited to one another." Occasionally both sound like they're singing elocution exercises. One song, "Lilli-i-o", which bears the credit line "Harburg-Robinson" sounds like it belongs in a musical comedy rather than on a recording of folk songs. The rendition of "Buffalo Boy" is the squeakiest I've ever heard. "Gently Johnny My Jingalo" bounces merrily along. On the other side of the ledger, Marilyn Child does a version of "Nickety Nack" that is marred only by her over-formalized enunciation. Guitar accompaniments are by Fred Hellerman, and banjo in two numbers is by Eric Darling. The songs on this record may be folk, but the presentation definitely is not. It would probably go over big with Fred Waring fans.

Tom Paley, who is too rarely heard on record, has made a short recording for Elektra, which appears as the S.A. side of their release COURTING'S A PLEASURE and FOLKSONGS FROM THE SOUTHERN APPALACHIANS: Elektra 122. Paley's voice and singing style are in the traditional manner. His emphasis is on the accompaniments, which demonstrate why his banjo-picking and guitar-playing are so much admired in folk music.

Record Reviews (2)

circles. Included on the disc is a band of banjo solos, the like of which you won't hear often. This record is a must for everyone interested in the 5-string banjo and southern mountain banjo songs.

The flip of this record is a collection of courting songs sung by two of the most popular performers in the field: Jean Ritchie and Oscar Brand. Most of the selections are dialogues of courtship, tho there are solos by each singer. Outstanding dialogue is "The Keys of Canterbury", a close relative of the popular "Paper of Pins" which is also on the record. "Hog Drovers" is a play-party song to the beautiful Irish melody best known as the tune to which Thomas Moore set his "Bendemeer's Stream". Oscar Brand sings "Kansas Boys" which is a relative of the song "The Johnson Boys", which is heard on THE SHANTY BOYS.

COURTING'S A PLEASURE and FOLKSONGS OF THE SOUTHERN APPALACHIANS is a double helping of good listening.

Another new release from Elektra is THEODORE BIKEL SINGS JEWISH FOLK SONGS: Elektra 141. On one side of this record, Theo Bikel sings with guitar accompaniment. On the other side, he is accompanied by a rather noisy orchestra. Aside from the orchestra, this is a very enjoyable record. Bikel has a very good voice, and sings with gusto. On this disc he is singing songs from his own background. To quote from the jacket: "Here I do sing of my own peoples' heritage, in words that were my own family's usage and with melodies I knew even before I could say words at all." Included with the record is a booklet of the words, in Hebrew, in English type and in English translation, with a guide to pronunciation.

More records will be reviewed in the next issue.

Letter Excerpt

"BABYLON"

The song which you printed in your last issue, which you call "The Three Sisters" is actually Child #14, otherwise known as "Babylon". It hadn't been collected in this country until 1928, when Barry published a fragment of it in British Ballads from Maine. Coffin (British Traditional Ballads in North America) comments on its rarity. It is interesting to find it current as a children's game song.

Ellen Stekert
Bloomington, Indiana

THE FOLK PROCESS

"Where hast thou been all day, Randall, my son?"

"Out."

"What hast thou done all day, Randall, my son?"

"Nothing."

Dick Weissman

FRED GERLACH and THE BLUES

On January 20th a group of folk enthusiasts gathered in Israel Young's Folklore Center to hear a concert by Fred Gerlach, who sang and played the twelve string guitar. The evening turned into one of the most exciting performances this rather jaded observer of folk concerts has ever attended. The rhythmic emphases with which Fred handled the twelve string was incredible, at times he sounded like a full orchestra of fretted instruments, supported by a rhythm section. For slower numbers he switched to his twelve string (soon to be eighteen string!) harp guitar, and played some interesting and delicately shaded arpeggio effects. Then there was the voice, full and rich, and with a good bit of attention to pitch, that rock on which so many folksingers flounder. Gerlach appears to be one of the few instrumentalists on the New York scene who can also sing pleasantly and richly. The songs themselves were a collection of Leadbelly numbers, Gerlach originals, and various folk songs, including a sparkling instrumental on Meadowlands. The end of the evening left but one question in the minds of the audience, why hadn't they heard more about this fellow, and why hasn't he been recorded?

Fred Gerlach has been playing guitar seriously for about seven years. He started on the six string guitar, and found a twelve string in a pawnshop. There was only one problem, how would he learn to play it? No one that he knew of played the twelve string as an instrument in itself, only as a sort of side-show of their versatility. Naturally Fred was influenced by Leadbelly's style and set out to learn just how Huddie played the instrument. Learning this from records is no easy job, as must of us would-be banjo pickers and blues singers know. Then there was the special problem of trying to sing over the powerful volume of the twelve string, which Fred says took years for him to control. A trip to California (partly) to find the only other twelve string player that Fred had heard of revealed a sheepish Frank Hamilton, who said, well man, like he'd just bought the thing. So for seven years Fred puzzled out the guitar by himself, and this was how he learned to play.

Why hasn't Fred Gerlach been recorded? There seems to be one main reason. The folk record companies mostly take the approach that Negro material, especially blues, should be handled by Negroes. It's as simple as that. Such an approach, in my opinion, denies any valid conception of art as something which transcends the environment. We might just as well say that to sing southern mountain songs one must simulate a stuffed nose, or that Cynthia Gooding is not a good singer of Turkish songs because she doesn't come from Turkey. The point is that anyone can sing blues, but he must do it in his own way, and not imitate the Negro singing the blues. After all blues songs are one of the basic ingredients of jazz, and no one is going to say that white men can't play jazz (or are they?)*. Fred Gerlach does sing the blues in his own way, and he successfully communicates to his audience. Many of the young white blues singers unfortunately do not sing blues in their own style, but slavishly imitate the blues artists of the past, down to their Negro dialect.

Weissman (2)

Imitation is never a substitute for a living art, which is inherently spontaneous and not constricted by artificial limitations.

So Mr Gerlach, who should be touring the country, makes his living as a draftsman in architectural iron. He does do some concert work, and will be appearing at the Club Cosmos in California, probably around March. And he gets better and better on the twelve string, and the six string guitar, and he writes more songs (there are now around fifteen completed songs, he says.) Here is one of Fred's compositions, the Cross Country Blues, one of the few interesting protest songs of recent vintage.

I took a trip cross country, in my broken down automobile,
I looked the big towns over, and oh how bad it made me feel.
How bad, how bad it made me feel.

I stopped at a bar in Oklahoma, called for a bottle of beer,
Saw a sign on the counter, says, "we don't serve Negroes here,"
Oh no, no Negroes here.

I looked for a job in Los Angeles, went for an interview,
Last thing the man he told me, you've got the job, if you're not a Jew,
You've got the job if you're not a Jew.

Seems to me in this land of ours, there's something a little queer,
A lot of talk about the free world, but I didn't find it there,
I looked real hard, didn't find it there.

I was singing this song in New York City, people singin' with me in
the streets,
Cop twisted my elbow, said I can't sing this song on his
Oh no, not on his beat.

--- Dick Weissman
February 1958

* For a blues singer's attitude toward this problem, read the article
on Big Bill Broonzy by Don Gold in the February 6, 1958 Downbeat.

The Folklore Center
is presenting

Fred Gerlach + Rev. Gary Davis

in a concert of folkmusic
at Actor's Playhouse,
100 Seventh Avenue South
on March 21st, at midnight
tickets \$1.80
available at Folklore Center
110 MacDougal Street
GR 3-7590

CHRONICLE OF THE URBAN FOLKSINGER

Reprinted from COLUMBIA REVIEW, Autumn 1957, by permission of the author.

The last few years have demonstrated that we are in the midst of a great renaissance of interest in folk music and the other folk arts. Never has there been so much folk activity--scholarly, recreative, and appreciative--as there is now, and at no time have we been so in need of some sort of redefinition, or radical revision of the extant definition of folksong. We must decide what folk music is in general, and more specifically, what our folk music is. Some provisions must be made for a rather new and extremely problematical phenomenon: the folksinger, by which I mean the non-folk, or professional-folk practitioner of folk songs. The non-folk, i.e. "removed from the folk culture" performer is a newly unique phenomenon, and has become one of the dominating forces in the total picture of contemporary folk music activity--perhaps the most important single factor in our folk music.

On the other hand, it is not true that folk music has just recently come to the attention of people outside the folk milieu. Previously, especially during the nineteenth century, folk music had been used to a large degree by "cultivated" composers, usually in a corrupted form. Folk thematic material played an important part in the nationalist movement of the 19th century music, and in the somewhat fatuous attempt to achieve a national flavor or color in their music, many composers of talent and imagination used folk tunes with a total lack of understanding. Folk music and art music are often quite different in their aesthetic approach, and admixtures frequently result in the death and/or attrition of both. What many musicians (fine composers but bad folklorists) failed to realize is that the essence of a national folk music does not lie solely in thematic material, but, to a large degree, in style and manner of performance. Dvorak's attempt, for instance, to capture a folk atmosphere in his Slavonic Dances through the self-conscious use of folk material is almost by definition a failure, since the symphony orchestra is not a folk instrument. This is not a reflection on the quality of the Dances as art music; they simply and positively fail to create any sort of folk atmosphere because they do not sound like any folk music that ever was.

Now, however, a new force, possibly also tending toward corruption, has appeared, and since it is, at least in its pretensions, closer to folk sources than art music, it bears consideration as a possibly new, shaping element in the subsequent development of folk music. This new force and problematical phenomenon is the urban (non-folk) folksinger. Since the newly arisen group of folksingers is ostensibly devoted to performing folk music with some degree of accuracy the existence of the folksinger indicates an increasing consciousness of folk styles as discrete entities, and some attempt to isolate style per se from its ethnic background.

The revival of interest in folksong dates from the inception of intelligent and musically oriented folk music scholarship, which, for our purpose, may be said to begin with Cecil Sharp. It was Sharp who startled the English at the beginning of this century by telling them that they had a living folk music, and he later did the same in the United States through his epochal study of the music of the Southern Appalachians. As more people began to study folk music, and as it began to be collected by perceptive musicologists who did not try to refine modalities into major and minor scales and add tasteless piano accompaniments, it became increasingly evident that folk music was more than the saccharine and abortive stereotype so popular during the 19th century. Further, it became clear that folk music possessed an aesthetic which differed markedly from the urbanized and cultivated aesthetic of art music. Important changes occurred not only in the collection and artistic evaluation of folk music, but in the understanding of its basic nature, and most important, in the manner of its creation. The 19th century emphasis on folklore as a static heritage was replaced by the view that folklore is a living and operational aspect of culture, the product of an inherent cultural dynamism. The vital point, that the process of oral transmission is also a process of oral transformation, became clearly established.

As the nature of folksong origin became clearer, and the old theory of communal creation by a pre-individual folk mentality was thoroughly discredited. The creation of folksongs was finally seen as the work of individual artists within the folk society who create and subsequently hold up their works for cultural approval. It is at this point, when the work is presented to its audience, that 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 which he may consider to be proper.

The turning-point in the process of rediscovery and reactivation of folk music in this country was the depression of 1929. This was the catalytic agent by which the emergence of the contemporary folksong movement was precipitated. Many factors contributed to this product of the depression: the migrant workers, with their rich agglomeration of regional folksong literatures and their autochthonous songs of protest (especially their more articulate spokesmen, such as Woody Guthrie); the discovery, about this time, of such indigenous talents as Leadbelly and Blind Lemon Jefferson (and the wonderful work done by John and Alan Lomax in bringing their music to the public); and the discovery by radical political groups, especially the Communist Party, that folk music, with its appeal to proletarian sympathy and grassroots nationalism, constituted a powerful propaganda weapon.

Another important element in the popularization of folk music, which was not contemporaneous with the depression but grew, in a sense, out of it, was the advent of Peter Seeger as a galvanizing force, an awakener and shaper of as yet amorphous feelings toward folk music. Seeger came in on the wave of awakened class feeling and economic discontent which followed the depression; the political aspects of folksong are virtually inseparable from the artistic and folkloristic in the greater part of the work which he has done. I cannot overstress the importance which the political use of folk music has had in the develop-

lass (3)

ment and shaping of the urbanized folk music movement in the United States. For the past fifteen years, although with waning influence quite recently, the dominant forces in the folksong movement have been Seeger and an organization in which he played a large part, Peoples' Artists. Among the varying activities of this organization have been the sponsoring of Hootenannies and folk concerts at which Seeger and others, such as Sonny Terry, have appeared, and the publication of People's Songbooks, Sing Out, and Lift Every Voice, which have become the Bibles of a whole generation of folksingers.

Peoples' Artists had a political axe to grind, and it ground it extremely well through the powerful propaganda medium of folksong. Dominated largely by a somewhat utopian egalitarianism and anti-capitalism, with a strong Marxist substructure, the organization promulgated a program of defeating property inequality, racism, and oppression of a not infrequently fictitious creature called the "worker". In time, Peoples' Artists produced some very fine social protest songs which then became extremely popular among the amateur folksingers. They also popularized many genuine songs of protest from all over the world, and through their magazine, Sing Out, greatly increased the amount of folk-music available in print. Their unfortunate habit of imputing a "social" or "topical" significance to all of these songs does not truly minimize the value of their accomplishment, although it is occasionally misleading. In recent years, when the United States has been relatively prosperous, there has not been so much indigenous discontent to take advantage of, and so Peoples' Artists has divided its song-producing time between kicking dead horses such as anti-trade-unionism and the orge like figure of the "Boss", and producing some fairly good civil liberties songs, many of which still labor, regrettably, under the incubus of a utopian Marxism. The group has taken many fine folk songs and transformed them into political tracts, and indeed, has aided considerably in the development of such historical falsifications as the heroization of the Spanish Civil War. On the other hand, and this is by far their greatest accomplishment, Peoples' Artists members have publicised much folksong, intensified the nation's folk music consciousness, and in conjunction with the popular image of Seeger, have inspired many young people to learn to play the guitar or banjo.

The body of folk music popularized by Seeger and his associates was in large part American, consisting of Southern Mountain songs, blues, worksongs, chain-gang songs, sea chantys, etc., and with a liberal admixture of foreign elements, especially Hebrew, French, and African. But this, although the most important element in the reservoir of material upon which folksingers have drawn, is not the whole. There are two other sources of somewhat lesser, but by no means negligible importance. For one, there is the vast number of English ballads and lute songs, and similar "traditional" but not quite folk songs which have given rise to the practice of "artifying" and prettying-up of songs ostensibly or truly folk in origin. Again, there is great source material in the large number of field recordings, which lead to an attempt at pure ethnological accuracy.

It is these sources of material, used by the new folksinger, which represent something of a problem for one who is attempting to classify

the singer, to identify him in relation to folk music as a whole, for the sources are, in the largest number of cases, foreign to the cultural milieu of the singer. This condition is, however, rendered somewhat less disturbing when it is seen that, to a large degree, the widely spread and diversified group of folksingers functions, on a musical level, much as a folk society in relation to its own music. Such a functioning, plus a lead offered by George Herzog's definition of folk-songs as "...songs which are current in the repertory of a folk group" had led me to develop the following thesis, concerning the nature of the new folksong movement: Through amalgamation of folk material from many cultures, and by a process of constant interchange, facilitated by books, records, and the media of mass communication, the confraternity of amateur and professional folksingers has developed into a new and different sort of folk culture. It is a structurally different folk culture, but a folk culture nonetheless, the underlying unity of which is neither ethnic nor geographical but lies solely in its musical practice. It has gathered much of this originally external musical material into a folk literature which is uniquely its own, and in addition to this uniqueness and individuality, many demonstrable folk traditions still live within the new folk culture in a relatively pure form.

I have spoken in very general terms of the newly-organized society of the folksinger, and I would not like to characterize it more specifically, demonstration both its similarities to, and its difference from, actual folk cultures.

The folksinger in the society of folksingers is likely to be more specialized than the folksinger in actual folk society. He sings folk songs as the lieder singer sings art songs; and almost invariably, he is also an instrumentalist, usually a guitarist, although he may play banjo, dulcimer, or Irish harp. He does not, as does the average folk culture member, sing folk songs as part of a group-cultural activity, -- except in a very limited sense. He approaches, by simply being a folksinger, the level of professionalism within the culture which is reserved in true folk cultures for fiddlers and banjo-players, and which is reserved in other cultures for such specialists as woman keepers and male epic-singers.

Another peculiarity of this new Folk culture is that it is in large part a folk culture of the literate and educated, and so its methods of transmission are frequently different from those normally found. This high literacy leads to a great propagation, through print, of material which would, in another cultural context, be orally transmitted. One need only examine lists of the recent musical publications to determine the large number of folksong collections which are constantly appearing.

Connected with the outwardly non-folk environment and the urbanism of this group of folksingers is the advent of the record-trained folksinger, who does his field work in the record shops. Most of the amateur folksingers depend to a certain degree upon recordings by professional folksingers, some using them merely as sources of songs, others using them in learning styles of singing and instrumental technique, and still others using records so that they may copy sedulously the mannerisms of individual singers. To this latter group belong the irritatingly large number of "junior Seegers" who usually have all of the mannerisms and none of the content of their model.

For convenience and in order to demonstrate the variety present in this movement, I have divided the practicing folksingers into four large groups. There are many folksingers who fit into none of these groups, and many who fit into all. The groups are simply an analytical conceit, an expedient device for the collection of a large number of diverse phenomena into easily handled units. These four groups may be called, respectively, Arty, Middle-Ground, Ethnic-Professional, and Self-Consciously Ethnic.

ARTY: Their chief models are singers such as Richard Dyer-Bennet and other classically oriented guitarist-singers, and members of this group tend to adapt the language of folksing to that of art music. They frequently use rich harmonizations and "tricky" accompaniments, and introduce extrinsic dramatization to narrative and lyrical songs. They do not realize, or have elected to ignore, the fact that the urban and "cultured" sense of theater is totally foreign to the content of folksongs. The great source of their material is the wealth of 17th and 18th Century versions of older English ballads and traditional songs, which they usually perform in an entirely non-folk manner. These singers are often extremely fine artists, but seldom are they folksingers, and the material which they offer as folksongs is in many cases misrepresented. When Richard Dyer-Bennet sings a song such as John Henry, it is no longer a folk song, but the words and melody of folksong adapted to an almost antithetical musical medium. There is also a tendency, among the members of this group to adapt modalities to the nearest major or minor; i.e. introducing the third above the tonic note to the harmonization, even when it neither exists nor is implied in the melody.

Closely related to members of this group are singers such as Burl Ives and Josh White, who, with their frequent use of rubato, over-emphasis on text to the extent of creating an almost recitativo effect, and other stylistic mannerisms, summon up the concert stage more than the natural environment of folksong.

MIDDLE-GROUND: Members of this category are by far in the majority. Their model, as far as stylistic and technique practice goes, is Seeger. Their repertoire is likely to be largely American. Songs basic to this group are Midnight Special, This Land is Your Land, Michael Row the Boat Ashore, and such standard numbers as Careless Love, and a host of songs not specifically Seeger's. The banjo-players in this group are likely to feel that their instrumentation is superior to mountain-style banjo-playing, and hence use Seeger's somewhat refined style. However, instrumental virtuosity is not really at a premium, the essentials being a good sense of rhythm and correct chords. There is also likely to be a good deal of emphasis on group singing, and therefore, that personality capable of leadership, of which Seeger is prototypical, is in great demand.

The middle-grounders are predominantly high school and college age, and have a large number of passive cohorts, passive in the sense that they do not perform except when led as members of a group. Those of high school age, in particular, resemble nothing so much as the Presley cultists in their abject admiration of the performer. This group exhibits such an idolatrous make-up far more than any other folksong

Lass (6)

element, and theirs is a highly personal admiration rather than the technical admiration--idolization of virtuosity--demonstrated in other groups.

ETHNIC-PROFESSIONAL: To this category belong folksingers who come from a specific ethnic tradition, and who devote themselves mainly to the performance and perpetuation of the songs of that particular tradition, done in the traditional manner. Jean Ritchie, Woody Guthrie, Leadbelly, Harry and Jeanie West, Bascom Lunceford, and Blind Lemon Jefferson are in this group. These people may record occasionally and do scholarly work (as Jean Ritchie), or may be discovered by folklorists and brought into urban life from a folk environment (as Leadbelly and Guthrie). They usually perform in a thoroughly traditional style, as their music is their own cultural heritage. As a result, their repertoires are likely to be stylistically limited, unless they happen to come from an extraordinarily rich and varied background, as does Jean Ritchie.

SELF-CONSCIOUSLY ETHNIC: This group is probably of more recent origin, or at least of more recent large-scale development than the others. Its members devote themselves, in their own playing, to the imitation of existing ethnic styles. Their aim is idiomatic faithfulness. In this group are the "New York banjo-pickers," the blues guitarists, the fiddlers, and in a certain sense, the American Flamenco guitarists. One of the centers for this type of folk practice is New York City, just as New York is the center for most types of folk activity. The phonograph record is one of the most important formative factors in the development of the self-consciously ethnic folksinger, and especially important are the Library of Congress records. Recently, several private companies have issued valuable series, among them Riverside's Banjo Songs of the Southern Mountains, Stinson's American Folkway series, the recordings of Harry and Jeanie West, and the extraordinary Anthology of American Folk Music released by Folkways. Representative of the self-consciously ethnic folksinger (on the professional level) are Tom Paley and Roger Sprung.

What is the significance of the new folksong movement, what is its artistic and cultural validity, if any, and what effects will it ultimately have upon the musical practices of the folk cultures from which it has borrowed its music? These seem to be basic questions, and it is as yet much too early to attempt the production of truly conclusive answers. The first question can only be rightly answered when the original folk cultures, from which the music has been taken, have either vanished or undergone enough of a far-reaching change so that comparative studies may be established. Only then will the folk-musical practice of the new folksingers be susceptible of evaluation as a cultural phenomenon, for the changed folk societies will serve as an index to the preservation of traditions. As long as there is interchange, the borrowed culture and its creative elements cannot be independently assessed. The second question, that of artistic and cultural validity, can obviously be answered only during the course of many years' observation in regard to the original folk societies that are now and then extant. For it is unpleasantly true that the old folk traditions are quickly dying out in their own societies, especially among the people of the Southern Mountain regions.

Lass (7)

There is a great gap between the Southern generations, not only in social mores, but in musical practice. It is most uncommon to find a young man playing and singing the "old music", because it has unpleasant associations of arch conservatism. The vital fact is that folk music in its own society is not an aesthetic or artistic phenomenon, but a cultural one, with invidious overtones and a wealth of associational features which are rarely extra-musical.

The "old" folkmusic is the property of a generation, particularly in the South, which is currently extinguishing, and it has outlived its cultural validity. The younger people, in their rejection of the established standards, are also rejecting the established music. When I visited the folk festival in Asheville, North Carolina, during the past summer, I was appalled, but not truly surprised, to see that the younger people seem to have very little true sense of their musical heritage. Their music is Hillbilly and Rock'n'Roll, and there is nothing to be done about it.

It is in this province that the urban folksingers, especially those of the self-consciously ethnic group, can play a vital role. If the music is to be preserved at all, it will be because a number of people exist who consider it wonderful and beautiful. Such people will continue to record and learn the music while its true inheritors are still alive and able to sing. In such a way, the music will be kept a living thing, subjected of course to change, yet preserving the geminal tradition. It hardly needs saying that such a labor is one of love, and further, that resulting performances will occur in the North and in the cities, because only there are they artistic phenomena and not cultural issues. A statement as this holds true whenever the virile folk music of an otherwise feeble and dying folk culture is itself threatened with death by the split occurring between generations. I have concerned myself mainly with the Southern Mountain music in this essay's conclusion since I have spent the greatest amount of time with it, observing it, thought limitedly, at first hand. Yet the same applies to all of the "old" music: if it will live at all, it is the urban folksinger who will make it live.

--Roger Lass
Columbia Review
Autumn 1957

THE FOLK PROCESS

Oh, the vulture is a dirty bird,
She screams as she flies,
She brings us bad tidings
And she eats them as dies.

John Brunner

WITH MY EAR TO THE GROUND

The popularity which the guitar has achieved in Britain over the last twenty years or so is quite fantastic. (Twenty years? Oh yes, my fran'. A guy I know who used to belong to a "rhythm club" in West London back before the war told me that at some of their sessions as many as a dozen guitarists would turn up.)

Anyway, with unusual perspicacity the BBC realised this some time ago and initiated a programme called Guitar Club. This - and I quote the Radio Times - is "A Session of Music from Spanish to Skiffle".

At first this was held on Mondays at 6 p.m. After quite a short time it became so popular that it was transferred to the peak listening period at the same time on Saturday, and owing to the fact that the guitar-and-vocal-type double act known as Joy Hyman and Terry Lynch were guesting the other Saturday we had our tickets torn in half at 201 Piccadilly and went in.

This studio is one of the BBC's outlying branches, so to speak; it's a small theatre, with a deep stage curtained off halfway and a good many comfortable blue-upholstered seats of the cinema variety...

In fact, the only things which really mark it off as anything but a pint-sized and smart "little" theatre are the goldfish bowl from which the producer looks down, and the "On the Air" signs.

Round about five to six a pleasant man with glasses showed up on the stage, which was littered with a drum kit, a set of vibes, a xylophone, sundry chairs, microphones and etceteras, and proceeded to introduce us in a confused and amused manner to the regular studio group led by Ike Isaacs: a stout man with a cheerful grin, who is one of Britain's top jazz and dance band guitarists.

The man doing the introductions was Ken Sykora, himself in the top flight as a guitarist and also a compere, who so far as I know first entered the limelight as a master of ceremonies on Jazz Club some while ago. He has the reputation of being a good man.

The announcer strode on stage - a cadaverous man with a face altogether unlike his voice - the big clock on the wall ticked over to six o'clock, and the programme was on the air.

The pattern of these broadcasts is always much the same: the studio group, consisting of Ike Isaacs leading on solo guitar, supported by rhythm guitar, bass, drums and vibes or xylophone according to which one Reg Wale happens to fancy at the moment, does the signature tune and two or three featured numbers; two or three featured guests (usually three, including a duo like the Latin-American Dorita and Pepe) have a couple of numbers each; the announcer gets tongue-tied (this is probably not intentional), and the audience makes like an audience.

Incidentally, this programme draws unusually full houses.

Brunner (2)

Guests this week numbered three: Joy Hyman and Terry Lynch together, as heretofore mentioned, and a character by the name of Johnny Wiltshire, who sings regrettably in a breathy rockish'n'r'dly voice, but who can get around his guitar in a very competent manner. His second featured spot - a version of the old Guitar Boogie - was stylish and bright.

Joy will be remembered from previous WMETTG's by regular readers; on this occasion she did that Yiddish cousin of the Riddle Song, Tum Balalaika. Nervously, which was a shame - but forgivably, in the circumstances. The aplomb of people who've been doing this for years and years and expect to go on doing it for several more but couldn't really care very much either way has a disheartening effect on the comparative newcomer. (This was, in case you hadn't guessed, Joy and Terry's first visit to Guitar Club.)

She has a fine voice, by the way.

Terry I hadn't heard before on a public appearance; he's a medium tall guy, fairish, good-looking, with a nice manner and a good voice. He picked Black Girl and gave us a fine treatment of it; later, he and Joy together did the calypso Water Come to de Eye. The announcer got Joy's name wrong; he got twisted up over several passages in his script, and I saw him wandering about afterwards looking as if he was waiting for the axe to fall on his neck.

To go on to this broadcast we'd had to hurry away from the first general meeting of the International Folk Music Centre. Readers who've been around since CARA 4 will remember my referring to this brainchild of Hyam Morris's, and I'm pleased to report progress, piloted by secretary Hyam and chairman Ronald Coultrup.

Let's recap briefly, because I think this project could turn out to be extremely valuable to everyone in the folk field - not only folksong, but dance as well, and folklore in general, ultimately.

London is probably the most cosmopolitan city in the world. Here there are national groups of one kind and another, immigrant, resident, student, which probably exceed in number and variety those in any other major city. Many of these groups are proud of their own culture; they sing, dance, play instruments among themselves and for the entertainment of their own nationals and those few other people who know about them.

There is also a great deal of activity on the "orthodox" folk music front, with capacity attendances at the Sunday night hoots at the Princess Louise, regular enthusiasts going round there on Wednesdays and now Fridays too; Sandy Paton reports that at the Troubadour they are now managing to sing a lot of genuine folk material as well as the popped kind; on a slightly lower level, the Skiffle Cellar is doing good business and all over the place people are learning guitars, banjos, mandolins, and what have you. Folk dancers draw big crowds to the Albert Hall (see CARA 6) and song and dance companies from abroad find ready audiences. In short, the folk music scene is boiling.

Yet (and this is something I had personal experience of when I sort of moved backwards in time from traditional jazz to get inter-

ested in the roots from which it sprang, such as the blues, and then to a general liking for folk music) yet there is no single central organisation in London which covers the whole sphere of folk activities, which one can actually, physically go to to find out about what's happening.

There are many excellent sources for study - the library at Cecil Sharp House, for example, the headquarters of the English Folk Dance and Song Society (EFDSS) is superlative; there are many active groups which specialise in particular aspects of the field, such as the Society for International Folk Dancing, which concentrates exclusively on the dancing side.

But there is a pressing need for a centre to which people can go to inquire about (not necessarily with the intention of studying, but merely out of interest) all kinds of folk music, which of course includes dancing and song, and which by extension implies most aspects of folklore.

It's with the intention of providing such a centre that a bunch of us - mainly friends of Hyam Morris's in the first place, but now a much wider group - have got together and started to invest some constructive work in the job.

Ultimately, the centre should come to undertake a wide range of activities - though where a job is being done well already, we won't of course waste time on duplicating it. But the first and most essential object - that of obtaining premises where visiting folk artists and people generally interested can go and ask questions - will be put in hand immediately, and I hope maybe in my next column or next but one to announce success.

Of course, we're operating on a shoe-string budget; if I've made you feel that the aims and objects of the Centre are worthy ones, to put a dollar or five bob in the mail to our secretary (Henry J. Morris, 37 Beacontree Avenue, London E 17, England) would earn our undying gratitude and an early place on our membership roster... But if you can't afford to, don't let it get you down; we'll do the job somehow, if the enthusiasm and hard work that's being put into it now is a guide.

Among the people associated with or approving the project, incidentally, are several who may be known to CARA readers: I'll only bother to mention A.L. (Bert) Lloyd, the celebrated singer and folklorist, and Eric Winter, editor of SING (which read - a well-deserved plug). There are many others; you'll be feeling the impact of their efforts before long.

Sunday evenings at the Princess Louise you're lucky if you've room to stand up straight and draw a deep breath. The situation on a Wednesday night - occasion of the recent short series of four Personal Choice programmes - is rather different. For every ten who enjoys folk music there is perhaps one person who's interested in it - this is probably for the best, since after all without a large and appreciative number of folk folk music would become what it very nearly did become at one time - a province exclusively of the specialist and the slightly dotty.

I didn't manage to get to either the first or the last of the series owing to pressure of work (my own work: the kind of writing for which editors are sometimes misguided enough to pay me), so I can't very well report on them. The first was Peggy Seeger's, and I gather it was excellent; the fourth was a programme of children's songs collected by themselves put on by Ewan MacColl and Dominic Behan. This one I disliked missing particularly (a) because Eric Winter rang me up in advance and told me he'd heard a tape the two made of a run-through for it and it was very good and extremely interesting and (b) because I learnt later that a variant of the singing game I inquired about by courtesy of Lee in issue 2 came up in the course of the session. Oh well, I'll ask Ewan next time I see him...

I can well believe this programme was good, because Ewan's own session - number two of the series - certainly was. He had Peggy with him, just sitting in to provide the occasional accompaniment or here and there to illustrate the way a song had changed on crossing the Atlantic. Aside from that, he sat in his usual fashion, looking at the audience over the back of a chair, and proceeded to give a bird's-eye view of virtually the entire history of the ballad in the English language.

He is, as I've had occasion to remark before, a fine entertainer, compere, raconteur. To this, add lecturer. Starting off from the distinction between a folksinger and a singer of folksongs (it annoyed me slightly that his definitions agreed so closely with the ones I mentioned in my last column, because it showed I hadn't asked him about it beforehand), he went on to demolish the early concept of folk music as a pastoral art and recounted both from his own experience and that of other collectors episodes to show that the urban folk not only create material of their own but frequently preserve older stuff which has grown up in the pastoral environment and not survived there.

One thing that struck me especially among the many points he covered was his excellent documentation of the changes which took place in the rhythmic character of many British songs when they arrived in America; on this Peggy helped him out.

Of course, to discover this fact for oneself one hardly needs go further than the Skiffle Cellar. But it helps to have the process illustrated in detail.

Do I really have to say that one of the songs he used to illustrate this point was (well, what are we going to call it?) The Unfortunate Rake, Streets of Laredo, St James Infirmary.

Seamus Ennis's evening of Irish material was run on a different plan - or perhaps it would be more accurate to say it was run on no plan at all...which was a pity.

There's a tremendous wealth of Irish folk music and song - I think, if there was anyone present who doubted this, that at least was proved before the end of the programme. But -

Seamus is a spare man with a pleasant voice and manner; he can sing, tell stories, play several instruments, and is a considerable

authority in his field. He had with him Margaret Barrie (for whom see CARA 3) and two men both named Michael Gorman, one of them the excellent fiddler who plays with Margaret and the other a flautist. The basic idea - in essence a splendid one - was that Seamus should tell a story or two, or sing a song, and then call for music to illustrate it or contrast with it, and continue thus through the programme. The trouble is that this is no recipe to serve cold to an audience; a medley of this kind calls for pace and a unifying logic to put it across. The result was that although we heard much fine stuff - notably a slip dance by fiddler-Gorman (according to Seamus he may well be the last surviving practitioner of the art) - the impression left by the evening as a whole was one of flatness and lack of excitement or inspiration.

Most interesting, to me, was seeing Seamus play the uilleann - Irish - pipes for the first time. The instrument he has belonged to his father; it's a magnificent piece of plumbing, very different from Scots pipes, since (a) it is bellows-blown and not mouth-blown, which means a singer can accompany himself on it; (b) it has keys for chording the drones; (c) by means of a little leather apron, strapped to his thigh and used for stopping the end of the chanter the player can obtain additional notes. It's built, so I gather from Ewan MacColl, some $\frac{2}{3}$ of a tone below concert pitch, which makes it rather an intractable thing to play in company with more modern instruments. (It's extremely old.)

Of these pipes they say, according to a broadcast Seamus did for Alan Lomax some time ago, "Seven years learning, seven years practising, seven years perfecting yourself, and then you can play anything!" Even boogie-woogie, as Seamus added, and proceeded to prove by playing In the Mood.

But one gets a much livelier atmosphere in one of the pubs at which Margaret ordinarily plays, I'm afraid. You can't just put on a bunch of individually good artists and expect an evening's formal entertainment to emerge. Lack of forethought was only too evident; Margaret kept trying to join in on Seamus's unaccompanied songs (which would have been fine were his voice stronger and had she been able to find the correct keys immediately!); on the closing number, where everyone was supposed to take a solo chorus - jam session style, in fact - there were misunderstandings and wrong entries galore.

Oh well. Some of it was pretty good.

Slightly too late for this column (which may also be slightly too late for CARA!), the Ballads and Blues Association - which runs the Sunday hoots at the Louise - is having its first "Meet the Artists" social. I hope to be able to report on it in the next WMETTG. See you later, cogitator.

John Brunner,
London,
February 1958.

letter excerpt

Frank Hamilton
Chicago, Ill.

Old Town School of Folkmusic

and other news from Chicago

As you probably have heard, Chicago has had a busy season for folk music. The Gate of Horn has featured quite a few well-known folk singers like Josh White, Theo Bikel and others. The Gate has built up a terrific following but I have questions about whether or not such a specialized medium as folk music can be really appreciated for its intrinsic worth in a night club when you cater to a drinking crowd irrespective of who this crowd might be, artistic or humanitarian or perhaps musical values to a degree must be sacrificed. Josh White has not realized, in recent years, the tremendous artistic potential he has. Josh White is a different performer playing the blues that he must love, in the back room, but in a club act, I do not see the warmth and sincerity of a folk singer that he might have had at one time. However, there is more flexibility at the Gate of Horn than most night clubs as a rule. Naturally Al Grossman and Les Brown and all who were instrumental to its success deserve a lot of credit toward furthering a wider audience.

Sonny Terry and Brownie McGhee are there, now, and doing well. The Gate of Horn has been featuring them every Sunday afternoon as part of a weekly sing.

Just recently a local performer who's quite excellent, Win Stracke, and I opened up a school of folk music in the "Old Town" district of Chicago, the home of the annual art fair here. We call the school aptly The Old Town School of Folk Music. The school has an enrollment of approximately 125 students for guitar and 5-string banjo, with an additional 30 for a Friday night lecture series delivered by Studs Terkel, on American Folklore and music. Studs has a radio program over WFMT, which features interviews with prominent folk singers and records. WFMT has another program called the "Midnight Special" which plays records -- folk and musical comedy.

The school is set up in such a way that any one at any level of development (excluding, of course, Tom Paley or Billy Faier) can enter. We separate the three classes beginners, intermediate and advanced, for the first hour and after the 15 minute coffee break, we bring everyone back into the main room for en masse singing. We pick about three songs for an evenings project, utilizing right and left hand techniques at the student's rate of development and we learn to sing and make music together, a factor which is needed in the "hoots" and "sings" that features most folk songsters. Group music is a difficult area and calls for musicianship training - formal or informal, as must the instrumentalists in an orchestra have these prerequisites.

The school is an attempt to start a "social" approach to teaching versus the classical concept of a teacher being an iron-fisted slave driver over a bewildered student. For this reason, I've discouraged

Hamilton (2)

people from learning conventional classic guitar until they've reached a point of development of being at home with their instrument. We use slides and graphs on the blackboard to illustrate the work and we are now working on a booklet instruction manual. Information concerning the school, if anyone is coming to Chicago who would be interested; we charge \$5.00 for the first two lessons, which comes to \$2.50 for two hours and a quarter time plus coffee and coffee cake. After the first two lessons, we ask for five lessons in advance.

The Weavers and Mahalia Jackson did a benefit for us to purchase a high fidelity PA unit, and it was one of the most, if not the most, stirring evenings in folk music I've ever had. This evening ensued their appearance on TV sponsored by The Chicago Title and Trust Company, a very old conservative Chicago organization. The show was good, altho the numbers were not the right ones for the performers involved -- Mahalia Jackson, Weavers and Dyer-Bennet. The program served as a warm-up for what we received at the school. Big Bill Broonzy accompanied Mahalia, along with her pianist, and Weavers' help. Due to a recent operation Big Bill is unfortunately not able to sing any longer, which is a regrettable loss to the traditional blues element left in this country. A recent benefit was given to Bill featuring Pete, Mahalia, Odetta and others, to aid costs of the operation. Bill is regrettably remembered now by records.

There's much happening now on the Chicago scene, and it's a pleasure to read all that's going on in New York.

Sincerely Yours,

Frank Hamilton
"The Old Town School
of Folk Music"
333 West North Avenue
Chicago 10, Illinois
Whitehall 4-7475

Letter Excerpt

Irwin Lutzky
553 McDonald Ave
Brooklyn 18, NY
GEdney 5-0265

BROWNIE BASS "AT LIBERTY"

Some time ago I wrote to you and mentioned that I would like to play with some folk music or any other type of musical combination. I think that a washtub bass is an asset to any kind of musical group as well as a distinct novelty. The sounds reproduced by such an instrument are very much like that of a bull fiddle and it fulfills the same function as a bull fiddle, namely providing a solid background for the other instruments. I'm sure there are a few musicians among your readers who would be serious enough to form such a group.

I am also very interested in teaching folk dancing during the evening and would like to know if anyone could use this kind of instruction. There is a great interest in folk dancing in this area and I'm sure some group would be interested. I can be reached at the above address.

Irwin Lutzky

where to...dept

NEW YORK - CONCERTS & FOLK SINGS

THE SHANTY BOYS (Roger Sprung, Mike Cohen & Lionel Kilberg) & guests, March 7th, 8:30 PM - Studio 205, CBS Bldg, 213 W 53rd St. 90¢ at door

CYNTHIA GOODING; March 7th, ~~Midnight~~ - Actor's Playhouse, 100 7th Ave S tickets \$2, at Folklore Center, 110 MacDougal St., GR 3-7590

PETE SEEGER, TONY SCHWARTZ, REV GARY DAVIS, FRED GERLACH, RUTH RUBIN, HAPPY TRAUM, BARRY KORNFELD, HERB LEVY & others, NYC FOLK FESTIVAL; March 8th, 8:20 PM - Town Hall, 123 W 43rd St., \$1.50 - \$2.00 - \$2.50 advance tickets from Folk Festival NYU University Hts., Bronx 53, NY.

OSCAR BRAND; March 14th, 8:30 PM - Actor's Playhouse, 100 7th Ave S, tickets \$2.00 at Folklore Center

FRED GERLACH and REVERAND GARY DAVIS, March 21st, midnight. - Actor's Playhouse - 100 7th Ave S. tickets \$1.80 at Folklore Center.

TOM LEHRER and ELLIE STONE, Friday April 18th, Carnegie Hall, tickets \$1.80, \$2.80, \$3.30 at Folklore Center.

AMERICAN YOUTH HOSTEL weekly SONG FEST, every Sunday at 8 PM at AYH headquarters, 14 W 8th St., NYC. A donation (members 35¢, guests 50¢) is requested. Group singing and solos by guest artists (top recording artists in the folkmusic field often show up at these sings). All under the leadership of BARRY KORNFELD.

RADIO

OSCAR BRAND's FOLKSONG FESTIVAL, WNYC, 6 PM, Sundays

JAC HOLZMAN 's ADVENTURES IN FOLK MUSIC, WBAI-FM, 11:30 AM, Sundays 99.5m

STEVE WERDENSCHLAG's FOLKMUSIC AROUND THE WORLD, WKCR-FM (C.U.) 9 PM Tuesdays and Thursdays, 89.9 mg

GEORGE LORRIE's FOLKLORE WITH LORRIE, WBAI-FM, 11 PM Mondays. 99.5 mg

GEORGE LORRIE'S GRAND CONCERT OF FOLKMUSIC, WNCN-FM, 10 PM Sundays.

AT HOME WITH THEO BIKEL, WBAI-FM, 8 PM Fridays, 99.5 mg

AROUND THE WORLD IN 30 MINUTES, WBAI-FM, 11 PM Mondays. 99.5 mg

FOLKMUSIC OF THE WORLD, WQXR, 2:-5 PM, Sundays

For up-to-date information on folk activity in NY check the bulletin board at Folklore Center regularly.

Where To (2)

WHERE TO HEAR FOLKMUSIC IN YOUR AREA

Philadelphia, PETE SEEGER, Friday, March 14th, Town Hall (Broad & Race Sts). This is the annual American Youth Hostel concert. For info, contact AYH, 1520 Race St., Ph 2, Pa. Rittenhouse 6-9926

Philadelphia - radio, PETE STEVENS AND ANDY MARKS' FOLKMUSIC FESTIVAL 2:30 to 3 PM Sundays over WXPB-FM, 88.9 mg

Chicago, STUDS TERKEL, FRANK HAMILTON, WIN STRACKE, OSCAR BRAND, March 1, Eighth Street Theatre.

TOM LEHRER & ODETTA, Friday April 11th, Orchestra Hall,

Folk performers are featured at THE GATE OF HORN

Chicago - radio, STUDS TERKEL's ALMANAC, WFMT, 9 PM Wednesdays
" " MIDNIGHT SPECIAL, WFMT, 10:10 PM Sat.
(rebroadcast Tuesdays at 4 PM)

Berkeley, Cal. - radio BARRY OLIVIER's MIDNIGHT SPECIAL, KPFA-FM, 11:30 PM til midnight, Saturdays.

BILLY FAIER, same station, no data (someone please give us information about this show.) See page 30, this issue

Washington, DC - radio JOHN DILDINE's folkmusic program, WASH-FM (97.1 mg), 10 PM, Sundays. For information on the Washington scene, including the dates of their Hoots, contact John c/o WASH-FM, 1913 F St NW., Wash 4, DC

Santa Monica, Cal. LOGAN ENGLISH and MARCIA BERMAN are doing a concert March 8th. Further information, and tickets, available at Boulevard Book House, 10634 W Pico Blvd., Los Angeles 64, Calif.

San Francisco, Cal. for information, check at Jack's Record Cellar, 400 Haight St., S F 17.

Concert tours: GUY CARAWAN - Illinois (Feb 24 - Mar 9), Wisconsin - Minnesota (March 10-15), Indiana-Michigan (Mar 16-22), Eastern Canada-New York (Mar 23-Apr 12), New England & East (Apr 13-20), Western Canada and West Coast (Apr 21-May 31)

PETE SEEGER - New Mexico, Texas, Oklahoma (Apr 14-22), Colorado (Apr 23-27), Kansas, Missouri (Apr 28-May 5), Iowa-Illinois (May 6-14), Ohio-Kentucky-Tennessee-Virginia-No Carolina-Maryland (May 15-31)

DAVE SEAR - Pennsylvania, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Ohio (April 3-30)

Folk fans in any of these areas who are interested in having any one of these folk singers appear in their town should contact PAUL ENDICOTT, 30532 Sheridan, Garden City, Mich. as soon as possible.

Where to contact fellow folkmusic fans

NYC: Folklore Center, 110 MacDougal St., NY 12.
The Young Folklorists, Alexandra Studios, 318 W 57th St.

San Francisco: Jack's Record Cellar, 400 Haight St., SF 17.

Berkeley, Cal: Fritz Schuder, THornwall 3-0218

Los Angeles, Cal: Boulevard Book House (bulletin board), 10634 W Pico Blvd., L A 64.

Washington, D.C.: John Dildine, c/o WASH-FM, Folk Music Program, 1913 F St NW, Wash 4.

Philadelphia, Pa.: The Gilded Cage Coffee Shop, 261 S 21st St. Ph 3.

Cambridge, Mass: Bill Chapple or Dick Zaffron at TR 6-2670 (Leverett House) Harvard.
Tulla's Coffee Grinder, Mt Auburn St., Harvard Square, Cambridge.

Wabash, Indiana: Robert & Juanita Coulson, 105 Stitt St., *

Sapulpa, Okla: Wes Whittlesey, 614 S Independence. *

London, England: Mike Moorcock, 36, Semley Red., Norbury, London SW 16
After 7 PM, phone POLlards 8161. *

* These people have offered their hospitality to the travelling folk singer.

WHERE TO BUY OR SELL INSTRUMENTS, ETC.

NYC: Cortesano Instrument Co., 106 MacDougal St., NY 12 AL 4-7470
(Cortesano now has hand-made mountain dulcimers for sale.)

Roger Abrahams, 159 Prince St., GR 7-7046 has guitars, dulcimers and banjos for sale, and gives instruction on these instruments for beginners.

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

WHERE TO GET INSTRUCTION ON FOLK INSTRUMENTS

San Francisco - Billy Frier - see page 30 - this issue -

NYC: Dick Weissman, 410 W 110th St., NYC 25, MO 3-1139 - guitar & banjo
Roger Abrahams, 159 Prince St. GR 7-7046 - guitar & banjo beginners
Barry Kornfeld, 105-10 65 Rd., Forest Hills 75, LI Illinois 9-0204
Instruction on the guitar & banjo, Long Island residents only
Ed Badeaux, 639 E 11th St., NYC Music instruction
Dave Van Ronk (c/o Folklore Center) blues guitar
Paul Clayton (c/o Folklore Center) mountain dulcimer

Chicago, Ill: Old Town School of Folk Music, 333 West North Avenue, Chicago 10. Phone WHITEhall 4-7475 after 1 PM.

Eliot Kenin, 741 Linn, Burton Judson Ct., 1005 E 60th St., Chi 37.
(there is no charge for listing in any section of the Where To...Dept.)

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Caravan
Lee Shaw
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NEW YORK SCENE

HOOT AT CARNEGIE proved to be the most enjoyable Hoot yet, in my opinion, possibly because the outstanding characteristics of a Hoot were missing: the midnight hour reduced the percentage of very young, very loud audience members; the number of performers seemed less than usual, giving the effect of a planned concert rather than a Hoot; and there was quite a bit of solo singing by the performers. Tony Kraber blasted the audience with some fine western songs. The Harvesters (Walter and Ethel Raim, Joyce Bittman and Ronnie Gluck) were quite good, except for their version of "Mrs McGrath" which was too dainty and drawing-room-ish for a song of such power. Reverend Gary Davis was really great. (I heartily recommend his forthcoming concert with Fred Gerlach - see Where To.) And, of course, Pete Seeger sang, played the banjo, the 12-string guitar (he says he was inspired to take up this instrument by the wonderful playing of Fred Gerlach), the chail, and led the audience in a number of songs. Irwin Silber of SING OUT! acted as master-of-ceremonies, and (I think) a good time was had by all.

The Folksingers' Guild produced a most enjoyable concert with Barry Kornfeld, Ellen Adler, Bob Brill and Luke Faust, at Adelphi Hall. This was one of their regular monthly series of concerts. (If you'd like to receive their bulletins of concerts, drop them a post card with your name and address, c/o Caravan.) Admission for these concerts is only 50¢, and a fine array of young talent is featured. Highlights of this concert were Bob Brill's "Buffalo Boy", and a duet of "Whistle, Daughter, Whistle", with Ellen Adler as the daughter, and Barry Kornfeld as the mother. This had the house (and Barry) near hysterics.

THE FOLKLORE CENTER STOMPERS' JUG BAND gave its first (and probably last) performance a couple of weeks ago. This was an impromptu session in the back room at Folklore Center, featuring Dave Van Ronk on vocals and guitar; Paul Schoenwetter, banjo; John Cohen, comb & tissue paper; and Pat Foster on the jug.

FOLKSINGERS GO COMMERCIAL: The cowboy balladeer on the Cheerios commercials is Oscar Brand. Ed McCurdy is singing the praises of I&Ms. Bob Gibson recommends maple syrup (dunno what brand yet). Dave Sear is expected to record for Chiclets. And Pat Foster will probably be making a commercial soon, sponsor not yet known.

RIVERSIDE RECORDS has promised to start putting inner wrappers on their new records.

ELEKTRA RECORDS has a new "Heritage" series planned. Among the artists to be featured are Paul Clayton, Dave Van Ronk, Pat Foster, and (we hope) Tom Paley.

MOUNTAIN DULCIMERS can be had at Cortesano Instrument Co., 106 MacDougal St., NY 12. And Paul Clayton has offered to take a few dulcimer students. Contact him at Folklore Center, 110 MacDougal, GR 3-7590.

NEW YORK SCENE (2)

CARAVAN GOES SLICK! But this slippery-surfaced stuff is only a symptom of the paper problem. Next issue we intend to be back to our usual pulpy-paper format.

HELP WANTED: Hospitals around NY often want talent to help out with patient entertainment. The pay is the experience and the opportunity of doing a good turn. If you're interested in being on call (or offering what time you can) for such entertainment, contact Lionel Kilberg; 141 Attorney Street; NYC.

Ken Beale write to advise us that "Folklore with Lorrie" is no longer on the air. He recommends two programs which occasionally use folkmusic: "Music for the Voice" 5 PM daily, and "Adventures in Sound" 9 PM. WBAI, I think. He'd also like to see someone comment on the record "Folkmusic For People Who Hate Folkmusic" by Herb Strauss on Judson; and he'd like comment on the "terrible covers on many new lps."

SOME ODDMENTS FROM OUTSIDE THE NY AREA: can someone recommend a reliable guitar instructor for beginners, in the Cambridge, Mass. area?

BILLY FAIER writes (just in time to get onto this last stencil to be prepared for this issue):

"My radio program on KPFA is called "The Story of Folkmusic" and can be heard at 4:45 pm on Thursday and at 5: PM on Saturday. I play records, sing, and talk. Last week Dick Rosmini did some of the finest guitar playing I have ever heard him do (and believe me, I've heard him do plenty) on my program. He is in town with Bob Gibson and is staying with me.

"I don't do interviews or record reviews. I try to do just what 'The Story of Folkmusic' implies -- give the listener a picture of folkmusic as a subject rather than just a bunch of songs. Of course, I can't get too technical on a half hour show, but in four months I've done more research than I've ever done before. I really have to think -- it's the best thing I could be doing right now.

"I am teaching guitar, banjo, and mandolin at 1318 Grant Avenue (Panpipes Music Store), San Francisco 11, California. Tel. # GARfield 1 - 8696."

A REMINDER: Caravan's "Where to...Dept" is a public service feature. Not only is there no charge for listing in any of its sections, but we greatly appreciate your sending us any information we might be able to use there, since it helps us to better serve our readers. So send along any information on the folkmusic scene in your area, huh?

THANKS TO JOHN BRUNNER, who is supplying his column cut, on stencil, and ready to run.

Lionel Kilberg, at the address given above, will build you a Brownie Bass for the cost of the materials. If you want to hear a brownie bass in action, give a listen to the record, THE SHANTY BOYS.

"Keep your banjo-pickin' hands off my guitar!"