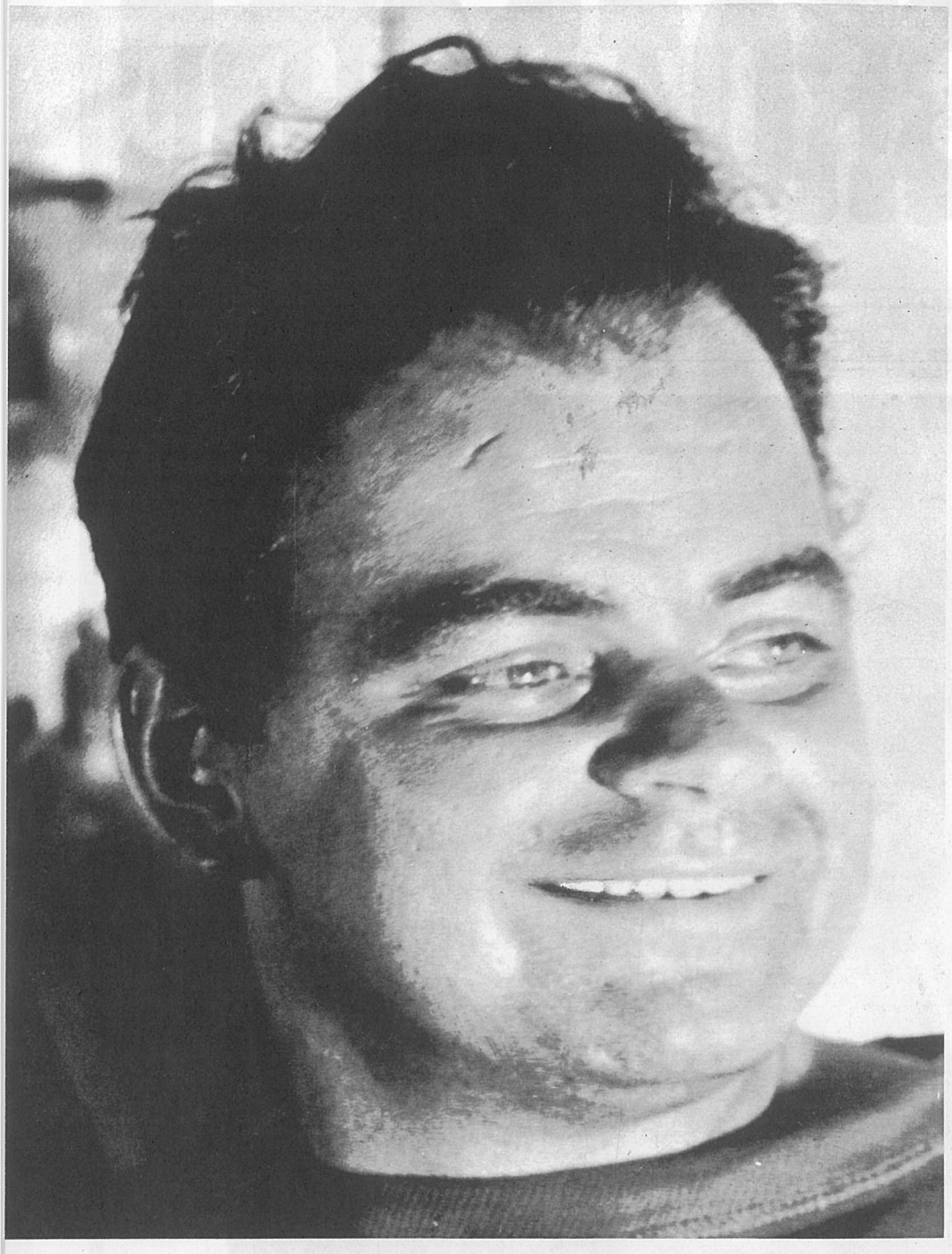
THE BROADSIDE

OF BOSTON

Volume III, No. 13 Cambridge, Massachusetts August 19, 1964

FOLK MUSIC AND COFFEE HOUSE NEWS ✻ TEN CENTS



enjoy

FOLK CITY USA

with **Robert J Lurtsema**

ON

WCRB

1330 AM/FM 102.5
BROADCAST in STEREO

LISTEN FRIDAY NIGHTS FROM 11:15 PM TO 1:00 AM

EWAN MC COLL ON FOLKLORE SCHEDULE

Folklore Productions announced the particulars of the first two concerts of next season's Folklore Concert Series this week.

The season will begin with a concert by Pete Seeger at the Back Bay (formerly the Donnelly) Theatre, on Oct 6th.

The second concert, on Oct 31st, will present Ewan McColl, and Peggy Seeger.

This will be Ewan's first appearance in this area since 1960.

ARTS FESTIVAL IN TURNABOUT, ADDS WEEK OF FOLK AND JAZZ

The Boston Arts Festival in a surprise move extended the Festival this year to include a week of folk and jazz programs. The decision came too late to allow this magazine to advise its readers in advance.

The schedule for the week of Aug 10th has been announced as follows: Aug 10- Dancer, Gus Solomon; 11- Josh White, The Charles River Valley Boys; 12- Odetta; 13- Mike Seeger, Jack Elliott, The Lily Brothers; 14- Mike Seeger, Jim Kweskin & the Jug Band, Sonny Terry; 15- Jazz hosted by Father O'Connor w/ Jimmy Rushing.

The responsibility of this extra week of programming may be laid directly at the feet of you readers, who responded to BROADSIDE'S request to let the Art's Festival Committee know by letter and phone that you were interested in this phase of the arts. Well done.

To whom it may concern:

Somebody please tell one Stewart L. Marks to quit down-writing Bobby Dylan. We love him just the way he is--"the times they are a changin", and our Bobby just changes with them - - but there's one thing that doesn't change--he still sings from his heart, not his diaphragm, and we know we can trust him to be truthful to us. That phoney column by Mr. Marks nearly lost about 20 subscriptions (that I know of). Why doesn't he go pick on those "Stupidity Singers" (or whatever they call themselves) instead of picking on the finest folk writer since Woody Guthrie.

I just had to get my $3.00 worth--

Vicki Artimovich

Dear Broadside:

Re: Bob Dylan and the Talking Columbia Tradition. Instead of comparing the number of traditional songs or his guitar playing on each album, why not compare Dylan's writing? For instance, compare the poetry of "Song to Woody" on his first album to the title song of his third album.

There is no more to be said except that the songs he has written will never all be recorded, despite the number of people doing them; therefore, the sooner he comes out with a new record, the greater will be his contribution to folk music. Any track taken up with a song not his own would be insanity.

Sincerely yours,
John Stahl

RECOLLECTIONS-PHILLY 63
INTIMATIONS -PHILLY 64

It seems just yesterday that I was down at the Wilson Farm, scene of the 1963 Philadelphia Folk Festival I can still feel the hot sun and 80-degree temperature of the days; but even more I remember the Novembery chill of the air after the sun had set. Warm clothes were needed last year - and are a must for this year.

The foremost impression I received last year was the picture of complete casualness on the part of the performers, the committee, and the festival body. As the festival is held on private grounds, there are no curfew laws in effect. There was ample time for all the performers, without having to limit the times of their sets or deny them encores. On Saturday night, after the formal concert had ended, an open invitation was extended to anyone in the audience who would like to sing to use the facilities of the stage. Thus, many less renowned performers were given a chance to be heard.

As I think back to Philly, many memories of fond moments come to mind. I would like to share them all with you, but this would take an entire issue of Broadside by itself. Let me pass on to you then, a few of my fondest recollections.

I remember the two cows that calmly joined the line at the lady's toilet;

And Dave Van Ronk very casually arriving on the grounds barely five minutes before he was due on stage;

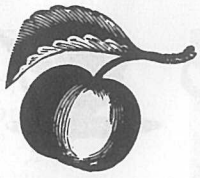
And, with no hard feelings meant towards Mr. Bikel, I must mention Jim Kweskin and the Jug Band, who came on in the second last spot of the Saturday night concert to whip the audience into such an avid fervor that Theodore Bikel's closing set proved an anticlimax to the evening;

And then there was the motorcycle that spent the weekend searching for lost performers;

And finally, I remember a young unknown blues singer, a girl who came in from the far west to sing the audience into an awed hush; a white girl, who is still singing some of the best blues around I had not heard her or heard of her before - neither had most people. But you can sure hear her now; Columbia took care of that; Newport took care of that. A few years ago, Newport gave us Joan Baez; last year, Philly gave us Judy Roderick.

I feel that I have rambled around (forgive me Dave) enough; no, not enough, for there are never enough words to express the emotions and feelings that being surrounded by good folk music provokes. It is just that it is not for me to write more, but rather it is for you to go down to Philly yourself - and enjoy yourself, for here is a relaxed atmosphere, the likes of which it would be hard to find anywhere else.

Barry E. Mushlin



SCRAPPLE FROM

THE APPLE

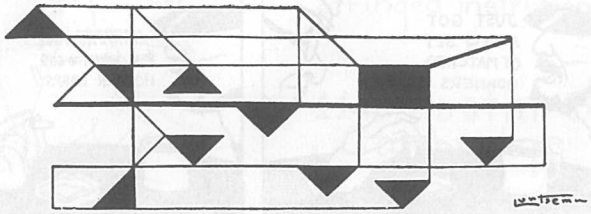
by Alex Lukeman

I have recently come to a not-quite-earth-shattering conclusion about folk music here in America, namely that it isn't going anywhere, nor is it about to. The trouble is that folk music, the music of the people by the people, is no longer evolving. Oh, I know that there are still isolated areas of the world, and even of America, where the true "folk process" still goes on, and honest people still make up songs about their daily lives and the happenings in those lives that affect them. But it is silly to say that in modern times the conditions still exist as a whole that are necessary for real "folk" music to appear. The conditions that work against folk music should be perfectly clear. Modern communications, the good old automobile and all other forms of modern transportation, the shift from the country to the city as a focus of economic and political power, are just a few of the insurmountable obstacles which prevent a valid contemporary body of folk music from developing.

Since we no longer have a basis for real folk music, what is left? Well, someone is bound to point to the whole area of topical music (protest songs, freedom songs, etc., etc., ad nauseum) and say, "There's your folk music, the music of the people, and it's great stuff, much better and more important than the old songs people used to sing, proof that folk music has changed for the better. Well, if you think so, you're entitled to your own opinion, but personally, I think you're all wet. First of all, the great majority of topical music today isn't written by the people, but mostly by idealistic young persons looking for a cause. It is certainly not better or more important than the old songs on a lyrical and melodic basis (be honest when you listen to topical songs -- although the ideas expressed are often good, the lyrics and music are often abominable, so bad as to make you writhe in agony if you pay any attention to them). And the old songs were just as outspoken, just as important in their day as anything that has been written recently. Today's writers operate on the principle of hitting their audience with a club to get their message across at the expense of any lasting melodic or lyric value. Has all America grown so crass as to be unable to understand anything that isn't screamed five or six times over into their ears? Is the only standard left one of volume and bitterness? If this is the "change for the better" that everyone touts so highly, we must be entering another Dark Ages in this particular form of musical expression. There are always exceptions, of course. Several of the songs being written today are good songs, songs that should be sung. But no one is saying anything new for all that. It's all been said before, friends; and if it comes to a choice between, say, an old anti-war song that has good words and a good tune and one of these new songs with nothing to offer except the basic sentiment that war is wrong, I know which one I'm going to pick.

Where does that leave us? If you accept the topical song movement as a reflection of this new society (which it is) and accord it a place of some importance (which it deserves because it is a reflection of this society, however unrepresentative), you still must judge it artistically, and you must honestly find it lacking in comparison with the old songs of the people.

Aside from the topical movement, there isn't much new going on in folk music beyond a constant re-interpretation of the old inescapable conclusion; folk music has ceased to grow. Little that is being produced today will last (thankfully), and in twenty years or so no one will even remember it. #



AND COFFEE TOO

THE MOONCUSSER SCHEDULE
Oak Bluffs - Martha's Vineyard

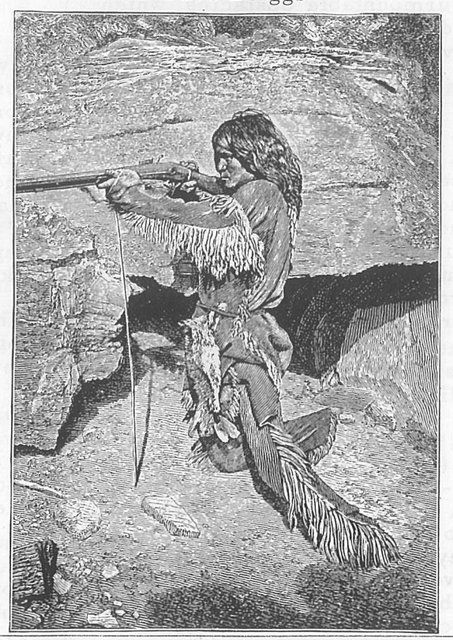
August 14-16 Jorge Morel
Jesse Benton
18-23 Tom Paxton
Proper Bostonians
25-30 Chas. Riv. Val. Boys
John Hammond
Sept 1- 6 Doc Watson
Judy Roderick

UNICORN SCHEDULE
Oak Bluffs - Martha's Vineyard

August 17 - 23 KENTUCKY COLONELS
24 -9/6 NEW PRINCE
SPAGHETTI MINSTRELS

THE TURK'SHEAD SCHEDULE

August 14 Isabel Gardener
15 Tex Konig
16 Joel Cohen, Lute
Sandra Robbins, Soprano
17 Isabel Gardener
18 Jack Grant
19 Dave Briggs
20 Rogelio Reyes
21 Dave Briggs, Rogelio Reyes
22 Tex Konig
23 Joel Cohen, Sandra Robbins
24 Isabel Gardener
25 Jack Grant
26 Dave Briggs
27 Rogelio Reyes
28 Isabel Gardener
29 Tex Konig
30 Joel Cohen, Sandra Robbins
31 Isabel Gardener
Sept 1 Jack Grant
2 Dave Briggs



THE LOFT SCHEDULE

August 14 Ben Robinson
15 Ben Robinson
16 Closed
17 Hoot
18 Mel Lyman O'Rooney
19 Jack Grant
20 Steve Koretz
21 Cook County Squires
22 JOHN KOERNER
23 Closed
24 Hoot
25 Tom Hayes
26 Jack Grant
27 Steve Koretz
28 Cook County Squires
29 JOHN KOERNER
30 Closed
Sept. 31 Hoot
Sept. 1 Tom Hayes
2 Jack Grant

THE BOARSHEAD SCHEDULE
Kennebunkport, Me.

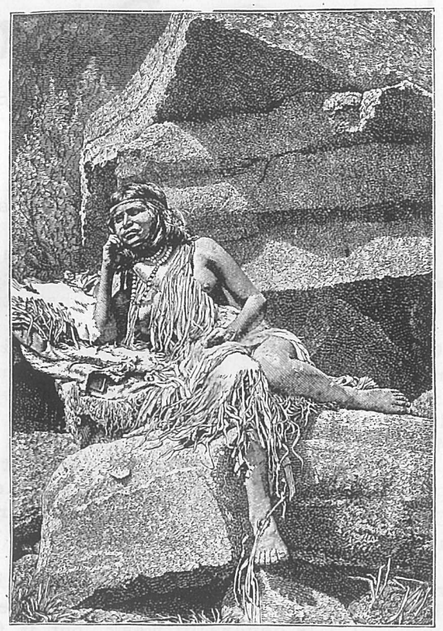
August 14-16 BERNICE REAGON
18-23 Al Wilson
25-30 Paul Arnoldi

THE KING'S ROOK SCHEDULE

August 14 DAVE
15 VAN
16 RONK
17 Hoot & Auditions
18 Jazz in the Evening
19 Loblolley Five
20 Folk Dancing
21 ISABEL
22 GARDENER
23 ISABEL GARDENER
24 Hoot & Auditions
25 Jazz in the Evening
26 The Folklores
27 Folk Dancing
28 TO
29 BE
30 ANNOUNCED
31 Hoot & Auditions
Sept 1 Jazz in the Evening

THE UNICORN SCHEDULE - BOSTON

August 14 - 16 Al Wilson
17 -23 PETER LA FARGE
24 - 9/6 Ed Freeman



CLUB 47 SCHEDULE

August 14 Taj Mahal
15 Sandy Bull, Bob Neuwirth
16 Hoot w/Ray Pong
17 BERNICE REAGON
18 ERIC ANDERSON
Debbie Green
19 Lisa Kindred
20 PAUL
21 CLAYTON
22 Eric Von Schmidt
23 Hoot w/Taj Mahal
24 Tom Rush
25 Tom Rush
26 Taj Mahal & Soul Inc.
27 Lisa Kindred, Bob Neuwirth
28 Jim Kweskin
29 ERIC ANDERSON,
Debbie Green
30 Hoot w/Paul Arnoldi
31 Bob Neuwirth, Ray Pong
Sept. 1 JOHN
2 HAMMOND
3 PHIL
4 OCHS

THE ORLEANS SCHEDULE

August 14 Ben Robinson
15 To Be Announced
16 No Entertainment
17 Tex Konig
18 Ben Robinson
19 Bob Gahtan
20 John Rowlingson
21 Ben Robinson
22 Al Sears & Harry Palmer
23 No Entertainment
24 Jack Grant
25 To Be Announced
26 Bob Gahtan
27 John Rowlingson
28 Jim Lynch
29 Jim Lynch

FOLK CITY U. S. A. SCHEDULE - WCRB

August 21 Record Reviews
Interview w/Koerner, Glover & Ray
28 Field Trip Collecting
Interview w/ Rita Weill
Sept. 4 Contemporary Folksong Writing
Interview w/ Malvina
11 Contemporary Folksong Writing
Interview w/ Tom Paxton
18 Contemporary Folksong Writing
Interview w/ Phil Ochs
25 Contemporary Folksong Writing
Interview w/ Len Chandler

LAST MONTH

JULY						
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NEXT MONTH

SEPTEMBER						
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27	28	29	30			

SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made by the clubs

GOSPEL CONCERT TO BE HELD IN CAMBRIDGE

Randy Green has announced that the next Gospel Concert that he will produce in Cambridge will present Brother Joe May, Thunderball of the Middle West, The Clefte of Calvary from Chicago, and Emma Tucker of Montgomery, Alabama.

The concert will be held at the St. Paul A. M. E. Church on Austin Street in Cambridge at 3:30 p.m. Sunday afternoon, August 15th.

The same concert will be presented later that evening at the Christ Temple, Church of Personal Experience, 30 Kenilworth Street, Roxbury, starting at 7:30 p.m.

Tickets may be purchased at the door, and all are welcome.

POORMAN'S TEAHOUSE EXTENDS AN INVITATION

Interested people are invited to attend the Poorman's Teahouse which operates Friday nights starting at 9 p.m. at the 1st floor left apartment, 253 River Street, in Cambridge. Evenings at the Poorman's Teahouse are composed of conversation, poetry readings, occasional folk, jazz, and classical music. There is no charge made to attendees, but donations are requested. The donations will go towards the establishment of a more formal Teahouse which will be dedicated to inter-racial understanding through the arts, or more important, inter-human understanding.

Broadside

PICKIN' THE CITY BLUES

Mitch Greenhill

Prestige FL 14026

A good guitarist is not necessarily a good musician is not necessarily a good folksinger - this fact has been demonstrated too many times already, and this record comes dangerously close to demonstrating it once more. Mitch Greenhill is a damn good guitarist - let us have no misunderstanding about that - but as far as effective, meaningful rendition of most of the music he chooses to play and sing is concerned, he has a long way to go before he can be considered a good musician and/or folksinger. It is unfortunate that for a major part of this record, he has chosen a kind of music - "city" blues - that requires just those qualities from a folksinger which he seems to be most seriously lacking, namely, purposeful, refined taste in the guitar arrangements and a powerful, expressive voice. His voice is generally weak, but it fares much, much better on "non-blues" such as "Monongahela Sal," "Ragged but Right" and "Jubilee" than it does on any of the gutsier songs. He would do well to concentrate more on ragtime and country-style music (which he does with considerable taste and spirit) and steer clear of blues entirely - with all due respect for his technical proficiency on guitar, I would still offer the humble opinion that blues just ain't his bag.

Ed Freeman

PETE SEEGER at NEWPORT

He is not that far along in years, but when it comes to his music, Pete Seeger is surely the grand old man of folk music. When he sang at Newport Sunday night, everyone was there to pay homage to him, to listen to his words, and to sing his music.

A standing ovation greeted him as he came out onto the stage; and then he placed his spell over us and held us entranced; and then there was an encore. And then another standing ovation that went on and on; and he came back again. Thank you, Pete Seeger, for letting us share just these few moments with you.

If Pete got even one tenth of the reception on his recent world tour that he received at Newport, then he is the greatest ambassador this country ever sent overseas. As Pete himself said, "What this world needs is more guitars going around the world." For music is truly the universal language; and Pete Seeger is teaching this language to anyone who will listen, wherever he goes.

barry e. mushlin

night; and songs of importance to an individual or to the tribe would never be sung outside of their proper setting. Exceptions are increasing. Today you can hear hours of "exhibited" music performed, as educational illustration, or professionally by dance troupes, or at the powwows scattered across the continent and meant just for fun all throughout the summer months. In any of these three cases, the music you hear will probably be light and of little spiritual significance to the "performers"; should you, however, be present at a genuine ceremony, (which is the real event around which many a very exciting powwow has been held), then will the old songs be sung carefully and reverently, and without regard for any incidental audience.

Are there still tribes living in a "primitive" way and aware-by chance or by choice-of only their own traditional approach to music? Most certainly! The powwow is a modern phenomenon and is enjoyed by reservation Indians who are willing to have company or to travel beyond their own reservation's boundaries; by non-reservation Indians who are more or less interested in keeping in touch with other Indians, and by non-Indians who just like powwows. But even though non-English-speaking, seemingly traditional groups of Indians abound at these affairs, there are still many Indian people who scorn the pan-Indian, non-traditional exhibitions, and get-togethers; and there are many who have never heard of a powwow; and of course there are many traditional people so removed by distance or lack of money or motivation to attend that they continue their musical traditions untouched by the powwows.

Folkways Records and the Bureau of Ethnology have the best recordings commercially available, offering a wide range of choice as to the tribes recorded and notes that are excellent in some cases and debatable as to accuracy in others. The cooperation of good Indian singers is very hard to insure with regard to explanatory material accompanying recorded songs. Also, there is usually a language barrier.

The drum, with all its variants, is the most widespread common denominator in Indian music today. It is impossible to tell for how long this has been so, or how much influence cross-cultural factors have had in making it so, but records of early and widespread contact of white authors with Indian music have included consistent reference to singing and chanting accompanied by drumming. The thythms and the styles of drum varied greatly from tribe to tribe. The drum most often used today is somewhat larger than a snare drum and low in pitch, can be played loudly

or softly, by one or many drummers sitting around it in a circle. Today, and perhaps long ago too, it is common for the singers or chanters to do the drumming. The southern tribes and, to a scattered, smaller extent, the Northeastern Woodland tribes, at one time used a hollow log for another kind of drum, sometimes cutting a hole in the middle of the log, stretching a skin across the hole, and keeping the skin taut by frequent wettings. Earthenware pottery drums are found in the Southwest. A small waterdrum, common among the Cayuga and Seneca longhouse people of the Woodland Canadian Iroquois can be held between the knees or by an attached handle. A little drum like this is neither too loud nor too cumbersome to be used for the personal singing of a single drummer.

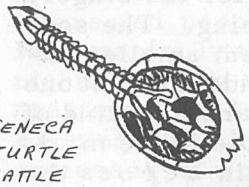
The Plains Cree, a tribe of Western Canada, is famed for high-pitched, loud, long and impressive chanting; they sometimes stretch two hides across their big drum. Several people will sing and drum together.

Drum rhythms vary widely across the continent. About the only generalization that can be made is that Indian singers and drummers living apart from the traditional ways of doing things -- in non-Indian towns and cities or on modernizing reservations -- are losing touch with the polyrhythms and irregular meters scattered among the old style songs. Unless one has had lots of exposure to it, Indian music can be hard to listen to; and many urban singing groups omit, out of lack of ability or lack of interest, the beautiful, more intricate music. An intertribal group of well-versed Indian musicians, however, will bring forward song after song containing clever and exciting non-western elements. It is not necessary to some singers that the melody be sung in the same rhythm as the accompanying drum; one might sing in 2/4 and drum in 3/4. Sometimes the rhythm is established, and then the melody is interlaced through it. A measure of 9 beats may follow a measure of 2 beats, and the song may continue irregularly so throughout. On the other hand, some tribes, such as the Southwest Walapai of the group known as the Pueblos, maintain a sense of evenness in their music.

Other rhythm instruments are used besides drums. The Hopi, Zuni, and Yaqui of Arizona and New Mexico, shake, strike, or rattle (in accompaniment to drums or singing) dried painted gourds that are easy to grow and are used in ceremonies as well as social singing.

Sticks have been decorated with bells, hooves, sticks, pieces of bone, tin cones, shells, nuts, and horn to be shaken by the musician for rhythm or medicine value. They are of an old style, seldom used now, and are very often beautifully decorated by the manner of the particular tribe. They're typical of the Hopi, the Omaha, Yankton Sioux, Chippewa, and the Gros Ventres tribes which are widely separated from one another.

SIOUX TIN CONE RATTLE



SENECA TURTLE RATTLE

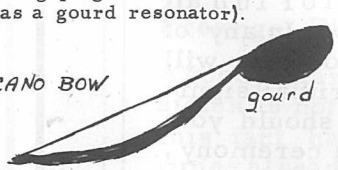
CHIPPEWA RATTLE decorated with black horn chips and beaded leather

Deer hooves and goat hooves are common where available and are strung loosely together and tied onto the ankles or knees of participating dancers and onlookers. I once saw a black velveteen jacket decorated with popsicle sticks. The old northwest coastal Haida Indian who wore it loved the sound his jacket would give when he danced. The silver bells of the southwest dancers were a model for the less precious and very common ankle bells of today's flashy and sometimes well-skilled exhibition dancers.

A hunting bow, struck as a one-string bass, makes an excellent contribution to the rhythm of Indian music.

PUEBLO BOW with peg

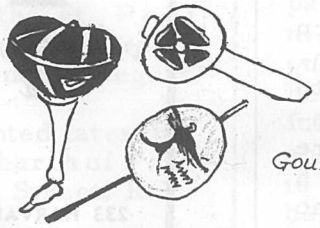
The musical bow is found among the Yokaid (Poms) Indians of the Ukiah Valley in Northern California who call the instrument "ha-hai-shim." They use a flat strip of ash about two feet long. Two fibre strings, not just one, are stretched from end to end of the bow and a piece of deer bone is used to strike the string The Aztecs, the Huichol (Pionan), the Omaha of North Dakota, and many Mexican tribes use bow instruments for music; the Pueblo bow (U. S. Nat. Museum, Calif.) has a tuning peg, that of the Cora (Peinan has a gourd resonator).



TEPACANO BOW

The Mexican Tepacano rest their large bow on an inverted gourd that covers a depression in the earth and is held in place by the left foot of the singer who with his right hand strikes the string with two small sticks, producing a clear note.

Most commonly used in religious and personal medicine-singing are rattles made of turtle shells.



GOURD RATTLES

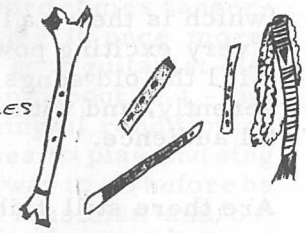
Not always, however, is a rhythm instrument used. Flutes of amazing variety and fine craftmanship were and are found all over the country. Again, what is most obvious to the non-Indian listener is the absence of western rules for music. When a man is off alone and wants to make a flute and has no rulebook to tell him how long it should be or how many holes he should put in his flute, how they should be spaced, or what materials he should use, the flute he makes will probably be a pretty original affair.

I have seen two lovely Hopi flutes; one had a 6-tone scale and was made of wood, and the other had a 4-tone scale and was made of hollowed bone. The Kiowa and the Pueblo Indians, who are also of the Southwest, use irregular flutes, too; and it is among the Pueblo tribes that the beautifully-worked, hand-painted silver flutes are found The Cheyenne generally used a 5-tone scale and a wooden flute, while there is in existence a rather modern 4-tone flute made out of a discarded gas pipe by a Southern Ute musician. To play it, he blows on the rim.

A flute is easily made out of red cedar, cut in half, hollowed out, glued back together with pitch pine, and polished carved or wrapped with sinew The number and placement of holes is up to the individual. I have seen fourteen holes erratically placed up, down, and all around the length of an 8-inch flute. Sometimes the placement involves decorative as well as musical consideration. Some sinew-wrapped flutes are further enhanced by beautiful quillwork (a unique kind of embroidery with dyed porcupine quills), beadwork (introduced by European traders in the early 1800's), feathers, painting, or tied, dyed horsehair. Drums and rattles are decorated, too, by similar techniques. The decoration on an Indian artifact, musical or otherwise, can only be said to be aesthetically or personally significant to the individual or tribe who uses it. There is no universal symbolism.

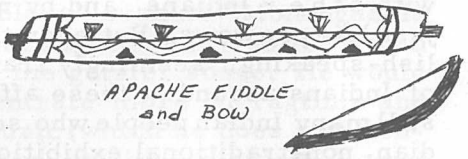
Flutes have had a wide appeal to many tribes. Some are played by blowing into the end, others by blowing across the top. Some, like the exquisite flutes of the Tamas tribe of Iowa, are of pure musical value, while others are used in religious ceremonies. Semitones are common as is intricate fingering and cross fingering. Most appealing is that each instrument is modified and individualized by the maker, who most often is the only player of his own flute, and whose style of playing may adapt to any new ideas he may have as a flutemaker.

Lesser-used instruments are a kazoo type of reed instrument: bull roarers, whistles (used specifically in religious matters, common in



BONE WHISTLES

the Sun Dance of the Northern Plains), a one-, two-, or three-stringed instrument made of the soft wood of the century plant of the Southwest, to be played by strumming with a finger, stick, or cactus needle (similar to a dulcimer and quiet enough to be used as a personal instrument). It is perhaps influenced by the hunting bow, mouth bow (see BROADSIDE, Vol. III, No. 7), or by the Spanish stringed instruments.



APACHE FIDDLE and BOW

The Apaches of Arizona's White Mountain reservation have a fiddle instrument made of the flower stalk of the string. Some have one or more moveable bridges. The string is made of horsehair, sinew, or gut, and may be bowed or plucked.

Some people describe Kiowa music as being stately and Comanche music as being discordant; in Creek music it seems that one void will lead the singing as others come in whenever they wish, but each tribe has its characteristics and preferences which have changed more or less with time and outside influence, depending upon the tribe, its locality, its history, the material available and the values held. As the powwows increase their non-Indian appeal, and as the reservations are gradually taken into the larger American-Canadian society, I expect that the finer, unique characteristics of tribal music will continue to level off and compromise to become more listenable for non-Indian ears. The traditional people are decreasing in number, and since there are relatively few young Indians genuinely interested in carrying on Indian Music as it was and is still alive and practiced today, in a generation or two Indian music is likely to be of mere academic interest even to Indians.

See the Crosby Brown collection of musical instruments - Met. Museum of Art.

Books by Frances Densmore discuss the music of several tribes.

Records by Folkways and the Bureau of Ethnology are valuable and easy to get.

Reviews

NEW FOLKS, VOL. II

Eric Anderson, Lisa Kindred,
Phil Ochs, Bob Jones.

Vanguard, VRS-9140

Here is one of those albums about which volumes might be written, all pertinent, but only little of it important enough to take up space in a review. The record is a great improvement after Vol. I.

Eric Anderson's recording of his own song "Come To My Bedside" is well worth the whole cost of the record. I feel that it says everything that any love song ever has to, and Eric's rendering of it is sensitive and honest.

Phil Ochs, who, since recording this portion of an album has joined the Elektra roster, offers five songs all of which, with the exception of the "Talking Airplane Disaster," have been printed in this magazine.

The record is even more valuable for being the only available recording of the other two artists, Bob Jones, and Lisa Kindred. I have heard them many times sounding much better than they do on this album, and the selections of Lisa's contained here do not really represent the full range or power of her voice; but in the end, it is the only Lisa on record, and worth having for that reason.

Bob Jones' presentation of Do Re Mi pleases me very much, and I'm quite happy to find that his voice does come across on record extremely well.

dave wilson

DEAR BROADSIDE:

A few issues back, you mentioned a folk magazine starting in the Washington D. C. area, and suggested that anyone interested should contact Richard L. Rogers at 7906 Woodbury Drive, Silver Spring, Maryland.

Since I have friends in that area, I wrote to Mr. Rogers and he sent me some copies of his "Washington Folk-Strums."

As you probably know, D. C. folk music is rather commercial, as it caters to the college and older crowds. But I feel that this R. L. Rogers is off on the right foot by trying to encourage more enthusiasm for traditional folk music and by trying to keep his readers more informed.

Perhaps you can encourage Mr. Rogers.

Sincerely,

Nancy Sanders

FOLK CITY USA TO PRESENT CONTEMPORARY SONG WRITERS SERIES

Every Friday night during the month of September, Bob Lurtsema will be presenting the music of our contemporary song writers on Folk City USA. There will also be some exceptionally interesting interviews with these song writers which he recorded at Newport this year. See schedule page for detail on this four-part series.

COLLEGE REPRESENTATIVES NEEDED FOR BROADSIDE

BROADSIDE is looking for representatives on as many college campuses as possible. Any student readers who will be leaving this area for their respective colleges, and who would be interested in representing BROADSIDE, should call 491-8675, or 864-1140.

(For some time we have been pleading with Buffy Sainte Marie for the article printed below. Buffy, a member of the Cree Tribe and active in Indian affairs, has been studying the music of the American Indian and doing so in the field. We thank her very much for this contribution.)

THE MUSIC AND AFFAIRS OF THE AMERICAN INDIAN

by Buffy Sainte Marie

It is a mistake to suppose the music of the North American tribes are all alike, for there are more schools of music than there are tribes today - some as different from others as Scottish bagpipe music is from Chicago blues, played on several unrelated instruments and sung in a hundred different languages. Even within a tribe, much of Indian music has been subject to the changes that come with time -- modifications, additions, loss to posterity.

Not all tribes have always stuck to the accurately preserved traditional music that was passed down through generations of singers; but this type of music is prominent across the continent, a very good place to start a discussion of the types of music found among the Indians.

It is most always ceremonial music that is best preserved; and in singing ceremonial songs and chants, it is not individuality that is appreciated in a singer, but rather perfect renditions, demanding note for note, syllable for syllable, beat for beat, and tone for tone reproduction of the way the sacred music has "always" been done. Many tribes have very old songs still intact, recorded by ethnologists in the 1920's and said to be ancient then. These same songs, recorded more recently by different ethnologists, have been found to be remarkably like the earlier renditions, though sung by other individuals.

These songs are the songs that are sung only on designated occasions, only by the worthiest of singers. Some songs are sung only by men, others only by women, some by both. There are ritual songs of prayerful thanks and of pleading, songs to be sung when curing the ill, songs for birth, and lullabies, songs for marriages, and songs for burials -- different in each tribe, having changed little over hundreds of years!

There are, on the other hand, new songs of special occasion being composed and/or dreamed today, in the same manner that songs have been added to the traditional store in the past. Very often, then as now, individuality was highly valued among singers of songs other than the carefully preserved ritual songs, and it was common in many tribes for a singer to sing only the songs that he himself composed, songs considered by all to be his personal aesthetic property, which songs he alone held the right to sing or to allow to be sung by others. There are love songs, work songs, happy songs, sad songs, game songs, and songs of all kinds; some "written" with a definite purpose in mind and others meant just to while away the time.

Powwow songs are generally outright public domain. At a powwow, you are likely to hear a Navajo song sung by the Ojibway, the songs of the Blood tribe sung by the Cree. A given song may be called a war song at one powwow and a victory song at another powwow. "Grass Dance" may become "Round Dance" to one group, "Circle Dance" to someone else, and to many simply "that song that goes 'hey hey-ey yuh'," etc. A "powwow" in some parts of the country may be a stiffly-contrived exhibition of songs and dances, while in other neighborhoods a "powwow" will mean a four day ordeal of fun and the music of anyone who shows up. Although there may be an important ceremonial basis of which the participants are aware, generally a powwow is an occasion for merrymaking. The ceremonial parts are sometimes kept private, while guests and onlookers are treated to the secular fun.

Besides the ceremonial songs, also kept private are the "49 songs." There are songs and stories - some old, some new, some funny, some scary, some risque, and many just plain silly - that comprise the collection of "private jokes" that drift from powwow to powwow by word of mouth. Some of the 49 songs are sung partly in English and partly in Indian dialects, with nonsense syllables and vocables scattered among the phrases.

Traditional songs are the sacred property of the tribe's religious core.

Personal songs are the aesthetic property of the individual who dreams them on hallucinatory plants or composes them in the course of his everyday life

I find it a noticeable contrast to today's popular music that certain Indian music, whatever its particular motive for being, is never sung without that motive in the heart of the singer. For instance, a song of a thanking nature for a great new day would not traditionally be heard around the campfire at

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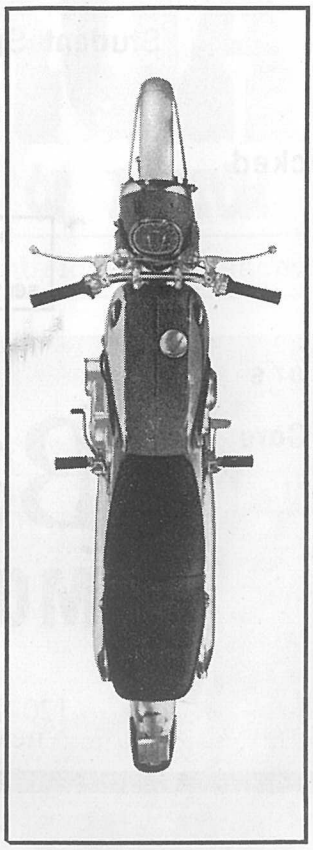

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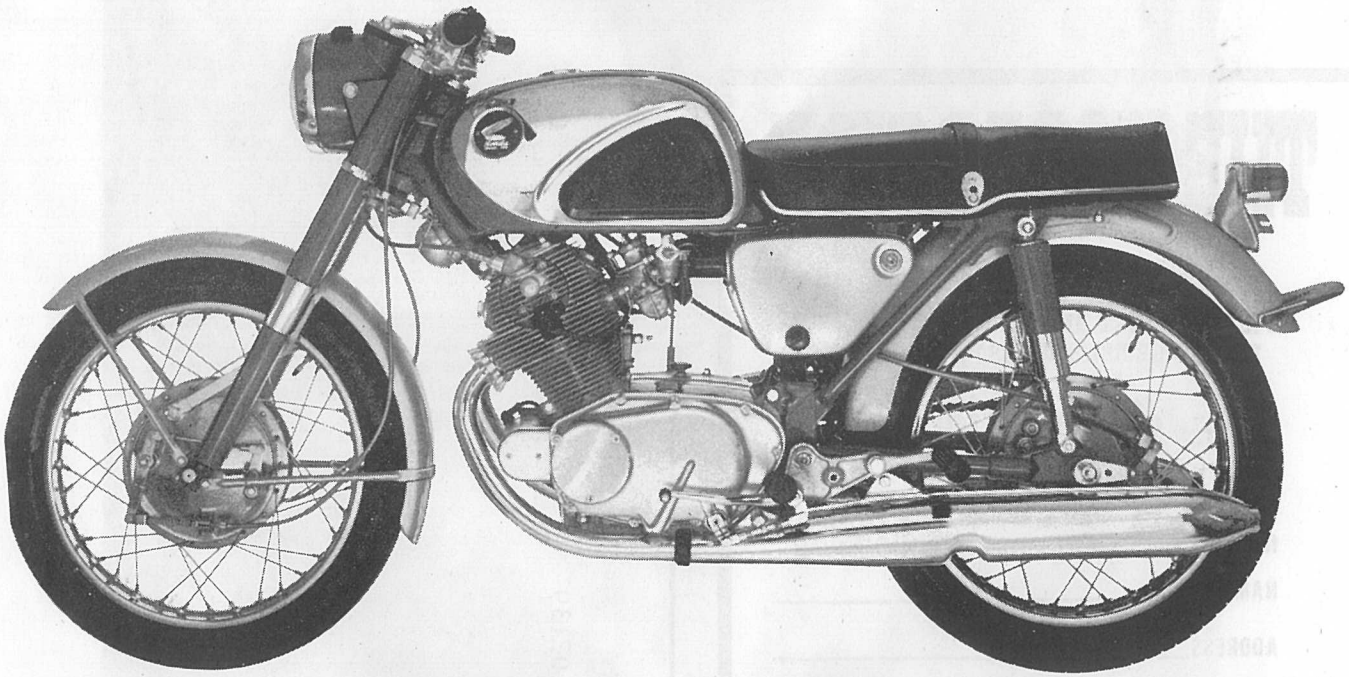

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