

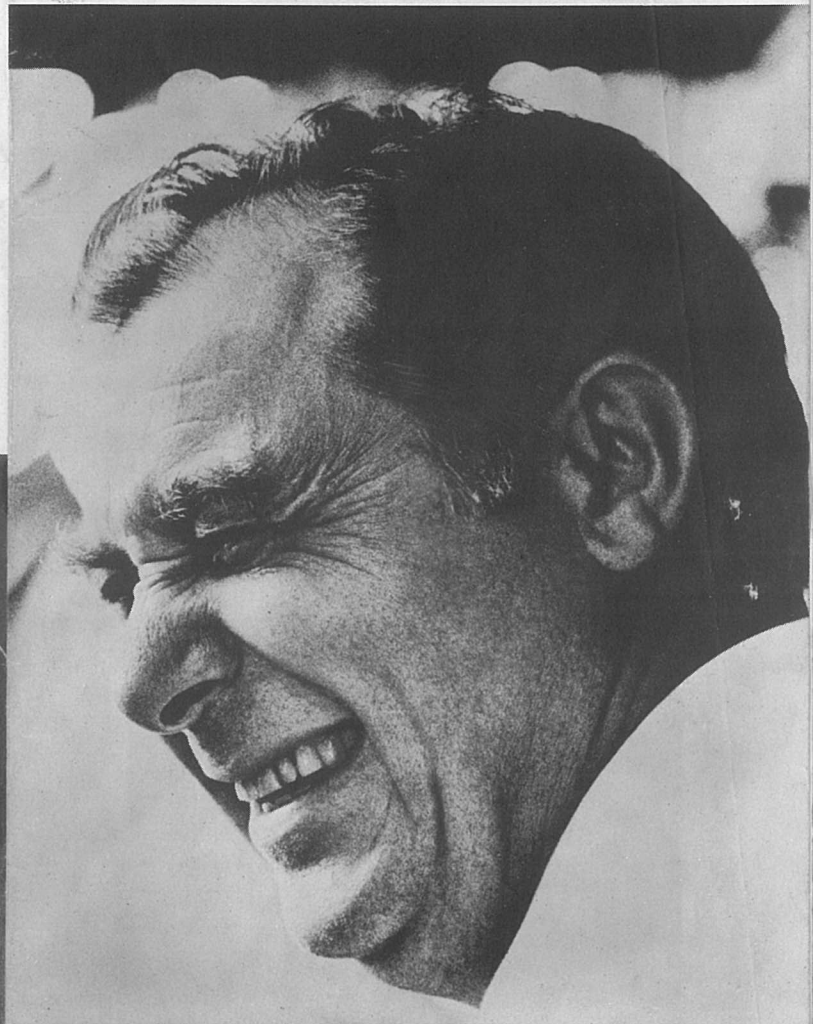
# THE BROADSIDE

Volume IV, No. 5

Cambridge, Massachusetts

April 28, 1965

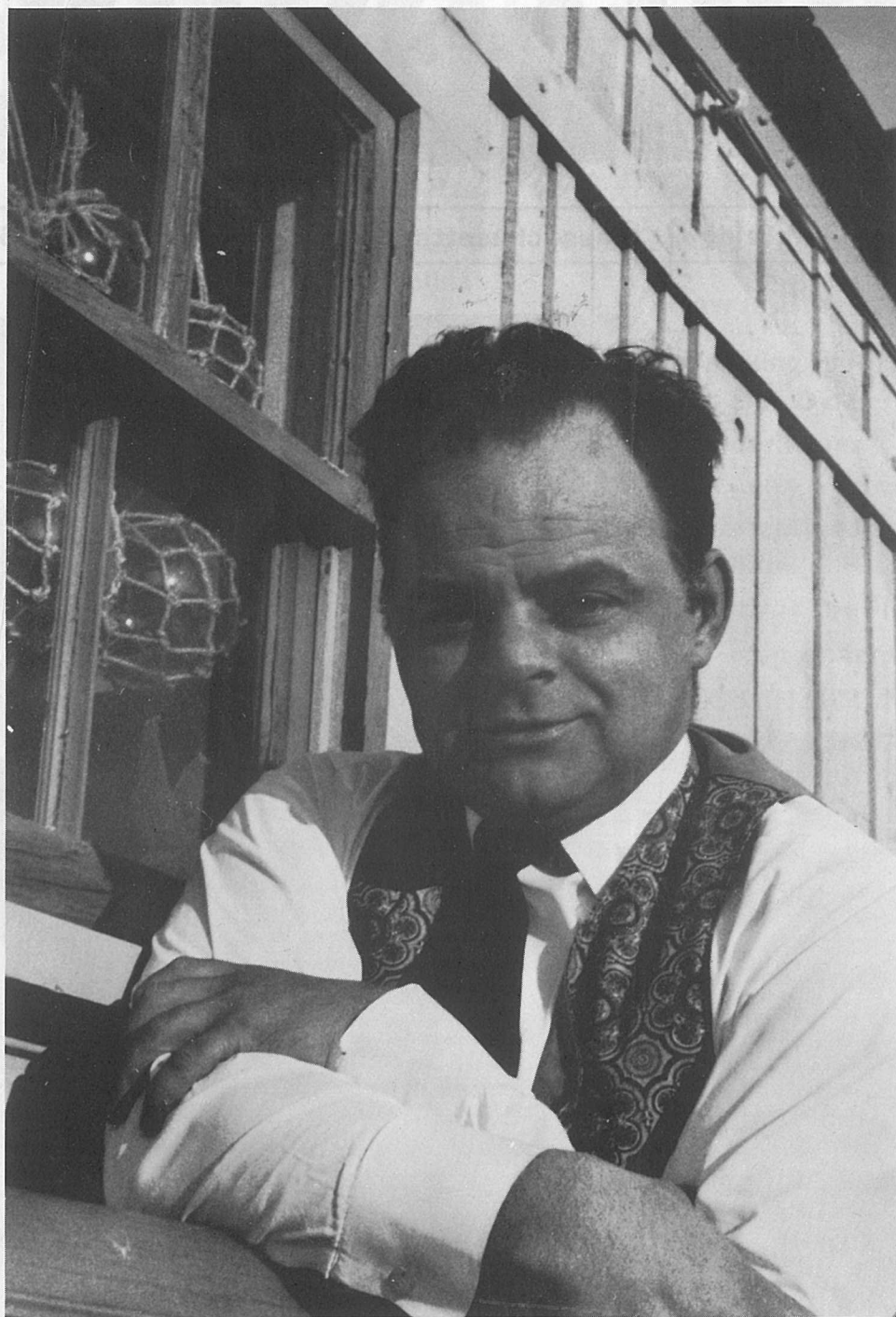
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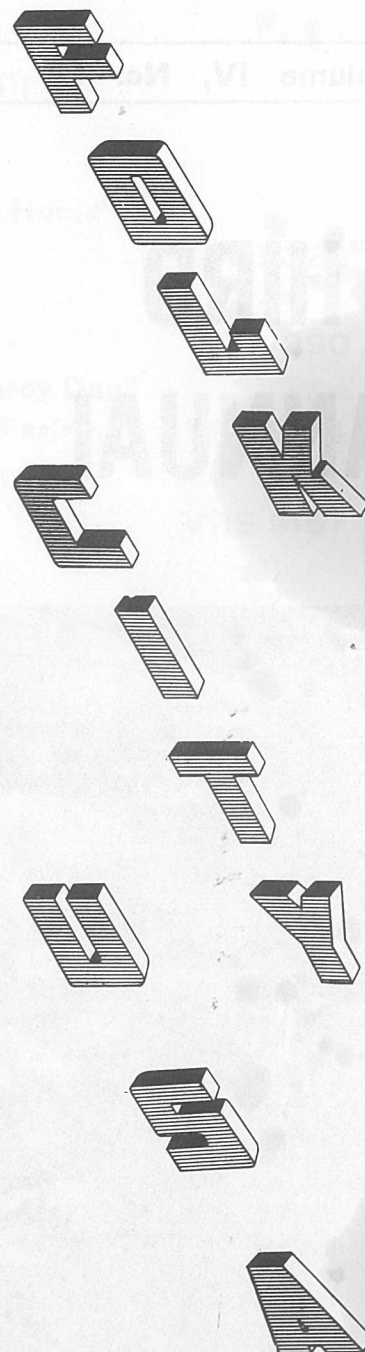
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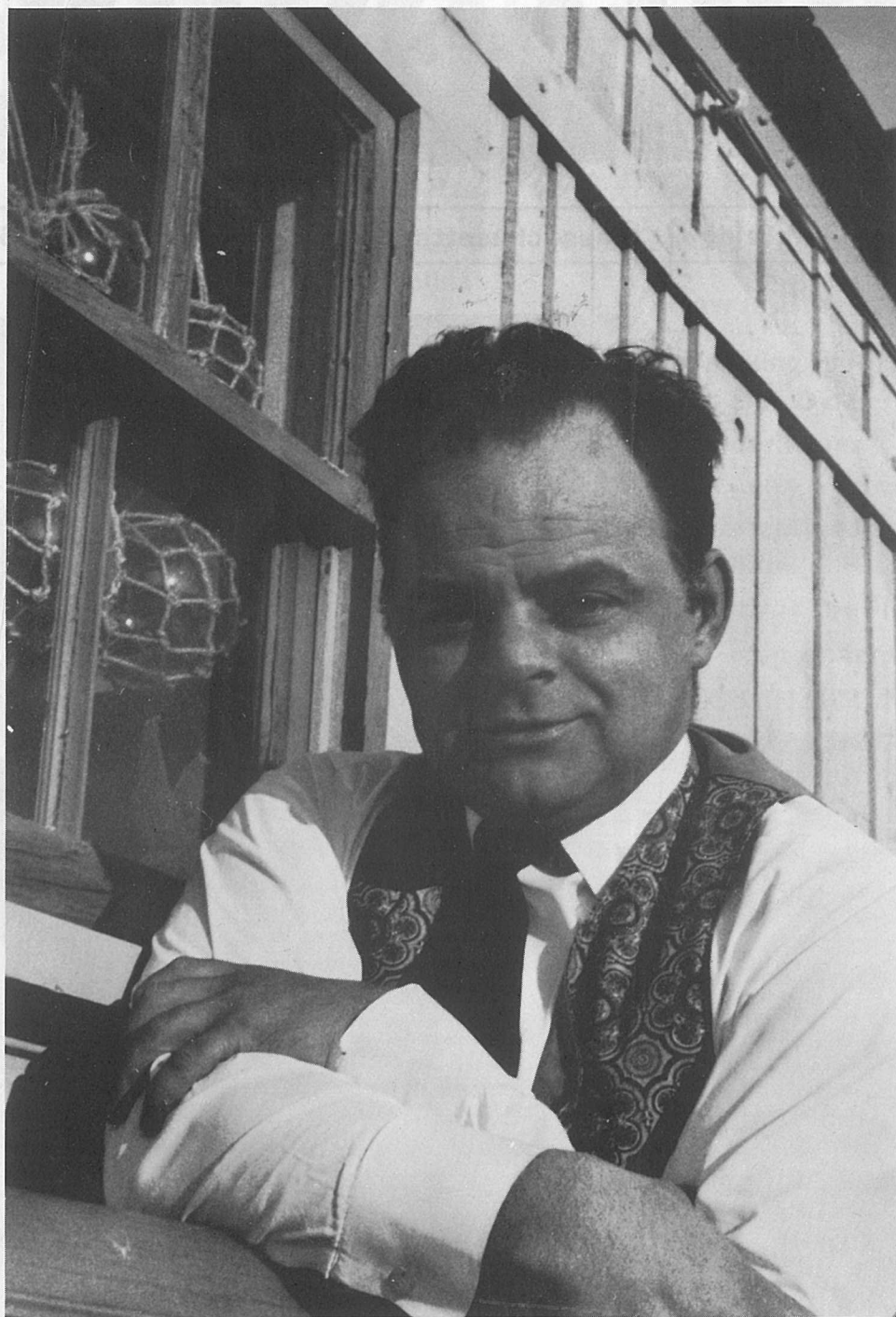


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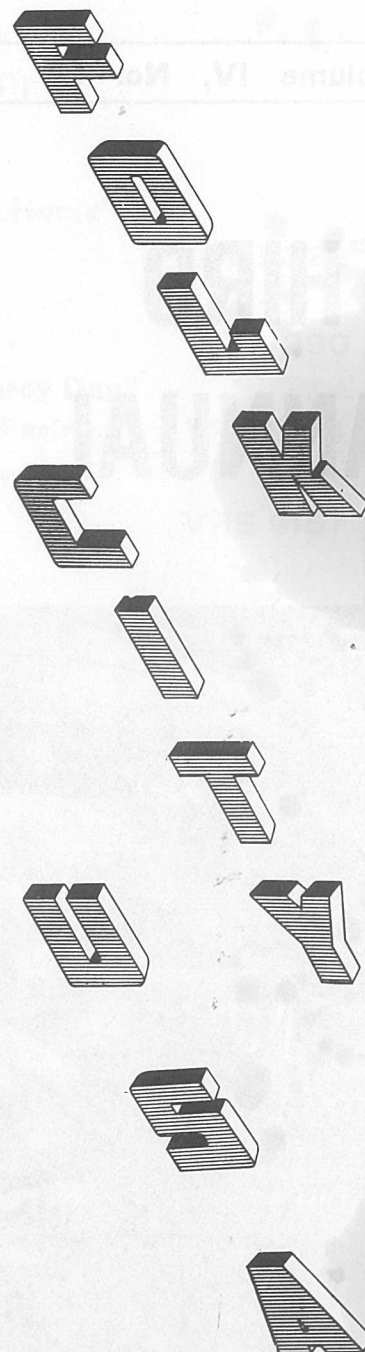
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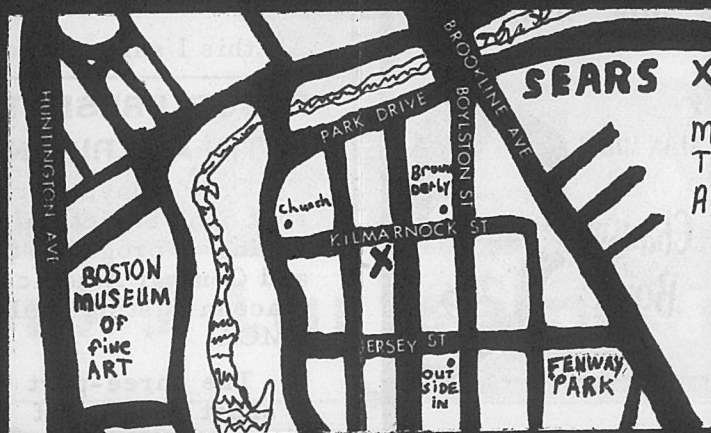
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# B HOLY MODAL I THER

by Peter Stampfel



I've been interested in the current use of the word "soul," so I'm going to go on about that. I'll do so in story fashion; it's easier that way.

Negroes are responsible for most of the musical developments that have happened in America. This is because during most of America's history, more Negro musicians have been less concerned with musical limitations than their white counterparts.

The reason American fiddling is so different from the Anglo-European fiddling upon which it is based is that Negroes invented it. Negroes are also responsible for the development of most 5-string banjo techniques. In fact, most pre-World War II hillbilly instrumental techniques were pioneered by Negro musicians as long ago as 1800.

Around 1900 many Negro musicians started picking up on guitar in preference to banjo or fiddle. A natural choice — the guitar is a less limited instrument.

Now white musicians had been copying Negro musicians since the early 1800's. As a rule the white musicians were a long way behind the musicians they were copying, often decades. This lag continued until recent times.

Occasionally Negro musicians copied European techniques, for instance some New Orleans creoles in the late 1800's. These creoles usually looked down on jazz musicians.

But the first time sizable amounts of Negro musicians started copying white musicians was in the 1930's. Most of the Negro musicians involved were singers. This copying was symptomatic of the fact that during this time many Negroes had — if only unconsciously — accepted the fact that the white way was somehow superior. There's nothing strange about this, whites had been making that point incessantly for hundreds of years.

During the 1940's many Negroes — especially younger ones — embraced the concept of "cool." The whole idea of cool is very complex and I don't want to go into it except for 2 points — being cool was partly a reaction against the white's popular image of the Negro, being cool was partly the Negro popular image of what being white was. But by the late 1940's many whites were trying to copy the cool attitude. And the spectacle of

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whites-copying-Negroes-copying-whites made a lot of Negroes wonder. The fruit of this wondering was the Negro pride which set the stage for the massive and effective civil rights movement of the late 50's and 60's.

Getting back to my starting point, which was "soul." The first time I heard that word used in the current way was around 1958 in a reference to the music of Ray Charles. "Soul" was used in preference to "rhythm and blues" because in 1958 rhythm and blues and rock and roll were not hip.

In other words soul originally was a useful pseudonym for rhythm and blues. Quickly it became used to cover-in-a-positive-way all the facets of Negro popular culture.

But the thing that made me start this whole business was a way in which the word "soul" has been used for a little while now. This is the professional whiner approach, perfectly typified by the following line from a Ben E. King song called "7 Letters."

"This is my 7th letter baby  
I just can't write you any more  
My poor little fingers swole---

"My poor little fingers swole"! Can you imagine a grown man saying that! And every-time someone on the radio has said "soul" in relation to a record for the last year or so the record has been a self-pitying wallow.

Soul is a much nicer word than that.

## PETE SEEGER



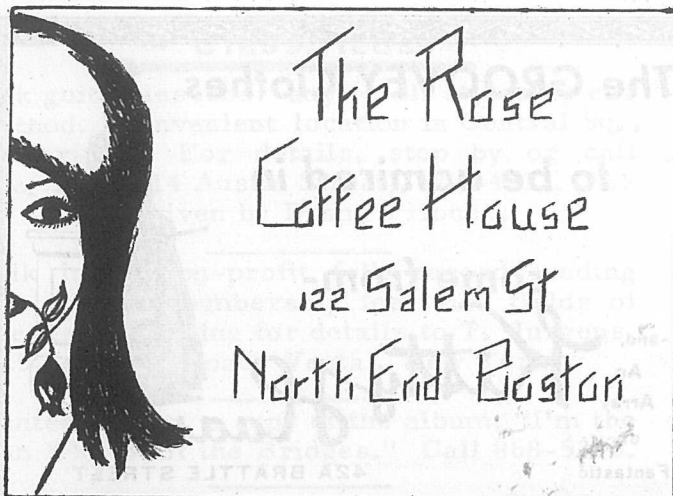
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## Notes from a stanza collector variant ed. freeman

A final, FINAL note on John Fahey: His second record, "Death Chants, Breakdowns, and Military Waltzes" has been re-released by Piedmont - Tacoma, and is available at hipper record stores. Need I say more?

A news bulletin on the not-so-folk revival: True to schedule, there is a revival record on the market now called "The Early Beatles." We're catching up.

Now I'd like to tell you about a very beautiful thing that happened to me and a whole pile of people last November sometime. We went to see Odetta at a concert in New York. Now, Odetta is a superb musician, but so are a lot of other people; what makes a performance by Odetta such an experience is what she does with her music.

There were perhaps five hundred of us sitting there in what is unquestionably the unfriendliest performance hall in the country. We had suffered through an interminable set of ear-splitting jazz, and a third act so undistinguished that I can't even remember what it was. Then Odetta came on. Things felt a little more relaxed. By the time she had finished a couple of songs, things started feeling happy. Half-way through her set it

became clear that it was neither a sense of relaxation nor a feeling of happiness; it was a complete emotional experience.

A half an hour later Odetta had said just about everything that could be said. As an encore she sang "Woke Up This Morning With My Mind Set on Freedom," and as she sang, five hundred up-tight New Yorkers who were no longer up-tight sang along with her. For many of them it was probably the first time they had ever sung, and it was Odetta who made that possible. And when we were all finished, there was a feeling of joy and exhilaration, but more important and more all-encompassing, there was a feeling of complete relief.

It has been said that a good performer is one who does for you what you cannot do or what you are afraid to do for yourself; one who can laugh and cry and love and hate openly while the rest of us conceal our potential emotion. That is why a performance by Odetta is above all else a sense of relief; it is all said for us, and we can go home with the feeling that our brains have been swept clean.

I was introduced to Odetta after that particular performance in New York. She saw that I was holding a cigarette, and asked me to give her a drag—explained that she had given up smoking, but the temptation was occasionally too much for her. I gave her my cigarette, and when it was finished, almost without thinking I put the butt in my pocket. I saved it for a week, and would have it to this day had I discovered the hole in my pocket a little sooner.

Maybe Odetta will give me another one of her cigarette butts someday, but it isn't really important. What is important is that I understood that evening the sense and the real meaning of hero worship. I understood those lunatic teen-agers who kiss the sidewalk that Ringo has set foot upon. It happened to hard-headed ol' me, too. And it can be a beautiful thing.



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## DICK & MIMI FARINA



Last summer, they returned to Boston so that Mimi could continue her study of the dance at the Boston Conservatory. Dick began song-

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writing with "Birmingham Sunday," a song he often says he wished hadn't had to be written. Since then, he has written many songs, a number of which are on their first album for Vanguard, "Celebrations for a Grey Day." They claim as their friends and musical influences The McPeakes, The Clancy Boys and Tommy Makem, Clay Jackson, Ewan McColl, Bob Dylan, and Eric Von Schmidt. Other musical influences are Dionne Warwick, The Beatles, Mose Allison, John Coltrane, and Ali Akbar Khan. You will be able to hear Dick and Mimi playing on the 4-string dulcimer and guitar at clubs around Boston, and in May, Mimi will dance in The Shelter, a play by Dick, which will be presented at Club 47. They have also been invited to perform at the Newport Folk Festival this year.

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**Turk's head** 227-3524

April

Th 23 Steve Koretz  
F 24 Rogelio Reyes  
Dave Briggs  
Su 25 Andy Caponigro  
Jazz guitar  
M 26 Leonda  
Tu 27 Debbie Green  
W 28 Paul MacNeil  
Th 29 Poki & Sam  
F 30 Sylvia Mars

May

Sa 1 Rob & Gretchen  
Su 2 Andy Caponigro  
Classical guitar  
Dave Briggs  
Flamenco  
M 3 Paul MacNeil  
Tu 4 Nancy Michaels  
W 5 Ray Pong  
Th 6 Carl Watanabe  
F 7 Isabel Gardner  
Sa 8 Rogelio Reyes  
Dave Briggs  
Su 9 Andy Caponigro  
Jazz guitar  
M 10 Ed Freeman  
Tu 11 Steve Koretz  
W 12 Paul MacNeil



**The Loft** LA 3-8443

April

F 23 The Villagers  
Sa 24 closed  
Su 25 closed  
M 26 Gallery Theatre  
presents  
"Spoon River Anthology"  
Tu 27  
W 28 Mitch Greenhill  
Th 29  
F 30

May

Sa 1 Mitch Greenhill  
Su 2 closed  
M 3 Gallery Theatre  
presents  
"Spoon River Anthology"  
Tu 4 Two Guys  
W 5 from Boston  
Th 6 Eddie  
F 7 and  
Sa 8 Joe  
Su 9 closed  
M 10 Gallery Theatre  
presents  
"Spoon River Anthology"  
Tu 11  
W 12 Jean Redpath



... AND COFFEE TOO



**King's Rook** 1-356-9754

April

F 23  
Sa 24 Jean Redpath  
Su 25 Open house  
M 26 Hoot  
Tu 27 Open house  
W 28 Carl Watanabe  
Th 29 Bill Staine  
F 30 Tom Rush

May

Sa 1 Tom Rush  
Su 2 Open House  
M 3 Hoot  
Tu 4 Open House  
W 5 Carl Watanabe  
Th 6 Bill Staine  
F 7 Dayle Stanley  
Sa 8  
Su 9 Open House  
M 10 Hoot  
Tu 11 Open House  
W 12 Carl Watanabe



**The Rose** 523-8537

April

F 23 Max  
Sa 24 Andy Caponigro  
Su 25  
M 26 Closed  
Tu 27  
W 28 Max  
Th 29 Stereo  
F 30 Carl Watanabe

May

Sa 1 Susan Fuller/ Candy & Bill  
Su 2  
M 3 Closed  
Tu 4  
W 5 Bob Gahtan  
Th 6 Stereo  
F 7 Lower Blackwood Street Rag Pickers  
Sa 8 Steve Koretz  
Su 9  
M 10 Closed  
Tu 11  
W 12 Max



April

Th 29 Thom Ghent  
F 30 Jerry & John

May

Sa 1 Jerry & John  
Su 2 Hoot  
M 3  
thru Dick Doherty  
Su 9  
M 10 closed

APRIL							MAY						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
4	5	6	7	8	9	10	2	3	4	5	6	7	8
11	12	13	14	15	16	17	9	10	11	12	13	14	15
18	19	20	21	22	23	24	16	17	18	19	20	21	22
25	26	27	28	29	30		23	24	25	26	27	28	29

**The Orleans** LA 3-9391

April

F 23 Ray Pong  
Sa 24 Jerry Corbitt  
Su 25 Paul MacNeil  
M 26 Nancy Michaels  
Tu 27 Steve Koretz  
W 28 Sam & his piano  
Th 29 Jerry Corbitt  
F 30 Rob & Gretchen

May

Sa 1 Ed Freeman  
Su 2 Jeff Gutcheon  
barrelhouse piano  
M 3 Walter Bjorkman  
12-string  
Tu 4 Paul Arnoldi  
W 5 Amy Boutte, piano  
Kent Carter, bass  
Th 6 Jerry Corbitt  
F 7 Ray Pong  
Sa 8 Paul MacNeil  
Su 9 Gil de Jesus  
classical guitar  
M 10 Nancy Michaels  
Tu 11 Steve Koretz  
W 12 Jeff Gutcheon  
barrelhouse piano



weekend NEW ENGLAND FOLK FESTIVAL  
of  
Saugus High School  
April 23 Saugus, Massachusetts

Saturday CHARLES RIVER VALLEY BOYS  
April 24 New England Life Hall, 8:30 pm

Saturday NEW SPAGHETTI MINSTRELS  
April 24 Jordan Hall, 8:30 pm

Friday NOCHE LATINA  
April 30 FSSGB, Boston YMCA, 8:30 pm

Friday BRANDEIS  
April 30 UNIVERSITY  
and FOLK  
Saturday FESTIVAL  
May 1 at Brandeis University

Wed. Competition Hootenanny  
May 12 Cardinal Cushing High School, 8:00pm  
(auditions, April 21st, 7:00 pm)

Thursday JOSEPH SPENCE, FREDERICK  
May 13 McQUEEN, Music of the Bahamas  
Stebbins Auditorium, Unitarian  
Church of Cambridge, 8:30 pm

Friday JUAN MERCADAL  
May 14 Charter Room, New England Life Hall  
8:30 pm



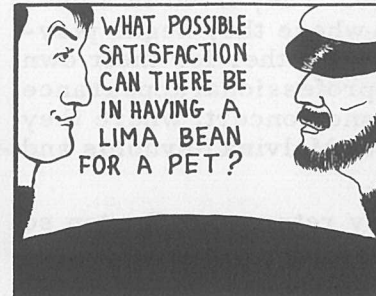
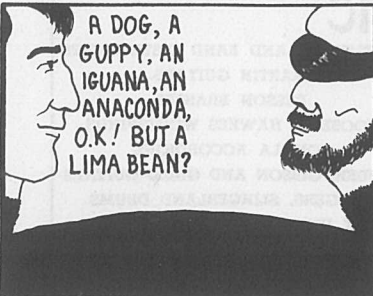
**Club 47** UN 4-3266

April

F 23 Charles River Valley Boys  
Sa 24 Keith & Rooney  
Su 25 Hoot w/Jim Fields  
M 26 Jean Redpath  
Tu 27  
W 28 Image Theatre Workshop  
"The Rape of Bunny Stuntz"  
Th 29 Pat Sky  
F 30

(... remainder of Club 47 schedule  
was not available at time of printing.)

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2		HOOT
3-9		DICK DOHERTY
10		CLOSED

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## I AIN'T MARCHING ANY MORE

Phil Ochs

Elektra EKL 287



On the surface, this would appear to be a simple album to judge. Is it exciting music and do you care for what Ochs is trying to accomplish poetically? Go one level deeper, and you must, for Ochs' phrases insist on a certain amount of personal interpretation. In order to assimilate a line like "that was the president and that was the man," one must first understand Ochs' definition of man. He is actually speaking of the entire human condition; he says simply, man must make a choice. It is not merely a subjective choice about what is right or wrong for the world at large. It is a personal choice about what he, as a human being, must do to remain one. If you listen carefully, it is apparent that Ochs is saying much more than 'you must believe this or that which is left or right of center.'

## Broadside

He is saying that man must believe and must wholly commit himself to what he believes. 'If you get up from the table hungry, you have only yourself to blame' - you are responsible, and if you don't want to do something about it, don't waste my time. What I find important about Ochs' work is that he cares, that he is attempting to discover what makes a man, and that he has the craft to take others along as he searches.

I found a few of the songs rather dreary, especially "Hills of West Virginia." Ochs is no poet; when he is decisive and quick, he is effective. When he attempts to create a more reflective mood, his images are not unique enough to accomplish his goals.

For a truly controlled performance, listen to his treatment of the Noyes ballad "Highwayman," which Ochs set to music. He builds, settles, climaxes, builds again; it is architectural in its movement.

It is an album with a lot of guts. It could have been titled "To Be a Man."

Lynn Rubin

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## TODAY IS THE HIGHWAY

Eric Andersen

Vanguard 9157




I am sure my opinion of this record will, once again, incur the wrath of the faithful. I don't like it. I don't like it because I have a deep respect for Eric Andersen and his work. His work has gotten better, much better, within the past six months. This album was recorded a year ago. Vanguard sat on the album for that year and only now saw fit to release it. A year ago it would have been an important album. Now, today, it comes as a disappointment. Eric is much more aware of his role as a writer, performer, and singer; much more aware of his obligation toward his audience; much more aware of the things that make Mr. Andersen who he is.

There are two cuts in this album, however, that are classics--"Come To My Bedside," and "Close the Door Softly." They are subtle, and Eric is at his best when he comes on subtle. Much of the other work in the album sounds like Eric was trying to sound much older and more pretentious than he really is. I am only glad that Eric "was so much older then" and that "he is younger than that now."

His next album should mark him as an important writer and singer. I hope Vanguard sees fit to release it soon.

Cori Randle



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# Reviews



J. GOLDEN KIMBALL STORIES together  
with THE BROTHER PETERSEN YARNS

Hector Lee

Folk Legacy FTA-25



Several times, we have pointed out to the folk music community that there is also much to be appreciated in the folk-tale. Folklore, however, has not as yet and probably won't become appreciated by the community to which it could give the most.

However, anyone who puts Side One of this record on their turntable and doesn't listen to it through, and doesn't find themselves turning to it again and again just to play it for someone who hasn't heard it yet, is in a sad, sad bag.

J. Golden Kimball was an elder in the Mormon Church, but came to the church after many years as a cowhand. Much beloved by the people, he was a constant embarrassment to church officials who could not endorse his "colorful" vocabulary. His sermons were full of surprises. Stories about him multiplied, and certainly lots of good stories about other people were changed eventually to be about him.

One story about a story which will give you an idea of J. Golden's typical answers: J. Golden's nephew tells J. Golden that he has just heard a new J. Golden story and asks him if he would like to hear it. "No," drawls J., "seems like they blame everything that happens on me...or Mae West."

If you can't justify laying out the bread for a record of folklore, add it to your comedy collection.

dave wilson

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## CAMERATA CONCERT

On April 27th, the Camerata, a group of musicians dedicated to the maintaining of interest in medieval and renaissance music, will present the last of their 1965 concert series at 8:00 pm at the Museum of Fine Arts. The concert will be devoted to four centuries of English music, including early sacred music.

## TWO GUYS FROM BOSTON AT LOFT

Those Two Guys from Boston, who will be remembered by many Bostonians as Eddie Mottau and Joe Hutchins, will make a grand return to the Loft coffeehouse on Charles St. for a two week engagement which will begin on April 27. They recently received national attention because of a 45 record released this winter.



April 27

- May 1

## MITCH GREENHILL

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EDDIE

&

JOE



May 4 - 8

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# Broadside

CELEBRATIONS FOR A GREY DAY

Mimi and Richard Farina

Vanguard VRS - 9174



There is not much that can be said in the way of an objective evaluation of the music on this record, except that it is very, very beautiful. Before this overwhelming characteristic - beauty - all else pales. It is no longer so important that Richard Farina plays dulcimer as fantastically well as he does; it is no longer important that between the two of them they sing so well. These are merely elements that go into making up the whole, and one would have to be a rather cruel and calculating analyst to get hung up on the individual elements when the whole that they comprise is so much more important. So I can only reiterate the general evaluation: it is very beautiful.

As far as a description is concerned, the music is almost impossible to describe. "Folk" would be a very ill-fitting word in this case; it is not folk music, really. It is a flexible combination of two voices, a dulcimer, and a guitar; the music is the product of the people who are making it, both in the sense that it was largely written and arranged by Richard Farina and in the sense that it is an emanation from the hearts of the people who are performing it.

Maybe this review is incomplete because I have not talked about how fine the poetry is or how on band 17, side 2, Mimi hits a sour note, or how the A&R on band 65, side 7, is a little splotchy towards the twenty-seventh verse. Maybe all that is important. I suppose it is. But it is much more important that once you know about all that, you forget about it and go out and buy the record and sit back and listen to it as a whole. If you can hear what they are saying, I think you will be a little richer for it.

Ed Freeman

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# Reviews



JULIE FELIX

Julie Felix

London LL 3395



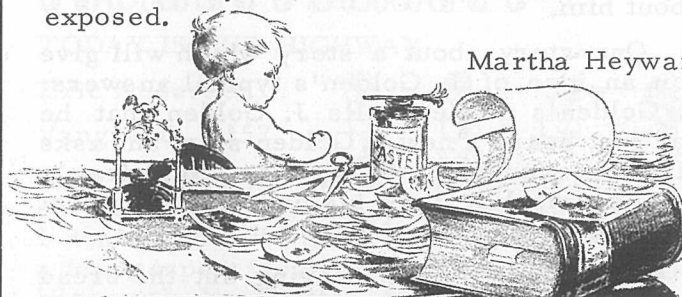
Miss Felix does not have a good record here, and I would be quite prone to leave my evaluation of this album at that point were it not for some rather interesting indications that we may well be hearing a lot more from her.

Although no credit is given to anyone but Dylan for the song, "Don't Think Twice, It's All Right," Miss Felix sings it with the best changing of point of view (one appropriate to a woman), and gives Mr. Dylan an appropriate answer to his seemingly masculine self-pitying. This cut alone makes the record worth several listenings.

Miss Felix also has a potentially rich voice which should, with some development, be capable of a wide variety of subtleness and nuance.

At this point, however, her feelings as expressed through each song are italicized and put between quotes and brackets. One more embryonic artist has been too early exposed.

Martha Heyward



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# THE BROADSIDE

Vol. IV No. 5

April 28, 1965

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## Brandeis Folk Festival

Alan Mills and Mance Lipscomb, both of  
whom are on our cover this issue, are only  
two of a number of folk-artists who will be  
appearing at the Brandeis Folk Festival this  
year. This will mark the third consecutive  
year in which the Brandeis Folk Festival has  
been held.

The event is only one part of a Fine Arts  
Week, which is also held annually on the  
Brandeis campus. It is a mark to someone's  
credit that the folk arts were not forgotten,  
or even relegated to a small side event, but  
are an important unit in themselves.

The Festival is a small one, though the  
demarcation line which separates a concert  
or two from a festival is hazy. The difference  
is, we assume, that workshops are what make  
a Festival.

In any event, while the Brandeis Festival  
is important to Brandeis students, it is in  
many ways more important to those people in  
the Boston community who are interested in  
folk music, and who don't attend the college.

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This festival is becoming the Boston Festival.  
If it continues to be successful, and continues  
to stay in the good graces of the college ad-  
ministration, it could well become as well-  
known as the festivals at UCLA, Berkeley,  
Chicago, and Philadelphia.

In the hope that our words are prophetic,  
we wish Brandeis, and the students who have  
worked so hard to arrange the events a very  
satisfying weekend, and the same to those of  
you who will be able to attend.



## FOLK GUITAR INSTRUCTION

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# Ramblin' Round

w/dave wilson

Never before have there been as many regional folk music magazines available as there are now. Hardly a week goes by but what another one springs into existence. It was not many years ago that Billy Faier was publishing Caravan, and, when that folded, it was indeed a sorry day for fans. (Here we have to nod to Sing Out, that perennial example of the successful folk mag and an inspiration to many of us.)

The field seemed pretty sparse until we, Broadside of New York, and Broadside of Los Angeles each published our first issue within the space of one month -- and each not knowing of the others' efforts. However, we all seemed to be doing separate things, and none of us got upset that someone else was using our name; we thought it was funny, and also proof of the worthiness of our choice of appellation.

Other magazines popped up for a while. First there was one called Good News, which was a small slick from the West Coast, and there was Sing & String from Canada, but they all seemed to lose interest and die out.

Then some of the big boys figured there was lots of bread to be made, and we had ABC-TV Hootenanny, Hootenanny, and Folk Music, but the bread turned out in unleavened

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loaves, and you won't find those around any-more either.

I guess we were really the first of the regional folk-news magazines and the first to become a limited success. We are certainly not the only ones, and I would like to point a finger of praise at some of the other up-and-coming publications which are doing like jobs in their own areas.

Certainly the next most successful effort is that of Dick Rodgers, who has put together the Washington Folk Strums, which also covers the Baltimore scene. Practically next door in Philadelphia, The Philadelphia Folk Song Society publishes a monthly bulletin called Tune Up, and up in Chicago we have to offer kudos to Ed Becs and his crew for their mag, The Folk Scene. These are the people who have been around for a year or more.

But other areas are jumping in with their own folk-news publications. In Detroit, there is now The Little General; in Ontario, there is Ontario Folk; and from Evansville, Indiana, comes the most aesthetic attempt we have seen, the First Fret.

The single factor which distinguishes all these from most of those which failed is that these people are more interested in doing it than in making profits from it. The satisfaction comes from creating something on which they can look with pride. These "little" publications are an important factor in the rise of interest in folk music in this country. Their communities will be well rewarded by the life of these publications, although I suspect that most of the so-called professionals in these communities will not only not appreciate the media, they will be suspicious and unfriendly toward them.

It's okay, fellas. Remember, if you don't offend nobody, you ain't saying anything.



# PROVISCOPE

a view

of the providence

folk scene



by Don Codori

Providence fans of folk music will soon be able to count on a heavier diet of their favorite musical fare. The Brown University radio station, WBRN, which programs a good bit of folk music, will soon be heard all over Providence, on an open circuit, rather than being limited to the campus, as has been the case before.

Mercury recording artist Ronnie Gilbert, formerly of the Weavers, will be in Providence in the near future, using Brown's excellent library of tapes and records in the folk music field. The specific object of her research is a series of records on Italian folk music which she will be doing for Columbia. No personal appearances are scheduled, but perhaps Providence coffeehouse goers will be treated to the impromptu or the unexpected.

The institution of the coffeehouse is once again under fire. "The Zoo," is being given the licensing blues by the city of Pawtucket, in the person of Public Safety Director, Andrew Casey, who has called the place a "hangout for hoodlums!"

The Tete a Tete, through the auspices of the Save the Children Federation, has taken on sponsorship of a Navajo Indian girl, Loretta Moses. Loretta is 13 years old and attends Albuquerque's Indian School. Patrons will be familiar with the huge glass jar which is kept on hand for donations, and the Tete wishes to extend thanks to BROADSIDE for the donations of some initial free copies, proceeds of which will go to Loretta.



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# SON

# HOUSE

a biography and analysis  
of his music

by Al Wilson

Son House also recorded "Dry Spell Blues," parts I and II (about a famine), "Clarksdale Moan" (singing the praises of his hometown), and "What Do You Want Me To Do?" but is very hazy on the guitar parts. This is unfortunate, for none have yet been found. His 9th side, "Mississippi County Farm Blues," has also not been recovered; but, fortunately, he did it for Alan Lomax in 1942 and does it today. It was done on a request from the recording engineer, who, on the day before Son recorded, announced that Blind Lemon Jefferson had died in an auto accident and "did anybody know any of his songs to record as a memorial?" House knew the melody of "See That My Grave is Kept Clean" and constructed a new guitar part around it, using the lyrics from another piece he played. (He doesn't remember the earlier guitar part to these lyrics.)

After the recording session, House returned to Lula, but stayed there only a month. He then moved to Robinsonville, where Willie Brown lived, and remained there until 1943. He made intermittent trips to cities such as East St. Louis and Memphis, but returned each time to Robinsonville. Here he played at weekend party-dances, usually with Willie, and in the mid-thirties two more musicians were added. Friends of Willie Brown, they were Little Buddy Sankfield on trombone and Charlie Ross on drums. This comprised what is perhaps blues history's most fascinating unrecorded group. Son did all the singing, Willie fitted Son's open tunings with corresponding keys in standard tuning, usually with a flat pick. (Son recalls that outside of "Future Blues" guitar figures, Willie did very little in open tunings.) Sankfield played softly into a plunger mute, and Ross played

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softly on a small set of snare drums, bass drum, and cymbal with no accessories. The group played regularly (when the employers could hire four) from the middle 1930's until about 1940.

During the 1930's, House made two recording dates, of which nothing remains. The first was in 1932 or 1933, when House and Patton sang and played guitar. With Willie Brown added, they did one record for H. C. Spears in Jackson, Mississippi. It was a religious, two-part record, entitled "I Had a Dream Last Night (That) Troubled Me," and Son recalls seeing "an aluminum record" (almost certainly the master), but no shellacs, so perhaps it was never issued. The group was called "The Mississippi Saints" or "The Great Saints," he doesn't recall which. In the late 30's, he recorded a few for a man who had portable equipment, using Brown and "Leroy," a harp player. He wasn't paid, never saw any records, and they were almost certainly never issued. Finally, Charlie Patton again invited Son and Willie to his 1934 vacation session; but neither could leave his job, so Charlie went with Henry Sims and his wife, Bertha Lee. Shortly after Patton returned, House saw him a few times, but then Patton went to Memphis. Soon afterward, House received a telegram from Bertha Lee which stated that Charlie had died "from the mumps." This, of course, contradicts all other testimony which, up until now, indicated that he contracted tetanus in a knife fight.

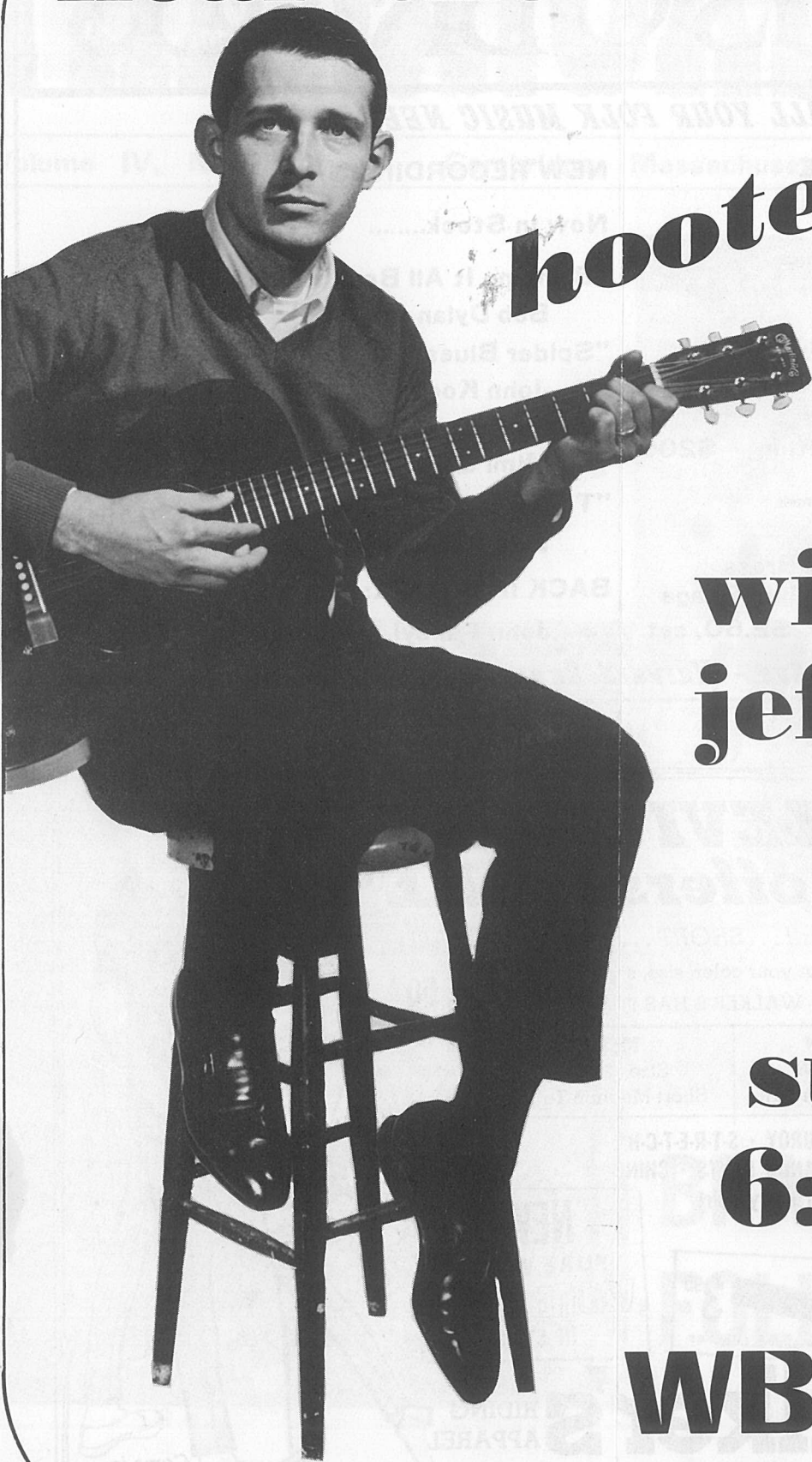
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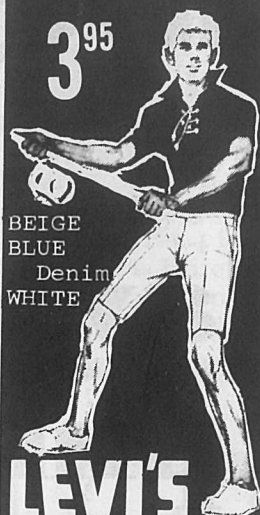
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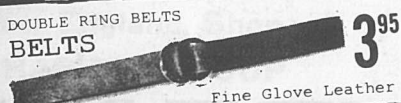
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