

THE BROADSIDE

Volume IV, No. 6

Cambridge, Massachusetts

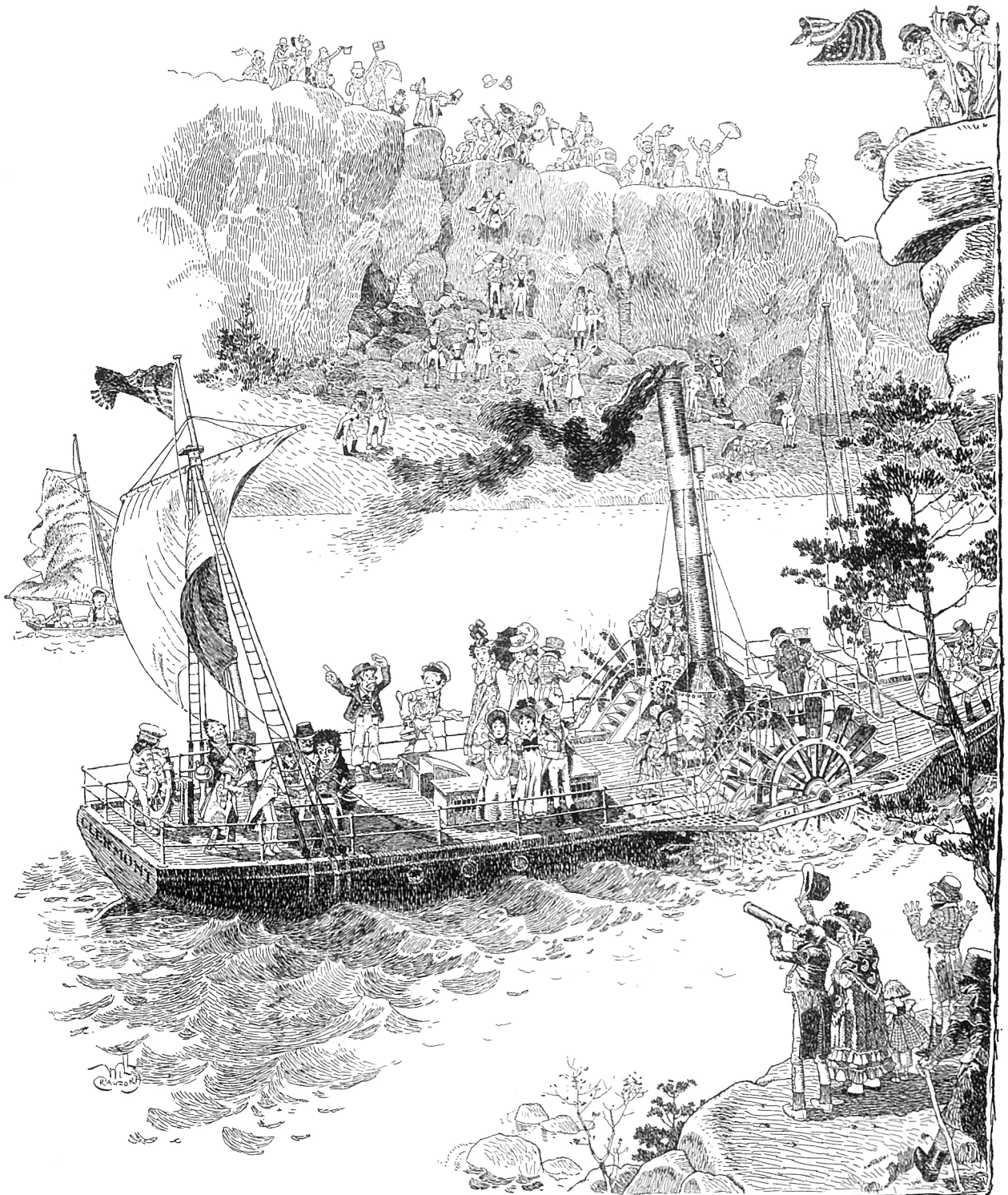
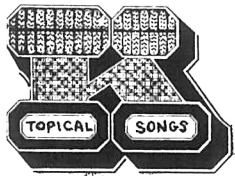
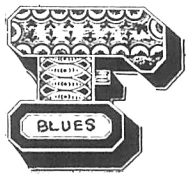
May 12, 1965



Joseph Spence - Bahaman Guitarist

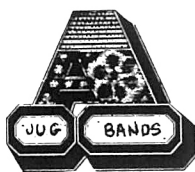
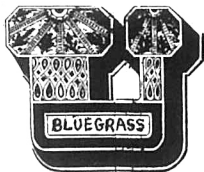
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Vol. IV No. 6

May 12, 1965

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Joseph Spence

"Happy All The Time" is the title of the Elektra album featuring the music of Joseph Spence, and a better description of the man and his music would be hard to find. Though we have all had some contact with the music of the Bahamas through calypso, steel bands, or performers like Harry Belafonte, it is not until you hear a musician like Spence that you really get a feeling for the depth of the music and of the happiness which pervades it.

Sam Charters, the great blues collector and recorder who discovered Spence on Andros Island, sums up Spence and his music well.

As Henry James once wrote, the work of a true artist is characterized by both recognition and surprise. We recognize his themes and his interests, but we are surprised by the use he makes of them. With Spence's playing, we often recognize the simple melody that begins his improvisation, but his variations are an endless surprise as he develops new melodic figures, new bass patterns, and new rhythmic syncopations, all within a framework of a swinging beat and a

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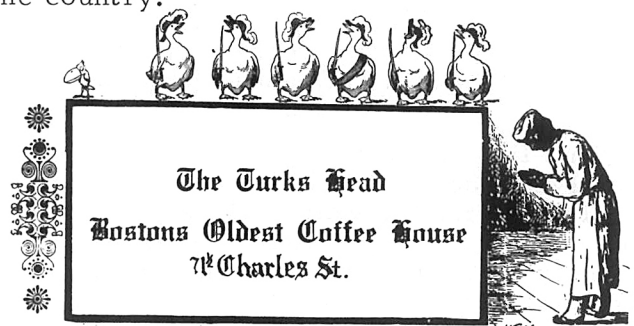
and the NEW CARLOS

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growled accompaniment as he hums
along to himself as he plays.

It is this continual element of surprise in Spence's music which makes it so happy. Improvisation is a source of wonder and joy, and through it Spence expresses wonderfully what it is like to be "Happy All The Time."

Since most of us can't get to the Bahamas, the Newport Folk Foundation and the Club 47 are bringing the music to us. On Thursday night, May 13th, at 8:30 pm, they will present the last in their series of concerts of traditional folk music. Like the others, it will be at the Stebbins Auditorium, Unitarian Church of Cambridge. The concert will be hosted by Sam Charters and will feature Joseph Spence, as well as other singers and musicians from the Bahamas. This will mark the first time that any of these musicians have appeared in the country.



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Ramblin' Round

w/dave wilson

While writing last issue's column, which I used to tell you about other small folk mags around the country, I had little idea that another one was springing up right under our feet. Cambridge now has a second folk magazine, and I think we may be establishing some sort of record around here.

Folkin' Around states that it is going to be published occasionally, or "when the mood strikes," by Larry McCombs, 373 Broadway, Cambridge, Mass. You can get the first issue by sending him a dime and your address. Larry says that the second issue, if there is one, will be out about the end of June.

The first issue contains three previously unpublished songs, one of which is written by the "FA" editor, and several articles varying from information on the copyrighting of songs to a summary of the folk clubs in the Chicago area. There are also some record reviews, and a listing, (very handy, I must say, they have saved me a lot of work) of most of the folk magazines being put out around the country.

This first issue turns me green with envy when I consider how much nicer it looks than our first issue. Ah well! In any event, send your dimes off and get your first issue. And to Larry McComb, both myself and the staff of BROADSIDE send all best wishes for a successful venture.

A little over a year ago I had never met Judy Collins, but was moved to editorialize rather violently in opposition to some remarks she had made to another magazine. I did not meet Judy until last summer, and it was with some trepidation that I approached her. When the article in question was brought up she only asked if I had meant what I said. When I replied that I did, she said "Then its OK." I began to fall in love with Judy Collins then. I was still not very appreciative of her music, but in the last year, her talent has so blossomed that I would think anyone would have to be quite deaf and blind not to be affected by her artistry. I was disappointed when the nomination ballots for this year's poll did not put Judy on the ballot we printed. Several other people were disappointed too, and let me know it. In spite of her absence, she drew enough votes to put her high on the results, and her Elektra Album (also not on the ballot) was voted into the final results. Jac Holzman thought Judy should get some special recognition for this. I do too. The thing is, that her fans are outdoing both of us, Jac.

"FOLK SONGS" OF THE 60's

The first book on Freedom Songs from the South and protest songs from the campuses and cities of the nation will be released by International Publishers in June.

Josh Dunson's FREEDOM IN THE AIR: Song Movements of the 60's (Little New World Paperback) deals directly with the source of the songs and the development of specific singers.

Attention is centered on two parallel folk trends: the Freedom Songs arising from the civil rights battle of the South and the topical songs created by songwriter-singers, largely of the North.

Mr. Dunson has for several years been a Contributing Editor of the N. Y. BROADSIDE and a regular contributor to SING OUT!

This discussion of the problems of the folk-song movements and of the impact of commercial interests upon the folk music "revival" is likely to evoke much comment and controversy.

PETE SEEGER



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COFFEEHOUSE

THEATRE

by jan chartier

"It is remarkable how virtuous and generously disposed everyone is at a play. We uniformly applaud what is right, and condemn what is wrong, when it costs us nothing but the sentiment." - Hazlitt

This is only the third appearance of COFFEEHOUSE THEATRE in BROADSIDE, and I just ran into my first major problem. There are no new plays to review. I suppose I could "take a second look" at "Spoon River Anthology" playing at the Loft, or "The Rape of Bunny Stuntz" continuing at the Club 47. But I haven't yet seen "Spoon River" for the second time, and after visiting the "47" again last Wednesday night I decided to let my review in the last issue remain as is.

Each performance at the "47" is followed by an open discussion. It's amazing how differently people will interpret what they've just seen and experienced. It's frightening how they identify. An interesting example is the club meeting in "The Rape of Bunny Stuntz." The club is never named in the context of the play. Yet a fair portion of the audience, and a reviewer from a local college paper, have referred to it as a P.T.A. meeting. Eleven points for suburbia.

I might fill in this space by saying that, unfortunately, I do not get a cut from the Club 47. I have not intentionally been plugging the Club 47. It is simply a fact that the Image Theatre Workshop, under the direction of Paul John Austin, does good plays with good actors and is the best coffeehouse theatre in Boston.

The column in next issue should prove more interesting - a review of the Image Theatre Workshop's May production, "The Shelter," a new play written by Richard Farina.

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SON

a biography and analysis
of his music

HOUSE

by Al Wilson

Part IV

In 1942, Son did his second "issued" session, this one for Alan Lomax of the Library of Congress, in which he did nine songs and received a coke for payment. "Walking Blues" ("My Black Woman," says Charters), combines the "death letter" lyrics with a guitar part he says he learned from Willie Brown. It is in the key of G, standard tuning; but, like jazz guitar, the descending 7th chords can be played in any key of standard tuning. Son does them in E, G, and A. Robert Johnson used them in A ("Kindhearted Woman Blues"), Bukka White occasionally in E, and Kid Bailey also used them. The earliest recording on which I've heard these chords played is by Tommy Johnson (or his accompanist) on his "Big Fat Mama Blues," done in 1927.

"Am I Right or Wrong?" is, says Son, Charlie Patton's "Shake It and Break It," although I see little textual or musical similarity. It is in the key of G (standard tuning), using standard ragtime changes (E-A-D-G) up the fingerboard. "American Defence"

(Charter's "This War Will Last You For Years") is in A (standard tuning) and results from a desire to write a song about General MacArthur and World War II. He felt a waltz more appropriate than a blues for this topic. "Country Farm Blues," discussed earlier, is in Spanish (Open G).

"Pony Blues" ("cross," Open D), "Jinx Blues" (Spanish), and "Special Rider Blues" (Spanish) are derived from the music of Patton and Brown. Son says the latter is derived from "Banty Rooster Blues," by Patton, but is the reverse of his "Black Mama," in that he replaces Patton's bottleneck or knife guitar (he used both techniques) with his "naked fingers." Thus, "Special Rider" sounds even more like "Pea Vine Blues," on which Patton himself plays the "Banty Rooster" figures with no bottleneck or knife. "Jinx Blues," among House's finest recordings, is, in the guitar work, very close to Patton's "High Water Everywhere" and others Patton did like it, and similar also to "Future Blues," by Willie Brown (which Brown himself called the "Jinx Blues"), from which House took many lyrics. Son does not know which of the two originated this part, though he does know that Charlie was older and played guitar first (Willie told him these things). Likewise, the "Pony Blues" was played by both, and the origination is uncertain. On this last piece, however, House created a completely new guitar part with bottleneck. It is unfortunate that "Jinx" and "Pony" were not reissued on Folkways, for they are his finest work from this session, in the opinion of most who have heard them. However, it is my understanding that both were unavailable to Sam Charters, who put together the Folkways collection.

It is interesting to note that those pieces of Patton and Brown which House alters significantly are pieces that he heard first on record before ever meeting them. He says that "Banty Rooster" is the first record he ever heard by Patton and that he later heard "Pony Blues," very often on record (this was Patton's best selling record). "Jinx Blues," however, was learned after meeting Patton and Brown.

There is some confusion surrounding "Depot Blues" (Charter's "Ain't Going to Cry No More"). House told me it is derived loosely from "M & O Blues," by Willie Brown, but he told Lomax he got it from "Willie Williams" (presumably Wilson). I think the former is correct, barring an uncanny coincidence in Wilson's piece to Brown's, for the left hand is identical to "M & O Blues" in several spots, though the right hand is so different that this fact is easily obscured. Perhaps he meant he got the tuning (standard, key of E) first from Wilson, since he told me that this was the case.



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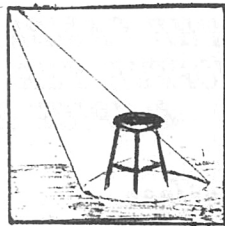
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SPOTLIGHT

ED FREEMAN



Ed Freeman was born in Worcester, Massachusetts in 1942, and raised in Belmont. He completed his secondary studies at the Cambridge School in Worcester and entered Oberlin College, where he majored in French.

Ed had had plenty of exposure to the language earlier, having spent the summers of his 16th and 17th years in France. He also spent his junior year of college plus a few months in France and Europe.

It was while he was still at the Cambridge School that he became interested in Classical guitar, and took lessons from an instructor who came to the school regularly. A little over three years later he obtained a lute, not the ordinary everyday six-stringed lute, but an older-styled 13-stringed instrument which he set out to conquer. His interest in the instrument remained with him, and while in Europe he made what little living he could as a street singer and by other nefarious occupations, none of which he hopes will be of any interest to readers of this magazine. In the course of his life abroad, he performed at the Elizabethan Room in London and made appearances on French radio.

He returned to his senior year at Oberlin but left before the end of the year. He wandered around the country, out to California, and down to Mexico, before he made his way back to Boston.

Shortly after returning, he began playing at the Turkshead coffeehouse on Charles Street, surprising many people with his Elizabethan-style finger picking. In a short time he had been exposed to many local performers and the emphasis on ragtime which existed in this area also started cropping up in Ed's playing.

In the past year Ed has devoted himself to his music, supporting himself through guitar lessons and his other avocation, photography.

When questioned about the musical influences he has most felt he nods to The English Lutenist School. His taste, however, is eclectic, and his favorite performers include Ravi Shankar, Ali Akbar Khan, Bill Lyons, Bob Dylan, Joseph Spence, Julian Bream, and John Fahey.

Looking at the future, Ed includes among the possibilities: going to India, committing suicide, going back to school, teaching, and/or joining the man from U.N.C.L.E.

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UCLA FOLK FESTIVAL

People in, about, or heading for Los Angeles are herewith notified that the dates for this year's folk festival at the University of California in Los Angeles are May 14th to the 16th.

NEXT ISSUE



In our next issue we will have more of what you have in your hands, plus an article on tuning guitars which is so basic even the editor understood it, and a first report on whether or not this year's Boston Arts Festival will have any folk music.

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SQUARE and FOLK DANCE



by Marcia Young

American country dance music consists mostly of jigs, reels, and hornpipes. These three musical forms all date back several hundred years and are used today for country dances quite different from the original dances for which the music was written, although the latter have also survived. Dance forms will be taken up in a later article.

Jigs are usually written in 6/8, sometimes in 9/8; reels and hornpipes are in 2/4, occasionally 4/4. Typically, tunes consist of 32 bars: two eight-bar melodies, each repeated once. All the basic figures used in square and contra dancing are executed in four or eight bars of music. A few tunes have three or four parts instead of two, and repeats are sometimes varied to fit particular dances. Square dance tempo today is about 120; contra music is played somewhat slower, around 100.

Dance tunes in current use span more than two centuries; one of the oldest is the "Irish Washerwoman," published in John Playford's English Dancing Master (1951) as "Dargason or Sedauny." One of our most popular contra melodies, "Fisher's Hornpipe," was composed by Johann Christian Fischer, who was born in 1733 and came to London about 1780. Another favorite hornpipe is "Hull's Victory," written to commemorate one of the most important naval engagements of the War of 1812 (the capture of the British frigate *Guerrière*, commanded by Captain Dacres, by Isaac Hull, captain of the *Constitution*, which received its famous nickname, "Old Ironsides," during this battle). The contra dance done to this melody was swiped from the Scots and pressed into service for this patriotic cause - it is almost identical to the popular "Scottish Reform."

Another instance of partisan feeling concerns that old classic, the "Virginia Reel." This old contra, a favorite of George

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Washington, was known as "Sir Roger de Coverly" (the jig by this name is still extant) until the colonists, no longer wishing to honor their British heritage, changed both name and music. A medley of old folk songs is now the traditional music for the "Virginia Reel."

Scan the titles in a book of fiddle tunes, and you'll glimpse history on every page - "Nelson's Victory," "The Charter Oak," "President Garfield's Hornpipe," "The Czar of Russia's Favorite," "General Sheridan's," "Telephone Hornpipe," "Camp Meeting Jig," "Billy The Kid," "Democratic Rage," — and getting up — to — date, "Miss Super-Test's Victory Reel!" Good dance music is still being written today, here, in Canada, and in the British Isles. Few Fiddlers can resist the temptation to concoct a catchy new melody and name it to honor his wife, sweetheart, child, club, hero, home, town, pet peeve, or himself! For proof, just flip through a few pages of Cole's 1000 Fiddle Tunes.

Many dance tunes are the airs of well-known folk songs. Most of the familiar Southern fiddle tunes have words, (examples: "Old Joe Clark," "Flop-Eared Mule," "Bile Dem Cabbage Down," "Arkansas Traveller") and many British ballads are popular with square dance musicians, such as "The Dusty Miller," "MacPherson's Rant," "My Love Is But a Lassie Yet," "Maire's Wedding," "Weel May the Keel Row," "Wind That Shakes the Barley," "Croppies Lie Down," "Rakes of Mallon," and Lilliburlero."

Robert Burns habitually borrowed and slowed down country dance tunes for his lovely songs, hence "Corn Riggs" ("Rigs O' Barley"), "The Lea-Rig," "Green Grow the Rushes O," "Whistle and I'll Come to You" and others are known to dancer and singer alike. Turning the tables, fiddlers take songs, such as "Scotland the Brave," "Marching to Pretoria," and even "Grandfather's Clock" and play them for dancing. A modern trend, supported by voice-vain callers and fiercely resisted by fiddlers and folklorists, is the use of popular songs, old and new, for square

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CDS SPONSORS SUMMER CAMP

The Country Dance Society of America is sponsoring several weeks of chamber music, dance music, and folk music at Pinewoods, their summer camp, located at Long Pond, near Cape Cod. A chamber music week is scheduled for August 1-8. Two dance weeks will be held - August 8-15 and 15-22. A folk music week is scheduled for August 22-29. Future issues of BROADSIDE will carry more complete information on these activities.

~ Classifieds ~

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EDITOR'S CHOICE

A man gazing at a Picasso portrait of Salvador Dali imitating Diego Rivera (hanging in the gallery of the Club 47) was seen to suffer acute pangs of distress when the two slim volumes of hard-core pornography he was carrying in his hat slipped to the floor. This song embarrassed him more.

I Don't Know Very Much About Love But I Know What I Like

Words and Music
by ALIX DOBKIN



Moderately

1. Oh sweet talk-in' pa-pa it may be true
That you care for me and no one else will do
If you want the real thing und a
guar-an-tee Then there's
one thing that you bet-ter know a bout me.
Chorus
Oh, I don't know ver-y much a-bout love — but
I know what I like.

- Now I don't want to hear about your good time friends
About your easy livin' and your dividends
About your big plantation and your limousine
Because the fire won't burn if the wood's too green.*
*(optional last line)
I don't care about the gravy if the meat's too lean.
(chorus)
- So if you're just a sheep in wolf's disguise
Then it sure won't pay you to advertise
Well don't talk tackle if you just play touch
Cause daddy, I'll find out if you protest too much.
(chorus)
- Well, now I may be young but I read the Old Books,
And my recipes come from the tastiest cooks.
Well, I never needed a college degree, oh no,
To get some first-rate honey from a second-rate bee.
(chorus)
- It's a once bitten and two times shy
You know you don't get chances for a second try
So if you're too cool, daddy, and your lips are blue
Don't fall out of the pan into the barbecue.

Last Chorus:

Oh I don't know ver-y much a-bout love — and
it's — a love you've been a — think-in' of — And when a push real-ly comes
down to a-shore I know what I, I know what I, I
know what I know what I like.

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PAT SKY RETURNS TO 47

Patrick Sky, whose first album is due for immediate release by Vanguard, will return to the Club 47 for a one-night engagement on May 25th. Patrick, who is occasionally cajoled into writing for us, wrote the article on the construction of the mouth bow, printed in this magazine last year.

KWESKIN TO SING FOR SNCC

Jim Kweskin will perform at a SNCC benefit on May 29th at the Charles Street Meeting House at 70 Charles Street in Boston. Joining Jim will be: Sylvia Mars, Ed Freeman, and Don MacSorley. The concert will be emceed by Bob Ghatan. Funds raised will be used for their upcoming Summer Project.

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May
F 7 The Cambridge Consort
Nancy Michaels
Sa 8 Jerry Corbitt
Jim Field
Su 9 Hoot w/Paul Arnoldi
M 10 Jesse Fuller
Tu 11
W 12 The Image Theatre
"The Shelter"
Th 13 Mimi & Richard Farina
F 14 The Trols
Sa 15 Spike's Group
Mitch Greenhill
Su 16 Hoot w/Jim Field
M 17 Buffy Sainte Marie
Tu 18
W 19 The Image Theatre
"The Shelter"
Th 20 Hazel Dickens &
Alice Foster/
F 21 Bob Siggins
Sa 22 Charles River Valley Boys
Su 23 Hoot w/Banana
M 24 Mimi & Richard Farina
Tu 25 Pat Sky
W 26 The Image Theatre
"The Shelter"

Classical Music Program - 3:00 pm

May
Su 9 Music by Luciano Berio, Eliot
Carter, Debussy, Nuncio Mon-
dello, and Telemann
Su 16 Music by Bach, Mozart, and
Telemann

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2 3 4 5 6 7 8
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30 31

The Orleans LA 3-9391

May
F 7 Ray Pong
Sa 8 Ed Freeman
Su 9 Gil de Jesus
Classical guitar
M 10 Nancy Michaels
Tu 11 Steve Koretz
W 12 Jeff Gutcheon
barrelhouse piano
Th 13 Jerry Corbitt
F 14 Nancy Michaels
Sa 15 Paul MacNeil
Su 16 Gil de Jesus
Classical guitar
M 17 Ed Freeman
Tu 18 Steve Koretz
W 19 Spike's group/w
Jeff Gutcheon
Th 20 Jerry Corbitt
F 21 Ray Pong
Sa 22 Walter Bjorkman
12-string
Su 23 Ed Freeman
M 24 Carl Watanabe
Tu 25 Steve Koretz
W 26 Paul Arnoldi



Sachems

May
Sa 8 Clint Allen
Ina Wool
Sa 15 Barry Low
Concert accordionist
Valerie Russell &
Cathy Ledbetter
Sa 22 Kendall Steiman
The New Priority Ramblers
John Cocoran

King's Rook 1-356-9754

May
F 7 } Dayle Stanley
Sa 8 }
Su 9 Open House
M 10 Hoot
Tu 11 Open House
W 12 Carl Watanabe
Th 13 Bill Staine
F 14 } Mimi & Richard Farina
Sa 15 }
Su 16 Open House
M 17 Hoot
Tu 18 Open House
W 19 Carl Watanabe
Th 20 Bill Staine
F 21 } Jim Kweskin
Sa 22 }
Su 23 Open House
M 24 Hoot
Tu 25 Open House
W 26 Carl Watanabe

Tete a tete

May
F 7 } Dick Doherty
Su 9 }
M 10 closed
W 12 } Jane Katz
Th 13 }
F 14 }
Sa 15 } Gene Jaleski
Su 16 Hoot
M 17 }
Th 20 } Jane Katz
F 21 }
Sa 22 } The Sundowners
Su 23 Hoot
M 24 closed
Tu 25 }
Th 27 } Jane Katz



Turk's head 227-3524

May
F 7 Steve Koretz
Sa 8 Los Ninos de los Reyes
Flamenco troupe
Su 9 Ed Freeman
M 10 Leonda
Tu 11 Nancy Michaels
W 12 Ray Pong
Th 13 Poki and Sam
F 14 Sylvia Mars
Sa 15 Rob & Gretchen
Su 16 Andy Caponigro
Jazz guitar
M 17 Ed Freeman
Tu 18 Nancy Michaels
W 19 Ray Pong
Th 20 Carl Watanabe
F 21 Steve Koretz
Sa 22 Flamenco
Su 23 Ed Freeman
M 24 Leonda
Tu 25 Nancy Michaels
W 26 Ray Pong



The Rose 523-8537

May
F 7 Lower Blackwood Street
Rag Pickers
Sa 8 Steve Koretz
Su 9 } Closed
M 10 }
Tu 11 }
W 12 Max
Th 13 Andy Caponigro
F 14 Traditional Folk Music/w
Bill Schustik
Bob & Cam
Sa 15
Su 16 } Closed
M 17 }
Tu 18 }
W 19 Bob Gahtan
Th 20 Martin Ward
F 21 Tex Konig
Sa 22 Bard Theatre Group
"The Bedtime Story"
Su 23 }
M 24 } Closed
Tu 25 }
W 26 Max

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May
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Su 9 Ron Carey
Tu 11 To
thru be
M 23 announced

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May 13 McQUEEN, Music of the Bahamas
Stebbins Auditorium, Unitarian
Church of Cambridge, 8:30 pm
Friday THE KINGSTON TRIO
May 14 Back Bay Theatre, 8:30 pm
Friday JUAN MERCADAL, Charter
May 14 Room, New England Life Hall,
8:30 pm
Friday Folk Music of the Renaissance
May 14 Leverett House
Harvard University, 8:00 pm
Sat. GRAND OLE OPRY,
May 29 Boston Arena, 8:00 pm
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May 29 North Shore Music Theatre
30 (Beverly), 8:15 pm
Sat. 29 SNCC Folk Concert
May Charles Street Meeting House
8:00 pm



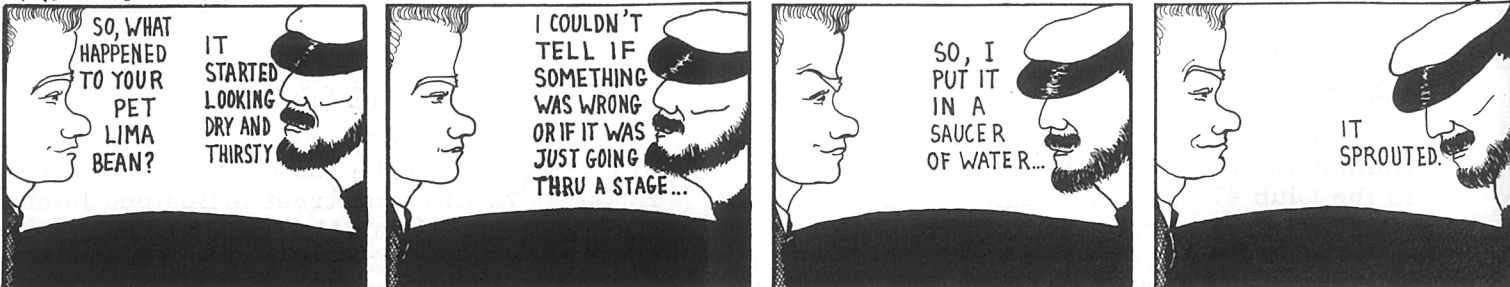
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May
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F 14 Live Performance Series
Guests: Spike's Group, Sam & his
piano, Walter Bjorkman
F 21 Live Performance Series
Guests: Sylvia Mars, Noel Day,
Bob Gahtan
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Guests: Leonda, Paul MacNeil
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Notes from a Stanza Collector Variant ed. Freeman

On Thursday, May 13, Joseph Spence will be appearing in a concert of Bahaman folk music in this area. Spence is a guitarist with a unique and intensely personal style, a style that has fascinated and intrigued guitar aficionados the country over. In the way of an introduction to Spence, and in response to many requests for more columns devoted to guitar technique, an attempt will be made here to explain Spence's style of playing.

Joseph Spence rarely uses standard tuning on his guitar. The tuning most frequently used by him and other Bahaman guitarists is generally referred to as "exotic minor" or "open dischordant minor"; Spence calls it "double-open," and it is not unlike the "cross-hatch Spanish" tuning used by Birmingham Small Smith on his Paramount recordings in early 1927. To tune a guitar to "exotic minor," the low E string must first be replaced with the B string, which in turn is replaced with the high E string, which in turn is replaced with the low E string. The tuning is as follows: B tuned up to C, A tuned down to C (except in "flatted exotic minor," where it is tuned up to C), D tuned down to C, G tuned down to E, E tuned up to G (G and E strings can be reversed so that E is in the place of G, while G is in the place of B), and

finally, low E tuned down to A (except in "flatted exotic minor," where it is tuned down to A-sharp).

The scale common to most of Spence's playing is a flatted Myxolodian (modal) harmonic minor ascending, and an augmented Aeolian (modal) melodic minor descending (thus the name "exotic minor"), not unlike the "dischordant Portugese" scale used by Blind Tampa John Smith on his Okeh recordings in 1924. Improvisations on this scale plus the following chord progressions comprise the main body of Spence's instrumental work: Dominant major seventh with augmented fourteenth resolving to a diminished ninth with a flatted fourth and dischordant second; minor third with augmented eighth, ninth, and thirteenth resolving to a minor second with major fifth and flatted twelfth, resolving to a dominant major tenth with augmented second and flatted third. The adept guitarist will be able to figure out these chords in all keys (Spence plays mostly in C-sharp) with the "exotic minor" tuning.

Rhythm: Bahaman rhythm is remarkably simple, yet it can be deceptive to the beginner. Basic rhythm is nothing more than inverted 7/4 time with syncopated triplets falling between the second and third and fifth and sixth beats, except when alternated with 5/2 time with the accent falling on the third off-beat, in which case the syncopated triplets fall between the first and second and fourth and fifth beats. Phrasing is more often than not in groupings of nine or thirteen bars, except for dance, religious, and vocal music, in which case the phrasing is in seven and twenty-six measure groupings, varied as follows: AABABABAABB, and so on, until a pattern is established.

The right hand is the key to playing Spence-style guitar. The technique is basically a reverse thrush, played thusly: the thumb thrushes backward across the top two strings while the ring finger plucks one of the base strings; then, in syncopated rhythm, the thumb and first finger together thrush the top three strings again, until the ring finger scratches the fourth string and snaps back, coming to rest on the second string, as the first finger plucks a corresponding base string. This technique, also called a mingle, is not unlike that used by Poor Man Mingle on his Race recordings in 1921.

...and if all this seems unclear, I can only suggest that you go to see Joseph Spence this week. Whatever it is, it's a gas.

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Bill Meek

Folk Legacy FSE-21



The singing of Bill Meek can in no way be related to his name. He is not in any way a meek singer. His delivery, phrasing, and accompaniment are straightforward, and, indeed, my major criticism of this album would be that the singer never surprises the listener with something which is totally unexpected.

But all in all, it is a pleasant album, the major value of which, as is the case of many Folk Legacy records, is the number of songs which appear in Irish Tradition, but which are seldom heard anywhere and are not available elsewhere on record.

But Bill also sings a couple of his own songs on this disc. They are unpretentious, but knit well into the unity of the record. In fact, if you had not read the notes prior to listening to those cuts, I would guess that you couldn't tell the difference (with the exception of "Complaint of the Bard," a delightful satire on the field collector.)

Another valuable record from Folk-Legacy. It should be of considerable value to the collector, the scholar, and the performer in search of material.

dave wilson



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Broadside

EASTER GOSPEL CONCERT

Various Artists

Boston Arena - April 18



The Easter gospel concert at the Boston Arena was the best since Marion Williams' legendary concerts at Harvard and Wellesley in spring 1962. There were fine groups singing, but the presence of Dorothy Love and the Original Gospel Harmonettes would have been sufficient.

Male quartets, distinguished by guitar accompaniment and street dress, can be both the most natural and paradoxically most predictable gospel singers. Their synthetic hysteria, rock-and-roll harmonies, and non-stop vocalism were on superfluous display. Thus the Swan Silvertones, the finest of all quartets excepting the Dixie Hummingbirds, had too little time to demonstrate their skill. Claude Jeter's falsetto tenor weaved sinuously complex patterns in lead spots and in background dialogues with the bass. The fine voices of Louis Johnson and Azell Monk were wasted on conventional hard singing; the Swans don't need to "clown."

The Consolers, Sullivan and Iola Pugh, a duo from Miami, Florida have had considerable success with "Waiting For My Child." Both products of the rural south, the Pughs' music is much more "down-home" than the better-known Staple Singers'. Iola Pugh has an abrasively lyric voice; Pugh has a growling baritone that blends with his wife to produce the most authentic sound in gospel. Their simplicity and sincerity converts the banal "If I only knew what town my child was in/I'd be there on the early morning train/ And no matter what the crime/ Lord you know that child is mine/ I'm waiting for my child to come home," into a moving statement.

But Dorothy Love, leader of the Gospel Harmonettes, dominated the proceedings. A native of Birmingham, Dorothy is the only gospel singer emphasizing the struggle for civil rights. Hers is not a great voice, but her phrasing and rhythmic command are impeccable. While other singers drone the same phrases meaninglessly, her subtle shift of accents creates new musical lines. Dorothy would have been a great actress; her recitations are musically handled; the narrative is subject to improvised vocal inflections as if it were a song. Her best performance was a climactic solo, "You've Been Good To Me"; like all great gospel singers, Dorothy is best as a soloist. There is nothing pie-in-the-sky about her lyrics: "When my meal-bag got empty/ And I couldn't find a job." As a result, though other groups may get more

Reviews



"shouts," Dorothy reaches her audiences more than any other gospel singer. Performing for forty minutes, moaning, growling, chuckling, weeping, whether hopping through audiences or seated with massive grandeur, Dorothy was at her best. Granting the sincerity and talents of Baez, Dylan, Ochs, and company, the voice of the Civil Rights movement is the voice of Dorothy Love.

Tony Heilbut

CORRIE FOLK TRIO WITH PADDIE BELL

Elektra EKL - 291



The first time I really listened to "Jug of Punch" was at the McPeake Family concert in Boston in February. The song over, I found tears in my eyes; tears of happiness, for these people who cared, had made me care. The lilt of the hills of Ireland, the cadence of a language that spills over itself even without music, had made me very happy to be alive. Today I listened to the Corrie Folk Trio perform the same song. I do not want to commit the error of criticizing an orange for not being an apple; this group is admittedly commercial; fine voice, good timing and harmony; I could go on. But one fact remains; the song over, there were no tears. The accents on the record are Scottish, but otherwise I found nothing in the performances which extolled the Scotch-Irish sense of life, nothing an energetic group with sound musical background, from any other area of the world, could not duplicate.

Paddie Bell's solo on "Cooie Doon," a lullaby, I found actually irritating. She sings in a sweet, but oh, so childish, voice; too childish to be believed. Fannie Brice could get away with the baby talk because she presented it to be laughed at; straight, it is a sad and silly thing indeed.

Listening again, I think I can pin what is most annoying to me on this record. All the called-for emotions are present--but always in the wrong place. For example: "Blow Ye Winds In The Morning" is a rousing good song; this group evidences spirit on many cuts on the record; yet here, they never manage to achieve any pitch of excitement. They seem too controlled; perhaps the mark of a truly great performer is that his control is so complete that he can allow himself to be carried away. If an audience is conscious of a performer's attempts to stay in control, it doesn't have attention left for much else.

One ballad, "Bothwell Castle," I thought

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thoroughly moving; performed simply by one baritone voice (Roy Williamson). It was haunting and honest; it spoke of an Ireland past, and mourned its passing. It seemed a truly honest performance.

Lynn Rubin

FOLK SONGS SWEET & BITTERSWEET

Len & Judy

Prestige 7355



It is indeed strange and somehow saddening to see Sam Charters' name listed on this record as Producer. In some way I have always thought of Sam as being one of those unimpeachables. This record proves different.

There is no reason in the world for the existence of this album unless it is the adolescent vanity of the performers or the get-rich - quick motive of some companies. If Prestige had not issued so many fine records prior to this, and so few pretty lemons, we could suspect them, but in view of past performances that is an unworthy thought.

I don't know whose mistake this is, but it is a mistake.

dave wilson

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Broadside

KATHY AND CAROL

Kathy Larisch and
Carol McComb

Elektra EKL-289



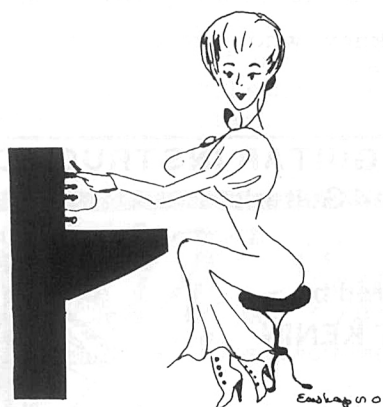
Ephemeral, fragile, like a spider web jeweled with dew and reflecting the first of the morning sun; these are a few of the descriptive images I first felt when I listened to this record. I was surprised.

By the nature of the album cover itself, I suspected that good old reliable Elektra was pulling a fast one and slipping in a gimmicky group. The purity and simplicity and sheer beauty of the record was more than I expected, even after looking over the rather glowing notes by John Cohen, a man whose opinion I wouldn't lightly dismiss.

John talks about a wandering relationship when describing the harmonies these two girls use. I guess that is as good a way to describe it as any I can think of, and it contributes to their performance in a way that leaves you constantly surprised at the twist or turn they take in a phrase. Their performance of "Wonderous Love" sends the shivers running up and down my back.

Indeed there are a few things which irritate, especially the distortion on the first notes of some lines, due, I would guess, to either poor mike techniques on the part of the performers, or an unobservant engineer.

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Reviews



But that's nit-picking. It took the restraint of good taste to refrain from backing these girls with schmaltz, and Elektra is to be commended.

If you haven't guessed by now, I like the record—very much. I hope you will, too.

dave wilson



BLUES/SONGS/BALLADS

Tom Rush

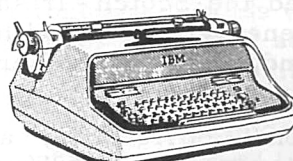
Prestige 7374



This album, which seems to have been done as a concession to Prestige before Tom rambled off to Elektra, is an odd mixture of Rush material. With Fritz Richmond accompanying him, Tom tosses off an even dozen of his lesser-liked songs, and while the performance never rises to any great level of inspiration, the resultant package is a moderately good Tom Rush, and that is not anything to be scoffed at.

Because of the material used, the album is not as good as his previous Prestige release, but many Rush fans may well like this one above his first Elektra release, if for no other reason but that it is Rush, and unadulterated Rush.

dave wilson



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Reviews



ERIC SINGS VON SCHMIDT

Eric Von Schmidt

Prestige 7384



The cast is small - just three: Eric Von Schmidt, Geoff Muldaur, and Mel Lyman - the production, kiddies, is a "spectacular." From the title of the album one would get the impression that EVS is the star of the album. Not so. There is a perfect harmony between Mr. Eric and his "sidemen." This is a type of harmony that can only exist between fast friends - friends aware of the others' musical tastes, strong points, and weaknesses - friends who are comfortable in their friendship. Each compliments the other. I would have thought this harmony was almost impossible to achieve in the cold impartiality of a recording studio. It sounds almost as if this album were recorded instead in Eric's living room with a tape recorder.

All of the numbers are Von Schmidt originals. He shows himself to be a sensitive, literate folk poet when he writes things like: "Kay Is The Month of May" and "Cold Gray Dawn." He shows his whimsical, almost Joycean sense of humor in "The Ballad of Edward Teller" and the (yes, Beatle people) rock and roll-influenced "Acne." ("Gonna call up God/ Call 'im on my Princess Telephone/ God tryin' to bug me/ Lay this ole acne on me").

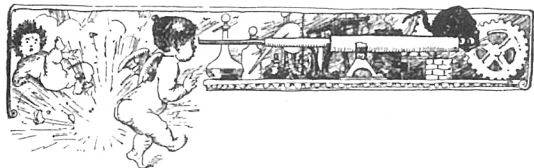
I'd like to say a few words about Mel Lyman's harp, too. Tony (Little Son) Glover, a pretty mean ole harp man 'is own self, has called Mel "the best around." One listen to this record shows the reason why. Mel Lyman is subtle and tasteful. He complements Von Schmidt rather than overpowers him.

If there is any criticism to be levelled it would have to be at the recording quality. It does sound as if it were recorded with a tape recorder in somebody's living room. I would think that better results could have been, and should have been, achieved by more competent pressing.

EXTRA BONUS: A Von Schmidt drawing makes up the cover of the album. (This alone is worth the admission price.)

Like the man say: "Wrap it up. Put her in the can." Yeh.

Cori Randle



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BUFFY AT 47

Vanguard recording artist, Buffy Sainte-Marie, will appear at the Club 47 on two nights in May. The scheduled dates are May 17th and 18th. Buffy, who comes originally from Wakefield, Mass., specializes in her own material, both topical and untropical, plus blues and ballads.



NOTICE OF STOLEN 12-STRING

A Gibson 12-string, serial # B129624, model number B25-12N, was stolen two weeks ago from Alan Hayakawa of Cambridge. The guitar has a natural top. It was not insured. Any information about the above guitar should be directed to Alan, c/o Loc Inc., 114 Austin Street, Cambridge, or by calling UN4-4831.

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THE SONG FINDER

- TO: Ann Morgan, Lynn, Mass.
The words and music to Tom Paxton's "I Can't Help But Wonder Where I'm Bound," may be heard on Tom's Elektra album, Rambling Boy. Also, the song was printed in this magazine in Vol. III, No. 18.
- TO: Judy Siporin, Newton, Mass.
Tom Paxton's song "When Morning Breaks" is on his Elektra album and was printed in the last issue of this magazine.
- TO: R. M. Griswold, Ogdensburg, N. Y.
"Just A Hand to Hold" may be found on Mark Spoelstra's album for Elektra, Five And Twenty Questions, EKL-283, "I'm The Man Who Built the Bridges," by Tom Paxton, may be heard on Tom's first recording for Gaslight, GV-116.
- TO: Francis Salvati, E. Braintree, Mass.
The song you ask about, "The Dewey Dens of Yarrow," or, "The Braes O'Yarrow" is listed by James Francis Child, (214), so it is doubtful that it was written

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by one of the "newer writers." You can find the ballad in any fairly complete collection of Child ballads.

Next issue we will list some of the ones we are stuck on, and perhaps some of our readers can come up with the answers.



WHRB ORGY TIME HERE

The Harvard College Radio station, WHRB-FM, 95.3, is presently in their spring orgy period. During orgy period, the station broadcasts several hours of one kind of music at a time. Folk shows are scheduled for Sat. & Sun. afternoons and evenings.

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Deep Fork River Blues



Now the Deep Fork is a muddy river
Near my home near my home
Yes, the Deep Fork is a muddy river
Near my home near my home

Editor's note: During one of the many bull sessions in which we have been engaged with Tom Paxton, we got around to talking about children's songs. I asked Tom which of his children's songs went over best with the kids he had had a chance to sing to. His answer, funny enough, was that it was not one of his so-called children's songs which the kids seemed to like first, but this one:

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2. Now the Deep Fork is in Oklahoma
Near my home, near my home
Yes, the Deep Fork is in Oklahoma
Near my home, near my home.
3. I can hear hounds baying
on the river
Near my home, near my home
And I'll surely have a rabbit
for my dinner
Near my home, near my home.
4. When the sun goes down
a man gets awful lonesome
For his home, for his home
When the sun goes down
a man gets awful lonesome
For his home, for his home.
5. Well, I don't have to stay away forever
I can go home, I can go home
No, I don't have to stay away forever
I can go home, I can go home.



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DEAR BROADSIDE



DEAR BROADSIDE:

The last time I was in Washington, D. C., I fell on a copy of BROADSIDE with a letter from Phil Spiro discussing the stylistic similarities of John Fahey and William Moore. BROADSIDE reaching the audience that it does, I thought, for the sake of historical accuracy, I had best correct Phil's excellent guess. It is true that Fahey did that research that was done on Moore, but this in itself does not prove a necessary stylistic connection. Fahey also did most of the early research on Charlie Patton, Skip James, Bukka White, and so forth. The similarity of Fahey's and Moore's playing may be explained by the fact that Moore plays in a pre-blues style common to most of the country around the turn of the century. Excellent examples of this style may be heard in some of the songs played by Bill Jackson, Hobart Smith, Edda Baker, and Elizabeth Cotton. It was Elizabeth Cotton who influenced John. He heard her and her music at the many Washington hoots during the period that his early style was evolving (1954-58), and on several occasions visited her at the Seeger home. The most convincing demonstration of the connection is to listen to her Folkways LP and then listen to Fahey's first record. Evidence other than aural exists, however, at least to show that Moore was not the fount of Fahey's style. Fahey recorded in 1958; the first copies of the Bill Moore records were discovered in 1960. John's early style, and that is the style which is similar to Moore's, was already fully formed before he heard Moore play.

Ed Denson

DEAR BROADSIDE:

I know that it is usually the height of folly for an author or a publisher to take exception to a review of one of his publications. After all, reviewers, just as authors and publishers, have their points of view, and the reader can judge for himself. However, in Isabel Gardner's review of our publication, Folk Songs of Europe, I believe that there is a basic difference in point of view between the author, Maud Karpeles (and Oak Publications) and Isabel Gardner, and that this should be called to the attention of the readers.

Miss Gardner states that her "one criticism of the collection is that there is no phonetic system used to help the singers with the lyrics in the more unfamiliar languages." It is the point of view of Oak Publications and of Maud Karpeles that there is no satisfactory phonetic system that can possibly reproduce on paper the correct pronunciation for lyrics in other languages. At best, there are occasional guides to pronunciation which are woefully inadequate. I believe that we have all had the frightening experience of listening to a singer sing songs in a language other than his own and make a mockery of the character of the original language.

There is no alternative to learning how to speak (or sing in) a language other than one's own other than actually listening. It is our point of view that if we were to provide a pronunciation guide, we would be leading people down an incorrect path. We therefore hope that those who would wish to sing these songs in the original language would consult a person familiar with the language in order to determine the proper pronunciation.

Sincerely,
Irwin Silber



DEAR BROADSIDE:

John Milmore! John Milmore!! John Milmore!!!

Sincerely,
Carol Twachtman

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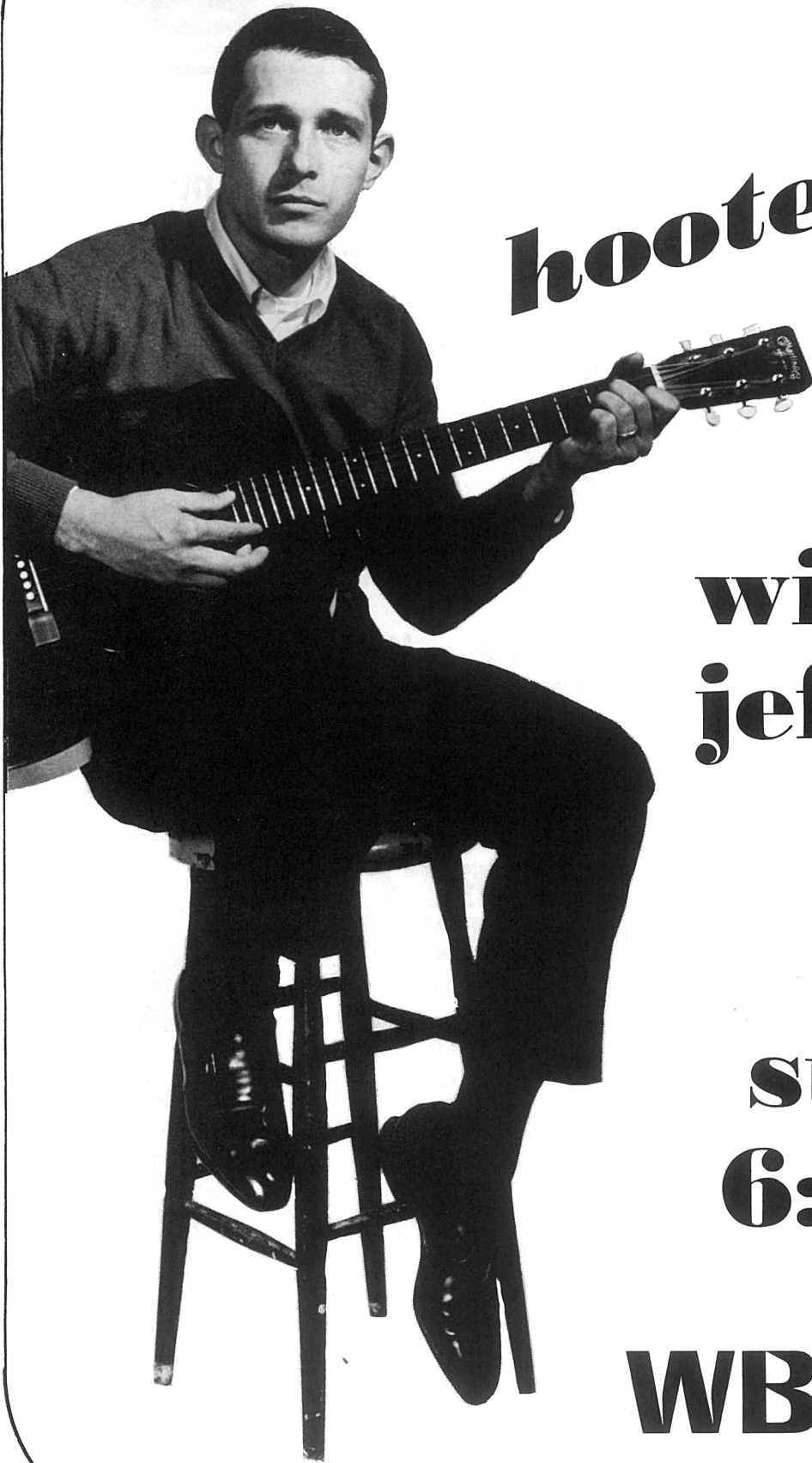
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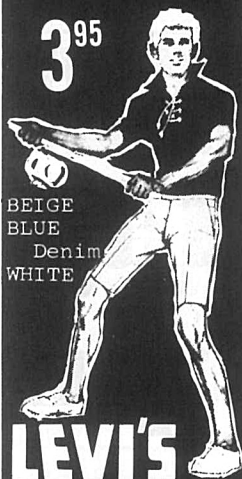
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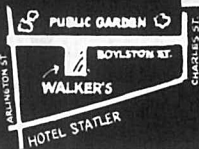
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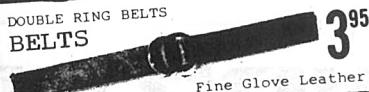
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