

THE BROADSIDE

Volume IV, No. 8

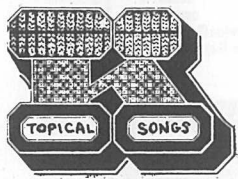
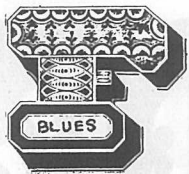
Cambridge, Massachussets

June 9, 1965



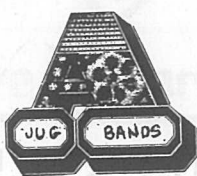
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THE BROADSIDE

Vol. IV No. 8

June 9, 1965

Phone: 617-868-9788

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Carolyn Hester



One could enthuse about her three-octave range with its tremendous variety of tonal qualities, or about her fine guitar picking, or even about her good looks, but the most impressive thing about Carolyn Hester is her warm, friendly personality. A big smile and a soft Texas drawl win your heart, whether you see her on stage or meet her in person.

Carolyn grew up in Austin, Texas, with the music of the Southwest and of Buddy Holly.

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She went on to study music and drama, and became a very popular ballad singer in Britain. More recently she has appeared on the cover of Saturday Evening Post, and presented her own weekly folk-music show on an Austin TV station. She has recorded for Tradition, Columbis, and now Dot records, which will soon be releasing live recordings of her recent Town Hall Concert.

None of her recordings have captured the warmth and variety of Carolyn's personal appearances, but Boston area fans will have a chance to see her at the Club 47 on June 17 and 18.

by Larry McCombs



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well-known Boston folksinger.
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Ramblin' Round

w/dave wilson

This issue I intended to tell you about a record entitled the "Unexpurgated Songs of Men," but some no-good has run off with my copy and you will have to wait until I can track down him, and the record, and the notes.

Instead, I will use this space to edify you in terms of our latest cultural miracle.

I had never thought that the Boston Police Department was hip enough to be using the services of warlocks and sorcerers, but that they must be doing, for if not, how else could the transformation they have wrought be accounted for?

The Boston Police Department has, with a delicate swish of the bureaucratic wand, practiced shape-changing, and "schrrpk!" before all the world, the Beach Boys were turned into . . . "folksingers."

The Necromanciful talents of the city's finest would have gone unnoticed if some unforeseen circumstances had not arisen to expose the coup.

A Harvard dormitory sent a representative to a Boston Hotel to arrange for facilities where they might hold their spring dance. The hotel official who was approached told the student that he must get a permit from the

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HEADQUARTERS FOR
FOLK INSTRUMENTS, MUSIC, AND RECORDS
ON THE SOUTH SHORE

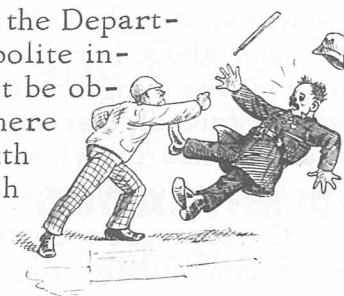
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police department. (No one seems to realize that this must be sheer idiocy. Since when are permits necessary for private functions?) The student, an amiable sort, went and talked to one Captain Doocey of the Boston Police, who, when he found out that one of the bands which would play at the spring dance was Barry and The Remains, a rock and roll band, notified the student that they could not have a permit because rock and roll functions are not permitted in Boston. (We will not, at this point, go into the absurdities involved in that revelation.) At this point the student reported back to his dormitory committee and they resigned themselves to having their function at home. It would all have ended there if the dorm's newsletter had not carried the story, and the Harvard Crimson had not picked it up from them, and had not UPI news service picked it up from them. As it was, it began to get a little embarrassing, for at the same time that all the above was transpiring, the Mayor's office, under which the Police Department operates, was negotiating to hire the Remains and other rock and roll attractions for the Mayor's Charity Field Day. Therein lies another interesting contradiction of facts.

It was at about this time that some unsympathetic and undiplomatic party remembered that the town was plastered with placards for an upcoming concert at Boston Arena by the Beach Boys. The Police Department was asked for an explanation.

I'm sure that a broad and confident smile must have accompanied the Department's reply to this impolite inquiry. The answer must be obvious to you by now. There was no inconsistency with policy because the Beach Boys are considered... "folksingers."



IN FOLK-IT'S OAK!

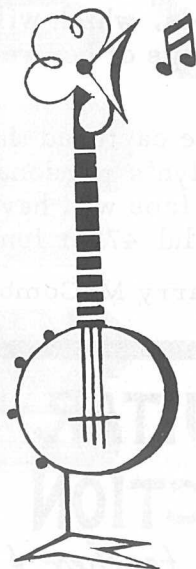
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JUNE 17-20 at CARNEGIE HALL

● **Thursday, June 17, 7:30 pm**
(opening night)

"The Evolution of Funk"

Mose Allison, Chuck Berry, Son House,
Mance Lipscomb, Dave Van Ronk,
Eric Von Schmidt, Muddy Waters,
Sam Charters, Narrator

● **Friday, June 18, 2:30 pm**

**"The Contemporary Singer-Composers",
Part I**

Eric Andersen, Chuck Berry,
Hamilton Camp, June Carter, Johnny Cash,
Alix Dobkin, Claude Gauthier, Bob Gibson,
Mississippi John Hurt, Buffy Sainte-Marie,
Billy Edd Wheeler, Jesse Colin Young,
Jerry White, Narrator

● **Friday, June 18, 8:30 pm**

**"Grassroots to Bluegrass to Nashville",
Part I**

Blue Sky Boys, Dock Boggs, Johnny Cash,
Jimmy Driftwood, Sarah Ogan Gunning,
New Lost City Ramblers, Statler Bros.
Quartet, Doc Watson, Mac Wiseman
Hugh Cherry, Narrator

● **Saturday, June 19, 2:30 pm**

**"Grassroots to Bluegrass to Nashville",
Part II**

Dock Boggs, June Carter, Johnny Cash,
Greenbriar Boys, Sarah Ogan Gunning,
Grandpa Jones, Bill Monroe, Mike Seeger,
Statler Bros. Quartet, Doc Watson,
Billy Edd Wheeler
Hugh Cherry, Narrator

● **Saturday, June 19, 8:30 pm**

**"The Contemporary Singer-Composers",
Part II**

Chuck Berry, Hamilton Camp,
Johnny Cash, Jimmy Driftwood,
Mike Hurley, Peter La Farge,
Phil Ochs, Buffy Sainte-Marie,
Staple Singers, Patrick Sky, Muddy Waters
Jerry White, Narrator

● **Saturday, June 19, midnight**
"The Evolution of Funk", (repeat)

● **Sunday, June 20, 3:00 pm**

"The Real Thing"

Blue Sky Boys, Dock Boggs,
Sarah Ogan Gunning, Son House,
Mississippi John Hurt, Mance Lipscomb,
Bill Monroe, Staple Singers, Doc Watson
Archie Green, Narrator

● **Sunday, June 20, 8:30 pm**

"The Carl Sandburg American Songbag"

The Beers Family, Hamilton Camp,
Greenbriar Boys, Mississippi John Hurt,
Jim & Jean, Buffy Sainte-Marie, Staple
Singers, Doc Watson, Jesse Colin Young
Billy Edd Wheeler, Narrator

● **Seminar—Workshops:**

"Blues in Transition"

Friday, June 18, 6:00 pm moderated by
Sam Charters—all tickets \$2.00

"The Face of Poverty"

Saturday, June 19, 6:00 pm, moderated by
Archie Green—all tickets \$2.00

● **Children's Concert**

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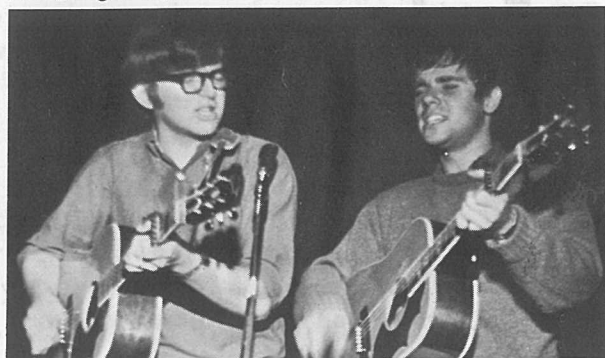
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the Loft

54 Charles St.
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June 4 - 5
& 9 - 12

THE VILLAGERS



PETER CHILDS

June 16 - 19 & 23 - 26

Tues. - Hoots
w/ DUSTY RHODES



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Notes from a Stanza Collector variant ed. freeman

Ever so occasionally, you run out of profound things to say. At which time it's a good idea to listen in on the profound things other people are saying. The following conversation was overheard recently in a Boston coffeehouse:

He (pouring over BROADSIDE schedule page): So whereya wanna go Saturday night?

She: I dunno. Whereya wanna go?

He: I dunno. Yawanna go hear Phil Ox?

She: Who's he?

He: Aw, he writes songs and sings 'em and stuff.

She: Is he Jewish?

He: Ya, probably. All those guys that write songs are Jewish.

She: Nah.

He: Yawanna go hear Grand Ole Opry?

She: Whatsat, like the Prince Spaghetti Minstrels?

He: Ya.

She: They're cool.

He: Ya.

She: Nah.

He: Yawanna go hear SNCCFolkConcertwith JimKweskin?

She: What's that, issat that bunch of freedom marchers and Communists and stuff?

He: Ya.

She: Nah.

He: Yawanna go hear Jerry Corbitt?

She: Is he that dope addict guy?

He: Na, he isn't a dope addict.

She: Yes he is. He's the guy they were talking about in the last issue of BROADSIDE, who takes dope.

He: Yeah?

She: Ya. Don't you ever read BROADSIDE?

He: Ya.

She: Ya. Said so last issue.

He (long pause): So whereya wanna go Saturday night? Yawanna go see a movie?

Enlightenment, mah friends, has yet to reach some in our midsts.

FOLK DANCE WEEKEND AT PINEWOODS



The Country Dance Society of Boston is sponsoring a weekend of folkdancing at Pine-woods camp, on Long Pond in Plymouth, on the weekend of June 25 through 27.

Interested parties may get full details by writing or calling the Country Dance Society, 3 Joy Street, Boston, Mass., LA3-5695.



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stolen by two cats on East 10th Street who attacked him with a hammer. Honest to God.

Harry Smith arranged the recording and broke a wine bottle in the middle of "The Swineburn Stomp," which is pretty noisy, so I don't know if you'll be able to hear it on the record.

All the Fug hits on the record were written by the Fugs, and they usually glorify anti-social behavior, anarchy, peace-stomping, lust, and the expanding universe. Pester record dealers for it, and watch their shock when the record really appears.

A good 45 record to get is "Snake In the Grass," by Paul Martin. Also, a record I heard in Baltimore by an English group called "The Sorrows." I forget the title of the song. I only heard it three times. Ask around for it; it's worth the time.

I've been listening to the Charlie Patton records on the Origin Jazz Library for the last few months. Boy, they sure are good. They have many simple-complex tunes which are my favorite kinds. You can listen to the record over and over, and should.

Also, buy the new cereal called "Corn Flakes and Strawberries," which is full of freeze-dried strawberries.

There should be a simpler name for freeze-dried.

PETER CHILDS BACK



Peter Childs, who has been long on the road working with the Knoblick Upper Ten Thousand, as an accompanist for Odetta and Judy Collins, and as a solo performer, is back in Boston to stay awhile. Peter may be seen and heard at the Cafe Orleans on Monday nights, and will also be appearing from Wednesday to Saturday two consecutive weeks at the Loft this month.

APOLOGIES TO ERIC ANDERSEN

In Eric's introduction to his song Time For My Returning, printed a few issues ago, the line which read in the issue, "my threat was transformed into a where of grief" should have read, "my throat was transformed into a whore of grief."



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ROOK PRESENTS DON JUAN IN HELL

"Don Juan In Hell" will be the first presentation of the King's Rook Players, who will perform regularly on Wednesday nights throughout the summer.

Myron Seth Yorra, who also directs the Cape Ann Players, will direct the King's Rook series and his actors include: Charles Newlin from the University of Lausanne in Switzerland, Sarah Hope from the University of New Mexico, and David Holm from Reed College.

"Don Juan In Hell" will be presented on the evening of June 16th.

THINKING OF A CONCERT?

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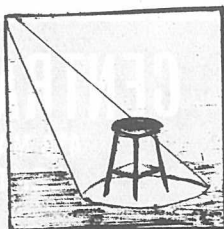
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SPOTLIGHT

Ray Pong



Ray was born and reared in Hong Kong. His father, a Yale graduate, and his mother, a concert pianist, provided an atmosphere in which music became an early and important factor in his life.

During summer breaks Ray sang pop music in nightclubs and resorts to earn money for the following semesters.

In 1956, Ray entered Dartmouth College where he majored in Chemistry. While there, he participated in the Glee Club as a baritone soloist. In addition, he directed the inter-fraternity singing competition, "Hums," and arranged Chinese folksongs, using phonetics.

Ray entered B. U. Medical School. Becoming familiar with Boston, he discovered the Folk Song Society of Greater Boston, and, through the urging of Anita Jagel, he began to play the guitar. Soon he was singing at FSSGB hoots and learning songs at a rapid pace. In the summer of 1963 he began his professional career at folksinging when he became a regular performer at the now defunct Cafe Yana. Since then he has appeared at many

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JIM KWESKIN & THE JUG BAND
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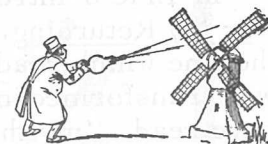
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HARVARD SQUARE

Boston and Cambridge coffeehouses, and clubs including the Second Fret in Philadelphia, the Rose + Briar in Bethlehem, and the Red Witch Cafe in Binghamton. Squire Records became interested in him and recorded him for their "Folk Singers 'Round Harvard Square, Vol II." If the record is ever released it will unfortunately present a Ray Pong who is far less developed as a musician than he is today. He has appeared in concert at several colleges in the New England area, and at Perkins School for the Blind. TV appearances include several performances for Folk Music USA, and an unusual guest appearance on "Dateline Boston."

His material, a reflection of his personal taste, centers strongly around the songs of contemporary writers, but also includes Appalachian, Southern, and Negro Folksongs. He has written several songs, his favorite of which is "Elodie," and he includes them in his sets.

He extends his thanks to Byron Linardos, Jackie Washington, Manny Greenhill, Dave Wilson, Anita Jagel, and Iris Pian for their assistance to his career. While that career is of great importance to him, he is continuing his academic pursuits, and is now working for his Ph.D. in Experimental Toxicology at MIT.



ON FOLKIN' AROUND

Larry McComb's new magazine, Folkin' Around has had its third issue published, and it is looking very healthy indeed. FA has graduated to offset cover and song pages, and Larry has committed himself to bi-weekly regularity and subscriptions. Send \$.20 for a sample copy to Folkin' Around, 373 Broadway, Cambridge, Mass. 02139.

SON HOUSE

a biography and analysis
of his music

by Al Wilson

Part VI

Son House did practically no playing until his discovery by Phil Spiro, Dick Waterman, and J. Nicholas Perls, in June of 1964; and, at first, the chances of his playing well looked extremely dim, due to inactivity and a hand tremor. At the time, in fact, he could barely use a pencil or a fork due to this severe tremor. Fortunately, medication reduced the tremor to the point where he no longer missed notes; and, in three months, he had remembered all but a couple of his old pieces and several more he had never recorded. From the first day, it was obvious that his voice had lost little quality since 1942 (Booker White, for instance, was less fortunate); and, musically, he had not been influenced at all since 1942 and, thus, today is playing music which in content is nearly identical with the old recordings. With the worse-than-tragic inactivation of Skip James, whose truly astonishing abilities are now deprived from us by his hospitalization with cancer, Son House now stands as the best performing bluesman in the pre-war styles, with the one possible exception of Robert Pete Williams.

No article on Son House would be complete without a few words on his delightfully fractured musical theory. Unlike most bluesmen, Son calls each of the standard tuning keys by their right names, save for C, which he calls F (for Booker White, E is G, G is cross-G, and A is either A^b or D^b; Robert Pete and Skip both refer to E as C natural). However, in other matters, Son approaches the delta blues norm. For instance, "minor" means any note or chord on or above the 5th fret, and "major" means any note or chord below the 5th fret. This is not too surprising, but Skip's usage of exactly the same definitions (the two never met before 1964) is a bit unnerving. Also unnerving is that, on Folkways. Son tells Alan Lomax just the opposite. In addition, Son uses a rather vague system of string classification, using soprano, alto, tenor, and bass. Skip's is more definite; from the sixth string to the first, they are 6) bass or subtone, 5) baritone, 4) alto, 3 + 2) tenors, and 1) soprano. Skip also refers often to triplets, 16th, 32nd, and 64th notes, tonics, subdominants, and 2/4 and 4/4 time, all incorrectly. It turns out he bought an "Exegesis of Music Knowledge" from H. C. Spears in 1931 and skimmed it.

Finally, of more importance are Son's views on other bluesmen and what he can tell us about their playing styles. I first asked him about McCoy, Wilson, and Reuben Lacy

PETE SEEGER



AT HIS BEST ON
**FOLKWAYS
RECORDS**

(see OJL-8), a third singer he knew, but not nearly as well. Of McCoy, he related the wealth of information previously given, and added that he had a "high, fine voice, like Skip's" and was the best of the three. Wilson had an average voice, whereas Lacy had a voice and guitar style that were "strange." Lacy's one record confirms this observation, but the other two never recorded.

All three were good, says Son, but for the best blues, one had to turn to Charlie Patton and Willie Brown, the former for singing and the latter for guitar playing. Son feels that Patton was easily the best singer, but, in this regard, it must be kept in mind that Son has a clear preference for a "low, strong" voice to a "high, fine" one. When I asked him why, he said that a low voice, with training (he was once a choir director and knows a little do-mi-sol-do terminology) could go high, whereas a high voice was stuck where it was and could go no lower. Willie Brown apparently had a weak voice. He never sang with House's band because, unlike Son, he could not project above a four piece group. He always preferred to just play guitar, says Son. Faced with the question of who had the second best voice, House came up with a complete surprise, "Howlin' Wolf." It turns out that the Wolf was playing around 1935-40 in Robinsonville, and even then with an electric guitar ("the first I ever saw outside of Memphis") and rack harmonica. Son recalls that at that time, he did many Patton songs, and today, the Wolf says that the best blues he has heard was none other than Patton's "Pony Blues."

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- F 4 Robert L. Jones Little Sun Glover
 - Sa 5 Jim Rooney Paul Arnoldi
 - Su 6 Hoot w/Les Daniels
 - M 7 The Lovin Spoonful
 - Tu 8
 - W 9 Tom Rush
 - Th 10 Jim Kweskin and the
 - F 11
 - Sa 12 Jug Band
 - Su 13 Hoot w/Jim Fields
 - M 14 Tom Rush
 - Tu 15 Mimi & Richard Farina
 - W 16 Charles River Valley Boys
 - Th 17 Carolyn Hester
 - F 18
 - Sa 19 Les Daniels Nancy Michaels
 - M 20 Hoot w/Paul Arnoldi
 - Tu 21 Jackie Washington
 - W 22
 - Th 23 Jesse Colin Young
 - F 24

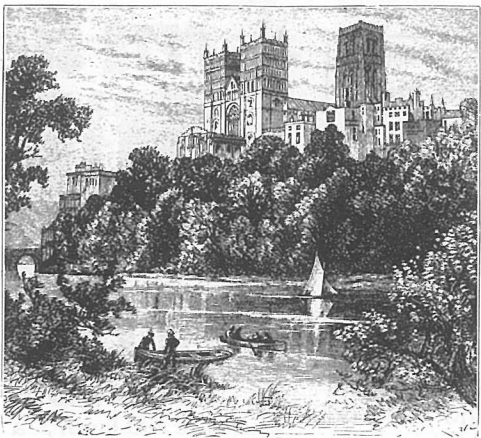


Folk Festivals

- June
- F 18 New York City
 - Su 20 Folk Festival
 - W 23 Berkeley
 - Su 27 Folk Festival
 - July
 - Th 1 Newport
 - Su 4 Jazz Festival
 - Th 22 Newport
 - Su 25 Folk Festival
 - September
 - F 10 Philadelphia
 - Su 12 Folk Festival

Sachems

closed for summer
will reopen in September



Orleans LA 3-9391

- June
- F 4 Pete Childs
 - Sa 5 Paul MacNeil
 - Su 6 Spike's Group w/Jeff Gutcheon
 - M 7 Walter Bjorkmann 12-string
 - Tu 8 Steve Koretz
 - W 9 Nancy Michaels
 - Th 10 Jerry Corbitt
 - F 11 "Funky" Ed Freeman
 - Sa 12 Paul Arnoldi
 - Su 13 Gil de Jesus
 - M 14 Pete Childs
 - Tu 15 Steve Koretz
 - W 16 Sam Brown bluesman
 - Th 17 Jerry Corbitt
 - F 18 "Funky" Ed Freeman
 - Sa 19 Tex Konig
 - Su 20 The Third Estate dramatic improvisation
 - M 21 Pete Childs
 - Tu 22 Nancy Michaels
 - W 23 Paul Arnoldi



Kings Rook 1-356-9754

- June
- F 4 Rob & Gretchen
 - Sa 5
 - Su 6 Open House
 - M 7 Hoot
 - Tu 8 Open House
 - W 9 John Perry
 - Th 10 Bill Staines
 - F 11 Leonda
 - Sa 12
 - Su 13 Open House
 - M 14 Hoot
 - Tu 15 Open House
 - W 16 King's Rook Players, "Don Juan in Hell"
 - Th 17 Bill Staines
 - F 18 Maria & Geoff Muldaur
 - Sa 19
 - Su 20 Open House
 - M 21 Hoot
 - Tu 22 Open House
 - W 23 King's Rook Players, "Readings from Dylan Thomas"



Odyssey 523-9547

- June
- F 4 Jackie Washington
 - Sa 5
 - Su 6 to be announced
 - M 7
 - Tu 8
 - W 9
 - Th 10 John Hammond
 - F 11
 - Sa 12
 - Su 13
 - M 14 Mitch Greenhill
 - Tu 15
 - W 16
 - Th 17
 - F 18 Charles River Valley Boys
 - Sa 19

Rose 523-8537

- June
- F 4 Tex Konig
 - Sa 5 Max
 - closed for summer
will reopen in September



... AND COFFEE TOO

Turks Head 227-3524

- June
- F 4 Steve Koretz
 - Sa 5 Flamenco
 - Su 6 Andy Caponigro jazz
 - M 7 Leonda
 - Tu 8 Joan Minkoff
 - W 9 Ray Pong
 - Th 10 Nancy Michaels
 - F 11 Rob and Gretchen
 - Sa 12 Rob and Gretchen
 - Su 13 Joel Cohen and Sandra Robbins
 - M 14 Ed Freeman
 - Tu 15 Paul Arnoldi
 - W 16 Paul MacNeil
 - Th 17 Nancy Michaels
 - F 18 Steve Koretz
 - Sa 19 Flamenco
 - Su 20 Andy Caponigro
 - M 21 Leonda
 - Tu 22 Joan Minkoff
 - W 23 Debbie Green

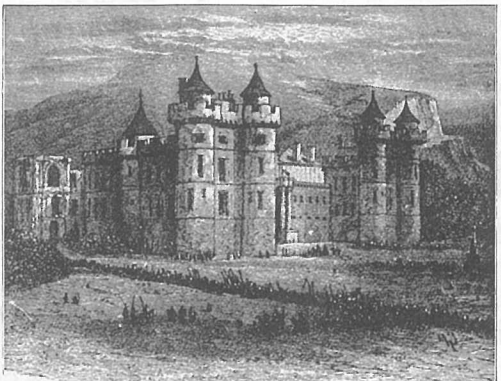
Volt LA 3-8443

- June
- F 4 The Villagers
 - Sa 5
 - Su 6 closed
 - M 7 Open House
 - Tu 8 Hoot w/Dusty Rhodes
 - W 9
 - Th 10 The Villagers
 - F 11
 - Sa 12
 - Su 13 closed
 - M 14 Open House
 - Tu 15 Hoot w/Dusty Rhodes
 - W 16
 - Th 17 Pete Childs
 - F 18
 - Sa 19
 - Su 20 closed
 - M 21 Open House
 - Tu 22 Hoot w/Dusty Rhodes
 - W 23
 - Th 24 Pete Childs
 - F 25
 - Sa 26



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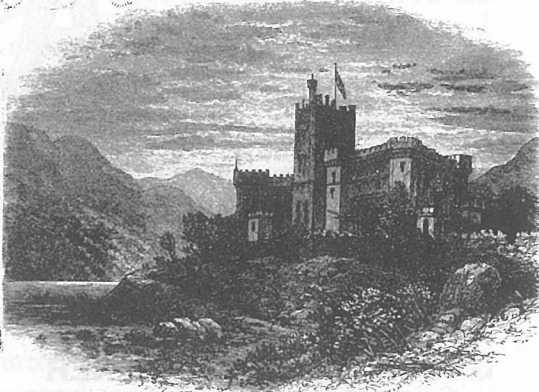


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- June
- thru
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 - Tu 8 Zaheria
 - Su 20
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- June
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 - Sa 5
 - Su 6 Hoot
 - M 7 closed
 - Tu 8
 - W 9
 - Th 10 Babe Stovall
 - F 11
 - Sa 12
 - Su 13
 - M 14 closed
 - Tu 15
 - W 16 to be announced
 - Th 17
 - F 18 Bill Madison
 - Sa 19 Jody Gibson
 - Su 20 Hoot
 - M 21 closed



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- June
- F 4 Live Performance Series Guests: Jerry Corbitt, Carl Watanabe, Jim Kweskin and friends.
 - F 11 Live Performance Series Guests: Nancy Michaels, Mitch Greenhill, Eliot Kenin, Los Ninos de los Reyes.
 - F 18 A salute to the New York Folk Festival.
 - F 25 New releases and record reviews.



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ED CARR RECOVERING

Briggs and Briggs institution, Mr. Carr, chief of the record department and master of caustic repartee, is recovering from treatments for a tumor which had seriously affected his health. Cards and messages may be directed to him c/o Briggs and Briggs.



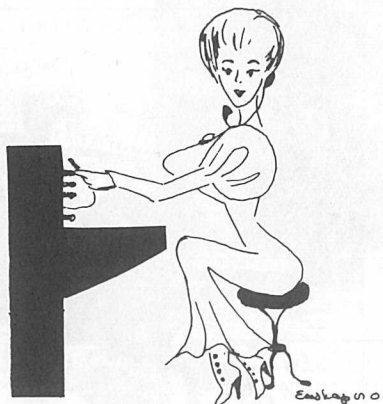
GOOD LUCK RICK TURNER

Rick Turner, formerly a member of the Suffolk County String Band and Banana's Bunch, has just become Monty Dunn's replacement as accompanist with Ian and Sylvia. Monty is leaving the duo to go back to school.



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The Fine Art of Disentangling Your Guitar Strings From the Hysteresis Drive of Your Turntable

by Bruce Jackson

The best way to learn how to play guitar is to rent or borrow a teacher, but these alternatives may be precluded if: a) you don't have a lot of money and you find you can afford an ax or instruction but not both, or, b) you find when you bother your friends too much they hide when you approach or give out long sad stories about how they've painfully mangled the fingers of their right hand and can't show you anything. Books alone aren't worth much, unless you've got a great ear and have all the sounds in your head, in which case you probably don't need the books anyway. Records, during the early stages, can be of considerable assistance. You can learn the fundamentals at your own pace and, when the time comes to see a teacher, you can ask him intelligent questions and really get your money's worth; and the practice of working with sounds, guitar, and tablature tends to develop an ability to hear, which will make things much easier for you when you try learning from performance records later on. If you do try to learn with an instruction record, spend some money first for an introductory lesson with a good teacher — too many novices quit because they have learned incorrect left and right hand positions. There are several guitar instruction records around. Some of them duplicate one another. Here are a few comments on each that may help you decide which to get. All the Folkways guitar records, except Seeger's 12-string set, may be purchased with liner notes or with a book containing the same, and supplementary, information. The books have the same title as the records, and may be purchased separately.

BEGINNING THE FOLK GUITAR, FI 8353, Jerry Silverman

The notes to the record are clear and direct, and so is Silverman's presentation; the extra book is not necessary. It does include some more lyrics, a chord chart, notes on transposing, and a few other items, but one could just as well invest the extra money in a couple of paperback song collections. An excessive amount of time is devoted to simple bass runs.

FOLKSINGER'S GUITAR GUIDE, FI 8354
Pete Seeger

There is far more on this record. Silverman has spent a lot of time giving lessons, but Pete has spent a lot of time playing for people. Your progress is harder to mark with Seeger's record, which is episodic, but it opens more areas, particularly if you are at all inventive musically. There are some points that could be confusing, but they aren't much of a problem — you can play the record over again and again and... In addition to fundamentals, Pete includes hammering on, blues bits, a little fingerwork, other tunings, etc. He demonstrates rather than teaches, so if you are really tin-eared, you'd better take Silverman's record. Pete makes everything seem so easy — sometimes too easy, as with interesting bass countermelodies which he says you just "make up." More for your money.

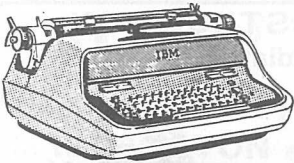
FOLKSINGER'S GUITAR GUIDE, VOL. 2,
FI 8553, Jerry Silverman.

The book is not necessary. Several objections to this one: his voice is not so good that it has to be miked louder than the guitar, which is what we really want to hear; some of the arcane material could have been dropped and the space used for blues, but I guess that would have cut down the market for the next record. He leaps from simple strums to four-finger picking, which he says increases one's efficiency by 25% — which means that all those people damned to two- or three-finger styles — Skip James, John Hurt, Leadbelly, Jefferson, Hopkins, etc. — are defectives. Do tell. Some of his lines are a bit too much: "Picking!...the very word sends shivers of delight up and down the fingers of sensitive folk guitarists." Come on. But the record does include a lot of useful tips and should be of some use.

THE ART OF THE FOLK BLUES GUITAR,
FI 8335, Jerry Silverman.

Get the book with this one — it has 75 breaks, many of which are quite instructive. Even after completing this record's course you won't be a Skip James, but you'll be able to sit in while others play and you'll have enough of an idea of what is going on to learn by watching them.

One comment on all the Silverman records: he has an elaborate system of notation, "Meltab," which lets the musically illiterate



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play the melody. The space could just as easily have been devoted to a chart showing what note matches what string on the guitar. Learning to read notes in the treble clef doesn't take very long and the apathy about it should be encouraged.

THE 12-STRING GUITAR AS PLAYED BY
LEADBELLY, FI 8371, (2 lp's) Pete Seeger.

The best of the bunch. The notes include much material not on the disc, dozens of detailed tablatures, etc. The musical examples are drawn from Leadbelly recordings. Pete explains each, sometimes plays the parts slowly, then works up to Leadbelly's pace. Even if you're not about to learn how to play the 12-string, this pair of records is useful, for many of the guitar techniques are equally applicable to a 6-string. More important: this is a fine introduction to Leadbelly's art. Pete explains the how and why of just about all his major techniques. There are so many tablatures of so many different kinds of action that, when you've gone through all the cuts, you'll probably find learning from new L.P.'s a cinch (or almost a cinch, or easier than it would be otherwise).

Also available is:

HOW TO PLAY FOLK GUITAR, Elektra.

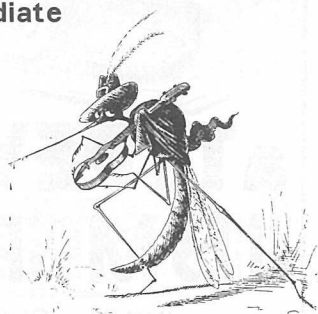
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KEELE FOLK FESTIVAL - BRITISH NEWPORT



The Keele Folk Festival, which Pete Seeger has described to us as "the British version of the Newport Folk Festival," will be held on July 16 through 18, at Keele University at Staffordshire in Great Britain.

There will be two concerts on Friday and two on Sunday. On Saturday there will be 17 different workshops with hosts such as Ewan MacColl, Peggy Seeger, Ian Campbell, A. L. Lloyd, and Bill Clifton.

For 6:10, you can become a resident at the festival, entitling you to meals and lodging as well as admittance to all events. If you are willing to fly, you can make both Keele and Newport this year.

JOHN HAMMOND AT ODYSSEY



John Hammond, Vanguard recording artist, will be singing and playing his particular brand of the blues at the Odyssey from June 8 through 13. Although John has been working with an R+B group lately, he will perform alone on this trip.

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CAROL HEDIN



A lovely autoharp. And what a sweet voice. And doesn't she seem to be a colossal phony. Recipe: treatment which seems forcedly cute (in my mind's eye I could hear the director saying: "Okay, sweetie, laugh now"); combine with unexciting lyrics, stir in a couple of corny rhymes, and what have you? I couldn't tell you. The song is called "Tranquill," and Miss Hedin penned it herself.

On "Whistle Daughter, Whistle" and "House Carpenter" she has simple, clean phrasing and a light approach. Pleasant. But her voice is simply too big for the material she picks. You can feel her holding back. The huskiness she occasionally allows through is a perfect tool for the blues. And her autoharp, when used against a bold vocal treatment, might make for exciting contrast. Right now she sounds like Lisa Kindred playing Little Orphan Annie.

Leace and Hedin together on the lullaby "Jump Up, Horsie" are very lovely, indeed. The treatment is simple and the ending so perfect it is a pleasant surprise.

Miss Hedin uses a jazz treatment on "Hey Sun, Come Dry My Tears." She's still holding back, but it's better, and one wonders if jazz (Billie Holiday or Nina Simone's type of material) might be very good for her voice.

DONALD LEACE

Damn—that's a fine first cut. An understated, flowing vocal superimposed on a driving guitar. Donald Leace's playing weaves a strange contradiction in mood around his vocal interpretation, to give the song ("Make Me A Pallet On Your Floor") a far wider range of emotions than it usually exhibits.

It seems a crying shame that what comes across as a gentle but genuine rendering on the first cut should still seem gentle, but practically bland on the rest of the side. It's pretty hard to make "John Henry" unexciting,

Reviews

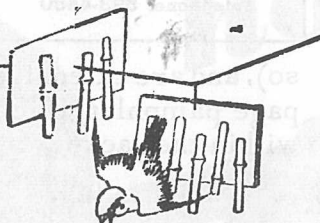


but Leace seems to have done it. He evidently thinks all it takes to show rising emotion is to switch from a delicate to a husky voice twenty or thirty times a phrase and waver all around the keyboard so constantly that you can place bets on the number of notes he'll hit on any given word. The guy sings blues, and 'if you haven't been there...'

Lynn Rubin

KOREAN VOCAL AND INSTRUMENTAL MUSIC

Folkways FE 4325



It is virtually impossible to review this record completely without reprinting the excellent liner notes, which must be read in order to fully appreciate the music.

Korean music, like that of the Chinese, is based on a pentatonic scale (C, D, E, G, and A -- in Western notation). Instruments consist of a variety of drums (ranging in tone from gong-like to wooden), high-pitched wind instruments, and strings.

The eight selections on the record are well-chosen in terms of representative styles. Classical court music as well as folk songs, restricted as well as improvisational techniques, are presented.

There are two cuts on the record which are especially interesting. "Ah-Ahk," performed in the classical tradition, with its simple but strict melody line and hypnotic drum accompaniment, is pleasurable listening even for those unfamiliar with Far Eastern music. "Kayakum Sancho" is an improvisation played on a 12-string instrument somewhat similar to the Japanese koto. This work presents an unusual variety of musical structures while maintaining a characteristic simplicity of style.

The folk music of Korea is represented in two vocal selections and one instrumental. All three take several listenings to attune the ear to the high-pitched, nasal voices and the unfamiliar, sometimes dissonant, intervals. Once the proper objectivity is achieved, the melodies are a delight to listen to.

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MUSIC DOWN HOME

An Introduction
to Negro Folk Music U.S.A.

Folkways FA 2601



Here is a 2-LP package which is made up of cuts taken from previously released Folkways records, and produced and edited by Charles Edward Smith. The record attempts to be an introductory anthology of all types of Negro music and, within limits, succeeds well.

The two most noticeable absences are songs representative of the Rhythm and Blues, and the jazz aspects of Negro Music.

However, the package does give a good cross-section of the music, using people like Leadbelly, Gus Cannon, the Fisk Jubilee Singers, Sonny Terry, Brownie McGhee, Snooks Eaglin, Big Bill Broonzy, Furry Lewis, and Butch Cage and Willie Thomas, as well as many lesser-known traditional Negro musicians.

The notes are extensive, and they do a fair job of making the two records sensible as an anthology.

It will certainly make a valuable addition to the basic record collection of anyone who is seriously getting interested in real Negro music.

dave wilson



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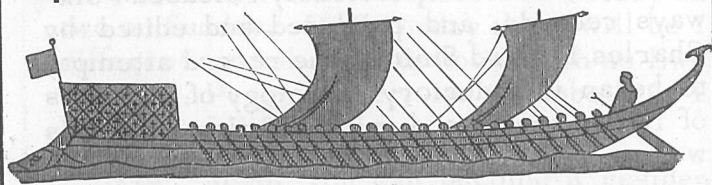


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Reviews

Piedmont / Takoma
C1002



Evidently there is some mysterious reason for not giving up the pretense of Blind Joe Death's real identity. It is my guess that Death and Fahey are one, if the techniques used by each are used to judge. The way notes are bent, the progressions of dissonance, and their resolution are much too close to assume that these are two different identities.

The surrealistic notes, however, are at least as interesting as the record (if not more



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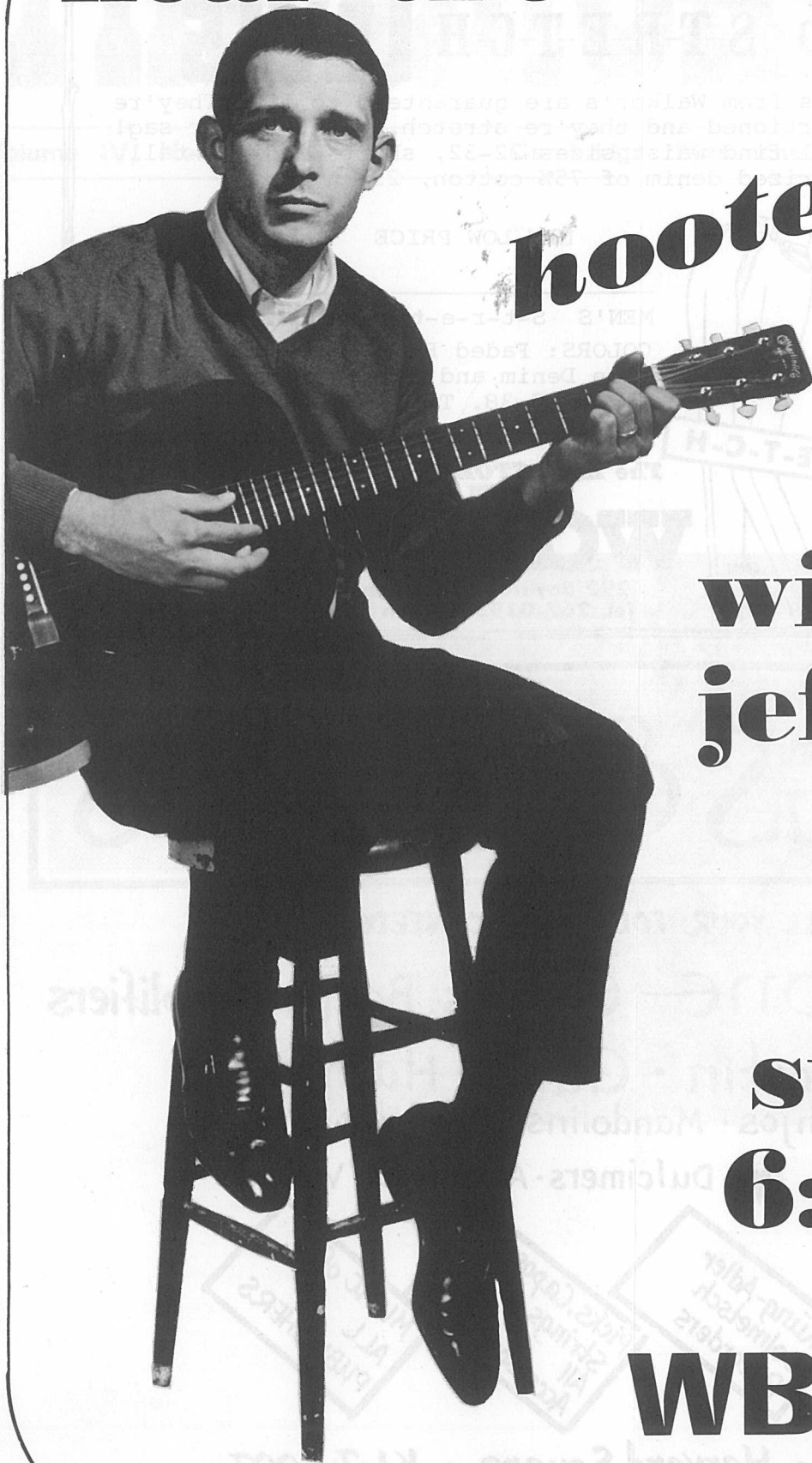
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