

hoot

folk music magazine volume 2 number 5 september 1966 60 cents.



"The Circle Song"
forever!
Jori Mitchell

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VOLUME 2 NUMBER 5 SEPTEMBER 1966

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HOOT is a publication of the Toronto Folk Music Guild, P.O.B. 879, Toronto 5, Ontario, Canada. Published bi-monthly. Authorized as second class mail by the Post Office Department at Ottawa, and for payment of postage in cash. Per issue 60¢. Subscription rate: six issues for \$3.00. Unless otherwise noted, entire contents are copyright 1966 by the Toronto Folk Music Guild. No part of this magazine may be reproduced without the consent of the publishers. All manuscripts should be addressed to the attention of the Editor. Contributions, news, enquiries and letters are welcomed.

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Opinions expressed in this magazine are not necessarily those of the publishers or editors.

Printed entirely in Canada.

Cover Photo: Of Joni Mitchell by Bill Smith, taken at Mariposa '66.

Toronto news

Things are happening for the Toronto Bluegrass group, the GANGREENE BOYS, who are known for their appearances at the Monday Night Hoots at the Riverboat. They recently played in concert with GORDON LIGHTFOOT at Woodstock and were very well received by the audience. They've also just completed taping a Carl Smith show and will be taping another television programme in the near future. One note of interest--the producer was worried about public reaction to their name, so for television appearances they will be billed as the Bluegrass Ramblers. The Gangrene Boys can be seen at the Seven of Clubs starting Oct. 24 for one week only.

Ian Rankin, a former member of the COMMON FOLK, is now in Scotland and has played in two or three clubs there. He also entered a guitar contest, winning an award of \$50, and is going on to the finals.

ELYSE WEINBERG, who recently returned from England, will be taking DOUG BUSH as her accompanist when she goes on her tour of Western Canada.

The old Left Bank has been having trouble keeping names and owners. At the beginning of the summer, it's name was changed to Lonnie Johnson's Home of the Blues with the advent of a new owner. Soon after the loss of Mr. Johnson, it was repossessed by it's former owners but retitled the Side Door. Now, after only a short period of time, it is again being sold. Hopefully, it's new owner will run it in the old Left Bank tradition with the same informality.

The dates for the upcoming amateur hoots are Oct. 17, Nov. 14, and Dec. 12. These

are all on a Monday night. Auditions for these hoots will be on the previous Monday from 6-8 p.m. at the Riverboat.

Toronto folkies will enjoy an interesting winter season at the coffee houses. Most impressive of all is the entertainment lined up at the Riverboat which is as follows:

From Oct. 25 for 1 week only - Dick Rosmini
 From Nov. 1 for 1 week only - Josh White Jr.
 From Nov. 8 for 2 weeks only - Jim Kweskin & the Jugband
 From Nov. 22 for 1 week only - Joni Mitchell
 From Nov. 29 for 1 week only - Eric Andersen
 From Dec. 6 for 2 weeks - Tom Paxton
 From Dec. 20 for 2 weeks - The Dirty Shames
 From Jan. 3 for 4 weeks - Gordon Lightfoot

The Seven of Clubs, which has been introducing talent that is not particularly well-known in Canada, is fortunately maintaining this policy, although it has not led to much financial success. Starting Oct. 10, ARLO GUTHRIE, son of WOODY GUTHRIE, will appear for two weeks. Following him will be the GANGREENE BOYS for one week beginning the 24th of October. Starting Oct. 31 will be RITCHIE HAVENS and the following week, beginning Nov. 7 will be CHUCK MITCHELL.

IAN & SYLVIA, who have been quoted as being Barry Goldwater's favorite folk-singers, will be appearing in concert at Massey Hall on November 25.

Paula Haberman

Joni Mitchell



BILL SMITH

Joni Mitchell was born in Alberta and grew up in Saskatoon, Saskatchewan with a great love for the prairies. At twenty-two, she has already written many good songs and a few great ones.

She originally came east as Joni Anderson to see the Mariposa Folk Festival. By the following year she had met Chuck Mitchell and was a featured performer on the Mariposa programme. Although she had intended to return to art college in Calgary, she found that she could get work singing in Toronto and decided to stay.

"...I was hired at the Penny Farthing, in the cellar they had there - where they keep the Canadian talent - and while I was playing there, Chuck and Loring Janes came into town and were playing upstairs. Then he (Chuck) wrote to me and said 'I've got a job lined up for you in Port Huron' so I went down for the job and in the mean-

time met his brothers and sisters and parents and he proposed to me! It was all very exciting - it was all very sudden... we were married a month later...at this point we were both in growing stages - I had written about four songs and hadn't really developed my style or my confidence or anything. We worked as a duo and found it a little hectic - we worked the Chessmate fourteen times..."

With the help of friends, Chuck and Joni managed to 'break' New York and worked successfully at the Gaslight.

"We played the Gaslight and it was what you might call an artistic success because we created a lot of excitement, but we didn't draw because we were relatively unknown. We both felt that this was a turning point."

Joni has often been compared to Joan Baez and worried that she would never have an individual style. Most listeners would agree that she has at last come into her own, but Joni still can't be sure...

"Joan Baez came down to the Gaslight and said that she liked my songs and everything...and she thought I sounded like Buffy Sainte-Marie!"

Joni has a few friends whose support she had found priceless, especially that of Tom Rush.

"...when we first met him, he was playing at the Chessmate and we were playing at another club in Detroit and he stayed with us. He liked my songs so he took a tape and the next thing I heard he was doing 'Urge for Going'."

Songwriting came easily to her because of her interest in writing and poetry.

"If you've written poetry and become familiar with the rhyme scheme then it becomes easier when you go on to songs."

"I've tried not to be influenced by anyone's writing mainly because I didn't want to fall into the same problem I had with my singing."

"The first song I wrote was one called 'Day After Day', which was a feeling-sorry-for-myself song...Then I wrote another one called 'What will you Give me', that's a very sentimental song about the prairies."

"Then I started on my series of broken-hearted love songs - I wrote about three - then I got married. Since then my songs have been quite different. I think I've matured. I don't write any self-pitying songs - most of them are sentimental."

"I remember when I wrote 'the Circle Game' the chorus came first and one verse and then I laboured over the rest of the verses...whereas 'Urge for Going' came out clean on a piece of paper. And 'Brandy Eyes' was another one that just came out. I wrote that one on a flight - just an hour in the air and it was all finished. Another song - 'Here Today and Gone Tomorrow' - I woke up in the middle of the night and wrote down about ten verses. In the morning I woke up and edited it."

Joni has worked in concerts and clubs as well as television and has different feelings about each.

"The thing I like best about a concert is that your audience is definitely there to see the show and for no other purpose. The audience is more likely to be excited. The side of concerts that I don't like is mainly based on lighting. In most concert situations they usually have lights in your eyes and it blacks out most of your audience. Generally, too, the stage is set up like a sound trap so that you can't see the audience and you can't hear the response. But concerts are important from an ego point of view. All performers need ego boosting - not only on occasion, but frequently."



BILL SMITH

"Every time I play a new club I get a little bit nervous before I find out what the audience is going to be like. Audiences vary so much from club to club that you never know what to expect. I like Toronto audiences very much - they're generally warm."

"I can't say that I've ever worked on a well-organized television show. Usually it's so confused that when you go to sing you feel completely disorganized. In a club situation I use people as a sounding board, I look to see their expression - whereas when you're doing a television show you lose yourself into your own head. You think more about your lines and less about the people who are watching."

Her feeling about music in general is that it has recently become very exciting. Folk music, she finds, has changed in its mass appeal.

(continued on page 32)



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- The Art of the Folk Blues Guitar
by Jerry Silverman

also

- Blues Mouth Harp
by Tony Glover

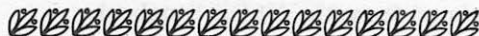
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(continued from 5)

"I think that the time that folk music per se started downhill was the arrival of the Beatles. Folk music filled a gap because rock and roll before the Beatles was a very dull thing. Everything had been done and there was nothing new being added to it. Right at the height of folk music came the Beatles and brought life back to a rhythmic form of music...and I think the Beatles, too, have learned a lot from folk music. Although, in this part of the world at least, traditional music has narrowed down its market to just a handful of people, I think that folk music has done one thing. That is - beaten down the doors of musical snobbery. For instance, we have friends in Detroit who are jazz musicians who are coming down faithfully and catching folk acts that come through-taking folk melodies and using them and then breaking off into jazz riffs.

"Everybody's looking for new material and a lot of the new writing and the good melodies are coming from folk music so that they are bleeding into every form of music. And I think that the things the Beatles are writing now are as much contemporary folk as that of any of the people who have come up through the folk schools. They're songs of our time. And that's what folk music is, isn't it? Folk music is hard to define. I guess that songs of the past were songs of the time then."

Joni will have a single of "The Circle Game" out in the near future and she hopes to work in Britain as soon as possible. She is happy with the work she is doing now and will do it forever if she can.

"I only hope that I never have to be categorized - just to feel that I am a musician (even though I can't read music!)."

Anne Hershoran

URGE FOR GOING

words and music
Joni Mitchell

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I awoke today to find the frost perched on the

town It hovered in a frozen sky then gobbled summer

down. When the sun turns traitor cold and All the trees stand

shivering in a naked row I get the urge for

going But I never seem to go I get the urge for

going when the meadow grass is turning brown and

Summertime is falling down and winter's closing in.

2) I had a man in summertime
With summer coloured skin
And not another girl in town
My darling's heart could win
But when the leaves fell trembling down
And bully winds did rub their faces in the snow
He got the urge for going
And I had to let him go.

Chorus He gets ...

4) So I'll ply the fire with kindling
Pull the blankets to my chin
I'll lock the vagrant winter out
And bolt my wandering in
I'd like to call back summertime
And have her stay for just another month or so
But she's got the urge for going
So I Guess she'll have to go.

3) Now the warriors of winter
Give a cold triumphant shout
And all that stays is dying
All that lives is getting out
See the geese in chevron flight
Flapping and a' racing on before the snow
They've got the urge for going
And they've got the wings to go.

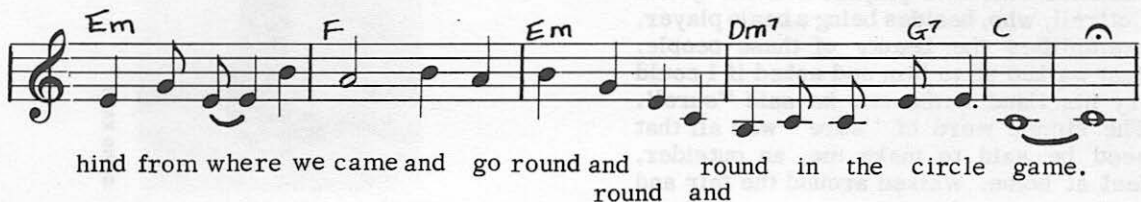
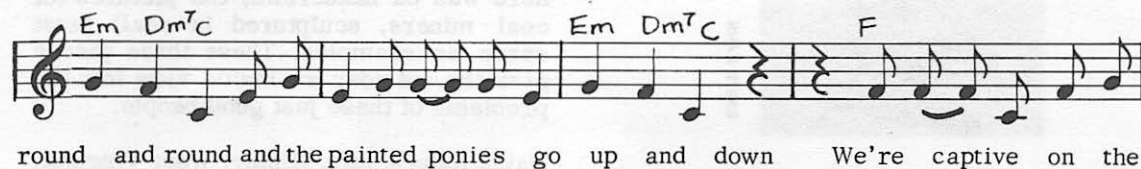
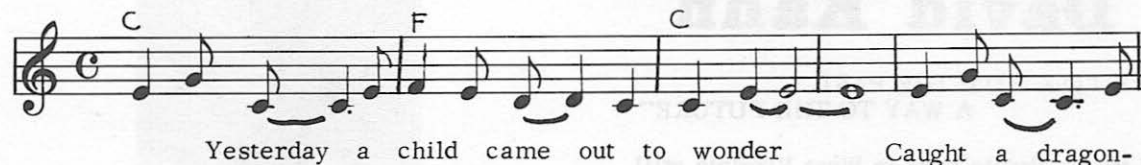
Chorus They've got ...

Chorus She gets the urge for going
When the meadowgrass is turning brown
And all her empire's falling down
And winter's closing in.



BILL SMITH

JONI MITCHELL



2) Then the child moved ten times round the seasons
Skated over ten clear frozen streams
Words like "When you're older" must appease
And promises of someday make his dreams.

3) Sixteen springs and sixteen summers gone now
Cartwheels lost to carwheels through the town
And they tell him "take your time it won't be long now
Till you drag your feet to slow the circles down."

4) So the boy who dreamt tomorrow now is twenty
Though his dreams have lost some grandeur coming true
There'll be new dreams maybe better dreams and plenty
Before the last revolving year is through.



CAROLYN HESTER AND JONI MITCHELL

SAM SNIDERMAN

seen at Mariposa



SAM SNIDERMAN

MYSTERIOUS LADY



SAM SNIDERMAN

CAROLYN HESTER AND FRIENDS



CROWD AND GORDON LIGHTFOOT

SAM SNIDERMAN

Mariposa '66



Looks like Mariposa has come of age and will enjoy maturity for many years. Three exciting and interesting concerts, plus several capably handled workshops, have made this one of the most pleasant weekends I have spent in years.

The current, and I hope permanent, setting is a good one, and just remote enough to assure a fairly dedicated audience. This was the best behaved and most critical of any crowd I have encountered at Festivals. Tom Brandon's encore Sunday afternoon is a tribute to that.

Compliments to the O.P.P. who made friends with everybody. The few I spoke to seemed to enjoy their duties at Innis Lake.

FRIDAY NIGHT

The New Lost City Ramblers are a festival in themselves, their dedication to country-music is contagious to their audiences. To them it has become a way of life.

A very nervous Owen McBride got nicely unwound after his first song. He has that quality that makes you want to listen to him for hours.

The Canadian Indian Dancers were in part very good, but played down to the audience. They were often a parody on themselves, portraying exactly the kind of Indian they accused us as having formed the wrong impression of, from movies, T.V., etc.

Chief Umtuck's fire dance washed away this bad taste, however.

Ian Tyson proved a capable emcee and did a few recently written songs. "Summer

Wages", and "French Girl" to my mind are excellent examples of folk music of today. His polish and experience are assets when performing his current songs, but they make his traditional material sound more like a tour-de-force than genuine.

One of my beefs seems to be the uncontrolled times that performers were given. The Chicago Blues Group played on and on.

The Beers Family, with good voices, good taste and interesting comments are naturals at a Festival. A lot of their material seems to come from back-copies of the Family Herald.

A fast-rising star, not necessarily in the folk music world, glittered in the person of Joni Mitchell, who must have a better dictionary than any other songwriter of today. Her songs stand on their own, even without music. Now that she has discovered her lower range she seems destined for great things.

Pete Seeger made us forget the late hour and with the Staple Singers finished with an inspired rendition of what we often wrongly consider to be an old "chestnut". May he live forever.



BILL SMITH

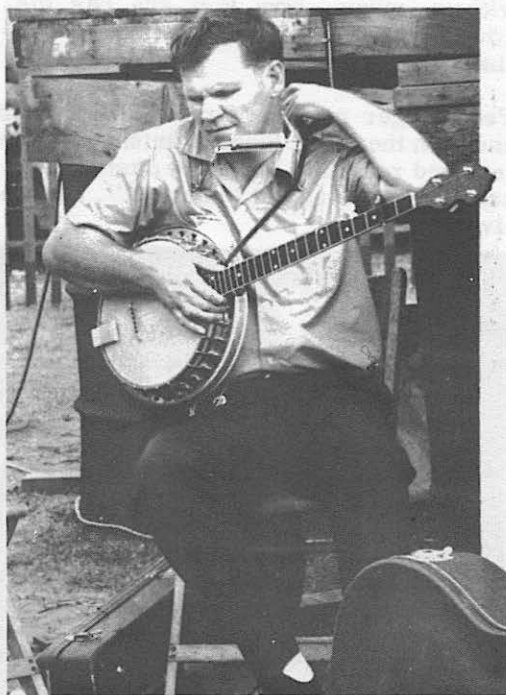
CANADIAN INDIAN DANCERS

SATURDAY NIGHT

A weak start by the Stormy Clovers, whose inclusion in Mariposa seems dubious to me. Though good on the club circuit, where audiences are closer, Susan Jains' facial mannerisms, which seem to carry this group, failed to click.

Charles O'Hegarty, a last minute entry, quickly changed the mood with his entertaining and original material.

The Celts were good argument against the inclusion of winners of any talent contest at a festival like this. Although musically not that bad, their guitarist-spokesman spent all his time trying to reduce the other three group-members to his level of banality. Bbrrrrr.....



DOC WATSON

BILL SMITH

Doc Watson, accompanied by his son, cleansed the air again, proving that talent will get across without rehearsed "jokes" or other gimmicks.

With another overdose of Chicago Blues, their excellence seemed marred by the fact that they fail to attain a concert "pitch": Their sensitivity to a "good" crowd being totally dulled by years of performing for an indifferent barroom clientele.

Carolyn Hester has long been one of my favourites, especially when she does more traditional material. "Vietnam-Bound", a good satire, and "Flanders Fields" seemed to indicate a contrast of ideas. I hope she is not jumping on the "do-your-own-stuff-no-matter-how-bad" bandwagon and losing that endearingly naive and pure approach that has been her trademark for so long.

The best set of this festival was done by Gord Lightfoot. His years of musical background resulted in a faultless, strong and convincing delivery of his own material. Excellent back-up work by Paul Weidman and Red Shea. Red must be the most-talented least-renowned guitarist in Toronto. Having worked for many years as a C & W, R & R, R & B man, he is also a good classical guitarist and has a good voice. Red keeps on studying medicine and likes to stay in the background.

The Staple Singers left half the audience with blisters on their hands. One guitar and three pairs of hands setting up an infectious beat, to which only the prissiest Puritan could fail to respond. Unfortunately the sound system failed to do justice to the vocal part of their act, as it failed to bring out Carolyn Hester's guitar. This was the best concert of the Festival, and it made Sunday afternoon seem like an anti-climax.

SUNDAY AFTERNOON

The Grosvenors, a pleasant group from Buffalo had a heavy task to open the show. The girl's choice of solo seemed out of her depth.

Neil Whiteford, one of the two Telegram Contest winners in this concert was good, but so are another thousand young singers. His time would have been better allotted to the headliner.



BILL SMITH

DAVID REA AND JONI MITCHELL

Tom Kines warmed the audience with his traditional Canadian material. Presented with his excellent voice and manner, this material is much more appealing than it was in the rather dry and scholarly atmosphere of the Ontario Song Workshop earlier that day.

The Knack, other contest winner, could not get over their nervousness, and only in "High-flying Bird" gave us a glimpse of their fantastic potential.

Dave Wiffen's group, the other electronic part of the afternoon, had a more traditional approach to a lot more of the same material. Dave is a lot stronger than when last heard in Toronto. His years on the road have mellowed both his voice and approach.

Joni Mitchell again excelled, but did "Circle Game" for the 3rd time in the weekend, and other songs for the second. A festival is not a popularity contest, and many weekend-ticket holders must feel cheated by this.

Host Alan MacRae did a few songs and tried his best to break out of the shell of superficial indifference with which he has covered himself in the past couple of years, baring just a fraction of the real soul and talent that he is.

For an unaccompanied traditional singer to get an encore at a festival is a rare and unheard of thing. Tom Brandon must have had the day of his life, especially after the way his two original songs were received.

After Doc Watson and the New Lost City Ramblers it must have been hard for the Gangrene Boys to feel at ease, but their enthusiasm carried them through. Their emphasis is still a bit much on instrumental acrobatics, but it has been a few years since Toronto produced a Bluegrass group of their calibre.

Because he likes to make things look easy, you have trouble putting things into proper perspective to realize what a talent Doc Watson really is.

After the emotional build-up of will-he or won't-he make it, Tom Paxton's closing set of the weekend was too short. The audience hardly had a chance to warm up to his honest and beautifully simple comments on life and conditions in our times. It must have seemed strange to him to have the organizers go through so much trouble on his behalf, and then only allow him a token performance.

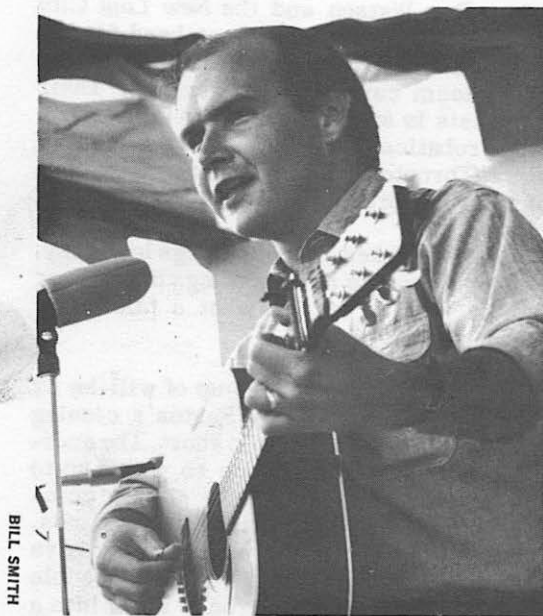
I attended three of the workshops, The International one I can't write about, The Ontario Songs Workshop I have already covered. "Ballads and Songs, Old and

New" was well-hosted by Tom Kines who took us through four centuries of song in such an interesting and educational way that his workshop seemed better than any of the concerts.

Unfortunately the Festival suffered again from a noticeable lack of adequate press-coverage for an event of this size, and the calibre of talent appearing in it.

Much praise to the organizers of the Festival, the performers and the audience. The right combination of these three has made Mariposa Sixty-Six a resounding success in my book.

Klaas Van Graft



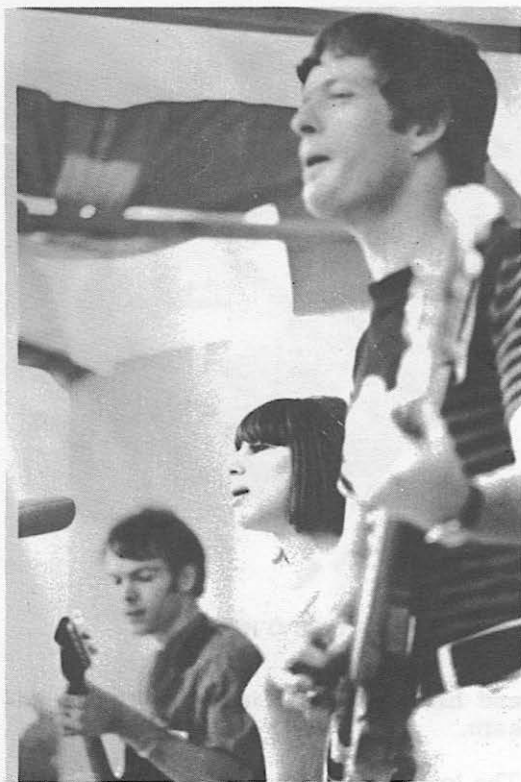
TOM PAXTON

MOVIES AT MARIPOSA

Pete Seeger demonstrated very forcefully that film is the ideal way to document folk music - or any music for that matter. To be able to see, as well as hear, such people as Woody Guthrie and Leadbelly, is an invaluable reminder of the essence of these people.

The film workshop - the first for Mariposa - was an outstanding success, thanks to Peter Seeger's film clips and John Cohen's sensitive portrait of the mountain people of Eastern Kentucky. These made up the bulk of the program, but a timely reminder of the artistic achievements and contributions of the Eskimo people to Canada was given in the National Film Board's beautifully made "Kenojuak" - a portrait of an exceptionally talented Eskimo artist. The brilliance of the photography and color enhanced the sensitive, often moving, story of these hardy people.

John Cohen's film "The High Lonesome Sound" lacked the professional skill of the film board's contribution but revealed and displayed equally well the abject poverty of the Appalachian mountain area. He achieved the contrasting effect of dew-laden mountain sides, squalid, run-down old coal mine operations and the ramshackle living quarters that these people call their homes. The film uses Roscoe Holcomb as the central figure, but it is essentially the story of a people living in hard times - today. Besides Holcomb, there are quite a number of other singers heard - all local people except for Bill Monroe, who was performing for a Labour Day celebration - sort of ironic in an area where so many people remain unemployed. The naive faith of these people was exceptionally well demonstrated in the "holy roller" church service - people carried away in religious ecstasy.



BILL SMITH

THE KNACK

The Pete Seeger films - three reels - were a series of clips compiled from his own collection. One reel, devoted to Asian and European music, was filmed largely by Seeger, another consisted of excerpts from his own TV show "Rainbow Quest", some startling examples of work songs and a provocative and timely short entitled "Falling Out" - a protest against humanity destroying itself.

Pete Seeger has always been one of the more avid collectors of folk material and these films form an invaluable folk music document. Each segment, in its own way, was quite valuable. To see Leadbelly, in color, singing "Pick A Bale of Cotton" and "Grey Goose" was a heartwarming

experience. The all too brief shots of Woody Guthrie, too, evoked impressions and ideas of a time when folk music was unknown by almost everyone except the performers. The historical clips of Marius Barbeau collecting Indian songs in British Columbia in the 1920's gave a perspective to the whole of Seeger's presentation. Big Bill Broonzy's voice was almost gone when he was filmed in Michigan in early 1959. The quality of his blues guitar style was well captured by the cameras. Other examples of American folk music in the first reel included Frank Proffitt's fine singing and playing, Ed Young, of Mississippi, demonstrating the buck dance and playing some especially primitive music on a bamboo flute. O. J. Abbott, fiddle bands, Jean Carignan and Jimmie Driftwood's mouth bow playing helped give balance.

Reel two was highlighted by the superb sitar playing of Imrat Khan. This ten minute segment of Indian music demonstrated, forcefully, the intense stirring and exciting quality of a music which, at its best, is some of the most fascinating to be found anywhere in the world. Some of the African clips were from a 1930's movie and included a particularly arresting performance by an African xylophone player. The instrument itself was weird enough to offer an exciting visual experience.

The work songs in the final reel are some of the most important movie-reporting of modern times. They reveal that prison conditions in Texas are still the same old way although the final ploughing song ("Down By the Riverside") was echoed by the sound of a tractor - machinery is finally coming along to replace manual labour. The work songs were all utilized in the cutting of trees. The workers, in gangs of four, wielded the axes, and the cameras captured completely the rhythmic use of music in facilitating the completion of the workload.

The program had opened with Pete Seeger's musical collaboration with Norman McLaren in "Lines Horizontal" and was followed by a rather stiff documentary of Nova Scotia collector Helen Creighton. Other items were scheduled but time prevented them from being shown.

The movies were one of the best features of this year's festival - augmenting the "in person" performances with glimpses at the roots of much of today's music.

John Norris

ANOTHER VIEW ON MARIPOSA

"No new find for '66 Mariposa." Well, that's the opinion of one reviewer of the weekends events, but I doubt if it tallied with the feelings of most of the audience who listened, completely captivated, to Joni Mitchell on Friday night and Sunday afternoon. This girl has everything - looks, charm, personality, an inventive mind, excellent guitar and above all, a voice, which ranges from gutsy to sublime. My guess is that she will be a name to reckon with, and soon.

The Indian Dancers were visually exciting and an intriguing change of pace during the Friday night concert. I sensed a trace of sarcastic bitterness in some of the accompanying patter - understandable, but a little disturbing. Particularly in the light of the fact that they more or less gave themselves a slam with their "blanket talk" act.

Gordon Lightfoot (agreeing with the critics, for a change) seemed remote from his audience, although he gave his usual competent performance. Red Shea had a lot to offer in the way of accompaniment.

Just caught a bit of Mike Sherman at the Children's Concert, but it was evident that he has a wonderful way with children,



BILL SMITH

CHARLES O'HEGARTY

and had them participating with enthusiasm.

The logic of one critic completely escapes me, when he called Mariposa '66 - retrospective and made it sound derogatory. Electronic music may be the true expression of contemporary music, but "Greensleeves" on an electric guitar is certainly not authentic. Folk Music is the simple expression of a song played on instruments which, if they had not the money to purchase them, the singers could make themselves. Traditional folk music is about events which happened long ago. Contemporary folk music relates to things which have occurred more recently. Even if it only happened yesterday, a certain amount of involvement had taken place in the mind and heart of the composer. Therefore what can folk music be but retrospective? Is it too much to hope that Toronto editors faced with Mariposa in Centennial year will send critics with a knowledge of their subject? Personally,

I'm developing a deep-seated dislike for newspaper reviewers. I can remember vividly the events of the very first year, when to my personal knowledge - because of the Newport Jazz riots which preceded Mariposa, reporters were sent to cover sensational stories, and did (even though there were none that year). No effect was felt that natal year, but it certainly set the stage for the following year, and events snowballed until that near-fatal third Festival.

Maybe it would have happened anyway, but I am permitted my own doubts that it ever would have exploded the way it did, if the stories in the newspapers had not created the image of Mariposa as being 'the place' for a wild weekend, thus attracting the element who came with that in mind, and with only the faintest interest in folk music.

Now that Mariposa is respectable, please note the fatuous and superior air with which it is reviewed. It seems to be 'the thing' to put it down, even when the caliber of performance and behaviour is almost above reproach, as it was this year. Fair criticism in a knowledgeable review is one thing, but the sarcastic, too, too clever way of needling is totally unnecessary. As one of the Founders of the Mariposa Folk Festival, I resent it deeply, for I feel that Mariposa is a very good thing for Canada, and deserves to be supported and defended, not destroyed, for the sake of the egos of reviewers with short, sharp tongues and long, dull ears.

Ruth M. Jones

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Some Thoughts about Old-Time Music

I

Most of the songs that we (NLCR) sing and play now were originally recorded by commercial companies and the Library of Congress in the Southeastern mountains between 1925 and 1935, and show the first attempts of the hill musicians to "make a hit" with old traditional songs that had been in the mountains since pioneer days.

Until this time, the performance of music had been limited to family or homes and small dances and contests held by local groups. The instruments used were mostly fiddle and banjo, and the singing of the old songs was often unaccompanied, since the guitar was a later addition. Away from the home, the music tended to be instrumental -- for dances and contests. The musicians were rarely paid money for their efforts, although favors of food and drink and just a chance to "play out" were considered sufficient. Naturally, the musicians wanted to please their audience, be it one or a hundred, and they played what they thought would be well-received. And each had a different idea of audience demand with an accompanying different idea in carrying it out. Their fame was limited to the immediate area in which they lived and worked, where people could see and hear them at local parties and corn-shuckings. Away from music, these men were a good cross-section of the population, with occupations ranging from miner and moonshiner to farmer and doctor.

With the advent of industrialization, automobiles, radio, disc recording, conscription, and even prohibition, the communication between city and country grew tremendously during the early twentieth century. The guitar, mandolin, mouth-harp, autoharp, and double bass became popular in the 1920's, and the mountain



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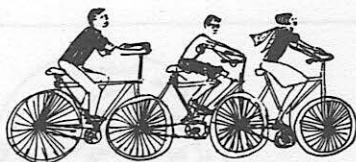
The Beatles **Revolver** Capitol T 2576

Probably their best effort yet, the Beatles' Revolver is one of the weirdest LP's I've ever heard. Musically, the Beatles have outdone themselves. Lennon and McCartney have finally achieved a state of writing that is original, pleasing and above all, exciting.

Technically, the Beatles' new sound started with the LP Rubber Soul and increased in quality until this newest release. George Harrison has abandoned his Chuck Berry guitar style and is creating his own image with Bloomfield style blues and catchy melody lines all of which are distinctively his own.

The content of their songs has changed, also. With the coming of this album, the Beatles escape the hackneyed old stories of unrequited love and broken hearts and delve into political protests (Taxman), social comments (Eleanor Rigby) and mysterious, almost haunting tunes whose meanings I won't attempt to interpret (Tomorrow Never Knows).

The most interesting cut on Revolver is "Tomorrow Never Knows". It's not pretty or pleasing to listen to. In fact it isn't even pleasant. Most of the instrumental is recorded backwards and at various points during the song a chorus of wild Indians can be heard shrieking blood-curdling war cries. (In reality, the Indians are a chorus of men shouting out verses from the Tibetan book of the Dead; also backwards). The finished product, as you can imagine, sounds like the sound track from an ax-murder-movie. Somehow, you get used to it and even get to like it.



George Martin, the Beatles' musical director and producer does an incredibly beautiful job on the orchestration for "Eleanor Rigby" and several other bands.

The cut which I believe to be the best is "Love You To" on which the tabla is played by Anil Bhagwat. I would buy the album on the strength of that one song.

Although the album is basically rock and roll, the themes and even some of the tunes are definitely folk-oriented if not true folk. (What's the definition of folk music?)

Eric Budman

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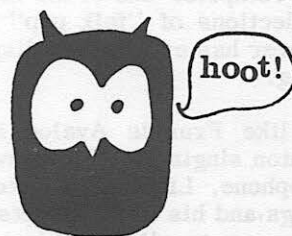
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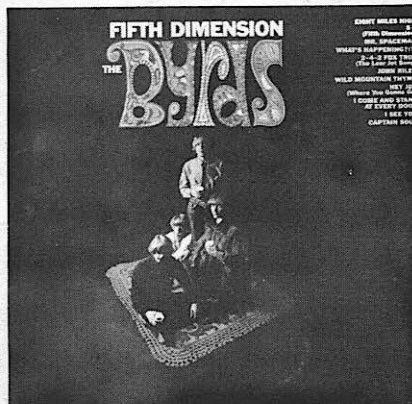
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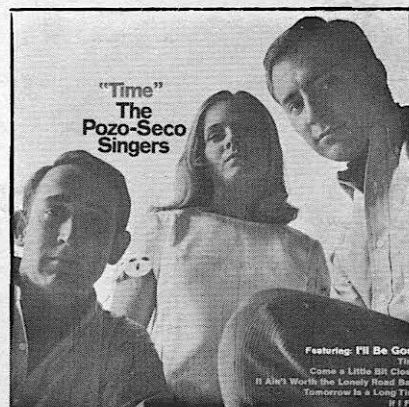
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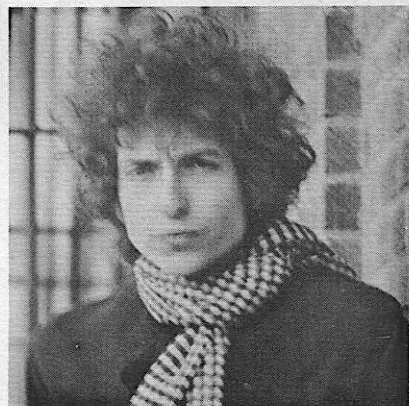


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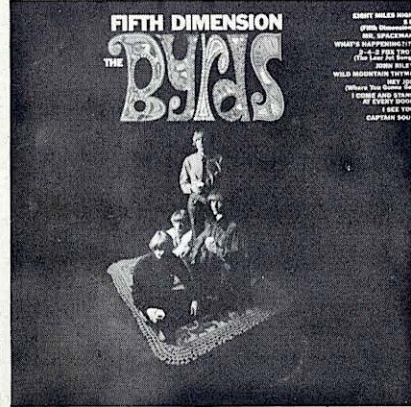
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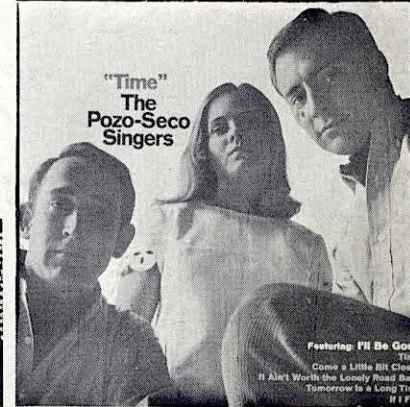
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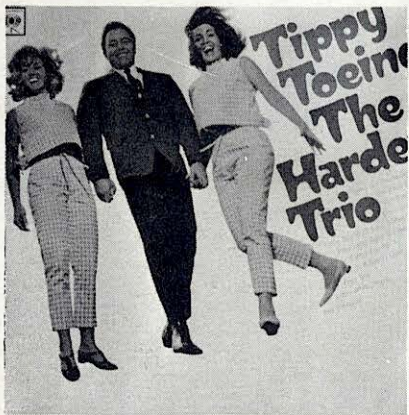
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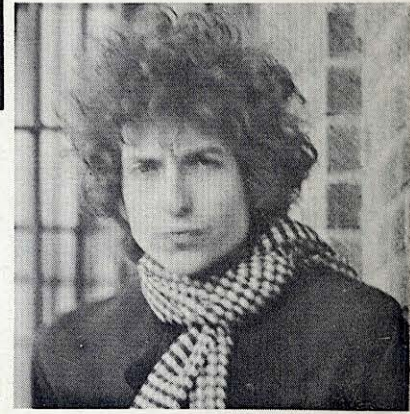
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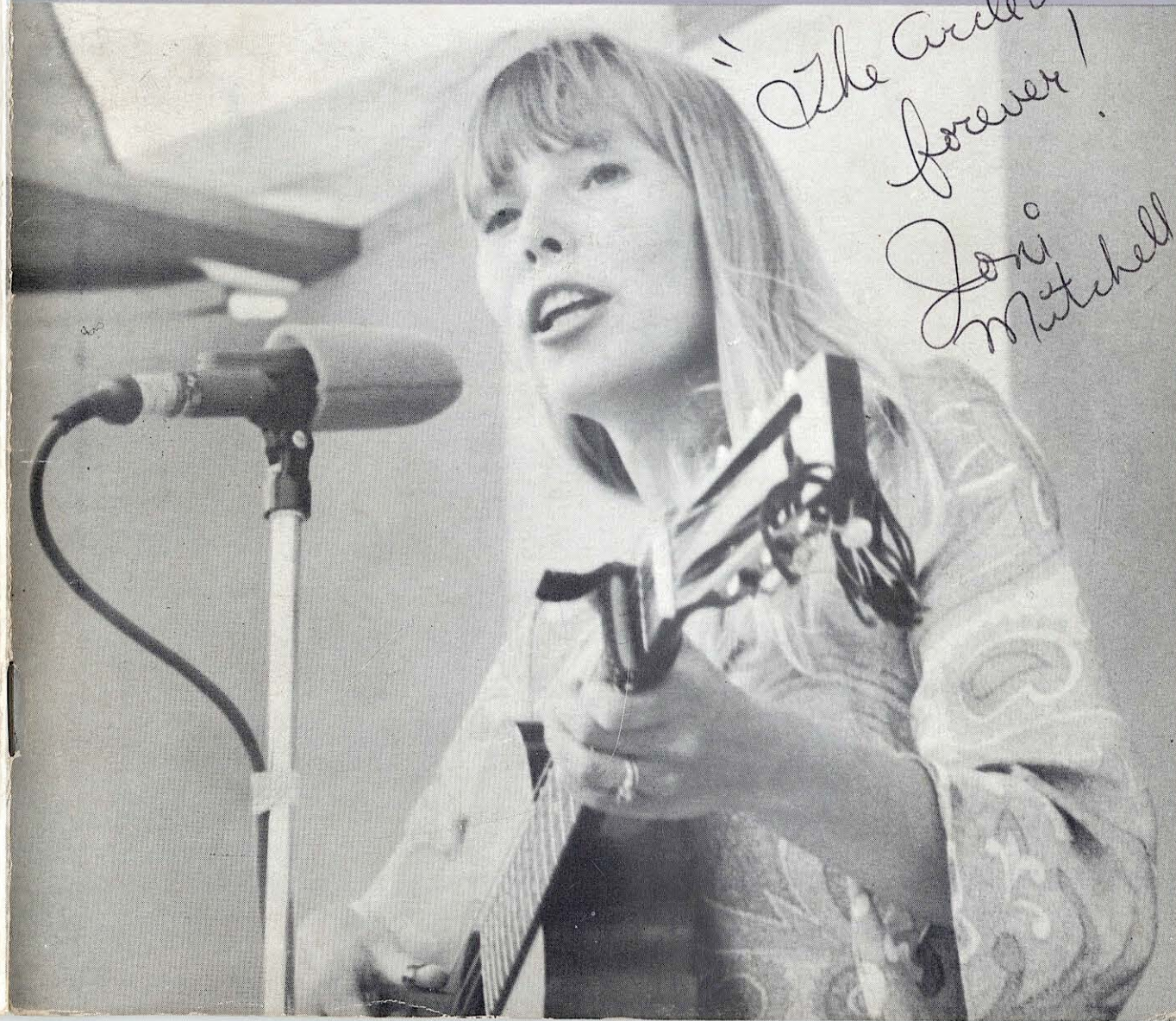


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