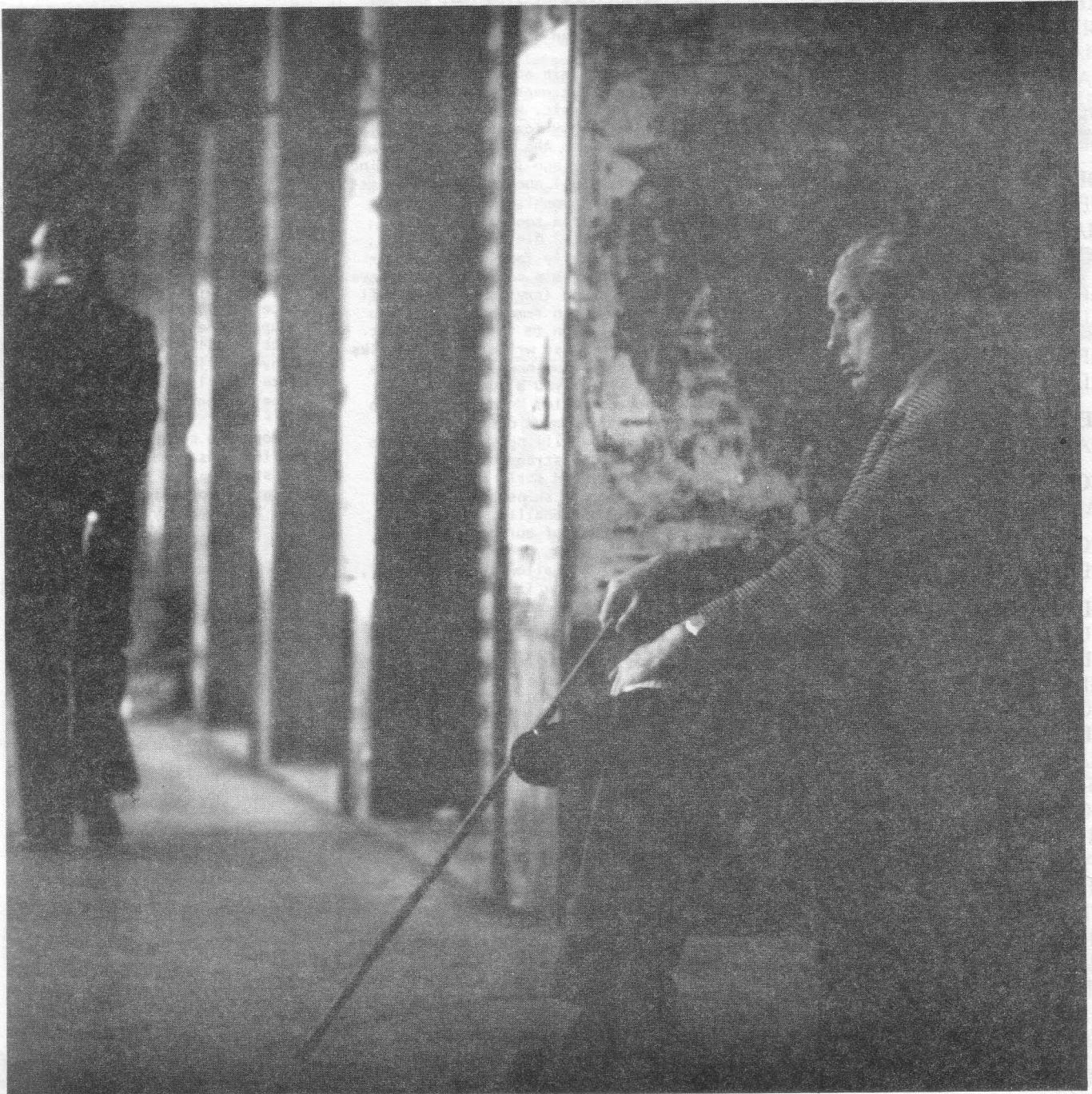


FAST FOLK

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FAST FOLK

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MUSICAL MAGAZINE

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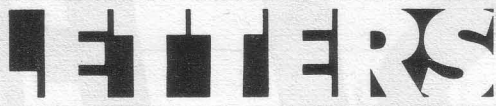
GERMANA PUCCI

SHERWOOD ROSS

DAVID ROTH

EDITOR N' CHEF

GERMANA PUCCI



Dear Jack(or Editor, if you prefer),

The Article "Towards a New Beginning" is your best yet. (1/86, Vol 3#1). In fact this version of the Fast Folk Magazine is the best I've gotten in my years worth of subscription... I've listened to it many times, and with the exception of "Chiller Theatre", which I feel disturbs the pleasant flow of Side two, and perhaps it is meant to do so, I have enjoyed this far more than any other FF in the past year.

But you complain about the lack of poignant and pertinent mystical subject matter in our music. Also the city images that infect the lyrics of our peers. Is this the same man who told me I must move to N.Y.C. a year ago if I wanted to find out "what it's all about"? Told me that living in New Hampshire, I'd never get to that point as a songwriter that I would in the city? Did I ever mention that I spent nearly four years traveling every imaginable continent, and have been studying and (trying to) live Sufi ideals since I can remember... did you ever really listen to the music I sent you? Or do you just write us off as hicks who don't even know how to spell hicks...well.. I sent you a tune a couple of months ago called "And you Want To Dance"... it is based on the precept that we must be willing to surrender ourselves to the stream of external consciousness, and strip ourselves of the many exterior skins and layers of what we call personality, and it is mainly a product of our education and social instruction, or programming; if you prefer and allow our inner self, and life, to attune itself to its own level... yet it seems necessary to "dance away" our own outer aspects, not

bury them. We've got to get by these early stages, and live them out first, before we can see the "entire garden" in the song, rather than being lost in the pursuit of a single tiny blossom.

AND YOU WANT TO DANCE

You missed the garden, all full of springtime

Bringing a new face to the Earth.

Will you miss the garden because

you wanted a tiny blossom

Blossom fruit from a random tree?

And you want to dance,

And you want to sing,

Drawn into the sweet darkfolds

of laughter the night brings.

Dance under the stars,

Dance along the shore

Dance until your legs move

your body no more

Dance until your heart is whirling

like a drum

Dance until the moonlight's swallowed

up by the sun

Dance until your eyes are swallowed

by the light

Dance until you're lost and cannot

be recognized.

Hope you can put this in one of your publications, and I want to say thanks for starting the FF and all the hours and grief you all have dealt with to make it a reality.

(Signed)

Tom Pirozzoli

Mt. Sunnapee, New Hampshire

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THE HAMBURGER BROTHERS perform at the Hudson Valley Folk Guild



UPSTATE FOLK

by Stuart Kabak

While the vinyl lords of Hollywood do their Rip van Winkle routine, here is good news for the growing number of people expressing interest in acoustic music within the mid-Hudson Catskill region of New York. Besides the frequent and sometimes impromptu "coffeehouses" many of the colleges and universities put on, there are several well-established outlets for this genre of music and even at this writing, more places to play are being planned and constructed due to the growing demand. Here is a synopsis of some of the better known folk/acoustic music enterprises.

Probably the best known dinner club and ardent promoter of acoustic music is the **TOWNE CRIER CAFE** in Beekman, NY (Hopewell Junction). Walk through the doors and you walk into a time machine as the Towne Crier Cafe transports you in to a room filled with antique charm. The building that houses the Towne Crier has lived many lives. Prior to the TC's opening in November 1972 it was once a turn-of-the-century general store, a stagecoach stop and an overnight inn. Remembrances of times past fill the shelves and cover the walls within the small but comfortable listening/dining area. Turn-of-the-century cash registers ring up the daily receipts. Fading signs advertising long-forgotten brands of soft drinks catch your eye as will the antique coffee grinder and the myriad of antique dry goods filling the shelves. Above the stage (and frequently referred to by performers)

is the box of Gold Dust Soap and Kosher salt, name brands unavailable to the public for several decades. Antique but still very functional fans circulate the air during the summer months.

Except for a recently constructed wheelchair ramp, no significant structural changes have been made to the building since the TC opened. Patrons enjoy the antique charm and owner Phil Ciganer wants to keep it that way. "I try to listen to my patrons for ideas on how I can improve the place", says Phil. "Due to popular demand we started serving wine and beer in 1983. I am happy to report that there has never been a rowdy incident because of it and I attribute it to the superior quality of our patrons' says Phil.

Along with a good selection of wine and beer there is also a wide selection of herbal teas, exotic coffees, tasty soda fountain treats and best of all, the cakes and pastries. The chocolate mousse cake is out of this world and is probably the hottest selling desert item.

In '84, Phil turned his attentions to improving the menu and one would in Phil's words "probably have to travel to New York City to find a menu as diverse and flexible as ours".

So flexible is the menu, Phil will change the entres according to the season and in some cases, according to who is playing there for the evening. A recent performance by Tahauntinsuyo added several South American entrees to the menu. When Queen Ida, a cajun musician played, several cajun dishes were added to the menu and most recently, for St. Patrick's Day the cuisine became Irish (or at least green), from the gourmet corned beef to the green pea soup and grasshopper pie.

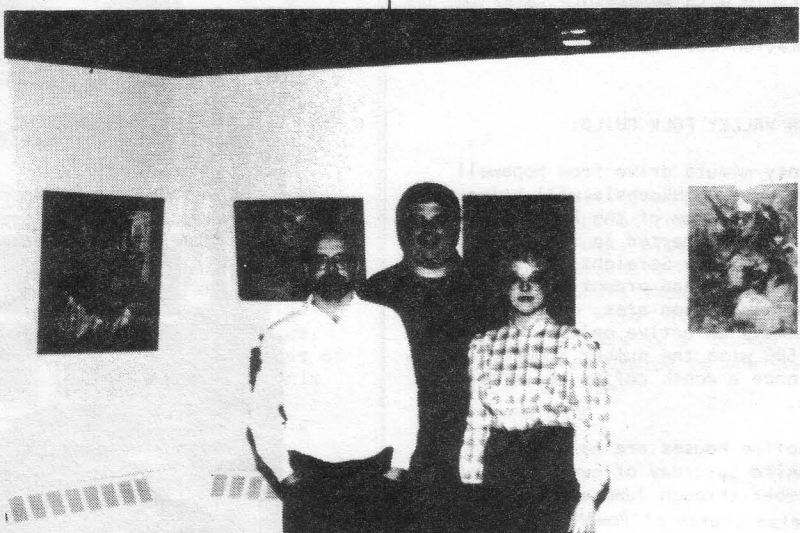
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Left to right Hudson Valley Folk Guild founders Kevin Becker, Gary and Mary Jo Straight.

for the music at the TC. Phil puts Jazz and folk under the same heading with no real distinction between them. Says Phil, "I define folk music as music from around the world which can easily be reproduced or performed in anyone's living room".

"As of March 1st, the music at the Towne Crier will be more plentiful as we go to a three-day schedule" says Phil. That will usually mean Friday through Sunday although in some cases, there will be a mid-week concert such as the one held for Chris Williamson on March 11th.

In most cases Phil won't book a headline act unless it has a prior reputation of excellence. Several Fast Folk artists have played the TC such as Tom Paxton, Jack Hardy, Suzanne Vega and the TC has also been a host for Don McClean and Pete Seager. "The Towne Crier has a reputation for excellent acoustic entertainment and the welfare of every one connected with it depends on us keeping that reputation!". Says Phil, "In our earlier days it was a little easier to take chances with a lesser known performer as a headline act, but now we just can't."

On some occasions Phil will let a lesser known act do a five or six song opening set for a headline act. However, if someone is interested in opening for someone at the TC they must be patient, persistent, and very very good.

The Towne Crier Cafe is easy to find. Take the Taconic State Parkway North to Beekman Road. (from NYC) Turn Right on Beekman and in about three miles the TC will be on the left. Parking is free.

The Towne Crier Cafe is an absolute must if you are looking for premium acoustic entertainment at moderate prices. Ticket prices vary depending on who is playing (\$7-\$14) and special membership with membership rates to concerts are available. For more information call (914) 223-5555.

HUDSON VALLEY FOLK GUILD:

A twenty minute drive from Hopewell Junction to Poughkeepsie will bring you to the home of the Hudson Valley Folk Guild. Started in 1977 by Kevin Becker and Gary Straight for the purpose of preserving and promoting folk music in the mid-Hudson area, the Folk Guild now boasts an active mailing list of over 500 with the number growing after each once a month coffee house/open stage.

The coffee houses are held usually on the third Saturday of every month from September through June at the First Unitarian Church of Poughkeepsie. Most of the time the listening room which has a seating capacity of about 110 is filled to standing room only. Perform-

ances begin around 8 PM, however, those people wishing to perform are asked to arrive by 7PM to help set up. Due to the tremendous interest in playing at the Guild, all of the 12 available playing slots which consist of three songs or 15 minutes are filled up long before 7PM so it is advisable to get there no later than 6:15 if you really want to play. Sign ups in person are mandatory and performers are asked not to do two months in a row in order to allow for more people to have their chance at the mike.

As a performer you will never face a warmer more appreciative audience unless you are absolutely terrible and even then the applause will be polite. If you are an aspiring songwriter or performer it is a great place to test out your material. If you have an album or tape out you are invited to sell them at the door.

The Hudson Valley Folk Guild is a non-profit organization and any revenue generated from the \$1.50 cover charge (musicians pay also) and from the sale of a delicious assortment of herbal teas, coffee and home baked goods are used to cover the Guild's operating expenses.

Frequently, local charity services have come to the Guild for providing entertainment and Guild Chief Executive Officer Kevin Becker is proud of the \$40,000 the Guild has helped raise for events like the Special Olympics.

Due to the tremendous growth of the Hudson Valley Folk Guild there is now talk about running the open stage on two weekends a month and at this writing a new coffee house and open stage is in the works for the Pawling area.

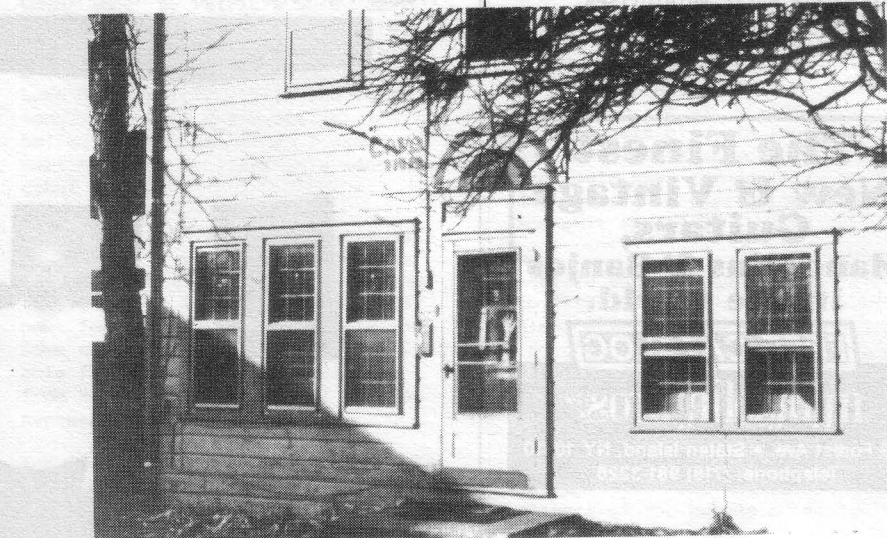
At least once a year, the Hudson Valley Folk Guild puts on a benefit concert for a non-profit organization or event. Along with the foremost performers from the Guild, at least one regional or nationally known performer is invited. Last year Roy Atkinson brought the audience at the Vassar Institute auditorium to it's feet. At this writing, the opening for the guest performers are still open for this year. For more information about the Guild contact Kevin Becker at (914)229-0170, Denise Finley at (518) 398-7376 or Stuart Kabak at (914) 794-7766.

THE CAVE INN COFFEE HOUSE:

A half hour drive west across the mid-Hudson Bridge from Poughkeepsie to the college town of New Paltz will bring you to the home of the oldest genuine coffee house in the mid-Hudson-Ulster County region. The Cave Inn coffee house is off Main Street adjacent to the Trailways Bus Station. From the outside, the Cave Inn looks like an ordinary two-story yellow house. The upstairs is reserved for a few New Paltz students who call the Cave Inn home. The down stairs listening room is small but very comfortable with the fireplace adding a rustic charm. Full color posters celebrating life and nature cover the walls and the well tuned piano in the far corner beckons those who can to play it.

The Cave Inn is open every Friday through the school year and frequently staffed by New Paltz students, it has no direct affiliation with the college.

On Friday nights, lighted candles are placed around the room to enhance its romantic atmosphere and in the winter months, campus pastor and Cave Inn director Rev. Paul Wally will light the fireplace. "The Cave Inn has some interesting history behind it", says Rev. Wally. "Back in 1967 it was first opened as a gathering place



Cave Inn Coffee House- New Paltz

for the student community to rally against the Viet Nam War... "I have been running the Cave Inn since 1971 and throughout the years have been host to a variety of issues, from the war on Hunger to the sancturay movement." "The Cave Inn has truly become a community coffee house."

Most recently, the Cave Inn has played host to coalitions concerned with U.S. involvement in Latin America.

Most of the time the entertainment is both politically and religiously neutral. Even when it isn't, proselytizing is non-existent.



The Cave Inn and The Hudson Valley Folk Guild share the policy of not requiring performers to be well established headline acts. Performers are not paid. However, one can frequently find excellent professional quality performers appearing at the Cave Inn.

There is no cover charge and prices for the coffee, herbal teas, and delicious home baked pastries are very moderate. Smoking and alcoholic beverages are not permitted in the listening room. A gig at the Cave Inn usually consists of playing from 9 to 11PM, although many performances have gone beyond that. For booking or scheduling information, call Rev. Wally at (914) 255-6266.

PURSUIT OF HAPPINESS CAFE:

The newest of the "establishment" enterprises offering acoustic music as the central theme of entertainment is the "Pursuit of Happiness Cafe" in Liberty. A scenic ride up route 17, anyone familiar with the location of the world famous Grossinger's Hotel or the 1969 Woodstock Festival should find the Pursuit easy to find and well worth the effort.

Since its opening in September of '85, the Pursuit of Happiness has played host to a nuber of Fast Folk recording artists including John Gorka, Chris Lavin, David Massengill, Annie Hills, Bob Franke and Richard Meyer to name a few, with many more scheduled through the coming year.

Being the "new kid on the coffee house circuit block", owner Elliot Schneider has had the opportunity to glean the best ideas from already existing folk

clubs while coming up with a few good ideas of his own. "I tried to emulate the Bottom Line", says Elliot.

Walk through the door and it becomes apparent just how well Elliot has done his homework. Both the dining and the designated listening rooms are clean and spacious as are the restrooms. "When designing the layout for the Pursuit, the first thing I kept in mind was the auditory and visual comfort for my prospective clientele" says Elliot. "It is one of the reasons I chose this building". "There are few visual obstructions in the listening room and the high antique tin ceiling is absolutely great for acoustics". A top of the line PA enhances the sound and the stage lighting (courtesy of some direction from Richard Meyer) is of the highest professional calibre.

One thing that might indicate that the Pursuit hasn't been around for a long time is the lack of visual decor within the listening room. Since opening day, Elliot has added a few colorful wall size murals and promises more aesthetic improvements as time goes on. "The stage will receive a curtain backdrop and curtains for the windows are on the list of things to be done" promises Elliot.

One of the reasons the Pursuit has done as well as it has in the short time it has been around is because Elliot has no shortage of advisors with the success of the Pursuit as their priority. Elliot has frequently consulted with Jack and Angie Hardy on some of the difficult decisions and technical points necessary to make in order to run the cafe. "Jack and Angie have a lot to do with this place coming together", admits Elliot.

Very sensitive to the desires of the patrons, Elliot is putting together a menu by request. We already have a few standars like Steak and fish dinners but we want to have a variety of dishes. We are going to try different dishes on the menu and those items requested most frequently will be placed on the menu permanently. While Elliot continues to develop a dinner menu, many of the items on the desert menu are already big hits. The cheese cake and the carrot cake are great but the Key Lime pie is the best.

The Pursuit has a respectable wine and beer list, and like the Towne Crier, no rowdy incidents have ocured as a result of having them on the menu. During the show, smoking is politely discouraged.

The kind of music one would expect to hear at the Pursuit very much fits Phil Ciganer's definition of Folk music. Not quite as diverse as you would find the entertainment at the Towne Crier just yet, Elliot plans to expand the music menu to include more acoustic jazz and is even seriously contemplating light theatre.

Elliot is very much interested in expanding the Pursuit to more than a place of entertainment. A songwriter's workshop is on the planning board and two successful open stage nights will be followed by more in order to help develop local talent.

Elliot doesn't like the cool impersonality of an unsolicited audition tape sent through the mail. "I would prefer having the opportunity of meeting a persepective performer in person. What I might suggest is that if someone is interested in playing here to come in and see one of our concerts so they can get a grip on our format and talk to me after the show" says Elliot.

As the weather improves Elliot plans to expand the entertainment to three and possibly four nights a week.

The Pursuit of Happiness Cafe has been a welcome addition to Sullivan County. One can frequently hear new patrons of all ages say that this place is just what the county needed. And the more frequent patrons just smile and nod their heads in agreement.

For more information on concert schedules or booking call (914) 292-6760.

A CHRISTMAS CAROL,

OR: A Tale of Two Critics

By Roger Deitz

"It was the best of songs,
It was the worst of songs..."

About a year ago, some time after Christmas of 1984 to be inexact, I found that I had written a new song and as usual I couldn't wait to try it out on an audience to see if the tune would elicit the desired audience response. This is a very critical time in the process that brings a new song from the dreamy idea stage, past the dreary write and rewrite period to the practical point where it may or may not find its way into the repertoire of the writer/performer based upon the true acid test of audience reaction. This is a scary time. If a song is new, the words are not as yet etched in stone or memory, and the proper phrasing and inflections are also yet to be found; and an untested and unfamiliar work might or might not cause the sinking feeling of embarrassment that only a truly bad piece of work might produce if it hits an iceberg during its maiden voyage.

All songs seem great when first written -- at least it often seems so to the author. It is only with time that the obvious flaws in one's own songs can be recognized, and even then usually only with the help of others to point out the problems. It is hard to be objective about one's own work, and it's even difficult to be able to give good constructive criticism of the work of others. It is also tough to know who to take advice from, but in any case, audience reaction is at least one important gauge of a song's merits or lack of same. This is particularly true with humorous material, the type of material I do. Folks in the audience either laugh or they don't. There is no middle ground.

If they laugh, or chuckle, or guffaw, then the song is a success on at least one level. If there is silence, the kind of silence that hangs in the air like a shroud, there is little to do but bury the song in your "Too good to throw away, not good enough to play" file and escape with your life if you can.

The problem is that with most new songs, one can never be totally sure which criticisms are correct and which accolades are patronizing. The songwriter is particularly sensitive to any given criticism whatsoever. If you tell a songwriter that his or her second song is great, the songwriter will ignore that comment and want to know why you didn't like the first song. A songwriter is usually a pitifully insecure creature.

Anyway, this night in late February at the Speakeasy I had chosen to test out my song entitled "Bernie Gets," an opus dedicated to the New York City folk hero whose name had become a household word thanks to the unusual circumstances surrounding one fateful subway ride, one hastily unloaded gun, and the enthusiastic reporting of the event by the media. (The song "Bernie Gets" can be found on this current issue of Fast Folk -- Editor)

To my delight, the song went over pretty well. With a new song, it's always interesting to hear where an audience laughs, and where it does not laugh. Very often I am surprised to find that what I thought was a sure-fire funny line might not move an audience to laughter, yet the crowd instead might go for a verse that I almost took out of the song, one that I left in at the last minute. Often one audience likes one thing, and a second audience likes another. Generally though, it is obvious at its first public performance whether a song is a bomb or not.

Yes, "Bernie Gets" was to remain in my act, but some reactions to my song have taught me something about objectivity, and about the nature of criticism, and have given me new insights into the fact that audiences are made up of not only one type of listener...the "generic audience"... but are composed of many different people who have differing perception, biases, and tastes.

Generally, a good song will be perceived favorably by the great majority of listeners in any given audience. Most performers, however, pay an inordinate amount of attention to the fringe elements in an audience. This is understandable. These are often the most noticeable, or most vocal people; they stand out above all the many other folks, and they can truly unnerve even the experienced performer. Who are these people? Think of the odd talker, sleeper, or heckler. The loud-mouthed heavy drinker. Or the person who has opinions for the sake of just having something to say to the artist. One must take care to evaluate their reactions in the proper perspective.

On this debut night I was neither heckled nor snored at. I thought things had gone very well. Gamble Rogers who was the main act told me the new song was funny. The audience laughter was reassuring. But in spite of every sign that was positive, I did get slapped with one negative comment tendered by one very unhappy woman who came up to me after the show to vent her anger.



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How could I sing such an obviously anti-Goetz song, was the point of her criticism. She was livid. It was obvious (by her account) that I had never ridden the subway at night, or had never known the terror of getting mugged, or had never had to live among "the animals" who rule the city at night. No matter that she looked like a bag-lady in training, no matter that she was starting to foam at the mouth - I was still taken aback by her passionate attack on my song. Had the song that I carefully crafted in a middle-of-the-road manner turned out to be offensive to people who had a vested emotional interest in this situation? In spite of the song's successful performance, I was concerned and troubled.

Some short time following, I was asked to play for radio WFDU-FM's Music America fundraiser, this hour hosted by Jon Stein. I chose to do the song again, having pretty much decided that the piece was of merit even though I wondered if there would be an outcry from the pro-vigilante faction. Goetz was still in the news daily, and from a practical standpoint, there is always pressure to get the maximum mileage out of a topical song.

In the middle of the song, the studio phone lit and Jon took the incoming call. As I performed I noticed that Jon was having a heated argument with the caller, and finally, after my song was over, he hung up and relayed the gist of the conversation to me. Yes, it was another complaint alright, but not at all the one I would have expected.

This time the complainant, an angry man, accused me of singing a dangerous pro-Goetz song. How dare I take the position that it was right for some nut to take the law into his own hands and shoot other people? How dare I condone violence? How dare the station provide a forum for a singer who was such an obvious racist. Could I believe my ears?

I had created a real coup here. With one short song I had managed to offend two diametrically opposed viewpoints, leaving a proponent of each to believe that I was in fact the champion of the other; that I was the enemy. This I had accomplished by way of a song that had been intended not to take sides, but to point up the inherent foolishness of a situation. What a tremendous power I had blundered onto. What a valuable lesson I had learned.

If one song can be perceived in such a radically different manner by two listeners, than a performer or songwriter should take care to remember that an audience is composed of many different individuals, each with varying perceptions, fears, beliefs, and feeding habits. Take note of the odd comment, but put it into perspective. Otherwise you might alter your work to suit those who are the most vocal, and the least in touch with your work. There is always a Mme. Defarge knitting away in the audience, waiting for the revolution, waiting for the guillotine blade to fall.

"It is a far, far better song I write,
Than I have ever written..."

Copyright 1986, Roger Dietz



Little Joe Blue

*I got nothing I wouldn't lose to keep
on singin' the blues...*

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Private Lives

At the end of our private lives
we're having a smoke
sipping coffee, talking through the night
trying out old jokes
pretending we're just friends
at the end of our private life

You've got a brand new place in town
stuff is still in piles
I'm sure you'll collect new furniture
after living there awhile
then maybe you'll smile
about the end of our private life

I can hear your mind ticking away
behind that funny mouth
I feel your spirit fly shimmering
behind those laughing eyes
a little boy cries

Love me, love me, ooh, love me
at the end of our private life

With morning comes the cold reality
of a world we've changed too fast
we're living the first fatality
of a love we thought would last
we're learning to act
at the end of our private life

c 1986 Penelope Nichols



Salvation for Hire

Down on the corner
with nothing to lose
Nicky and Riley
they're crying the blues
Along comes a preacher
just to give 'em the news
in the heat of the day
you can hear 'em say

CHORUS: Hold tight, I'm your man
All God's children got to have a plan
Blessed by the light and the resurrection
Believe me, boys, I'm your protection
Suffer the children come unto me
Of course there'll be a minimal fee

And you read it in the Good Book
See it on TV
Hear it on the radio
Brother, it ain't free
And it's salvation
salvation for hire
grant your every desire
salvation for hire

Patty she visits the psychic next door
puts her in touch with the spirits and more
walls they move, voices are heard
and the lady beside her, she gives her the word

CHORUS: I see a man in your life
strong and handsome and sharp as a knife
gives his love without reservation
business deals will bring elation
the spirits are restless, they crowd 'round the door
I tell them my fee, they cry "More, more more!"

And you read it in the paper
See it on the street
Hear it on the subway
As they drive you from your seat
Preaching salvation
Salvation for hire
Grant your every desire
Salvation for hire

• Bridge: He's a Muslim
I'm a witness
For a price
we'll see to your spiritual fitness
The Hare Krishnas could use some boosters
And the man with the light
Says he's Zaratheustra

CHORUS: And you read it in the paper
See it on the street
Hear it on the subway
As they drive you from your seat
Preaching salvation
Salvation for hire
Grant your every desire
Salvation
Salvation for hire
Salvation
Salvation for hire

c 1986 Tom McGhee

Bernie Gets

(sung to the tune of "Jingle Bells")

Dashing through the turnstile
With a loaded .38
He gets any seat he wants
He never has to wait

He's the hero to the many
Who ride the underground
And claim that when you need a cop
There's never one around...Oh

CHORUS:

Bernie gets, Bernie gets, Bernie gets off free
Oh what fun it is to go out on a shooting spree
(repeat)

The mayor's hugging Bernie
It's re-election time
The New York Post is asking Koch
Just where he stands on crime

"I'm against it, How'm I doin'
Give me five" the mayor quips...
This makes Bernie nervous
And his trigger finger slips...but (CHORUS)

Vigilantes are so charming
The jury sure was grand
They've given us encouragement
To arm and take a stand

Now no one goes to movies
Or the theater for a play
They head down to the IRT
To blow other folks away...Oh! (CHORUS)

Poor Bernie got indicted
He'll have to go to trial
I guess that we will see him
On the TV for a while

See, Bernie shot his gun off
And still he wasn't through
He finally got in trouble
When he shot his mouth off, too!...but (CHORUS)

c 1985 Roger Deitz

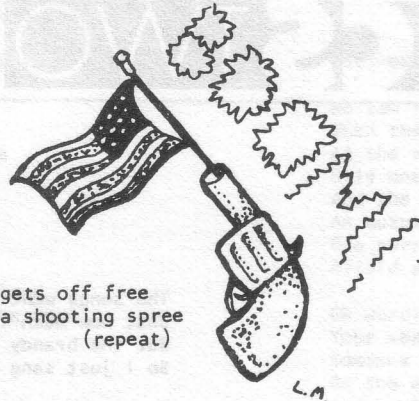
Hillsong

Wild Blueberry and Tearose
Living in a cottage side by side
She parts the curtain and the waiting bride
Calls through the window to her forest child

Come to me Come to me
Come to me down from the hill
Lay down your hatchet and lift up the latch
And come to the cottage where I wait for you still

She makes braids by the bedside, love by the lamplight
Echoes of the poems heard only at night
He lifts off her laces and lovingly embraces
The warmth of the woman that he loves so well
And he says

Come to me Come to me
Come to me, say that you will
Come to me Come to me
Come to me, say that you will



Cold Is the Heart

Cold is the wind that sweeps the plain
Cold is the rain that's fallin'
Cold is the sky that hides the sun
When winter time is calling

Black is the sky that holds no stars
Black is the sea below her
Black are the rocks that guard the shore
And traps the rollin' water

Chorus: Cold is the touch of winter wind
Cold is the eye of the soldier
Cold is the heart that breaks in two
When true love is over

Soft is the sky at evening time
Soft is the hair of the maiden
Soft is the light that reaches down
When summer moon is fadin'

Red is the light that paints the trees
Red is the flame of the fire
Red is the sky at evening time
That touch the city spire

c 1986 Jeff Strange
Donnybrook Fair

Old Man Of Penn Station

You see them in the doorways, living in the slums
Some call them homeless persons, most just call them bums
I wonder how they ever came to live this kind of life
I hear it in their voices, they're ashamed
when they're begging for my change

"Hey young man have you got some change to spare?
This Old Man's in need of a meal, some clothes to wear
You know I'll probably just go out and spend it on a drink
But I'm living in Penn Station on the brink
And I don't wanna have to think."

My father seemed to take an interest in this one Old Man
I thought it very kindly, he'd like to lend a hand
Even tried to bring him home for dinner Christmas Day
When it came time for them to go, the Old Man didn't show

We read it in the paper, the Old Man passed away
We gathered at the funeral, but there wasn't much to say
A pity how he turned his back on family and friend
Hello--Goodbye in one breath, so sad
I would have liked to know you Grandad.

for Fredrick Michael Dougherty (1900-1976)

Music and lyrics by
Dennis Dougherty

Stars rise in her eyes, dawn in the sunrise
Watering the vines of the plants hanging down
Bearded and burly he leaves off early
Heading for the hill of the mountain town
He thinks about his young bride
Still feels her by his side
Thinks about the time when the sun goes down
And she calls

Come to me Come to me
Come to me down from the hill
Lay down your hatchet and lift up the latch
And come to the cottage where I wait for you still
Where I wait for you still

c 1984 Bonnie Burns

SIDE LYRICS TWO

Cry For the Lonely

People tell me I don't mention you too much
They don't know inside I'm hurting so much
It pains me just to say your name
Because after a good love has gone bad
How could I feel anything but sad
And darling you still affect me just the same

Chorus: There's a howling wind outside tonight
And it cries for the lonely
Never thought I'd be singing this song
I thought you'd love me only
But we all play the fool sometimes
I guess it was my turn
So tonight, I'll cry for the lonely

Sometimes I think that if I could only talk to you
I'd convince you what you're trying to do
Is something you don't really want
If I had to talk you into loving me
We both know what a mistake that would be
And baby that's not what I want

Chorus

And I don't mind feeling blue
If you only felt the same way too

It's way past midnight and I can't get to sleep
I think about you and I start to weep
If you knew what you've done to me
I'm swimming in a sea of misery
And I know one day that I'll be free
And you'll be nothing more than a memory

Chorus

Words & Music by Robin Greenstein
c 1986 Tuddy & Pokey Music

A Waltz with the Captain's Daughter

I'd see her ride in the pastures by the road
Such a look upon her face, I never stopped to say hello
You can't argue with a woman on horseback
Leaning on the fence, you feel like a wino at the track

I worked the mill and I'd see her old man
Come driving up in his Lincoln
But, I always liked him though
Cause he could talk without looking like he was thinking

He'd heard I sang like a cowboy
I said "No, It's more like the country blues"
He asked me to play at his party
For some laughs and a little booze

It was a chance
For a waltz with the captain's daughter
A look on the other side

Everybody was all hands and smiles
As I came rolling in
I was pointed towards the bargain scotch
I shook hands with the Napoleon

The songs went fine but I was reminded
Just how much I hated sing-a-longs
But the brandy had me in a generous mood
So I just sang union songs

With that her daddy said a brief goodnight
He said he'd see me in the morning
With the radio on and her daddy gone
It was time to do some exploring

The talk was of music and where she went to school
The stupid people in the room
And with nothing in common but a bad attitude
We went out beneath the cynical moon

Oh, a waltz with the captain's daughter
A look on the other side

I felt so strange like the cameras were rolling
I looked for an opening line
Before I could even open my mouth
She filled it up with her wine

I said "Nice moon" and I meant it, too
She gave a laugh that grew from a giggle
She grabbed me by the belt and threw me on the ground
Said "Save your poetry for those jingles!"

Instrumental

Stretched out under the summer sky
Trying to remember my name
I wondered who had taken who
I was thankful all the same

Then I looked for love in her eyes
I saw there wasn't a chance
I knew I'd better think some more
About this business, business of romance

A waltz with the captain's daughter
A look on the other side

I got to work that morning on time
In my turtleneck and my shades
I did everything that was asked of me
And I hid from the boss all day

You can imagine I felt like some real smart guy
In the middle of a lame affair
Caught between these two people
And not one of them could care

It was
A waltz with the captain's daughter
A look on the other side

Cormac McCarthy
c 1984
Frozen Rope Music

the grim reaper's song

You've been livin' in the lap of luxury
you've been spoonfed long enough
it's time for a change, we're gonna re-arrange
the game and call your bluff
there's nothing you can say, we're leaving right away
so there's no need to pack your stuff
no there's no need to pack your stuff

you can't get to heaven in a limousine
and daddy death don't drive a ford
the angels don't pump gasoline
and there's no boat to climb aboard
you've got to realize
there's no time to socialize
you can't be late for lunch with the lord
no you can't be late for lunch with the lord

so when i come to knock on your door
when i ring your telephone
have some respect when i come to collect
the time you spent was not your own
you've got to understand my sad command
the life you've been given you've been livin' on loan
oh the life you've been given you've been livin' on loan

words & music by john kruth
c 1980 zuni tunes

Her Obsession (Loose Ends)

He's the one who wakes her up
In the middle of the night
She turns to him and finds that she's alone
He's the calm and soothing voice
At the end of the line
Who never gets closer than the phone

He's her obsession
Her passionate hope
His love is a rope
It keeps her life tied
She's hanging at loose ends

He's the sensitive soul
The one who understands
The standard she holds up to other men
There are some who try to win her
They seem to try too hard
She discards them all and waits for him again

He's her obsession
Her passionate hope
His love is a rope
It keeps her life tied
She's hanging at loose ends

In a perfect world
There are women and men
And a perfect love
Builds in them
But a perfect world
Is all in her mind
When will she see that
This man is leaving her behind?

He's the one she had before
But will never have again
Except on certain nights when he's lonely
He is free to live his life
And to take other loves
Never to be haunted by "if only..."

He's her obsession...

c 1986 Steve Key

Equinox

We saw the faithful sun go down
When the equinox arrived
At the start of another round
Only one of us survived
And the days grew shorter than before
An autumn wind was chilling
One sorry soldier off to war
Afraid and yet so willing

Oh wordless winter wonder chill
Your season is returning
Someone told me you had smiled
On the autumn leaves still burning
And a cinder flew into my eyes
Brought me down to tears
As the songs of sorrow I have cried
Fell upon deaf ears

And so I sit close to the stove
The kerosene is burning
Feeling wiser feeling old
They say life is for learning
Still I curse the equinox
For the darkness she will bring
But I'll be damned if my heart stays locked
While waiting for the spring

c 1986 Stuart Kabak
Paper Boat Productions

Part of the Bargain

Give me what it is
that makes this night so wild
I'll give you everything
I've ever owned as a child
But not my rabbit's foot
or my marble cat's eye

No that's not part of the bargain
you wouldn't know what to do
with that kind of charm
that's not part of the bargain
that kind of luck
would only bring you harm

To win the wonders of the world
her smile and shining eyes
I'd fight with kings
I would have hurled
the gods out of their skies
but foolish whistling of her name
would not secure that prize

No that's not part of the bargain...

c 1985 Billy Jones

We have some back issues in stock which are available for \$7.00 each. In many cases we have very small quantities left. We are working on a complete Fast Folk discography to catch up and maintain our archives. This will include corrected performers credits and the odd note here and there.

March '83

1. No Reason To Cry/Richard Meyer (Richard Meyer)
2. Nancy Reynard/The New England Express (Frank Christian)
3. My Name Joe/George Gerdes (David Messingill)
4. Spotlight/Lucy Kaplanski (Lucy Kaplanski)
5. Clancy/Tom McGhee (Tom McGhee)
6. Pretty Peggy-O/Jack Hardy (Traditional)
7. Falling From Grace/Pete Gardner (Pete Gardner)
8. Miami/Rosemary Kirstein (Josh Joffen)
9. Shale City Line/Bernie Shanahan (Bernie Shanahan)
10. The Swimmer/Bob Warren (Bob Warren)
11. Mandolin Band/Alan Beck (Alan Beck)
12. Mary Elizabeth/Joe Heukerott (Joe Heukerott)

July/August '83

1. The Lambs on the Green Hills/Paul Kaplan (Traditional)
2. Enlist, Bonnie Laddie/John Roberts (Traditional)
3. Do You Love an Apple/Jan Henshaw (Traditional)
4. Another Way to Find You/Chris Smither (Chris Smither)
5. Return from Fingal/Ken Perlman (Traditional)
6. Bon An, Mal An/Gabriel Yacoub (Gabriel Yacoub)
7. Four Silver Rings/Peter Wilson (Peter Wilson)
8. Wondrous Love/The Soldier's Fancy (Traditional)
9. Si Bheag, Si Mhor/Mike Agranoff (Turloch O'Carolan)
10. The Wings of a Gull/David Jones (Traditional)
11. Elegy Early On/Bob Zaidman (Robert Zaidman)
12. Love Is Kind/Richard Fewtrell (Traditional)
13. I Have This Love/John Model (John Model)

January 1984 (Vol. 1, No. 1)

1. Drummer Boy/David Indian (David Indian)
2. Don't Ever Call Your Sweetheart by His Name/Christine Lavin (Christine Lavin)
3. The Girls of Denmark/Eric Andersen (Eric Andersen)
4. Ottomanelli/Germana Pucci (Jack Hardy, trans. Germana Pucci)
5. Indiana/Tom McGhee (Tom McGhee)
6. Tom's Diner/Suzanne Vega (Suzanne Vega)
7. So Long to Love/Brian Rose (Brian Rose)
8. Their Feet Don't Touch the Ground/John Gorka (John Gorka)
9. A Big Mistake/Left Field (W.D. Neely)
10. Rain/Jim Glover (Jim Glover)
11. I No, You No, We No Ditty/Baby Gramps (Baby Gramps)
12. Don't Slip Away/Cyrus Clarke (Cyrus Clarke)

February 1984 (Vol. 1, No. 2)

1. Next Door Neighbor/David Roth (David Roth)
2. Lake Erie/Lydia Davis (Lydia Davis)
3. The Preppy Anthem/Oscar Brand (Oscar Brand)
4. Legends/Sammy Walker (Sammy Walker)
5. Hands/Jim Glover (Phil Ochs)
6. Every Living Thing/Rod MacDonald (Rod MacDonald)
7. I Don't Know Why/Shawn Colvin (Shawn Colvin)
8. The Blanket/Jack Hardy (Jack Hardy)
9. Kandyman/Bill Bachmann (Bill Bachmann)
10. Broad Old River/Pete Seeger & Friends (Pete Seeger)
11. There'll Come a Day/Bob Killian & Friends (Bob Killian)
12. The River That Runs Both Ways/Rick Nestler (Rick Nestler)

March 1984 (Vol. 1, No. 3)

1. The Land of the Bottom Line/John Gorka (John Gorka)
2. Streets of Montreal/New England Express (Peter Spencer)
3. All My Ex-Girlfriends Are Married/Richard Meyer (Richard Meyer)
4. Mystery/Jane Byaela (Jane Byaela)
5. Everyone Needs Religion/Joey George (Joey George)
6. 30,000 Men/Steve Forbert (Steve Forbert)
7. What Would I Do/Left Field (W.D. Neely)
8. Killing Ground/Roger Rosen & Laura Burns (Roger Rosen)
9. Cry, Little Boy/Eric Bibb (Eric Bibb)
10. Tell It Like It Is/Geoff Bartley (Geoff Bartley)
11. Hazes/Bob Norman (Bob Norman)
12. When an Old Friend Lays Down/Dave Walters (Dave Walters)

May 1984 (Vol. 1, No. 5)

1. Pandora/Josh Joffen (Josh Joffen)
2. To The Shore!/Alex Miller (Alex Miller)
3. No Friends to Me/Shawn Colvin (Jimmy Bruno)
4. The January Cold/Richard Meyer (Richard Meyer)
5. The Wizard/Tom McGhee (Tom McGhee)
6. The Visionary's Daughter/Doug Birch (Doug Birch)
7. Merci Monsieur Stephen Stills/Dan Ar Bras (Dan Ar Bras)
8. Elevator/Jack Hardy (Jack Hardy)
9. Child of the West/Judith Zweiman (Judith Zweiman & Tiger Williams)
10. The Sentinel/John Gorka (John Gorka)
11. Anna Perenna/Gabriel Yacoub (Gabriel Yacoub)
12. (Maybe You'd Be Happy In) Guatemala/Rubin Russell (Rubin Russell)
13. Shiny New Horn/Alan Beck (Alan Beck)

June 1984 (Vol. 1, No. 6)

- "The Blues"
1. Ain't Nobody Home But Me/Paul Geremia (Pink Anderson)
 2. Worried Blues/Bob Guida (Traditional)
 3. Walkin' Blues/Tucker Smallwood (Robert Johnson)
 4. Viper's Drag/Howie Wyeth (T. Waller)
 5. 1919 Influenza Blues/Bob Zaidman (Traditional)
 6. Drop Down Mama/John Hammond (Sleepy John Estes)
 7. Hot Time in Old Town Tonight/Ari Eisinger (Traditional)
 8. I Like You Fine/Rhythm & Romance (Rod MacDonald & Nikki Matheson)
 9. April Blues/Peter Spencer (Peter Spencer)
 10. Country Rag/Otis Brothers (Traditional)
 11. Motherless Children/Dave Van Ronk (Blind Willie Johnson)
 12. What Are They Doing in Heaven Today /Pat Conti (Washington Phillips)

September 1984 (Vol. 1, No. 7)

1. Monkey See, Monkey Do/Josh Joffen (Josh Joffen)
2. Shoestrings/Billy Jones (Billy Jones)
3. For Margaret/Ned Massey (Ned Massey)
4. A Veglia/Germana Pucci (Germana Pucci & Giancarlo Biagi)
5. Let the Good Times Roll/Dave Peabody (Traditional)
6. Dance of the Knee-Jerk Reactionaries /Left Field (W.D. Neely)
7. Hey Mack/Peter Wilson (Peter Wilson)
8. Amnesia/Bert Lee (Bert Lee)
9. I Always Wore the Colors of My Country /Ned Solomon (Ned Solomon)
10. Bluesman/Susan Firing (Susan Firing)
11. My Father's America/Joe Virgo (Joe Virgo)
12. I Pity the Poor British Soldier/Kirk Kelly (Kirk Kelly)
13. The Nightmare Room/Sherwood Ross (Sherwood Ross)

November 1984 (Vol. 1, No. 9)

1. Fire on the Hill/Dave Edwards (Dave Edwards)
2. Snare the Failure/Elaine Silver (John Kruth)
3. Maria There Will Be Time/Tom McGhee (Tom McGhee)
4. Say After Day/Richard Meyer (Richard Meyer)
5. La Chanson des Livrees/Rentones (French Traditional)
6. Sculpting Stones/Billy Jones (Billy Jones)
7. Sailing to the New World/Hugh Blumenfeld (Hugh Blumenfeld)
8. Mama's Child/Pinky & the Twinkies (Peter 'Pinky' Gollubin)
9. Sagman/David Indian (David Indian)
10. Rocking Chair/Deborah Liv Johnson (Deborah Liv Johnson)
11. The Four Seasons/Jackson Braider (Jackson Braider)
12. A Light Melody/C.D. Herold (C.D. Herold)

December 1984 (Vol. 1, No. 10)

1. Nickel and Dime/Cliff Eberhardt (Cliff Eberhardt)
2. Prisoners of Beauty/Robin Russell (Brenda Linton)
3. Railroad Bill/Andy Breckman (Andy Breckman)
4. Cruel Mother/Cindy Mangsen (Traditional)
5. Jane/Andrew Calhoun (Andrew Calhoun)
6. Seams and Dreams/Martha P. Hogan (Martha P. Hogan)
7. Moon Dancer/Lui Collins (Lui Collins)
8. Out of My Mind/John Gorka (John Gorka)
9. By Then/Palmer & Bragg (Palmer & Bragg)
10. Don't Let Me Come Home a Stranger /Robin & Linda Williams (Williams & Clark)
11. Night Shift/Bill Morrissey (Bill Morrissey)
12. If We'd Never/Rod MacDonald (Rod MacDonald)

January 1985 (Vol. 2, No. 1)

1. Down in the Milltown/John Gorka (John Gorka)
2. Blue Hotel/Bert Lee (Bert Lee)
3. A Married Man/Bill Morrissey (Bill Morrissey & Cormac McCarthy)
4. Summer Weddings/Christine Lavin (Christine Lavin)
5. I Had an Old Coat (Recycling Song)/ Paul Kaplan (Paul Kaplan)
6. Al Cormier/Jack Hardy (Jack Hardy)
7. Wake Up/David Massengill (David Massengill)
8. Gary's Blues/Frank Christian (Frank Christian)
9. Out of This World/Lucy Kaplanski & Shawn Colvin (Loudon Wainwright III)
10. Rising Moon/Hugh Blumenfeld (Hugh Blumenfeld)
11. Il Volo Del Corvo/Germana Pucci (Germana Pucci)
12. Isn't It Good/Josh Is In Love With A Dancer / Roth & Joffen (David Roth/Josh Joffen)
13. Temporary Song/Julie Gold (Julie Gold)

February 1985 (Vol. 2, No. 2)

1. I Put the Road Down/Bert Lee (Bert Lee)
2. If I Had Stayed With You/Nancy Lee Baxter (Nancy Lee Baxter)
3. Your Calculations Lie/Billy Jones (Billy Jones)
4. Deep Blue Night/Brian Rose (Brian Rose)
5. Song of Time/Josh Joffen (Josh Joffen)
6. Endless Highway/Eric Wood (Eric Wood)
7. Who Needs Times Square?/Richard Meyer (Richard Meyer)
8. Amazing Love/Raun MacKinnon (Raun MacKinnon Burnham)
9. Butler's Aunty/David Roth (David Roth)
10. Sightseeing/Jonathan Hogan (Jonathan Hogan)
11. Outside/Thom Morlan (Thom Morlan)
12. The Golden Vanity/Michael Soloway (Traditional)

March 1985 (Vol. 2, No. 3)

1. Roses From the Wrong Man/Christine Lavin (Christine Lavin)
2. Free Harbor/David Indian (David Indian)
3. Into The Sun/Palmer & Bragg (Lillie Palmer)
4. The X-Presidents' Waltz/David Massengill (David Massengill)
5. Elle a des Cheveux d'Or/Gabriel Yacoub (Gabriel Yacoub)
6. Call Me Please, Melissa/Susan Vosburgh (Susan Vosburgh)
7. My Banana/Frenchy Burrito (Frenchy Burrito)
8. Bow and Arrow/Andrew Calhoun (Andrew Calhoun)
9. Susan's Valentine/Joe Virgo (Joe Virgo)
10. Unchain This Heart/Peggy Atwood (Atwood/Ward/Rutherford)
11. Song to Anne Frank/Roger Manning (Roger Manning)
12. Maria/Peter Wilson (Peter Wilson)

April 1985 (Vol. 2, No. 3 (Boston Area))

1. The Dollmaker's Secret/Chuck Hall (Chuck Hall)
2. Lonely Boy/Bob Holmes (Bob Holmes)
3. Baptism of Fire/Julie Snow (Julie Snow)
4. When the Bow is Pulled/Geoff Bartley (Geoff Bartley)
5. Luise/Carol Goodman (Carol Goodman)
6. For Real/Bob Franke (Bob Franke)
7. Made In the U.S.A./Eric Kilburn (Eric Kilburn)
8. Albert Appleton/Harry Lipson (Harry Lipson)
9. Beggar's Song/Dean Stevens (Dean Stevens)
10. I Do For You/Jeanie Stahl & Guy Van Duser (Jeanie Stahl & Harriet Reisen)
11. Rockin' in a Weary Land/Lorraine Lee (Lorraine Lee)
12. Message to the World/Jason Threlfall (Jason Threlfall)

May 1985 Vol 2, No. 4

1. Spotlight/Lucy Kaplanski (Lucy Kaplanski)
2. Ragman!/Hardy, Meyer, Gorka (David Indian)
3. Prince Charles/Christine Lavin (Christine Lavin)
4. Sightseer/David Massengill (David Massengill)
5. Small Blue Thing/Suzanne Vega (Suzanne Vega)
6. May Day/Jack Hardy & Co. (Jack Hardy)
7. Crazy Horse/John Gorka (Josh Joffen)
8. I Don't Know Why/Shawn Colvin (Shawn Colvin)
9. Rock Break Scissors/Richard Meyer (Tom McGhee)
10. Viking Rag/Erik Frandsen (Erik Frandsen)
11. Downtown Tonight/John Gorka (John Gorka)
12. Song of My Brothers/Rod MacDonald & Co. (Rod MacDonald)

June 1985 (Vol. 2, No. 6)

1. Somebody Still Cares/Steve Key (Steve Key)
2. I Think It's Time/Shepherd's Pie (Shepherd's Pie)
3. All the Wood of Lebanon/Second Chance (Hugh Blumenfeld)
4. Last Time I Lived in the Country/Jim Wann (Jim Wann)
5. The Star Spangled Banner/Willie Ninger (Francis Scott Key)
6. Ballad of a Ballgame/Christine Lavin (Christine Lavin)
7. Every Night When the Sun Goes Down/Kenje (Traditional) Ogata
8. Hanging on the Edge/Dennis Pearne (Dennis Pearne)
9. Whole World Round/Gail Rundlett (Traditional)
10. Love's Illusions/Marienne Kreitlow (Marienne Kreitlow)
11. Philadelphia.Curt Lippe (Curt Lippe)
12. Gandhi/Charles D. Herold (Charles D. Herold)

September 1985 (Vol. 2, No. 7)

1. Mole in the Ground/Michael Cooney (Traditional)
2. Texas Gals/St. Regis String Band (Traditional--instrumental)
3. Blue Heartland/Michael Jerling (Michael Jerling)
4. Sheetrock the Baby's Room/Tom Mitchell (Tom Mitchell)
5. Lakes of Pontchartrain/Carla Sciaky (Traditional)
6. Sweet Reunion/Paul Mercer & Joan Kosby (Paul Mercer & Joan Kosby)
7. The Hungry Dogs of New Mexico/Artie & Happy Traum
8. West Rutland Marbel Bawn/Margaret MacArthur (James Kearny)
9. Moonbow/Jem Moore (Jem Moore--instrumental)
10. Byker Hill/Crossover (Traditional)
11. Somos El Barco (We Are the Boat)/ (Lorre Wyatt) Pete Seeger
12. Closing Remarks by Lena Spencer

October 1985 (Vol. 2, No. 8)

1. No Future/Jack Hardy (Jack Hardy)
2. The Boat Song/Lyle Lovett (Lyle Lovett)
3. Sounding/David Roth (David Roth)
4. As the Crow Flies/Tom Russell (Tom Russell)
5. Care To The Wind/Richard Meyer (Richard Meyer)
6. The Chemical Worker's Song/Cayman & Zweiman (Ron Angel)
7. Up in the Attic/Buddy Mondlock (Buddy Mondlock)
8. You Got To Believe/Hugh Moffatt (Hugh Moffatt)
9. Northern Girl/Cheryl Wheeler (Cheryl Wheeler)
10. My Heart is Artificial/Bob Mellman (Bob Mellman)
11. Steve on H/Cindy Lee Berryhill (Cindy Lee Berryhill)
12. Nuieba (The Desert Song)/Carrie (Carrie)
13. I Don't Care/Bob Batch (Bob Batch)

November 1985 (Vol. 2, No. 9)

1. Follow Me Down/Judith Zweiman
(Judith Zweiman)
2. All-in-All/Raun MacKinnon
(David Buskin)
3. What it is/Susan Vosburgh
(Susan Vosburgh)
4. Somebody's Home/Lucy Kaplanski
(Lucy Kaplanski)
5. Chocolates and Shame/Germana Pucci
(Germana Pucci)
6. Biological Time Bomb/Christine Lavin
(Christine Lavin)
7. Local Color/Palmer & Bragg
(Lillie Palmer)
8. The Road of the Rock n Roll/Elaine Silver
(Traditional; lyrics by Unger and Bloom)
9. The Bus/Julie Gold
(Julie Gold)
10. Knowing What I Know Now/Shawn Colvin
(Shawn Colvin & John Leventhal)
11. Winter Sky/Michael Shapiro
(Michael Shapiro)
12. Grandma's Battlecry/Faith Petric
(Irene Paul & Barbara Tilson)

December 1985 (Vol. 2, No. 10)

1. The Death of Steven Biko/Tom Paxton
(Tom Paxton)
2. Grandmother's Song/Pierce Pettis
(Pierce Pettis)
3. When Did We Have Sauerkraut?/The Berryman's
(The Berryman's)
4. Coming Apart at the Seams/David Mallett
(David Mallett)
5. Waltzing Around in the Nude/Dick McCormack
(Dick McCormack)
6. Our Children/Sally Rogers
(Sally Rogers)
7. Speed Trap Boogie/Greg Brown
(Greg Brown)
8. That's What the Waltz is For/Bob Franke
(Bob Franke)
9. Calgary/Schooner Fare
(Steve Romanoff)
10. Unrequited/Cliff Eberhardt
(Cliff Eberhardt)
11. While You Sleep/Anne Hills
(Anne Hills)
12. Take Me To the Moon/Cindy Kallet
(Cindy Kallet)

We also have the remaining stock of Coop songbooks which contain all the songs from the first year's Coop records. These are spiral bound and lay flat, and have chords in the recorded and actual keys for all songs. Coop Songbooks are \$10.00

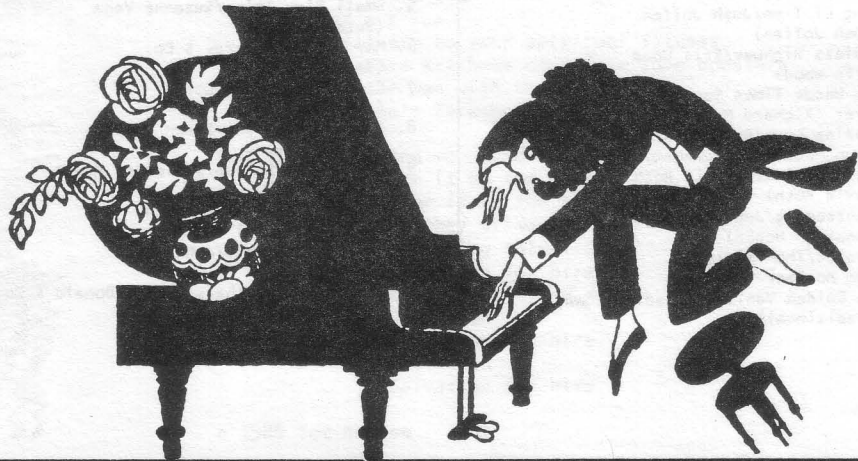
**A FOOT FORWARD
AN EAR BACK**

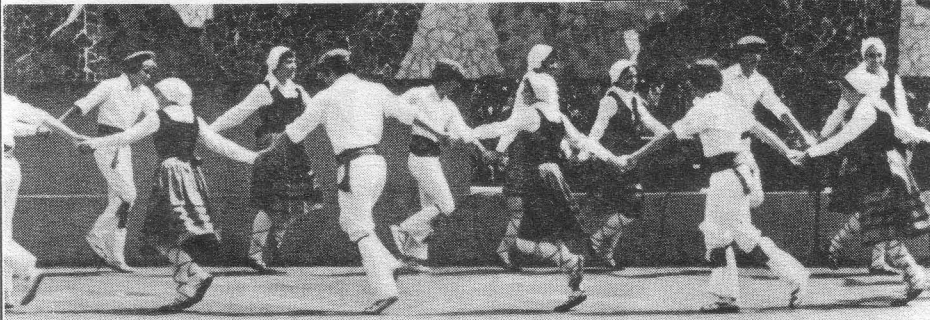
FOLK ROOTS

From our base in the British folk scene, the successor to *Southern Rag* covers music with roots from anywhere in the world. From English traditions to the latest in "rogue folk", from Tex-Mex to Zimbabwean folk/rock, this magazine is now a *monthly* feast of features, news, reviews, opinion, adverts and much more.

A 12-issue supply to the U.S.A. costs £15.00 surface or £26.20 by air. £ Sterling cheques/ I.M.O.s* payable to Southern Rag Ltd, P.O. Box 73, Farnham, Surrey, GU9 7UN, England

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SEATTLE CELEBRATES 15 YEARS OF FOLKLIFE - MAY 23-26. IT'S FREE!

It's a landmark year for the Northwest Folklife Festival as "Folklife" celebrates its 15th anniversary at the 1986 festival, May 23-26 at the Seattle Center. The Northwest Folklife Festival is a dazzling display of traditional music, crafts, food and dance from the Pacific Northwest and was voted "Best Free Event" by the people of Seattle. Over 140,000 spectators and 3,000 participants from Oregon, Washington, Idaho, Montana and British Columbia gather for fun and excitement for the entire family. Best of all, the Festival is FREE and open to the public.

Highlights for the 1986 Festival include:

15 stages of music and dance, 180 craftspeople showing their wares, a dancing stage for square, contra, folk, swing, and international dancing, a musical instrument auction, a liar's contest for the exaggerator in all of us, music workshops to educate and inspire, a chili cookoff to thrill your tastebuds, and a wine and beer tasting

For more information contact Northwest Folklife Festival, 305 Harrison St., Seattle, WA 98109; phone (206) 625-4410. This festival is sponsored by the Seattle Folklore Society and the Seattle Center.

FOLKLIFE! The best things in life are FREE!

KERRVILLE MUSIC FESTIVALS CELEBRATE THEIR 15th 1986 SEASON

The 1986 season of Kerrville Music Festivals kicks off on Thursday, May 22, with the 11-day 15th anniversary Kerrville Folk Festival, presented in association with Texas Monthly.

Running May 22 through June 1, the Folk Festival is the oldest and biggest of the Hill Country music celebrations with more than 27,000 family music fans attending last year. The 1986 event welcomes 60 evening concert performers including nationally-known newcomers Katy Moffatt, Shawn Phillips and Eric Anderson plus (Tom Rush who is celebrating his 25th anniversary with a March 28 Carnegie Hall concert). Annual favorites returning to Kerrville include Riders in the Sky, Shake Russell, Jerry Jeff Walker and Townes Van Zandt.

At the end of the summer on Labor Day week-end, August 30-31, Kerrville Festivals producer Rod Kennedy stages number 13 of his Kerrville Bluegrass Festivals with such stars as Jim & Jesse & the Virginia Boys, New York's John Herald Band, Jana Jae of "Hee Haw" fame, the McLain Family Band from Kentucky, Dry Branch Fire Squad of Georgia. The widely heralded Southwestern Bluegrass Band and Banjo Championships will also be hosted by the Music Foundation.

On Columbus Day week-end, October 10-12, the fourth annual Kerrville Goodtime Music Festival is set with such stars as the original Light Crust Doughboys from Burrus Mills, England's John Pearse, folk singer Rosalie Sorrels, Philadelphia's harmonica ace Saul Brody, Scotland's Ed Miller and many Texas traditional performers including Allen Damron, Tinker's Dam, Lindsay Haisley and Mariachi Campanas de America.

For free brochures listing all events and detailing the Kerrville Folk Festival, write Rod Kennedy, PO Box

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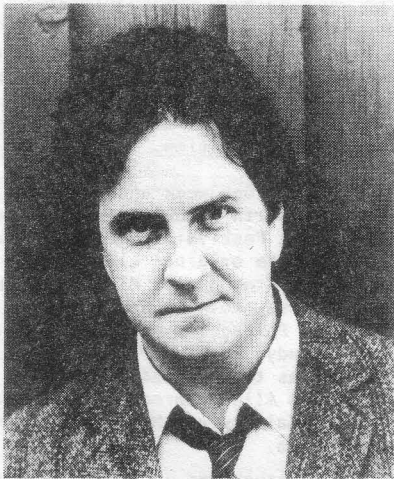
Rod MacDonald
Nikki Matheson
Richard Meyer
Germana Pucci

and the House Band

Mark Dann
Jeff Hardy
Howie Wyeth

ON THE RECORD

Penny Nichols is a doctoral student at Harvard University studying pitch perception. Her extensive musical background includes recording and touring with such people as Jimmy Buffet, Suzie Quatro, Art Garfunkel, Yvonne Elliman, and Arlo Guthrie in a career that was launched in Orange County, California in the mid-60's. In 1967 she recorded an album for Buddha Records, "Penny's Arcade," which sold over 50,000 copies. She is presently working on a new album of original material, her doctoral studies, and also practices Tibetan Buddhism.



Cormac McCarthy is a songwriter who lives in Kittery Point, Maine. Cormac grew up in southwestern New Hampshire, a rural area supported by mills and lumbering. He earns his living as a musician performing from Washington, D.C. to northern Maine.

Cormac has completed his first album which should be out in mid-86. Anyone interested in being put on Cormac's mailing list can write to him at: Box 4675, Portsmouth, New Hampshire, 03801

Robin Greenstein is a songwriter/performer living in New York City. She was previously heard on the Fast Folk November '82 LP with "When You Leave Amsterdam." Two of her songs appeared this year on the Janice Payson debut LP "Person to Person" on Atlantic Records. She also appears on Paul Kaplan's LP "King Of Hearts," singing background vocals.



Donnybrook Fair is a group of four Albany-area musicians: Kevin MacKrell, Jeff Strange, Rick Bedrosian, and Todd Nelson who play a dozen different instruments and have been working together for ten years. They have toured the U.S., Ireland, and France a number of times, and are considered by many to be the most popular band in the Albany area (though they are too modest to agree). For booking call: (518) 436-1191. This is their first recording for Fast Folk.



Stuart Kabak is a singer/songwriter/musician living in upstate New York with his two year old daughter and three Siamese cats. Recently returning to his native New York after living and performing in various parts of California for the past seven years, Stuart is known for his soothing voice and heartwarming ballads. In 1979 Stuart received top honors in the Los Angeles International Festival of New Music (better known today as the American Song Festival). He can be found performing in California and in upstate New York coffeehouses.



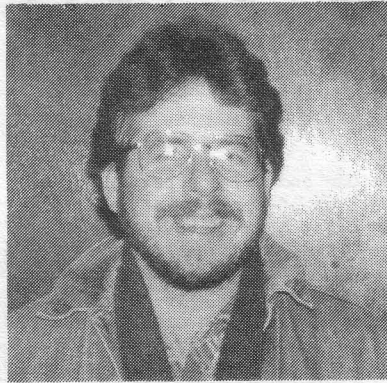
John Kruth is a poet and songwriter currently living in Brooklyn. His poems have appeared in Rolling Stone and The New York Times. He is working on a six-song EP called "Midnight Snack" and can be heard backing up various village songwriters with his "banshee" mandolin playing.



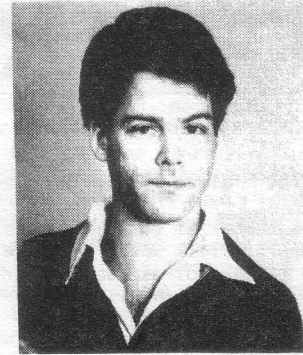
Roger Deitz is a columnist for Fast Folk and contributor to Frets Magazine, who is currently publishing a collection of essays, short stories, and articles about folk music. He has performed his humorous brand of music at many festivals and coffeehouses throughout the Northeast. As yet, there seems to be no antidote for what Roger can do to an audience, but the medical community promises a breakthrough any day now.



Born in Brooklyn, New York, Steve Key was raised in the San Francisco area. He returned to New York City last year and has since showcased at Folk City and the Speakeasy, including an appearance on WBAI's "Live at the Speak-Easy" with Tom Chapin. He lives on the Upper West Side of Manhattan and performs regularly at local night-clubs. This is his second appearance on Fast Folk, following the June '85 song, "Somebody Still Cares."



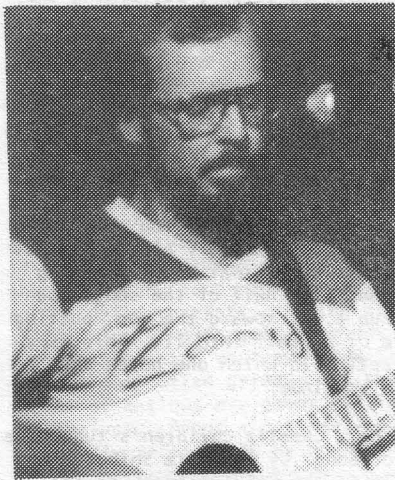
Bill Jones is a resident of Edgewater, New Jersey. He has a B.A. degree in social relations from Ramapo College of New Jersey. Bill's grandfather was a New York City cab driver who was given a guitar by his friend Burl Ives. When Grandpa Jones died, Bill inherited the guitar at the age of ten. He taught himself to play it, and has been playing ever since.



Hugh Blumenfeld is now ABD on a PHD at NYU. He is currently living in NYC off the BQE with his MRS, ESQ. He is contemplating moving to CT where he could get a job with his MA from UC-life would be about 1/3 less complicated.



Diane Chodkowski, in singing with Hugh, has added performing to her long-time careers as an avid listener, audience participant, and biologist. A native of Connecticut, she is now living in NYC and moonlighting as a nursing student.



Tom McGhee lives in Brooklyn and due to a freak accident is considering making songwriting a full time occupation...

Dennis Dougherty was born in New Jersey, raised in Idaho, later to return to New Jersey. Deeply concerned with the plight of animals in urban environments, he created and runs a unique business, "Wildlife Removal Specialists," in between music performances. Influenced early on by the likes of Perry Como and Nat King Cole, Dennis studied music at Montclair State College, and has just completed his first LP, "Old Man of Penn Station" (Thinking Dog Records, PO Box 591, Montclair, NJ 07042; \$6.95 plus \$1.50 for postage). He lives in Montclair with his wife Charlyn, a music therapist, and son Jarrett.

Bonnie Burns hails from Closter, N.J., and last appeared on the June '85 issue of Fast Folk, playing flute and singing for Steve Keys "Somebody Still Cares." Here Bonnie shows her talent as a songwriter with "Hillsong." She spent several years as a "busker"* in Europe before returning to the New York area last year.
*street musician

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RECORD REVIEWS

by Christine Lavin

"JUST IN TIME" album by Gail Rundlett

There are a number of female singers on the contemporary folk scene that are reverently thought of as "songwriter's dreams" -- singers with distinctive vocal styles and the innate ability to take a song and with their original interpretive powers elevate it, transform it into something more than even the writer of the song intended. A few who immediately come to mind are Shawn Colvin, Raun MacKinnon, and Lucy Kaplansky -- all superb songwriters themselves, but who are known even more for what they can do for others' works.

A cassette has recently been released by a Boston-based musician, Gail Rundlett, who, unlike the above, is not a songwriter, but, like them, shares finely-honed musical instincts. Here she applies her skills to the interpretation of ten songs on "Just In Time," a collection of traditional and contemporary songs she sings with exhilarating freshness and impeccable phrasing, using a perfectly pitched voice that is at times round, rich, and full, and other times light, airy, delicately feathery. On this self-produced debut album she is backed by a group of excellent side musicians and singers in arrangements that tastefully enhance and complement each individual song.

Side One opens with "Auction Block," a traditional tune that Gail starts simply with voice and dulcimer, gradually building with shaker, harmony vocals, and Leo Kretzner on congas, klaves, and guiro until it's a gently lilting syncopated toe-tapper. "Honey In My Tea" is however, an example of the singer being better than the song -- a song that, while heartfelt, is filled with awkward sentiment all-too-familiar phrases ("I'm a part of you/you're a part of me"). But Gail's fine singing and guitar playing (along with Rick Cyge on second guitar) still make it lovely to listen to. "All Along the Barley," a sweetly sung a capella traditional song, shows off Gail's voice at its best -- completely relaxed, yet full and strong. Next, "A Case of You" by Joni Mitchell, a formidable song for any woman with a dulcimer to attempt, is given a satisfying treatment here, served well by Gail's superb musicianship. Toward the end of the song she loosens up, breaks away a bit from Ms. Mitchell's original phrasing, making the song more her own.

Side One ends with a perfect paced rendition of Bob Franke's anthem "The Great Storm Is Over," a song that, like Rod MacDonald's "Sailor's Prayer" is fast becoming a folk "storm" classic. With Amie Beth Doft on bass, Leo Kretzner on second dulcimer and Gail leading a chorus of Rick & Lorraine Lee and Leo Kretzner, it's a thoroughly joyous production.

Side Two begins with Robin Batteau's "Single Wing," a haunting tune filled with the kind of romantic imagery Mr. Batteau's songs are known for (wishing wells, unicorns, magic). Gail's pure voice and clean, crisp guitar playing underscore the beauty of the piece. On "Cotton Mill Girls/Barlow Knife" Gail is joined by Larry Unger on banjo and Rick Cyge on guitar, performing two traditional songs -- the first is a catchy sing-along with a strong vocal chorus, the second a playful, upbeat, foot-stomping instrumental.

"Conversation," another Joni Mitchell tune, shows off Gail's considerable vocal ability on the demanding vocal trills and octave-hops. As in her version of "A Case of You" on Side One, Gail sticks very closely to Ms. Mitchell's original vocal phrasing in the first half of the song, opening up a bit toward the end, putting more of herself into it. This is a direction in which one hopes she will continue.

In the a capella children's tune "The Color Song" by Patricia Shih, Gail explains the pointlessness of prejudice, aided by a delightful "Kids Chorus" (Jani & Nico Stone, Sonya & Luke Del Tredici). With the last song, "Lie Easy," a sweet, simple ballad by Anne Zimmerman Dodson, Gail Rundlett finishes up a wonderful debut album.

"Just In Time" is unfortunately not on disc as of yet, which means you probably won't hear it much on the radio, but it is on cassette, good news for all you Walkman people and home cassette owners. It is available for \$8.00 plus \$1.00 postage from Heartwood Records, 77 Bigelow Avenue, Watertown, MA 02172.

And for all you songwriters out there, add Gail Rundlett to that list of singers you dream about one day singing your song.

A JOY FROM THE STREETS

by David Pyles

A beautiful woman is standing on a Greenwich Village street corner with her guitar. A nylon string guitar, an oddity in the streets of New York. She begins to play and the busy corner is transformed, for a while, into an intimate concert stage. As the woman begins to sing, pedestrians, hurried New Yorkers, stop at the sound of what their discriminating ears determine to be a very special event. The music is not folk, not jazz, not classical, but a melding of the three into a unique experience that flows gently, like a clear mountain stream through the noise of the traffic.

Jane Byaela has been making her music on the streets of New York and Boston for almost five years now. She began her street music "career" on a cold winter day in Boston, where she had been working in a low-paying factory job for over a year. Just barely surviving, fearing for her health and feeling that her spirit was broken, she took her guitar into a subway station just to see if anyone liked her songs -- songs she had been writing since she was 12 years old. After the first two hours of playing to the passers-by, her listeners' contributions totalled only two dimes and a nickel thrown into her open guitar case. She thought of giving up, but decided against it.

Her fingers numb from the cold, she continued to make her music. Two more hours passed, the subway station was quiet now. Rush hour was over. She was tired. But her efforts paid off. In those final two hours she made more money than she could have earned in an entire day working in that dismal factory. She quit that job.

Harvard Square became a favorite place to find Jane Byaela and her music. Along with her songs, she began playing some of the guitar pieces that she had learned growing up in a family of professional classical musicians. The number of listeners grew. She was soon playing to very large crowds and, best of all, her music was supporting her totally. She had earned the respect of the people of Boston.

Her confidence building, she decided to give New York a try. She began to commute with her guitar and her new portable amplifier to the Big Apple. She played classical music on the steps of the main New York City Library and chose Washington Square Park in Greenwich Village to play her songs in the evenings.

On The Edge, the first record album by Jane Byaela, allows listeners to bring this experience home. All of the selections on the album are composed and performed by Ms. Byaela, who supervised every detail of the production, even to the point of inviting people from the street to critical recording sessions to ensure that "there would be life in the performances." All the songs are solo, voice and guitar, except for two: "Running in the Rain," where Jane provides a harmony vocal, viola and violin tracks, and Jeff Berman adds percussion, and "Business of Love" which features John Kruth on the electric mandolin and Mark Dann on the electric bass.

On The Edge is a must for guitar aficionados. The classical influence on Jane's music adds another dimension to the possibilities for the modern singer/songwriter. It is available from Spark Records, 496 Hudson St, NY, NY 10014, Suite 49K (\$8.00 plus \$1 shipping, and NYS tax).



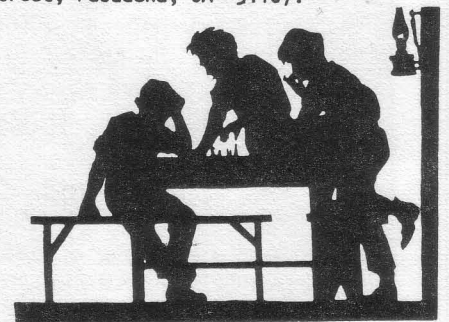
SCOTTISH FIDDLERS TO TEACH AT CAL. CAMP IN AUGUST

The third annual Valley of the Moon Scottish Fiddling School will be held August 23-30 at Camp Gualala near the northern California coast. Top fiddlers Buddy MacMaster of Cape Breton, Nova Scotia, and Alasdair Fraser and Willie Fernie of Scotland will lead a week of intensive workshops for musicians of all ages and skill levels.

The Valley of the Moon School has sparked international interest, with participants attending from Canada and Scotland as well as from across the U.S. Daily classes in Scottish fiddling and the related Cape Breton fiddling style are tailored to beginning, intermediate and advanced musicians. Evening dances, impromptu music sessions, back-up piano and guitar instruction, swimming and hiking are among the informal activities available in the secluded woodland setting. Players of all acoustic instruments are welcome to attend fiddle classes, and family and friends of participating musicians are also invited to the camp.

The Valle of the Moon Scottish Fiddling School is a non-profit project of the Sonoma County Folk Society and the Scottish Fiddlers of California. The director is Alasdair Fraser from Clackmannan, Scotland, winner of numerous fiddling competitions in both Scotland and the U.S. and a noted dance musician and concert artist.

For more information call (818) 793-3716, or write to: Valley of the Moon Scottish Fiddling School, c/o Jan Tappan, 1938 Rose Villa Street, Pasadena, CA 91107.



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SIDE ONE

-1-
PRIVATE LIVES
(PENELOPE NICHOLS)

PENELOPE NICHOLS/VOCAL AND GUITAR
JANICE KOLLAR/DX-7

-2-
SALVATION FOR HIRE
(TOM MCGHEE)

TOM MCGHEE/VOCAL AND GUITAR
JANICE KOLLAR/DX-7

-3-
BERNIE GETS
(ROGER DEITZ)

ROGER DEITZ/VOCAL AND BANJO
JANICE KOLLAR/SLEIGH BELLS

-4-
HILLSONG
(BONNIE BURNS)

HUGH BLUMENFELD/VOCAL
DIANE CHODKOWSKI/VOCAL

-5-
COLD IS THE HEART
(JEFF STRANGE)

DONNYBROOK FAIR:
KEVIN MacKRELL/LEAD VOCAL AND GUITAR
TOD NELSON/VOCAL AND MANDOLIN
RICK BEDROSIAN/VOCAL AND BASS
JEFF STRANGE/TIN WHISTLE

-6-
OLD MAN OF PENN STATION
(DENNIS DOUGHERTY)

DENNIS DOUGHERTY/VOCALS, GUITAR,
SYNTHESIZER

SIDE TWO

-1-
CRY FOR THE LONELY
(ROBIN GREENSTEIN)

ROBIN GREENSTEIN/VOCAL AND GUITAR
ROY GOLDBERG/VOCAL, GUITAR AND BASS
TIMOTHY PITT/LEAD GUITAR
BILLY "LINN" KOLLAR/DRUMS

-2-
WALTZ WITH THE CAPTAIN'S DAUGHTER
(CORMAC MCCARTHY)

CORMAC MCCARTHY/VOCALS AND GUITAR

-3-
GRIM REAPER'S SONG
(JOHN KRUTH)

JOHN KRUTH/VOCAL, MANDOLIN, GUITAR,
FLUTE MOUTHPIECE
THE USUAL SUSPECTS:
GLEN WOLFF/BASS
SANDY SIMON/CONCERTINA
JANICE KOLLAR/TAMBOURINE

-4-
HER OBSESSION
(STEVE KEY)

STEVE KEY/VOCALS AND GUITARS
JANICE KOLLAR/OB-8

-5-
EQUINOX
(STUART KABAK)

STUART KABAK/VOCALS AND GUITAR
LISA LYNN GYGAX/BASS
JANICE KOLLAR/VOCALS, DX-7, TRIANGLE

-6-
THAT'S NOT PART OF THE BARGAIN
(BILLY JONES)

BILLY JONES/GUITARS, BASS, VOCALS,
FINGERSNAPS
JANICE KOLLAR/SHAKER