

FAST FOLK

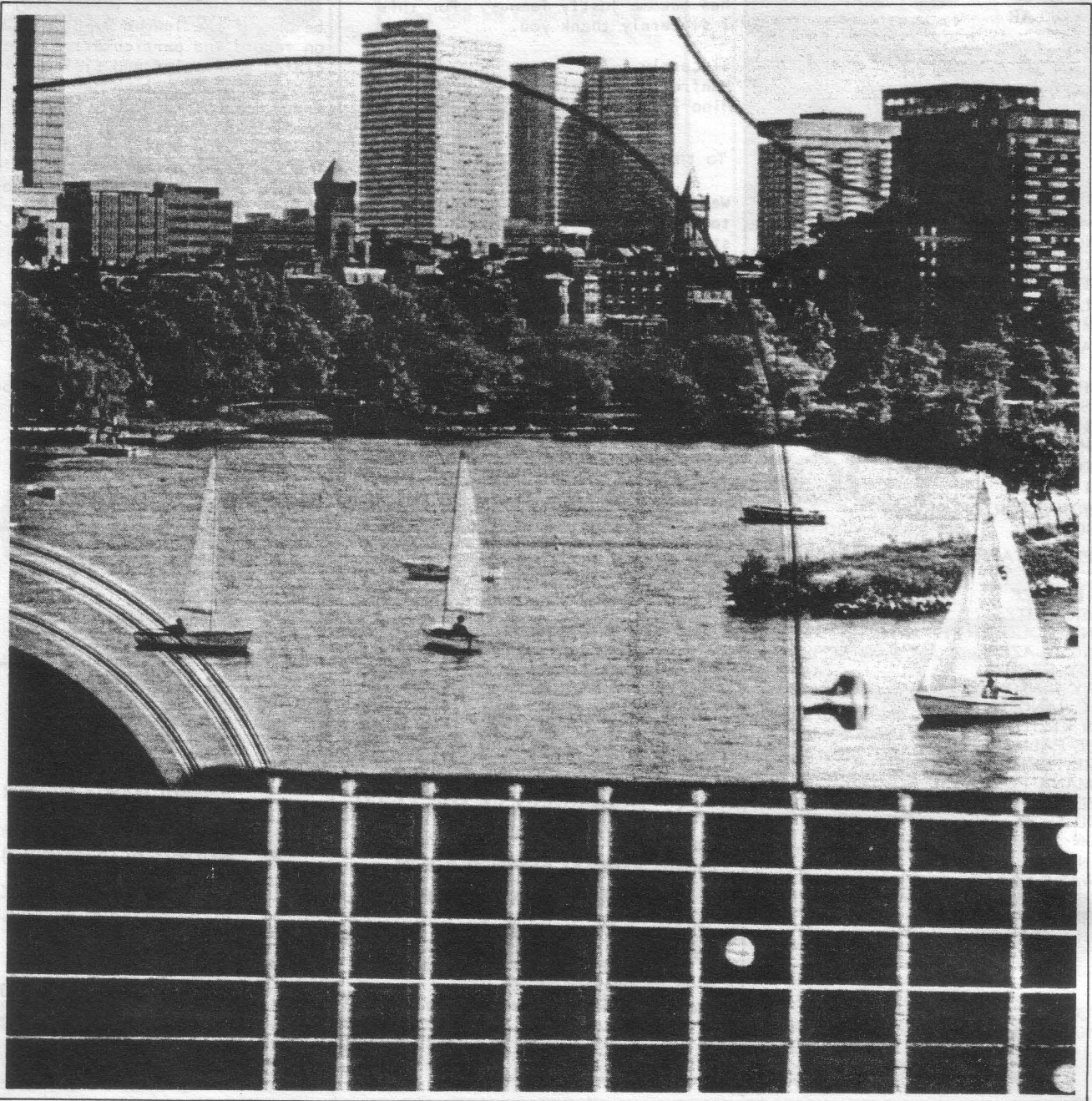
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BOSTON TWO

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FAST FOLK

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LETTERS

To the Editor:

The arts are essential to the enrichment of our lives, to the education of our children and the health of our State's economy. I am proud that my district is so rich with organizations such as yours which provide the great cultural offerings for which New York has become justly famous. For this I sincerely thank you.

Sincerely,
Manfred Ohrenstein
Minority Leader/State Senate of NY

To the Editor:

We don't seem to have received too many FFMM editions at the station lately. We did receive and I played the March '86 edition. During the course of tonight's folk music show (I'm writing this at 00:15 8/11) I played 9 of the 12 cuts. I played seven all in a set and asked for listener response. Response was slim, but "There Ought To Be A Law" (Eric Wood) got favorable comment. One listener said anyone by the name of Clive should be applauded for so announcing. Another listener

said that Christine Lavin should be elected to some sort of political office (I had mentioned Chris as an example of a "star" on Fast Folk.

I found "One Night in Greece with an American Tourist (Clive Pig) to be one of the longer 2:50 seconds on record and particularly appreciated the lyrics and Elaine Silver's vocals on Blind Man (John Kruth), the Idle Rumors harmony on Down to the Sea in Ships (which I included in a Sea Song set), and the raw power of Aztec Two Step's "Living in America. I think that "Moments" would have benefitted from more refined/higher production values.

YOU SEND'EM
WE PLAY'EM

Thanks,
Graham Chynoweth
Folk Music Host
WEVO-FM, NH Public Radio

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RECORDING IN THE FIELD

You now have a copy of the second of two albums recorded at sessions held in the basement of the Nameless Coffehouse in Cambridge, MA on March 5, 6, 87th, 1986. They were held in conjunction with the Fast Folk's Revue's appearance at the Somerville Theatre. We hope to record often during our excursions out of the New York area to find more songwriters who make up the rich scene across the country.

The notion of field recording has its roots in the exchange of material and the oral tradition of traveling singers and generations handing their stories and songs down. This is the legendary 'folk process'. Songs were collected by the troubador and he became the repository for the community's legacy. More recent oral traditions derive from the mingling of the separate work done by the Gleemen (the common minstrel) and True Poets who were considered priests and judges by the rulers they served. From the 1400's onward the two lines became muddled as the poetic arts and their uses as magic and their use of magic arts was diminished. Organized religion played a great part in reducing the supernatural role of poetry in the developing western society. In the nineteenth century over three hundred English and Scottish ballads were collected by Francis James Child and published in his now famous editions between 1882 and 1889. His was the work of the passionate academic who provided many variations of each ballad that he found. Could this be the time when scholars began to ask "what is folk music"? Many times ballads were published and distributed on broadsides much as they are handed out at political and social gatherings today. In academic circles it has become a prevalent habit to separate the people from their art and examine the parts anthropologically.

The advent of recording techniques and the development of record and radio broadcast companies focused public attention more consistently on the products of these companies. People turned, with the encouraging entertainments of radio, away from

their own communities to more modern glamorous ones. While it is true that there is always a population of artists working outside of any commercial channels, mechanized entertainment channels draw public attention and fashions focus on them. Academics wondered about the fate of "real folk music". One had only to look around and find it. John Lomax took a direct approach and transcribed lyrics to songs he found in the fields and the streets of America. Later, with the help of his son Alan and some portable recording equipment he began to record large amounts of music outside the commercial mainstream. Their collecting trips took them to the backwaters of this country and prisons and into the roots of American song. From their work came extensive recordings now held by the Library of Congress which are famous for many sessions including those by Woody Guthrie and Leadbelly. American music is a combination of old reels, field hollers, transplanted european ballads and religious melodies. Carl Sandburg also put together his 'American Songbag.'

A less academic, but still specialized approach was taken by the small early recording companies who specialized in rural musical styles. These records, which came to be called 'race records', preserved the black country blues, and remnants of the turn of the century minstrelsy. These records were produced primarily for the black market and were nearly impossible to find in the north. They serve a function for us now as entertainment and for academic study, but were produced as ephemeral exploitations of both the musicians and the audience; commercial propositions with no thought toward posterity. Robert Johnson, who is reputed to have used the phonograph as teacher, is a good example of the value of field recording. His work like many of the early blues records was done under the supervision of a record company field A&R man (Don Law) for Vocalion Records in a hotel room. Johnson only recorded 29 sides that even in his own era were hard to come by. It is interesting to consider how

contemporary music might have developed in the absence of some of his pivotal recordings. Johnson influenced many contemporaries, but his influence on the generation of rock and folk blues players in recent years cannot be underestimated. Musical styles very often are the legacy of individuals. Documentary projects when motivated by artistic or commercial interest can have very important long range effects. Any one familiar with the resurgence of blues in America knows how hard it was for collectors and performers to find extant copies of recordings known to have been made by the seminal blues artists.

In more recent years labels such as Folkways and Broadside (in association with the magazine) and Sing Out! magazine have carried on the collecting tradition according to their specializations in contemporary as well as older styles of music. All this work is valuable because there are always other voices and points of view in any period of artistic growth. Commercially unacceptable contemporaries of successful artists may come to be more artistically significant in the long run than their more popular counterparts.

In a broad sense all recordings are documentary, though commercial recordings may strive to enhance or produce the artists they record for the most product salability. The work of Fast Folk is to document interesting singers and songs that are still outside the commercial community. The songs we choose are often picked for the qualities that make them unsuitable for commercial markets. They may be mostly folk, acoustic songs with purposeful lyrics. These traits are not the most commercial ones at this point in the United States and so much of the material we record would go unheard without a platform such as Fast Folk. Since we are not a commercial organization as such, it is not in our interest, artistically to appeal to broad common tastes which prevail over popular music in America.

Fast Folk's recordings in Boston and New York at our studio and in the SpeakEasy have allowed us to build

RADIO BOSTON

by
Andy Mapel

The city of Boston has long been known as one of the foremost cities in the country for providing a wide variety of quality radio programming. Among the many musical forms available, traditional and contemporary folk music are featured on several stations, and unlike many areas of the country, Boston radio audiences are able to enjoy folk and acoustic music programs throughout most of the day and early evening. At WUMB radio (FM91.9), a station owned and operated by the University of Massachusetts at Boston, the commitment to provide uninterrupted folk music to a broad listening audience has been consistent throughout the four years that the station has been on the air. As Tom Callahan, the Assistant General Manager of the station explains it, the decision to bring the station on the air with folk music as the featured format was made with the support of the Corporation for Public Broadcasting in order to fill a void in the airwaves. This void was created in the fall of 1980 when the legendary AM station, WCAS (AM740), changed its format from contemporary folk to soul and R&B.

WUMB was first heard in September 1982 by the small audience able to pick up the weak and often intermittent signal. The station's main program, Acoustic Images, has remained essentially unchanged in the four years that the station has been on the air. Starting at 6:00 in the morning until 7:00 at night, the station offers a carefully selected blend of contemporary folk songs from around the country, including songs from nationally known artists' demonstration tapes. The format of the station is defined by the broad category of any song that includes the sound of acoustic guitar; so the strong foundation of contemporary folk music is complemented by occasional touches of jazz and classical guitar, bluegrass, acoustic rock and roll, and practically any other style of music reworked for the guitar. Other instruments frequently provide the accompaniment, and the guitar is often the subtle background for stronger instrumental leads. Hammered dulcimer, banjo, mountain dulcimer, and mandolin instrumentation is also considered as part of the program's offering. Traditional folk music is not totally absent from the Acoustic Images show, but WUMB's emphasis on contemporary folk styles provides a well-intended contrast to the programs at WERS (FM88.9) and WGBH (FM89.7) whose formats tend

a legacy that will stand as evidence of a community of great variety and strength that is at work alongside, and many times in contrast to, the more "successful" commercial recording artists. This is not to say that we don't feel that many of the Fast Folk artists could not be successful in the larger markets given the proper exposure. They could. The commercial market looks for material with simplistic lyrical content and Fast Folk deliberately looks for material that is lyrically challenging.

Another purpose of the Fast Folk Musical Magazine is to show the breadth of a scene as we have done with the two Boston issues this year and one last year (FF204-The Boston Area-April 1985). These records show a range of songwriting in this community from romantic to the political. Recording extensively in one place gives listeners a chance to serve the overall influences of that musical community. Boston seems to draw more from traditional folk than New York does at this time. Our purpose in a project like this is to record what we find and try to present it in some way that will offer a balanced example of that scene for others to evaluate and enjoy. This year we recorded 43 people in Cambridge who performed one or two songs each over the course of three days. The recordings were made on a high quality cassette in a basement room with little to no attempt to "produce" them. Most of the performances were first or second takes. The idea was to record the song not produce "art;" It happens that these are conditions which often do produce art.

- Richard Meyer

EMBRACED IN BOSTON

One of the differences between folk music in Boston and folk music in New York is that Boston has a significant community that embraces it. Cambridge is legendary for its quiet thoughtful atmosphere. Its public buildings have been smoker-free by statute for nearly ten years. The natural living movement is stronger in Boston than in any other major city and acre for acre there are more bookstores, food coops, grassroots political organizations, and college students than anyplace on earth. Boston is also the focus for New England's strong traditional arts network, from quilting to potting, wood-working to metalsmithing, contra-dancing to shape-singing. These observations don't constitute a community or prove the existence of one, but it's as close as I can come to setting the scene. The proof is in the music itself.

First off, the music is thriving, at least relatively: relatively to five or ten years ago and relatively to New York. From the Press releases we've been receiving here at the office, the number of venues offering folk music in the Boston area is rapidly growing. We also know that Boston offers hours of folk music programming on the radio, day and night all week long. Consider the contrast: in New York the once thriving Village scene has

Con't on pg 5



Geoff Bartley and Jay Rosen recording in the basement of the Nameless Coffeehouse.

Con't on pg 15

Con't from pg 4

been reduced to one club, the SpeakEasy, now that Folk City has closed. The Bitter End has an acoustic night every Sunday, and there are three or four churches in the midtown region that sponsor weekly coffeehouse nights, but that about does it. As far as folk music programming on the radio Pete Fornatale does a three hour program produced by John Platt on WNEW called "Mixed Bag," which offers a fresh combination of contemporary acoustic music and 60's-70's folk-pop. The only problem with the show is that it runs from 8 to 11 am on Sunday mornings. The other programs that are encouraging to folk musicians are Bob Sherman's "Woody's Children" on WQXR, and two shows on public radio by Dave Sear and Oscar Brand, each of which gets one hour on Saturday night, when all good folkies should be out listening, singing, or on the road.

The existence of a community of interest and support in Boston is also reflected in the songs we heard in Boston. There were many more that were allied to traditional styles and techniques, from instrumentation to the predominance of stories and narratives to the steady rhythms. Compare this admittedly vague overview with an equally vague (but I hope not naive) overview of the trend in New York songwriting. The community that perennially thrives here is the avante-garde, not the traditional, and writers looking for an audience move toward it, either naturally through inclination, or by environmental pressure. New York has its share of traditional musicians, but the characteristic New York song employs an array of technological toys from chorus boxes to synthesizers, surrounds a poetry with a modern, fragmented quality that's full of allusions and tells its story in elusive fleeting images, and takes rhythmical cues from rock, jazz, and lately, reggae.

These generalizations are not meant as judgments for or against each set of writers. Each style has its strengths and its weaknesses, and each generalization has its exceptions. What I'm really moving toward is a look at how the existence or non-existence of a sympathetic community affects the politics of the music in Boston and in New York. The community in Boston that embraces folk music-- that is, the people who listen to the musicians on these two Boston issues as well as to others not

included this time--is pretty well polarized along political lines, and extremely active. Their liberal stance and grassroots style call for music that is political, participatory, and empowering. And they get it. I would not say that more political songs are being written in Boston than in New York, but it seems that they enjoy greater popularity and play a greater part in the repertoire of the area's musicians. I also would not say that the political songs written in Boston are of inferior quality to those being written in New York, but I think more inferior songs attain a preferred status in Boston than in New York. Political Songs, that is. The Boston community is hungry for songs that espouse a certain blend of politics, and politics seems to be winning out on art up there.

I think that the songwriters are starting to believe that their politics is art. The songs that I've heard for the most part don't teach the audience something it did not know, remind them of something they are in danger of forgetting, challenge them about a belief they have come to take for granted, or use their stories to recreate an experience or an emotion with an intensity that says, "here, this is real. It is outside of you, perhaps beyond your ken, but here it is. Feel it now." What I hear are descriptions of situations that are not new to us, with words that are not new to us or try to surprise us in any way. Again, we're talking about the political songs and the didactic ones. Shall I give examples? Just one. And let it be understood that it's not worth criticizing someone or something you don't respect. I was listening to April's "United Tool and Die" by Leo Kretzner. It begins with a rather beautiful evocation of a boy taking the busses down to the plant where his father works and his memories of the grey shop, the men's blue aprons (and collars - an early flag for the listener) and the machines with their blueprint stands. I was struck by the beauty of the music, the scene recreated in memory. But after the first three verses, the song degenerates. Nothing happens in this wonderfully evoked shop. Instead the verses that follow withdraw, describe the plight of the working man and the degeneration of unions, and finally the closing of the plant and the poor guys standing on the unemploy-

ment line. I was expecting an incident, something to live or re-live. Or a withdrawal perhaps into a poignant observation or a challenge to my view of the situation. But instead it preached in thin disguise and I got mad. Or maybe I should say it: "Leo, I got mad."

Now the problem is that if "United Tool and Die" goes over in Boston because of its politics (and it's not the only one), then Leo, who seems to be a gifted poet and musician, is being cheated. In the end, I would argue that politics itself doesn't make out so well in the bargain. A community whose art only strokes them will get complacent. Will get self-righteous. Will ask for and get bad art, and the essential challenge and tension of politics will slip through their fingers, slip through their coffeehouses and meetings and lives.

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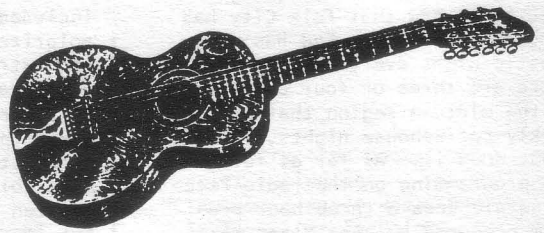
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SIDE BY RIBBONE



EVERGREEN

(Words and Music by Geoff Bartley)

A dog barks down the alley
and I'm lying here awake

and a slow train rumbles through this
punchdrunk town
the summer has been hot,
and tonight is pretty bad
and I can feel the dead world trying
to pull me down

When your name is mentioned in
passing conversation
I act like I've got something
in my eye

You loved me in the winter,
and you left me in the spring
now everything I touch is
burned and dry
--I'd like to see it all

Ch: Evergreen!
Evergreen!
All Evergreen!

Me bed is so damn empty,
I leave the radio on all night
but I'd love to hear your breathing
in my ear
I have watched in fascination
the erosion of my kindness
like I've watched this purest winter
disappear -- I'd like to see it all
(to Chorus)

But a dog barks down the alley,
and I'm lying here awake
And an idiot wind blows up across
the miles
there are grasses on the prairies
pushing up like new bones
and somewhere out there horses still
run wild -- I'd like to see it all
(to Chorus)

(Copyright 1986 Geoff Bartley)

THE BOYS IN THE BLEACHERS

I saw your picture on the front page, circling the bases
Strolling over home plate, always coming up with aces
You tip your hat toward right field, and the scoreboard shows a run
And the boys in the bleachers get their fun

Chorus

Hit a long one Babe, we came to see you hit one out
Send it over the billboards, give the boys in the bleachers
something to shout

A crack of the bat and the game is saved
Swing for the fence, hit a home run Babe

Sides of ribs and barrels of beer, silk underwear and fancy cars
You used to be a poor boy, now you're smoking Cuban cigars
Up all night raising hell, but each game you come to play
They're calling you greater than the Georgia Peach
He's an old man anyway

The Times are selling headlines and the vendors Babe Ruth shirts
Six hundred fifty homers, they still want their moneys worth
Each game needs a hero and you still need the cheers
So you switch to a lighter bat and raise your bet against the years

But I hear the brass are talking, they're saying that you're through
Gonna send you back to Boston, 'cause they got no place for you
The Yankees roll without him, another legend pulls up lame
Now you're an old man in a young man's game

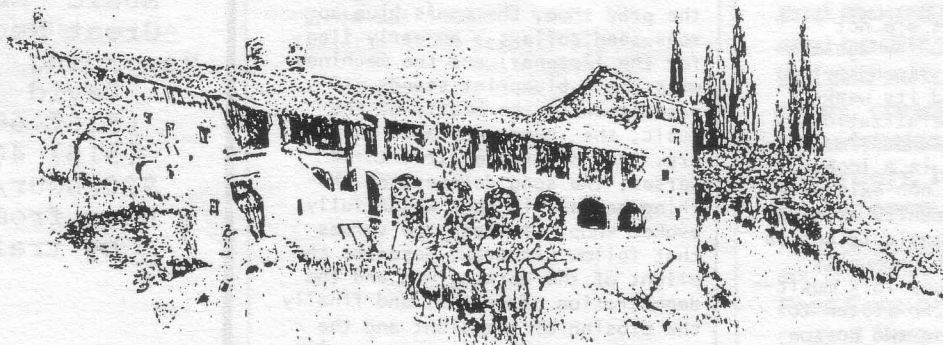
Chorus

The money ain't the thing, it's the time on your hands
When you're playing golf for the Florida sun-tan
Can't take the world serious, 'cause it's always been for laughs
Can't hit the fence in exhibition games so you just sign autographs

The Babe steps out to home plate, his bat is now a cane
Wearing baggy pin-stripes and shivering in the rain
When he tipped his hat to right field, on the steps of the dug-out
You shoulda heard them boys in the bleachers shout

Chorus

- c 1986 by Chris Jolliffe



EARTH MEETS FIRE

(Words and Music by Dennis Pearne)

she rode upon night's beauty
godiva in a dream
sometimes played the waif
other times a queen
at first he thought her silly
regarded her with mirth
but he found in that chameleon
the salt of the earth

Ch: her steady touch inspires trust
he fights to draw dreams
out of dust
he learns her faith,
she learns his will
earth meets fire,
hearts stand still

he stalked around the city
he wore it like a glove
he fancied him a warrior
in politics and love
never lacking in direction
never lacking in resolve
but a cynic hid inside him
cast a fog around it all

(Copyright 1985 Dennis Pearne)

NORTH SHORE WALTZ

If my dreams were more kind,
they'd drag me behind
'round Rockport, Plum Island and home,
where ocean and sand,
your brown eyes and brown hand,
caught me and taught me to roam

Don't speak in more than a whisper
Don't speak at all if you're sad
Don't let me think you regret any loving we've had

If you're ever unsure,
then this trip is the cure
all 'round Rockport, Plum Island and home,
We'll walk and we'll ride
we'll be found at low tide,
like driftwood tossed up on the foam

Don't speak in more than a whisper
Just let me hold you a while
Oh, I have been trying all night to get through to your smile

If I ever prove false,
you can damn me to waltz
all 'round Rockport, Plum Island and home
We'll waltz down the shore,
We'll waltz back to your door,
though my feet may be sore to the bone.

Don't speak in more than a whisper
Just let me kiss you and cry
I may not still have it to win you but I still have to try...

c 1984 Ed Hannifin

THE JANUARY MAN

Oh the January man he walks the road in woolen clothes
and boots of leather
The February man still shakes the snow from off his head
and blows his hands
The man of March he sees the spring and wonders what the year will bring
and hopes for better weather.

Through April rains the man goes down to watch the birds come in
to share the summer

The man of May stands very still, watching the children dance
away the day

In June the man inside the man is strong and wants to
lend a hand

And smiles at each new color

And in July the man in cotton shirt, he sits and thinks
on being idle

The August man in thousands takes the road to find
the sea and watch the sun

September man is standing near to saddle up and leave the year
and autumn is his bridle

Then the man of new October takes the reins, and early frost
is on his shoulders

The poor November man sees ice and wind and frost
and mist and winter gale

December man looks through the snow to let eleven brothers know
they're all a little older

And the January man comes 'round again in woolen clothes
and boots of leather

To take another turn and walk along the icy road he knows so well
Oh the January man is here, to welcome each and every year
along the road forever

c 1986 Dave Goulder

ABOUT THE SONG:

THE JANUARY MAN was written by British songwriter Dave Goulder. It has been a favourite of mine and it always comes to mind at this time of year. The months and seasons frequently feel like powerful people marching through my life, friends and strangers all.

Merle Schlesinger

EAGLES

(Tex La Mountain)

Riding along with the wind;
Now is the time to begin.
No place like home in the sky;
Eagles abound where we fly.

Easy to be here with you,
Wave after wave rollin' through.
No need to understand why
Here in our home in the sky.

SPOKESMAN SPEAKES

(Lyrics: Marci Boyd
Music: Charles Gounod, "Funeral March
of a Marionette)

Is what the president said today
Just what the president meant to say?
Or is it just a simple case of
"presidential imprecision"?
If you want to avoid mystiques
You'd better listen to Spokesman
Speakes
For he will always tell you what
the president's really saying!

If you're listening to the news
And you think our president's changed
his views
Don't worry, you're probably suffering
From pre-clarification confusion
It's not that he, too, gets a little
confused
But Spokesman Speakes, he always knows
Just what the president's really say-
ing.

If you hear a phrase that is quizzical
to your ear like:
(spoken): "We will only deploy SDI
after all offensive nuclear weapons
are eliminated."
Have no fear, tomorrow it all will be
Perfectly clear
That what he meant was "We will only
share SDI with other nations after
all offensive nuclear weapon are
eliminated."
And you can relax, knowing that...

What the president said today
Is not what the president meant to
say
It's just that he sometimes meant
to say
It's just that he sometimes prefers
To make a point by talking dramatically.

If the meaning is what you seek
You'd better wait til the Spokesman
Speakes
For only he can (ever) really be
sure what the p's really saying.

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SIDE LYRICS TWO

WAIT A MINUTE

Maybe it was love, maybe something else
But how my parents tried to give me some help
But when they said "don't" it just made me want to do it
I saw that light socket I stuck my hand into it
And I felt a funny feeling right up to my brain
Next thing I remember Mama's trying to explain, she said

Cho: "Wait a minute, wait a minute son
Don't do all the dumb things I have done
Let me save you some time let me give you a break."
But I said "No I wanna make my own mistakes!"
And I do.

In my teenage years you could not make me admit
That my parents existed or that they ever did
Like thetime she and I were lying on the floor
We were doing things I had never done before
When all of a sudden there's a light in the room
And they were home early they were home too soon, they said

Cho:

In the summer in the woods me and my friends got loose
On the wine I made from Welch's grape juice
It was reddish brown ooze, it bubbled in the cup
We all drank a quart and then we all threw up
And though most of us were better by the next day
My friend Jimmy heard his old man say

Cho:

Some of us went to work, some went on in school
Sometimes we must have acted like such total fools
We were following gurus and reading funny books
Talkin' mantras and chakras and getting funny looks
At the Thanksgiving dinner everybody's set to eat
And we said "It's really wrong to eat meat," and they said

Cho:

Now we're growing older and we've got wedding rings
We've got little babies, we've got lots of other things
And we still want our children to be better than us
Things have not changed all that much
'Cause folks will always whisper in their little boy's ear
And the child will pretend, but he does not really hear us say

TALKIN' BY MYSELF

I'm sitting here talkin' but I'm talking by myself
I'm sitting here talkin' but I'm talking by myself
I've got nobody, my baby's got someone else

She called this morning and she let me go (2x)
My head was swimmin' my heart was sinking low

I don't know why I love you like I do (2x)
I swear to God it must be the pain you put me through

(repeat first verse)

(words by Peter Keane
music:traditional, "Just a Closer Walk with Thee")

BRAZIL

It was the summer that he dreamed about
The hotel in Brazil
The matchbox rooms were crowded
And the petrol quickly spilled

He had dreams about his nightmares
Nightmares about his dreams
He dreamt he died in a raging fire
Heard Portugese death screams

Then the seas of life washed over him
And he was drowning in her arms
Rio DeJaneiro, south americano charms
*** **

He dreamed he was at Carnival
Fireworks lit the Rio sky
There were thousands dancing in the street
While the hotel burned nearby

On a ferris wheel in dreamland
Soave Bollo mastermind
He had nightmares in a Spanish world
That he tried to leave behind

Then the seas of life washed over him
As he pulled the fire alarms
Rio de Janeiro, south americano charms
*** **

His fiery dream surrounded him
His mouth was all aflame
A moth flew thru the candle wick
To the frenzied crowd's acclaim

They say Rio in the summertime
Is like no place left on earth
The hotels there burn all night long
So you get your money's worth

Then the seas of life washed over him
He was drowning in her arms
Rio de Janeiro, south americano charms
*** **

The hotel burned so violently
That he woke up from his dream
Smoke came pouring from his mouth
And his ears began to scream

He was captured by the artist
He was blinded by the smoke
He was painted in a corner
By Picasso's flaming stroke

Then the seas of life washed over him
As he pulled the fire alarms
Rio de Janeiro, south americano charms
*** **

It was the summer that he dreamed about
The portrait in his head
In flaming reds and yellows
Lost forever, left for dead

If he could write like Papa Hemingway
If he could paint Picasso's heart
If he was not the father's son, he was
Could his own life pass for art
*** **

It was the summer that he dreamed about
The hotel in Brazil
Hemingway flew down to Rio
And Picasso to Seville

On a ferris wheel in dreamland
Soave Bollo mastermind
He had nightmares in a Spanish world
That he tried to leave behind

c 1986 Harry Lipson

CENTER OF THE CIRCLE

(Words and Music by Laura Burns)

Sister, your eyes fly like startled
sparrows,
Beating their wings against the air
Black and wild, pained and frightened
They won't come to rest anywhere

Tell me now how your life making music
Has become a cold lonely place
You work all alone, and at each
corner turn
You're meeting yourself face to face

You tell of doubts and lost golden
chances
And plans that melt in the sun
You're wondering how you can keep
to your purpose
You don't know if you can go on

Imagine yourself in the center
of a circle
Of loving friends holding you tonight
Arms around each other,
we're swaying to the music
That's rising from each of our lives

Here you will find the courage
you seek
To be what you need to be
Imagine yourself in the center
of a circle
The next one in the center may be me.

The cold light of morning falls
on your eyes
As you wake to the day's work undone
The face in the mirror is haunted
and pale
Reflecting your life all alone

But I have seen you shining in
the night
Singing like the pull of the moon
Creating a tide that sweeps us along
Coming home with you in your song.

Imagine yourself...

Here you will find...

Each of us will stand in the center
of the circle
The next one in the center will be me.

(Copyright 1983 Lady Be Music BMI)

LIE EASY

If the clouds never lift before Autumn comes on
And the fog and the rain pass the summer
If the goldenrod blossoms and dies without sun
And we know that the snow's round the corner
There's comfort in coldness from watching outside
As the smoke gently drifts from the chimney
And I hope that the love that I bear for you now
Will help you in hard times lie easy

If the birds weave their patterns among the steel clouds
And they leave without sign of a lifting
If the thought of the months that will follow is hard
And you know that the seasons are shifting
There's comfort in warmth if you'll watch from inside
As the snow gently drifts past the window
And I hope that the love that I bear for you now
Will help you in hard times lie easy

c 1979 Anne Zimmerman Dodson

TEQUILA MOCKINGBIRD

Mountain Minor Tuning: g DGCD

(A)

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 6/8 time signature. The melody is written on a single staff with various notes and rests. The guitar accompaniment is shown on a six-string staff with fret numbers (0, 3, 3-5, 5, 5, 8, 5, 0, 0, 3, -0, 0, 0, 3, -0, 0, 0, 3, 0, 0, 0-3, 3, 3-5, 5, 5, 8) and dynamic markings (sl, p, p, h, sl).

Musical notation for the second system, continuing the melody and guitar accompaniment. The guitar staff includes fret numbers (5, 0, 0, 3, -0, 0, 0, 3, -0, 2, -0, 3, 0, 0, 0, 0-3, 3, 3-5, 5, 5, 8, 5, 0, 0, 3, -0, 0, 0, 3, -0, 0, 0, 3) and dynamic markings (p, p, p, h, sl, p, p).

Musical notation for the third system, featuring a melodic phrase with a slur and a repeat sign. The guitar accompaniment includes fret numbers (0, 0, 0, 0, 0, 3, 0, 0, 3, -0, 0, 0, 3, -0, 2, -0, 3, 3-5, 5, 5, 0, 0, 5, 5, 0, 0, 5, 5, 0, 0, 5, 5, 0, 0) and dynamic markings (p).

(B)

Musical notation for the fourth system, showing a melodic line with a slur and a guitar accompaniment with fret numbers (8, 8, 7, 8, 12, 12, 7, 8, 7, 5, 7, 5, 7, 8, 8) and dynamic markings (p).

Musical notation for the fifth system, concluding the piece. The guitar accompaniment includes fret numbers (7, 8, 12, 12, 17, 12, 10, 12, 7, 7, 5, 5, 5) and dynamic markings (p).

REVIEWS:

**A Wonder from Washington-
Linda Allen**

by
Richard "Al" Schere

I have recently become aware of a folk singer from the state of Washington that readers should get to know. Her name is Linda Allen and she is settled in Bellingham, Washington.

Like many other successful folk artists, Linda has appeared at a seemingly endless number of clubs, festivals, radio shows, colleges, and special events. She has worked with luminaries like Joan Baez, Bill Staines, Malvina Reynolds, Ronnie Gilbert, Rosalie Sorrels, Utah Phillips, Kate Wolfe, and even Studs Terkel. Unfortunately, most of her work has been restricted to western states.

Linda has two songbooks to her credit, The Rainy Day Songbook and Why Don't You Sing in the Chorus, which is a collection of original songs (and is the counterpart to an album by the same name). Many of her songs have appeared in Sing Out! and Broadside magazines. She has released three records, Mama Wanted to be a Rainbow Dancer (1982), October Roses (1984), and Why Don't You Sing in the Chorus (1986).

I am very impressed with Linda Allen's songs. They cover a wide range of topics which includes parenting, politics, relationships, growing older and women's lives. Her songs reveal a sharp sensitivity, and yet they are presented in such a gentle style that a listener can accept easily concerns that many other artists dare not touch.

One example of this is her song "Spirit Keeper" which is about child molestation and its victims. This song, which appears in Why Don't You Sing in the Chorus, portrays clearly the sufferings of a violated child, and points out that the pain goes on long after the person ceases to be a child:

Now many years have passed
and the shadows linger on
All the midnight lovers,
All the heartaches with the
dawn

Can we heal each other:
Little girl and woman grown
Frightened children, you and I

And yet, the chorus is so poetic and perfect, one is able to buffer extreme emotion and feel and think clearly and compassionately:

Little spirit keeper,
Little child of wonder
Many years have come and
gone
Trembling little shoulders,
called to be much older
How can I reach you with my
song.

Linda Allen's own performances of her songs enhance their effects. She sings in a clear, firm, and yet soft voice that is enrapturing. In addition to "Spirit Keeper," readers are encouraged to seek out "Why Don't You Sing in the Chorus?," "Courage is the Letting Go," "I'm a Mother, I'm a Writer," and "Overland, 1852."

Let us hope that Linda Allen will find it possible to voyage east - and soon.

The songbook Why Don't You Sing in the Chorus? is available from:
Rainbow Dancer Productions
2224 Utter Street
Bellingham, WA 98225

October Roses, Mama Wanted to be a Rainbow Dancer, and Why Don't

You Sing in the Chorus? are available from:
Nexus Records
PO Box 5881
Bellingham, WA 9822



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OF NOTE: THE BIGGEST LABOR CONCERT EVER. "Labor Concert '86" will be held on Sept 27, 1986, 7:00PM at the University of Wisconsin-Parkside (located between Racine and Kenosha, WI). The concert will feature Becky Armstrong, Joe Glazer, Kim & Reggie Harris, and more, including Pete Seeger. All proceeds will go to food banks for the needy. Order tickets by Sept. 15: tkts are \$10 payable to "Labor Concert '86," and can be sent to Kelly Sparks, 3323 Kearney Ave., Racine, WI 53403. (Maps come with tkts).

RECORD MARKETING

David Seitz is a producer/recording engineer. He has worked for RCA Records and has produced albums for several independent labels. Presently, he owns and operates Synergy Sound, Great Neck, N.Y.

In this issue, I will discuss the marketing strategy of record companies oriented towards popular music and how it differs from that of the smaller, independent labels. A common misconception is that a more financially successful label such as CBS or A & M merely has "more" of what a smaller label has: more advertising, more state-of-the-art recording equipment, etc. In fact, the real difference lies in dissimilar marketing philosophies due to varying audience composition; it can be summarized in the narrow-band vs. broad-band advertising dichotomy. At a large label, publicity is done not only on a grander scale, but through different media from those used by smaller ones. Advertising is done on commercial radio and TV and in such publications as the Daily News, People Magazine and Billboard. Upon the release of a new album, a major label commonly spends over 2 million dollars in promotional fees. This is wide-band marketing at its finest: hit the mass media. Independent labels do not take out a smaller ad in the same publications or buy less time on a commercial network as compared with the majors; they use distinctly different marketing channels.

Narrow-band and wide-band marketing run in parallel. An example of narrow-band marketing effectively used is that of Green Linnet Records. Wendy Newton, the label's founder, identified her market: a relatively small, but loyal group of largely first and second generation Irish Americans who maintained extensive intragroup contact. The Irish Network, as it has been called, is a very effective communication channel through which Irish cultural events are publicized; it consists of various newspapers, radio stations (e.g. Ceol Na Gael, WFUV -- thanks for the correct spelling, Kathleen; the Celtic Hour, WFDU) and cultural organizations (e.g. the Long Island Traditional Music Association).

The basic elements present in wide-band marketing are also present here: magazine and radio advertising. However, this marketing strategy targets a limited audience that has voluntarily sought out (with little or no coaxing) a specific communication network.

At times, record industry executives have not clearly understood this marketing distinction, giving rise to some further proofs that such a distinction exists. Columbia Records signed Pete Seeger -- certainly one of folk music's most beloved performers -- in an attempt to market folk music using a more broad-based strategy than those used by smaller labels. Although the sales of Pete's discs on CBS would place them in a category of highly successful folk albums, they did not approach that of a successful "pop" album. The broad-based marketing strategy was not cost-effective in this case because it is designed for products that will interest a given fraction of those people who come in contact with it via advertising or radio airplay. If a Pete Seeger album and one by Van Halen are both advertised in the Daily News (or even the New York Times) at a given cost, it is obvious that the Van Halen ad will generate more sales. Likewise, if a major label with a world-wide distribution network sends both a folk and rock music album to most small town record stores, the rock album will sell more copies and thus more easily offset the high distribution costs involved in serving non-metropolitan areas. No matter how much you advertise a Tom Paxton album (in 1986), it will only be purchased by a relatively small group of people. A smaller label can more successfully market less popular musical genres than can a larger one because it is geared to a targeted musical philosophy. It doesn't spend money attempting to distribute discs to rural areas (in most cases) or advertise a new release in the mass media. Distribution is to record stores in the cultural centers supporting particular genres (often in cities), in publi-

cations which focus on a musical style (e.g. Fast Folk, Sing Out), or at festivals featuring such music.

The only confusing matter about this delineation in marketing strategy is that such a division is ever-present, but not static. It is often incorrectly considered as a division of musical genres, i.e. rock music is popular, but folk music is not. It is truly a division of listening audience based upon size, composition (including ethnic, political and other factors) and most importantly, buying power. In the 1950's and 1960's, a large enough segment of the population bought folk music recordings so that folk music (or acoustic music for you purists) became popular music. Only then, could it be successfully marketed using broad-band techniques. The Weavers, Judy Collins and Joni Mitchell climbed the charts. Since then, folk music has taken up -- or more accurately, has been pushed into -- a more peripheral position within the music industry, with ensuing talk of a folk renaissance each time an artist with some folk roots (Steve Forbert, Suzanne Vega or the Washington Squares) gets a recording contract with a major label.

In summary, then, major labels and smaller ones are separated by the population subgroups supporting each label. In a future article, I will describe how both major and independent labels, or for that matter, a particular artist, can gauge his/her audience and successfully market his/her album using targeting techniques.

Tight In The Night... Eric Andersen's New Independent Release.

ERIC ANDERSEN
TIGHT IN THE NIGHT
FEATURES: She Can Dance
Jonah / Girls Of Denmark



Eric Andersen's European l.p., *Tight In The Night*, is now available in America, exclusively by mail through Wind & Sand Records, Eric's independent record label. Featuring *Walking In My Sleep*, *Count On You* and *What Will You Do With My Heart* - songs that were heard only in concert until now. *Tight In The Night* - Eric Andersen's latest songs in an exciting, contemporary setting.

To order, be on our mailing list, or just to find out what Eric is doing next, write to Wind & Sand Records, 50 W. 34th St., Suite 11CS-FF, New York, NY 10001. For record orders, please enclose check or money order for \$9.95 plus \$1.00 for postage and handling for each l.p. or cassette. Eric's European CBS album, *Midnight Son*, is also available in cassette. N.Y. residents add 8.25% sales tax. 4-6 weeks for shipment. Also Available **BLUE RIVER (LP)** Coming in the Fall **ISTANBUL**

THE GLAMOROUS LIFE

by
Geoff Bartley

While it is commonly assumed that professional musicians lead a glamorous life of easy sex, abundant recreational drugs, and ceaseless adoration from countless fans, the truth is that all musicians have experienced the flip side of that coin, and a few will actually admit to it as well. What follows is a list of some of the most common pitfalls awaiting the innocent musical initiate:

Traveling: You are 500 miles from your own bed. You've finally gotten the smoking hulk of your car towed to the nearest repair facility 75 miles away (your AAA membership expired a few days ago), only to be told that they don't carry the part you need (although they'd be happy to order it if you can wait 4-6 weeks). So you decide to hitch to your gig, carrying your guitar in one hand, your suitcase in the other, and your amp strapped to your back. At this point, you open the directions the clubowner sent you. They begin: "As soon as you reach the Chumpville town line (the sign is down temporarily for repainting), look for a little dirt road running south/southeast, about 5 miles before you get to that little store that used to be Smitty's Pizza Place and Barber Shop."

Lighting: The new gung-ho stage manager has just installed a brand-new lighting system which produces enough heat to take the lacquer off your D-28. The sweat running off your forehead blinds you, causing you to knock into your microphone repeatedly, which causes that high-pitched scream of feedback (a sound that would make fingernails screeching down a blackboard seem like lullabies by comparison). After the first set, you ask the manager if he can do anything about the situation. For the second half of the night, the stage is lit only by footlights, which 1) make you look like Ghoul the Pigman, and 2) throw your fingerboard into stark silhouette so that you consistently hit every note a half-step flat. This is nothing, however, compared to the humiliating realization that the entire audience is now on intimate terms with the insides of your nostrils.

Booking: You've been blacklisted from all the local clubs due to your high ideals (read: your refusal to play Grateful Dead covers all night). The closest gig out of town is 80 miles away, in the kind of joint where the smoke is so thick it can take the lacquer off your Gibson Nick Lucas, and all the guys at the bar are yelling at the Canadiens and the Bruins on the TV, which they turn up during your routine. As a last-ditch effort, you take a gig in town under a false name. Your disguise: a haircut stripped down for the times and a pair of dangerous sunglasses...maybe a hat for heavy weather. Your name: Blind Washington Jefferson Roosevelt Lincoln Cadillac Jones. You pray no one who knows you enters the bar.

Reviews: You've been hounding the Village Voice and Rolling Stone to review your act for months. Your audiences are getting steadily bigger and more enthusiastic. You're on the edge of a big move; you can feel it. With the right kind of buzz in the press, you could be on to some serious contracts...a spot on the Tonight Show...a house in Beverly Hills...who knows! The night the magazine group came down is the gig you accepted out of kindness to an old high school friend six months ago in a club called The Silver Banana to an audience of 7 (if you count the kid who kept coming in out of the rain to make calls on the payphone with the weak connection).

Sound System: Your contract specifies that sound will be provided, but when you show up, you find a 1903 crank-operated Bowser that takes up 3/4ths of the stage. You didn't even know they even had amplifiers in 1903. There is no way to plug your L-5 into the contraption, but it's too large to move, so you play the entire gig acoustic, squeezed into a small corner of the stage, in a hall larger than LaGuardia Airport.

Non-payment of Fees: Self-explanatory.

Maglignment of Character: The club owner intros you as "a rumor in his own mind," and asks the audience to "please give the poor jerk a break". Or the posters describe your slick, punchy R&B band as "meditations for a New Age". Or your record review describes your heartfelt tribute to Guy Lombardo as "pompous, adolescent, masturbatory trash". Even your own mother won't speak to you.

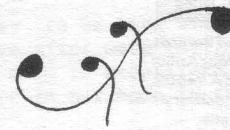
Misspellings & Related Disasters: Your a) contract, b) record cover, or c) check is completely useless because it lists your name not as Geoff Bartley, but as Barf Gently or George Carlin or Geraldine Barfly. Or the gig is in a nice gallery in New York, but the posters give the address of a tenement in Hoboken and the ticket-charge number rings up the Army Reserve.

Weirdness From Pluto: You wake up one morning and for the next three nights running you cannot remember (or find) the words to the second verse of "You're Out of My Mind" by John Gorka (Try the Dec. '84 Fast Folk -- ed.), a song you stole a year and a half ago and have sung hundreds of times, maybe thousands.

Epilogue & Official Disclaimer: None of the above outlines are in any way true. They are just little musicians' jokes. Ha Ha. In fact, all of them are horrible lies. Show biz in one big pajama party. Really.

And in farewell, I would like to say to all of you young rockers and earth-shakers, good luck and hang in there: the reality is at once far worse and far kinder, but the glamour is worth it all!

(Geoff Bartley is a Cambridge, Mass. songwriter/guitarist whose songs have appeared on the June '83 Coop and April '85 Fast Folk issues.)



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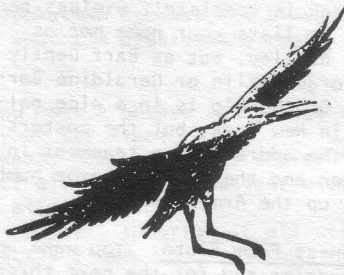
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c/o Submissions
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**IN PROFILE:
Katzberg and Snyder**

POLITICS IN THE SMALLEST STATE OF THE UNION
By Hugh Blumenfeld

Steve Katzberg and Kate Snyder are a unique act, combining a strong political bent with an authentic vaudeville routine to make a musical tour de force. The show is a musical revue, carefully planned and staged down to the patter, the gestures, and the facial expressions. In this respect they remind one of Uncle Bonsai or Mike Cross, who also make no bones about the premeditated nature of their humor. But Katzberg and Snyder are more explicit about their vaudeville roots. They stay closer to the traditional forms, even using old jokes and a few songs from by-gone days (like "Accentuate the Positive!"). But with their themes of peace, safe energy, and anti-consumerism, they have a wacky anachronistic flavor.

Their set ends with a radio show routine. Station KNS goes on the air with help from a prerecorded cassette, complete with ads and jingles. Playing the roles of both the DJs and the performers, K & S showcase hits like "Yuppie Wonderland," "Shopping as Therapy" (a fine song by friend Abby Smith), and "Mauls" (a rock 'n' roll demolition of shopping malls). The titles give a good indication of their material: witty, but sometimes too easy in its targets.

K & S are a true team, a single coordinated entity. They have worked together for over a decade, which is surprising considering how young they are--and look. The act is tight, the timing perfect their voices are effective without being (or trying to be) exceptional. Steve is a versatile musician, playing guitar and piano. They have an irresistible and winning presence, an ingenuousness that is only half put-on, which tickled the nightclub audience I saw them work. But you can tell their real home is the college coffeehouse, the political rally, and groups like the People's Network for Songs of Freedom & Struggle. Their brand of social and political satire strives for the quick wit of Tom Lehrer's music, stripped of pathos or anger, but they lack that bite, that ability to sharpen the audiences awareness beyond its present limits. In the end, Katzberg and Snyder are very refreshing and provide an evening of politically correct entertainment with many surprises. It's a stance they can live with, and which suits them.

Con't from pg 4

to appeal more to the local traditional folk enthusiasts.

Listeners at WUMB are encouraged to call the station to discuss information about upcoming events at the station or in the folk community. Callers are connected directly to the announcer, and casual discussions of favorite artists, new records, or recently attended concerts are welcomed. Requests are honored willingly, and announcers emphasize being able to play a request at a special time when the listener is able to hear it. WUMB's listenership has increased consistently during its history, both due to gradual technical improvements that have brought the station to many more listeners in Cambridge and greater Boston, and to its consistent dedication to respond to the listener needs. In addition to taking requests, the station's announcers provide regular listings of community calendar events, offer complimentary tickets and records to new listeners, and provide on-the-air information about recent recordings being played during the program. New listeners to the station have expressed an attraction to the simplicity and have begun to listen to the meaning and content of the lyrics. Other listeners have begun tuning in the station after abandoning the radio entirely. Parents and children call the station with requests for songs that they can listen to and share together.

In addition to WUMB's weekday format, a one-hour program called "Circles in the Stream" is broadcast over the weekend, showcasing one particular artist or group in an interview and performance setting with host Richard Reinert. Weekend programming also features a show researched and coordinated by host Michael Kane, "Odyssey" which explores folk culture throughout the world and the U.S., A traditional folk show and an Irish show, "Celtic Twilight," round out the folk programming during the weekend.

WUMB just turned four years old on September 19, 1986, and plans are being made for even more improvements to the quality of the station's radio signal during its fifth year of programming. A power increase has been approved by the Federal Communications Commission, and soon even more listeners in and around Boston will be able to receive "Acoustic Images" and the finest acoustic music being recorded today. Boston has long been a leader in the acoustic music revival, and WUMB's contribution has not gone unnoticed.

FOLK NOTES

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LEO KRETZNER:

Author, Dulcimer instruction book
"Dulcimer Fair"
Albums Dulcimer Fair Heartwood
Records
Pigtown Fling
Bold Orion
(Heartwood Records
32 Olney Street
Waterbury, MA 02172)

SCOTT ALARIK:

Previous Fast Folk cuts:
"Will Ye No Come Back" -June '83
Albums Stories (Swallowtail Rec-
ords
Box 843
Ithaca, NY 14850)

CORMAC MCCARTHY:

Previous Fast Folk cuts:
"Waltz with a Captain & Daughter"
-February '86
Album available
(c/o Box 4675
Portsmouth, NH 03801)

STREETPEOPLE AND HERSON:

Albums (Goodcompany Productions,
17 Hubbard Avenue
Cambridge, MA 02140)

CATHERINE DAVID:

Album available on CBS Records

CHUCK HALL:

Previous Fast Folk cuts:
"Dollmaker's Secret" -April '85
Album: One Night in a Cheap
Hotel
Available (PO Box 3087
Beverly, MA 01915)

BOB HALPERN

Cassette "Bob Halpern 1983"
(PO Box 1479
Portsmouth, NH 03801)

GEOFF BARTLEY:

Previous Fast Folk cuts:
"Who Should Know" -June '83
"When the Bow is Pulled"
-April '85
Album Blues Beneath The Surface
(Flying Crow Records
3 Salem Street
Cambridge, MA 02139)

DENNIS PEARNE &

MARRIANE KREITLOW (Duo)
Previous Fast Folk Cut:
"Love's Illusion" -June '85
"Hanging On the Edge" -June '85
Rising Tide GCP001
Wrapped Around The Sun
Marriane Kreitlow GCP003
Ecstasy Called Love (45 RPM)
GCP008 B/W Gentle & Strong
(Lion in the Road)
(Good Company Productions
17 Hubbard Avenue
Cambridge, MA 02180)

KENJI OGATA:

Previous Fast Folk cuts:
"Every Night When the Sun
Goes Down" -June '85

BENNETT HAMMOND:

Cassette tape:
(c/o Shoestring Productions
1616 Massachusetts Ave #J
Cambridge, MA 02138)

MARCI BOYD:

-Previous Fast Folk cuts:
(Alone or with The Belles of
Hoboken)
"Nicaragua Vencio" -Sept '82
"Musical Prodigy" -Nov '82
"Celibacy" -June '83
"The Indecision Polka" -Oct '84
"Rags or Satin" 'April '83

ERIC KILBURN:

-Previous Fast Folk cuts:
"Made in the USA" -April '85
Albums Every Year
Celtic Guitar (cassette)
Carrying On
(c/o Wellspring Records
Serendipity Productions
961 Beacon Street
Newton Center, MA 02159)
617-244-3928

GAIL RUNDLETT:

Previous Fast Folk cut:
"Whole World Round" -June '85
Cassette Album (c/o 77 Bigelow Ave
Watertown, MA
02172)

KEN PERLMAN:

Many instruction books and
records including
"Clawhammer Banjo and Finger
Style Guitar Techniques";
Folkways Records
(PO Box 39
Arlington, MA 02174)

HARRY LIPSON:

Previous Fast Folk cuts:
"Albert Appleton" -April '85
Albums: Fridays and Saturdays
(c/o Pandemonium Records
PO Box 313
Arlington, MA 02174)

BURNS AND ROSEN:

Previous Fast Folk cuts:
"Kilkelly" -Sept '83
"Killing Ground" -March '84

ANNE ZIMMERMAN DOBSON:

Two albums with County Down:
One Size Feets All
w/Different Shoes
Tranquility Grange
solo album
(Rounder Fretless
PO Box 14
Camden, Maine 04843)

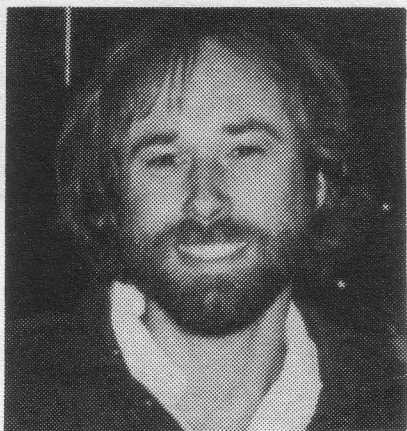


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ON THE RECORD



Alan Beck

Geoff Bartley

Distinctive guitar work and soulful singing are GEOFF BARTLEY'S trademarks. Bluesy harmonica breaks and evocative narrative poetry add a special touch to his live performances. His first album, Blues Beneath the Surface, was recently released and is available from Rounder Records Distribution or directly from the artist at 3 Salem Street, Cambridge, MA 02139 for \$8.50 postpaid.

WHEATSTONE BRIDGE is an acoustic trio comprised of songwriters Ed Hannifin, Nan Donald, and Phyllis Capanna. They have been playing and writing together since meeting at Boston University ten years ago.

Their early career as a rock band culminated in a windy forty-degree outdoor gig for B.U.'s Solar Energy Day at which their amps and drums blew off the stage...

After a brief hiatus, they re-formed as a folk trio, playing mostly original tunes in bars, pubs, and coffeehouses around Boston and the North Shore.

MARCIE BOYD recently emigrated to Boston from New York by way of Nicaragua. A familiar voice on Fast Folk albums (Celibacy & The Indecision Polka), Marci is a peace activist/feminist/humorist who believes in changing the world with laughter and love. She is also a member of the bi-coastal trio, the Belles of Hoboken.

GAIL RUNDLETT is fast becoming one of the Boston area's favorite performers and is considered to be one of New England's finest new artists. She hopes to start taking her music on the road in the months to come. She has just released her first recording entitled "Just in Time", available in cassette form from Heartwood Records. She is helped out on this debut by musicians Rick & Lorraine Lee, Leo Kretzner, Larry Unger and Rick Cyge, who provides excellent backup guitar on several selections, including "Lie Easy".

KENJI OGATA (Ken-gee Oh-gah-tah) lives in Somerville, Mass., drives a car named Doris, and performs folk music throughout New England and New York. Her clear voice and exuberant performing presence have been called "magic".

KEN PERLMAN is known around the world as an innovator on clawhammer style banjo and finger-style guitar. He has written several books on the subject, most recently Clawhammer Style Banjo (Prentice Hall) and More Fingerstyle Guitar (Prentice Hall). His solo album, Clawhammer Banjo and Fingerstyle Guitar Solos is on Folkways Records.

CHRIS JOLLIFFE was born and grew in southern California. He has lived in the Boston area for the last six years. In that time he has played guitar and bass in various and sundry bands at various and sundry clubs, coffeehouses etc....



DENNIS PEARNE is a songwriter, guitar and bass player. As a member of the Boston-based topical folk band "Rising Tide" a few years ago, he was a founding member of Good Company Productions, Boston's artist-directed collective record company. Since 1984 he has teamed up with Marianne Kreitlow, another Good Company recording artist, first as an acoustic-electric duo, and now also in the rock band, "Lion-in-the-Road."

MARIENNE KREITLOW is a songwriter, singer, and keyboard player. Her album "Wrapped Around the Sun" was released on the Good Company Productions label in 1984. Shortly thereafter she formed an acoustic/electric duo with fellow Good Company artist Dennis Pearne, which has grown into the rock band "Lion-in-the-Road," whose 45-single on Good Company is available now.



MERLE SCHLESINGER, originally from northern New Jersey, has been living working and singing in the Boston area since 1979. She performs a wide variety of traditional and non-traditional folk music, and accompanies herself on guitar and Appalachian dulcimer. Merle also has an extensive repertoire of unaccompanied songs, which she renders in a rich clear style. In addition to English language songs, she has spent the last few years developing a repertoire of Yiddish and Hebrew music. Merle has performed at coffeehouses and Festivals throughout the eastern seaboard. For information: contact Merle: 617 623 3669/ 53 Josephine Ave, Somerville, MA 02144

LAURA BURNS and ROGER ROSEN are based in Boston. Laura began her musical career playing drums in a rock and roll band, and Roger performed as a street singer for three years. They first played together in a six-person political string band called Countrydiction. They have been working as a duo for almost four years. Laura plays electric bass and six-string guitar; Roger plays six and twelve string guitar.



BENNETT HAMMOND was born in 1945 and raised in Connecticut, France, and Puerto Rico. His early musical exposure was to classical and baroque, but Bennett's own taste ran to Pete Seeger, Brownie McGee, Flatt and Scruggs, and the New Lost City Ramblers.

Bennett is a guitar player's guitar player, his style reflecting an eclectic taste and appreciation for the diverse. As a soloist, he draws his inspiration from Celtic and American sources, blending traditional and original music. His tape, "The Mystic Sun," is available at Sandy's Music at 896 A Massachusetts Ave., Cambridge, MA 02138.

ANNE ZIMMERMAN DODSON, a Maine resident who grew up in New Hampshire, has been heard on several records. She appeared on two albums with the group County Down and has a current album, (all on the Rounder/Fretless label) One Size Fits All! with the band Different Shoes. Her solo album Tranquility Grange will be out soon... For details write to her at: PO Box 14, Camden, ME 04843

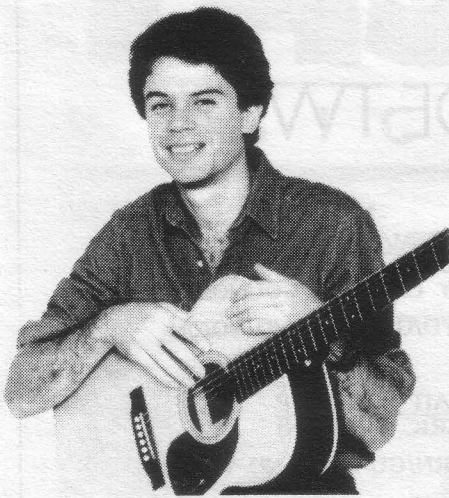


PETER KEANE first appeared on the folk scene playing the part of Scooby Doo at an amusement park in Cincinnati, Ohio. There he appeared with such stars as Yogi Berra, John McEnroe, Fred Flinstone, Miss America, and the Cincinnati Reds. Eventually the tribulations of a dog's life and the desire to move on caused him to search out fame, fortune, and artistic opportunity in other fields.

Stories of the great Cambridge folk years and the academics at Harvard University led him there to seek a degree in English and American literature. Though the folk boom of the 60's was over, the 80's brought to the area performers such as Dave Van Ronk and Ramblin' Jack Elliot who influenced Peter first hand.

At the same time, Peter became involved in the folk dept. at WHRB--Harvard's radio station. After a few years, he became director and co-founded Folkways, the station's first regular weekday folk program.

Peter Keane now performs regularly in the Cambridge area. His influences have expanded from Mississippi John Hurt and Skip James to include performers as diverse as Hank Williams, The Ionious Monk, and Buddy Holly.



ERIC KILBURN is finally quitting his part time jobs to play music full-time. He has three albums on Well-spring records (961 Beacon St. Newton Center, MA 02159-(617)244 3928) and is working on a fourth.

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HARRY LIPSON is a singer/song-writer in the Boston area. He has one LP, which is impossible to find. Harry also is involved with FolkTree ConcertMakers, producing folk concerts in New England.

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SIDE ONE

- 1-
EVERGREEN
(GEOFF BARTLEY)
GEOFF BARTLEY/GUITAR AND VOCAL
- 2-
BOYS IN THE BLEACHERS
(CHRIS JOLLIPHE)
CHRIS JOLLIPHE/GUITAR AND VOCAL
- 3-
EARTH MEETS FIRE
(DENNIS PEARNE)
DENNIS PEARNE/BASS, HARMONICA, AND VOCALS
MARIANNE KREITLOW/PIANO AND VOCAL
- 4-
THE JANUARY MAN
(DAVE GOULDER)
MERLE SCHLESSINGER/VOCAL
- 5-
NORTH SHORE WALTZ
(ED HANNIFIN)
WHEATSTONE BRIDGE:
ED HANNIFIN/GUITAR AND VOCAL
PHYLISS CAPANA/VOCAL
NAN DONALD/GUITAR AND VOCAL
- 6-
EAGLES
(TEX LaMOUNTAIN)
KENJI OGAT/GUITAR AND VOCAL
- 7-
FETCH THE DOCTOR
(BENNET HAMMOND)
BENNET HAMMOND/GUITAR
LORRAINE LEE/DULCIMER

SIDE TWO

- 1-
SPOKESMAN SPEAKES
(WORDS BY MARCI BOYD/
MUSIC BY CHARLES GOUNOD)
MARCI BOYD/GUITAR AND VOCAL
- 2-
WAIT A MINUTE
(ERIC KILBURN)
ERIC KILBURN/GUITAR AND VOCAL
- 3-
LIE EASY
(GAIL RUNDLETT)
GAIL RUNDLETT/DULCIMER AND VOCAL
RICK CYGE/GUITAR
- 4-
TALKIN' TO MYSELF
(PETER KEANE)
PETER KEANE/GUITAR AND VOCAL
- 5-
TEQUILA MOCKINGBIRD
(KEN PERLMAN)
KEN PERLMAN/5 STRING BANJO
BOB HOLMES/GUITAR
- 6-
BRAZIL
(HARRY LIPSON)
HARRY LIPSON/VOCAL
RICK CYGE/GUITAR
- 7-
CENTER OF THE CIRCLE
(BURNS AND ROSEN)
LAURA BURNS/VOCAL
ROGER ROSEN/GUITAR AND VOCAL