

# FAST FOLK

M U S I C A L M A G A Z I N E

Volume 8, Number 5

November 1995



## *Undercurrents*

*Singer-  
Songwriters  
from the  
Hudson  
Valley  
Musicians  
Alliance*

*New Middle Class  
Carrie  
Mark Shepard  
Katherine Archer  
Dan Pelletier  
Sloan Wainwright  
Monty Delaney  
Dean Friedman  
Jean Bratman  
Stuart Kabak  
Fraunty Dunn  
Joe Giacoio  
Mimi Cross  
Lora Lee Amram  
James Hovan  
Bill Bless  
Reynolds & Cowan  
Out to Lunch*

**November 1995**  
**Volume 8, Number 5**

Published by  
Fast Folk Musical Magazine, Inc.  
A Not-for-Profit Corporation  
P.O. Box 938 Village Station  
New York, New York 10014  
Phone (212) 274-1636

To subscribe, send \$50 for 10 issues (including 10 CDs) to the address above. Or send \$12 for a sample copy, postpaid.

ISSN #8755-9137

**Editor**

Jack Hardy

**Assistant Editor**

Michael Hagen

**Managing Editor**

Wendy Beckerman

**Postmaster Colonel**

Nich Haber

**Legal Consultant**

Ray Korona

**Editor Emeritus**

Richard Meyer

**Recording Engineers**

Peter Beckerman • Mark Dann •  
Matthew Weiner • Rob Lehmann

**Graphics**

Tim Robinson

**General Staff/Contributors**

Denise Batura • Dorissa Bolinski  
Richard Cuccaro • Paul Gioia  
Jim Kasprzak • Laura Martin  
Frank Mazzetti • Nina Sernaker  
Richard Shein • John Shore  
Mike Soloway • Bob Sostak  
Perry Temberlis • Michael Veetch  
Rob Wolf

**Regional Editors**

Charles Berry • Jeff Gold •  
Tim Mason • Barry Rabin

**On the Cover:**

"Hudson Highlands"  
Photo by David Small

©&©1995, Fast Folk Musical Magazine

*Letter from the Editor*

## The dog ate everyone's homework

"Irish poets, learn your trade."

-W.B. Yeats, 1938

Recently we received a letter from a new subscriber cancelling his subscription saying that songs of the first issue he had received were not of the quality he had expected. The issue in question was one of our regional issues. Whereas I have to think he may have cancelled his subscription a little prematurely I have to agree with him in part: The songs weren't what I had expected either. Where we are somewhat at the mercy of the regional editors on these issues, who often have their own agenda and don't even take advice when its offered (though they do put in countless hours of thankless work), I will still defend the concept of "the regional issue." I find it interesting to know what is out there. But I don't have to like it.

Fast Folk is often misconstrued, sometimes even by those who put it together. It is not meant to be a mere documentary of what is out there, a modern day Alan Lomax; it is meant to be a catalyst. It is not meant to be a stamp of approval or a stepping stone to stardom. It is meant to be a catalyst. Didn't I just say that? Yes, but nobody heard me the first time. And what are we supposed to be catalyzing? Good artistic songwriting. "Oh, you're not crazy about the songs? Wait till you hear them produced." You're still missing the point. No amount of production, fancy musicianship or pyrotechnics of vocalization can make up for a mediocre song. It is time to go back to the drawing board.

I heard a recent report on the radio about the current glut of doctors, nurses, and pharmacists and the suggestion was that some universities shut down their medical schools. The reason for this glut is that countless students have gone into the medical profession for the money. Well there is a glut of songwriters too. Did you hear the one about the [ethnic minority] who went into folk music ... for the money? Unfortunately, it is sad but true, and it's not an ethnic minority, it is a vast, comfortable middle class majority that has gone into folk music for the money (or self-aggrandizement). And like all things middle class, the package quickly becomes more important than the contents. And every singer that writes a couple of songs is off and running to make a CD and shower the countryside with it.

Unfortunately, Fast Folk has contributed to this phenomenon by recording songs of hundreds of artists. Was it Will Rogers who said, "Don't vote, it only encourages them?" But this is back to what Fast Folk is not. It is not a stamp of approval. You do not record a song for Fast Folk and instantly turn into the new Suzanne Vega. In reality, Suzanne Vega recorded many songs for Fast Folk before she became famous. She also religiously attended our songwriters' workshop for several years with a new song every week. Few of those songs ended up on Fast Folk or on her subsequent albums. She did a lot of songwriting homework before approaching the business.

There is a seminar called "Doing Music And Nothing Else," by Peter Knickles. I call it "Doing Business And Nothing Else." I can tell immediately who has taken this course from the promotional packages we receive at Fast Folk. They have the business end of it down pat. But they all miss one of the most

important points that Peter Knickles only makes in passing: People should spend fifty percent of their time on the music and only fifty percent of

their time on business. If people actually did this we wouldn't have to throw out ninety percent of these beautiful packages (and our standards are pretty inclusive).

I would like to take that concept one step further. Artists should spend fifty percent of their lives learning to write songs before they start to spend the other fifty percent promoting themselves.

So here is my dilemma. The buck stops here. Unfortunately, a buck isn't worth what it used to be. It may be that there just aren't that many great songs out there anymore. Then let's sit down and write them. Instead of spending money on production and promotion let's spend money on cooking up a pasta once a week and buying some red wine and getting songwriters together to play what they have finished that week. If we're going to call ourselves songwriters, let's be songwriters. We will make a pact with our subscribers that we will make every effort to improve the quality of our writing or we will cease to record it. I don't want to have to use my favorite Yeats quote: "Too long a sacrifice makes a stone of the heart" because the only thing stones are good for are epitaphs.

-Jack Hardy

### The role of Fast Folk: Not a stamp of approval, but a catalyst

## What is the Musicians Alliance, anyway?

*Working together makes the Hudson Valley a hotbed of recording activity*

By Mike Borok

What happens when you put about 20 singer-songwriters with guitars, keyboard, percussion (and the odd harmonica, sax, harp, etc.) in the same room? I don't know what happens elsewhere, but when we do this every month in the Hudson Valley, it turns into a musical event where everyone has a great time, gets to perform and try out new material in a supportive group, and gets inspired to write more and better and to collaborate with other writers and musicians. Also, we tend to go through a lot of donuts and chips.

Sometimes the group is even larger, and since we generally go around in a circle, the participants may have to wait a while before playing a second song. This seems to be happening more and more often, and at some point in the near future we may have to start meeting twice a month. But it's taken a while to build the Musicians Alliance to this point, and we've gone through a lot of changes.

The Alliance was originally the brainchild of a small group of Westchester/Putnam County musicians, including Kathen Cowan, Lora Lee Amram, Russ Sciavelli, Bob Stough and Vinnie Alexander. Each of the founders had a slightly different vision of what they wanted the group (then known as the Musicians Collective) to be – and none of them was prepared for the turnout of a hundred musicians at the first meeting in September 1992. I was one of those hundred, recently moved from New York City, and I had no idea that there were so many people playing music around here.

We began meeting each month at the Putnam Arts Council in Mahopac, NY. At first, the format of the meetings was general announcements, followed by two guest speakers from some facet of the music world. Many of these speakers were procured by David Amram, the world-famous composer who is also now a locally famous Putnam Valley farmer. But after a while, the attendance started dropping off, and we began tinkering with the format of the meeting.

This tinkering continued for some time. By the time things settled more or less into the current form, we had expanded our base (we now meet alternate months in Peekskill and Mahopac), changed our name to the Hudson Valley Musicians Alliance ("collective" sounded too hippy-dippy), become a not-for-profit corporation (yes, we have one of those really cool metal seals that make embossed stamps) and, most importantly, coalesced into a (fairly) dedicated group of musicians who share the work, network with one another and collaborate on a variety of projects, including concerts, festivals, workshops and recordings.

From time to time we still start off our monthly meetings with a guest speaker. But this cuts into our play time, so we usually schedule a second date (some months) for workshops and special events. Some recent workshops include: songwriting, guitar construction and repair, improvisation, African drumming and acoustic guitar amplification systems.

One of our major projects was the 1993 release of *Celebrities*, a 12-song cassette of original material by our members. Although most of the album was, like *Undercurrents*, in the pop/singer-songwriter vein, it also included rock, reggae, swing, bluegrass and classical cuts. Stephen Israel of the *Times Herald Record* wrote, "The Musicians Alliance has made some

mighty fine music, ranging from funk and folk to rock and reggae ... Believe me, if you love quality music, you can't go wrong with this album." (*Celebrities* is available via mail order at our address below, only \$6 postpaid.)

This Musicians Alliance issue of *Fast Folk* is a perfect example of how we work together. Stu Kabak conceived the project, laid the *Fast Folk* groundwork, and invited various Alliance members to participate. Unlike most other *Fast Folk* issues, our concept was for each artist to produce the recording of his/her own song. Some of us have small project studios, and we recorded both ourselves and other artists. We shared information about recording studios and session musicians. In some cases we played on each other's recordings. We worked with the Putnam Arts Council to select a cover photo, and debated endlessly over which image and what album title to choose. We compromised. We opened another bag of corn chips.

We'll also be working together to promote this project. In addition to media stuff, this will include concerts and other appearances where several of the artists will play, both individually and in groups. (Any of you out there with a venue or radio show, etc., please contact us if you'd like us to do one of these performances at your place. You might even have input in choosing which artists comprise the group.)

All of this activity requires a communication mechanism to tie it together and to let everyone know what's happening (and when). Alliance members get a monthly postcard announcing meetings, events and late-breaking news, plus there's a quarterly newsletter. In the newsletter we feature articles of general interest (e.g. guitar techniques, copyright info, etc.), reviews of CDs and concerts by members, local concert listings, listings of member gigs, and much more. Dues are \$10/year, and many events, including our monthly song circles, are free and open to the public. For more information, contact the Musicians Alliance, c/o Peekskill Artists' District, 840 Main St., Peekskill, NY 10566, (914) 739-2694.

*Mike Borok is vice president of the Musicians Alliance (and half of the duo New Middle Class). He describes his role on this Fast Folk project as "goat." The American Heritage Dictionary clarifies: "A long stick with a pointed end used for prodding..."*

### Fast Folk Needs Volunteers!

For the magazine:

We need writers, typists, editors,  
photographers, graphic artists, fundraisers...

For the Fast Folk Cafe:

We need sound engineers, door people,  
refreshment servers, MCs, publicists...

Leave a message at (212) 274-1636  
or come down to the Fast Folk Cafe  
on open evenings: (Fridays, Saturdays,  
Tuesdays, and most Thursdays)

## The floating opera

*A song travels the Hudson River from rural upstate to the Northern Bronx*

By Walt Graham

As you listen to the tracks on this CD, you'll find they have a few things in common. The artists are singer-songwriters from the Hudson Valley who play mostly acoustic instruments. The songs are vocals ranging from about two-and-a-half to five minutes in length. But other than that, they are not easy to categorize. There is no magic formula – no pre-determined set of rules to which the artists must conform. Each song is a unique musical statement by a single artist, or sometimes a small group, working independently at the creative process.

So how did this diverse collection of musicians end up on one CD? The answer lies in a musical community that has evolved in New York State's Hudson Valley, bound together in recent years by an organization called the Musicians Alliance.

Just as there is no formula for creating this music, there is no formula for presenting it live. The Hudson Valley, as well as nearby Westchester County in New York and Fairfield County in Connecticut, is dotted with venues where acoustic artists can be heard. These venues range from theaters with hundreds of seats, to restaurants or coffeehouses that seat 50 to 150 people.

Every weekend, church basements, arts centers and school recreation rooms are transformed into non-profit "coffeehouses." They bring musicians and listeners together for a memorable evening of music, then disappear until the next month. Since these coffeehouses exist in name only and are not permanent establishments, a more accurate description might be "music series." But to those who attend the SouthSound, Treestar, Walkabout Clearwater, Night Lights, Assorted Friends, HVFG or Good Folk coffeehouses, they are very real – if only for a few hours a month.

One of the first commercial venues to feature acoustic music in the Hudson Valley is the Towne Crier Cafe in Pauling. Now in its third location and still going strong, the Towne Crier enhances the musical experience with gourmet food and a carefully chosen wine list. Those who come to hear the nationally known performers often get a chance to sample an opening act from the Hudson Valley.

Another commercial venue which gives Hudson Valley musicians an opportunity to share the stage with nationally known talent is The Turning Point, located along the Hudson River just south of the Tappan Zee bridge in Piermont, NY.

Monthly non-profit coffeehouses such as the SouthSound in New Rochelle, New York (organized by Monty Delaney), the Good Folk in Rowayton, Connecticut and the three Hudson Valley Folk Guild coffeehouses encourage anyone who wants to try playing before an audience to sign up for open mike segments before and after the featured artist. It's wonderful to watch seasoned performers, who probably never forget what it was like when they once stood in front of an open mike, offer advice and encouragement to the next generation of acoustic musicians.

No two venues are alike. Like the artists who perform there, each venue has its own personality. Some, such as the Treestar at the Northern Westchester Center for the Arts in Mt. Kisco, New York, are set up cabaret style with paper table cloths on which visitors are encouraged to doodle. The best of these crayon drawings are put on display each month. Hudson Valley musicians have worked their way up at the Treestar from open

mike to opening act to featured performer.

The Uptown Coffeehouse in the Riverdale area of the Bronx, New York is set up with rows of chairs, theater style. It features singer-songwriters and groups from around the country and hosts Woody Guthrie Nights and an annual Kerrville Rejection Night where Kerrville contest hopefuls can commiserate and entertain a friendly audience with their songs that almost made it. (These special events are organized by Joe Giacoio, whose song "Superman's Midlife Crisis" is included on this CD.)

The Walkabout Clearwater Coffeehouse at the Harvey School in Katonah, New York combines a theater style concert with a pre-concert sing-along where everyone is free to join in.

While many of these venues lean toward contemporary acoustic music, long standing concert series at the South Salem Library in South Salem, New York and the Stamford Museum and Nature Center provide a platform for traditional acoustic artists.

The Hudson Valley Musicians Alliance itself produces a number of shows each year such as the Putnam 4-H Fair and a monthly series at Tompkins Corners Methodist Church. This series features national and regional acts, plus opening acts who are Alliance members. Monthly meetings of the Alliance also serve as musical events by including round-robin performances by everyone who wants to play.

While the venues in and around the Hudson Valley are very different in size and format, they have one thing in common: they exist because a few people noticed that there was a wealth of musical talent in the Hudson Valley just waiting to be matched with a very supportive audience. This is something that could not have been created by marketing or media hype. It fills a genuine need for musicians and fans alike.

The Musicians Alliance takes the process a step further by becoming a home base for the exchange of information among musicians, various services and projects such as this CD. (This Fast Folk issue is the Alliance's second compilation album, following 1993's *Celebrities*, which includes five of the artists on *Undercurrents* plus seven others.) The quarterly newsletter has articles about performing, recording and teaching as well as practical advice about the music business, including legal issues.

As you listen to the music on this CD, see if you can conjure up the image of a cozy coffeehouse where a friendly gathering of music makers and music lovers meet for a magical, memorable evening of music. Chances are you'll come pretty close to the way it really is in New York's Hudson Valley.

### Songwriting Workshop & Retreat conducted by Steve Gillette

author of "Songwriting And The Creative Process"

**May 3rd - May 5th**

at Wisdom House Retreat & Conference Center

Lichtfield, CT -info and res: (203) 355-5946

**Cost: \$200**

## Coffeehouse concerts reach wider audience

*WSHU-FM's AcoustiConnections brings radio listeners the best from local venues*

Walt Graham is the producer and host of AcoustiConnections, a Saturday night radio show (8 to 11 PM) on Public Radio station WSHU, 91.1 FM in Fairfield, Connecticut. The show often includes recorded excerpts from local acoustic concerts.

Graham recalls how the idea of featuring live concert recordings on the show came about. "In the 1960s I was part of a folk trio," he told us. "We'd sometimes record our gigs at coffeehouses, and while the reel-to-reel tape recorder was rolling we got some pretty terrific recordings of other local musicians who were performing at that time.

"With the resurgence of coffeehouses a few years ago, it occurred to me that maybe a radio audience would enjoy hearing some of these live local performances." WSHU agreed, and so AcoustiConnections was born on August 1, 1992.

"Today's digital technology has made it possible to get better live recordings than ever, but what really makes this work is the artists. There's a ton of good music out there every weekend, and the artists are extremely cooperative. In case you've ever wondered if acoustic musicians are as genuine and friendly off stage as they seem to be in front of an audience, the answer, from my experience, is a resounding 'yes'."

Although WSHU's primary service area is Southern Connecticut and Long Island, the signal extends into the Hudson Valley.

"I'm very pleased with the feedback we get from acoustic music fans there," Graham says. "The first concert I recorded for AcoustiConnections was at the Treestar in Mt. Kisco. Hudson Valley musicians have been featured regularly on the show ever since."

Folk and acoustic music have been part of WSHU's lineup for over two decades. Steve Winters' Profiles In Folk (Friday nights from 10 p.m. to midnight) began its 21st year on WSHU in June 1995, making it the longest-running folk show on Connecticut radio. Steve often has live in-studio musical guests. Both shows include announcements of upcoming folk and acoustic concerts.

More information is available at these World Wide Web sites:

AcoustiConnections: <http://www/wshu.org/acoustic/>

Profiles In Folk: <http://www/wshu.org/profiles/>

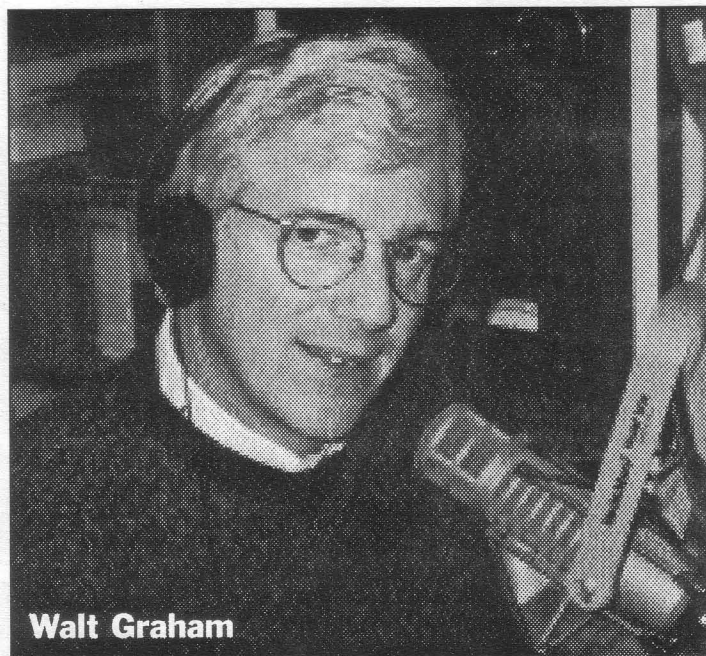
### Coming to the Fast Folk Cafe:

- Fri 12/1 Brooks Williams**
- Sat 12/2 Ilene Weiss and David Hamburger**
- Fri 2/8 Priscilla Herdman plus Tim Robinson**
- Sat 12/9 Bob Franke plus Tamara**
- 12/15-16 Richard Shindell plus Peg Loughran and Rob Laurens**
- Sat 12/23 Danny Kalb**
- Fri 12/29 Vance Gilbert**
- Sat 12/30 Five Chinese Brothers plus Nich Haber**
- 1/12-13 Frank Christian**
- Thu 1/18 Tom Paxton**
- Fri 1/19 Susan McKeown and Chanting House**
- Sat 2/10 Pierce Pettis/Greg Greenway/Chuck Brodsky**  
share the stage for a round-robin song swap

The Fast Folk Cafe is at 41 N. Moore St., Tribeca. Call (212) 274-1636.

One show at 7:30. \$10 cover. No smoking.

Open Mike every Tuesday; signup at 6:30, music at 7.



Walt Graham

## RELEASE YOUR OWN CDs!

**300 CDs plus 300 Cassettes \$2,190**

with black & white inserts



*Ready in 3 weeks!*

Deal directly with the manufacturer and retain total control of your project. Prices are complete and include design, film, and proofs.

No hidden costs!

Call today for your FREE, 1996 full color catalog:

**1-800-468-9353**

**24 HOURS TOLL FREE**

Outside USA call 609-663-9030; FAX 609-661-3458



**DISC MAKERS**  
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

# That's all she wrote? Hardly!

*Enjoy what you hear here? Check out recordings by this issue's artists*

Reviewed by Michael Hagen

Selecting just one track from each artist's oeuvre for our *Fast Folk* compilation CDs is always a challenge, with each artist trying to present their favorite work while the editors vie to create a varied and balanced album.

This issue's artists from the Hudson Valley certainly cut across the genre boundaries more than the usual *Fast Folk* assemblage. So, for the curious listener, we wanted to say a few words about the rest of these artists' recordings – the tracks we left behind.

**Lora Lee Amram's** *The Other Side* is a lot jazzier than the CDs usually noted in these pages, an album of cabaret songs without the cynicism, world-weariness and outright showing off for showing off's sake that that genre usually connotes. The 12 songs, all from Lora Lee's own pen, are lively and optimistic without being naive or sentimental. Lora's vocals are always right on target and deliver intense and varied moods. The arrangements are complex, the production tasteful. The songs fall into two styles, simple cabaret ballads and ballads with a Brazilian/samba/bossa nova-flavor. Quite nice, but die-hard folk fans should be warned that "The Hawk," recorded here, is as close to "pure folk" as this collection comes.

**Montgomery Delaney's** *Walking in the Light*, on the other hand, is exactly what is usually noted in these pages, 13 introspective songs resting on Monty's straightforward guitar and big, strong voice. His first recording (with Bob Novikoff), *23809*, was mostly sad and gritty, drawing its dark colors from Monty's experiences as a cop on the streets. ("I Was a Loner," recorded here, is drawn from that first album.) The new recording is bright and hopeful, especially the title track, very much in the inspirational vein of David Roth or Fred Small but not at all preachy. Tasteful guitar backup from Aztec Two-Step's Rex Fowler and duet vocals with Sloane Wainwright vary the mix without overpowering Monty's own fine performance.

**Carrie's** self-titled first release presents her lone voice and solo piano on 20 of her own compositions, with a marked split between folk simplicity and urbane sophistication. Her piano is precise and colorful, with hints of Carole King, Ray Charles and Cat Stevens, with an occasional gospel tinge. The collection could have been far better with judicious trimming; 20 songs in a row, with similar tempos and no variation in instrumentation, dilutes the impact of the best songs. But if the historical echoes of "Ghost on the Battlefield," recorded here, speak to you, you'll find several more on the tape to your liking, especially a plaint for the plight of the First Americans, "Redman."

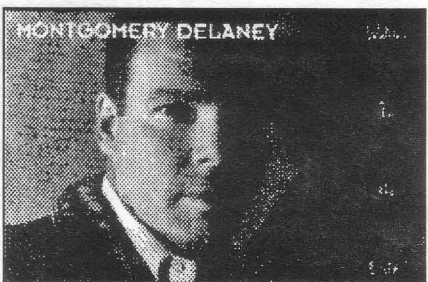
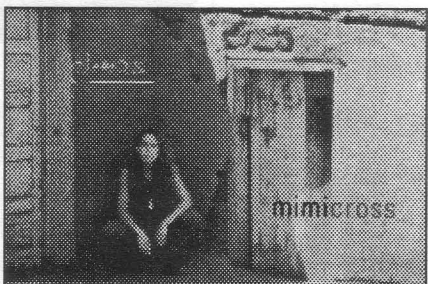
Don't be fooled by the title: **Mimi Cross' Demos** is no stripped-down trial run, but a fully realized piece of work. Mostly songs on relationship themes, with some subtle but engaging hooks, somewhere between Shawn Colvin and Patty Larkin without being imitative of either. The standout is the leadoff track, "Last Time," where deft vocals unearth buried treasures of emotion from a deceptively simple song. "You Can Never Love Me Enough" cleverly plays wistful lyric against a sprightly melody to good effect.

As you can tell from "Hey Girl," **Sloane Wainwright** can bop when she wants to. She can also be gentle when she chooses to be. Her self-titled debut CD encompasses both straightforward pop-rock with elaborate Eagles-esque arrangements and spare ballads with solo piano and vocal recorded live and unmixed. When she roars, she presents a fine, strong rock 'n' roll voice, but I find her far more interesting when she's teasing the last nuance of drama and color out of a subtle lyric. In those best moments, she reminds me of Cheryl Wheeler – the ultimate praise in my repertoire. Still, I must confess that her rockier stuff – its content more so than the delivery – leaves me altogether cold.

**Out To Lunch** won more than a few listens this month with their self-titled cassette. The band is as wacky as the name might suggest, jumping from '40s novelty numbers to traditional bluegrass to original jigs and reels without dropping a beat. "It's a Girl," recorded here, should convince you of their authentic '40s sound, but they're not just faking their way through a mountain breakdown or an Irish reel. When Wayne Fugate trots out the hammered dulcimer, the sound is authentic Erin, and Howard Bujese's fiddling has the genuine Appalachian twang. The bouncy, mandolin-heavy arrangements remind me of the best Steve Goodman/Jethro Burns duets, as much for the infectious fun and delight conveyed as for the deft picking. My first reaction (which still stands) is that an Out To Lunch live show must be incredible fun. No profound insights into the human condition, nor do you get a museum curator's appraisal of the various folk traditions this collection wanders through. The only message contained herein is "Grab your mandolin and let's party."

As a final thought, let us not forget the fine six-song demo by **New Middle Class**, reviewed at length last issue. Clever, well-crafted songs delivered with no artifice and no false notes. We like it even more than we did last month.

*Michael Hagen, assistant editor of the magazine, takes arms against a sea of troubles, and by opposing, ends them.*



# Bios

**New Middle Class**, an original acoustic pop band featuring **Barbara Borok** (lead vocal) and **Mike Borok** (guitar and vocal), was a 1995 winner of two singer/songwriter contests: the New Jersey Folk Festival's New Folk Showcase, and the WWUH-FM (University of Hartford) Folk Next Door Contest. They're currently recording their first CD, and can be heard on the 1995 Folk Next Door CD *Local Color* and the Musicians Alliance compilation album *Celebrities*.



The six songs on their sampler cassette were mostly recorded at the band's 8-track home studio, which also doubles as the library and a storage area for miscellaneous toys, cardboard boxes and random objects that migrate from other parts of the house. In addition to "I Was Born," the cassette includes "Give It Back," which was a winner of WHUD-FM's New Artists Preview, and "She's Cool," which hasn't won any awards, but has been widely admired for its creative use of the term "cul-de-sac."

A live New Middle Class performance is "a spirited evening of intelligent fun" (Brian Sullivan, HVFG/Patterson Coffeehouse). "Barbara's vocals are passionate - heartfelt without becoming overly dramatic or sweet" (Mark Shepard, *Musicians Alliance Newsletter*).

"Part of what New Middle Class is about," says Mike, "is trying to create a lifestyle that fits ... but not too comfortably."

About the song: "Writing 'I Was Born' was an exercise in solipsism, once removed - that's Barbara's family, not mine, in the second verse. One of the most interesting challenges was trying to condense the entire history of Western civilization into three lines. But why am I explaining this? After all, none of you out there actually exist."

If anyone is really out there, contact: New Middle Class, P.O. Box 708, Jefferson Valley, NY 10535, (914) 962-0120, NewMiddle@aol.com

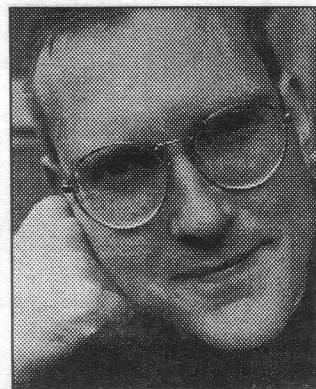
Says **Carrie**: "Like a lot of my songs, "Ghost Out On the Field" came from a personal experience. My husband took me to Gettysburg a couple of years ago, and I was standing in the middle of the field where Pickett's Charge took place. Thousands of men had died there, and the grief of the place just hit me as I stood there. It's strange how the townspeople talk about ghosts out there all the time - they even have ghost tours in the restaurants. The battle is a tourist attraction; it's been commercialized to a degree, but the people who reenact it are volunteers; they go to their regular jobs



during the day, have regular lives, but they're drawn to the scene. In speaking to them, I was struck by the fact that they had trouble explaining exactly why they were compelled to put so much time into the reenactments. There was some powerful attraction about the battle - maybe they were trying to come to terms with it, maybe they participated in the actual battle in a prior life. In "Ghost Out On the Field," I'm telling it like it is and was. Those guys died on both sides, and maybe some came back.

"I've been writing and performing for close to twenty years, and I never plan songs. I just experience life and the songs come to me. I couldn't force a song if my life depended on it. The last few years I've been very fortunate in that I've had the opportunity, through my husband's support, to spend more time writing and less time worrying where the next gig is coming from. It's given me a chance to look beyond myself and think of how my music can affect other people. I don't think about different ways that people might interpret my lyrics. My intention is to communicate truth and do it directly. This, I feel, can make people think beyond their everyday lives and could possibly inspire them to improve their own conditions." Contact: Carrie Berman, 63 Mountainside Trail, Cortlandt Manor, NY 10566

**Mark Shepard** was born in Buffalo and raised in Yorktown Heights, N.Y. The middle-class regime of piano lessons and singing in the church choir was of little interest compared to the freedom and allure of the guitar. By age 13, with money saved from raking leaves and mowing lawns, he bought his first guitar, learned some basic chords and began writing his first songs. "I remember very clearly why I wanted to learn the guitar. It was specifically to write songs. I had very little interest in what was already written. I had to write my own."



After a year at SUNY (Purchase), where he admits to doing very little classwork but a lot of guitar playing in the resonant stairwells of the dormitory, Shepard moved to Greenwich Village in search of fame and glory. He found neither. Discouraged, the 19-year old moved back home and transferred to Manhattanville College, where he was graduated cum laude with a BA in Religion.

Intending to become a Presbyterian minister because "it seemed to give me the best chance of using my music while at the same time dealing with the huge questions of the universe," Mark attended Princeton Seminary for two semesters. He left with the realization that he was too full of doubts and questions to toe the line of the church, or of any religious institution. To this day, his music resounds with a mysticism and spirituality that transcends creed and ideology.

Since 1982, Mark has performed hundreds of times, and has released five albums on his own label, the latest entitled *Visions and Voices*. He has also written the music for several children's shows in association with Bill Diamond's Stuffed Puppets, and has released several cassettes of original children's songs. Recently, Mark has been consumed with a passion for frame drums and African drumming, and can usually be seen banging on something or other, composing new tunes in his head.

In addition to his astonishing prolificacy as a songwriter (seven new songs just this week), Shepard is passionately involved with a

variety of interests: he has apprenticed himself to a healer/shaman, he paints large acrylic canvases, he reads voraciously and is a dedicated Trekkie. Mark lives in Peekskill, NY with his wife Maija and their three children, two cats and one dog ... a large dog. Contact: Mark Shepard, 212 Nelson Ave., Peekskill, NY 10566, (914) 739-2694.

Hailing from San Diego, California, **Katherine Archer** arrived in the Hudson Valley in the fall of 1990. Her decision to move East has proven to be wise.

She has earned two "In Tune" awards and an "In Tune Grammy," both presented by the *Times Herald Record*. Last year, of 140 artists who entered the "Rhythm and News" songwriters' contest, she was awarded the first prize.

Katherine has recently shared the stage with Jonathan Edwards, Pete Seeger and Tom Chapin, among others. Those who have seen her perform agree that her music possesses the rarest of qualities: the ability to hush a crowd and touch the hearts of her audience.

Currently she is in the studio with manager/producer Richard Ostrow, working on her debut CD. Info: R. Ostrow & Associates at (203) 531-0029, Greenwich, CT.

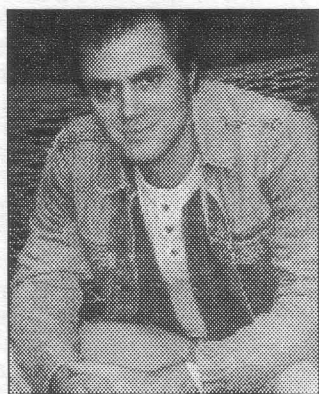


**Dan Pelletier** is a part-time musician and full-time person living in the town of Cortlandt with his wife and two children. He is usually occupied in the field of computer programming, but every now and then he gets a chance to write a song or two.

Dan has been writing songs ever since he realized that he had wasted his youth at the age of 16 and wrote a touching lament to a lyrical-sounding place in far off California called Loma Linda. Over the years he has written literally hundreds of songs which he carefully covered and buried in his closet. "I don't really know how many I've written, but I've got more songs than I've got dollars in the bank. Anybody want to buy a song for a buck?"

For a long time Dan has been writing music simply to satisfy himself. "Songwriting is not so much a pleasure as it's something I have to do. I have an emotional response to something, and the way it manifests itself is that it comes out as a song." About a year ago, he dug the songs out of the closet, dusted them off and began playing them for real people. "It's been really fun for me to get out and play these songs and see people react to them, and interesting to see what different people respond to. It's often very surprising, but I think it's all in line with my understanding of art, and music in this case, which is that the listener brings as much or more to the song as the artist."

Longing seems to be an integral part of what moves Dan to write. "If there's a general overriding theme to my music, I think it's a sort of restless hunger. Whether it's a love song to the unapproachable woman or a longing for a past lover or a political protest



or something like "I Must be Doing Something Wrong," they all speak to that same desire for something more or better that I think is a very integral part of the human psyche and the part that hopefully keeps us advancing as a people."

"I Must Be Doing Something Wrong" came out of real life and is one of Dan's most autobiographical songs. "I usually try to be subtle and hide myself within my songs, but that song is my real life. It's a constant struggle between my responsibilities, my need and desire to play and write music and flat-out fatigue. It's one of those songs that really wrote itself, at 11 o'clock one night when I was getting the dishes done while wishing I could be playing my piano."

The song seems to really strike a chord with people who are married with children. "People come up to me and tell me 'That was my day today. That's my day every day.' I like that because it's nice to know that I'm not the only one struggling with this stuff and it's nice to be able to share it and laugh about it."

The spring **Sloan Wainwright** turned 11, her parents bought a piano. She discovered the triad. A songwriter was born. Even as a kid, expressing herself with very personal songs came easily.

Teenaged Sloan played the hootenannies in NYC's West Village. She enrolled in college music composition classes with dreams of folk music fame. Inspired by her musical in-laws and out-laws, she took up the five-string banjo.

In the late '70s and early '80s a successful bakery business and a growing family put music on hold for almost ten years. When it came around again, Sloan was happily involved, creating original music for children's theater and dance productions. Two "Meet The Composer" grants resulted from these works.

1990 found Sloan the winner of the Towne Crier Cafe's open mike series. Now she was on a roll, but not a buttered roll. She started opening shows and playing solo all over the tri-state area.

The Sloan Wainwright Band project began with the addition of rock 'n' roll guitarist extraordinaire Steve Murphy. They were joined by keyboardist-genius Cary Brown, angelic-voiced Patty Keane, boss-bassist Victor Rice and percussionist-king Greg Burrows. Colored by each musician's interpretation, supporting Sloan's powerful and expressive voice, the songs took on new shapes. Most recently, they took the full band sound to their first folk festival at Falcon Ridge...a tougher sound, tinged with blues, jazz and rock.

Sloan's 1993 release of *Too Nice For Too Long* will be followed by her much anticipated self-titled full length CD, available this month. Contact Sloan for bookings, recordings, or to be included on her mailing list: Farkie Music, 16 Harris Road, Katonah, NY 10536, (914) 232-3693.



**Montgomery Delaney** is a former United States Marine, ex-New York City police officer, holds a Juris Doctor degree from the St. John's University School of Law, is currently teaching and coaching at Salesian High School in New Rochelle, N.Y., and is the founder and director of the Southsound Coffeehouse. This is not the typical resume of a down home singer/songwriter, yet he has blossomed into one of the most engaging performers around in the last few years. Indeed, he has been featured again and again at just about every major folk venue in the Tri-State area. He recently per-

formed at the prestigious Greenwich Village Folk Festival and our own Fast Folk Cafe. As director of the Southsound (also in New Rochelle) and the producer of several small charity festivals, he has introduced the live, contemporary adult, acoustic genre to thousands of new listeners in the past three years.

He has just completed his debut solo recording, *Walking in the Light*. As of press time, he has not found a label but is taking steps for an independent release if need be. It will be ready early in December and feature 13 original songs. Produced and masterfully arranged by Rex Fowler, the recording features some delicious background work by this great vocalist, formerly half of Aztec Two-Step. There are also two duets with Sloan Wainwright, plus support from Michael Mugrage on Piano and electric guitar, John Ragusa on flute, pennywhistle and harmonica, Keith Kelly on mandolin, Seth Farber on accordion and piano and the amazing Joe Donadio on percussion.



In the summer of 1977, **Dean Friedman** marked his entry into pop consciousness with the enormous success of his hit single, "Ariel." A year later, Friedman struck again with "Lucky Stars," a duet, performed with Denise Marsa, which entered the UK singles charts at #36 and quickly soared to the top of the charts, going instantly gold. This single paved the way for a slew of hits from his two albums.

The single "McDonald's Girl," from his third album, *Rumpled Romeo*, was officially banned by the BBC for mentioning the name of the well known fast-food restaurant, which led Friedman's label to drop him (along with about 40 other acts in one week, in a now infamous roster shake-up of the early 1980s). Ironically, "McDonald's Girl" continues to be played, to this day, on radio stations around the world (including the previously reluctant BBC). In fact, the ground-breaking Canadian band Barenaked Ladies recently covered the song, which soared to #1 on radio station CFNY, Toronto's largest alternative radio station.

Unfazed, Friedman turned his hand to composing and producing music soundtracks for TV and film, including Central TV's hit series, "BOON" and the underground cult horror film classic "I Bought a Vampire Motorcycle" (Hobo Films/UK), in which he performs the unforgettable track, "She Runs on Blood, Not Gasoline."

Dean has achieved considerable success in the high-tech areas of virtual reality software and video game design with his company, InVideo Systems, Inc. He created TV's first Virtual Reality game for Nickelodeon, as well as award-winning installations in leading museums and entertainment centers. He is also the author of several best-selling MIDI synthesizer books.

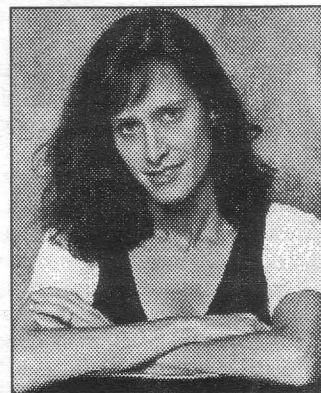
Recently, two independent record companies (ACE Records and MCI) re-issued CDs of Friedman's first three albums and a "Very Best of Dean Friedman" collection, to enormous response.



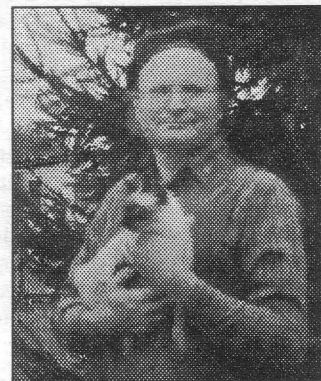
Friedman lives in Peekskill, NY, with his wife and two children, plus assorted livestock, including a monkey named Amelia. He's putting the finishing touches on a collection of 15 new songs entitled *Songs For Grownups*, his first album in over a decade. "Don't Mourn, Don't Cry" is taken from this new album. Contact: Dean Friedman Productions, 7 Corporate Drive, Peekskill, NY 10566, (914) 736-3600.

Singer-songwriter **Jean Bratman** spent eight years as a reporter, traveling the media spectrum from newspapers to radio to television. While the next logical step might appear to be the information superhighway, Jean still doesn't own a computer. She lives in northern Westchester county, where she's raising twins and writing songs. Many, like "Straddling the Line," use an alternate guitar tuning.

Jean first brought her music out of the living room and onto open mike stages in 1994. She now plays gigs throughout the tri-state area. For more information: P.O. Box 463, South Salem, NY 10590.



**Stuart Kabak** is as much at home in front of the microphone as he is behind it. A Fast Folk veteran since 1986, Stuart has performed all over the country and has shared the stage with many of the leading acoustic recording artists heard on the radio today. Co-owner of a small recording studio with fellow performer Will Hoppey, Stuart has engineered a number of Fast Folk productions. He lives in upstate New York with his wife and children and his three cats.



When **Fraunty Dunn** was a baby, her grandmother would rock her to sleep. Every night her grandmother would rock the cradle and sing in a low, watery voice. Melody blew in with the wind through the window. Notes gathered in beads of moisture on the dark walls of the room. As the beads became heavy and broke, water slowly dripped down to the floor, forming a pool beneath the cradle. Word upon word dropped like leaves onto the surface of the pool until it was covered in a thick blanket. Fraunty would fall asleep in her cradle. Then the grandmother would fall asleep in her chair, her slow, old hand slipping from the cradle to her side. All became quiet.

One night, the grandmother did not fall asleep and sang late into the night. She sang long after Fraunty had closed her eyes. The pool of water beneath the cradle rose up higher and higher, and



soon words stopped falling like leaves and only a low sigh was breathed through the grandmother's lips. She closed her eyes and the water rose higher, bearing the cradle up and through the open window. The grandmother did not see it float away. Fraunty was carried through the night along a river of song.

**Joe Giacoio** admits that he was raised in the Bronx. After being exiled to central New Jersey a few years ago, Joe began playing his "original Bronx folk tunes" at coffeehouses on both sides of the Hudson, at such venues such as the Minstrel Coffeehouse and Mine Street in New Jersey, the PostCrypt and the Uptown in New York, and the Chicory House and Godfrey Daniels in Pennsylvania.

Joe's songs run the gamut of human experience: from debating the existence of God to debating the existence of Elvis. His "two-handed" guitar style has been influenced by artists such as Michael Hedges and Preston Reed. Joe has given workshops on guitar techniques and acoustic guitar electronics, and took second prize at the Chicory House's 1995 Fingerpicking Contest. Joe hosted the Guitar Styles workshop at the 1995 Falcon Ridge Folk Festival. He has shared the stage with artists such as Susan Werner, Bill Staines, Greg Greenway and Pete & Maura Kennedy.

Every year, Joe produces "Kerrville Rejection Night," a benefit concert for World Hunger Year (the charity organization founded by the late songwriter Harry Chapin), where New York area songwriters perform the songs that they have submitted to the Kerrville Folk Festival's New Folk Contest.

One of Joe's songs, "DisneyWorld," is on *Exit 135*, a compilation CD of songs written by New Jersey songwriters.

For information on other recordings, bookings, correspondence, or just to send batches of home-baked snacks: Joe Giacoio, 110 Aimwick Court, Somerset, NJ 08873, (908) 873-8304.

Canadian-born singer/songwriter/guitarist **Mimi Cross** lives just outside New York City, and plays at local clubs like CB's Gallery and The Bitter End. Mimi began performing several years ago in Asbury Park, NY (sharing the bill with national acts such as Mae Moore, Kristen Hall, Chris Harford and Chris Whitley, among others), where she won the Golden T-Bird Award for Best Female Soloist in 1994.

The style of her provocative work resists easy categorization, but has been described as "contemporary folk with an occasional pop hook; a sort of alternative acoustic with a pure, emotional edginess..." Mimi has just finished a nine-song recording project. For more info or booking, call (201) 872-1404.

**Lora Lee Amram** comes as naturally to music as her music comes to her. As a child, everyone in her family sang, danced and appreciated a great variety of musical styles. All of this influenced

her songwriting, which incorporates a sophisticated blend of jazz, folk and Brazilian music. Her personal, introspective lyrics bend toward poetry.

Her experiences as a woman, mother, musician and writer are the basis for her original material. Lora Lee's vocals carry the directness of an intimate, one-on-one conversation. She augments her guitar stylings with the talents of some of New York's finest jazz and Latin musicians.

In "The Hawk," she combines Brazilian jazz textures with vivid lyrical images. The sensual interplay between Lora Lee's vocals and jazz guitarist Vic Juris' delicate playing weaves the song's emotional tapestry. "It's a song about a woman's longings and lost desires," she explains. It was inspired by a trip to the Hudson River, where a redtail hawk circled above her head on its way down the river.

Lora Lee's performances at festivals, coffeehouses and concert halls around the country include the Kerrville Folk Festival, the Great Hudson River Revival, the 1994 Woodstock Revival concert and the Philadelphia Folk Festival. She also performs at workshops and seminars that focus on women's issues and domestic violence, and composes music for theater and dance (most recently for the National Dance Institute, directed by acclaimed dancer/choreographer Jacques d'Amboise). Not bad for a songwriter who still finds time to raise three children along with husband composer David Amram. And, as Jacques d'Amboise put it, "Lora Lee writes music to make angels envious!"

"The Hawk" is available on her new twelve-song CD, *The Other Side*. Contact Lora Lee at 928 Peekskill Hollow Rd., Putnam Valley, NY 10579.

Recently relocated to Pittsburgh from New York's Hudson River Valley Region, **James Hovan** is a self taught, multi-instrumentalist, vocalist, and songwriter with 18 years of experience performing and recording with rock, folk, jazz, and variety bands. He now performs primarily as a soloist on acoustic guitar, vocals, harmonica, and keyboards. In this heartfelt original composition, James delivers crisp clear vocals and colorful guitar chording. "These Things Take Some Time" taps into the universal effort to survive pain and loss.

Info: James T. Hovan, 105 Point Breeze Court, Pittsburgh, PA 15208, (412) 362-3102. Electronic mail: magold+@pitt.edu.

## The 1996 Fast Folk Revue Sat., Jan. 27 at the Bottom Line Two shows, 7:30 and 10:30

Featuring: Catie Curtis, Wendy Beckerman, Louise Taylor, Annie Gallup, Chuck Brodsky, Jack Hardy, Patrick Brayer, Tim Robinson, Richard Meyer, Richard Shindell, David Massengill

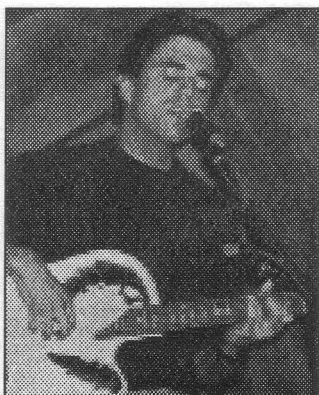
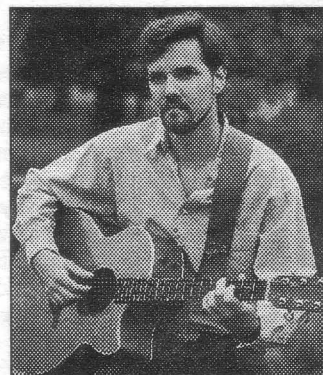
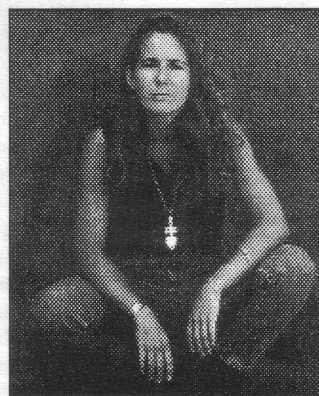


Photo by Susan Doherty



**Bill Bless:** "I'm a native of the Hudson River Valley region, and have been playing in local cafes, bars, restaurants, clubs and coffeehouses for 10 years. Currently, I'm in the planning stages of a CD recording project which I hope to complete by 1996. A recurrent theme found in many of my songs is our – as human beings – interrelationship with nature, and how language, song, story, myth, place and identity become inseparable." Contact: Bill Bless, 58 Prince Rd., Mahopac NY 10541, (914) 628-6926



**Mark Reynolds and Kathen Cowen** first met at a church doing what all musicians labor over: practicing. From that auspicious beginning, their lives began a personal journey together. As Mark attended Berklee College of Music, they began their first performing stints as a violin/guitar duo under the moniker Ouzel, the name of a small, shy bird of the upper Sierras, studied and written about by naturalist John Muir. They later dropped the name due to "creative" pronunciations and spellings by the press. They have enough trouble getting *Kathen* right. Thereafter, Reynolds & Cowan seemed the obvious choice.



A period followed living near the shores of the Great Salt Lake, taking in the culture of the Mormons but, of more musical importance, the influences of Celtic and country fiddling.

A final Western stop landed them in Santa Monica near Los Angeles. Early gigs there were of the barnstorming kind, strictly "on the streets," beginning with Santa Monica Pier and Venice Beach, now used as locations for countless television shows and films. One memory that always makes them smile was an appearance at the Masquers Club – the former Hollywood club of personal heroes Stan Laurel and Oliver Hardy.

Since 1982, the duo has been performing in the New York area, having added an Irish Harp (which Kathen purchased with monies earned playing in an L.A. Latin Salsa band), a five-string banjo, and a 70-string hammered dulcimer. At times, they perform with a bassist and drummer.

Reynolds & Cowan play a mix of traditional and original songs. "Till the End of Time," written by Mark and arranged by the duo, embodies the intertwining of their personal and professional lives. Contact: Reynolds & Cowan, P.O. Box 554, Highland, NY 12528, (914) 691-9390.

"**Out To Lunch** came together in 1980. It employs guitar, two mandolins, bass, fiddle and voices. The band looks as far afield as County Clare and rural Texas for material, performing some songs that are as new as an untitled reel penned by band member **Wayne Fugate**, and others that are as old as the hills. What's most impressive about the band is that, whether borrowing from the likes of Bill Monroe, the Ink Spots, Nat 'King' Cole or Norman Blake, its combination of talent and dedication makes everything work. Out To Lunch pulls off the transitions from old swing tunes to country to



traditional Celtic ballads without sounding forced, studious or capricious.

"As easily as the band shuffles sources, so it can shift focus to and from individual members. Guitarist-singer **Tom Eaton** rips through 'In Despair' or 'Sittin' On Top of the World' like a country boy possessed, but quickly gives center stage over to the enthusiastic charm of fiddler-singer **Howard Bujese** for 'You Don't Love Me Anymore,' the fiercely dueling mandolins of **Michael Sassano** and **Fugate** (or the latter's hammered dulcimer), **Susan Sassano's** expressive singing or **Michael Gold's** steady upright bass. Similarly, mood changes – from the sadness of 'Last Train to Poor Valley,' to the rousing stomp of 'Miles and Miles of Texas' or the silliness of 'Back in Nagasaki' are handled smoothly and naturally.

"Out To Lunch exposes the listener to flat-out bluegrass, thoughtful interpretations of traditional music, and adventurous exploration of American swing jazz and country music, all performed with equal conviction and effect. Whether light or serious, Out To Lunch is new acoustic music at its best." – Eric Shepard, *The Journal-News*

"Out To Lunch has gathered a following of not just bluegrass, swing or fiddle fans, but of people who simply like to listen to good music played well." – Manny Faria, *Danbury News Times*

Out To Lunch first heard the song "It's a Girl" on a 1931 recording by the Boswell Sisters. Contact: Out To Lunch, North Lake Blvd., Mahopac, NY 10541, (914) 628-4122.

"My interest in photography began in my teens, and developed while serving in the Air Corps with the Army of Occupation in Paris," says cover photographer **David Small**. "There I learned darkroom techniques (from a POW) and went on to become a Stars and Stripes photographer. Back in New York, I attended the School of Modern Photography, and went into the field commercially, for a time.

"It was quite some years later, after moving to Yorktown and changing professions, that I returned to photography, mainly as a creative outlet. My body of artistic work consists mostly of views of nature and of city life."

David is a member of the Photo Eye Group of the Putnam Arts Council. His award-winning photos have been exhibited in New England and throughout Westchester. The cover photo, "Hudson Highlands," won 2nd place in the Ferry Sloops Hudson River Photography Competition. Contact info: Studio 46, 46 Sheila Court, Yorktown Heights, NY 10598 (914) 245-3291.

# Lyrics

## 1. I Was Born

Mike Borok

In the beginning there was no light  
There was no day and there was no night  
There was no land and there was no sea  
There was no geography  
There was no faith, there was no doubt  
There was not much to talk about  
There was no sign of the human race  
There was no time and there was no space

And then I was born  
The sun came out and the birds were singing  
That I was born

It's hard to believe it, but I've been told  
My folks were young before they got old  
A lovely girl who danced till dawn  
With a handsome man in a uniform  
They took a loan, they bought a home  
A beautiful baby girl was born  
They gave her love, they gave her toys  
But they wanted another, they wanted a boy

And then I was born  
Kicking and screaming all through the night  
Yes, I was born

Now who would care and who could know  
About things that happened long ago?  
All that really matters is me

The Roman Empire was brought to its knees  
Shakespeare wrote some tragedies  
And wars were fought, The Bomb was dropped  
The forces of history could not be stopped

And then I was born  
Angels came and they called my name  
When I was born  
Destined for success and fame  
Yes, I was born  
And things will never be the same  
Since I was born  
I was born

©1994, Mike Borok

## 2. Ghost Out On the Field

Carrie Berman

I'm on the edge of a breakthrough  
I don't understand it myself  
I walk the street across the cobblestones  
Fingering the pistol in my belt  
Oh, I killed so many men  
It's been a hundred years  
And now I'm back again

Chorus:

And I'm sorry all those things were done  
To have made you yield  
Gone through the wall I find myself  
A ghost out on the field

Now we're drinking water from the same well  
And I see that you're still here  
Have no backpack ... marching barefoot

And it seems to me that I can hear  
The loud advance far from my home  
The past war dance won't leave me alone

Repeat chorus

The general never lost his temper  
And he had everything at stake  
And it's a far cry from the truth, you see  
In those history books they make

Repeat chorus

©1995, Carrie Berman (BMI)

## 3. My Eyes Don't Lie

Mark Shepard

Words hang out to dry like corpses on a barbed  
wire fence  
The never seem to mean exactly what they  
mean  
Which is why I hesitate to even open up my  
mouth  
It's just that what I feel for you is getting so  
damn loud  
It's getting so damn loud

Gasoline in a tin cup over an open fire  
Is this love I feel or is it just desire?  
Do you think we could meet secretly? Nobody  
needs to know  
Could we conceal our love that completely, or  
would it somehow show?  
Or would it somehow show?

Refrain:

Cause my eyes don't lie. My eyes don't lie.  
My eyes don't lie. My eyes don't lie.

Dancing like a fool on the railing of a bridge on  
the road into town  
Shouting curses at the universe, daring it to  
make me fall down  
If the consequences weren't so grim, I'd just  
take you in my arms  
It's not just her and it's not just him. I just don't  
want to cause you harm  
I don't want to cause you harm

Repeat refrain

Lightning strikes like a match on the edge of a  
dry horizon  
I believe, then I don't, then I do, then I search  
for a reason  
For all I know, you have no idea...and this  
would take you by surprise  
So I guess I'll take the coward's way and just  
leave it in my eyes  
I'll just leave it in my eyes

Repeat refrain

©1995, Mark Shepard (ASCAP)

## 4. Broken Mirror

Katherine Archer

Just like a feather  
Tousled by the wind  
Up and down you go again  
Out the window one more time  
Floating through a faint blue sky

You'll disappoint me  
Still I'll never leave  
Letting go of expectations  
No choice but to understand

(Chorus): Your eyes, like a broken mirror  
Quietly scream the truth  
Your eyes, like a shattered window  
That I can see through  
There's a lonely child inside you  
Longing to be held  
Longing to be held

Transposing colors  
Like the autumn tree  
Shades of gold from shades of green  
Shades of red from orange and yellow  
Shades of laughter turn to melancholy

Repeat chorus

©1995, Katherine Archer

## 5. I Must Be Doing Something Wrong

Dan Pelletier

As I stand here with my elbows in the sink  
I doubt if Socrates and Plato'd do the dishes  
while they'd think  
I'd like to have some friends over for philosophy  
and drink  
But it's late at night and I've got to go and catch  
my twenty winks

It's a long day all day, a long day all day long  
Oh lord, I must be doing something wrong  
When I had to give up sleep to find the time to  
write this song  
Oh lord, I must be doing something wrong

Could Einstein find time for E is mc squared  
With this relatively large pile of laundry on the  
chair?  
Would he have the energy, or would he even  
care?  
Oh lord, I must be doing something wrong

I believe that Thomas Edison must have had  
some household help  
Or his inventions would have lain, like mine,  
untouched upon the shelf  
If Dr. Schweitzer's hut had not been swept by  
someone else  
Would he sometimes say, "I'm sorry, but I'm  
not feeling well myself"?

It's a long day all day, a long day all day long  
Oh lord, I must be doing something wrong  
When I had to give up food to find the time to  
write this song  
Oh lord, I must be doing something wrong

Now could polio have outrun a tired Jonas Salk?  
And would a William Jennings Bryan speech  
have turned into just talk?  
Would Dr. King say "Let's take the bus, I'm  
much too tired to walk"?  
Oh lord, I must be doing something wrong

If Elizabeth Browning had a full time job and  
half the home  
Could she have ever found a moment's peace to  
write a decent poem?

I think I know why Garbo said "I want to be alone"

Oh lord, I must be doing something wrong

Could Marie Curie have done anything at all  
When the eight year old needs homework help  
and the baby starts to bawl?

Would good old Paul Bunyan have the time to  
grow so tall

If he was always cleaning up the mess that  
Babe left in the hall?

It's a long day all day, a long day all day long  
Oh lord, I must be doing something wrong  
When I had to give up sex to find the time to  
write this song

Oh lord, I must be doing something wrong

And did Daniel Boone ever sew his own  
coonskin cap?

And could Christopher Columbus sail with a  
kid upon his lap?

I'd like to change the world, but what I really  
need's a nap

Oh lord, I must be doing something

Lord, I must be doing something

Lord, I must be doing something wrong

©1995, Dan Pelletier

## 6. Hey Girl

Sloan Wainwright

Hey girl

I know what you're going through

Hey girl

I have befriended ugly truth

Hey girl

Hey...

Hey girl

Your tears are not wasted

Hey girl

He needs to be alone to face himself

Hey girl

Hey...

You don't want to be young

but you are

Just look what you've got

you could flaunt it

Time will deliver all its surprises

disguised as the next thing to do

Hey girl

He used the heart of a real woman

Hey girl

You deserve respect from any man

Hey girl

Hey...

Hey girl

Being the author of this crazy story

Hey girl

Your patience will be rewarded

Hey girl

Hey...

You don't want to be young...

©1993, Sloan Wainwright  
©1995, Farkie Music (ASCAP)

## 7. I Was a Loner

Monty Delaney

I was a loner, don't answer the phoner

If I'd never known her I'd still be that way

But then she came to me with eyes that looked  
through me

In a second she knew me - that blew me away

I was a hopper, a day-to-day coper

A sweet interloper came into my life

She taught me the meaning of living my dreaming

She got me believing that I would survive

*Chorus:* Now every day's a brand new day

Empty canvas I can paint

Every day's got a brand new meaning to me

Oh, I was her lover and under the covers

She helped me discover the meaning of things

In the dark of the night while holding her tight

I found the words to the songs that I sing

Repeat chorus

I was a loner, don't answer the phoner

If I'd never known her I'd still be that way

But then she came to me with eyes that looked  
through me

In a second she knew me - that blew me away

©1993, Montgomery Delaney

## 8. Don't Mourn, Don't Cry

Dean Friedman

I never told you but it's time you learned the  
truth about your mom

She was working for the Soviets when they  
stole the atomic bomb

And you were born in a bomb bay in Bombay  
when they turned the searchlights on

*Chorus:* Don't mourn, don't cry

All God's children have a right to die

And she did more living than the next guy

I know some things are hard to hear but I'll say  
them anyway

Your real father was a bombardier for the good  
old USA

And your momma was passing secrets to the  
underground when they stole your pa away

Repeat chorus

It all sounds crazy but I swear it's true - just  
ask your Aunt Louise

You know your momma was a lot like you and  
she lived her life for peace

So don't be sorry for what you didn't do, just  
thank God for her release

Repeat chorus

©1995, Dean Friedman Music (PRS)

## 9. Straddling the Line

Jean Bratman

You know I trust you about as far as I can  
throw you

We both must be crazy, far as I can tell

I lean this way, you pull that way

Some days I think I know you

Then I spin around and wonder how I fell

For you...

In the darkest night, we show each other the  
moon

Then some cold winter wind comes sweeping  
through here so soon

And we're right back where we started

*Chorus:* Straddling the line again

Courting a love we can't defend

With one foot out and one foot in

We're straddling the line again

Whoa, whoa, you wanna hate me but you love me  
Please don't pretend

Wake up this morning, you roll right out bed

I frown, you smile, I laugh, you sigh

This is no way to live

You pour me a cup of coffee, but it's juice I  
want instead

It's like we're trying to break in new boots that  
just don't wanna give in

We just don't give in

Still somehow you're there right under my skin

And just when I'm wondering when this stormy  
charade will end

I'm overcome by the warmth of your smile, my  
fair-weather friend

And we're right back where we started

Repeat chorus

©1995, Jean Bratman

## 10. Blame the Gun

Stuart Kabak

I was drunk I was tired

I was terminally wired

I was sick I was poor

Couldn't take no more

And the gun I found

On a neighbor's shelf

Jumped in my hand

And fired itself...

Everyone knows how words can kill

They always have and always will

Not as quick or loud as a gun

But the ammo is cheaper and a lot more fun

So I built an M-16 of sorts

Like the kind they use

In the criminal courts

And my clients think I'm really cute

For a sniper in a three piece suit

*Chorus:* And when everything is said and done  
It's easier to blame a gun

And let the trigger man walk free

Of all responsibility

I was feeling low till the day I heard

A picture is worth a thousand words

So I took a gig with the Evening News

A better way to press my views

Well, they gave me a byline, they gave me a page

Said go ahead son commit your rage

But just to excuse the media blindness

An occasional random act of kindness

Repeat chorus

Well I reached into a bag of tricks

And tried my hand at politics

Hired a troupe of crafty elves

And promised to save you from yourselves  
Well your money rolled in and the word rolled  
out  
What I'm really all about  
The election came and the voters went  
And now I am your president

*Repeat chorus*

I was drunk I was tired...

©1995, Stuart Kabak

## 11. Casting to All Sides

*Fraunty Dunn*

As I grew up learning not to follow  
Stripped of all foundation I go

On a winding path, keeping low  
Casting to all sides

On a winding path, keeping low  
Casting to all sides

Trust in what is given me to continue  
Later in the season to bloom

On a winding path, keeping low  
Casting to all sides

Time goes on forever. Time will swallow.  
Creeping towards a vision I go.

On a winding path, keeping low.  
Casting to all sides.  
Keeping low

©1995, Fraunty Dunn

## 12. Superman's Midlife Crisis

*Joe Giacoio*

Superman waits at an airport  
Watching the outbound flights  
He remembers the day  
When he first broke free  
When the ground fell away  
Like a trick of the light

Now he only flies when he saves up the miles  
He watches his weight, his cholesterol  
Because he traded his tights  
For blue pin stripes  
And no one calls him Superman anymore

Up, up and away

TWA  
Back to the man I used to be  
I used to fly free each night  
But love is kryptonite  
Who'd believe I'd give that all away?

Now he turns around to an old reflex  
A young girl's heart beats an SOS  
He whips off his glasses  
Sets his collar free  
Says, "This is a job  
For who I used to be"

He still wears his cape hidden under his  
clothes  
Just in case, but this time he knows  
You can't turn back the clock  
For a quick trip home

And you can't change clothes  
Behind a cellular phone

Up, up and away  
TWA  
Back to the man I used to be  
I used to fly free each night  
But love is kryptonite  
Who'd believe I'd give that all away?

But Spider-Man took a job in accounting  
Now he only punches 9 to 5  
Batman sold his soul  
For a leading man role  
It's no fun playing make-believe  
When your friends grow up and move away

Superman feels the beat  
Of a question mark where an "S" used to be  
When the luggage starts  
To twirl around  
And he feels two hearts  
Seek him out in the crowd

"Daddy, oh, how we missed you  
We flew all the way, just like you:  
Will you tell me your stories  
Again tonight?"  
As his fears fall away  
Like a trick of the light

Up, up and away  
Lois Lane  
Show me the man that I can be  
Because in her heart he flies  
She'll call him Superman tonight  
You know he'll never give this all away

©1995 Joe Giacoio

## 13. Hungry Wolf

*Mimi Cross*

What's going to happen  
When you don't want anything any more?  
What's going to happen when you've got  
everything  
Everything that you've wished for?

Just when your plate seems full  
And you finally feel content  
That's when your hungry wolf  
Appears again  
That's when your hungry wolf  
Appears again

So quickly close the doors  
And lock up all the windows  
See the sun slipping towards the west  
Lengthening the shadows

Daylight can't last forever  
And darkness will descend  
That's when your hungry wolf  
Appears again  
That's when your hungry wolf  
Appears again

Most days I want to cage that dog  
God knows I have tried  
But when I feel the sharp, sharp teeth  
I can't control the appetite

And when you're alone in the blackness  
That seems to have no end  
That's when your hungry wolf  
Appears again  
That's when your hungry wolf  
Appears again

Your hungry wolf  
Your hungry wolf  
Appears again  
Your hungry wolf  
Your hungry wolf  
Is howlin'

©1995 Mimi Cross

## 14. The Hawk

*Lora Lee Amram*

You are a river  
Winding toward the sea  
I am a lonely hawk  
Watching from the trees

Can't you see  
How much I long to be  
Circling the skyline above you  
Circling the skyline above you

I am a raptor of illusion  
Soaring silent through the clouds  
I'm not as noble as the eagle  
But my vision is piercing and wide

You are a river  
The envy of my heart  
I wish to be like you  
And make still waters part

But I must wait  
Until you reach the sea  
Before I can fly to heavens  
Before I can fly to heavens

I watch the world from my hiding place  
And pray that you'll someday notice me

You are a river  
Winding toward the sea  
I am a lonely hawk  
Watching from the trees

©1995 Lora Lee Amram (BMI)

## 15. These Things Take Some Time

*James T. Hovan*

Sometimes your life don't go the way you want  
it to

Don't be hard on yourself or go gettin' blue  
Look before you leap and try to use your mind  
I think you'll be fine, these things take some  
time.

Nobody's perfect, although some of us try  
Sometimes we set our goals a little bit too high  
If at first you don't succeed, give it another try  
Honey, don't you cry, these things take some  
time.

Live your life the best you can and try to  
understand  
When it's painful, it just makes you grow  
When it's time for you to go, there's nothing  
you can do  
So be at peace within yourself and don't be blue.

What I say to you is from experience  
I lived it, I know it's true.  
I lost love so many times, there was nothing I  
could do  
But I always made it through and so will you.

Sometimes a broken heart can fill you up with  
pain  
It'll make you think you'll never want to love  
again.  
Oh you gotta let it out, don't try to reason why  
I think you'll be fine, these things take some  
time.

©1995, James T. Hovan

## 16. Wild Acadia Snows

Bill Bless

It's been a long time since I've seen my father's  
face  
The smell of pipe tobacco, tired eyes in the rain  
He'd say "It's gonna be a cold winter, kid,  
That's to come to the isle of wind, the isle of  
stone  
Aglimmer in the sun"

The autumn tides fall and rise  
Obeying nature's law  
Breakers boom on granite cliffs  
And ducks and loons will call  
When winter starts and autumn ends  
Anybody knows  
But these shorter days and hunter's moons  
Mean wild Acadia snows  
These shorter days and hunter's moons  
Mean wild Acadia snows

Some say this way of life is disappearin' cold  
Like October frost will kill the last  
Of wild blueberry rows  
Like April rains will sweep the rocks  
Of wild Acadia snows

While I've got this time  
While I've got this name  
While I've got this tide  
I'll remain  
While I've got these hands  
While I've got this ring  
While I've got these thoughts  
High on the wing

It's gonna be a long haul before I get to sleep  
Before I get to see my wife, before the day's  
complete  
This feeling in my bones  
The chilly wind in headland spruce  
Means wild Acadia snows  
The chilly winds on windward spruce  
Means wild Acadia snows

©1995 Bill Bless

## 17. Till the End of Time

Mark Reynolds

In my heart  
There is never a doubt  
I will make any sacrifice  
Each and every kiss  
Causes me to shout  
About our love  
Here in paradise  
Here in paradise

I hear it said  
I must strive for my share  
Long before I am past my prime  
But all my heart can feel  
Is this love affair  
To care for me  
Till the end of time

Till the end of time  
I'll walk by your side  
Till the end of time  
Love won't be denied  
Till the end of time  
Love will always provide  
On this road we climb  
Till the end of time

Though the dark has tried to tear apart  
This love we built on solid rock  
And even when I have lost the key  
Your gentle heart's not hard to unlock

©1994 Mark Reynolds

## 18. It's a Girl

Oppenheimer/Baer

It isn't the paddle, it's not the canoe  
It isn't the river or skies that are blue  
It isn't the love dreams that bring joy to you  
It's a girl ... it's a girl

It isn't a brooklet that you always wandered to  
It isn't a mountain, flowers or the morning dew

It isn't the love nest that brings love to you  
It's a girl that makes you happy and  
It's a girl that makes you blue

You often doubt them  
What a lonely world we'd be without them

It isn't the song birds, the song that they sing  
It isn't the sunshine that makes you like spring  
For what is this magic that makes love a thing?  
It's a girl ... it's a girl

Some folks need atmosphere when they're  
makin' love  
They say old Mother Nature makes love grand  
Still lovers will complain that they need the  
shore  
If you're a Romeo you'll understand

It isn't the paddle...

It isn't a brooklet...

It's not the places you go, it's not the crowd  
It's not the folks you know  
Oh, listen while I shout out loud  
Ba ba da ba da...  
It's a girl!

©1931, Oppenheimer/Baer

OLD-TIME • CHILDREN'S MUSIC • WORLD

# Sing Out!

SHARING SONGS SINCE 1950



A quarterly magazine covering a wide range of traditional and contemporary folk music from around the world!

Subscribing membership starts at \$18.00 per year.

We also publish folk music collections and books!

For a FREE catalog of folk music publications or for Sing Out! membership info, call:

## 1-800-4-WE-SING

P.O. Box 5253, Bethlehem, PA 18015-0253

Phone: (610) 865-5366

FAX: (610) 865-5129

WORLD • CELTIC • TEX-MEX • BLUEGRASS • WOMEN'S MUSIC • STORYTELLING • CAJUN • BALLADS • BLUES

TEX-MEX • BLUEGRASS • WOMEN'S MUSIC • STORYTELLING • CAJUN • BALLADS • BLUES

# Dirty Linen

Folk, electric folk, traditional & world music.



John Carpenter, Gustaphas 3, Gatemouth Brown, Manci Griffith, Sheila Chandra, Peter Rowan, Varrick Cutcheon, Wolfstone, Nightnoise, David Grier, Linda Williams, Carolyn Hester, Tom Russell, Roseanne Mooney, Ad Vielle Que Pourra, Trout Fishing in America, Laurie Harrow, Walt Dorn, Shillana

John Mart, John Price, Samite, Br the Rock, Loreana M Band, Fair Kate Wolf, Vielle Que Harvey Re Sweet Honey in the Rock, Austin Lounge Lizards, Paul Winter, K Danko, ry Kallick, Honey in i, Helicon, Battlefield Mangsen, loney, Ad ie Lewis, s Keane.

**Dirty Linen**

The magazine of folk, electric folk, traditional and world music.

P.O. Box 66600, Dept. FF  
Baltimore, MD 21239-6600

74020.47@compuserve.com • FAX (410) 337-6735  
\$20/year U.S. • US\$25/year Canada  
Check, money order, Visa, MasterCard, Discover

# Credits

Fast Folk Volume 8, Number 5  
November 1995  
Undercurrents

## 1. I Was Born

New Middle Class:  
Barbara Borok, lead vocal  
Mike Borok, vocal, all instruments  
©1994, *Mike Borok*  
Recorded at home by Mike Borok

## 2. Ghost Out On the Field

Carrie, vocal, piano  
©1995, *Carrie Berman (BMI)*  
Engineered by John Post  
Nola Recording Studio, NYC

## 3. My Eyes Don't Lie

Mark Shepard, vocal, guitar  
©1995, *Mark Shepard (ASCAP)*  
Recorded by Gene Moore, Mt. Kisco, NY

## 4. Broken Mirror

Katherine Archer, vocal, guitars  
Barry Kornhauser, bass  
Pete Wilson, drums  
Gary Corbett, Hammond organ  
Jim McCurdy, egg shaker, "thigh" brushes  
©1995, *Katherine Archer*  
Produced and engineered by Richard Ostrow  
Recorded at Acme Recording Studios &  
Clockwork Sound, Mamaroneck NY  
Mixed by Jim McCurdy and Richard  
Ostrow at Carriage House Studios,  
Stamford, Conn.

## 5. I Must Be Doing Something Wrong

Dan Pelletier, vocal, piano  
Mark Shepard, conga  
Jerry Oland, banjo  
Elliot Semel, trombone, keyboard bass  
©1994, *Dan Pelletier*  
Recorded at Wizmak, Wingdale, NY

## 6. Hey Girl

Sloan Wainwright, lead vocal  
Patty Keane, vocal  
Cary Browne, piano  
Steve Murphy, guitars, vocal  
Victor Rice, bass  
Greg Burrows, drums  
©1993, *Sloan Wainwright,  
Farkie Music (ASCAP)*  
Recorded and mixed at Acme Studios,  
Mamaroneck, NY  
Engineered by Pier

## 7. I Was a Loner

Monty Delaney, vocal, guitar  
Novikoff, lead guitar  
©1993, *Monty Delaney*  
Recorded at Wizmak, Wingdale NY

## 8. Don't Mourn, Don't Cry

Dean Friedman, vocal, keyboards  
©1995, *Dean Friedman Music (PRS)*  
Recorded by Dean Friedman

## 9. Straddling the Line

Jean Bratman, vocals, guitar  
Rob Stein, electric guitar  
Lincoln Schleifer, bass  
Denny McDermott, percussion  
©1995, *Jean Bratman*  
Produced by Lincoln Schleifer and Rob Stein  
Recorded and mixed by Lincoln Schleifer

## 10. Blame the Gun

Stuart Kabak, lead vocal, guitar  
Paul Kean, bass, vocal  
Will Hoppy, percussion, vocal  
©1994, *Stuart Kabak*  
Recorded by Stuart Kabak

## 11. Casting to All Sides

Fraunty Dunn, vocals  
©1995, *Fraunty Dunn*  
Recorded at Wizmak, Wingdale NY

## 12. Superman's Midlife Crisis

Joe Giacoio, lead vocal, guitar  
Barbara Borok, vocal  
Mike Borok, vocal, bass  
©1995, *Joe Giacoio*  
Recorded at home by Mike Borok

## 13. Hungry Wolf

Mimi Cross, vocal, guitar  
Ken Gorman, electric guitar, bass  
Mike Battaglia, drums  
©1995, *Mimi Cross*  
Produced by Mimi Cross  
and Ken Gorman  
Third Stone Studio, Cranford, NJ

## 14. The Hawk

Lora Lee Amram, vocal  
Vic Juris, guitar  
Michael Goetz, acoustic bass  
©1995, *Lora Lee Amram (BMI)*  
Recorded and mixed at PM Productions,  
Crompond NY

## 15. These Things Take Some Time

James Hovan, vocal, guitar, harmonica  
©1995, *James T. Hovan*  
Recorded at Pittsburgh Sound  
Productions, Pittsburgh, Pa.  
Produced by James T. Hovan  
Engineered by Stephen Cunningham

## 16. Wild Acadia Snows

Bill Bless, vocal, guitar  
Tom White, violin  
Liz Vlahos, bass  
©1995, *Bill Bless*  
Recorded at Wizmak, Wingdale, NY

## 17. Til the End of Time

Mark Reynolds, vocal, guitar  
Kathen Cowan, vocal, violin  
Mark Murphy, bass, backing vocal  
Graham Gulian, drums  
©1994/1995, *Mark Reynolds*  
Recorded by Stuart Kabak

## 18. It's a Girl

Out To Lunch:  
Howard Bujese, fiddle  
Michael Sassano, mandolin  
Wayne Fugate, mandolin  
Susan Sassano, lead vocal  
Tom Eaton, guitar  
Michael Gold, bass  
Joanne DeSarle & Mary Beth DeSarle  
(The Luncheonettes), vocals  
©1931, *Oppenheimer/Baer (BMI)*  
Recorded and mixed at Tiki Recording  
Studios, Glen Cove NY

Recording produced by Stuart Kabak  
Goad: Mike Borok  
Cover photo: David Small  
Layout: Michael Hagen

Special thanks to Bill Philbrick and E.D.  
Menasché of PM Productions, and the  
Putnam Arts Council's "Photo Eye" group.