PRODUCTION NOTE

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Urbana-Champaign Library
April 7, 1961

TERRy, McGHEE MAKE CAMPUS SCENE

The Campus Folksong Club, in co-operation with the University YMCA, is proud to present Sonny Terry and Brownie McGhee, two of the finest folk and blues singers in America, on Wed. April 26, at 8:00pm, in Latger Hall at the YMCA.

Folk blues is a field of music that few singers today include to any extent in their repertoires, and few singers can sing folk blues as do Sonny Terry and Brownie McGhee. Their "feel" for these songs, Sonny Terry's harmonica and Brownie McGhee's guitar, is unequaled anywhere.

Brownie and Sonny are two of the last survivors of the magnificent tribe of strolling folk musicians that included the great Leadbelly, Blind Willie Johnson, Blind Boy Fuller, Blind Lemon Jefferson, and Big Bill Broonzy.

Sanders Terrell (Sonny Terry) was born in Greensboro, Georgia, and raised on a farm in North Carolina. As a result of two childhood accidents, Sonny is blind, but his blindness did not prevent him from becoming a self-taught harmonica player and entertainer with the medicine shows.

Walter Brown (Brownie) McGhee was born in Knoxville, Tennessee. His guitar playing was like Sonny's harmonica playing, indirectly brought about by tragedy. At the age of four Brownie was stricken with poliomyelitis. His early professional career was spent in minstrel and carnival shows and it was there that he eventually met Sonny Terry. Their in-

(continued page 2, col. 1)
indivtual talents seemed to mesh, and only can be explained by, as Brownie says and Sonny agrees, "We understand each others time."

Sonny Terry has the unique ability to take an instrument that is usually not considered suitable for the performance of serious music, and to transform it into a natural and effective expression of his art. In his harmonica, there is a variety of tonal quality that is incredible. When these sounds are combined with Brownie's natural guitar talent and the poetic expression of his voice there is produced some unusual listening which defies musical explanation. Together the team of Sonny Terry and Brownie McGhee has become folklore.

Tickets for the concert are $1.25, and may be purchased at the desk of the University YMCA and will be available at the door on a first come, first serve basis.

MAILING ADDRESS

Newspapers bloom with contributions! Share your favorite folksongs and folklore with us -- send all contributions to:

AUTOHARP
Campus Folksong Club
322 Illini Union
University of Illinois
Urbana, Illinois

WELL, WHAT DO YOU THINK? HUH?

Constructive criticism of Autoharp is well taken. Send us your suggestions for improving Autoharp, and let us know what you would or would not like to see included in it. This is your paper, so let us know what you want!

AUTOHARP is published semi-monthly by the Campus Folksong Club of the University of Illinois.

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Donna Bostedo
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HELP!

Workers unite! Contrary to popular belief, newsletters do not grow on trees. They can be the fruits of hard labor done by a few, or the pleasantries of moderate labor done by many. The services for which you are needed extend from writing short articles and typing copy to finding out the background material and authenticity of folksongs and folklore.

Remember, Nature works best in multiple and so does a newsletter! (This does not necessarily condone Dr. Koch's policies)

Join the Autoharp staff NOW! Contact Larry Klingman, Fl. 6-7355.

KNOW YOUR OFFICERS?

This semester's elected officers and appointed committee chairmen are as follow:

President............Dick Kanar
Vice President......John Schmidt
Treasurer.............Andy VonFoerster
Secretary.............Jackie Henry

Committee Chairmen
Concert........Joyce Leming
Folksing.......Vic Lukas
Newsletter.....Larry Klingman
Seminar......Al Gustafeson
Workshop......Bob Sine

Autoharp cont...

future issues, we hope to continue bringing you articles of this type. Here again you can help us. If you are interested in writing an article on folklore, folk music, or folk singers, we would be very happy to receive your contributions.

Our folio section will be consecutively numbered and indexed once a year to help you in collecting this material.
Is there a proper setting for folksong on a university campus? Where can a cowboy ballad be sung to approximate the camaraderie of a campfire? Is there any way to clean up a salty foc'sle piece for a mixed audience? What happens to biting topical commentary on the non-political stage? Is there any value in twisting a rough and brutal blues into an entertaining bit of froth so as to turn the image of a chain-gang into a children's summer camp?

These questions are not purely rhetorical. To wrench a ballad or blues out of its culture context for concert presentation is, by definition, an act of violence. Yet college audiences cannot invade, en masse, Appalachian mountain hamlets, or Nova Scotian fishing villages to hear "pure" folksong. If traditional folksong is to be heard on campus, other than via record and tape, it must be heard by importing true folksingers, or by imparting to collegiate singers of folksongs some respect for traditional material and styles.

There are three main arenas on a campus where folksong can be heard: 1) The fraternity-sorority house where, at times, a sense of community develops that re-creates the "singing gathering" of the frontier quilting bee or barn raising; 2) The formal concert, generally stylized and elegant, with kleig lights playing on tenor's guitar or soprano's corsage; 3) The informal folksing, hootennany, or wing ding by amateurs singing and performing for self-pleasure.

These three categories are not mutually exclusive, but each has a distinctive flavor that sets it off from the others. Every participant or listener can judge the extent to which a given form -- Greek letter house, concert, folksing -- cleaves to tradition.
Autoharp's appreciation goes to John Walsh for the following contribution.

This song is a product of the Dublin music halls of the Mid-Victorian period. Songs of this rollicking nature were once both popular and plentiful in Ireland, but with the rise of the Gaelic League and the conscious attempts to increase the national pride of the Irish, many of these songs dropped from circulation, being too "Handy Andy-ish" for the patriots.

The Finnegan of the song, who dies only to wake at the first touch of the magic elixir, is taken as Finn MacCool, the ancient Celtic Warrior hero who personifies Ireland. (Hence, Finnegan=Finn again)

note: the chords for this song are C, F, and G₇, which can be arranged in other ways besides the one below.
FINNEGAN'S WAKE

Tim Finnegan lived in Watkins Street
A gentleman Irish mighty odd,
He had a tongue both rich and sweet,
An' to rise in the world he carried a hod;
Now Tim had sort of a tipplin' way
With the love of the liquor he was born
An' to help him on with his work each day
He'd a drop of the craythur every morn.

Chorus:
Whak fol the dah, dance to your partner
Welt the floor your trotters shake.
Wasn't it just as I told you
Lots of fun at Finnegan's wake?

One morning Tim was rather full,
His head felt heavy which made him shake,
He fell from the ladder and broke his skull,
So they carried him home, his corpse to wake.
They rolled him up in a nice clean sheet,
And laid him out upon the bed,
With a gallon of whiskey at his feet,
And a barrel of porter at his head.

Chorus

His friends assembled at the wake,
And Mrs. Finnegan called for lunch,
First they brought in tay and cake,
Then pipes, tobacco and whiskey punch.
Miss Biddy O'Brien begun to cry,
"Such a nice clean corpse did you ever see,
Ah, Tim Avourneen, why did you die?"
"Ah, hold your gab", said Paddy McGee.

Chorus

Then Biddy O'Conner took up the job,
"Biddy," says she, "You're wrong I'm sure,"
But Biddy gave her a belt on the gob
And left her lying on the floor;
'Twas then the was did soon enrage;
'Twas woman to woman and man to man;
Shillelagh law was all the rage
And a row and a ruction soon began.

Chorus

Then Mickey Maloney raised his head
When a noggin of whiskey flew at him,
It missed and falling on the bed,
The liquor scattered over Tim;
Bedad he revives, see how he rises,
And Timothy rising from the bed,
Says, "Whirl your liquor round like blazes,
Thanam o'n dhoul, do ye think I'm dead?"

Chorus
Folklore has many ingredients. Perhaps the most universal one is exaggeration. The Grey Goose, a Negro plantation creation shows a fine example of this ingredient.

Huddie Ledbetter (Leadbelly) does a fine rendition of this song which is included in Leadbelly Memorial Volume III, Stinson records, SLPh8.

1. Last Sunday morn-ing, lord, lord, lord
2. dad-dy went a hunt-ing, lord, lord, lord Oh, my

3. He went hunting for the grey goose.
   He went hunting for the grey goose.
   4. And he took along his shot gun,
      Yes, he took along his shot gun.

5. And along came the grey goose,
   Yes, along came the grey goose.
   6. Well it's up to his shoulder,
      And he pulled back the hammer.

7. And the gun went a-booloo,
   Oh, the gun went a-booloo.
   8. He was six weeks a-fallin'
      He was six weeks a-fallin'

9. He was nine months a-cookin'
   He was nine months a-cookin'
   10. Then they put him on the table,
       Yes, they put him on the table.

11. And the knife couldn't cut him,
    And the fork couldn't stick him.
   12. And the saw couldn't cut him,
       He broke the saw's tooth cut.

13. So they took him to the hogpen,
    And the hogs wouldn't eat him.
   14. And the last time I see'd him,
       He was flying o'er the ocean.

15. With a long string of goslins,
    They was all going "Quink, Quank."
   16. That's the story of the grey goose,
       That's the story of the grey goose.
MEMBERS, WHAT IS YOUR MAILING ADDRESS?

In order to assure your receiving the action packed forthcoming issues of Autoharp, paid up members who haven't done so as yet, should contact Jackie Henry at Fl. 9-2771 and give her your mailing address.

CLOSING IN ON NATURE

Due to the hospitalization of some of our members because of lung congestion, The Campus Folksong Club "wing dings" will no longer be held in smoke-filled rooms. Beginning in May the folksings will be held in the fresh outdoors of Illini Grove. Look for more information in the next edition.

UPCOMING

SPECIAL: Next edition of Autoharp -- We are proud to bring to you the complete words and music for the Battleship Maine, as recently performed by the New Lost City Ramblers here on campus. Also, How To Make An Israeli Shepherd's Pipe -- and more. Don't Miss It!!

Members, watch for your copy of the next edition of Autoharp in the mail.

TRADITION

Traditionally, when one is composing a first newsletter, there inevitably seems to be more paper than news. Autoharp, in accordance with its policy to present traditional material to you its reader endeavors to keep this tradition.

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