PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
April 21, 1961

TEARDY, McGHEE TICKETS GO

At the time that this edition went to press, there were still tickets available for the Sonny Terry, Brownie McGhee concert to be held next Wednesday, April 26, in Latzer Hall of the University YMCA. This is a fine opportunity for you to hear folk blues sung and played by two of the finest folk blues artists in the country. Tickets cost $1.25 and may be purchased at the main desk of the YMCA. They are going fast—so purchase yours now!

FOLKSING TONIGHT

The regularly scheduled biweekly folksing of the Campus Folksong Club will be held tonight in room 135, Animal Science Laboratory at 8:00 p.m. The Animal Science Lab is located on Gregory and Mathews just across from Bevier Hall.

MOUNTAIN DULCIMER

Are you interested in learning how to build and play a mountain dulcimer? Howard W. Mitchell, who provided the instructions for building an Israeli shepherd's pipe in this issue of the Autoharp, is preparing a new illustrated edition of his instructions for the construction of the mountain dulcimer. If you are interested in getting a copy of these instructions, write to Howie at:

Howard W. Mitchell
630 Irving St. N.
Arlington, Va.

KOKOEFFER'S OFFERS NEW RECORDS

Autoharp has noticed that Kokoeffer's Record Shop, 701 S. Sixth in Champaign carries an extensive line of folk records, from blues to bluegrass, from hootenannies to highway tunes.

Folkways carry the individual talents of Pete Seeger, Big Bill Broonzy, fiddler Jean Carigan, Memphis Slim and Willie Dixon and Sonny Terry to mention a few. Several sides have been taped of the Carter and Ritchie families, along with mountain tunes and yodeling of Fred Litchie and family. In addition, the New Lost City Ramblers hold forth on five volumes.

Vanguard features the efforts of Odette Martha Shlamme, Leon Bibb, and Joan Baez. Both the complete 1959 and 1960 Folk Festivals at Newport can also be found on the Vanguard label.

In the blues field, VeeJay, Atlanta, and Chess labels provide an impressive list of singers including Jimmy Reed, John Lee Hooker, Priscilla Bowman, J. B. Lenoir, Big Joe Turner, Howlin' Wolf, Muddy Waters and others.

In this limited space it is impossible to do justice to Kokoeffer's collection, so our suggestion is to go into the store and inspect it for yourselves. All the records listed above are available at Kokoeffer's for one dollar discounts, together with notices of the Campus Folksong Club, and a selection of guitars, banjos and ukes.

We are very pleased with the comments we have been receiving about our first ed-
(1) (continued page 2, col. 2.)
Autoharp's deep appreciation goes to Josh Jankowiak for the following contribution.

The New Orleans French Quarter (Vieux Carre) has been known for quite some time as a Louisiana and national stronghold of folk singing. In fact, the entire city and surrounding bayou country claim to boast a large population of street singing blues beggars, as well as Creole and Cajun folk singers.

Unfortunately, however, most of the stories about extensive folk materials are simply not true. The highly efficient New Orleans Police Department has all but eliminated the strolling blues singers who depend on passers-by for their living. There are still a few to be found, especially late in the evening and during the night, along Canal Street where it borders the French Quarter. All the singers are Negro, and quite a number are blind. They generally sing Negro spirituals and mournful blues about making enough money for meals. "Ain't got no money for a po-boy."

In the Quarter itself, the blues go inside and are done by professionals in the Bourbon Street bars. Traditional folk singing, luckily, does not have the popularity to attract tourists so that when encountered it is generally spontaneous. And as with folk singing anywhere, it becomes a matter of being with the right people at the right time. The only organized sings in the Quarter take place at a place called Cosimo's on Thursday nights. Usually, guitars and banjos are the musical instruments. The singers are all residents of the Quarter who have brought their material down to New Orleans after picking it up around the country.

It would be extremely difficult to enumerate all the various songs heard in the Quarter, but it is sufficient to say that most of it is untainted traditional material, with virtually no bluegrass and even less of the commercial or "Kingston Trio" variety. Certain songs, among them "Shorty Joe," "Dey Got Me In Parchman's Farm," and other work and prison songs are favourites at the informal sings.

As an overall view, it can be said that the folk singers and players in the Quarter are more interested in enjoying themselves and swapping material than impressing visitors with imitations of imitations.
Folklore is formed about a myriad of subjects covering an infinite range of happenings. *Battleship of Maine*, which you will no doubt recognise as one of the New Lost City Ramblers' repertoire, is an example of folklore stemming from a historical event.

1. McKinley called for volunteers,
   Then I got my gun,
   First Spaniard I saw coming,
   I dropped my gun and run.
   It was all about that etc..

   Chorus: At war with that great nation Spain
   When I got back to Spain,
   I want to honor my name.
   It was all about that etc..

2. Why are you running
   Are you afraid' to die?
   The reason that I'm running
   Is because I cannot fly.
   It was all about that etc..

   The blood it was a-running
   And I was running too.
   I gave my feet good exercise
   I had nothing else to do.
   It was all about etc... (Chorus)

3. When they were a-chasing me
   I fell down on my knees.
   First thing I cast my eyes upon
   Was a great big pot of peas.
   It was all about that etc..

   The peas they was greasy
   The meat it was fat.
   The boys was fighting Spaniards
   While I was fighting that.
   It was all about etc... (Chorus)

4. What kind of shoes
   Do the Rough Riders wear?
   Buttons on the side
   Cost five and a half a pair.
   It was all about that etc..

   What kind of shoes
   Do the poor farmers wear?
   All broke in
   Cost a dollar a pair.
   It was all about etc... (Chorus)
WOODY GUTHRIE

Some singers, like Woody Guthrie for instance, defy any easy classification. Tactfully independent and sharply original, he colors any material he touches. He calls himself "writer, composer, musician" and there are those who will hotly deny or stoutly defend him in all three categories. Folk composer he may well be, and a controversial one for sure.

Woody Guthrie was born at Okemah, Okfuskee County, Oklahoma, July 14, 1912. He got some schooling, to about the tenth grade, out in the Texas Panhandle at Pampa, Gray County.

Woody started early as a singer, at least "since I was four years old." He learned from just about "everybody I met, seen, and heard." That would include a lot of people, because Woody Guthrie has been a migrant worker all his days: he has wandered all over the United States, much of Canada and Mexico. His remarkable odyssey is told in a salty autobiographical study, Bound for Glory. In this lusty book there is much about migrant workers, riding the rails or crowded, hobo jungles, guitar picking and singing, fighting and friendship. It's a gay and sad book of struggling Americans in the Great Depression. As one reviewer said: "He roams from coast to coast, working and playing his guitar and singing for his supper. The songs are made out of what he sees and knows and feels; they are living folksongs of America."

As a composer of songs and ballads of protest, Woody Guthrie has gained a considerable reputation. Dr. John Greenway in his American Folksongs of Protest gives Guthrie high rating as folk composer. Guthrie analyzes his composing in this manner: "I made up trade union fighting songs and sung on picket lines by taking old songs and putting new words" to them. Guthrie was known for his prolific output of songs. John Greenway recalls watching him write the words to a ballad while they were flying over Oklahoma. Guthrie borrowed Greenway's pen and wrote out his new ballad as fast as he could move the pen. Greenway asked if he always wrote that fast, and Guthrie replied: "No I Don't, but I don't always have such a fine Pen." One of his very close friends, Cisco Houston, said of his composing: "Woody is a man who writes two or three ballads before breakfast every morning."

No doubt, much of his material is spur-of-the-moment oral composing of which there is no record, but many of his songs are on records. By 1953, at least twenty commercial albums had been made, aside from Library of Congress recordings. Among the titles: Dustbowl Ballads (2 volumes), Sodbuster Ballads, Deepsea Shanties, and Folksay. Much of his work is available on Folkways and Stinson recordings.

Our folio this week contains one of Guthrie's protest songs Ludlow Massacre, which is based, as is much of his material, on an actual incident. It, of course, is a part of the considerable body of labor and protest songs which he wrote.

Material compiled from Folksingers and Folksongs in America by Ray M. Lawless and American Folksongs of Protest by Dr. John Greenway.
LUDLOW MASSACRE

This song tells the story of an incident which took place in Colorado in 1913.

It was early springtime when the strike was on,
They drove us miners out of doors,
Out from the houses that the company owned;
We moved into tents up at old Ludlow.

I was worried bad about my children,
Soldiers guarding the railroad bridge;
Every once in a while the bullets would fly,
Kick up gravel under my feet.

We were so afraid you would kill our children
We dug us a cave that was seven foot deep,
Carried our young ones and a pregnant woman
Down inside the cave to sleep.

That very night you soldiers waited,
Until us miners was asleep;
You snick around our little tent town,
Soaked our tents with your kerosene.

You struck a match and the blaze it started;
You pulled the triggers of your gatling guns;
I made a run for the children but the fire
wall stopped me,
Thirteen children died from your guns.

I carried my blanket to a wire fence corner,
Watched the fire till the blaze died down;
I helped some people grab their belongings,
While your bullets killed us all around.

I never will forget the look on the faces
Of the men and women that awful day,
When we stood around to preach their funerals
And lay the corpses of the dead away.

We told the Colorado governor to phone the President,
Tell him to call off his National Guard;
But the National Guard belonged to the governor,
So he didn't try so very hard.

Our women from Trinidad they hauled some
potatoes
Up to Walsenburg in a little cart;
They sold their potatoes and brought som
guns back
And they put a gun in every hand.

The state soldiers jumped us in the wire
fence corner;
They did not know that we had these guns
And the red-neck miners mowed down these
troopers,
You should have seen those poor boys run

We took some cement and walled the cave
Where you killed these 13 children inside
I said "God bless the mine workers' union"
And then I hung my head and cried.

Taken from John Greenway's book American Folksongs of Protest
How to Make an Israeli Shepherd's Pipe

Autoharp's deep appreciation goes to Howard W. Mitchell for the following contribution.

One of the lonesomest sounds I ever heard was produced by a foot-long piece of bamboo with holes in it. The instrument is known as a CHALIL (cha-leel ..., "ch" as in Bach) in Israel, where the word means hollow. It resembles the recorder of this country, except that the mouthpiece, such as it is, is simply a sharpened portion of one end of the barrel (see drawing).

Suggested Procedure

1. Select a good piece of bamboo, a foot or so in length, and cut, bore, ream, chisel and wear out the obstruction at the joint.

2. Rub one end of the bamboo on a piece of medium fine sandpaper until you make a sharp edge as shown above.

3. Purse your lips as if you intended to whistle a tune, whistle, and while so doing, place the pipe to your lips. The sharp edge should come right in the middle of and perpendicular to the parting line of your lips. By switching around and blowing this way and that, sooner or (often) later you will get a tone.

4. After you've learned how to get a reliable note from the bamboo (it may take a couple of days!), the holes may be bored or burned out. They may be in most any orderly pattern within the limits shown, depending on what is most comfortable for your fingers. The larger a hole is, the higher in pitch the note produced when it is uncovered. Low notes are achieved by blowing gently; the high register by blowing harder.

5. Excellent bamboo for this purpose may be obtained from:

Bamboo and Rattan Works
Hoboken, N. J.
MALAIKA
(Swahili for "Angel")

Autoharp's deep appreciation goes to Diane Wells for the following contribution.

This song was taught to me over Spring Vacation by a foreign exchange student from Kenya, schooled in Nairobi, and now at Western College in Oxford, Ohio.

Swahili is spoken all over Africa—it being the trade language among all the various tribes in Africa. Many of the words in the Swahili language are derived from the Arabic language. Likewise, this Swahili song started out as a folksong and was then picked up by the dance bands. Often the singers snap their fingers slowly as they sway from side to side when singing this song. The swaying rhythm of the song lends itself to an accompanying dance.

It is interesting to note the meaning of the words of the song: "I am unable... marry you." This, of course, refers to the cattle and such property which the prospective bridegroom is required to pay for his bride, according to tribal custom.

Pronunciation:
a as in father; e alone, as ey in hey; ai as i in pine;
u as oo in pool; i alone, as ee in peel; ye as in yeh;
je as in jay; o as in pole; aw as ou in ouch.

Free Translation

Angel, I love you, angel,
Angel, I love you, angel,
Now what shall I do
So that I can marry you;
I am unable to pay
So that I can marry you;
I am unable to pay
So that I can marry you.
FOLKSINGS TOO FORMAL

In an effort to have more informal folksings, our next folksing will be held out of doors. On May 5th, the Campus Folksong Club has reserved Illini Grove on the corner of Pennsylvania and Lincoln. We will meet there between the hours of 6:00 and 10:00 p.m. In case of inclement (nasty) weather, the folksing will be conducted in Room 25, Smith Music Hall. If you are in doubt as to the inclementy (nastacy?) of the weather, consult the blackboard in Room 25 of Smith Music Hall on the evening of the 5th.

AUTOHARP cont...

The paper came out on time and that it looked as fine as it did. We are proud of it as a "first".

There were some typographic errors, which only attests to the fact that we still need technical assistance as well as literary assistance. There was one important omission which we want to set right. In the music to *Finnegan's Wake*, the time 2/4 did not appear.

On to this bigger and better edition, vol. 1, no. 2. In it you will find the first in a series of short biographies of recent and current folk artists, an article about the New Orleans folk scene, and a hitherto-unpublished Swahili folk song, in addition to what we promised in our last edition. We hope you will enjoy reading this issue.

UPCOMING

Next edition of Autoharp --

One section of the folio will be devoted to the legend of John Henry, with the music and some of the verses. A descriptive article about Muddy Waters, a Chicago blues singer will also be featured. We hope that you will enjoy it.