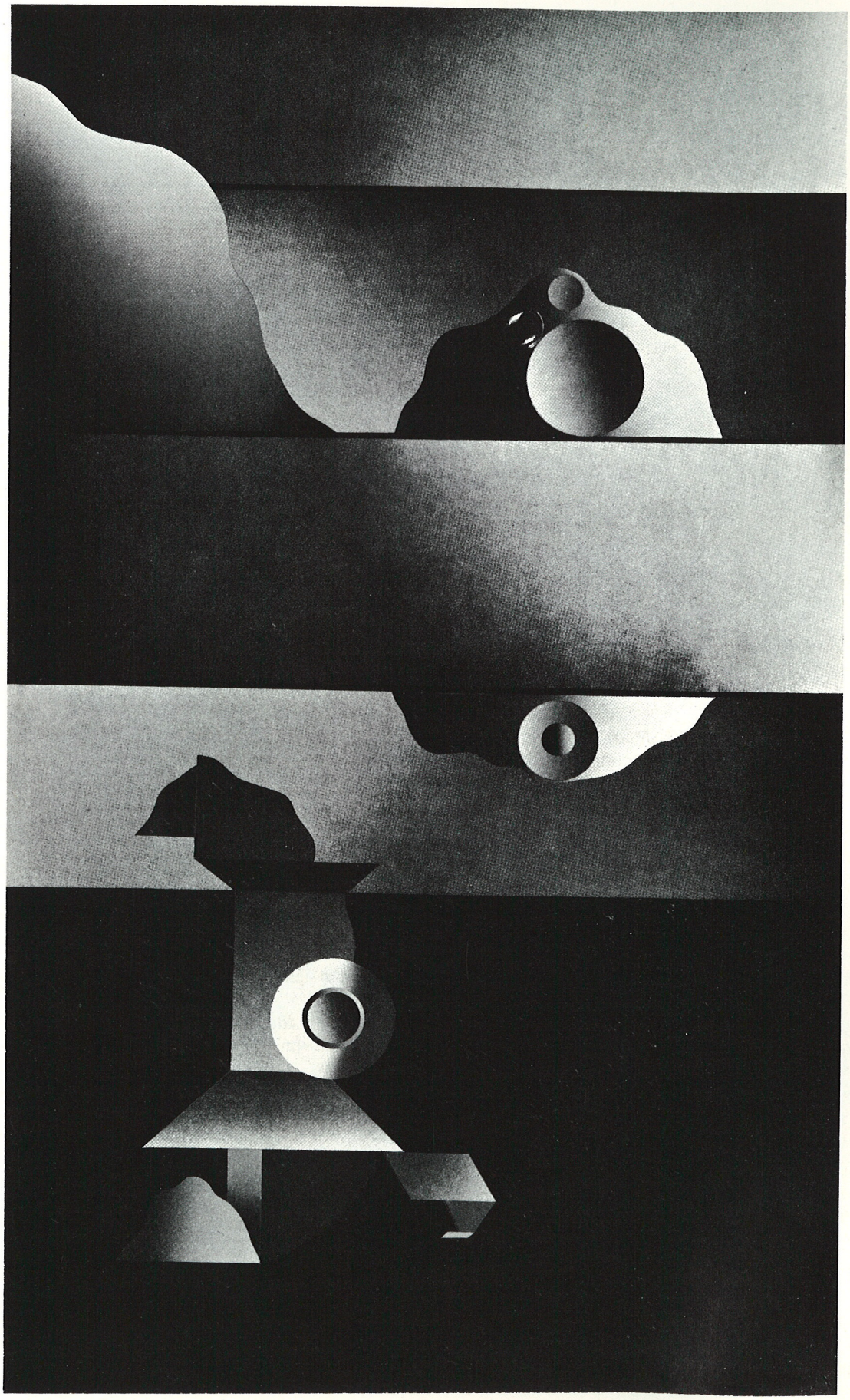
MARIPOSA

FOLK FESTIVAL AT TORONTO ISLANDS



JULY 9, 10, 11, 1971

25 CENTS



COLLAGE

ULI BOEGE

1971 FESTIVAL PROGRAM

PUBLISHER:	HERBERT WISE, MUSIC SALES CORP.
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Two way television is here and it seems superfluous to be producing more written material, more books, more newspapers, even if they are on re-cycled newsprint (as this one is).

But communication is the trip and if we do that, we're helping all of us search, trying to learn a little more of ourselves. How do you do it? Some of the trips are included in this magazine. A lot aren't.

There's talking. And listening. Those sound easy but really can burn your insides out searching for what you want to say and how to say it so it means exactly what you had in mind. Everyone reveals something of themselves when they talk, or write, or paint, or dance, or play. But how little. What a pity!

There's creating, and the self-study that accompanies it. What do I have to say, and have I said it? And his message, and yours and mine are communications, some closer and warmer and more personal. Some obscure and ineffective.

Hey, do you see the point. I don't want to shout but those people you're hearing are telling you something of themselves. Are you listening?

Do you know what you're into?

After the first of the year we're onto a new magazine. We must have word from you. We must know what you're doing.

And that's a two way newspaper.

Herbert Wise

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Child with mask

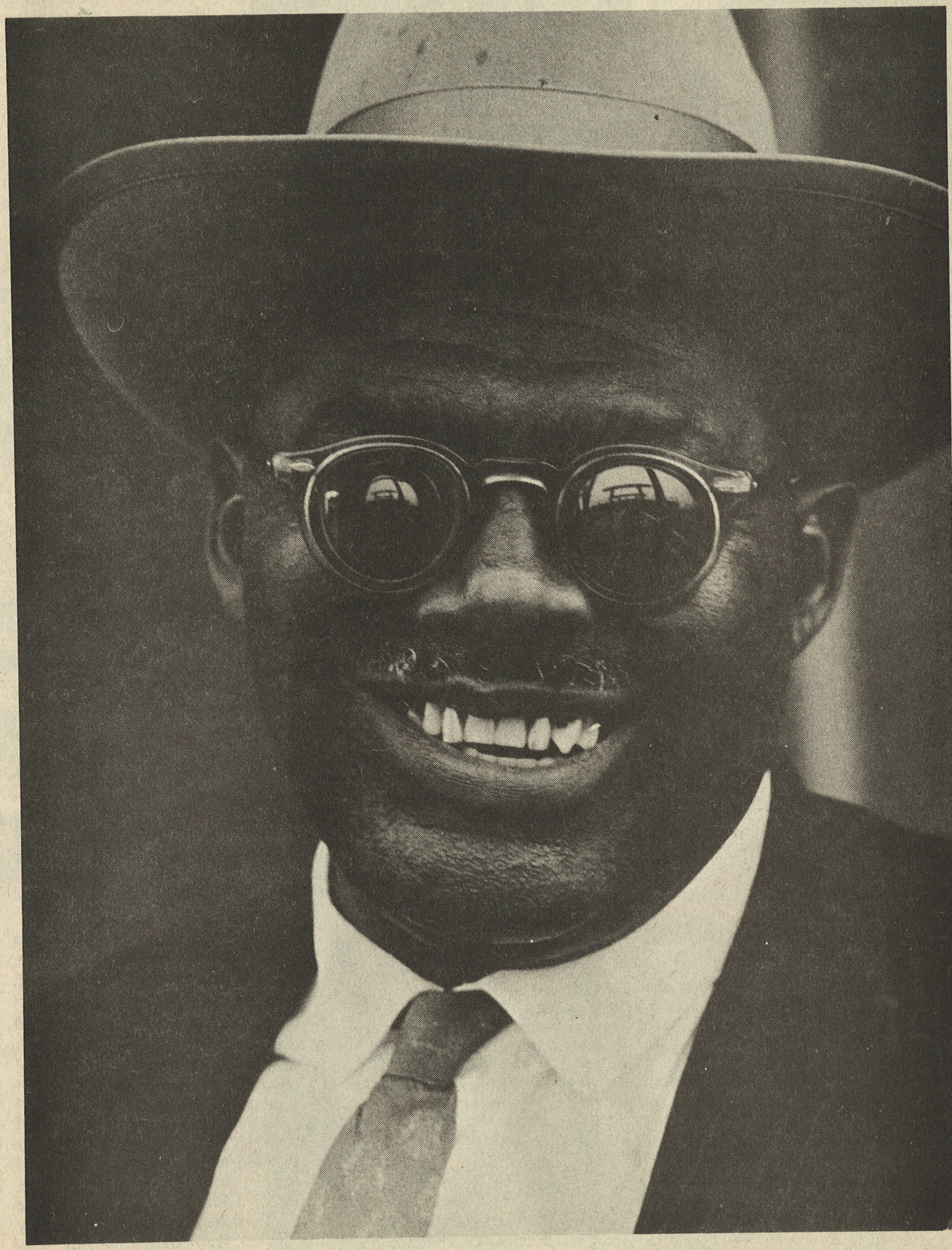
Dan

HELLO THE WORLD

By David Gahr

At the end, half mad,
Ibsen
was found
scribbling in the air

I must have shouted while sliding down
the womb into a family of four
brothers and sisters and my Ma and Pa on
Galena Street. Galena Street,
heart of Milwaukee's 6th Ward: Galena
Street whose sights and sounds
have rarely left me. Morning and kids
scrambling, playing, running
in the dirty streets and cluttered alleys,
mothers pregnant with child
and some pregnant with the scrapes
of hard living, dragging their
youngest with them while carrying
bundles of food or clothing
back to their small flats: afternoon and
junk peddlers with horses
and wagons working their way down the
street calling out their coming;
black folks and white ones lounging in
front of the structures or dumps
called homes, talking and talking and
talking, while the kids just out
from school, play baseball, kick-the-stick,
or any game which didn't cost
money out in the streets, vying with the
cars for the right of way: dusk
and sweaty, tired men coming home to
burning soup and fresh rye
bread; and the streets
unburden quietly with the dark.



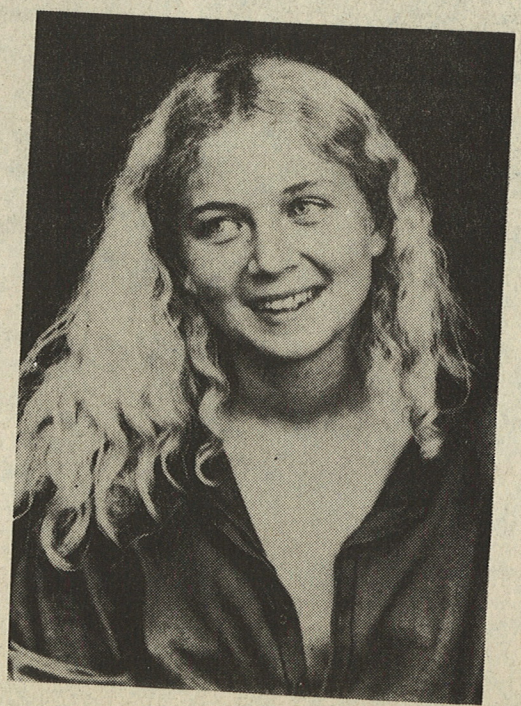


Janis Joplin

The world depression hit Galena Street hard. Men were without work for years at a time. Everyone was on the county. Hopelessness was in the air, but it was a feeling lessened by the commonality of it all. But the young rarely suffer the penetrating damage felt by the old and I found myself enthralled by total days of competitive games held in community social centers and playgrounds, those vestiges of Milwaukee's socialist past. And the Lapham Park library where at eleven and twelve I discovered a myriad of fairy tales, 15 or so books on the Blackfoot Indians, and oddly enough, the works of Dostoievsky.

I could understand the familial clashes in *The Brothers Karamazov,* for weren't there family fights, humiliations, epileptics and poverty on my street? Later, later I would understand the immense political and ideaic interplay and the marvelous inlets of humor in Fydor D. But not then, for I was engulfed by the emotional upheavals of his people.

Time passed, a few schools attended and many libraries rummaged. Then one Sunday night World War II arrived with a surrealistic shock. When I came of war age, my old man urged me to avenge our European family, so I went. Scared and not too willing, but I loved my father and understood he was right.



Young girl

I remember the frozen nights and feet in France, Belgium and Luxembourg; the blazing towns, the phosphorous-burnt soldiers from a sudden attack of 'screaming mimis', the fearsome whine of 88's flat overhead; a stone hut full of dead soldiers piled like a cord of wood with arms and legs akimbo (all I recognized and identified with were the uniforms—mine); weeks on the Siegfried Line, amazed by the Fourth of July fire-



Jersey swamp

works stunning the dark pillboxed valleys, fireworks of fear and death, Canadian aviators splattered against a hill, Germans in the forest with half their heads ripped out by M-1 bullets; a reduction in wanting to feel, a weariness the foot soldier knows of walking all day, fighting to take a town and then standing guard all night, full of Moselle wine and fright; peeing in the Rhine River while crossing —a boy's gesture of contempt for a Nazi-stained world; liberating a factory full of Jewish-Hungarian girls overcome with emotion that American soldiers had arrived (the Galahads of their time) to give them love and all kinds of German marks from a bank broken into just nights before.

Oh, those were other times! No shame to be a soldier then. Until Hiroshima and Nagasaki.

The return to the States, two or three universities where I skirted the determined courses of study to plunge into Theodore Dreiser, the extraordinary Proust, Ezra Pound, Sean O'Casey and Shakespeare and Shaw and a hundred others. Those were the days, a book a night and the hell with my eyes or exams—all but Proust. Couldn't rush Proust.

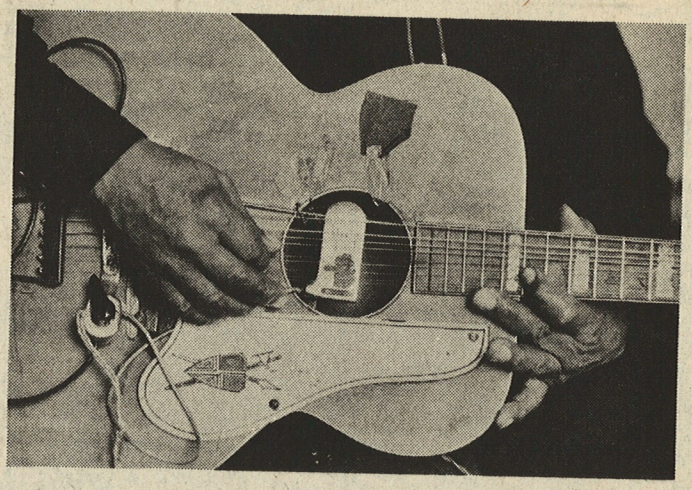
I flushed the GI Bill for every day and degree I could, but fell shy of money and found myself broke in New York, so on to the world of time clocks.

Moses Asch found me working 12 hours a day at Sam Goody's record store photographing everyone and everything around, blending into the streets in all kinds of weather—whenever Sam, yes, he exists—let me escape. Asch, that splendid, cantankerous guru of our time, spun me loose time and time again to photograph Big Bill Broonzy, Brownie McGhee and the great Sonny Terry, the Seegers—all of them, every last blessed one of them, the deeply missed Indian cowboy poet, Peter La Farge, and on and on, surely over a hundred Folkways covers: and all for a few bowls of rice, but oh the training Moe gave, the flaws he pounced on, the flecks of artiness he demolished in me, the constant strengthening of my natural bent.

I saw whatever man or woman touches, makes or mars is important; whatever he does awake or asleep must be documented. To this day the most exquisite natural panorama can hardly move my eye to a lens. But every face, I mean every face, has drama for me. How a person reacts to a camera is crucial and should be photographed.

I found communication between photographer and the photographed is emotional and rarely verbal, although I often ask a probing question to elicit a moment of thought in a person's eye. What an individual selects to surround himself with or hangs on his walls is revealing: the dichotomies can be devastating and/or enlightening.

Moe then turned me on to *Sing Out! Magazine* which couldn't afford a bowl of rice, but it was worth it to meet and secure the friendship of the fine singer, Ethel Raim, the beautifully talented Southerner, Jean Hammons, the cool cheroot-smoking intellectual, Paul Nelson and the finest writer and thinker in all of Chelsea, Julius Lester. Not to forget Israel Young who contains within him the courage of Don Quixote and the peasant sagacity of Sancho Panza. What pleasure we took blasting the granite surface of the editor, Irwin Silber.



Hands of
Big Joe Williams

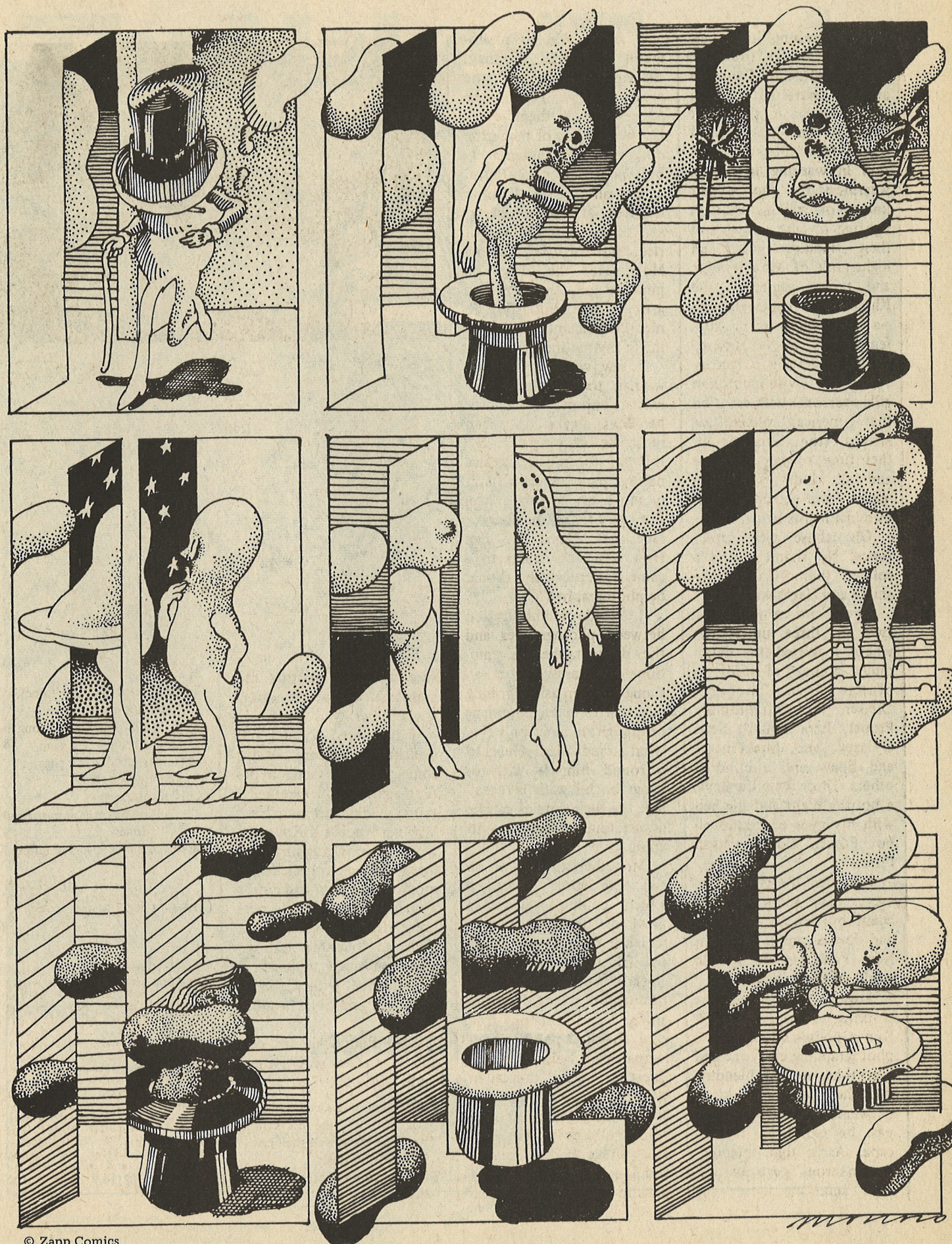
I discovered a young and beautiful woman, Ruth, some years ago and on the first night of our meeting, I tried reading to her from Virginia Woolf's *A Room Of One's Own.* Laughing, she threw me out, for she had a room of her own and didn't want to share it with a nut. Long after I loved her, she came to love me and we have continued to confirm the alliance with Carla, a poetic 7, and Seth, a great 11.

Ezra Pound, in his eloquent Canto LXXXI, I think said it all:

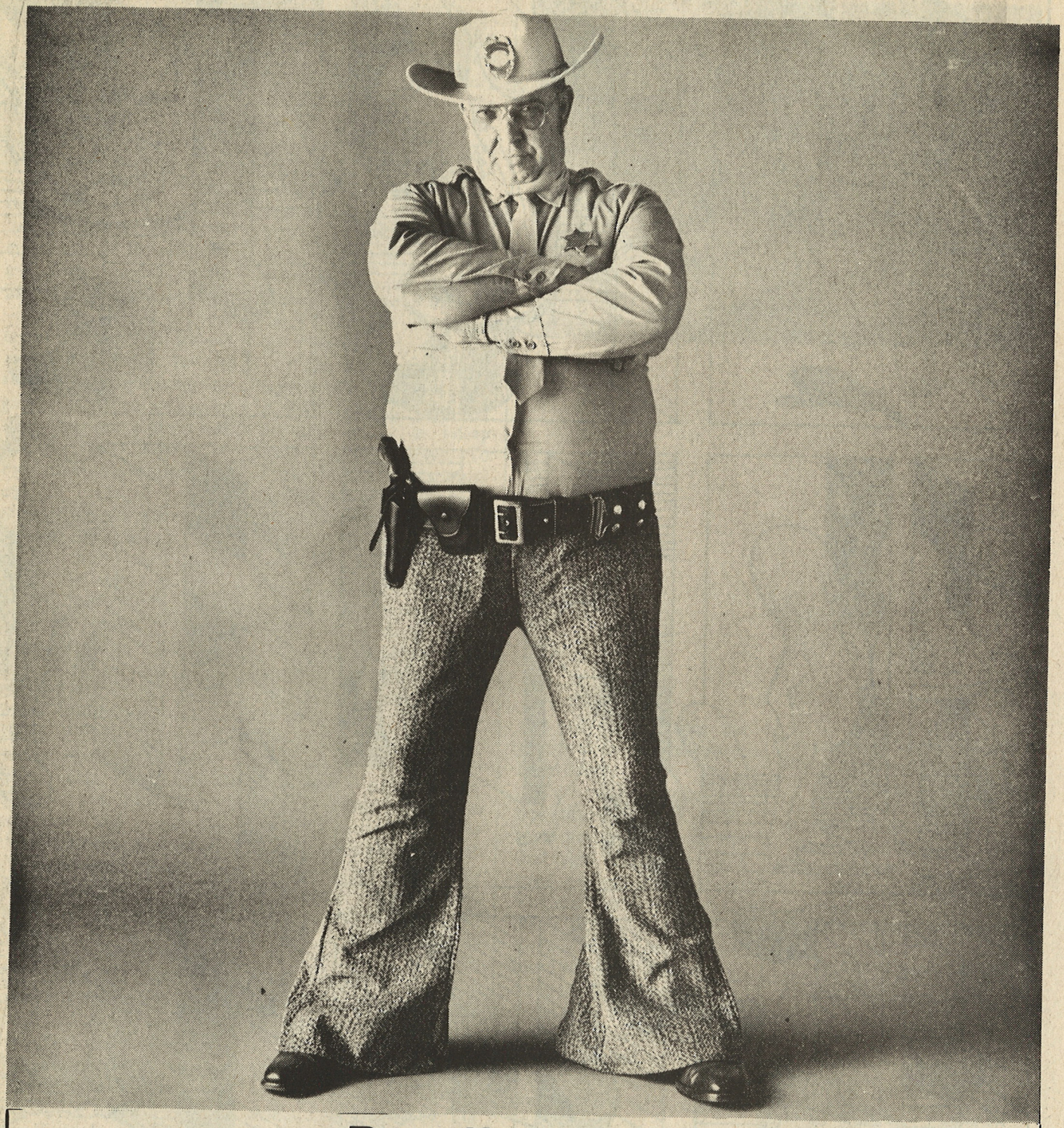
"What thou lovest well remains
the rest is dross
What thou lov'st well shall not
be reft from thee
What thou lov'st well is thy true
heritage
.....
To have, with decency, knocked
That a Blunt should open
To have gathered from the
air a live tradition
or from a fine old eye the
unconquered flame
This is not vanity.
Here error is all in the not
done
all in the diffidence that faltered.

*The CANTOS OF EZRA POUND, Ezra Pound, A NEW DIRECTIONS BOOK, 1948.

David Gahr has been photographing since 1959. His works are in the collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York, and he is considered without peer in photographing the contemporary music scene. He recently received the newspaper guild's Page One award for the best magazine photography of the year for his Time Magazine series on Powder Ridge. His newest book, in collaboration with Julius Lester, and dealing with music and people will be published by Dial Press in the spring of 1972.



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Brownie

"I'll eat my breakfast right here in this city, get my dinner in New Orleans. I'm the highway walkin'est man the world has ever seen." Brownie McGhee has walked his way from Blind Boy Fuller and Leadbelly to the here and now. His playing and singing are rooted as much in the past as the present and this fact undoubtedly accounts for the strength of his statement. The autobiography and music presented here are from the Guitar Styles of Brownie McGhee by Brownie and Happy Traum.

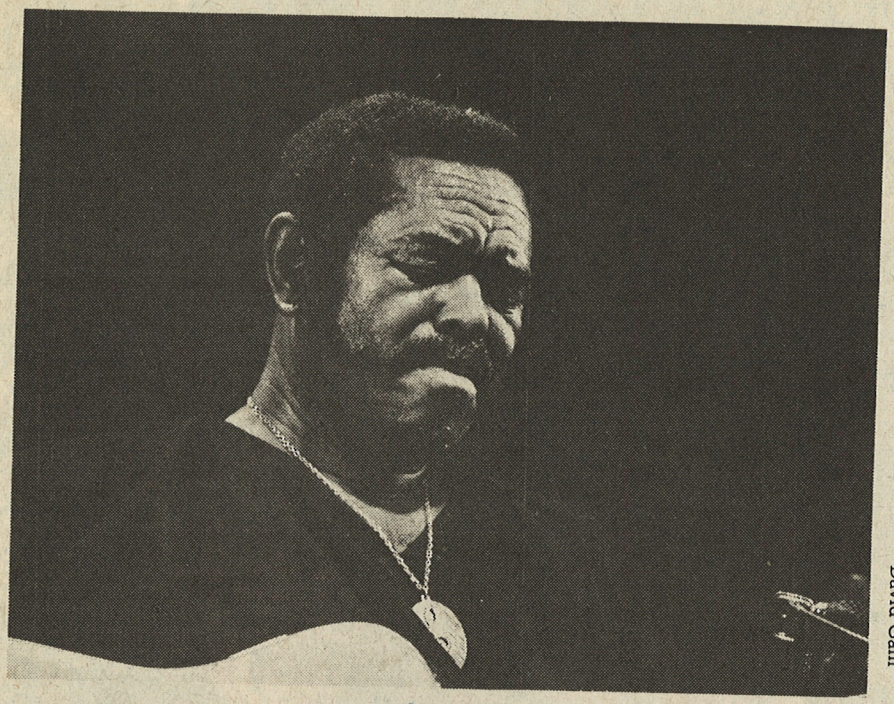
MUDDY WATERS BROWNIE MCGHEE JESSE FULLER



I was born in a little place in Tennessee called Knoxville, which used to be the capital, once upon a time years ago. Then it was moved to Nashville. I was born on the corner of Spring and Poplar in a place that was called the Old Ark, an old church. It was standing until a few years ago, and then they destroyed it. This place overlooked the Southern Railroad. Then my father migrated from there to Kingsport. He helped to build a city there. During the time I was born, he said the blues was born with me. I was the first boy that was born after three attempts (two sisters older than me) and I was born on November the 30th at five o'clock in the morning, 1915. As far as I can understand I was pretty much worshipped because I was the first son. I heard my father and mother say that my first brother, George Curtis, died, so automatically they were driving hard, and I was the next boy.

McGhee

© 1971 Oak Publications



David Gahr

We migrated to this little town where I got my education by hard struggle, and that's where my father and mother separated in 1922. My song, *Born With The Blues* is true. I'm from a broken home. I don't know if my mother and father had been together what would have been the outcome.

During the time I was coming up, you understand, they figured that a boy child didn't need an education, he was going to earn his living by manual labor. But my two sisters were given music. During this period of time I had a brother that was born, Granville H. McGhee–known after he got grown as Sticks McGhee in professional life–who has passed on now. We never had any musical training, but my father give my sisters a piano and imported a man for fifty miles to give them lessons. They never learned, so he gave me and my brother the piano, figured we'd tear it up and get it out of the house, but we learned to pick out notes on it. So the piano was my first love, although I was exposed to the guitar at the same time.

I really started by playing a Prince Albert tobacco can with rubber bands on it. I would strike those strings and beat it with the back of my hand while my father would play his guitar. This was when I was a little kid, maybe six or seven years old. That's as far back as I can remember.

My father always figured I had some rhythm. He thought maybe I'd be a drummer. So, I fooled around with tobacco cans, things like that. He bought me one of these little-old stripey-backed toy ukeleles–I remember that as if it was yesterday. It would never stay in tune, and I couldn't keep as much rhythm on it as I could on the 'bacco can, so I lost interest in it. Then he bought the piano, and I started picking up on that, and about the same time I was poking around with the guitar. I still play a little piano.

Later, we left this little town, Kingsport, and went further down south in Tennessee, out in the country, about eight miles from any store. There was nothing out there but guitars and banjos, a few french harps (harmonicas), jews harps, and so on, and I started strumming the guitar. I had some cousins there who played pretty good hillbilly music. We were in that part of the country where they played a lot of that "country music", as we called it.

This feller came out of North Carolina in one of my last years in high school. I never will forget him. He was a big feller with very bad feet–called him T.T. Carter. He was a very good guitar blues player. I had a little shack then, so all the travelling musicians and guitar players, well, everybody would send them to me. I was very impressed with this guy, even though T.T. Carter was never known, and after he left I just fell in love with the guitar all of a sudden.

When I was a boy I was stricken with polio–what they called at that time infantile paralysis. What little money my father had saved, why he spent it all trying to rid me of that infantile paralysis, which was never successful. So, today I'm a man with a short leg, but I had crutches and a cane until I was 18 or 19 years old. Then I met up with a fabulous lady out of Texas, Mrs. Fulbright. She was the nurse at the Negro schools at the time, and she figured I could be helped and get rid of the crutches and cane, which she did. She met a German doctor at the time of Roosevelt's administration when the March of Dimes was started (he was a victim of polio too), and she said, "Brownie, I think I can help you. Would you like to walk without crutches or a cane?" I said, "Yes, I would love that." So, my case was taken, and this German doctor operated on me around '35 or '36, and today instead of having my foot five inches from the ground it's an inch and a quarter. No crutch and no cane, pretty good. But anyway I never quit, and that's when I really fell in love with the guitar, when I felt I could carry it with me. One word the doctor said to me, and it's followed me down. Last time I went to see him he said, "Now throw those crutches away and go out in the world and seek your fortune." I picked up the guitar and I haven't quit walking yet. That was over thirty years ago.

I went on the road for six years, hitch hiking, playing and singing. I played on the highways, the byways, road houses, dens, churches, anyplace. I'd join a church just to get to play if they needed a guitar, I enjoyed it so much. Mostly I was just living, I wanted to see the world I never had seen. I made the attempt,



BROWNIE McGHEE

but my crutches and cane always kept me deprived of a lot of things. I never liked to stay still, so when he said seek my fortune I just left home, started walking and playing. Anybody wanted to hear music, I'd stay and play for them. I made a living six years that way. I depended on my guitar more so than anything else.

I was on a hitch-hiking trip in '37 or '38, scouting about from Tennessee to North Carolina, South Carolina, and West Virginia, when I ran into a harmonica player name of Jordan Webb in Winston-Salem. He told me I sounded like Blind Boy Fuller. He was a good harmonica player—a Tennessee boy, too, out of Memphis. At the time I met him he was 45, much older than I was. He said, "I'd like to start playing my harmonica again. Do you want to travel?" I said, "I'm a travellin' man!" So, he quit his job with R.J. Reynolds Tobacco Company, and we started out from Winston-Salem, wandered down to Greensboro, and got into Burlington.

Then I met Blind Boy Fuller and Sonny Terry, and we became friendly. Blind Boy told me, "Man, you can sing, but you can't play the guitar." It wasn't very encouraging to a young upstart like me when I found out he had records and everybody was trying to play like him. I never had the impression that I played like him or sounded like him. Everybody thought so, but I had never heard any of his records 'til I met him. Where I was from, Blind Lemon and Lonnie Johnson and Tampa Red was the big sellers. Blind Boy Fuller hadn't caught on, and his records just didn't get into Tennessee that easy.

Years before, before I had left Tennessee, I had a washboard band—four guitars and two washboards. The washboard players are still living: Leroy Dallas and Washboard George. Washboard George was a good melody man, played on his cymbals and things like that, and Leroy Dallas was a good rhythm player and a good blues singer, now living in Brooklyn. Having trouble with his eyes now, but he still plays a little. Left the washboard and went to guitar. I had the opportunity of recording with him when I was in New York with a record company of mine and he made about six or seven sides. I had a fellow playing called Leslie Riddle. We used to play together; he played mandolin guitar, and piano, and I played piano and guitar. The first theater I ever worked was the Gym Theater in Kingsport, Tenn. Him and me did that song, *What's The Reason That I'm Not Pleasin' You*, (and we won the ten bucks) and *Roll Out The Barrel, We'll Have a Barrel of Fun.* He wouldn't leave home with me. We started out together, but he turned around and come back. So that got me on the adventure of continuing on.

I was doing the street playing and everything after records went down (they were using shellac for the army), so I went down to Columbia to get a release. Columbia said, "You're not under contract to us, you're under contract to J.B. Long. We buy our artists from him. We don't have anything to do with you." Mayo Williams at Decca was interested in recording me, but he wouldn't do it until I got a release. When he found out I was hooked to Long, that killed the Decca session. He said, "I had trouble with Blind Boy Fuller, and I don't want more trouble with this guy." So then I found out how much I was making per session. I was making almost seven hundred, and getting only a hundred and twenty five out of it. So I wrote to J.B. Long and he set me free. Then I couldn't get a job with Victor, Decca, so on, so I started playing out on the street with Sonny. I was picked up by a West Indian fellow to be my manager, and he introduced me to Savoy Records. From Savoy I was introduced to quite a few record shops around. Then I started a label of my own, me and another fellow. Later I was bought out by some racketeers. This was in 1942, '43. So, I was playing the streets again. I'd get down to 59th Street, down around to the "Crossroads of the World", when they didn't run me off. I had to keep walking to play, so I thought it was better to play in my own neighborhood.

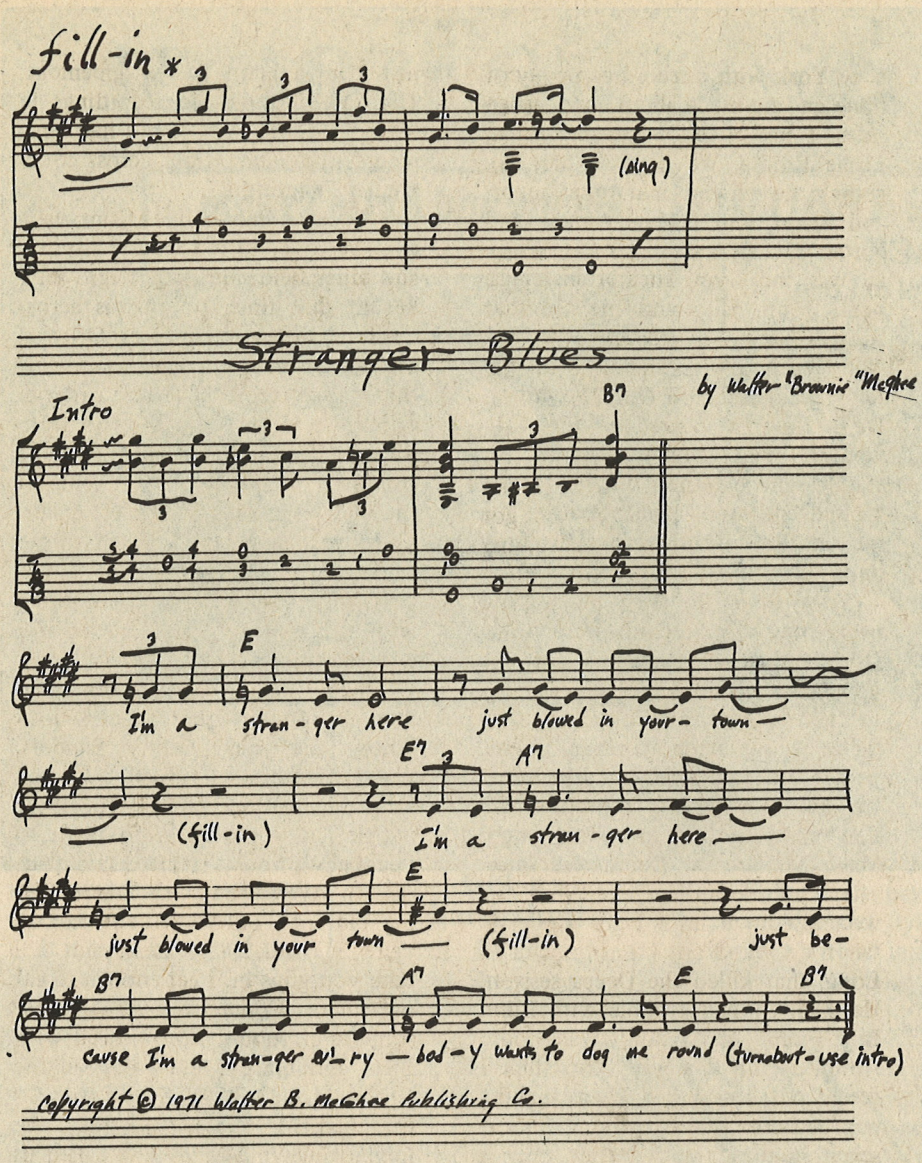
Then Savoy Records started selling. I still wasn't under contract; I just had a gentleman's agreement. Then Petrillo banned recordings in '48, and during that time I had a hit record—*My Fault.* Sold across country for six months.

It was number one from New Orleans to California in the rhythm and blues field. Mostly a Negro market at that time, but I was across Cashbox. When you get New Orleans, Chicago, New York, and California, that's a hit record. The first order in Chicago was ten thousand. So from then I started to boom, and my name got back in circulation, but some of the people in the south didn't realize I was still alive. So I began to get some fan mail from down south, "Brownie, make some more blues with washboard." I had *started out* with harmonica and washboard.

When I came to New York I had met everybody—Pete Seeger, Josh White, Lee Hays, Betty Sanders, Woody Guthrie, Leadbelly. To tell you the truth I lived with these people, 'til I moved from them to Leadbelly's house. He lived in a place on 6th Avenue and 8th Street, in a big old loft. I lived with Lead two years, me and Sonny. Lead said, "I'll take you guys in. I get enough to eat over here. Come on over and eat some soul food." So we lived with Lead and Martha and I met all the people in the folk field, Burl Ives, Sis Cunningham, people like that. We joined up with Woody and called us the *Woody Guthrie Singers.* Sonny, myself, and Woody. At that time Moe Asch was putting out night sessions, everybody got ten bucks, play anything you wanted to play. That was Disc Records. Then we did some for Stinson . . . there's a lot of sides we did with Lead that was never released, and I think Stinson still has them.

Then I opened up a school in '48 called *The Home of the Blues* in New York on 125th Street, went in partnership with a fellow and I did pretty good for a couple of years. Then I bought them all out and called it *B.M. Studio.* Moved to the east side, 125th and Madison, where I got married.

After Sonny joined *Finians Rainbow* I formed a trio called *Three B's.* We worked for six dollars a night in Harlem, wasn't too bad. Then I



* A fill-in is a short instrumental break used to "fill in" the holes between vocal phrases or as Brownie puts it, "fills are like an answer to my singing, like I'm talking to myself." Here's one of Brownie's favorite fills which can be used in Stranger Blues at the places marked (fill-in).



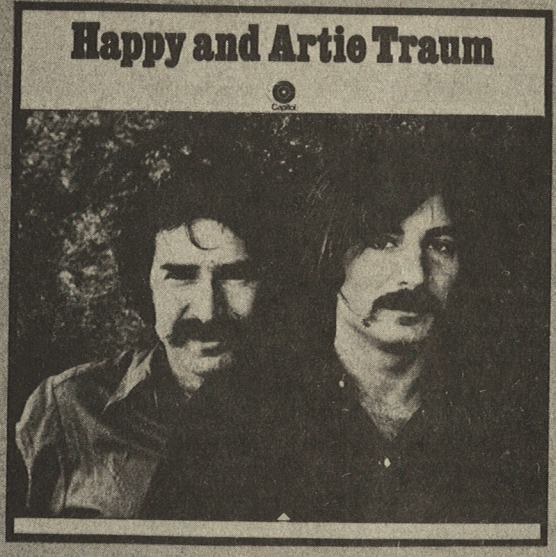
migrated to Jersey and formed a band called *Brownie McGhee and His Mighty House Rockers.* Had washboard, guitar, and piano in the *Three B's,* then I added a drummer, a bass and a saxophone for the *Mighty House Rockers.* I was playing electric guitar then. During this time I cut some records—sold pretty good—Big Bill's *I Feel So Good* and *Brownie's Blues.* Did a hell of a lot of things with the *Mighty Rockers.* The people that knew I used to do it said, "Hey, why don't you play *John Henry* no more?" We had a certain amount of white following in Jersey and, my band being built around me, they could play anything that I led. So I did *John Henry, Midnight Speical,* and all those things, but when I got *my* audience I'd sing nothing but *my* songs. I could adjust to a band just as quick as I could do anything. I never was a lone cat. I could meet a drummer, piano player, saxophone player, and we could fall in line, and I had some of the best.

Now Leadbelly had something to sell, he had a goldmine, but people didn't realize it until after his death. Some of the Negroes felt that he was in a bag. They didn't realize it, but Lead kept a culture alive. What we were doing in the blues field, I stuck with it. The change changed, but I didn't change. This is the thing that made it for real, and I never changed. I been doing the same thing for thirty years. You got to get better. If you get worse, man, shame on you. The content that goes into the form has to be real.

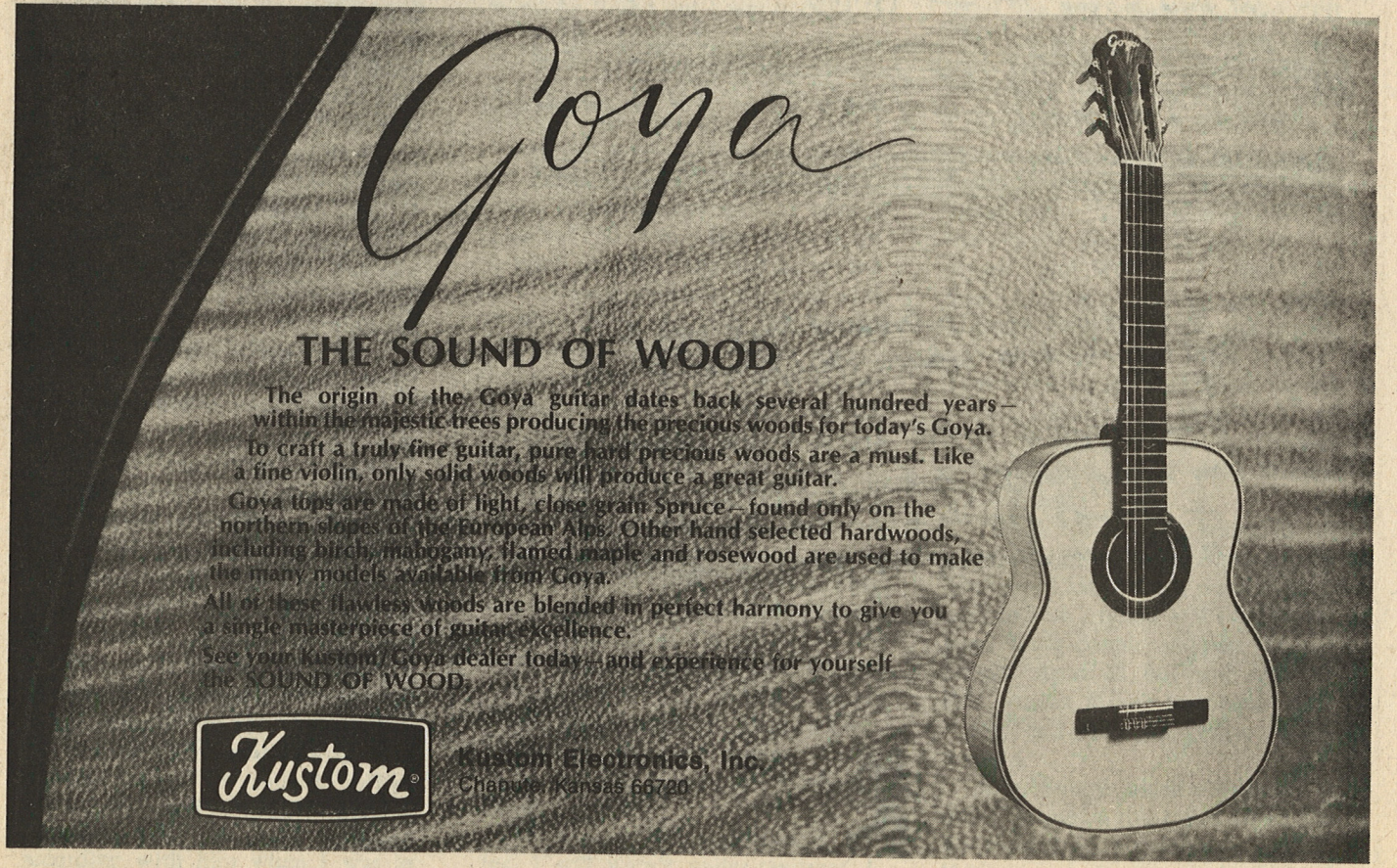
I remember I was trying to sell Savoy some of the same stuff that B.B. King come out with later. They said, "We don't want that, Brownie, we want country blues." As soon as B.B. King come out with a song called *Three O'Clock in the Morning:* "Brownie, can you play that?" I said "No, I can't play that! I come here trying to sell you that, wailing on the high notes, you said you don't want that stuff. Too modern. I can do that but why do I want to do it behind somebody?" He just wanted me to capitalize on somebody else's popularity. Wanted to get in on the market. I said, "Listen. Don't you have no ideas of your own?

Happy & Artie Traum





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THE GUITAR OWNERS BIBLE

(The Truth About Guitars and Other Lies)

Matt Umanov

In this article, I will pass along some of the more significant things I have learned over the years about what to do and what not to do with, for, and about fretted instruments. Most of you are into guitars, so I will use guitars as examples throughout.

It is more important than most people think to be careful with a guitar. This doesn't mean babying your instrument and tucking it in every night, but there are a few sensible rules that should be religiously followed, viz:

1. Avoid extreme temperature changes

No one says that you can't take your guitar into bright sunlight or play it in the cellar, but don't try to rectify its condition by immediately exposing it to an extreme opposite. I once built a guitar for a friend who didn't think twice about leaning it against the airconditioner over night. This was right after it sat on the back seat of his car all day, sans case, in mid-July. I couldn't begin to tell you about the tears that were shed the following day.

2. Get a hard-shell case

How expensive you say, and what a pain to lug it around. Annoyance though they may be, they're really worth it if you have any intentions of taking a good instrument out of the house. Good hard cases are usually made of pressed plywood and lined with some sort of soft material. There are also the newer jet-age fiber-glass cases which will take an incredible beating. The cardboard-type cases are O.K. for a short time, but water destroys them and the handles always fall off. Heavily padded soft cases are preferred by many for their portability, but I'm a bit leery of a flexible type of case.

Note A. The first thing to do after you've bought a new hard-shell case is to make sure that it's not locked. Then throw away the key. I guarantee that the first time you lock the case you will immediately lose the key. Besides, it's just as easy for someone to steal a locked case with a guitar in it as it is to steal a guitar without a case.

Note B. It pays to be paranoid about flying in an airplane with an instrument. New F.A.A. regulation prohibit carrying instruments on board, and it all goes down the same hatch as baggage (HA!). Here hard cases are a must. And be sure to loosen the strings completely.

Note C. Although I personally have not found it necessary, some people like to keep de-humidifers in their guitar cases. This keeps the air in the case at a fairly constant moisture level. A few guitar companies manufacture these but a small, damp sponge or a piece of apple will do just as well.

3. Home-Brew Repairs

Here is where the feathers really begin to fly. Many self-taught musicians have a hazily-formed opinion that if they learn to play by themselves, they can also do simple but adequate minor repair work themselves. For the most part, this just ain't so. Guitars are a lot more delicate than you could ever imagine. Wood is composed of tubular fibers with pointed ends and these fibers range from 1/8"-1/2" in length for hardwoods (rosewood, mahogany) to 1"-3" in length in soft woods (spruce, the most common wood for guitar faces). When a break in the grain structure occurs for any reason, the wood must be perfectly lined up before it can be glued together. This requires more patience than most people have. In case of a sudden catastrophe loosen the strings completely and speak to a competent repair man. The worst thing you can do is to run out and buy lots of epoxy glue and/or Scotch cellophane tape and go to town on your guitar. Epoxy is pretty permanent stuff, the only known solvent being LSD, which will dissolve anything. If the wood isn't perfectly aligned when the glue dries, you're in trouble. Cellophane tape, another scourge of guitar repairmen everywhere, is al-

© 1971 Matt Umanov

most as bad. The gum on it is detrimental to many finishes, and it leaves a sticky deposit which is difficult to remove after the tape has been peeled off. If tape is a must for a temporary repair, use masking tape (Scotch Brand is best). It is easily peeled off, although if left on for more than a few days it will also leave a sticky deposit. Also, watch out for those small slivers of wood that come loose from the instrument. Every last one is important.

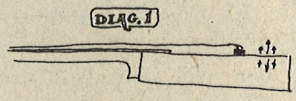
There are some of you who will insist on doing your own repair work anyway. There is not room or reason here for me to give a lengthy dissertation on the various facets of fretted instrument repair. I can, however, make a few suggestions. Make repairs using a good quality *water-soluble* glue (Elmer's is too weak.) and don't clamp anything too tightly. Supplies are available from H.L. Wild, 510 East 11th Street, New York 10009.

Think out each step carefully, work slowly, and be prepared to re-do it when it doesn't come out quite right the first two or three times. Finishing (lacquer, etc.) information and supplies are available from Behlen Brothers, 10 Christopher Street, New York 10014.

4. String Action.

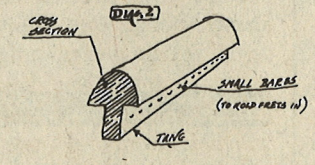
There is more controversy about string action amongst people who know nothing than there is about anything else. Here are some facts.

A. The lowest possible action on an acoustic instrument is *not* necessarily the best one. Some people have the erroneous notion that if an electric guitar can have a near-zero action, so can an acoustic one. The difference lies in the nature of the bodies. On most electric guitars, vibration of the top is an insignificant, if not undesirable factor as the electronic circuitry does all of the work. An acoustic guitar, however, relies on the resonating power of the box for its sound. In general, the top will move up and down like so:

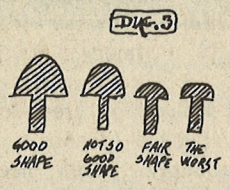


That means the strings will move up and down accordingly, and if the action is too low, the strings will hit successive frets as they vibrate. When a string is pressed down at any fret, it must be able to clear the top of the next fret, with added room for its own vibration. In order to get a good, clean sound at each fret, it is better to have the action a bit high rather than a bit low.

B. The second factor determining string height is the shape of the frets. Virtually all modern guitars use the "T" type of frets.

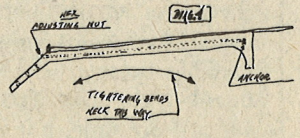


They are hammered into slots cut into the fingerboard and are held in place by small barbs on the tang of the fret. On good guitars each fret is shaped and filed by hand, preferably to a thin, high profile.

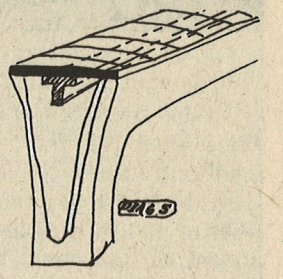


Low, flat frets generally produce a muddy sound. If the frets on your guitar are worn flat from use (or a kitchen-table fret job) it is advisable to have the whole neck re-fretted. Replacing just a few will not always suffice as the new ones will have to be filed down somewhat to meet the height of the remaining old ones.

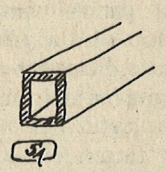
C. All this brings us to the very debatable topic of neck straighteners, adjustable truss rods and the resetting of necks. There is the great fallacy that adjustable truss rods are groovy because all you have to do is crank down the rod and presto—down goes the action. What a laugh! Adjustable truss rods have only one function and that is to keep the neck straight from the nut to that point where the neck joins the body. It works by exerting longitudinal pressure along the length of the neck, and is placed in such a way that when the hex nut is tightened, the neck itself is bent back from the middle.



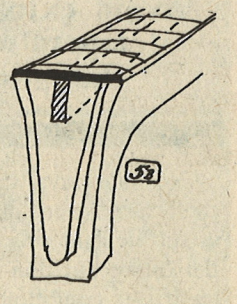
Tightening the truss rod past the point of straightness therefore, *can* lower the action, but only at the expense of having a warped neck, which will invariably result in horrendous buzzing around the 7th or 9th fret. In theory, the truss rod principle works well, but in practice, a neck will usually twist a little rather than bend evenly, because no neck has exactly the same grain structure on both the bass and treble sides. The Martin Company avoids this problem by never using adjustable truss rods. They select their wood carefully so that an adjustable rod isn't necessary and supplement this with a non-adjustable T-bar embedded in the neck where you can't see it or fool with it (diagram #5).



In recent years, Martin has changed from a T-bar to a hollow square bar (diagram #5A). Martins with 12-fret



necks have a strip of ebony instead of steel, because the neck is shorter and needs less added support (diagram 5B).

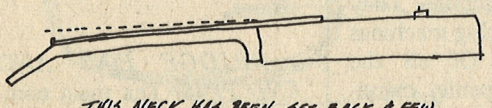


Out of all the Martin guitars I have played or worked on, only a very few had necks warped badly enough to warrant major surgery, and most of these were made during World War II, when steel was at a premium, and

guitar manufacturers had to do without. A precautionary word to those of you who own guitars with adjustable truss rods and want to fool with them—don't. They are by no means unbreakable, and it is better to let someone who knows what he's doing take care of the adjustments. A broken truss rod is a very involved (read: expensive) item to replace.

Now that the neck of your guitar is reasonably straight and the frets are cool, you may still have a problem with a too-high action. You can follow one of two plans of attack. If the saddle rises more than 3/32" above the top of the bridge, it can be filed down. It must be filed *evenly* and polished, as opposed to digging six notches into it. A notched saddle will dampen string vibrations. The height of the saddle, however, will affect the volume and the stiffness of the strings. By stiffness, I mean the amount of "give" a string has when it is played with a pick or your fingers. High saddles produce a loud sound and a stiff action. If you use a flat pick and/or play heavily high saddles are for you. And, conversely, low saddles for a looser string action. Bear this in mind when having your guitar worked on. Plan #2 is to have the neck reset. This involves changing the angle that the neck makes with the body

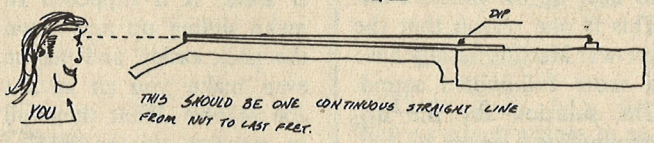
DIAG. 6



THIS NECK HAS BEEN SET BACK A FEW DEGREES. DOTTED LINE SHOWS ORIGINAL POSITION.

No one has yet been able to figure out why some steel-string guitars need to have their necks reset after a number of years (although I have a theory). It's just a fact of life that has to be accepted, but rest assured that once it's done it will probably never need it again. If the action is high, you can tell if the neck needs re-setting by looking along one edge of the fingerboard. A noticeable dip where the neck joins the body will indicate that a re-set is in order.

DIAG. 7



P.S. Don't even think of attempting to fix this one yourself, unless you are prepared for almost certain disaster. It's more than tricky.

5. Strings

A. Steel strings

The three types of steel strings are as follows:

1. *BRONZE WOUND ON STEEL CORE.* These have the warmest sound, and are the most widely used. The 1st & 2nd strings are plain steel and unwound. The best bargain in bronze-wound strings is the Folklore Center-Fretted Instruments brand or Darco Black Label. They are identical to and made by the same manufacturer as many of the higher-priced brands. The only difference is in the package and the price. (An unsolicited plug: Folklore Center, 321 Sixth Ave., N.Y., N.Y. 10014.

2. *MONEL - STEEL STRINGS.* These have a sharper sound and tend to go dead rather quickly, but sound really nice once they're dead. And they last a long time. Excellent on Gibson guitars. Some good brands: Folklore Center Fretted Instruments, Gibson, Black Diamond.

3. *FLAT - WOUND STRINGS.* These were designed for electric guitars, where smooth, silent, and fancy sliding is a must. They produce a rather dampened sound on acoustic guitar and are recommended only as a last resort.

All three types of steel strings, except one, come in four gauges—extra light, light, medium and heavy. (The exception is monel which I haven't yet seen in extra-light.) A good rule to follow is that the lighter the gauge the more tone and less volume. Light gauge bronze strings have been found to be more than adequate for all large guitars, but mediums are O.K., if you really like to pound away. Heavies are reserved for arch-top guitars and those few idiots who insist on being the loudest guitar player on the block. They often get their just desserts though, when their instruments begin to buckle and warp.

B. Compound Strings

Compound strings, sometimes referred to as silk and steel, have the four lowest strings made of a fibrous synthetic core wound with some sort of metal alloy. They are almost always of extra-light gauge, and sound wonderful on small guitars intended for use with regular steel or bronze strings. Sometimes, they can be put on guitars intended for use with nylon strings only, but it is not generally recommended, as the extra tension might neatly (or not so neatly) remove the bridge from the face of the guitar. There may also be a tendency for the face to buckle upwards behind the bridge. There is a variant on silk and steel strings, that bring silk and bronze, which, as the name implies, is wrapped with bronze instead of steel. They have a warmer sound than silk and steel and I like them very much. Brands:—Folklore Center-Fretted Instruments; Goya.

C. Nylon Strings

There are a few purists,

I'm sure, who insist that the original gut strings are still the best, but since the ready supply of cat and sheep gut seems to have run out, we will concern ourselves with the more recently developed nylon strings only. Even here the subject is open to much conjecture. The most common brands have the three bass strings wound (metal on nylon) and the three treble strings unwound (plain nylon). More recently they are available in a violent array of psychedelic colors, but there doesn't seem to be much difference between brands as far as quality goes. For the average guitar player they are all O.K. There are, however, a few brands which are definitely a few notches above the rest, notably *Concertiste, Savarez,* and *Augustine*. Savarez strings have the advantage of being available in regular tension (red package) and high tension (yellow package). You can also get wound first, second and third strings in this brand.

SOME MORE THINGS TO KNOW ABOUT YOUR GUITAR

BRACES. A lot has been said about the bracing pattern of Martin guitars, and all of it is true. Here is the basic story. Martin guitars have always been noted for their fullness of tone and durability, both due in no small part, to the way in which the braces under the top are laid out. At the close of World War II, the Martin people found it no longer feasible to make the top braces quite as thin and light as they had been doing for over a hundred years. This was due to the fact that the Martin instruments were becoming increasingly popular, being taken overseas, and in general being mishandled by the newly-blossomed, mostly uninformed guitar-buying public. The lifetime guarantee being at stake they decided to beef up the braces a bit. This is one reason that the pre-war Martins usually have a more full-bodied sound. The solution for the discriminating owner of any post-war Martin is to have the top braces shaved down to pre-war specifications. This can be done by any guitar repairman who is well-versed in the discipline of Martin guitar construction. Cutting down the braces can make an amazing difference in the openess and richness of the sound. It must be noted however, that if you are the original owner of the instrument and the braces are cut, Martin will void the guarantee as to defective materials.

INSURANCE. The best advice here is to get lots of it, especially if you live in New York City and/or do much travelling by air. You can usually get a separate "floater policy" for your instrument, which covers it for loss due to fire or theft wherever you take it.

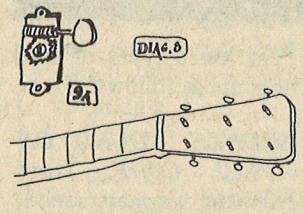
CLEANING YOUR GUITAR. Although it's not necessary to keep your guitar spotless, a good cleaning once in a while will keep the finish in good condition, and the guitar well protected. The best cleaners and polishes I have found are:

1. Michael Gurian's guitar polish and cleaner. Available in fine guitar shops.
2. Meguiars Mirror Glaze, #MGH 10. This is available in better guitar and motorcycle shops and is sold as a polish for plastics.

Avoid those small bottles of Goya and Gibson polishes. They are a rip-off. Also don't use heavy waxes, oils and furniture polishes.

One last thing to avoid like the plague is a "fingerboard lubricant" called *Tone Finger Ease.* It is supposed to make sliding up and down the neck easier, and maybe even make you an instant Joe Maphis. What they fail to mention on the side of the spray can is that this stuff, if accidentally sprayed on the back of the neck, will cause *some* finishes to peel, crack, bubble, and split. This could be the burn of the decade. Don't chance it.

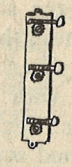
TUNING MACHINES. Most steel-string guitars, being of the 14-fret neck variety, have individual tuning machines coming straight up through the peghead (diags. 8 & 9A).



There has recently been produced by Schaller of Germany, a set of super G, sealed, single unit machine. They are the best tuning machines I have seen. Of all the American companies manufacturing this type of machine today, the best by far is Grover. They make four straight-through types, starting with *Sta-tite*, their cheapest. These are surprisingly good for exposed gear machines, and cost about $9.00 a set. The next is *Slimline*, similar to *Statite*, but with covered gears. The best are *Rotomatics*, though they are both heavy and expensive ($27.50 a set). The gears are sealed and packed in grease, and the 12-1 gear ratio is accurate for fine tuning. The most expensive Grover machines, the name of which I forget, are awful. They are big, ugly, heavy, expensive, and don't work very well, due to excessive play in the gears.

The selection of machines for slotted-head steel-string guitars is a bit limited. Grover *Slimlines* come in this side-mounting variety, and that's about it for quality individual machines. Waverly and Kluson make sets of 2 strips with 3 machines on each (diag. 9).

DIAG. 9



Some people have altered *Rotomatics* for use on slotted-head instruments, but the machining process is tedious at best. Sometimes an old set of individual side-mounting machines can be found, usually Grover, and they are almost always good. Also O.K. are some pre-war Waverly and 19th Century Jerome strip machines.

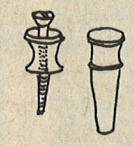
BRIDGE PINS AND END PINS. The most common problem with bridge pins is trying to get out those pesky ones that insist on sticking in the bridge. Before resorting to pipe wrenches, pickaxes, and hydraulic bridge-pin pullers,

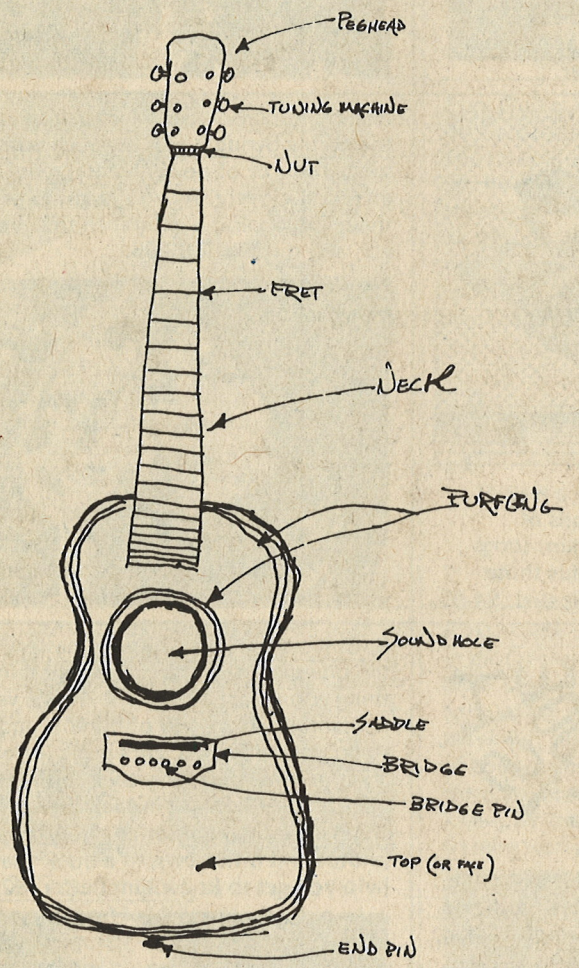
try these methods:–

1. Loosen all the strings and try pushing the pins out from underneath by reaching through the sound hole. If the pin is starting to make a sizable puncture in the end of your finger, use a coin or some other hard, flat object as a go-between.

2. Pliers are OK when carefully used. They may leave some marks on the pin, though. Pull straight up without twisting, as the groove on most pins will catch on the string and the pin may break off in the bridge. End pins are a must if you are going to use a strap. If your guitar has none, the easiest kind to put in is the screw type.

DIAG 10

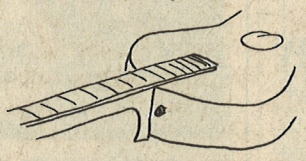




VARIOUS PARTS OF SORT OF A STEEL STRING GUITAR.

*CLASSIC GUITAR IS SIMILAR EXCEPT FOR SLOTTED PEGHEAD (DIAG. 12A), AND BRIDGE (DIAG. 13). THERE ARE MANY OTHER VERY BASIC DIFFERENCES, BUT THESE ARE THE MOST APPARENT EXTERNALLY.

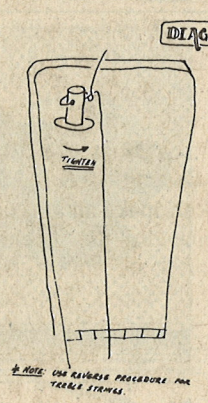
The tapered ones require a tapered hole. When putting in an extra pin where the neck joins the body, be sure not to screw it into the heel of the neck itself, as it might split the heel. The neck is mounted in a large block of wood (inside the body), and so it is best to put the pin *next to* the heel, about 1/2" away.



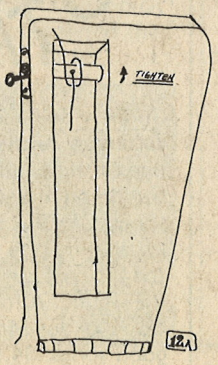
DIAG. 11

There really is a Best Way to attach strings to the tuning machines. Here it is.

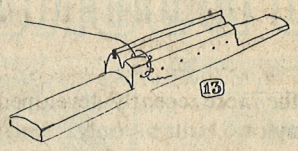
DIAG. 12



Having the string go around the post only once or twice is very good. Having the string go around the post forty six times is very bad, mostly because it's messy and hard to remove comes the time to change strings.



And here is how to attach nylon strings at the bridge:–



I will gladly answer any sensible questions at my shop at 35 Bedford St., N.Y., N.Y. 10014, (212) 675-2157 Noon–7 P.M., Tues.–Sat. Stamped self-addressed envelopes are nice.



The walls of Matt Umanov's Guitar Shop are bedecked with the handsomest 5 and 6 stringed jewels you'll ever want to see. Guitars, banjos and mandolins of rare vintage and brand spankin' new. But nestled amongst these treasures is a warning to one and all; "Will all those who want their action as low as possible without buzzing please leave immediately". You'd have to know Matt to appreciate how much that sign expresses his hard-headed approach to the tricky business of guitar repairing. But fear naught. When you place your ailing love into Matt's hands you can be sure he'll deliver a diagnosis with all the assurance of the Surgeon-General. And once your heavy heart has been lightened, you can turn your attention to the aforementioned treasures or just sit down and dig the fine pickin' and strummin' that's usually goin' on at Matt's place. And if that doesn't cheer you then Susie Umanov will tell you about a worse case than yours. And if that doesn't work you can always pet Ivan the cat. He understands.

19 BOOKS OF WORDS MUSIC PHOTOS

James Taylor lives in Martha's Vineyard when he isn't on tour and singing Fire and Rain. He built his house with his own hands. His book contains 23 of his songs, an autobiography, guitar section and all, and some of the most sensitive photos of James and his world that you could ever hope to see. $4.95.





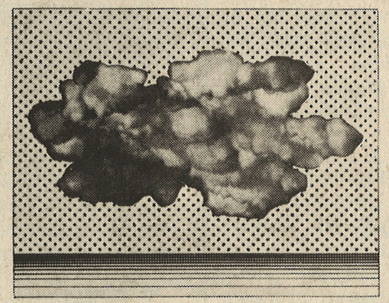
Leonard Cohen is a man of complex and often contradictory gifts and passions: poet, novelist, composer, performer. His first book for us, Songs of Leonard Cohen ($2.95), was published about 2 years ago. His newest, Songs of Love and Hate, will be out in September.

Joan and Judy are like the moon and the sun—each has her own special beauty, as a person and as an artist. Each has her own beautiful songbook. The Joan Baez Songbook and the Judy Collins Songbook, each with over 350 pages, each $4.95.



Elton John is a phenomenon. He and Bernie Taupin wrote Your Song which, with 23 more, appears in Elton John. They reveal some of the depths in a powerful human being. $4.95.

THE SONGS OF ELTON JOHN AND BERNIE TAUPIN



Blood, Sweat, and Tears have a way of reaching a lot of different kinds of people. Their new book contains songs from all their LP's to date—plus those from their new album just released. $4.95.

Robin Williamson and Mike Heron are the Incredible String Band, in touch with a special source of power, gentle, wise and incredibly lovely. As you might expect, their songbook is a delight to the eye, the ear, and the spirit. $2.95.



Melanie is a vegetarian. So her songbook contains recipes, besides a poster, reviews, interviews, and the like. Best of all, 28 songs dealing with love, peace, and giving. $4.95.



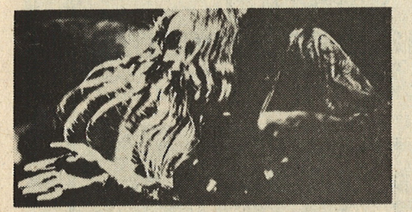
COUNTRY JOE AND THE FISH

Country Joe and the Fish, were, with the Jefferson Airplane and the Grateful Dead, one of the bands that were there at the beginning in San Francisco. More than a songbook, this book documents the awakening of a political movement and the birth of a new consciousness among the young. A lot has changed, but Country Joe McDonald is still writing good songs. $4.95.

B. B. King is a giant, but his mastery of the blues guitar is the only frightening thing about him. Otherwise, he's a very human bluesman, full of humor, understanding and feeling. He's got a lot of his great original blues together, with instrumental solos laid out in tablature and standard musical notation, along with photos and interviews, in a book that will help you get to know him better. $2.95.



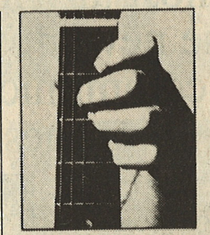
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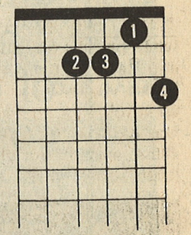


Rock Guitar is an instruction book for people who know a little guitar but need some guidance to get into making rock music. It has sections on rhythm guitar and lead guitar, and a variety of solos in tablature and standard notation. But it also deals with the history and the theory behind rock music, and for this reason it's a good book for anyone seriously interested in the music of our times. $2.95.

The Young Guitarist was written especially for the young beginner. It can be used with the aid of a parent or teacher, but kids who can read well will probably be able to use it on their own. It includes basic music theory and an explanation of how the guitar works, but the emphasis is on favorite children's songs. $2.95.







The Guitarist's Chord Manual is the kind of book you'll keep referring to again and again as you're learning your way around music. It contains diagrams of the most useful guitar chords in every key, with alternative positions. The simplest and most widely used position is illustrated by a photo, in addition to the large, clear diagram. $1.50.



The Blues Bag is both a song book and an instruction book, with some songs that have never been in print before. There are breaks, fills, turnarounds, and such, based on the work of people like Bessie Smith, Blind Blake, Ray Charles, and others. No book can teach you everything about the blues, but this one might open a few doors. $2.95.

Play Guitar in Ten Sessions was written by Earl Robinson for the adult beginner. His relaxed and informal style leads you gently around obstacles and discouragements, and has you playing simple songs at the end of the first session. At the end of the ten sessions, you'll be playing runs, arpeggios, hammer-ons, and other fancy stuff. $2.95.



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Children's Guitar Guide is designed for kids from 6 to 11. It stresses the fun of playing the guitar—the child who is enjoying it will train his ear and acquire manual dexterity as he goes along, and will have a head start when he's ready for advanced and complicated kinds of study. For younger children, some guidance from a friendly grownup—not necessarily a musician—is advised. $2.95.

First Guide to Guitar is a basic grounding in guitar technique for anyone who has been fooling around with the instrument for a while and wants to get down to playing it right. With a reasonable amount of application, you can play accompaniment to most songs, and even finger-pick a few, by the time you've completed the sixteen well-planned lessons. $1.95.



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"Rock today is a medium that can communicate almost anything any of us feel or experience. The new music is the chief language and means of communication for the people of the new consciousness."

— **Charles Reich,** *author of The Greening of America, in* Rolling Stone, *February 4, 1971.*



"Pop stars are idolized the same way General Grant was. People put up statues to honor war heroes. The plaster Casters do the same thing for pop stars. What they're doing is making statues of the essential part of the stars. It's the same motivation as making statues of Grant. I appreciate what they're doing, both artistically and sociologically." — **Frank Zappa** *in* Rolling Stone's *special report The Groupies and Other Girls, February 15, 1969.*

"The Park was a little island of peace and hope in a world made filthy and hopeless by war and injustice . . . I had seen the sight grow from a vast mudhole parking lot into a place for people. Now I see it surrounded by a fence, by police using guns, by soldiers equipped for war. What possible justification can the University offer? It must hold itself responsible for the violent actions of previously nonviolent students. It must hold itself responsible for the conduct of policemen who fired into crowds of people. One hundred are injured, 35 with gunshot wounds; three are near death, one is dead."—**A Berkeley resident** *speaking in The Battle of People's Park,* Rolling Stone, *June 14, 1969.*

"I see myself as it all: married man, poet, singer, songwriter, custodian, gatekeeper . . . All of it. Boy if I could ease someone's mind, I'd be the first to do it. I want to lighten every load. Straighten out every burden. I don't want anybody to be hung-up (laughs) especially over *me!* I'm just one person, doing what I do. Trying to get along . . . staying out of people's hair, that's all.—**Bob Dylan** *in the* Rolling Stone *Interview, November 29, 1969.*

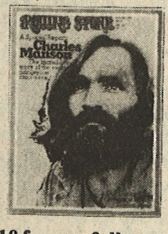


"The Kool Aid Acid Test is extremely accurate, boy. The only deviation in that book is one of kindness. And there are solutions to all these problems that we can't see because we're—sometimes it's because we're so stoned—because we're so up against it. Livin' with people is hard work, it's just hard f n' work all the time . . . The book I'm doin' now—I won't let anybody see it. Or put my name on it. Yeah. It's like hidin' inside of a dark house with the window up a few inches, pickin' the a s that you want to pick as they go by with a B-B gun . . . I don't want civilization to fall, I want it to get straight."—**Ken Kesey** *in* Rolling Stone's *The Ken Kesey Movie, March 7, 1970.*



"There was solemn testimony about a pig. There was a black man in chains. Mister Magoo was in charge . . . Shouldn't we at least be asking ourselves, a little more often and a little more insistently, what kind of a country can do this thing, and what we can do about it, and isn't it time to get started? And can you—long-haired and freaky-clothed—can you handle, gently and without letting it turn you into just another kind of pig, the fact that it's you that America is afraid of? . . . If you find yourself in this culture, you were just convicted in Chicago and given five years plus a $5000 fine plus your share of the court costs, not to mention that you were also found guilty of contempt, which you probably are. You've got a chance at winning on appeal but there's always a next time, friend and I don't think you're going to get out of those court costs . . . We are on trial for our identity."—**Gene Marine** *in* Rolling Stone's *Chicago: The Trial of the New Culture, April 2, 1970.*

"I was always victim to myself. Maybe I won't last as long as other singers, but I think you can destroy your now by worrying about tomorrow. If I hold back, I'm no good *now*, and I'd rather be good sometimes than holding back all the time . . . Like a lot of my generation, and younger, we look back at our parents and see how they gave up and compromised and wound up with very little . . . Man, if it hadn't been for the music, I probably would have done myself in. When you feel that much you have superhorrible downs. I never seemed to be able to control my feelings, to keep them down. —**Janis Joplin** *in* Rolling Stone's *Janis Joplin: 1943-1970, October 29, 1970.*



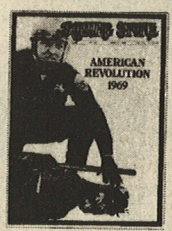
"Most Army jobs are so intellectually easy that it is possible to be stoned *all* the time, which many of us do for (literally) weeks on end. I went to reinforce an ambushed patrol once stoned on Meth. Bodies splashed all over the road, and I just diddleybopped down the road digging people with no heads, and some sergeant starts yelling at me to get down. So I turned around and walked back down the road which really blew the sergeant's mind. Speed is good for combat, though. And because marijuana is so cheap and effective, many *very* straight people come over and by the time they return to Altus, Oklahoma or wherever, they are full-fledged heads, and have a new outlook on many things. I'm not serving my country, the ones who resisted and went to jail are serving their country. There is nothing I can do now but keep stoned."—**An SP/4** *in Vietnam, quoted in the* Rolling Stone *cover story Is This Any Way to Run the Army—Stoned? November 9, 1968.*

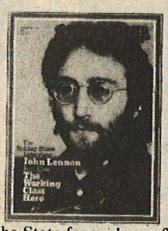
"Don't touch him, he's going to die anyway, let him die, he's going to die . . . "—**Someone at Altamont,** *in the* Rolling Stone *report (by eleven writers and fifty photographers) on The Let It Bleed Festival of Angels and Death, January 21, 1970.*



"I've never seen me pr on an album before: 'Whatnearth, there's a fellow with his p out.' When Yoko and I got together it just seemed natural if we made an album together, for both of us to be naked on the cover. Next year it'll be nothing, like mini-skirts or bare t s, it isn't anything. We're all naked really; look, lay off will you, it's two people—what have we done?" —**John Lennon** *in the* Rolling Stone *interview, accompanying the first publication of the Two Virgins photographs, November 23, 1968.*

"See you got to be a good actor, you got to be a good photographer, you got to be a good writer, you got to be a good set designer, you got to be a good . . . uh . . . a good bunch of sh is what you got to be before you can direct a movie. You've got to have knowledge of all these things, in addition to some sort of understanding of human beings. But I just want to go with the flow, man. If you prepare yourself, and you have the technique, and you are open, and spiritual, and mystical, and you are in reality, man it just flows through."—**Dennis Hopper** *in* Rolling Stone's *In Peru with Dennis Hopper Making the Last Movie, April 16, 1970.*





"The Dream is over. I'm not just talking about the Beatles, I'm talking about the whole generation, the revolutionary image and the long hair. It's time to own up. It's over, and we gotta—I have to personally—get down to so-called reality."—**John Lennon** *in the two-installment reminiscence Lennon Remembers,* Rolling Stone, *January 21 and February 4, 1971.*

"When Violence floods the State from above, flowery land razed for robot proliferation; then when bombcarrying children graduate from Grammar-school's sex-drenched gymnasia terrified of Army Finance Meatbones, busted by cops for grassy hair; What can Poetry do, how flowers survive, how man see right mind multitude, hear his heart's music?—**Allan Ginsberg** *in* Rolling Stone's *Cambodia/Kent State Special Report, A Pitiful Helpless Giant, June 11, 1970.*

"I'm probably one of the most dangerous men in the world if I want to be. But anything you see in me is in you. All human beings are God and the Devil at the same time. All human beings are part of each other. If you kill a human being you're just killing part of yourself. I am you, and when you can admit that, you will be free. Death is psychosomatic."—**Charles Manson** *in* Rolling Stone's *25,000-word The Incredible Story of the Most Dangerous Man Alive, June 25, 1970.*

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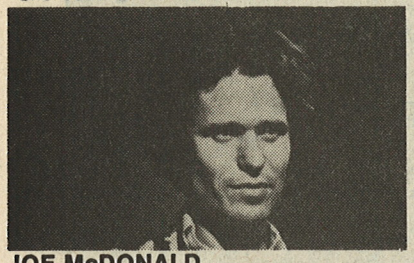
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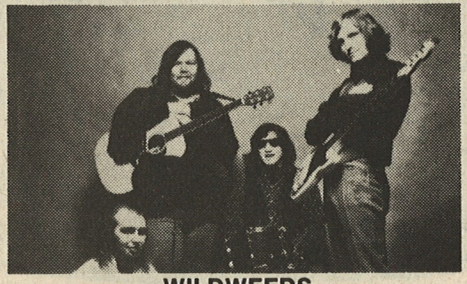
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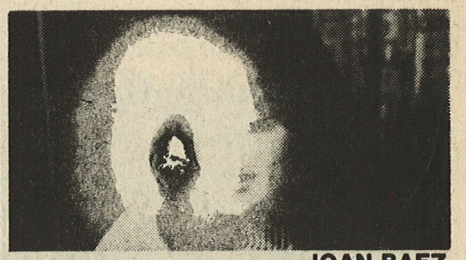
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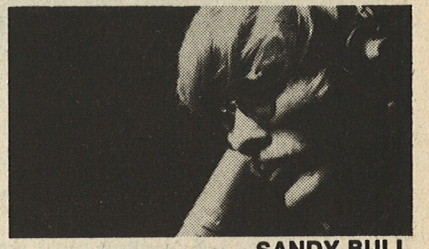
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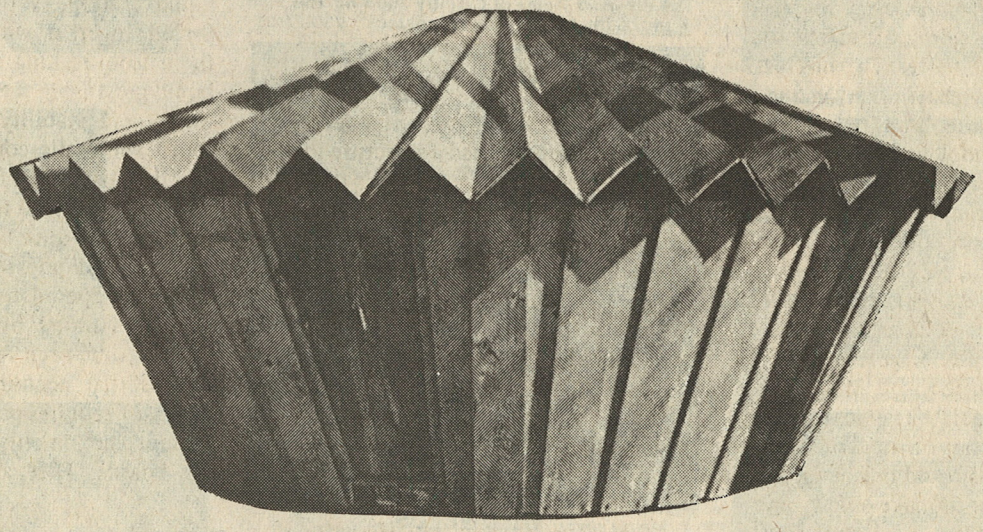


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YURTS



WILLIAM COPERTHWAITE



The yurt has its origins in the folk wisdom of the ancient nomads of inner Asia. There, the prototype has withstood the fierce cold, the violent winds and the intense heat of the steppes for thousands of years. The traditional yurt, made of light poles and covered with thick felt, was a portable structure which the nomads carried with them in their search for suitable grazing for their herds. It is out of a profound respect for the technical genius of these people that the name yurt was chosen for our contemporary structure.

The nomadic yurt builders appear to be the first people to have used the principle of the tension-band in the support of a dwelling. This advance allowed the roof, or roof-wall, of a structure to be raised above the ground without the use of internal posts or trusswork. This solved a basic architectural problem of eliminating the negative space, space formed by the walls of most tent structures as they meet the ground. The challenge was to have neither negative space, posts nor trusswork blocking the interior of the dwelling. These ancient

peoples made an ingenious discovery that, at once, gave to their tent a positive wall angle, a clear inner space, a circular structure to fend off strong winds while permitting less heat loss per unit of volume than other shapes . . . and, still allowed the dwelling to remain portable. The invention was a simple band—made of the hair of yak, camel or goat or wool of the sheep—in the form of several ropes sewn side by side, used to encircle the building at the eaves and take the outward thrust of the roof.

The world has used the tension-band principle for many purposes, chiefly in the construction of light-weight containers (buckets, boxes, barrels and baskets), tubs, tankards and silos and—at times—for large masonry domes as in the Levant and ancient Rome. However, only the Central Asian nomad appears to have applied the principle to domestic structures.

My experiments with circular structures stem from an early fascination with the economy of surface-to-area ratio that they offer. This interest served no consciously practical purpose until 1962 when I was teaching at the Meeting School in Rindge, New Hampshire. There, a group of four students were excited about math but had taken all of the courses offered so we agreed to work together exploring the geometry of roof structures. During this time I saw an article in the National Geographic Magazine (March 1962) with pictures of Mongolian yurts. Our immediate response, upon seeing the skeletons of the structures, was that the roof could be changed in a significant way to make a new—and for some purposes, improved—roof. We cut poles in the woods and erected the new roof.

In the spring of 1964, the first complete example of the new yurt design was built at the John Woolman School in Grass Valley, California. It differed from the Mongolian yurt by having a wall that sloped outward at the top and a roof structure that eliminated the heavy, wooden, central ring of the traditional dwelling. This sloped wall gave increased rigidity and strength to the structure, a back rest in the interior and a feeling of greater spaciousness. The dwelling was covered with translucent material allowing the skeleton to be patterned against the sky. A madrone tree shaded the yurt and the shadows of the leaves playing on the roof gave it the appearance of a Japanese painting.

The response of students and others who came in contact with the structure was exciting. More than half the student body volunteered to help build it. The pleasure shown by those who took part made me realize that this was an approach to learning that had great potential.

At this point the yurt was a spacious tent with a complex skeleton of new design. It had not yet solved the problem of providing a simple, inexpensive, permanent dwelling. These problems, without solution, accompanied me on my travels for about a year. Then one day while hiking in Sweden, it occurred to me that—to make a solid walled structure on the yurt plan—it was only necessary to increase the width of each wall and roof member until it overlapped its neighbor. Thus we had a structure that united skin and skeleton. This meant that the interior and exterior wall was erected as one eliminating the skeleton and the perishable tent skin of the past. By cutting the roof boards diagonally, little waste was incurred in making tapered elements.

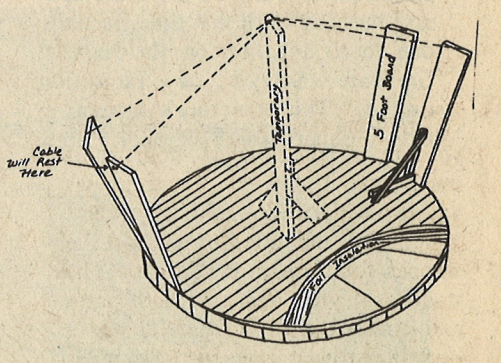
Upon returning from Sweden we built one of these structures (with a sod roof), in the spring of 1966 in Plaistow, New Hampshire. It is a pleasant dwelling and solved a number of technical problems nicely. However, it was still not simple enough for unskilled people to construct. The problem of simplifying the yurt was taking a lot of time, when suddenly, the next step became clear.

The new yurt design would be based on another geometric concept. Instead of having an hyperbolic-paraboloid curve in its walls, as did all other yurts up until this time, the structure would be conic. It would appear as an immense water bucket with its members tongue and grooved together. The roof would be the same in principle, but a much flatter cone.

The concept proved sound when we built the first conical yurt in College, Alaska at the home of Niilo Koponen, in the spring of 1967. It was a delightful structure both to build and to live in. It came closer to the ideal of uniting skin and skeleton from straight wooden members than any structure known to me. It proved easy to erect and three people put up the walls and roof in seven hours. Although I was pleased with the new structure in many ways, I felt that cutting the tongue and groove on the tapered boards still required too much skill for the average person.

I continued to analyse the yurt design until, one day, it occurred to me that there was no need to tongue and groove the boards nor to taper the wall members. I had been limiting my thinking of the structural terms of liquid containers that needed to be forced together with bands to keep them from leaking. But there was no liquid pressure in the yurt. Its outward thrust and stability came from the roof. The walls could be untapered boards, overlapped for ease of nailing, and lapped more at the bottom than at the top to produce the sloping wall.

The complicated tongue and grooved, tapered boards of the roof were eliminated by the folded roof that is to be seen on the yurts in the photos that accompany this article. The roof requires power equipment in its construction only for the ripping of the boards. They are then nailed at





Mark Silber

right angles to one another. This makes both a simpler roof structure and an immensely stronger one as well. A by-product of this design is the ring of triangular windows fitted under the eaves. Although sufficient light comes in through the central skylight, the quality of light entering through the peripheral windows adds greatly to the attractiveness of the structure.

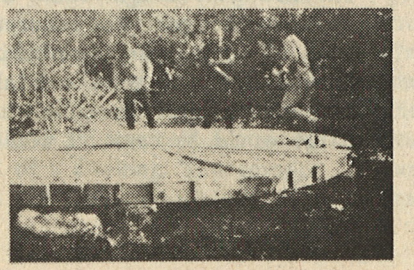
The first yurt of this design was built at the home of Randolph Brown in Westwood, Massachusetts in the fall of 1968. Shortly after this come the opportunity to build the first Harvard yurt which was basically the same structure with some changes in proportion. Used as a study and seminar room in 1968-69, it received more attention than any of the contemporary yurts up until that time, partially due to its location on the Harvard Graduate School of Education campus. The structure's attractiveness, uniqueness and simplicity drew people to it. It was this yurt that prompted the Study–Travel–Community people to build their own school.

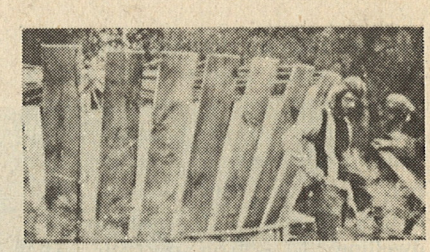
SPATIAL QUALITY

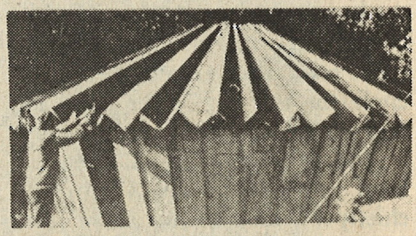
The quality of space in the yurt is quite different from that which I have experienced in any other structure. Viewed from the outside the yurt is unimposing. With its low profile, sod covered roof and wall of weathered pine, it blends easily into the natural landscape. The curved form gives as little resistance to the eye as to the wind, adding to the impression of its smallness . . . the yurt seems almost a play house. From outside the possibility of standing erect within is questionable. It is a distinct surprise, upon entering the yurt, to find adequate head room throughout. The illusion is intended. The structure blends with the natural environment and is less dominating, more human in scale . . . yet spacious within. The goal is to promote a feeling of being at home and in harmony with nature.

The space inside a yurt seems much larger than it is. This is due, in part, to the structure being circular with an outward sloping wall which tends to carry the eye with it as it expands. In similar fashion, the roof lines expand radially and meet the wall at a ring of light which helps to carry the eye even further and gives a feeling of still greater spaciousness. The central skylight spreads the illumination evenly throughout and soft light from the peripheral windows adds variety. All of the structural elements described are functionally important and either make the yurt a stronger structure, less expensive or simpler to build. The esthetic qualities of the building are by-products of these elements.









Perhaps the yurts most satisfying quality is the effect it has had upon the majority of people who have visited it. They are moved to talk not only about the beauty of the enclosed space but also about the space as an environment for group interaction. Visitors, trying to formulate the difference between this space and others they have known, often become consious of spatial quality for the first time. At a time when visual pollution is so great, it is of extreme importance to develop sensitivity to environmental quality. The yurt seems to aid in this development.

The spatial quality of the contemporary yurt is conducive to discussion. As a seminar room, the structure has the advantage of bringing people into a face to face relationship easily. There is no need to arrange chairs in a circle as in a rectangular room . . . no need to ask people not to sit behind one another. The curved bench echoes the wall, set at a comfortable angle for the back, and places people within pleasant conversation distance. It promotes group process since there is no one place more prominent than the others.

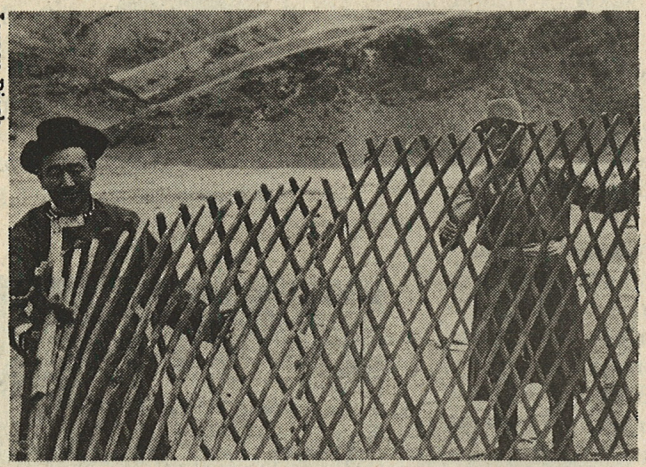
SIGNIFICANCE OF THE STRUCTURE

Educationally this building is significant because its design provides people with the opportunity to build something large and important for

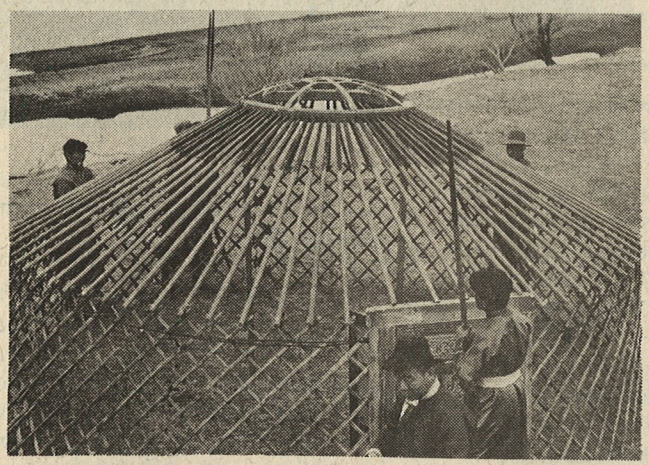
which they previously have had neither the opportunity nor the experience. The concept of simple structural beauty as a part of the environment is an important one. It gives great satisfaction to participants to find that they can make useful structures that are esthetically pleasing as well.

The design of this contemporary yurt is the result of ten years' effort to develop techniques that make it possible for children and unskilled adults to participate in a major way in the creation of their own shelter. Taking part in the ordering of an environment means having a better chance of understanding and appreciating that environment. The construction of a yurt allows a person to see the total erection of a building in two or three days' time—(so quickly as to seem like time lapse photography). To see the same thing happen with a normal building in our society takes months and is beyond the attention span of many.

Jorgen Bisch









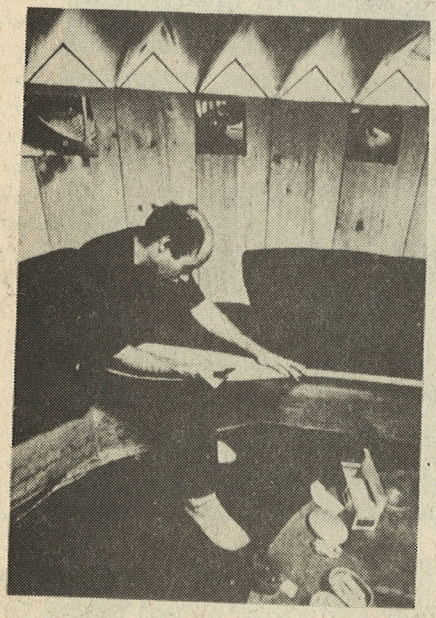




Yurts of this design have had a wide appeal and, in addition to their use in schools at the present time, they are in service as summer homes on the coast of Maine and Cape Cod; as a mountain shelter, a home, a research station, and as student housing in Alaska; as a home in British Columbia; and as a retreat in a Hawaiian mental hospital. As this is written, a yurt is being built as an experiment in low cost housing with the aid of students from the Study–Travel–Community School. It's a good project for these students since it is initially attractive and exciting to them while, at the same time, it demands cooperation, creativity and disciplined action.

The cost of materials for a yurt is roughly $450 and the construction plan may be obtained by sending $3 plus $0.50 for postage to:

William S. Coperthwaite
Bucks Harbor
Maine 04618



Bill Coperthwaite believes we can gain a new perspective on our culture by investigating other cultures, not merely as sociological observers, but as participants in an ongoing process. The development of the ancient Mongolian Ger into the modern Yurt represents such an active participation in the synthesis of folk wisdom and contemporary technique. Bill's involvement with the Eskimos represents a concern for the situation of these people as well as an interest in what there is for us to learn from a culture which has maintained an intimate bond with the natural world.

Revenue from the sale of Yurt plans is put toward the Eskimo Museum project which is explained more fully in Bill's letter.

A LETTER TO THE READER

October 1, 1970
Bucks Harbor, Maine 04618

An Eskimo museum is being created and unbeknownst to most of you, the money you invested in a Yurt plan was helping to make this project possible.

The museum is a collection of artifacts and films from Eskimo life across the Arctic. It will travel to the Eskimo villages of Alaska with the intention of creating greater knowledge and respect among the Eskimo people for their cultural heritage. This will be a small, mobile museum going from village to village by plane, snowmobile and dog sled.

For the last three years I have been assembling this collection and preparing to take it into the field. This fall it will come about under the sponsorship of the University of Alaska, the Alaska State Museum, the Harvard Graduate School of Education and the newly formed Yurt Foundation.

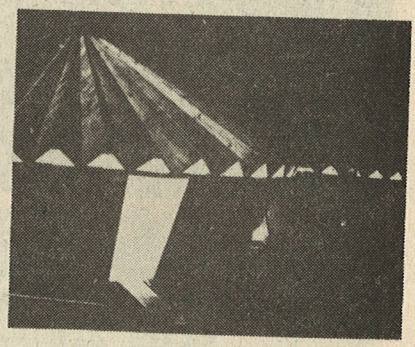
The Yurt design and the publication of the plan have been so enthusiastically received that two new organizations have been formed.

(1) YURT DESIGNS INC., BOX 183, CAMBRIDGE, MASSACHUSETTS. This is a business organization concerned with the production of yurts and the providing of consultant help for those requesting it.

(2) THE YURT FOUNDATION, BUCKS HARBOR, MAINE. A private non-profit corporation has been set up so that money coming to me from the sale of yurts or yurt plans can be more fully used for educational purposes. The chief concern of the Yurt Foundation will be the collecting of folk knowledge from around the world and the combining of this with contributions from modern knowledge for the purpose of creating a life style which will be simpler and in more intimate contact with the natural world while promoting intellectual and creative fulfillment.

THE FIRST PROJECT

It is a fitting beginning that the first project sponsored by the Yurt Foundation is one concerned with the building of greater respect for their heritage among the Eskimo people. It is out of great respect for the Eskimo culture, their way of life, their folk wisdom and out of gratitude for what I have learned from them that I go north with this collection.



To anyone wishing more information on the Eskimo museum or the Yurt Foundation, it will be sent.

$4,000 have been promised in gifts to date for the museum conditional upon the raising of the additional $10,000 needed to complete the project. Would you like to share further in sponsoring the museum? Do you know of others who would? If you can help financially, checks should be made payable to the Yurt Foundation and sent to me at Bucks Harbor, Maine.

A new issue of the yurt plan is out as of August. It has a green sod roof (complete with goat) and more information to ease construction.

It makes me very happy to be able to offer the opportunity for you to be of use to the Eskimo people.

BILL COPERTHWAITE

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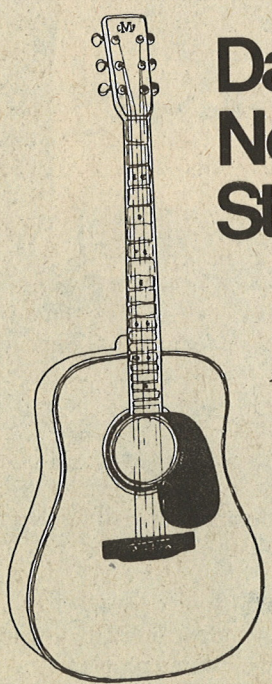
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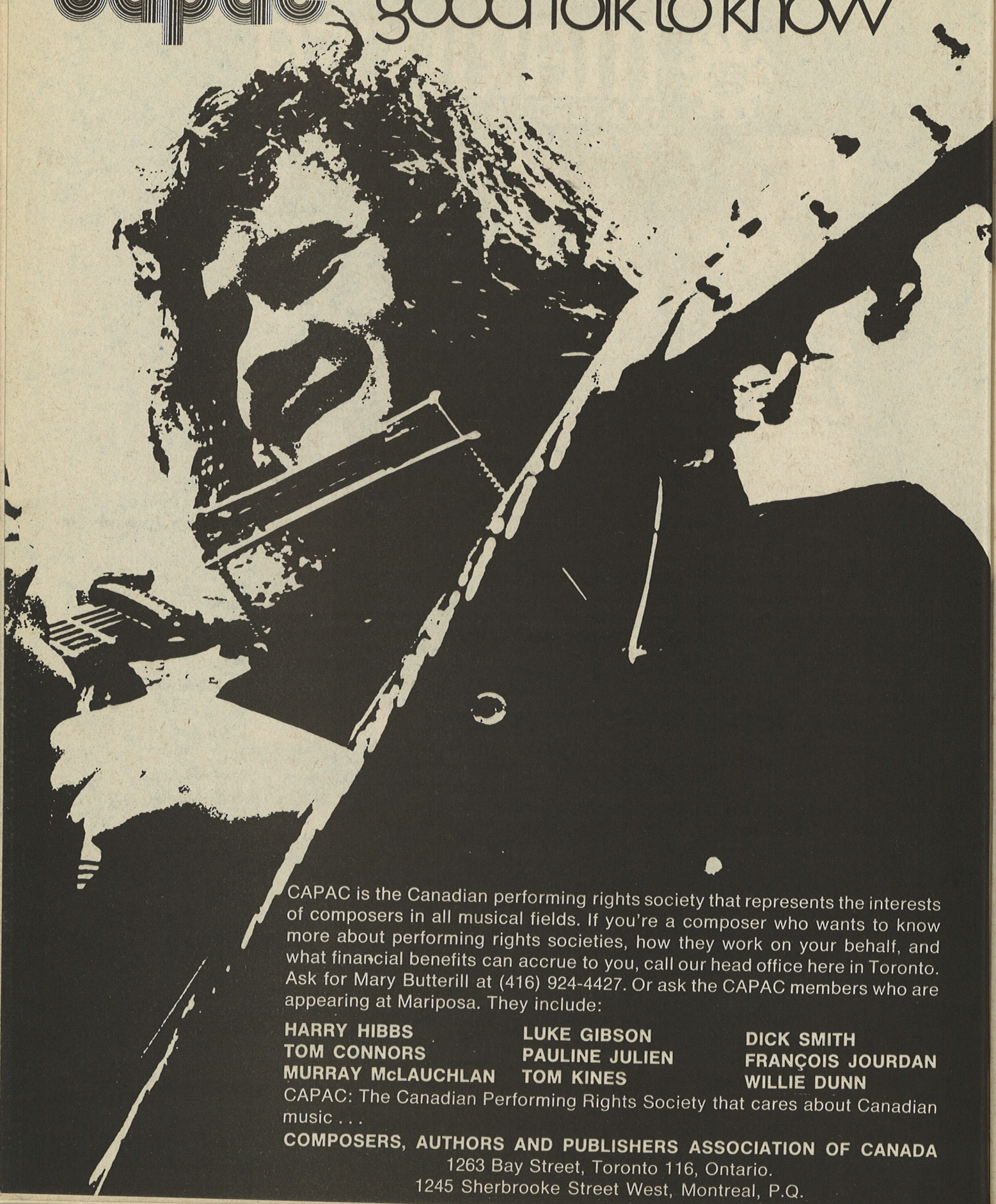
MARIPOSA

FOLK FESTIVAL AT TORONTO ISLANDS



JULY 9, 10, 11/71

capac good folk to know



CAPAC is the Canadian performing rights society that represents the interests of composers in all musical fields. If you're a composer who wants to know more about performing rights societies, how they work on your behalf, and what financial benefits can accrue to you, call our head office here in Toronto. Ask for Mary Butterill at (416) 924-4427. Or ask the CAPAC members who are appearing at Mariposa. They include:

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TOM KINES
DICK SMITH
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COMPOSERS, AUTHORS AND PUBLISHERS ASSOCIATION OF CANADA
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1245 Sherbrooke Street West, Montreal, P.Q.

Mariposa's 11th CREDITS

Festival Administrator	Victor Page
Festival Director	Estelle Klein
Technical Director	Leigh Cline
Public Relations/Publicity	Richard Flohil
Financial Director	Alan Johnson
Sound Equipment	Festival Sound
Audio Consultant	John Dildine
Technical Assistants	Rodger Dean, with John Naslen, Sy Potma, Dave Hadler, Gary Hayes, John Howe, Richard Feld
Special Co-ordinators	Isla Adelson, Sue Bussineau
Co-ordinator, Native Peoples' Segment	Alanis Obomsawin
General Crafts Co-ordinators	Mildred Ryerson, Halina Kantor
Folk and Square Dance Participation Co-ordinators	Olga Sandolowich, Ernie Krehm
Mariposa Program Section	Frank Perold, Dick Flohil, Murray McLauchlan
Legal Counsel	Chertkoff, Somers & Levitt

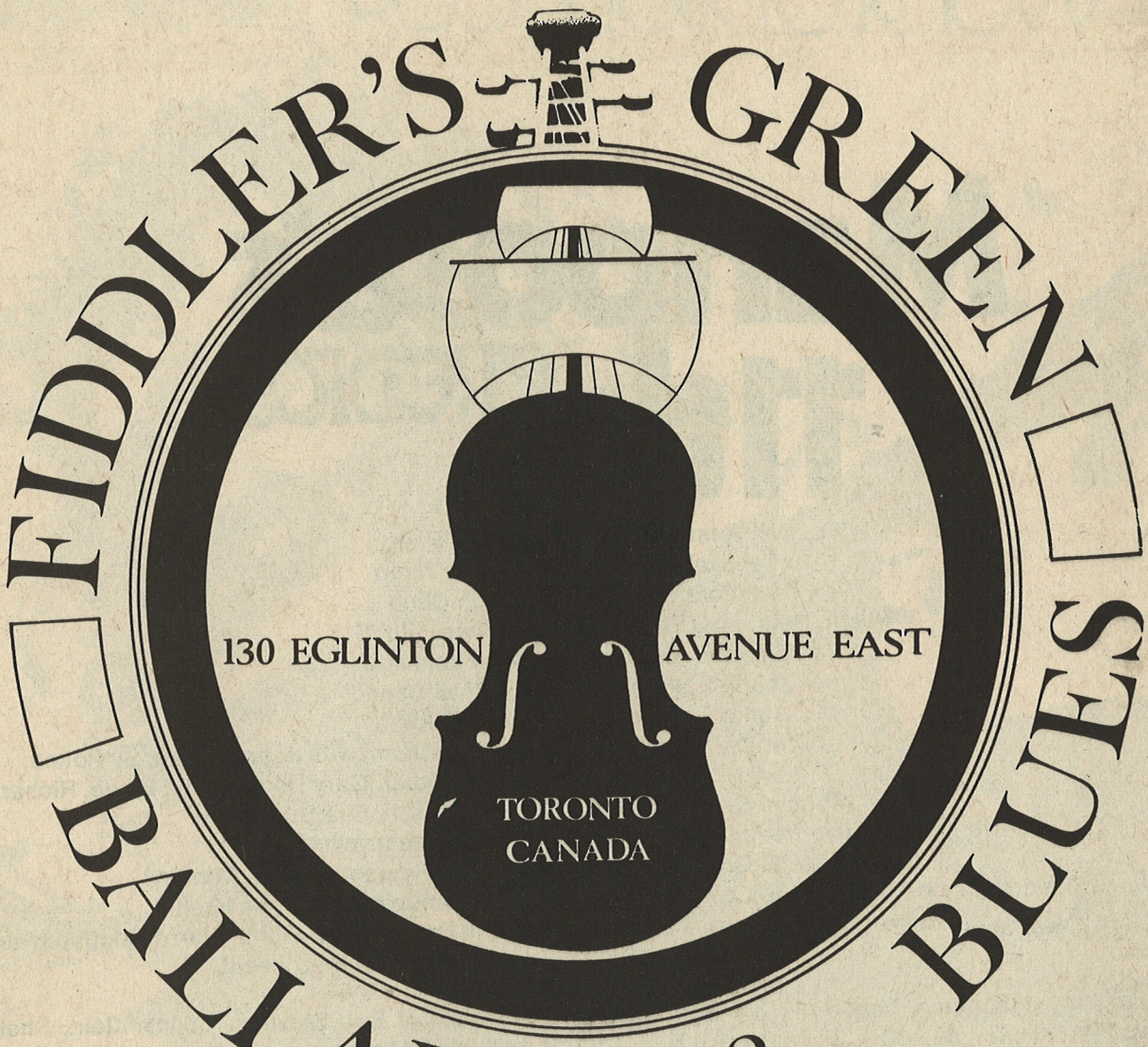
The hospitality committee, headed up by Buzz Chertkoff, consists of Bob Stevens, Chuck Klein, Shelley Speigel, Jeanine Hollingshead, Judy Holm, Kathy Kay and Chick Roberts.

Special thanks to Tannis Niemann, Paul Rappell, Harris Kerschenbaum, Liz and Katy Arthur, and all the many other volunteers without whom, etc.; Jo-Anne Page and Margaret Schneider, Lynn Bussineau, Dennis Patrick and Allen Paul, Dave Priddle, Carl Mauro, Dave Biss, Jack Klein, the West Hill Rover Crew, Terry Walker, Danny McCusker, Sandy McDowell, Al McLeod, Barry Page, Honey Novick, Marilyn Carley, Bev and Charlie Robertson, Ellen Karp, Merrick and Stephen Jarrett, and Gary and Everill Muir.

And there are thanks, too, to Sam Sniderman, Fiona Mitchell and the people at Folio Productions, Larry Green, Peter Legrice, Shirley Mesbur and the Yorkdale Merchants Association, the Canadian Indian Centre of Toronto, and the Metropolitan Toronto Parks Commission and Tommy Thompson — each of whom made special contributions.

The Mariposa Folk Festival is a non-profit making organization. The Board of Directors consists of Isla Adelson, Buzz Chertkoff, Leigh Cline, Dick Flohil, Alan Johnson, Estelle Klein, and Vic Page.

MARIPOSA
FOLK FESTIVAL AT TORONTO ISLANDS



TRADITIONAL FOLK MUSIC

TUESDAYS 8 p.m.

FRIDAYS 9 p.m.

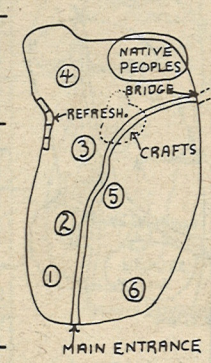
CRAFTS 7.30 p.m. THURSDAYS

PHONE

489:3001

MARIPOSA FRI. JULY 9, 1971

AREA	one	two	three	four	five	six	native peoples	have fun!
10:30				Now's your chance to visit the Crafts Areas			10:00 A.M. Medicine Men begin day with religious ceremony Everyone Welcome!	Note: Only the host's name is shown on workshops having many participants.
11:00	Banjo Styles host: Eric Nagler	Mouth Harp host: Don Audet	Dulcimer host: Jean Ritchie					
11:30								
12:00		Pennywhistles Recorders etc. host: Richard Hughes						
12:30								
1:00	Children's Concert		Guitar Styles host Michael Cooney	British Traditions hosts: Tam Kearney JIM. Strickland	Portable Folk Festival	Rhythms hosts: Bill Vanaver Bessie Jones	Discussion of Foods and Dwellings	
1:30		Fiddle Styles host: Mike Seeger						
2:00	Cowboy Ballads with Larry Hanks					Labour and Radical Songs. host: U. Utah Phillips	Discussion of Crafts and their Traditions	
2:30								
3:00	Children's Participation Session hosts: Bessie Jones Lanie Melamed	Folklore Style, Culture, Traditions Bill Vanaver John Roberts Tony Barrand	South Happiness St. Society Skiffle Band	Vacant.....	Concert Bruce Cockburn		Comparison of Dance Styles	
3:30								
4:00	Harp: Auto-Mouth-Jew's host: Larry Hanks	Sea Songs host: Michael Cooney	Blues Stylists host: Larry Johnson	Contemporary Songs John Wilcox Dave Essig Vera Johnson	Canadian Traditions host: Shelley Posen -Acadian -Indian -Dances -Metis Group	Stringband and Bluegrass host: Roger Sprung		
4:30								
5:00								
5:30	Vacant	Ramblin' Jack Elliott		Concert Robin and Barry Dransfield Brent Titcomb David Bromberg			Symbolism in Costumes	
6:00	Concert with Charles O'Hegarty Dave Van Ronk John Hartford		Irish Song Swap Owen McBride Liam Clancy Paddy Graber		Appalachian Tradition with Jean Ritchie Songs and Play Party Games		Legends	
6:30		John Jackson -songster -blues				Georgia Sea Island Singers		
7:00				Vacant				
7:30	Do it! (Yourself) host: Bill Vanaver	Singaround host: Michael Cooney	Storytelling host: Norman Kennedy	☆ Sign in ahead here Open Sing host: Vera Johnson	Folk Dance Participation	Square Dance Participation		
8:00								



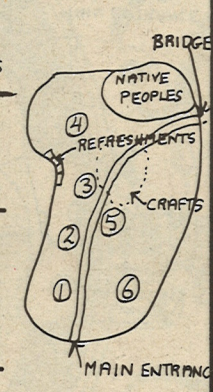
Crafts: 11 a.m. - 7 p.m.

All Programs End at 8:30

Festival site must be cleared at this time

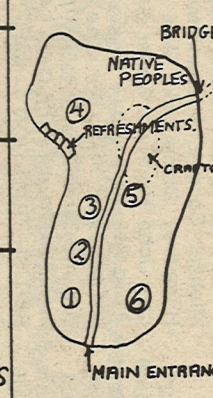
MARIPOSA SAT. JULY 10, 1971

AREA	one	two	three	four	five	six	native peoples	have fun!
10:30							10:A.M. Medicine Men begin day with religious ceremony	Note: Only host's name is shown on workshops having many participants
11:00	Portable Folk Festival	Guitar Styles host: Michael Cooney	British Tradition hosts: Tam Kearney Jim Strickland	Accordion Melodeon Concertina host: Barry O'Neill	Cape Breton Fiddlers	Dulcimers hostess: Jean Ritchie	Everyone Welcome	
11:30								
12:00	Gordon Bok							
12:30				Zither Type Instruments host: Bill Vanaver	Acadian Folklore Edith Butler	Sonny Boy Williamson with Don Audet	Discussion of Foods & Dwellings	
1:00	Children's Concert host: John Dildine	Mandolin host: Mike Seeger	Banjo Styles host: Roger Sprung		Dance Canadian Donegal Gilchrist Les Danseurs du St. Laurent	Bums, Hobos & How to Hop a Freight Utah Phillips		
1:30							Discussion of Crafts and their Traditions	
2:00		Traditional Singing Styles Comparison with Sara Grey		Blues host: Larry Johnson				
2:30	Concert Jack Elliott Alice & Mike Seeger John Jackson		Magic & Malarkey hosts: David Bromberg Michael Cooney	Johnny Shines Dr. Isaiah Ross Leon Redbone	Eastern Europe Songs Dance Music with: Ethel Raim Bill Vanaver	Songwriting host: Dave Van Ronk	Comparison of Dance Styles	
3:00								
3:30	String Band & Bluegrass host: Roger Sprung	Sea Songs Lou Killen	Ontario Songs Edith Fowke Traditional Singers	Chinese Orchestra		Georgia Sea Island Singers	Children's Programme	Crafts: 11a.m.-7p.m.
4:00								
4:30		Jimmie Rodgers host: Michael Cooney	Topical Songs host: Mike Seeger	African Drums Dance West Indian Tradition Georgia Sea Island Singers host: Dick Smith		Concert Luke Gibson Murray McLauchlan	Vocal Styles Symbolism in Costumes	All programs end at 8:30 Festival site must be cleared at this time
5:00								
5:30		Humorous Songs & Tales hosts: John Roberts Tony Barrand						
6:00	Concert David Rea		Dave Van Ronk Sweet's Mill String Band		Concert Pauline Julien	Bad Men & Fallen Women Enoch Kent	Legends	
6:30								
7:00	Do it! (yourself) host: Larry Hanks	Women's History in Song hostess Ethel Raim	Open Sing Sign in ahead here host: Brent Titcomb	Singaround host Liam Clancy	Folk Dance Participation	Square Dance Participation	Metis Performance Dances	
7:30								
8:00								



MARIPOSA SUN. JULY 11, 1971

AREA	one	two	three	four	five	six	native peoples	have fun!
10:30								Note: Only host's name is shown on workshops having many participants.
11:00	Religious Music host: Tom Kines	Lute Type Instruments host: Leigh Cline	Bowed Instruments host: Bill Vanaver	Portable Folk Festival	Vacant.....	Questions & Answers Michael Cooney and Friends	Discussion of Foods & Dwellings	
11:30								
12:00								
12:30	British Tradition hosts: Tam Kearney Jim Strickland			Jon Wilcox Bruce Cockburn	Concert: John Roberts & Tony Barrand Owen McBride Harry Hibbs Michael Cooney	Country Music hostess Alice Seeger		
1:00		Utah Phillips Songs and Stories from The Mountain West	Gordon Bok	Know India Cultural Society			Children's Programme	
1:30								
2:00		Vocal Style hostess: Ethel Raim	Concert Liam Clancy Sara Grey Richard Hughes Walter Scott		Middle Eastern Songs, Dance. Instruments host. George Sawa	Songwriters Bill Stevenson Tannis Neimann Willie Dunn	Discussion of Crafts Traditions	
2:30	Children's Concert with Vera Johnson			Blues Styles host: Mike Seeger				
3:00							Comparison of Dance Styles	
3:30	Stompin' Tom Connors	Larry Hanks	Ballads host: Lou Killen	Japanese Instruments Song & Dance		Ragtime & Novelty Songs host: Michael Cooney		
4:00								
4:30	Children's Participation Lanie Melamed Jean Ritchie Play Party	Poetic Influence on Folk Song host: Tom Kines	String Band & Bluegrass host: Roger Sprung	Vocal Harmony hostess: Ethel Raim	French Canadian Concert Edith Butler Francois Jourdan Les Danseurs du St. Laurent Pauline Julien host: A. Melamed		Vocal Styles	Crafts: 11 a.m.-7 p.m.
5:00							Symbolism in Costumes	
5:30	Dave Essig Delaney & Jo Taylor Humphrey & the Dumptrucks New Songwriters' Concert	Robert Johnson host: Don Audet				Bawdy Songs host: Norman Kennedy	Legends	All programmes end at 8:30 Festival site must be cleared at this time.
6:00								
6:30								
7:00	Singaround host: Owen McBride	Storytelling host: Barry O'Neill	Do it! (yourself) host: Michael Cooney	Open Sing Sign in ahead here host: Shelley Posen	Participation Square Dance	Participation Folk Dance	Metis Performance Dances.	
7:30								
8:00								



ADDITIONAL WORKSHOP PERFORMERS

subject to change

FRIDAY, JULY 9

BANJO STYLES — Mike Seeger, John Hartford, Bill Vanaver, Sara Grey, John Dildine, Paul Hornbeck, Roger Sprung, John Lanford, Gary Greenland, Bruce Cockburn.
GUITAR — Don Audet, Johnny Shines, Larry Johnson, Jack Elliott, David Rea, John Partrige, Gordon Bok, Tut Taylor, Norman Blake, David Bromberg, Leon Redbone.
DULCIMER — Chuck Klein, Bill Spence, Stephen Jarrett, Tam Kearney.
MOUTH HARP — Saul Brody, Dr. Isaiah Ross.
CHILDREN'S WORKSHOP—Host: Joan Sprung, with the Dildine Family, Alanis Obomsawin.
PENNYWHISTLES — Jim Strickland, Lou Killen, Peter Ritchie, Fred Baue Jr.
BRITISH TRADITIONS—Tony Barrand, John Roberts, Liam Clancy, Norman Kennedy, Enoch Kent, Paddy Graber, Charles O'Hegarty.
FIDDLE STYLES — Barry Dransfield, Gilles Losier, John Hartford, Vassar Clements, Sandy McIntyre, Johnny Wilmott.
RHYTHMS — Ethel Raim.
FOLKLORE STYLE AND CULTURE — John Roberts and Tony Barrand, Jean Ritchie, Ethel Raim.
LABOUR AND RADICAL SONGS — Dave Van Ronk, Utah Phillips.
HARP — Mike Seeger and others.
SEA SONGS — Gordon Bok, Lou Killen, Liam Clancy.
BLUES — Dr. Isaiah Ross, Johnny Shines, John Jackson, Larry Johnson.
CANADIAN TRADITIONS — Edith Butler, Daniel Deschenes, Prairies Indian Dancers and Drummers, Metis Group, Les Danseurs du St. Laurent, Donegal Gilchrist, Gilles Losier, Philip Bruneau, Yvan Brault.
STRINGBAND AND BLUEGRASS — Sweet Evening Breeze, Sweet's Mill String Band, Roger and Joan Sprung, Cody.
DO IT! (YOURSELF) — Chick Roberts, Ethel Raim.
SQUARE DANCE BAND — Roger Sprung, Eric Nagler, John Hartford.
STORYTELLING — Gordon Bok, Alanis Obomsawin, Lou Killen, Jean Ritchie, Liam Clancy.

SATURDAY, JULY 10

GUITAR STYLES — Jon Adams, David Rea, David Bromberg, Bruce Cockburn, Michael Miller, Graeme Card, Don Audet, Johnny Shines, Larry Johnson, Humphrey Dumptruck, Jack Elliott, Dave Essig, Bill Vanaver.
BANJO STYLES — Eric Nagler, Michael Cooney, Michael Miller, Humphrey Dumptruck, Mike Cogan, John Hartford, Walter Scott, David Rea, Sara Grey.
MANDOLIN — Mike Seeger, Graeme Card, Mike O'Reilley, Norman Blake, Tut Taylor, Dave Essig.
BRITISH TRADITION — Robin and Barry Dransfield, Richard Hughes and Walter Scott, Norman Kennedy, Enoch Kent, Owen McBride, Paddy Graber, Liam Clancy.
CONCERTINA ETC. — Lou Killen, Harry Hibbs, Philip Bruneau, Daniel Deschenes, and others.
CAPE BRETON—Sandy McIntyre, Johnny Wilmott, with host Mike Seeger.
DULCIMERS — Chuck Klein, Bill Spence, Steve Jarrett.
CHILDREN'S CONCERT — Bessie Jones, Dick Smith, Dildine Family, Jean Ritchie.
ZITHERS, ETC. — Fred Baue Jr., George Sawa, Masako Schaer, Tam Kearney, Bill Spence, Martha Nagler, Steve Kozar.
SONNY BOY WILLIAMSON — Dr. Isaiah Ross.
TRADITIONAL SINGING STYLES — Ontario Traditional Singers, Lou Killen, Norman Kennedy, Paddy Graber.
BLUES — David Bromberg.
SONGWRITING — Utah Phillips, Jean Ritchie, John Hartford, David Rea.
STRING BAND AND BLUEGRASS — John Hartford, Cody, Sweet Evening Breeze.
JIMMIE RODGERS — Leon Redbone, Jack Elliott.
TOPICAL SONGS—Paddy Graber, Lou Killen, Gordon Bok, Sara Grey.
HUMOROUS SONGS AND TALES — John Roberts, Tony Barrand, Owen McBride, Tam Kearney, Gordon Bok, Barry O'Neill.
BAD MEN AND FALLEN WOMEN — Michael Cooney.
DO IT! (YOURSELF) — Bill Vanaver.
WOMEN'S HISTORY IN SONG — Alice Seeger, Bessie Jones, Jean Ritchie, Lou Killen, Barry O'Neill.
SINGAROUND — Liam Clancy, Jack Elliott, Gordon Bok, Sara Grey.
SQUARE DANCE BAND — Peter Naugler, David Bromberg, Michael Cooney, John Hartford.
BLUES — Host: Larry Johnson with Johnny Shines, Dr. Isaiah Ross, Leon Redbone, and David Bromberg.
AFRICAN DRUMS AND DANCE — Host: Dick Smith with the Georgia Sea Island Singers and the Ola Skanks Dancers.

SUNDAY, JULY 11

RELIGIOUS MUSIC—Georgia Sea Island Singers, Jean Ritchie, Sacred Harp Singers, Indian Medicine Men.
LUTE-TYPE INSTRUMENTS — Adnan Seraj el Din, Ahmet Candan, Tom Kines, Dave Essig, Toshiko Adilman, Eric Nagler.
BRITISH TRADITION — Liam Clancy, Norman Kennedy, Lou Killen, Enoch Kent, Paddy Graber, Owen McBride, Robin and Barry Dransfield, Richard Hughes and Walter Scott.
COUNTRY MUSIC — Mike Seeger, John Hartford, Stompin' Tom Connors, David Rea, Jack Elliott.
QUESTIONS AND ANSWERS — Michael Cooney and the Dildine Family.

VOCAL STYLE — Jean Ritchie, Bessie Jones, Alanis Obomsawin, Tom Kines, Jack Elliott, Dave Van Ronk, Paddy Graber, Norman Kennedy.
BLUES — Larry Johnson, John Jackson, Dr. Isaiah Ross, Johnny Shines.
MIDDLE EASTERN MUSIC — groups from Toronto's Arab, Lebanese and Turkish Communities.
BALLADS — Sara Grey, Joan Sprung, Alice Seeger, Jean Ritchie.
JAPANESE MUSIC — Toshiko Adilman, Masako Schaer, Bon Odori Dance Group.
RAGTIME — Dave Van Ronk, South Happiness Street Society Skiffle Band, Bill Vanaver, David Bromberg.
ROBERT JOHNSON — Johnny Shines, David Rea.
STRING BAND AND BLUEGRASS — Roger and Joan Sprung, Cody, Sweet Evening Breeze, Sweet's Mill String Band.
VOCAL HARMONY — Alice and Mike Seeger, Georgia Sea Island Singers, Tony Barrand and John Roberts, Liam Clancy, Lou Killen, Bill Vanaver.
BAWDY SONGS — Enoch Kent, Owen McBride, Tom Kines, Utah Phillips.
SINGAROUND — Bill Vanaver, Dave Van Ronk, Vera Johnson, Jean Ritchie.
STORYTELLING — Utah Phillips, Chief Ernest Tootoosis, Genney Haley, Larry Hanks.
DO IT! (YOURSELF)—Dick Smith, Chick Roberts, Bessie Jones.
SQUARE DANCE BAND — Sweet Evening Breeze with Mike Seeger and David Rea.

MARIPOSA PERFORMERS

Don Audet

One of the pillars of Montreal's folk scene, Don Audet will be playing guitar and harp at a variety of instrumental sessions at Mariposa. He's deeply into the work of the country bluesmen, but he's writing a variety of his own songs these days. He's recorded an album — still unissued — with a little help from Montreal friends like Jesse Winchester, Ron Taddeo, and Diana Markovitz.

Tony Barrand and John Roberts

Both from England, they present a sunny mixture of English traditional folk material, music hall songs, pub songs, and even a few contemporary songs of their own. Much of their material is cheerfully bawdy, most is sung unaccompanied, and all of it sung with vigour and good cheer. They have begun to include a variety of instruments in their performanees, and one or other of the team will likely be seen playing spoons, guitar, concertina, fiddle, banjo, mandolin, psaltery, and kazoo.

Fred Baue Jr.

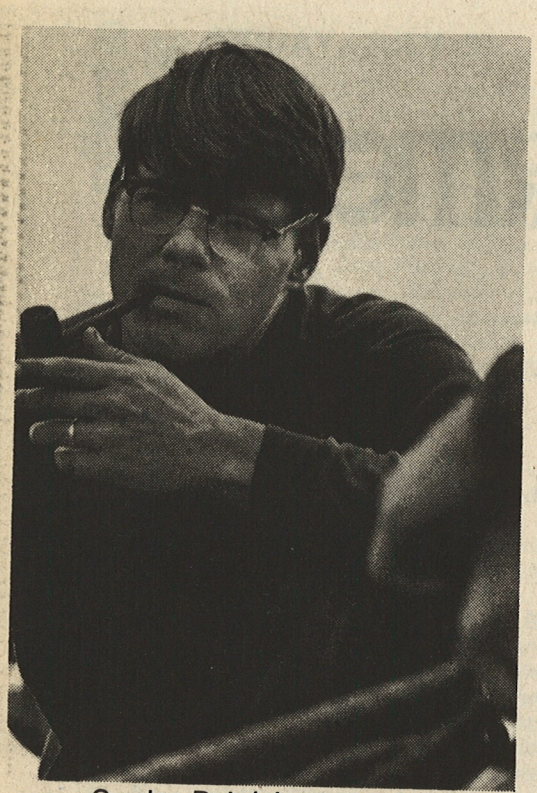
Fred comes to Mariposa from Detroit, and this is his second appearance at the Festival. He plays a number of instruments, including a highly unusual combination of ukelele and mandolin, which he calls the ukelin. He's recorded with the Perth County Conspiracy (on their Columbia album), and he'll be appearing in instrumental workshops during Mariposa.

Edith Butler

Edith comes from Fredericton, New Brunswick, lives by the sea and says she spends more time skiing and snowshoeing and hunting than she does singing. Since she made her Mariposa debut last year, she has made tours in Ireland and the United States for the Canadian Government Travel Bureau, done numerous T.V. appearances in Montreal and Halifax, and married an underwater archeologist. And she's also been awarded L'Ordre du Mérite de la Culture Française by the Quebec Government "for having well represented the French minorities of the Maritimes."

Tony Barrand and John Roberts





Gordon Bok (photo by Julie Snow)

Edith Butler (photo by Peter Wilkinson)



Gordon Bok

Gordon Bok comes from Camden, Maine, and he's a sailing man who still regards ships and the sea as the base of his life. He's travelled all over the world as cabin boy and as captain; he's learned a thousand songs.

His music is widely varied in feeling and structure — his concerts include New England ballads, lyric sea songs, South American guitar pieces, and stories of sailors and boats from his own experience. He has appeared in many folk clubs, at the Newport and Philadelphia Festivals, and served as the original first mate on the sloop Clearwater. Unaccountably, he has not appeared at Mariposa before.

David Bromberg

David Bromberg came to Mariposa last year as Rosalie Sorrel's accompanist, and played extraordinary guitar with practically everyone else at the Festival. For years he's been known as the sort of accompanist every singer needs — and he's played that role for Jerry Jeff Walker, Bob Dylan, Tom Paxton, Tom Rush and dozens more. Now he's doing his own thing, playing a relaxed repertoire of blues, country, ballads and goodtime material that is already winning him applause at Festivals as diverse as those held at Philadelphia and the Isle of Wight. Needless to say, he'll be spending a lot of his time at Mariposa accompanying other singers — whoever's around who needs a fine, sympathetic, and warm guitarist.

Cody

Cody is a three piece bluegrass band from the Kitchener-Waterloo area who have appeared in Toronto folk clubs, and made their first major appearance at an Ian and Sylvia benefit concert in Toronto for Pollution Probe. This is their irst Mariposa appearance.

Liam Clancy

Liam Clancy is as Irish as Dublin, with a gutsy roaring sense of life and humour that's like a breath of boozy air from an O'Connell Street pub. For as long as most people can remember, he's been a part of the Clancy Brothers, the pre-eminent Irish folk group.

His repertoire of Irish songs — many of which present a somewhat jaundiced view of British activities in his country in the past. It is strongly recommended that you listen to Laim Clancy at the Festival, sing along with him, and enjoy yourself. Joining him will be Lou Killen, who is undoubtedly English, and who is currently working with the Clancy Brothers.

Michael Cooney

Michael Cooney has been part of Mariposa since 1968, the year the Festival first moved to Toronto Island. He is one of the most versatile and likeable performers in folk music today, with a repertoire that runs from Leadbelly to mountain music, and from children's play songs to wry and satirical songs for grownups.

His ability as an all-round entertainer and interpreter of the best of folk music is unequalled; this year he'll be playing six and 12-string guitar, banjo, autoharp, jews harp, penny-whistle, and concertina in dozens of concerts and workshops, and with at least half of the other performers at the Festival.

Stompin' Tom Connors

If your definition of a folk singer is a man who has travelled widely, and has written and sung about

the places and people and things he's seen, then Tom Connors is indeed a folk singer. He's spent ten years on the road — and he's written 500 songs about ordinary folk, about little places like Wawa and Hepworth and about what it's like to get drunk in Sudbury on a Saturday night. He lives in hotels and a camper truck, he's just come back from a tour of Ireland and Germany, and he'll no doubt have some new songs about his travels. He's a natural performer and storyteller.

Apart from his own songs, his repertoire includes hundreds of country and western classics. He's also Canada's most recorded singer — at last count he had 14 albums on the market, all of them selling like hotcakes. He's honest, direct, straightforward, and — to use a showbusiness term — a terrific crowd-pleaser.

Bruce Cockburn

One of several fine singers from the "Ottawa school", Bruce Cockburn has been delighting Mariposa audiences for some time now. When he left school, he worked in Paris as a street musician, went to Boston to study music, went back to Ottawa and joined several rock and roll bands.

Eventually, he discovered that the songs he had been writing for the rock bands sounded better to him when he sung them alone and acoustically — and he hasn't looked back since.

He was recently voted top Canadian folk singer by RPM Magazine; his second True North album has been as well-received as his first; he's back at Mariposa with more gentle songs and warm poetry.

Delaney, Jo and Taylor

A three-piece group from Niagara Falls, Ont., the trio consists of Jo-Anne Delaney (20, mother of one, and a fine singer), her husband Mick (who started out in a rock band and then decided he liked folk music better), and Richard Taylor (at 16, the youngest member).

The group has been working for four months now, although each of the members have had fairly extensive careers (bearing in mind ther relative youth!) as solo performers.

The Dildine Family

John Dildine comes to Mariposa each year, because he acts as the Festival's sound consultant — and it seems only right and proper that he brings his wife and family with him, especially because they perform such delightful children's workshops. With puppets and folk music, John, Ginny and the Dildine children make a memorable impression on small children of all ages.

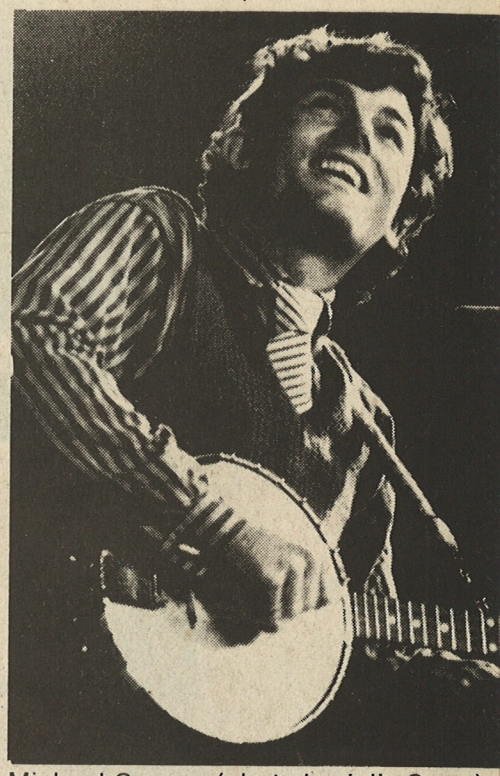
Robin and Barry Dransfield

Two brothers, the Dransfields are one of the most popular groups working the thriving English folk music scene. Playing fiddle and guitar, they have reworked an extensive repertoire of traditional English music into a new mold that is distinctively theirs.

This is their first tour of North America — and they're going to surprise a lot of people who fancy that English folk music is, by its very nature, gentle, reflective, and irrelevant to the music scene here. The Dransfields put a lot of punch into their music — welcome them to Canada!

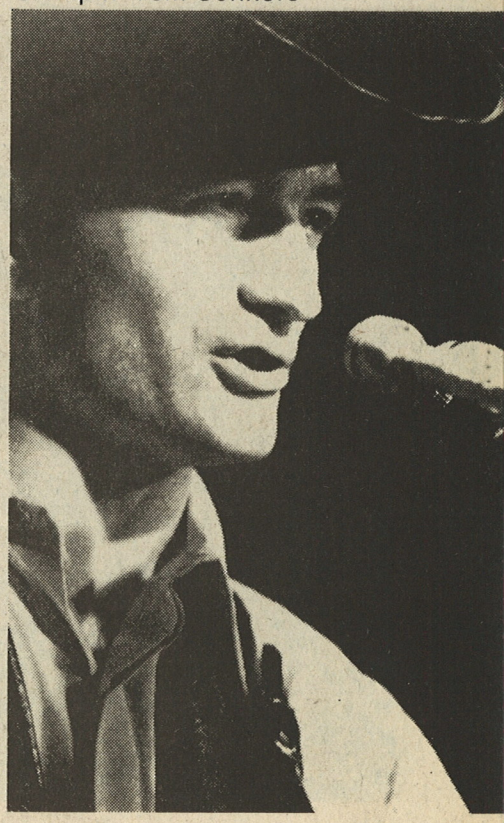
Willie Dunn

A startling singer from Montreal, Willie Dunn is an Indian performer whose songs are direct, forceful, angry, bitter, and compassion-



Michael Cooney (photo by Julie Snow)

Stompin' Tom Connors





Sara Grey

Jack Elliott (photo by Larry LeBlanc)



ate. They are also contemporary in flavour and style, although the stories they tell, from Dunn's own Indian heritage and experience, have many parallels in the blues. He will be working at Mariposa with Indian drummers, who lend his music a powerful flavour.

Willie Dunn is also a fine film maker, and his excellent short subject, *Ballad of Crowfoot,* has been aired a number of times on the CBC, and has been seen in movie houses in Canada and the U.S.

Jack Elliott

Ramblin' Jack picked up his nickname from the way he speaks, and from the places he's been. He's a hard man to find, but an easy man to talk with and be with. His idol, of course, was Woody Guthrie — and he remains the best interpreter of that master's songs. His easy way of singing a song has influenced — via Bob Dylan — practically every young American folksinger that ever picked up a guitar.

He is a kind and gentle person, slightly crazy in the sanest way possible. He loves dogs and horses and boats with sails, and he's at Mariposa for the second year in a row because he is a unique performer and personality, and because hundreds of people who heard him for the first time last year asked if he would return again.

Dave Essig

A newcomer to Canada and to Mariposa, Dave Essig is from the Washington D.C. area, with long experience in a number of folk groups of different kinds. For the past two years, he's been working on his own, singing traditional blues, slide guitar, and some of his original songs. He emigrated to Canada recently; but he's already making a name for himself in local clubs.

Bessie Jones and the Georgia Sea Island Singers

When Bessie Jones and the Georgia Sea Island Singers first appeared at Mariposa, two years ago, the reaction was one of stunned enthusiasm. The group was first formed in 1940 to preserve the early singing traditions of black people in Georgia; since then, with the encouragement of people like Alan Lomax, they have appeared at concerts and festivals all over North America, singing gospel material, work songs, shouts, and hymns.

Bessie Jones herself has a powerful and thrilling voice, and is a lady of tremendous warmth and dignity. She knows scores of dances and folk tales, and has recorded for Prestige, RCA Victor, and Atlantic.

Bessie Jones (photo by Julie Snow)



Sara Grey

Sara Grey comes to Mariposa each year to delight and charm audiences. Accompanying herself on banjo, autoharp, or dulcimer, or singing unaccompanied ballads, she presents a rich program of traditional material. Her repertoire includes songs from the southern mountains, English and Scottish ballads, and traditional New England songs. She records for the Folk Legacy label.

Luke Gibson

When Luke Gibson was a rock and roll singer, working with the Kensington Market, he made his first appearance at Mariposa. He's wanted to come back ever since.

After his two years with the Market (and a previous period as leader of Luke and the Apostles, one of the great early Toronto



John Hartford

Luke Gibson's farm



rock bands), he spent six months on his farm in north Ontario. He returned with the songs you'll hear him sing at Mariposa this year — soft, gentle songs, sung with tenderness and warmth. His first solo album, recorded for True North, will be issued shortly by Columbia.

John Hartford

John Hartford is a poet and a picker, a bearded and gentle man who now bears little physical resemblance to the figure that used to play the banjo on the Glen Campbell Show. He's making his Mariposa debut with three fine musicians — Norman Blake (guitar), Vassar Clements (fiddle), and Tut Tayler (dobro), and the music is in the country vein. The words paint pictures, and Hartford sometimes calls them word-movies. His background includes spells as a signpainter, railway worker, disk jockey, and deckhand — but he makes his Mariposa visit as a songwriter-composer-musician with a great deal to say.

Harry Hibbs

Harry Hibbs is one of Canada's top-selling record artists — his four albums have sold well over 100,000 copies each in Canada. He comes from Bell Island, Newfoundland, and arrived in Toronto a few years ago. Like thousands of other migrating Maritimers, he worked at a variety of factory jobs, but finally began to get work as an accordionist.

Since then, he's been headlining at the Caribou Club, Toronto's largest social club for Newfoundlanders, appearing on television every week on a show called At the Caribou, and making regular tours of one-nighters all over Ontario and the Maritimes. He has a wide repertoire of Scot-

tish and Irish material — plus a collection of Newfoundland songs, many of which he's written himself.

Richard Hughes and Walter T. Scott

Both Richard Hughes and Walter Scott are natives of Pittsburgh — and they have at their command a large repertoire of traditional Irish, British, Australian, and Southern Mountain songs. Richard works as a railwayman, and learned many of his flute tunes from an old Irish friend; Walter plays banjo — and the two of them have played at Festivals, on television, in concert halls, in bar rooms, for Irish dances, and, best of all, among friends at a hundred house parties.

Larry Johnson

Larry Johnson is a young blues performer little known to collectors, folk enthusiasts, or even blues fans. He is a brilliant interpreter of the work of dozens of forgotten bluesmen from the twenties and thirties, and his guitar work almost succeeds in bringing back the memories of Charlie Patton, Ishman Bracey, Tommy Johnson, and dozens of others who sang the blues in the '20's and '30's.

Larry has toured England, where he is better-known than he is in the United States. His small and loyal following, however, includes such people as John Hammond — and with more Festival exposure, he should soon achieve the following his talent so richly deserves.

Vera Johnson

Every year, Vera Johnson comes to Mariposa with another collection of stylish, funny, wry, and pertinent songs; every year, she succeeds in making a host of new friends. She alternates her performing life between Canada and England, where she is a familiar figure in folk clubs all over the country, and on the BBC. Her songs are being sung by an increasing number of British folksingers — perhaps after Mariposa, more Canadians will start to use her excellent and topical material.

Humphrey and the Dumptrucks

Humphrey Dumptruck, Graeme Card, Michael Miller and Michael Taylor started when they met at a folk festival, where they were all appearing as solo acts. That was in 1967 — and since then they've played in Winnipeg, Regina, Saskatoon (where they come from), Vancouver, Edmonton, Brandon and just about everywhere else west of the Lakehead where there are more than 100 people in one place at one time.

Their music has that distinctive flavour of so many performers from the Canadian west; it's bright and country, juggy and gentle. This is the group's first gig in Toronto, although they recorded their first album, Six Days of Paper Ladies, here last winter.

John Jackson

John Jackson is a gravedigger from Rappahannock County; he's made a couple of records, he's done the European tours with dozens of other bluesmen, he's scored strongly at the Ann Arbor Blues Festival, but he's not a well-known performer yet.

But the audiences who hear John Jackson never fail to be delighted by his delicate guitar work, his sprightly sense of humour, and his pleasant songs. John Jackson is not, in the strict sense of the word, a blues singer — although, as in the case of the late Mississippi John Hurt, Jackson does sing

Harry Hibbs (photo by Robert Lansdale)





John Jackson (photo by Arhoolie Records)

Pauline Julien



blues from time to time. Rather, Jackson is a songster whose influences include Jim Clark ("the greatest banjo player there ever was"), as well as Blind Lemon Jefferson.

He is a big man, but a very gentle one — he plays with incredible ease and fluidity, and with a deep and joyful enthusiasm.

François Jourdan

It's not easy to be the only man in Toronto — and maybe Ontario — who personifies the tradition of the French *chansonnier*. But François does remarkably well — with a multitude of radio and television shows and personal appearances. He was born in Paris, worked in Denmark and England, and came to Canada in 1969. In November that year he was an award winner at a Mariposa-run new songwriters' showcase at the St. Lawrence Hall.

Since that beginning in Canada, he's been involved in running a coffee house (the ill-fated Le Fauché), promoting jazz concerts, recording (for Columbia), and fascinating audiences with his brand of high-powered Gallic showmanship. To get his message, you don't need to understand the language!

Pauline Julien

Miss Julien is possibly Quebec's best-known singer; a stunning interpreter of the work of such great *chansonniers* as Gilles Vigneault and Felix Leclerc, and now a composer in her own right. Her songs of love and passion, growth and awareness, are filled with warmth and generosity; her voice is an instrument that is supported brilliantly by her own group of musicians. For most visitors to Mariposa, Pauline Julien will be a new experience — and an expression of some of the musical voices of French Canada that too many of us are unaware of.

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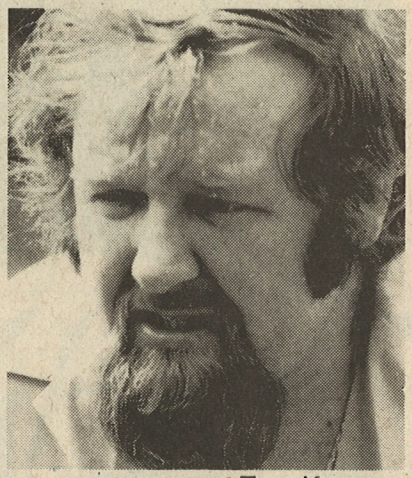


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Tam Kearney

Tom Kines

Born in Western Canada, Tom Kines now lives in Ottawa, where he works as the national director of CARE of Canada. He learned his first folk songs in the Canadian Navy (most of them unsingable on your family radio station), returned to Ottawa to sing with the Orpheus Operatic Society, the Ottawa Choral Society, and the Montreal Bach Choir. He's a founding member of the Tudor Singers of Ottawa, and he's spent many years performing music of the Elizabethan period, accompanying himself on recorder and lute.

He's appeared at four Mariposa Festivals in the past, and has performed in Japan and England, as well as on thousands of CBC radio and television shows.

Tam Kearney

Tam Kearney is as Scottish as Glasgow, and is mildly addicted to the poetry of William McGonigle, the Scottish bard. He is the prime mover behind Fiddler's Green, a delightful Toronto folk club — and in the past he has helped organize several folk clubs in his native Scotland. Tam plays banjo, guitar and autoharp, and makes mountain dulcimers with skill and affection.

Murray McLauchlan

Murray McLauchlan, born in Scotland, is somehow a child of Toronto. For what seems like years, people have been saying that as a songwriter and a singer, he's going to make it big. So here it is, 1971 — and they're going to be right. His first record, Songs from the Street, has ben released by Columbia on the True North label — and insiders guess that at least two of the songs from the album will be single hits. Singers like Ronnie Hawkins and Bobby Neuwirth are lining up to do Murray's songs — and Tom Rush still includes a brace of McLauchlan songs in his concert repertoire.

Murray is singing and performing with new confidence, and his new songs are direct and forceful word messages about feelings we've all had, and people we've all known.



Enoch Kent

When Enoch Kent left Scotland to live in London, he formed a group called The Exiles that was very popular on the British folk scene for a while. Now he's in Canada, working in the advertising business, and he has too little time — and too few opportunities — to sing his Scottish folk material to live audiences. He's no stranger to Mariposa, and he's always welcome.

Norman Kennedy

Norman Kennedy first came to Mariposa last year — he's a Scotsman who has been working as a weaver in the United States for some time now. He has a large repertoire of traditional Scottish material at his command — including ballads, bawdy songs, and stories of the supernatural.

Lou Killen

Lou Killen is a Geordie from Newcastle who has been singing traditional English folk music for as long as anyone can remember. He spent two years touring the United States and Canada (and appeared at Mariposa, way back when in the old Innis Lake days) — and finally returned home.

Now he's touring again with the Clancy Brothers, and if you think that there's no way an Englishman can cope with all those Irishmen, watch Lou and Liam Clancy work together at this Festival!

Owen McBride

Owen McBride has appeared at Mariposa more times than any other performer — he sings amiably bawdy Irish songs as well as soft ballads, and rebel songs, in a relaxed and easy way, mixing them all up with scurrilous stories and outrageous jokes. Apart from his Mariposa appearances, he's a regular at the Fox Hollow and Philadelphia Festivals; meanwhile, he holds down a day job as a commercial artist in Toronto.



BRUCE COCKBURN
on
TRUE NORTH Records & Tapes

NEW ALBUM
High Winds White Sky

(TN 3)

distributed by Columbia Records of Canada Limited



Eric and Martha Nagler

Alanis Obomsawin

Alanis Obomsawin is once more responsible for the participation of so many Indian people from cross the country. An Odanak Indian from Montreal, Alanis is deeply involved in work for the National Film Board, and is a regular visitor to reservations all over Canada, where her knowledge and understanding of a wide variety of Indian music is in strong demand.

The success of the Native Peoples' segment of the Festival last year was largely due to her organizational abilities, and her contacts in many reservations, tribes, and bands. She has been working similarly this year, as coordinator of the Festival's Indian activities — but she will also find time to appear on the program as a singer.

Utah Phillips



Peter Naugler

A newcomer to Mariposa, Peter Naugler is a young Toronto contemporary singer with a very promising future. He has made a few appearances at local clubs, and Mariposa 1971 is the first major step in his career.

Eric and Martha Nagler

Eric Nagler is the genial proprietor of the Toronto Folklore Centre; Martha, who first came to the Festival some years ago as the beautiful daughter with the Beers Family, stayed behind to marry Eric and operate (in the basement of the Folklore Centre) the Stoneware Bagel pottery.

They are both accomplished singers and musicians with a wide repertoire of songs in many traditions . . . if they are not playing at one of the music areas, look for them near the Folklore Centre's tent!

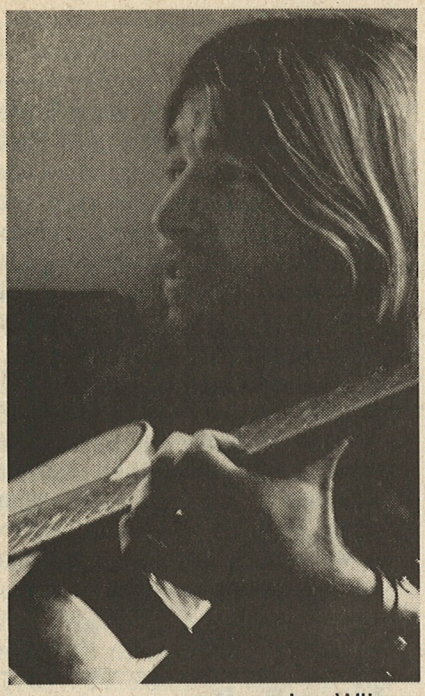
Barry O'Neill

Barry O'Neill is a rarity — a Toronto resident who is deeply into the performance and study of English and Canadian traditional material. He plays concertina, has a fine voice, and is currently studying at the University of Michigan at Ann Arbor.

Utah Phillips

"I have washed dishes in Yellowstone, worked building a hospital on the Navajo Indian Reservation, been to Korea and back, managed a house for migrants and bums, done a stretch as a neighbourhood organizer, and in 1968 I ran either for or from the U.S. Senate on the Peace and Freedom Party ticket, all the time singing and playing my guitar as a kind of diversionary activity. I sing songs about trains, coal mines, factories, working people, lazy people, the old and new west, bums, politicians, and all the different things that happen to you when you're in love."

All that came from Utah Phillips' press kit. He's a nice man, a fabulous storyteller, and a unique personality. He's at Mariposa for the first time.



Jon Wilcox

The Portable Folk Festival

Never have so many people come so far in one group to take part in a Festival. It all started when Jon Wilcox wrote to Mariposa with a tape, asking to play. The Festival said that it couldn't pay his travel all the way from California, but added that if he was in the area, it could find room for his contemporary song stylings.

Well, he wrote back, what about having (as well as himself) Larry Hanks, Sunny Goodier and Katy Jako, Jon Adams, the Sweet's Mill String Band, Genny Haley, Faith Petric, Mike Cogan, and Sheila Cogan?

They're all driving from California in an old school bus, together with a handful of relatives and children, who all form something called The Greater Berkeley Strict Temperance Sacred Choir.

Mike and Sheila Cogan are into British folk music and bluegrass banjo playing; Faith Petric is the mother superior of the whole coachload and knows all the old Methodist hymns; Jon Wilcox is the songwriter-in-residence; Genny Haley sings old-time songs from the '20's; Jon Adams is a fine guitarist; Sunny Goodier and Katy Jako perform traditional and contemporary material; and Larry Hanks sings cowboy songs and (under persuasion) Gilbert & Sullivan. The Sweet's Mill String Band includes Ron Tinkler, Jim Ringer, Cary Lung and Harry Liedstrand, who play a variety of instruments and sing ballads, jigs, reels, and occasional country-and-western material from the fifties.



MURRAY McLAUCHLAN
on
TRUE NORTH Records & Tapes

NEW ALBUM
Songs from the Street

(TN 4)

distributed by Columbia Records of Canada Limited



David Rea



Jean Ritchie



Dr. Isaiah Ross

David Rea

There's not a lot you can tell Mariposa people about David Rea: He was born in Akron, Ohio, came to Canada and worked with the Allen-Ward Singers, Gordon Lightfoot, and Ian and Sylvia, started a solo career, and finally went back to New York, where he has managed to survive.

He is a brilliant guitarist, in almost any style, and will be heard throughout Mariposa, playing (as usual) until exhaustion sets in, whereupon he will play some more. His first album, on Capitol, is well worth having — he's currently working on another one.

Leon Redbone

The closest thing Toronto has to a living legend — a singer and instrumentalist with an enormous repertoire from the 1920's and '30's. His ragtime songs include material by Jelly Roll Morton; the blues repertoire covers Bessie Smith, Blind Blake, Blind Lemon Jefferson, Robert Johnson, and even Ethel Waters; he plays music from the country repertoires of Jimmie Rodgers and the old Carter Family. He plays guitar, harp, jazoo, fiddle, and sings such compelling re-creations of past masters that you can almost hear the surface noise. Nobody knows who Leon Redbone really is, where he lives, or how he learned to do what he does so well . . . but none of these things really matters a fraction as much as his music.

Ethel Raim

Ethel Raim is the leader, vocal coach, and guiding spirit of the Pennywhistlers, who appeared at Mariposa last year and in 1967. An experienced folklorist, she sings Yiddish, American, Balkan, and a variety of other central European folksongs. All her per-

formances are charged with a high degree of musical energy and joy. She is also deeply involved with Sing Out, the pioneer folk music magazine.

Jean Ritchie

Perhaps the finest exponent of Appalachian tradition music singing today, Jean Ritchie is making a welcome return visit to Mariposa, where she'll be taking part in a number of workshop sessions and demonstrations.

She is coming to Mariposa direct from an appearance at the United States Pavilion at Man and his World in Montreal — and she'll be accompanied by her son Peter, an excellent back-up guitarist.

Miss Ritchie has a wonderful voice, represents a meaningful American musical tradition, and will delight all Mariposa visitors — especially kids, for she has a delicious repertoire of children's material.

Dr. Isaiah Ross

Dr. Ross is a one-man band — he plays guitar, harmonica, drums and sings — but is also a fine blues singer. His harp style owes much to that of John Lee (Sonny Boy) Williamson. Born in Tunica, Miss., in 1925, he worked with a band until he joined the army in 1945. Playing for servicemen, he developed his "one-man band" format — but returned to Mississippi, where he worked with Ike Turner, Rice Miller (Sonny Boy Williamson No. 2), and Robert Nighthawk.

After recording for Sun Records (Presley's first label), he moved to Flint, Mich. in 1954, where he has worked since at the Chevrolet plant. He's remained active in music, however — he toured Europe in 1965, has recorded for a number of different labels, and was a highlight at the Ann Arbor Blues Festival last year. It's his first visit to Toronto.

George Sawa

Born in Alexandria, Egypt, in 1947, George Sawa started study-



LUKE GIBSON
on
TRUE NORTH Records & Tapes

first album out in August

(TN-5)

distributed by Columbia Records of Canada Limited



Alice and Mike Seeger

Johnny Shines
(photo Earl Studio Inc., Tuscaloosa, Ala.)



ing classical piano at the age of 10, but soon became deeply interested in Arabic and Turkish music, as well as Egyptian folk music and the music of the Greek Orthodox Church. He began studies in Arabic music at the age of 19, and later added studies in communication engineering at Alexandria University. He has an LRSM from the Royal School of Music as a piano teacher — but will appear at Mariposa playing the kanun, an unusual stringed instrument which bears some visual resemblance to a giant autoharp. George came to Toronto last year to study ethnomusicology at the University of Toronto.

Alice and Mike Seeger

Mike Seeger is an authority on bluegrass and traditional mountain folk music — and anyone who's ever heard him sing or play fiddle, banjo, autoharp, dulcimer, guitar, and mandolin knows this already. He's been a major force in the revitalization of old-time folk music in both the city and the country — and with the New Lost City Ramblers, Mike has recorded 14 albums, in addition to several more as a solo performer.

His wife Alice has been a part of the bluegrass scene since the early '60's, when she teamed up with Hazel Dickens to become one of the few female bluegrass duet teams in country music.

Alice Seeger plays guitar, banjo, and autoharp, and has recorded extensively with Mike Seeger, Hazel Dickens, Tracy Schwarz and others, in addition to appearing at colleges and festivals all over the United States. Last year, with Mike, she toured Japan, Australia, and New Zealand.

Johnny Shines

Johnny Shines occupies a place in the blues hierarchy somewhere between the legendary Robert Johnson (with whom he worked for five years), and the late Elmore James. Shines plays electric and acoustic guitars, and has a strong voice, a compelling sense of power, and darkly imaginative lyrics.

He has been relatively untouched by the worst effects of the blues revival (frantic guitar work, "soul" singing, and stage mannerisms), and his simple and powerful music is modern Delta blues of unequalled quality. He has toured Europe, worked the Chicago clubs, and travelled extensively in the United States — but this is his first-ever visit to Canada. When you hear him, you'll wonder why he hasn't been before — and you'll know he'll be back soon.

Dick Smith

Born and raised in Jamaica, Dick Smith is one of Canada's finest percussionists, with an extensive knowledge of Caribbean rhythms in particular. He has an infectious sense of humour, can make up calypso songs on the spur of the moment about anything and anyone, and knows thousands of songs from all the West Indian islands. No doubt he'll make up a few about our Islands, for the occasion of the Festival!

South Happiness Street Society Skiffle Band

The boys from South Happiness Street (which is located somewhere behind a parking lot in downtown Buffalo) play a heady mixture of jazz, jug band music, and ragtime — all with a cheerfully infectious spirit of fun. They have appeared at Mariposa twice before (last year their unscheduled appearance drew large crowds!), and they represent and re-create an era that won't be forgotten.

Roger and Joan Sprung

Roger Sprung, who has recorded five albums of what he calls "progressive bluegrass", is a superlative banjo picker who achieves fascinating flights of inspiration; one critic insisted that Roger plays the five-string banjo like he invented the instrument. Joan Sprung, Roger's wife, plays guitar and is a singer of charm and genuine warmth, with a large repertoire of traditional ballads.

Between them, they've sung all over the United States, at many concerts, dances, and festivals. It's their first trip to Mariposa, however — and it's one that the banjo players in the audience will relish.

Jim Strickland

An inveterate singer of Scottish traditional songs, he also has been known to play the penny whistle, and not at all badly. He works in Toronto as a medical technologist, and spends his spare time helping to run Fiddler's Green, where he doubles at the resident singer and the world's smallest bouncer.

Bill Stevenson

Bill is yet another member of the Ottawa clan of folk singers. That city has given Canada far more than its share of fine singer-composers — and Bill Stevenson is another of them with a sharp ear for a telling phrase and a pertinent line.

Sweet Evening Breeze

Formed between the clang of the cash register bell at the Toronto Folklore Centre, Sweet Evening Breeze consists of Paul Hornbeck (banjo and guitar), Bernie Jaffe (guitar, fiddle, mandolin) and Steve Scantlin (fiddle, guitar, and mandolin).

The music is old-tyme string band music of the '20's and '30's, enormous fun to listen and dance to, and great for informal sessions of all sorts. Paul and Steve both work at the Folklore Centre, and Bernie did (but escaped to the country for the summer). Their first (non-scheduled) appearance was made at Mariposa last year; since then they've been appearing with great success in local clubs.

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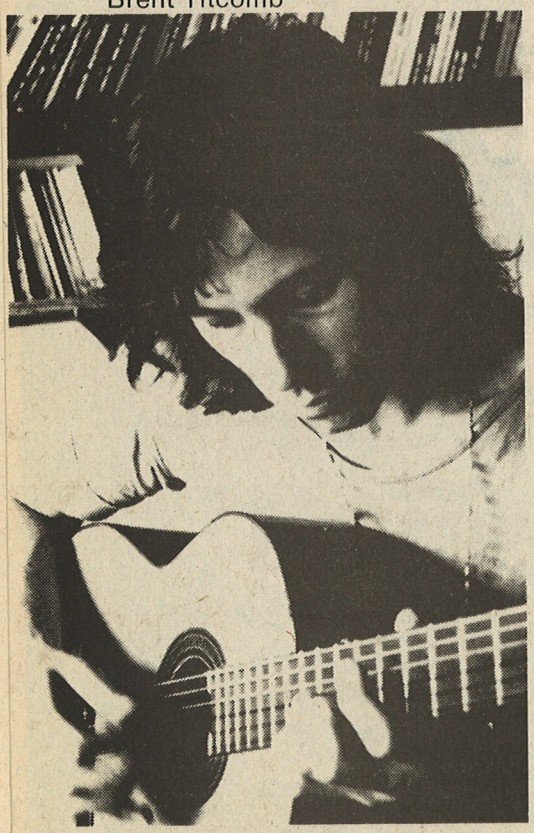


Bill Vanaver

Tannis

Tannis is a lady from Manitoba who came to Toronto in 1963, began her singing career at the Bohemian Embassy, left for California with a bunch of singers looking for fame and fortune (Neil Young was the only one who found it), and came back to Toronto a year ago. She's sung in Florida and Alaska, New York and Los Angeles, Hamilton and Vancouver. She writes her own songs, and makes people smile. She's also the lady on the Mariposa posters; and the Festival used her voice and her song, The Island, on the Mariposa radio commercials.

Brent Titcomb



Brent Titcomb

One way to describe Brent Titcomb is to say he's the skinny little guy who works with Anne Murray on her television specials. In fact, he's been part of a folk music scene since 1963; he was one of the founders of Three's A Crowd, with whom he played all over Canada and in many U.S. cities.

Lately, Brent has been working with Anne Murray, for whom he has written a number of songs. He's also been living in recording studios for some months, playing with Gene McLellan, Anne, George Hamilton IV, and Tom Rush, among others. His own first solo album is completed and will be issued soon.

Bill Vanaver

Bill Vanavar first came to Mariposa last summer as an accompanist with the Pennywhistlers, and has been working with the Festival since, helping organizers listen to, evaluate, and select some of the ethnic talent taking part this year. He first became interested in folk music in 1959 at a Michigan summer camp, where the late Big Bill Broonzy was the cook; since then he's been all over the United States — and, since he has a deep interest in Greek and Balkan folk music, most parts of Eastern Europe.

He's currently writing a book for Oak Publications on Greek and Balkan folksongs.

Dave Van Ronk

"Dave Van Ronk's incredible genius lies in his voice: It is the hardest, meanest voice in folk music, but it breaks into the most beautiful, painful, gentle tones I've ever heard."

That's the way one critic wrote about Van Ronk, who's making his first appearance at Mariposa this weekend. Anyone who has treasured Van Ronk's version of Joni's Clouds will understand the statement.

Alternately exuberant and subdued, brilliantly bawdy and delicately sensitive, Van Ronk has been a street singer and a merchant seaman, a poet and a construction worker.

He is bringing with him Charles O'Hegarty, a brilliant traditional singer who works with Van Ronk on all his shows and concerts. As a team, they bring another facet to the Festival.

NATIVE PEOPLES' PROGRAMME



(photo by Julie Snow)

Woody Guthrie used to sing, "This Land is our land", but if that is true today, it wasn't always so. Canadians, often divided by their own quarrels and arguments, are often guilty of ignoring the people who lived in this country first — and we've often been guilty, in the present as well as the past, of a thousand sins of omission and commission in our relationship with the Indians and Eskimos whose land this used to be.

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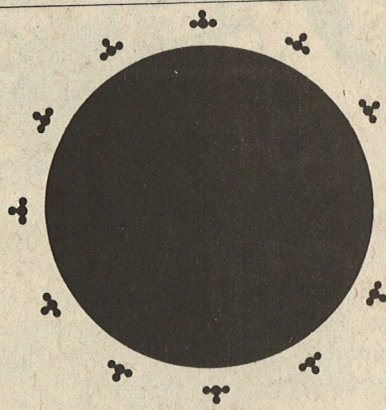
They have a lot to tell us, and some 50 of them have come here from across Canada to be with us. As this program goes to press, the line-up has yet to be completed — but you will be able to meet medicine men from the Prairie provinces, and Cree, Sioux and Blackfoot Indians led by Chief Ernest Tootoosees. Four Metis people have come from Alberta — Lucien Ladouceur and Georgina Thompson (dancers), Sam Thompson (fiddle), Arnold Strynadka (guitar) — to sing and play and explain their culture.

Crafts people from many tribes are at Mariposa, including some who visited the Festival last year — Martha James, the Salish weaver; Bill Reid, the Haida jeweller and carver; Mable Stanley, who has with her her family's religious dresses and masks, and who is a fine stone carver.

From Oka, Que., Raymond Gabriel, another jeweller, will attend the Festival, while Duffy Wilson, an Iroquois stone carver, will come from the Tuscarora Reserve in New York State. Bob Davidson, a Haida carver from Queen Charlotte Island, B.C., will demonstrate his art.

From the Manouane Reserve on James Bay, Cesar Newashish — with members of his family — are working on a 35-ft. canoe built out of birch bark and cedar. Thanks to the generosity of the Yorkdale Merchants Association, who have undertaken much of the cost involved, the finished canoe will be donated to the Royal Ontario Museum after it has been launched at Mariposa.

Other Indian crafts people are at the Festival — from the Odanak reserve, from Manitoulin Island, from Toronto, from Newfoundland, from Quebec. Many of the Indian visitors are singers and dancers —



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many are fine storytellers with a folklore that stretches back to the times when we were not in Canada.

There will be a chance, too, for Mariposa visitors to eat Indian food, which will be given away — smoked salmon from B.C., caribou from the Prairies, Indian soup and bannick which will be prepared on the site.

Each morning, the medicine men from Saskatchewan will open the Festival at 10:00 a.m., with a ceremony of blessing and dedication — a ceremony of deep religious significance and one which non-Indians are rarely permitted to observe.

The Native Peoples' program at Mariposa is unique — and it is as important to the Festival as is the music. It's a chance for all of us to do some learning.

CRAFTS AT MARIPOSA

Crafts people have long been an important part of the Mariposa Festival; this year, the crafts section has been enlarged, and a new element — that of "audience participation" — has been added.

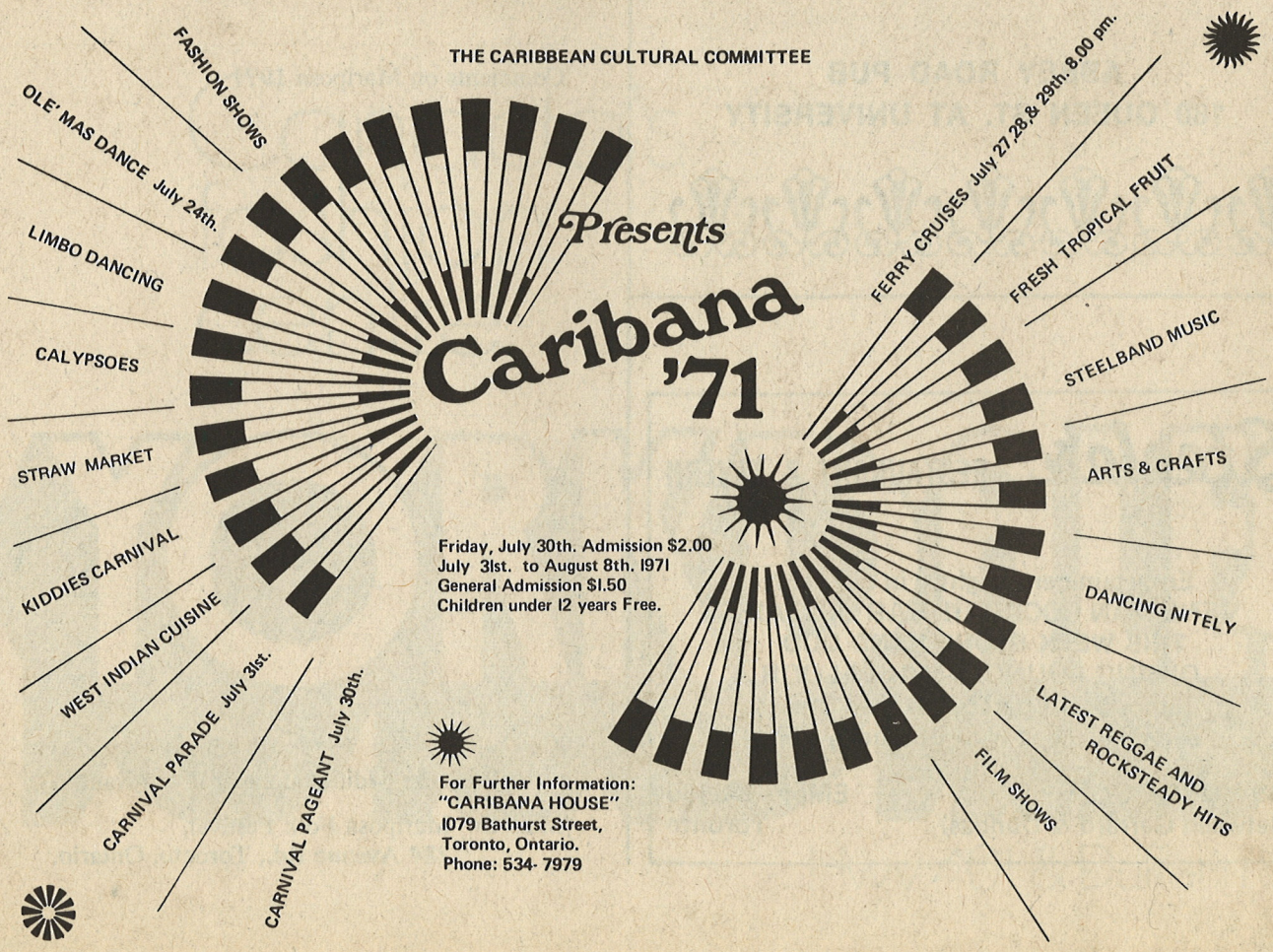
Some 35 crafts people are taking part; among them are Denys and Lise Heppell, from St. Jean-Port Joli, Que., who are carvers and who worked at Expo 67; Denise Bourgault, also from St. Jean, who's a weaver; leather workers Lydia and Eric Stone, also from Quebec; Wendy Shingler, a Montreal jeweler; weavers Pasquale and Nicolas Galipeau and Louis Hains, from Montreal who have a big loom on the Island with them.

Eva Block, from Hamilton, will teach macramé; Judith Wong does inkle loom weaving and makes bags and belts and chokers; Shelley Gladstone makes wall hangings, dolls and toys — and will be involved in making a co-operative quilt with Mariposa visitors which will be auctioned off at the end of the Festival.

Sinji Nono and his wife create leather batik work; Rex Lingwood and his wife make cut and dyed leather items. Janice Phelan shows how you can be a potter without a wheel; Pam Reed from Buffalo makes fabulous wall hangings. John and Helen Agg do copper enameling, and are at Mariposa for the third year in a row. Five people from the Ragnarokr co-op on Baldwin Street will be demonstrating their work at Mariposa; Kay Fast, from Burlington, will be making batik scarves and dress lengths.

And Sheila Morrison and four others from the Fiddler's Green "Wheedle your Needle" group will run a mutual learn and teach group.

A number of the crafts people will get involved in audience participation efforts — at which you can try your hand at batik, leatherwork, wire-bending, card printing, silk screening, and macramé.



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HOW YOU CAN HELP MARIPOSA

Each year, we get letters from visitors telling us about the things they liked at Mariposa, and the things they didn't like.

Many of these letters contained suggestions, and some of the innovations at Mariposa this year were suggested by Festival visitors who dropped us a line after their visit.

Would you take ten minutes, when you go home, to let us know what you thought of Mariposa? Any comments, suggestions, ideas, and constructive criticisms are welcome. They help us plan for next year.

In addition, we'll put you on our mailing list so you'll receive advance news about upcoming Mariposa activities.

In advance, thanks for your time.

Vic Page, President,
Mariposa Folk Festival.

Name.....

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.....

Comments on Mariposa 1971

(please use additional paper if you want to)

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BLUES

home-cookin six string style

PETER GREENWOOD

Maybe he's selling pretzels from a pushcart now. Or maybe he's just gone. But years ago on warm summer city nights, he was easy to find in the endless crowd that shuffled along Sixth Avenue in the Village. Grizzled old white hair with a toothless grin and a cardboard box filled with bamboo flutes slung over his shoulder.

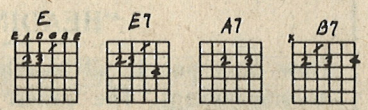
"Hey, nice flutes, twenty-five cents–go ahead, try." Nothing but a high, squeaky screech. Hmm, did he sell me a bum flute?

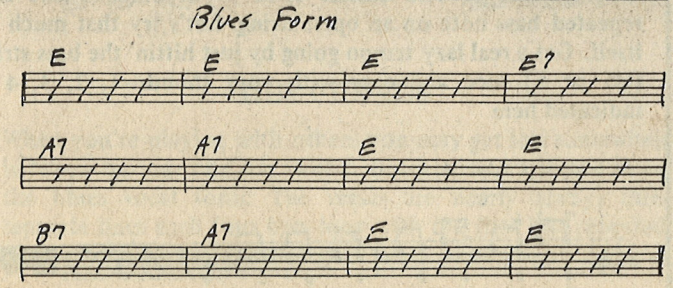
"Here", flashes grizzled, "like this." He plays and out flows a curly melody all honey in dulcet low tones. And with an old man twinkle of the eye, he tapped the flute and said,

"There's more in here than ever comes out."

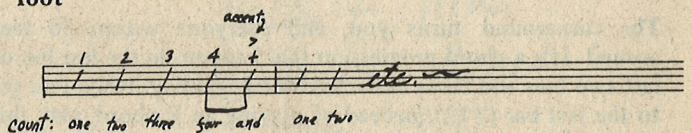
And that's how it is with the blues. There's more, so much more than you realize in those twelve little bars of music. A lifetime, an infinity, always travlin' on the same big ball but never twice over the same road. I like it that way.

The first thing you should know about the blues is its form. Blues, like the people who play 'em, come in all shapes and sizes: 8, 12 and 16 bars to name a few. But when we say *blues* we usually mean the 12 bar variety. Now add 4 different chords to these 12 bars, stir lightly, heat up and you've got it–the blues *form,* home cooked! In the key of E it looks like this





The diagonal slashes in each bar represent beats–four to the bar. If this is your first time through, start by tapping your foot slowly. Strum downward with the fleshy part of your thumb on each tap and throw in a little upstroke (still using only the thumb) after the fourth beat of each measure. Accent that upstroke. The upstroke coincides with the upbeat of your foot

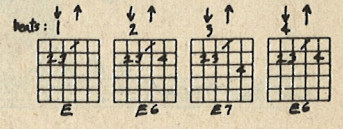


Do it again, this time playing the upstroke after *every* beat. Let the side of your thumb slide smoothly over the strings

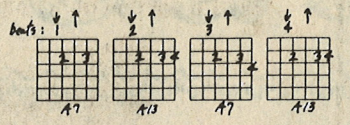


IT'S ALL IN THE PINKY

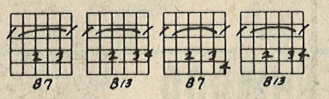
We can add interest by throwing in a moving voice. Watch closely folks, it's all done with the pinky finger! Strum down and up on the E chord, then put your little finger on the second string, second fret and strum down-up again. Slide el pinky to the third fret (staying on the second string, of course), strum down-up, then slide pinky back to the second fret and strum down-up. This is what it looks like in diagram form



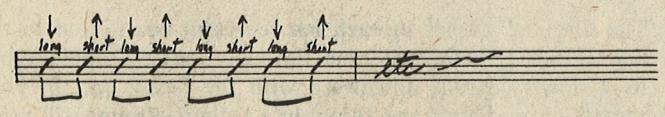
It should be a familiar sound. You can use it wherever an E or E7 chord appears instead of just strummin' a plain ol' E chord for four beats. You can do the same number on an A7 chord like so



Groovy you say, what do I do on the B7 chord? Nothing, I say, that's part of the *second* lesson. Well, all right, if you can handle the bar, go ahead

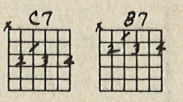


Play a 12 bar chorus using these moving voices and then feel good 'cause you're really getting into it.
Incidentally, you can make your down and upstroke strum swing more by letting the downstroke ring longer than the upstroke–*long,* short, *long,* short (or *tum* ta *tum* ta, etc.)

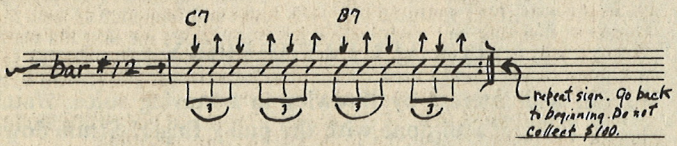


"LET'S TURN AROUND AND DO IT AGAIN."

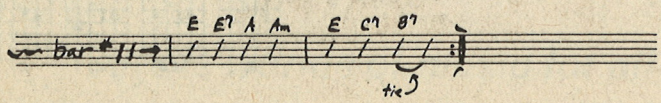
The turnaround turns you, and everyone within 50 feet around. It's a chord progression that happens in the last bar or last two bars and takes us back to the beginning. When you get to the last bar (#12), instead of playing an E chord, play this C7 chord for two beats, then slide it down one fret and that'll give you a B7 for the other two beats



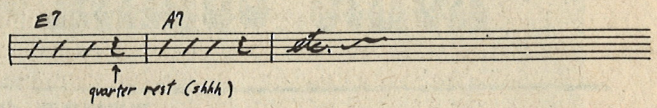
Let's intensify this turnaround by strumming the chord *three* times per beat instead of two. Use your index finger (i). By the way, three notes to the beat are called triplets (*tum* ta ta, *tum* ta ta and like that)



But most turnarounds involve bar #11 as well as #12. Try this



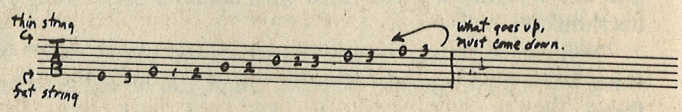
That one sounds good just as written (one downstroke per beat), especially if you've been using down and upstrokes up to this point. The curved line joining the third and fourth beats of bar #12 is called a *tie* and it tells you *not* to play on the fourth beat. In fact you can use this idea of leaving some beats unplayed in other places as well. The squiggle on the fourth beat of the following example is a quarter rest telling you there should be *no* sound on the fourth beat. After playing the third beat cut off the sound by muffling all six strings with the outside edge of your right hand



It's good to leave a few *holes* here and there as it gives a nice spacy quality which is *filled-in* by the listeners own rhythmic urge.

"MAKIN' THE BLUES *BLUE*"

Well, we've been nibblin' at the appetizers long enough, now let's get down to the main course–the blues scale. The blues scale is where the melody comes from and until you can play melody, you're only halfway there. The melody is what makes the blues *blue!* Here's the blues scale for the key of E



The bottom line of TAB represents the low string (#6); the line above it the fifth string, etc. And the numbers tell you which fret is used. For example, the first note is played open on the sixth string; the second note is also on the sixth string but at the third fret and so on. Use your *first* finger for notes on the *first* fret, *second* finger for notes on the *second* fret, etc. You'll begin to get a feel for melody by just playing the scale (with the thumb) as written but making the first note long, second note short, next note long, next one short, etc., just like we did with the chords (the *tum* ta *tum* ta thing). Run up and down this scale until it begins to get into your bones. CAUTION: continual use may lead to addiction.

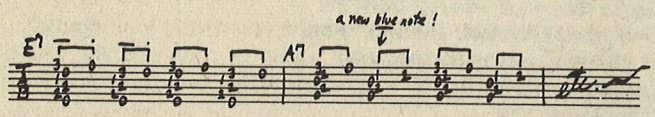
"HEADIN' HOME"

Now let's put it all together by combining melody and accompaniment. The easiest kind of accompaniment is a repeated bass note on an open string. Let's try that much by itself. Get a real lazy tempo going by just hittin' the bass string (#6 or E) nice and easy with your thumb–1, 2, 3, 4 as indicated here



Now try the treble part (high strings) by itself. Use both index (i) and middle (m) fingers alternately and play each pair of notes long-short, long-short as before. Next try doing the fingers and thumb together and remember, easy does it! Now play a whole 12 bar chorus in this style. If you're not sure where the changes from E to A7 and so on occur, go back to the beginning of the article where the form is written out and follow it as you play. For the accompaniment play an open E (stg. #6) wherever E or E7 chords are indicated; an open A (stg. #5) wherever A7 chords appear; a B (stg. #5), second fret) wherever B7 chords appear. Use the notes of the blues scale for the melody and just do the kind of thing we did in the previous example. Don't worry—there are no *wrong* notes, just some that sound better than others, that's all. Experiment.

Once you've got that all together, we can add some guts to it by sticking the whole chord (E, A or B7) between the bass and treble notes. Hit three or four of the lower strings with the thumb instead of one and brush two or three treble strings with the index or middle finger at the same time. It's like the pinching motion of a lobster's claw. Don't forget: long-short, long-short (—— . ——.)



Now just let yourself go. Finger an E chord and start whackin' and slappin' it with your thumb and fingers (just wiggle 'em randomly) and let the fingers of your left hand come off the notes they're holding down and then back onto them (including the pinky for an E7). Do that for four beats and then do the same bit on an A7 chord for four, and then back to E and so forth. All you gotta do with the left hand fingers is "pick 'em up and put 'em down" meanwhile telling the right hand fingers to "wiggle baby, wiggle!"

"LIFE IS THE VARIETY OF SPICE"

You can play a chorus or two using the same style throughout but 19 of them will have everybody walkin' off or noddin' out. Variety can be had by alternating chord phrases with single string melody phrases.



"OUT CHORUS"

When you're playing with others you may get lost somewhere between bar one and bar twelve. But you won't if you know the blues vocal form. The verses are nearly always three separate lines each four bars long with the first line repeated. If you keep a verse going in your head when you're doing an instrumental break, you'll get to bar #12 with everyone else. I'll let Memphis Willie B. say it for me:

"Goodbye baby, ain't got no more to say,
Goodbye baby, ain't got no more to say,
Say I'll see you on 61 highway some dark and rainy day."



Peter + Ma
Rockaway Beach
Aug. 1941

PETER GREENWOOD

My father gave me my first music lesson when I was fours old. I stood beside him at the kitchen sink as he was washing the dishes and taught me how to whistle. Six years later, my mother packed my lunch and sent me off to school to meet a music teacher, a trumpet, Tchaikovsky, and John Phillip Sousa.

Somewhere along the line I traded my horn for a guitar and when I was nineteen I heard Andrés Segovia. It must have been an apocalyptic moment because I spent the next ten years studying classical guitar. But not exclusively, for I ventured into jazz, blues and flamenco as well. My interest in teaching and composition has recently led me into the realm of music editor and author. My first book, *Music of the Masters* (an anthology of keyboard music transcribed for classical guitar) will soon be published by Amsco Music Publishing Company.

And tomorrow? I may be out choppin' wood or just sitting around plunkin' the blues. Or standing at the kitchen sink, whistling.



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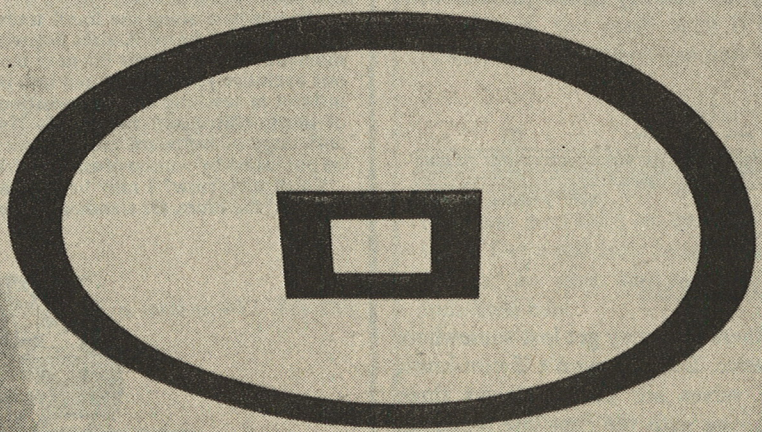
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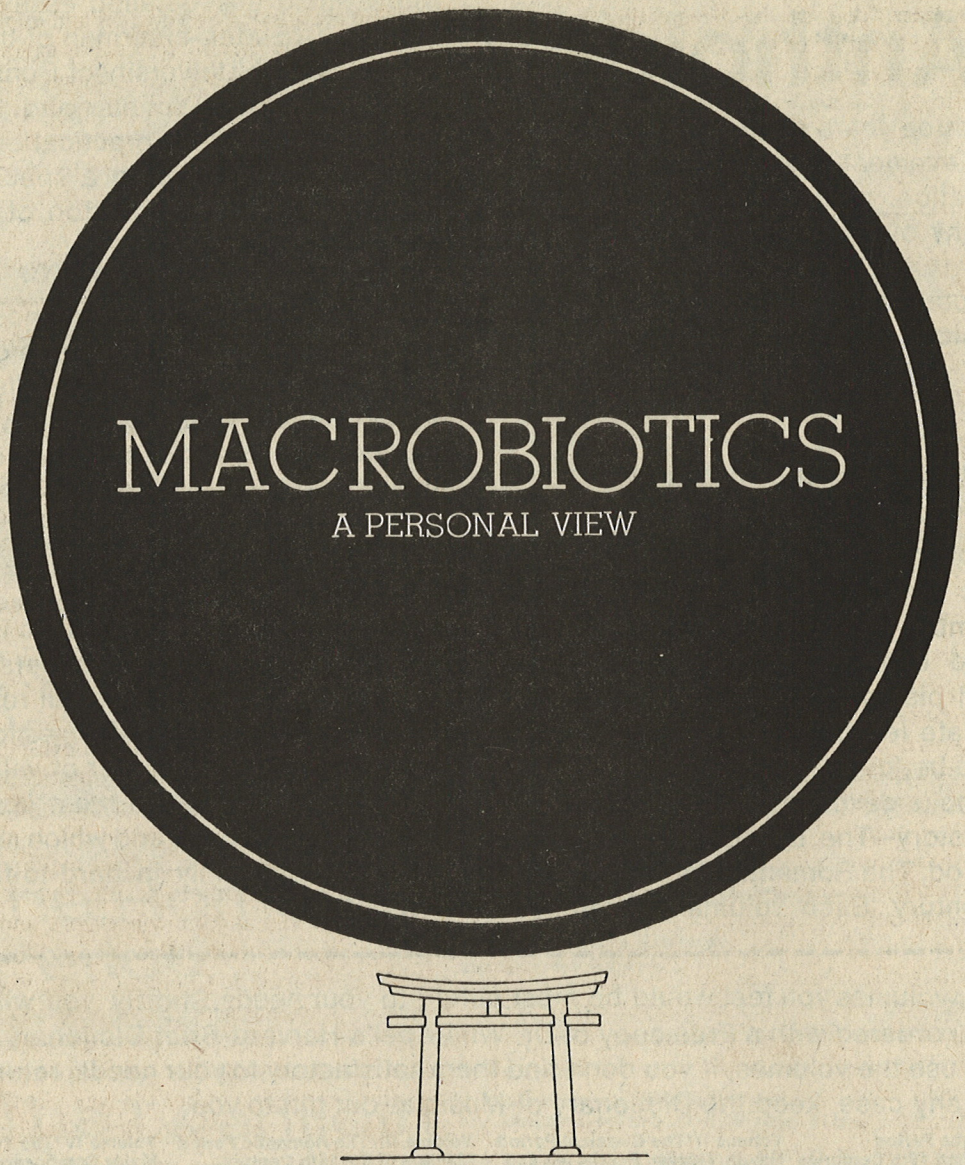
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CAROLE GETZOFF

It sounds like a tropical disease or a secret cult. But it is neither. The word itself means long life. It refers to a way of eating that is based on the ancient Oriental philosophy of Yin and Yang. Many believe that if we guide our lives according to these forces that govern the order of the universe, we can gain control over who we are and what we can become. They also believe that man needs neither drugs nor chemicals to reach a heightened spiritual plane; that he need eat only the proper foods to fulfill his highest human potential.

Macrobiotics is about balance. Specifically, it is about creating a balanced life through eating a balanced diet. It is believed that a diet balanced by the polar opposite forces of Yin and Yang can liberate the highest positive forces in ourselves and in the world. Both these forces have distinctive qualities. Yin represents expansive, flowing, and rising elements. Yin foods like onions tend to open us up. Yang energy is constrictive and rooted. A Yang food like carrots helps to concentrate and focus energy.

Primarily, the diet is based on whole grains and a

variety of vegetables, food man has been eating to nourish his body and spirit for thousands of years. On a scale which represents the spectrum of foods from Yin to Yang, grains and vegetables occupy a position close to a center or balance point:

There are also varying degrees and qualities of Yin and Yang within specific foods. For example, sugar is a poor quality Yin while a leafy green vegetable contains a good quality Yin. All foods as well as all forms of life contain both Yin and Yang elements.

YIN		YANG
Sugar–Fruits–Dairy Products	Vegetables–Grains	Fish–Fowl–Meat–Eggs

Grains are a unique food in that they contain the beginning and the ending, the seed and the fruit in one entity. The whole grains include in order from Yang to Yin, millet, rice, wheatberries, barley, oat groats, ryeberries. and corn. Cut grains such as kasha, cous cous, bulghur, cracked wheat, oatmeal, and a variety of noodles are also high in nutritional value and flavor. Vegetables on the diet run the gamut from onions, scallions, carrots, parsnips, cabbage and watercress to various squashes, Oriental vegetables such as Lotus root, and sea vegetables which include several varieties of seaweeds. Grains and vegetables are whole foods. Macrobiotics believe that eating whole foods enables you to become a whole person.

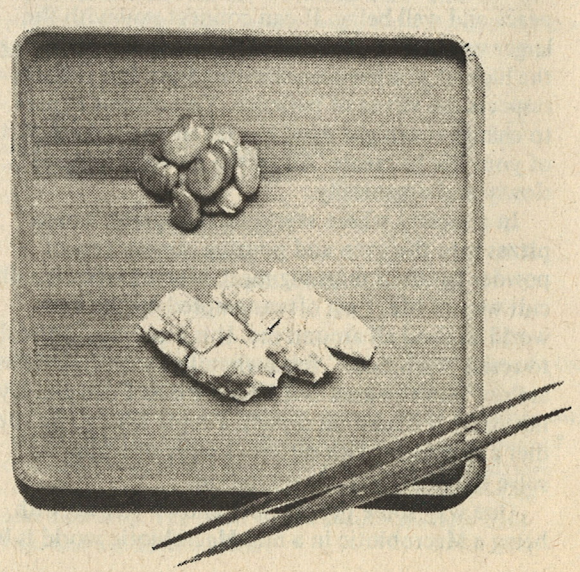
A diet of grains and vegetables might seem limited at first. But as you get more into eating them you'll be surprised by the variety of the ingredients and their special tastes, especially those of organic vegetables. Organic refers to foods that are produced in a natural state without the contamination of chemicals or insecticides. Not only do organic foods taste better but are better for you. That is why it is advisable to avoid commercially canned and packaged foods.

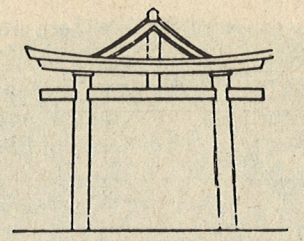
How much of what kind of food should you eat? 50% of your diet should consist of whole grains, 25% should be drawn from foods like beans, seaweed, soya products, raw salad, fruit, fish, eggs, and fowl. As your body and mind adjust to the basic foods you can begin eliminating some foods from the additional 25% category, gradually bringing a larger percentage of your food intake to grains and vegetables.

All foods are classified according to their Yin and Yang qualities. The balance that suits your particular needs is determined by seasonal changes, the kind of climate you live in, and the condition of your body. For instance, if you live in Florida,you require a more Yin diet than if you live in Alaska. In a Yin climate, you would eat more leafy green vegetables and fruits. Your own condition also dictates the kinds of food you need in order to establish a good balance. Yang personalities, those people who lean towards being aggressive or short tempered need to introduce more Yin elements into their diets. Yin personalities, those people who tend to float through life and have a difficult time concentrating their energy require a more Yang diet. It is important to remember that the only constant in Macrobiotics is change. Since our own bodies are always in flux we must constantly reflect those changes in our diet. Each particular food is judged by its predominant Yin or Yang quality.

Moderation is a guiding principle of Macrobiotics. It is unwise to suddenly eliminate all the foods you've been eating most of your life and adopt a diet of just brown rice. This kind of radical change will probably make you sick because it will cause your body to contract too rapidly. It is much more desirable to change your diet gradually, being sensitive to your body's needs. Begin by eliminating the most extreme foods like meat and sugar and as you slowly narrow your diet you will probably find that you naturally lose the desire to eat many of the empty foods you've been accustomed to.

Cooking is probably the single most important practical aspect of the diet. Macrobiotics believes that whoever controls the cooking of the food controls the destiny of the people who eat the food. Preparing the food is considered the primary method of healing and the pathway to health, Therefore, the cook must be wise and knowledgeable, and understand the needs of those he cooks for. When the diet was first developed by Georges Ohsawa it was meant to serve as a healing agent. He himself was severely ill at the time and had been given up as incurable by the medical profession. Not only did he cure himself and others through diet but the way of eating he devised proved to be a means of achieving a healthier and longer life.





Aside from the other factors that influence the Yin-Yang balance, cooking is an important means of altering the balance of the food. Boiling, steaming, and light sauteeing are more Yin ways of preparing food than sauteeing for a longer time or baking. Other variables such as the length of cooking time, amount of salt, oil, and liquid used, and the amount of heat and pressure applied, also change the quality of the food. To prepare food in a more Yin way use less salt and cook on a higher flame for a shorter time. For instance, Chinese cabbage, a good vegetable to serve during summer, only needs to be sauteed for about five minutes. The opposite also holds true. To prepare food in a more Yang way increase the quantity of salt and cook on a lower flame for a longer time.

Simplicity, grace, and beauty are elements of Macrobiotic eating that are particularly Oriental in feeling. Macrobiotic food is the antithesis of gourmet or glamorous food. The cooking is meant to be simple because simplicity is a connective link to inner peace. Few spices are used because they complicate the food and mask its natural taste. It is also advised that you eat slowly, chew well and devote your full attention to the art of eating. Macrobiotics embraces an Eastern attitude toward food which is contrary to the Western one of stuffing anything into your mouth that will pacify hunger.

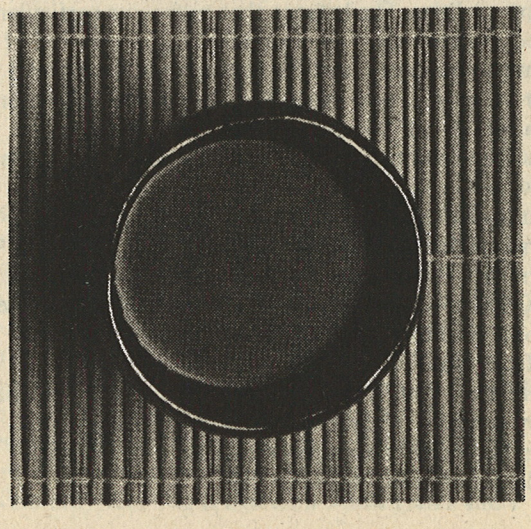
Macrobiotics is not just another health food diet. Neither is it a fad or a magic formula or a short cut to Nirvana. It is a way of life that can sharpen your senses and put you in touch with a feeling of inner peace and well being. It can connect you with the larger world of nature and the universe by liberating the highest positive forces within you. But it also respects the virtue of patience. You cannot expect to change overnight what has taken you a good part of your life to create. Allow the changes to come slowly and organically.

In a society where everyone is popping frozen pizzas into the oven and pouring out packets of powder for their morning meal, Macrobiotics is a difficult way of life. I am often tempted by the vast world of food all around me. It is especially difficult to resist "forbidden" food when I'm with friends who are not into the diet. But I do the best I can and try not to be too hard on myself. People who go on the diet experiment with different ways of trying to solve the problems of temptation.

One way some people have chosen to deal with being a Macrobiotic in a non-Macrobiotic world is by creating their own community. The largest Macrobiotic community in the country is located in Boston. When I visited it recently I was impressed by the number of activities that are taking place there. Several communal houses have been set up where people are living and working together. Two restaurants, a huge natural food distributor and bakery, and a well-stocked natural food store have also been established. An ex-actor friend of mine has even solved the perennial lunch problem by selling grains and vegetables from carts that resemble refurbished Sabrett frankfurter stands. Moving to a Macrobiotic community presents one attractive alternative.

But for those of us who choose to remain a part of our familiar environment it is possible to join the best of both your old and new lives. As Ohsawa says, independence is a virtue. And more importantly he counsels, "we cannot overemphasize the point that Macrobiotic living is not rigid adherence to a set of rules."

Grains and vegetables have opened up a world of food to me. You don't have to be a nutritional expert to know that there is something pure and satisfying about a plateful of natural brown rice and garden fresh vegetables. You just have to look at it. If that's not enough you just have to taste it. As a child I had to be bribed to eat. Now I find the food is its own reward. I was turned off by many of the foods I ate as I was growing up because they tasted just like the cans and packages they came in. This was especially



true of vegetables. Now I know that food can be wholesome and delicious at the same time.

Cooking pure foods is a tremendous challenge. There are no magic helpers crowding you in the kitchen that scream instant, quick and easy, snap, crackle and pop in your mouth. No gadgets or hypes, no super automated machinery that boggles the brain or frazzles the nerves. There is only you, the raw food materials, and the tools with which to transform all this energy into dishes of great delight. What Madison Avenue has created with its flashy deceptive cans and boxes cannot come close to what you can create with simple honest ingredients.

There is a real joy in eating and sharing good food. It is a kind of communion. And there is a real joy in leaving the table feeling energized and alive. There are no esoteric equations here. There is only good sense. In a world that is bent on destroying so many of its natural resources and wonders it is necessary to resist compromising your body and mind. It is time to take responsibility for our own well being. To begin dispatching doses of life not death. To pass around shares of all that is healthful and untarnished and whole. To be good to ourselves.



Elaine Lipson

Carole(c.) and students of her cooking class

Carole Getzoff is an actress and former magazine editor. She is currently teaching macrobiotic cooking classes in her studio in New York. Since becoming a devotee of natural foods and a mad cook two years ago, she has initiated several projects involving food. Her cooking class has appeared on the NBC FIRST TUESDAY program. She is currently writing a cookbook and has just completed plans for a regular television show about cooking.

(Great for Summer)

Garden Fresh Cooked Vegetable Salad

1 large onion
1 large carrot
8 cauliflower flowerettes
2 stalks of celery
5 leaves of Chinese cabbage
¼ tsp. salt
Tamari soy sauce

Fill a pot half-full of water. Add the salt. Then boil the water. Add each vegetable to the boiling water separately in order to preserve its bright natural color. Allow each vegetable to cook from 3 to 5 minutes until tender. (Save the water for cooking other vegetables or grains). Arrange the cooked vegetables attractively in a bowl. Sprinkle lightly with Tamari soy sauce. Serves two. Happily.

Sesame Rice with Tamari

1 cup short grain brown rice
2 cups water
2 Tbs. roasted sesame seeds
1 Tbs. Tamari soy sauce

Wash rice at least three times, stirring with a chopstick until the rinsing water is clear. Pour off the rinsing water. Place rice in a heavy pot. Add the water, sesame seeds, and Tamari. Bring to a boil. Lower flame and cover, allowing rice to simmer for 45 minutes. Serves two with enough for seconds.

Oatmeal Raisin Cookies

½ cup chestnut flour
½ cup rolled oats
¼ tsp. salt
2 Tbs. corn oil
2 Tbs. raisins
2 Tbs. chopped walnuts (optional)
½-¾ cup water

Mix the flour and rolled oats together. Add the salt. Then add the oil, rubbing the flour mixture through your hands until it is smooth. Add the raisins and walnuts. Slowly stir in the water until the mixture reaches a good cookie consistency. (The amount of water used depends on the consistency desired.) Drop mixture into rounds on an oiled cookie sheet. Bake at 400° for 35-40 minutes until crisp. The result will be about 8 medium sized cookies. And a delightful dessert.

Oak Publications



Guitar Instruction
Traditional and Contemporary

Until relatively recently, folk music circulated among the people by the simple process of being sung and being heard. Songs passed from person to person, from generation to generation, or from friend to friend. By today's standards, this is not a very efficient means of communicating.

Today, the circle of those who care about folk music has grown to the point where such hand-to-hand methods are no longer adequate. It's not just a question of teaching the youngsters all the songs that great-grandma sang, or of riding to the next holler to consult with friends and relations about an alternative tune. Because there are more folk musicians today than there were citizens in the entire nation a few generations ago, folk music has to be communicated through avenues better suited to our times.

There have been shoestring local and regional publications, mimeographed song sheets and, of course, Sing Out!*—the national magazine of the folk music movement. By these means the folk process has been helped along by dedicated people. And, of increasing importance in the world of folk music, there has been Oak Publications.*

The Oak library of folk music includes over 100 books, by more than 90 writers. Just as folk music deals with the total human condition, Oak covers the whole range of folk music from children's songs to contemporary satire, from easy-to-follow instruction books for many folk instruments to substantial ethnomusicological studies.

Through the wide variety of Oak Publications, you can explore a wide new world of folk music —more than you could have hoped to learn in a lifetime of listening. You will find definitive editions of traditional songs, the latest works by today's young maverick songwriters, songs from distant places and almost-forgotten times. Whatever your taste may be, you will find much to interest, delight, and surprise you in the folk music books offered by Oak.

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The Country Blues Guitar/*Stefan Grossman*
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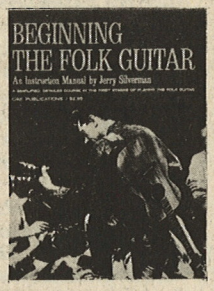
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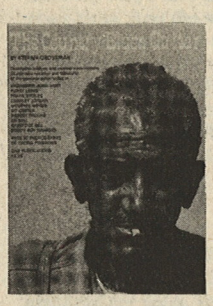
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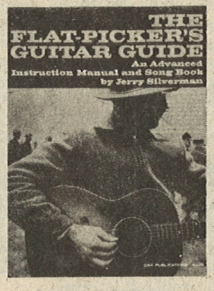
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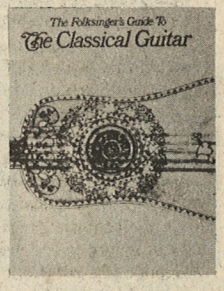
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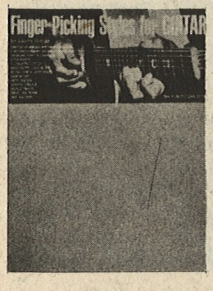




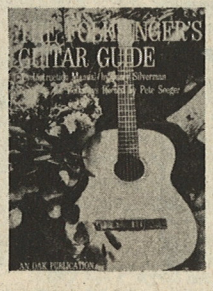




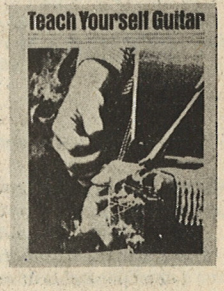


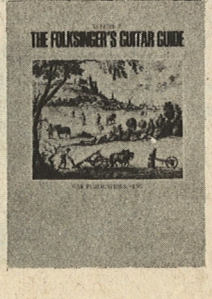


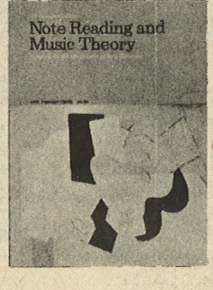

















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A manual for playing the Appalachian Dulcimer, with 16 illustrative songs, history of the instrument, etc.
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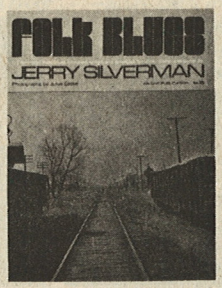
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4700 chord diagrams, showing fingering and frets, for guitar (standard tuning, G Tuning, D Tuning, 12-String, Tenor), 5-String Banjo (G Tuning, C Tuning, D Tuning, G minor Tuning, Modal Tuning), Mandolin, Ukulele, Baritone Uke, Tenor Banjo, Piano, Organ, Accordion.
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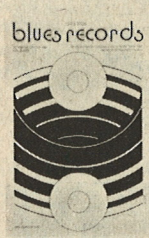
Folk Style Autoharp/*Harry Taussig*
An instruction method for playing the autoharp and accompanying folksongs. Beginning accompaniments, reading melodies, melody picking on autoharp, chords and keys, off-beats and syncopations, instrumental solos, etc. including 38 songs.
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The Recorder Guide/*Arthur Nitka and Johanna E. Kulbach*
The most complete guide to Soprano and Alto recorder playing by two experienced recorder teachers; combines basic progressive instruction with a great repertoire of folk melodies from many countries. Board covers, spiral binding.
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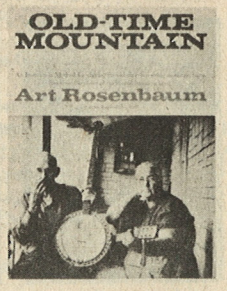






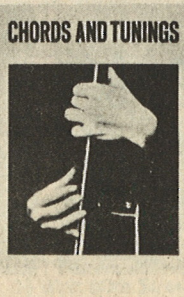




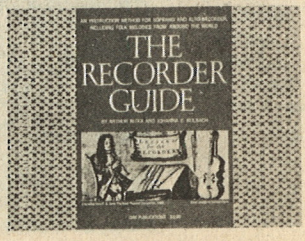












Oak Publications



Blues, Jazz and Ragtime

Over the past decade, Americans belatedly began to value and appreciate the blues tradition. Long neglected by the music business and ignored by the general public, the blues, in its great days, was consigned to a kind of musical ghetto of obscure "race" recordings and tiny clubs where few white people ever ventured. When the market for race records fell off, bluesmen of monumental stature sank into obscurity. The old shellac 78's began to gather dust in junk stores and attics.

But during the sixties, there was a general reawakening to the blues and the universal feelings this music evokes. A generation raised on Fats Domino and the R&B of the fifties dug into the blues of the twenties and thirties, and serious young folklorists went South to "rediscover" long-forgotten bluesmen like Mississippi John Hurt, Son House, and Bukka White.

Those aging, titanic father-figures, their faces furrowed by time but their fingers and voices as knowing and nimble as ever, enjoyed a blazing sunset rejuvenation of their careers, as college and coffeehouse audiences flocked to hear them play and sing the blues—the real, uncompromising thing.

And almost at the same time, the pop music charts were invaded by the rambunctious grandchild of the blues—soul music.

For blues lovers, Oak has a special series of books on the blues and related topics, such as jazz and ragtime. The story of the blues is told from the inside by men like Big Bill Broonzy and Perry Bradford who lived it all their lives. And the why's and wherefores of the blues as seen by insightful authorities like Sam Charters and Paul Oliver. (And for those who really want to get into the blues and find their own personal vision, we suggest you refer to the section on Instruction Guides, which includes several valuable books on blues guitar.)

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110 American folk blues with words and music arranged for voice, piano and guitar. Includes talking blues, work songs, songs of love, hard times and Jim Crow.
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Samuel B. Charters/Photographs Ann Charters
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Mariano Cordoba
An instruction method with a practical analysis of playing techniques, fingering, strumming, and the history and social/psychological context of Flamenco Music, prepared by a native Andalusian who is himself both a performing guitarist and a teacher. Exercises for beginners and more advanced students. Complete text in both English and Spanish.
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A comprehensive document on the folk music fiddle and fiddle styles with over 130 tunes transcribed directly from the playing of folk fiddlers.
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Folk Songs of the Blue Ridge Mountains/
Herbert Shellans
50 traditional songs on such subjects as Love and Marriage, Romance and Ruin, Drinking and Dying, with notes on the people of the Blue Ridge Mountains and their music. Includes melody line, lyrics, chord names and historical notes.
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The People's Songbook/
Waldemar Hille/Foreword: Alan Lomax/ Preface: Ben Botkin
100 folk, topical, union and international songs with chord names and piano arrangements.
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The Leadbelly Songbook/
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More than 70 songs by Huddie Ledbetter, with chord names; musical transcriptions by Jerry Silverman; biographical notes by Pete Seeger, Woody Guthrie, Fred Ramsey, Charles Smith.
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Introductions by Woody Guthrie, Moses Asch, Lee Hays, and Others
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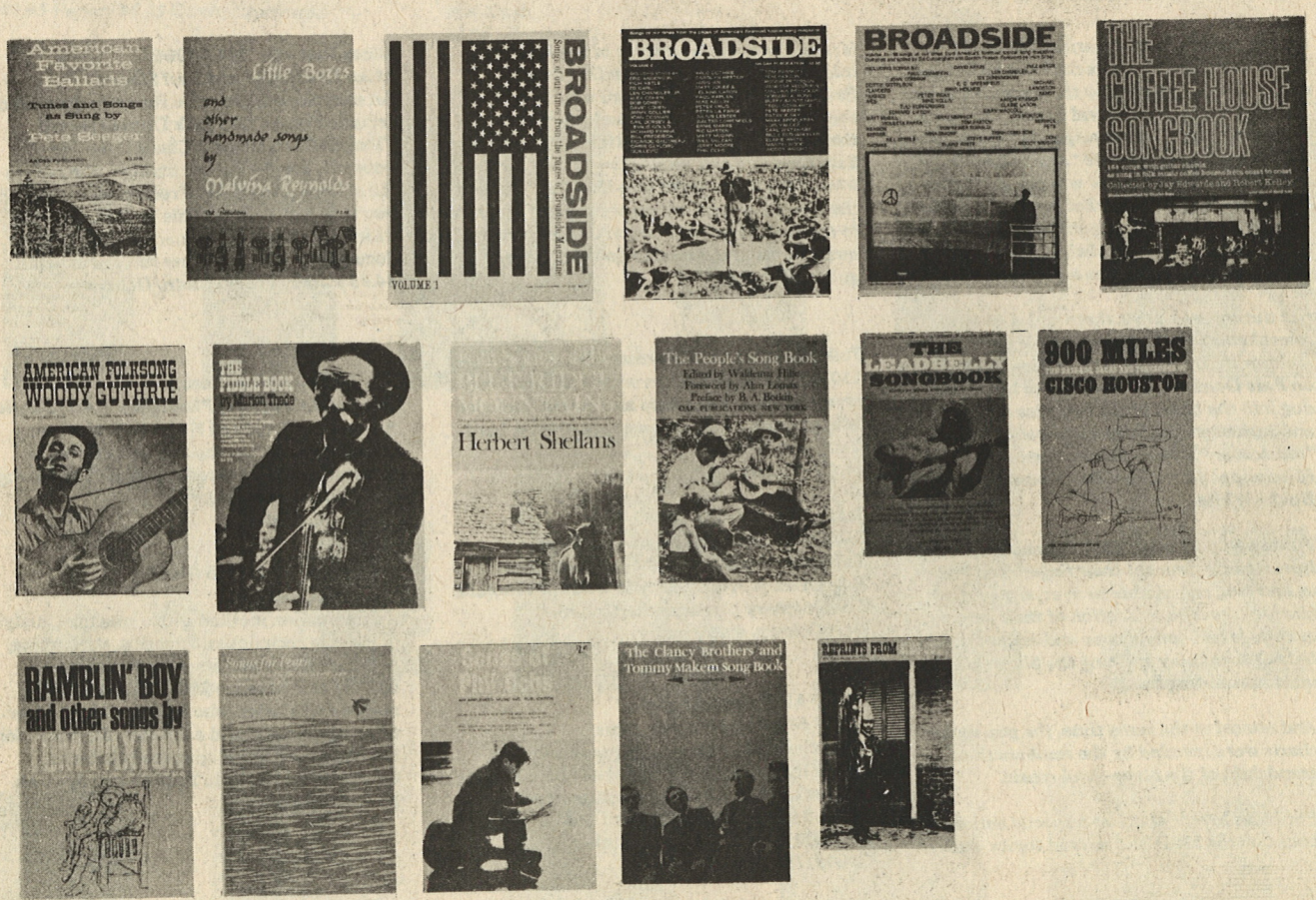
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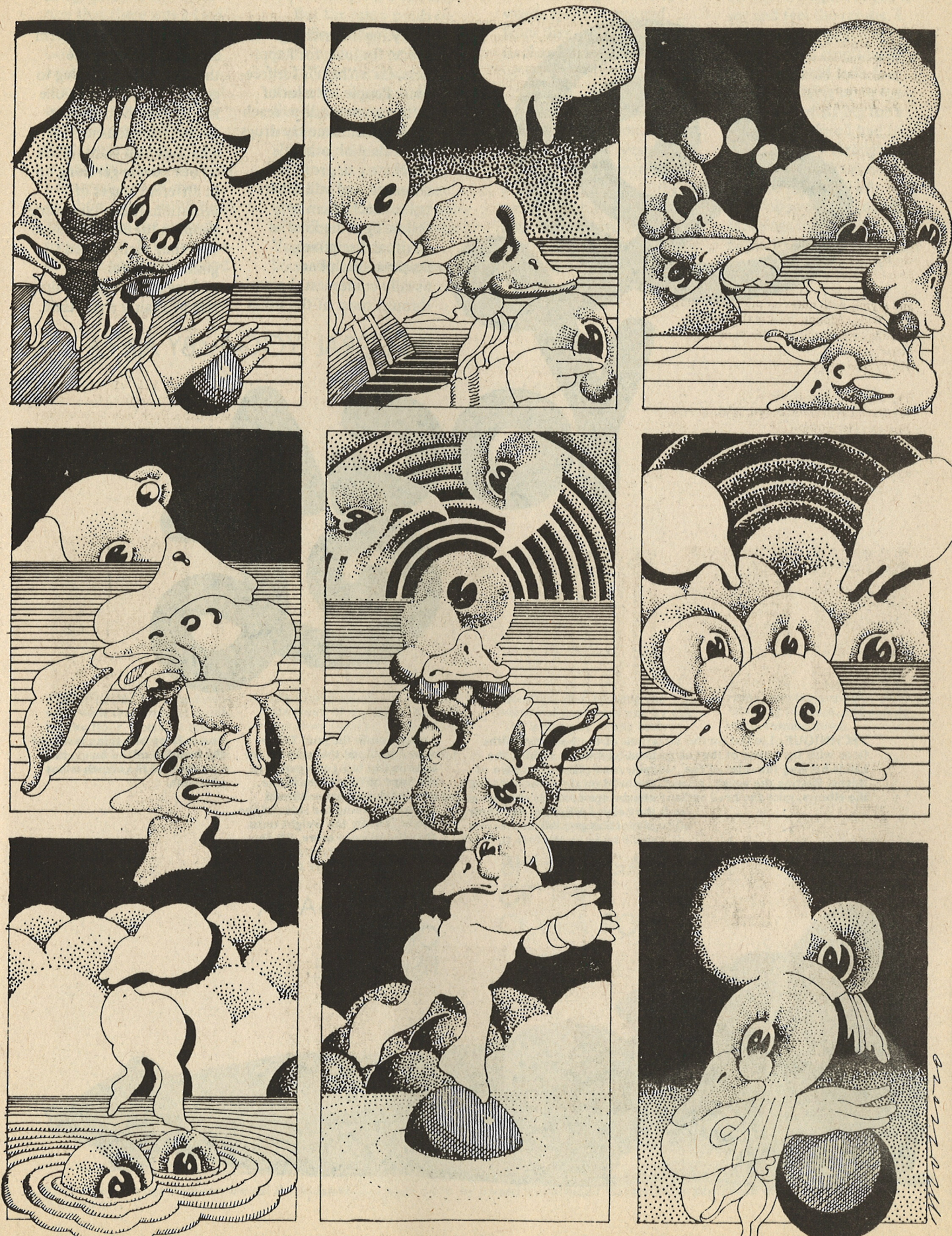
Songs For Peace/
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These 95 contemporary songs of protest are being sung today from Cambridge to Berkeley and speak of freedom, brotherhood and man's hope for peace.
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23 songs from one of the most controversial songwriters of topical and protest songs. Includes There But For Fortune, Thresher, The Power and the Glory, and I Ain't Marching Anymore. Complete with lyrics, melody line and guitar chords.
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Anthologies of the best songs from the pages of Sing Out! Magazine. Each volume contains 50-60 songs, selected by the editors as the most popular, most requested songs from back issues.
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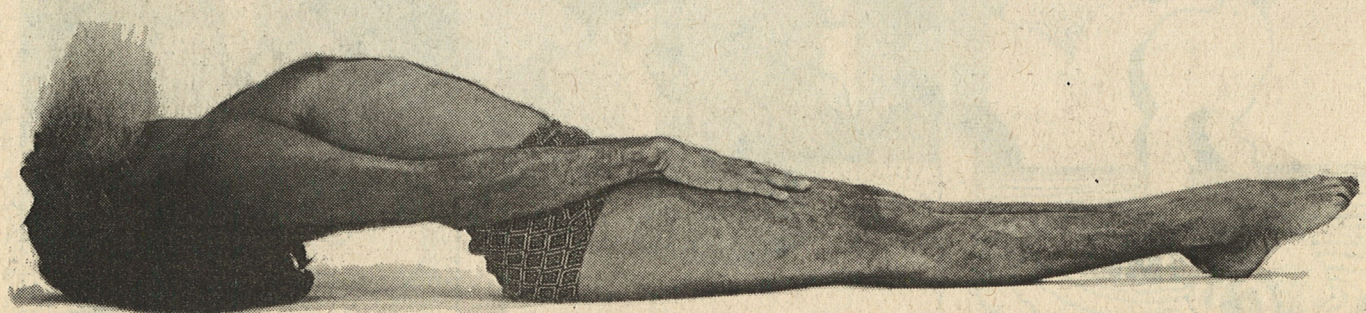
YOGA

INTEGRAL YOGA / BY AIKYA

Everyone is searching. For peace, for love, for happiness, for a "high", for freedom. People try a lot of different methods to reach these goals: some try drugs; some alcohol; others psychiatry or group encounters; and still others try to reach them by following some kind of spiritual discipline. Spiritual discipline usually comes last. I went through most of the other trips first, discarding them as soon as I could see that they weren't going to get me "there". Everyone is on the path to God or cosmic consciousness (or whatever you want to call it) but people get hung up in different stages of evolution. It can take some people a lifetime to realize that they really haven't gone anywhere.

I went through the drug trip in a fairly short time.

MATSYĀSANA OR THE FISH POSE



TECHNIQUE: Lie flat on the floor with the palms of the hands holding the sides of the thighs. Resting the weight on the elbows, raise the head and trunk of the body. Bend the head backward, arching the spine, and place the crown of the head on the floor, creating a nice bridge between the seat and the head. Spread out the chest as much as possible and have a slight smile on the face to break up tension in the jaw. Those who have done this posture for a while can bring the palms to the tops of the thighs. While coming down, palms should again be holding the sides of the thighs. Throw the weight onto the elbows once more, lift the head off the floor, straighten the spine, and slowly come down. Deep breathing increases the benefits of the āsana, but retention of the breath is not advisable.

Drugs gave me an *intimation* that there was a God and that I too, was that God. But it was not and could never be the real thing. You can reach God only by transcending the mind, going beyond its limitations. Drugs are only an exploration of what has been stored up in the mind for years, or lifetimes. They release the subconscious mind. If the impressions are good, it is a good trip. If not, it is a bad trip.

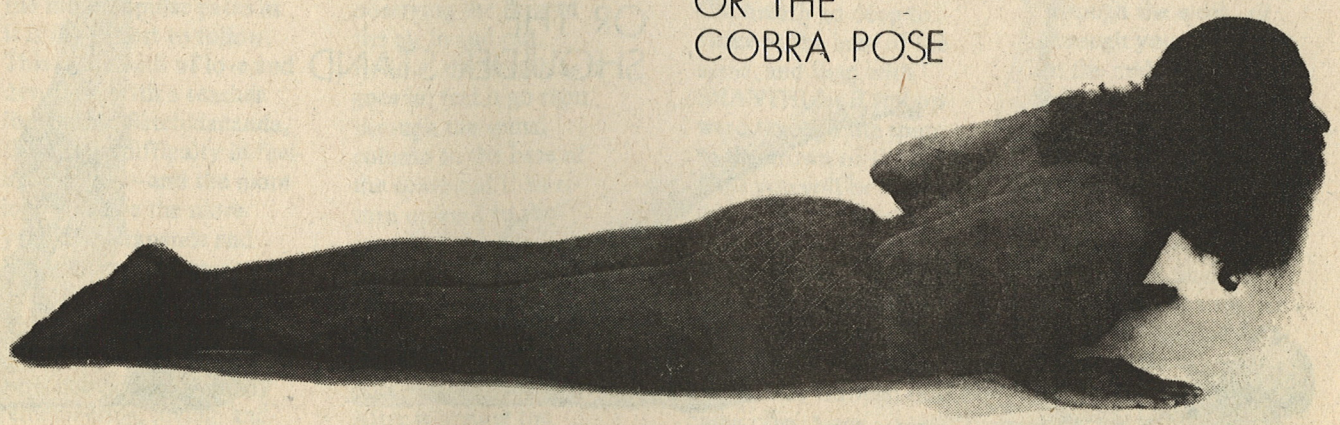
But the mind needs to be stilled altogether. That is the main goal of Yoga—to still the mind so that the peace, bliss, and love that is *natural* to us and in us can manifest itself. It's all there, we just have to realize it.

A few years ago, I began to read "Autobiography of a Yogi" by Paramahansa Yogananda. It wasn't a book—it was an experience.

Something beyond the words spoke to me and from then on my life began to change. I started to get up in the morning to "meditate". (Actual meditation is the result of complete concentration. One can spend many years just learning to concentrate.) My knees stuck up in the air, my eyelids fluttered, and my mind would wander from place to place without my even being aware of it. Slowly, though, I began to see and feel the results. I became more peaceful, content, and emotionally stable. I would look forward to getting up in the morning and sitting for a half-hour before I had to make my way through the crowded New York subways to my crazy job.

I followed Yogananda's teachings for a year, but I began to feel the need for a teacher "in the flesh"—

BHUJANGASANA OR THE COBRA POSE



TECHNIQUE: Lie face downward with the forehead touching the floor. Relax all the muscles completely. Place the palms on the floor, below the corresponding shoulders, with the elbows raised and close to the trunk of the body. Keep the legs close together on the floor, with the toes pointed. Now slowly raise the head and bend the neck as far backward as possible. Only after this has been done do you slowly raise the chest also, bending the vertebrae backward one by one. The lower part of the body, from navel to toes, should be touching the floor. Look up and behind you as far as possible. Stay this way awhile and then come down, lowering the trunk first, then the head—very slowly—to the ground. Inhale while rising, breathe normally while retaining the pose, and exhale while coming down.

From Integral Yoga Hatha by Swami Satchidanda, copyright 1970 by Swami Satchidanda. Reprinted by permission of Holt, Rinehart and Winston Inc.

someone who would epitomize all those teachings and show me that it was really possible to find peace and bliss. Then I met Swami Satchidananda.

It's almost impossible to describe the way I felt the first time I saw him. He was everything—peaceful, wise, loving, and full of a wonderful, warm humor. I floated home afterwards. I knew that something very significant had just occurred in my life.

Swamiji teaches what is known as *Integral* Yoga. It is a combination of all the different Yogic paths and aims at the full development of the individual—physically, emotionally, intellectually and spiritually. Swamiji and his teachings particularly appeal to young people, many of whom were previously into drugs. The beautiful thing is that he never tells you not to do something. He never says you must stop smoking or drinking or taking drugs before you can practice Yoga. That is like going to the doctor after you've been cured. He asks you instead to practice certain things and then you won't have to quit anything—the bad habits will quit you. And it's true—you just lose the craving for any of those things. They become superfluous. Why bother if you can get high naturally?

Most people begin by practicing Hatha Yoga. This is a series of bodily postures (asanas) as well as relaxation and breath control (pranayama). The whole body is freed of tension and the spine is stretched in all directions to make it flexible. Taking care of the body is very important in Yoga. For one thing, you can't sit and concentrate on anything if your legs are killing you and your back is ready to slump over in pain! You must be able to sit comfortably for a good length of time so that you can eventually forget the body altogether. This takes time and, of course, comes more easily if you practice every day. Hatha Yoga is not only a "high" in itself, but you actually finish with more energy than you began with.

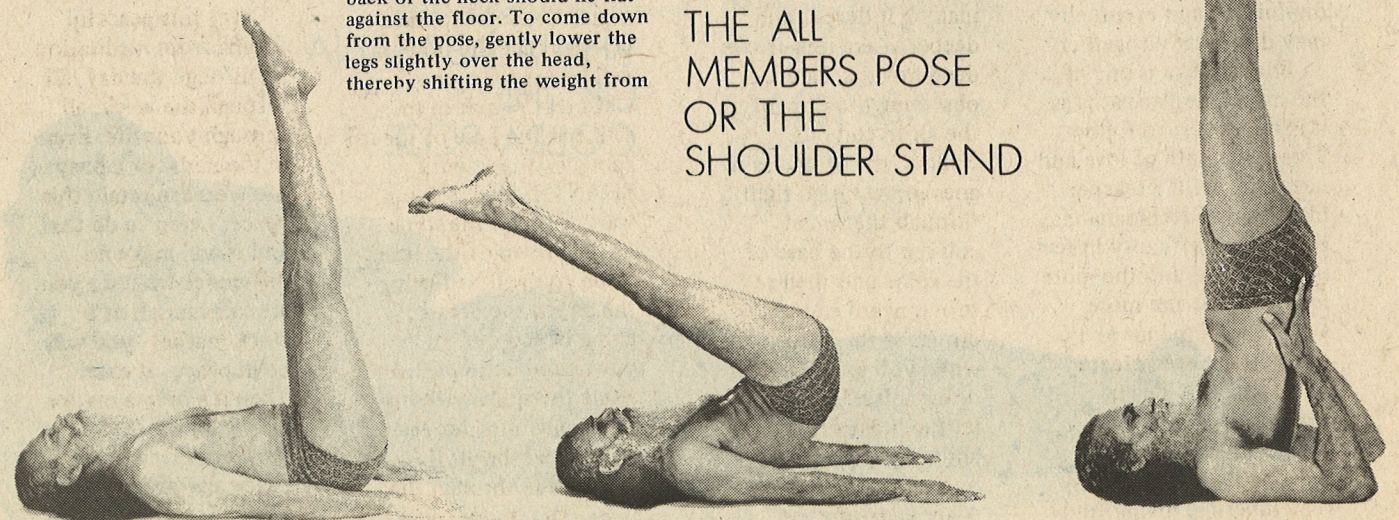
Meditation is not as simple as some may think. Try sitting still for just five minutes, concentrating on one thing. Suddenly you're remembering where you have to be at 11 or what you should eat for lunch or the fight you had yesterday. So to reach the state of meditation, you begin by learning to concentrate. To help aid your concentration, you can receive a manthra. A manthra is a sound structure representing a particular aspect of the Divine (or Cosmic Consciousness). By mentally repeating the manthra (called Japa Yoga), your inner vibrations become in tune with the Divine vibration. Eventually, something within you continually repeats the manthra for you—you don't have to *do* anything.

Another aspect of this integral path is called Karma Yoga or selfless service. It is based on the idea of Karma—every action has a reaction. If you perform good actions, good things will come to you. If you do something harmful, the effect of that action will also come back to you. So the idea is to perform all actions with the right motive. Karma Yoga teaches you not to be attached to the results of your actions. You do the best you can, you do it

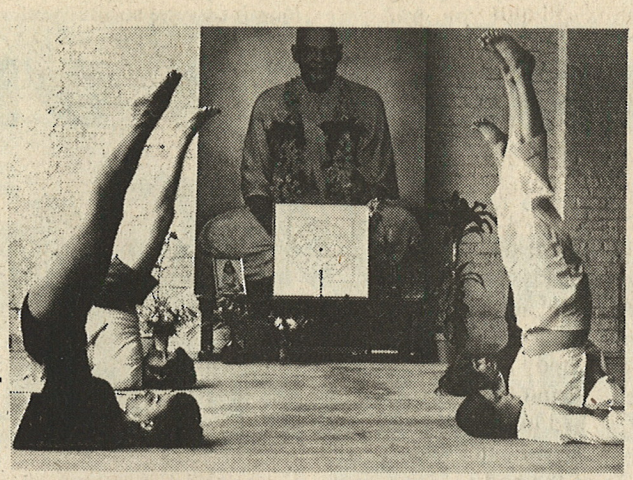
YOGA

TECHNIQUE: Lie flat on the back, placing hands alongside the body. Raise the legs up to 90 degrees. Then, raise the trunk of the body to a vertical position also, until the chin presses against the chest. As you raise the trunk, simultaneously raise the forearms (without widening or shifting the elbows) to support the back. The entire body, from neck to toes, should be as straight as possible. The back of the neck should lie flat against the floor. To come down from the pose, gently lower the legs slightly over the head, thereby shifting the weight from the elbows. Replace the forearms on the floor behind the body. Bring the trunk slowly down and then the legs. not raising the head until the legs reach the floor. Breathe normally while retaining the pose. There will be a brief retention of breath while lifting the legs up and bringing them down.

SARVĀNGĀSANA THE ALL MEMBERS POSE OR THE SHOULDER STAND



Students at the New York IYI in Sarvāngāsana (shoulder stand)



Elaine Lipson

The Integral Yoga Institute was founded in 1966 by Yogiraj Sri Swami Satchidananda. Since then, more than a dozen centers have been opened in the United States and Europe. Classes in Hatha Yoga, Chanting, Meditation, Pranayama, and lectures and discussions are given at all the IYIs.

Swami Satchidananda is also director of the Center for Spiritual Studies and has devoted himself to the Ecumenical Movement. Swamiji has made a number of around-the-world tours and has helped thousands of young people all over the globe to find a more meaningful and joyous life through Yoga.

Swami Satchidananda is the author of INTEGRAL YOGA HATHA.

with the motive of serving others (or God), but you do not worry about the results. That is not in your hands—it is God's will. The key is detachment, for all of our anger, hatred and jealousy appears when our attachments and desires are frustrated. One of Swamiji's favorite phrases is, "Make no appointments, get no disappointments." If you're expecting something or desiring a certain result, you will be upset if it doesn't come out that way. Karma Yoga is done for the pure joy of serving others—it is an attitude towards your work that can be used at any time. The tension and pressures normally associated with work can be greatly diminished and eventually may disappear altogether.

Bhakti Yoga is one of the more popular paths as it is the easiest to follow. This is the path of love and devotion. With a teacher like Swami Satchidananda, there is no difficulty in feeling this love—and the more love you give the more your heart expands and fills with an even greater devotion. The idea of Bhakti is to transcend your individual, limited personality by constantly remembering, loving, and thinking of the Divine or the spiritual teacher.

Jnana Yoga is the path of wisdom. It involves self-analysis and an awareness of who you *aren't.* The Jnani Yogi learns who he *is* by ceasing to identify himself with the body, mind, and ego. This is probably the most difficult of all the Yogic paths.

Words really can't convey very much about Yoga. It is a *practical science* and everyone should test if for themselves. Here is a special technique of meditation given by Swamiji you can try on your own: "Sit comfortably with the entire weight of the body supported by the straight spine. Observe your breathing, slowly making it deeper and deeper. Take long, slow, deep breaths, carefully observing the flow of the air in and out. Follow the breath as it goes in; feel it go right through the spinal column to the base of the spine and then return upward to the crown of the head when you exhale. After doing this a few times, let the breath flow in and out by itself without using any force. After *watching* the breath for a few minutes, mentally repeat Om* with the next incoming breath. Let the air flow in with the OM sound and when it comes out let it say SHANTHI* (peace). Do not consciously do the breathing, but just be conscious of the breath and combine it with OM SHANTHI. Imagine the air flowing in saying OM and rolling out with SHANTHI. You need not repeat it, just feel it.

If you watch carefully, you will not only feel the air saying the chant or manthra but will be able to listen to it. That needs complete attention, an indrawn mind. Keep the spine erect so that the flow will be easy. Let the OM breath go deep to strike at the base of the spine, and then with SHANTHI let it roll upward through the spine to the crown of the head. Thus you will be feeling the air, or the breath, going in and out or downward and upward along the spine without it flowing outside. Try not to feel the air flowing outside through the nostril but along the spine. Keep the entire mind on the breath and the chant. If you carefully observe the path along the spine, you will be able to feel a very mild heat, a gentle warmth, which is very pleasant. Try not to miss that; put all your attention on it. Continue to watch the breath repeating OM SHANTHI for as long as you feel comfortable. Now slowly increase the duration of the inhalation and the exhalation. Make the breath longer and feel the air flowing out through the nostrils. Inhale and exhale deeply a few more times.

Carry this peaceful feeling from meditation all through the day, all through the week, all through your life. Even in the midst of a busy life, you can retain this peace. Learn to do that and it will make no difference whether you are in a church or a stock market—you will be in peace, at ease. Then it's only a matter of expanding that—it's limitless. So may this peace and joy prevail in your life always."

*pron.: Ōm *pron.: shăntē

THE ART OF THE LUTHIER

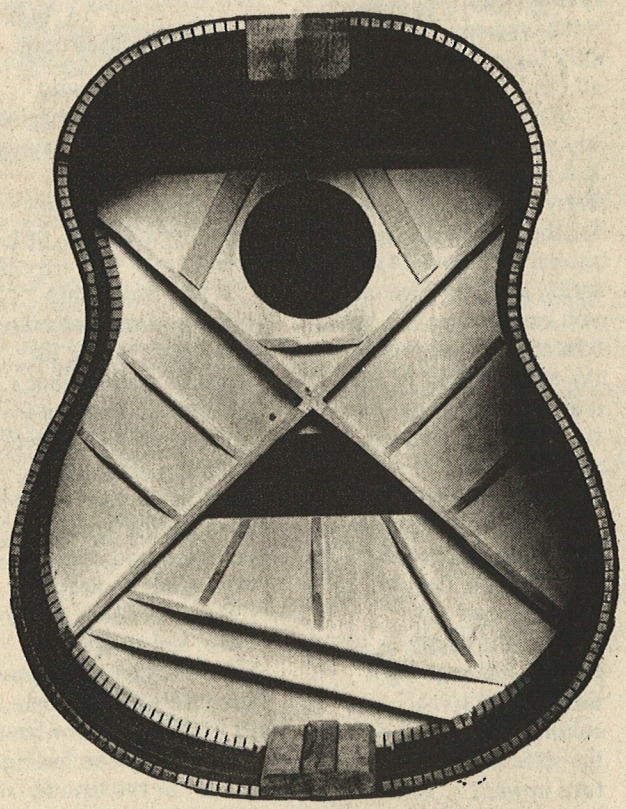
A GUITAR-MAKER TAKES US FROM LOG TO GUITAR

BY MICHAEL GURIAN
PHOTOGRAPHS BY ELAINE LIPSON

To write about one's own occupation and do so objectively is difficult. Guitars are one of the most talked about instruments today; to those who read this article I ask forgiveness for my humble presentation; to the guitar itself I bow in respect hoping this discussion is worthy of the instrument.

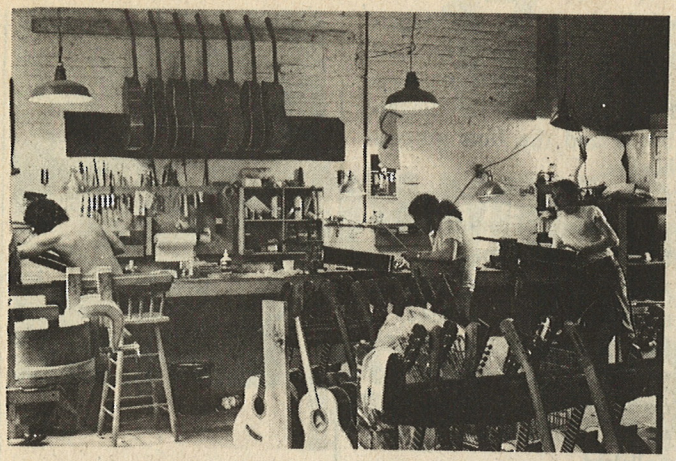
It is my contention that superior guitars are produced in greater numbers by professional builders who work by themselves. When I decided to expand my shop the question arose: could one build quality instruments and supply the great demand?

Two problems contribute to the inconsistency of mass produced guitars: First, poor supplies (wood, tuning machines). Second, when one person builds a guitar he is able to continually make the adjustments indigenous to the specific instrument he is working on. In the mass production line the guitar is treated on a more informal basis and mistakes have a tendency to be overlooked, unless the factory has a high degree of quality control. My solution was to merge mass production with the methods of the individual craftsman by dividing the shop into three sections. The first handles the mass manufacturing of component parts. These parts are given to the builder who decides whether they are of sufficient quality. Using these parts the guitar-maker (second phase) then builds the entire instrument. Lastly, there is the finishing, where the guitar gets its polishing and final adjustment.



In order to build a guitar you must have good quality wood and supplies. About 1/0th of 1% of manufactured woods are suitable for use. The reasons are simple: random cutting of logs, embargos placed upon the United States by other countries, and the general scarcity of wood. This scarcity might be blamed on many things; exploitation, lack of foresight, and the war. The solution for the luthier is to acquire wood in log form and manufacture it himself. This is no simple task and requires a great deal of machinery, and yields, for us, 50-75% usable wood.

After the wood is cut it must be seasoned and properly aged otherwise we may build a fine sounding guitar that falls apart in six



months.

Making the back of a guitar to exact specifications involves several steps. A back is two matched pieces of wood joined along one edge. Sometimes an ornamental strip is inserted in the middle to obtain the necessary width.



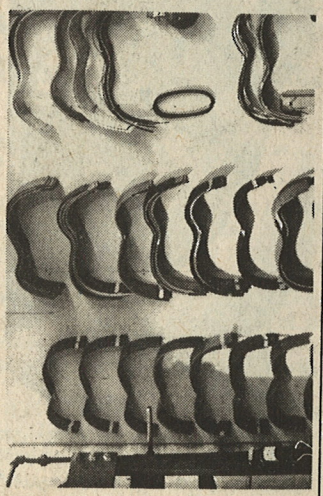
It is then marked and cut to the proper shape. Next it is sanded down to the right thickness, after which it receives other parts such as braces and a center seam graft (to prevent the joined back from coming apart).

Machines such as the bandsaw, shaper and circular saw make the construction of the braces almost an exact science.

The sides are probably the most mysterious part of the guitar. Some people still think sides (or ribs) are cut out of a monstrous block of



wood, not realizing that wood can easily be bent into the proper shape.



In small-scale production the wood is soaked in water and bent over a heated pipe. In our case we designed an hydraulic press which bends the dampened wood under heat and pressure, thus ensuring a uniform shape for all sides.

An important considera-



tion in selecting a quality instrument (other than sound) is the shape of the neck and its relation to the action. We try to build a neck which is structurally

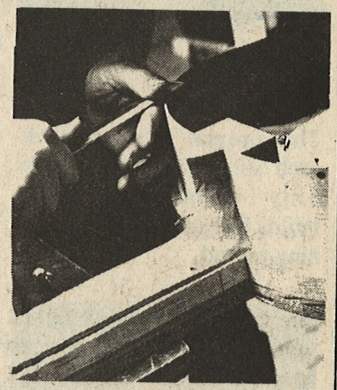


sound and yet quite easy for the guitarist to handle. We use a multiple piece construction as compared to the single block method used in large scale production and thereby obtain greater strength.

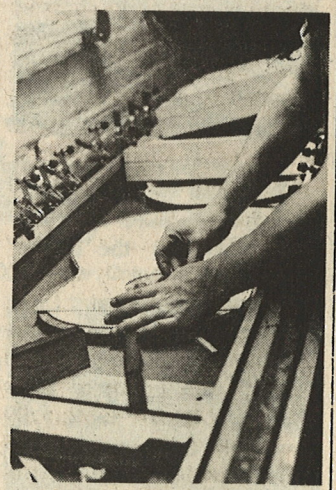
It is not uncommon for one piece necks to break at the headpiece, especially if there is an adjustment rod. Adjustment rods are necessary for fourteen fret, steel



string guitars but they may create problems if the adjustment mechanism is set up in the headpiece. We

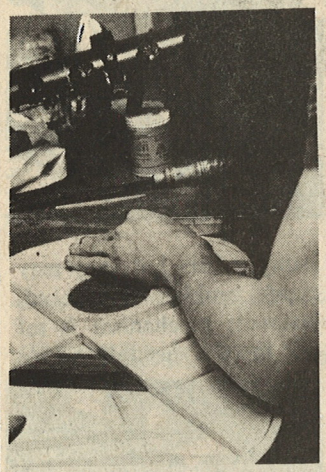


have solved this problem by locating the adjustment mechanism at the opposite end of the neck so that the adjustment is made from the inside.



The last main part is the face or soundboard which is usually made of spruce. The

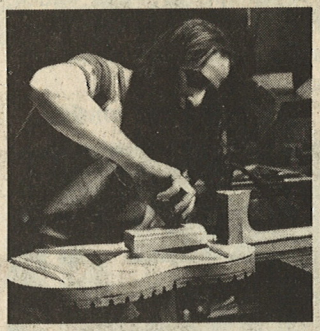
face, along with its network of glued-on braces determines factors such as quality of sound, harmonics, balance, response and loudness.



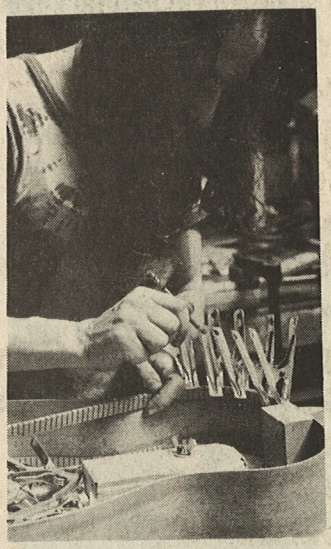
The proper adjustment of each soundboard is possible only when one person builds the guitar from beginning to end.



When all parts are completed they go to a builder who assembles the instrument by hand. The neck is attached to the face.



The ribs are glued to the face and the back is attached last.



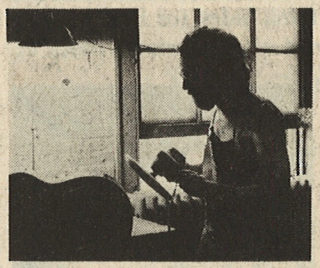
The binding or purfling is then inlayed along the edge



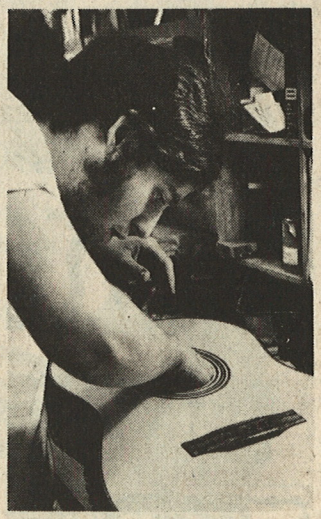
of the body and the fingerboard is glued onto the neck and face. The frets are then hammered into the fingerboard and the final process begins.

The excess glue is scraped and sanded off and the neck is carved and shaped.

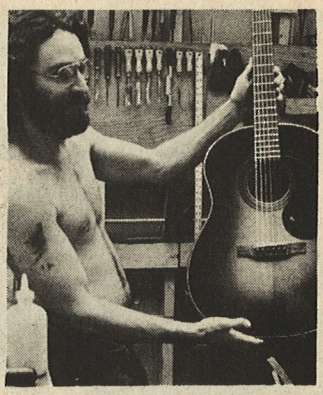
After a few more sanding and cleaning processes, a filler is applied to fill up the pores. Several coats of lacquer are applied and the guitar is sanded smooth and polished.

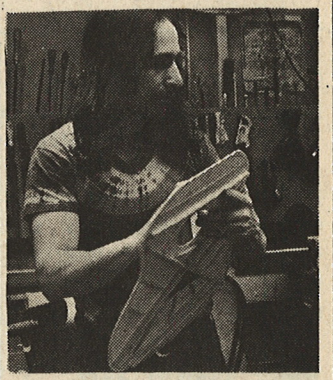


It now receives the bridge and is strung up. This setup process takes several days, during which the guitar is observed for any abnormal movement. The adjustment rod is given the final setting as are the frets and string height.



The last step is the final polishing and the guitar is on its way.





"I built my first guitar in a one room apartment with a coping saw, a Bernz-O-Matic torch, a tin can and a lot of sandpaper. It came out than my $800 guitar. I was hooked!"

Six years later Michael Gurian is still building guitars, but not with torches and tin cans. He and his partner, David Santo, now run a spacious shop in downtown New York and employ half dozen assistants, each and every one a guitar picker. From 1966 to 1970 Michael worked alone in a small shop in Greenwich Village producing fine Classical guitars for some of New York's leading musicians. In 1970, he and David, who had been repairing guitars, decided there was a real need for fine, hand crafted, steel string guitars. They opened a shop which now produces some of the finest instruments in the country. Michael also restores some of the most valuable antique instrument collections in the country and teaches guitar construction at the Craft Students League. David not only builds guitars but plays them as well (his album, *Silver Currents*, is on the London Sire label). Gurian guitars are being distributed to Folklore centers throughout the country. For information, write to: Gurian Workshops, 100 Grand St., N.Y., N.Y. 10013.

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4 Why Asians make better politicians than Westerners.
5 Do men need more recreation than women?
6 What kind of parents do hippies make?
7 Why it may be time to end the taboo against incest.
8 The inferiority feelings of men who seek corporate power.
9 What the schizophrenic is trying to tell us.
10 Are campus activists rebelling against the system—or their parents?
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12 Why do swingers tend to become impotent?
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14 Does a child think before he can talk?
15 Why are today's students attracted to violence?
16 Are "hawks" sexually repressed?
17 Are some men born criminals?

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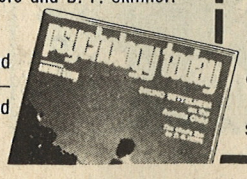
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TONY GLOVER
ABOUT 2000 WORDS



Increasing numbers of people are turning their backs on cities that have grown unlivable, and on society with it's increasing complexity, plastic technology and dehumanization—and doing just that, moving to farms and communes. And where they go, music goes too—but many have found that 100,000 watts don't seem quite right in the middle of a cornfield ... so more and more are swinging back to acoustic music. "These people did this study and found that music by groups like Led Zepplin actually stunted growth of plants," one guitar player said. "Plants have good sense—maybe they're trying to tell us something."

Questions of musical taste aside, it's a fact that noise pollution is a growing factor in city-psychosis—and music that echoes chaos contributes more of the same. So people are finding roots again, meaningful values in both life and music styles. And music that one person can make, all by himself, without electricity, seems to be one answer in the search for organic unity.

Blues is a little different story. The first of the recorded "country" bluesmen were travellers, who wandered the south singing in camps and at Saturday night dances—to them records were mostly a way to earn a lot of money (relatively speaking of course) in a short time. Later as the blues moved to the industrial North the music became an escape for the audience ("Sing me back home" isn't just a lyric) and a real livelihood for the musicians. Tho many still worked in bars and got incredibly little bread, records were a way of expanding their audience. And now of course, for many musicians of all types, records may be one of the prime considerations, with tours done more as an afterthought—or to promote the release of a new album.

Play Harmonica Through a Hose



Even more than country or mountain folk music, blues audiences have gone thru a major upheaval in the past twenty years. In the 50's, the Chicago-styled blues of men like Muddy Waters and Howling Wolf were mostly scorned by younger blacks, who with a growing sense of identity, didn't want any association with what they called "slave music". But in the 70's, black people are more aware of the richness and

beauty of their musical heritage, and people like B.B. King are regular performers in black concerts and TV shows. The music has remained mostly the same, the audience has grown towards it—appreciating the strength, skill and beauty of it with pride instead of prejudice.

At the same time, in the late 50's, many young white people were looking around for deeper values. They turned their backs on the teen-age schlock which rock and roll had become as big business took it over, and found folk-blues of men like Sonny Terry and Leadbelly, or the Chicago styled R&B of groups like Muddy Waters. Some of those who got into folk-blues and delta blues tried to learn to play it, and recreate a dying form. As the audience grew so did the interest, and many of the older bluesmen were found to be still alive and performing, and in time they began to tour the festival and coffee house circuit regularly. People like Skip James, Son House, Mississippi John Hurt and Big Joe Williams all found an enthusiastic young audience who appreciated the value of what they could do. There have always been mutterings about exploitation and rip-offs, but most of these bluesmen fared far better on the folk circuit than they ever had before. And several, like Skip James and Reverend Robert Wilkins who had their songs recorded by successful rock groups (Cream and the Rolling Stones, respectively) got fairly substantial royalties.

Position of Harmonica When Placing in Mouth





GOOD BOOKS

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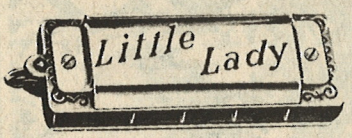
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DELL
Dell Publishing Co., Inc.
750 Third Avenue • New York, N.Y. 10017
Dell's 50th Anniversary 1921-1971

Of course many white groups have appropriated songs and styles of bluesmen as their own and never given credit or money to the people they copped from—but hustlers come in all sizes, costumes, and hair styles. Don't matter how hip you look theft is still theft. (Specifically, and one example only, Led Zepplin *stole* "Bring It On Home", from Sonny Boy Williamson.)



Just as crooks come in all sizes and colors, so does the blues itself. A while back James Baldwin and Margret Mead did a book together called "A Rap on Race". Talking about it, Baldwin pointed out that as young people began to get into freedom riding, voter registration and anti-war demonstrations they began to find out what it was like to be "niggers" too. And now from a group of merely political activists, the scorn of the American power structure has turned to anybody young with long hair who isn't too interested in accepting their version of reality. You don't have to be black to get thrown out of restaurants, beaten by mobs (and/or police) and even killed.

"Blues is a feeling" . . . oh yeah, and now a whole lot of people are hip to what it's like to have the blues. A lonesome feeling sure, but with a togetherness in the music, a shared understanding that's implicit there. But not defeat, no, never—because singing the blues is surmounting the hassles—if you can sing about it, you're on top of it.

Nope, blues ain't dead—but most of the men who made it best are—and their kind of blues will pass when they do. But like folk styles, blues styles are also being assimilated. And tho' the old styles won't exist (except on record) blues will exist in a new framework, in styles dictated by the needs and feelings of those who play them.

Speaking of books and records, there's a few new ones and some older ones worth checking into if you're into blues, country and folk. (If you're not, why the hell are you reading this?

BLUES RECORDS 1943-66 by Mike Leadbitter & Neil Slaven (Oak Publications $15) is a massive discographical work. It lists practically every blues record made in those years with session dates and personnel listings. It's great if you want to find out who sang vocal chorus on Bo Diddley's "Diddley Daddy". (It was the Moonglows, Bo's real name is Ellas McDaniel and he was born in McComb, Misssissippi, December 30, 1928 . . . and Jerome Green played maraccas.) The book is full of stuff like that.

COUNTRY MUSIC: WHITE MAN'S BLUES by John Grissim (Paperback Library $1.25) is a survey of modern country music done by a former sports editor of Rolling Stone (don't hold it against him) in a breezy style that makes it fun to read. He profiles and backgrounds people like Johnny Cash, Waylon Jennings, Buck Owens, Merle Haggard, Kris Kristofferson, Jerry Lee Lewis . . . and gives an insight into the Nashville studio scene as well. There's even a section on country groupies—informative and interesting too. If like me, you used to dig blues and hate country music, this is a good place to get into an important part of the American music scene.

HOW TO PLAY WHILE DANCING



BOSSMEN: BILL MONROE & MUDDY WATERS by James Rooney (Dial Press $5.95). This is a double biography of two men who have in common the fact that they're both fathers of a style of music; Monroe, Bluegrass, and Waters, Chicago Blues. Both came from the rural south, both grew to success in the North, and both have sustained their popularity on the folk circuits without changing their performing musical styles. There are extensive quotes from interviews with both men and their friends, and lots of pictures. Interesting and worth reading.

HOW TO PLAY UNDER A GLASS



And then there are several books by English blues historian, Paul Oliver, you might start with *The Meaning Of The Blues* (Collier Books $.95). This book is a sociological and contextual study of blues lyrics and meanings, others are conversations with bluesmen. Also check out the various books by Sam Charters published by Oak Publications. (Try *The Bluesmen* first it's a study of delta and other blues singers.)

Of course there are many other books on blues worth reading, these are just a few of the standouts.

As far as records go, the blues tradition has been pretty well documented on both commercial and re-issue recordings. Since people in some parts of the country have trouble finding certain labels at their local head shop, here's a list of some of the main blues labels.

CHESS RECORDS
1301 Avenue of the Americas

THE FOLK SONG MAGAZINE

SING OUT!

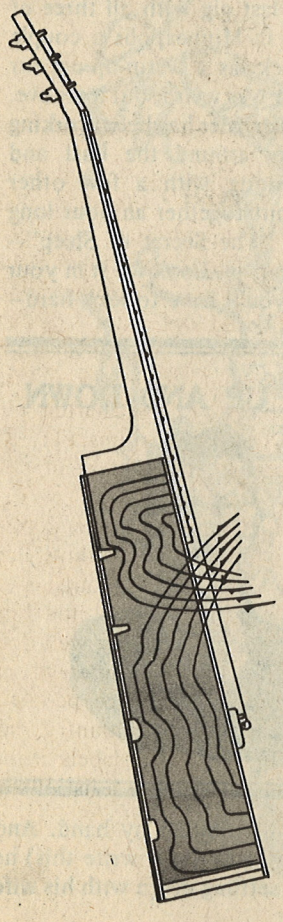
For twenty years, *Sing, out! Magazine* has been the voice of the folk music movement in America. Ten years ago the magazine was a little smaller, and, with a little work, it could fit in your back pocket. If you were planning to pick guitar and needed some songs to play, maybe that's where you had it. If you weren't big enough to hold a guitar ten years ago, you ought to pick up a copy now, because *Sing Out!* is still the only major folk music magazine in the country, and there are new songs, new people, new articles, new columns, and a very old tradition contained in its pages.

Sing Out! has been through a few different sizes and a few different editors over the years, but some things remain constant. Pete Seeger's "Johnny Appleseed, Jr." column is still in every issue. There are always more songs—songs from the deep mountain springs of American traditional music, good songs from around the world, and new songs by young singers and writers. Years ago *Sing Out!* printed new songs by Bob Dylan, Phil Ochs, and Tom Paxton—now you'll find songs by Robbie Robertson, Paul Siebel, and James Taylor.

Today's popular music reflects more and more the deeply personal work of young singer-songwriters, a tradition that was fostered in the pages of *Sing Out!* It's amazing how much of American popular music is built on the solid foundations of folk music; and *Sing Out!* draws the connection through articles on country mountain music, delta blues, bluegrass, country & western, rhythm & blues, gospel, and country rock.

But most of all the editors make the magazine of service to its readers: there are songs to sing, "Teach-In's" that offer instruction for every conceivable kind of folk instrument (the latest issue is a special "Teach-In" issue), listings and reviews of new books and records, and schedules of folk music activity around the country. Readers swap songs, stories, and information in the "General Delivery" column edited by Michael Cooney. *Sing Out!* tries to reflect the incredible amount of folk music activity happening on a local level these days.

Sing Out! is owned and operated as a cooperative by its editorial board, its supporters and contributors. The magazine exists through the devotion of its writers and its readers; and almost all articles, columns, songs, photos, and artwork are contributed gratis. *Sing Out!* publishes bi-monthly at 33 W. 60th St., N.Y.C.



FLATBACKS HAVE HANG-UPS

We don't know quite how to tell you this, but if you own a "flatback", it has "hang-ups".

The backs of conventional guitars are usually made of two-piece wood with internal reinforcing and bracing glued to it. These braces act as a baffle that trap certain high frequency sound waves. Low frequency sound waves travel in larger patterns, but then they "hang-up" in the bracing. This interruption of sound waves results in uneven response and poor projection.

There is a cure for the "hang-ups". Play an "Ovation roundback". It is made with a Lyrachord one piece "parabolic" shaped back with no bracing or reinforcing to break up the sound.

All we have told you is true, and all we ask of you is to play an "Ovation" and hear for yourself how each note is clean and clear with a bright ring that is distinctively "OVATION'S".

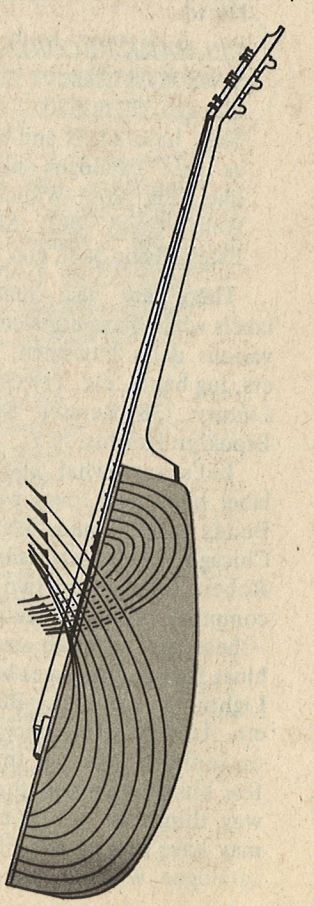
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N.Y. 10019
Many fine Chicago styled albums by people like Muddy Waters, Howling Wolf and Sonny Boy Williamson. Also had a "Vintage Series" with several albums featuring old and un-released singles by people like Albert King, Otis Rush, Elmore James, etc. Avoid the psychedelicized Wolf & Muddy albums.

BLUES CLASSICS
Box 9195
Berkeley, Calif. 94719
25c brings a catalogue of their many re-issues of old blues and folk on ARHOOLIE label as well. People like both Sonny Boy Williamsons, Mance Lipscomb, Lightning Hopkins, Lowell Fulsom, etc.

TESTAMENT RECORDS
577 Levering Avenue
Los Angeles, California 90024
Testament does re-issue records like Muddy Waters 1941 Library of Congress sides cut in Mississippi as well as new albums by people like Johnny Shines and J.B. Hutto.

DELMARK RECORDS
Seven West Grand
Chicago, Ill. 60610
They have a folk and blues as well as jazz catalogue–blues people like Big Joe Williams, Junior Wells, Carey Bell, Sleepy John Estes, Magic Sam, etc.

There are also many re-issue labels which have done collections by various delta bluesmen, gospel singers, jug bands, etc. Try *Origin of Jazz Library*, 38 Remsen Street (1 E), Brooklyn Heights, N.Y.

Let's see, what else? *Vanguard* label has a few blues worth noting, Buddy Guy, Junior Wells, and the Chicago Blues sets. *Columbia* has Robert Johnson on two lp's (which comprises his entire recorded legacy) –these are absolute *musts* for any blues fan–and re-issues by Leadbelly, Lightning Hopkins, Bukka White, etc. *Atlantic* label concentrates more on soul and jazz, but they do have a few blues albums in their files. The way things are almost any company may have one or two albums in their catalogue worth hearing, your best bet is to check out record shops periodically. And don't always judge 'em by the cover. (Remember what Bo Diddley said.)

HOW TO SECURE A BEAUTIFUL TONE



Study the illustration to the left carefully. Place a glass tumbler over the right end of the Harmonica and against the cheek. By moving the glass in a very slow shaking movement the tone is enhanced to a great degree.

Since I wrote that book about Blues harp playing I've been getting a lot of letters–I try to answer most of them when I can ... but I can't always, so I'm gonna use this opportunity to cover a few things that seem to come up fairly often.

Breaking harps in: the only way I know of to really get the low key ones broken in right is to just start out blowing easy, and bending notes gently. Gradually increase volume and force over a period of time. (If you play like ten minutes a day, a week oughta be safe to start playing with more energy.) But all that varies with the harp and the individual. Rule of thumb is just be cool at first, until it loosens up.

Single notes: this seems to be a lot of people's biggest problem. I don't know why, since most people seem to be able to handle infinitely tiny roaches okay–it's much the same principle. It's just something you have to work at–if you really want to play it's worth however long it takes–which might even be measured in years. Everything worth having costs you something in some way–it's up to you to decide whether the time and effort you put in are worth what you can get out of it.

There seem to be more and more harp players everywhere; in blues bands, in rock bands, playing country, playing folk, playing commercials. One of the draggiest tendencies is for people to get hung up in riffs and phrases and using these stock lines over and over again, whether they fit the song or not. It's okay as a starting point, but no matter how great your technique may be, if you're only running riffs, you're not really *making* music, you're just reproducing it. It's a necessary beginning–but work to get beyond it.

Favorite harp player: still Sonny Boy Williamson II (Rice Miller). In fact as time goes by, I like him more and more. Nobody yet has ever managed to combine his technique, vocal style and songwriting ability all in one body. Maybe somehwere somebody's working on it–but I won't believe it till I hear it.

And the last questions are about Koerner Ray & Glover. Where are they, what's happening, etc? Well we played our last gig with all three of us together in Minneapolis a couple of years back, as a warm-up act for The Who–it was weird, but a groove. Since then Koerner has been working mostly solo, around the East and Midwest. Along with a few other people he put together an hour long film called "The Secret of Sleep"–which he stars in. Look for it in your town–but you'll have to look hard–

PLAY UP AND DOWN



it's being distributed by hand. And right about now (as I write this) he should be settling down with his wife

and kid in Denmark, her native country—where John plans to stay for several months.

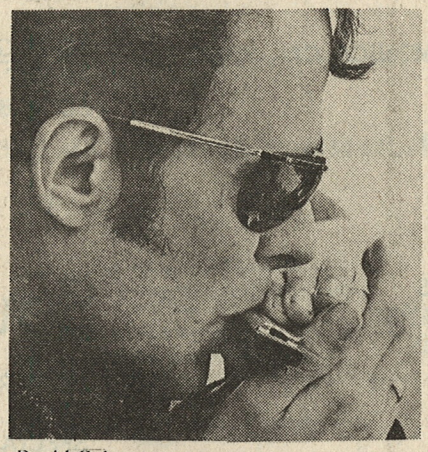
Dave Ray is currently in Minneapolis, working solo in bars around the area, and putting together a record label, to record his own and friends music with as little financial hassle as possible, and the best in artistic and other feelings.

Me, I had an "underground" radio show in Minneapolis for a year and a quarter, all night long, six nights a week. It was interesting, but got to be a bit weird, especially never seeing the sunlight, so when I went to New York on vacation last summer, I never seemed to get back. Since then I've been mostly writing articles and interviews for various magazines—mostly about music. Might cut an album one of these days, if it makes sense to do it and the music is right.

A last note: there's a cat in the midwest who is putting together an album of old KR&G live concerts, recorded in the midwest in 1964 or so. The quality of the tapes I've heard isn't the greatest, but the music has an enthusiasm and spirit that we never could reach in a studio. (Especially me—I'm not satisfied with more than two of the tracks I recorded.) He's planning to put these out in a limited edition sometime soon—so for you diehards who want more, the best may be yet to come—it's my favorite KR&G album—hope you get a chance to hear it.

This seems to be the end, so I'll just stop.

Rock on!



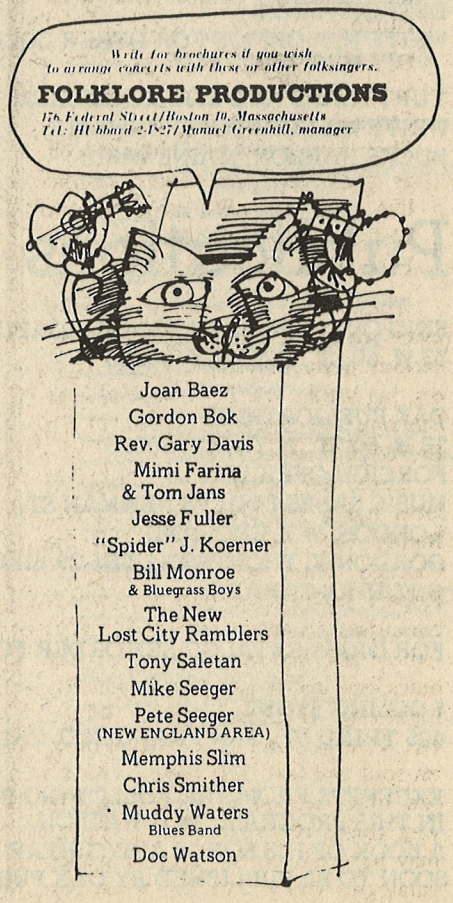
David Gahr

TONY GLOVER is a musician turned writer; from 1963-66 he recorded and gigged with Dave Ray and John Koerner as part of Koerner Ray & Glover. Gigs included Philadelphia and Newport Folk Festivals as well as various folk clubs and concerts hither and yon. The group has 5 albums on Elektra; Dave Ray has a solo one as well and one with his one-time band *Bamboo,* Koerner recorded a beautiful but almost un-noticed album with Willie Murphy called "Running, Jumping, Standing Still". Since the group drifted apart, Glover has been a radio announcer, and now makes a non-living writing about music for publications ranging from *Senior Scholastic* to *Rolling Stone.* He plays occasional jam sessions but mostly makes music just for his own enjoyment.

Mr. Glover now resides with his pet manta ray in a tree in Central Park, and can often be seen howling at the moon. For awhile he was the leader of a pack of itinerant amoebas, but has recently become a semi-vegetarian, specializing in Rorschach tests. He still hasn't found nirvana, tho' he once passed thru Urbana, Illinois. When queried, all he would say was "That ain't quite what I meant, babe."

And you know what? It wasn't.





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