

Newsletter
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OF GREATER WASHINGTON



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SOME JUMP ROPE RHYMES FROM INNER-CITY WASHINGTON, D.C.

The following is a selection from a pamphlet containing seventy-one jump rope rhymes compiled primarily by fifth-grade students (nine- to eleven-year-olds) at Peabody Elementary School, Fifth and C Streets N.E., Washington, D.C., Mrs. Florence Radcliffe, Principal, and Jean Alexander, Librarian.

In her introduction to the rhymes, Miss Alexander writes:

"These jump rope rhymes were gathered by eighteen schoolchildren from an inner-city school in Washington, D.C. It was not a class assignment, but purely a casual library project open to any child who wished to enter the contest for a small prize. The response is here in this pamphlet. One student handed in over 150 rhymes; another, 130.

"Wherever these rhymes were learned, whatever some of the rhymes say, they reflect the oral heritage of children and their own world."

The complete pamphlet, at fifty cents each, is available from the school. We thank the students, Mrs. Radcliffe, and Miss Alexander for permitting us to print the following rhymes. The notes are ours.

-Editor

Mother, mother, I am ill.
Send for the doctor over the hill.
Doctor, doctor, will I die?
Yes, you must and so must I.
How many years will I live?
(And begin counting)

-Loretta Dash

Mother, mother, I am ill.
Call the doctor over the hill.
In came the doctor.
In came the nurse.
In came the lady with
/the alligator purse.
"Measles," said the doctor.
"Measles," said the nurse.
"Measles," said the lady with
/the alligator purse.
Out came the doctor.
Out came the nurse.
Out came the lady with
/the alligator purse.

-Susan Howard

Mother, mother, I am ill.
Call the doctor over the hill.
In came the doctor.
In came the nurse.
In came the lady with
/the alligator purse.
"Measles," said the doctor.
"Mumps," said the nurse.
"Nothing," said the lady with
/the alligator purse.

-Vernetta Raynor

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(Botkin, p. 565, begins "In comes the doctor, in comes the nurse"; Evans, pp. 26 and 50; Hamilton, "Mother, mother, I am sick; send for the doctor quick, quick, quick"; Opie, p. 34; Winslow, p. 158, ~~and Withers, p. 17~~. For a literary treatment, see Robert Graves, Ann at Highwood Hall, London 1964, p. 30.)

Down by the riverside the green grass grows.
Where someone walks, some walk tiptoe.
She sings, she sings so sweet.
She calls over to someone across the street,
"Tea cakes, pancakes, everything you see.
Meet me at the park at half-past three.

-Dorothy White

(Douglas, pp. 61 and 93; Opie, p. 364; Whitney and Bullock, p. 151, begins "Down in the meadow where the green grass grows,/There stands Sally with a horn on her nose," and Winslow, p. 157.)

Police, police, don't catch me.
Catch the men behind the tree.

-Darcella White

(Daiken, p. 69, has "Policeman, policeman, don't take me/I've got a wife and familiee/
How many children have you got?/Twenty-four and that's the lot"; Douglas, p. 54, has
"Policeman, policeman, don't touch me, I have a wife and family/How many children have
you got?/Five and twenty is my lot/Is my lot, is my lot/Five and twenty is my lot";
Opie, p. 55, has "Policeman, policeman, don't catch me,/Catch that boy behind that
tree./He stole sugar and I stole tea./Policeman, policeman, don't catch me"; Withers,
p. 17, has "Policeman, policeman, don't catch me/Catch the man behind a tree./He took
money, I took none;/Put him in the jailhouse, just for fun.")

All in together.
How do you like the weather, girls?
See the teacher tapping on the window?
Shella, shella, shoo.
January, February, March, April,
May, June, July, August, September,
October, November, December.

(Each girl runs out on the month
of her birthday)

-Dorothy White

(Coffin and Cohen, p. 189; Daiken, p. 71; Evans, p. 17, and Withers, p. 60.)

House for rent.
Three per cent.
Denise got a key for drinking gin.
She reply no drink no more.
And left the key at Rosa's door.

-Denise Caldwell

(This rhyme is use when one girl skips out of the rope and another skips in. Botkin, p. 567, "House to let/Inquire within/A lady got put out for drinking gin"; Daiken, p.64; Douglas, p. 89, "A house to let, enquire within," and p. 91, "This house to let, no rent to pay"; Evans, p. 22, "This house to let/No rent to pay/Knock at the door/And run away"; Opie, p. 12, "House to let, apply within/Lady turned out for drinking gin," and Withers, p. 60, "House to let/Inquire within/When MARY moves out/Let JANE move in!")

Teddy bear, teddy bear,
Turn all around.
Teddy bear, teddy bear,
Touch the ground.
Teddy bear, teddy bear,
Show your shoes,

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Teddy bear, teddy bear,
 That will do.
 Teddy bear, teddy bear,
 Climb the stairs.
 Teddy bear, teddy bear,
 Say your prayers.

-Cleothia Hubbard

(In this rhyme, the girl while jumping mimes the action indicated. Daiken, p. 64; Douglas, p. 66, "Lady, lady, drop your purse"; Evans, p. 22, "Butterfly, Butterfly, turn around, 'round, 'round," and p. 39; Winslow, p. 156, and Withers, p. 69.)

Blackbird whistle, woodpecker drum,
 Spring has come, spring has come.
 Cardinal sing in the maple tree.
 Spring is here for you and me.
 Longer day and shorter night.
 Little boy bring out your kite.

-Melissa Penn

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SNAKES IN THE SWEATERS...

When his wife told Raymond A. Koenig, of Arlington, Virginia, the story, he said it was a "myth." A friend had called Mrs. Koenig to tell of an occurrence to a mutual friend of theirs. The latter had been shopping in a large department store in a suburban Virginia shopping center. That evening her arm began to swell and she called a doctor. The doctor asked what she had been doing during the day, and she told of her shopping trip and that she did remember when she had tried on a sweater in a particular store she had felt something like a pin prick on her arm. They went to the department store, found a drawer containing the sweaters - imported, as it happened, from Hong Kong - and opened it. And sure enough there among the sweaters was a brood of baby cobras.

A few days after the call (Feb. 13, 1969), the Washington, D.C., Star validated Mr. Koenig's reaction. It printed a story (p. B3) headed, "No Snakes in Sweaters; The Tale is just a Yarn," which described as false the rumor that had been circulating for at least three weeks of a woman shopper being bitten by a baby cobra while rummaging through some sweaters imported from the Orient." The story said that a check of police, department stores, and local hospitals failed to turn up any substantiation.

On February 23, the Star printed (p. B1) "How the Public was Snake-Bitten by a Rumor" by Woody West. The story traced the history of the snakes-in-the-sweaters rumor and related it to a rumor that "haunted the Capital" of a girl or woman being bitten in the summer of 1940 by a poisonous snake at an area amusement park and dying. West stated that after the story of February 13, callers to the paper "increased in numbers - and in certitude."

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THE BLUE DOG OF PORT TOBACCO
By Mary-Carter Roberts

AS INTRODUCTION TO THIS STORY, I OFFER THE STATEMENT THAT THERE IS A DIFFERENCE between history and folklore. It can best be summed up as follows: history is what you can prove; folklore is what you cannot disprove. I do not think either could get along without the other, and, of course, there is a public that favors each. I am not going to take sides myself. I'll just express my attitude by making a comparison. History is like a woman men sincerely respect. Folklore is like one they think it's fun to have around.

Nobody forgets a good folk story. Alas, how many of us forget important historical events!

Well, I am going to tell you a folk story now. It is an old one. It never dies because nobody wants it to die. People keep it alive because they love it. Which seems to me a good reason. Here it is.

A PEDDLER CAME INTO THE TOWN OF PORT TOBACCO in Charles County one February night and sat down in a tavern and ordered drink. He was a stranger. Nobody had ever seen him in the county before. His dog was with him. When did this happen? This isn't history, remember! There isn't a detail in it that isn't subject to change. I've heard half a dozen versions and there will probably be more. But in all of them, it's a good story - and the same story, too. Whatever the trimmings, it's the story of the Blue Dog.

When did it happen? The best I can say is, sometime in the latter half of the eighteenth century. I've heard it placed both before and after the Revolution. So it was approximately two hundred years ago. That being so, there is at least one thing we can be sure of, that is, when it happened, Port Tobacco really was a big town. For, throughout the eighteenth century, Port Tobacco was one of the chief seaports of the vicinity. There would have been trade there to attract a peddler. And there would have been taverns, too. Plenty of them. What is today a narrow creek flowing silently between desolate wooded shores was then a busy, brawling, crowded waterfront, with ships from all over the world tied along its docks.

And into one of these taverns came the stranger with his dog. He was feeling good that winter evening. He drank deeply. And, after a while, he told some of the other characters in the place what made him so cheerful. He had had a very successful trip, he said, and had taken in much money. One thing then led to another. Maybe somebody expressed a scornful doubt. Maybe it was just the liquour. Anyway, the peddler next performed an act of terrible folly. He did have the money. Furthermore, he had it in cash, in cash of the most irresistible kind - in gold. And he showed these gold pieces to the crowd, the rough and dangerous crowd of waterfront types. Some accounts say he had a bag; others say he had a belt. But however it was, he displayed it - a small fortune - in gold. Nobody did anything, then and there. Even in sailors' grogeries, there would be some rules. But sailors' grogeries, just like more decorous spots, have closing hours, and so the time came when the peddler had to leave. He went out into the dark streets of the seaport town, and only his dog went with him.

WELL, THE PEDDLER STARTED OUT THE ROAD that goes to the great Charles County estate of Rose Hill. It was then the residence of the illustrious Dr. Gustavus Richard Brown, friend and personal physician of George Washington. It overlooked the now-vanished port. We do not know why the stranger went out of the town into the country. He may have just wandered along drunk. Anyhow, he did go out the Rose Hill Road. They can show you how far he went - today. The dog accompanied him.

But he was also followed by creatures whose honor is lower than that of dogs. He was followed by men who had seen money and decided to seize it. They overtook him on the Rose Hill Road.

What happened then makes the most varied part of our folk story. There are half a dozen accounts. But they grimly agree on one thing. The unknown man was murdered. There, in sight of the noble and stately mansion whose name is a synonym for gracious hospitality - there, beset from ambush and overwhelmed by numbers, the stranger was done to death. His dog alone was witness.

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One version says the peddler heard the robbers behind him in the road and, in desperation, buried his money in the woods a moment before he was overtaken. Another version says the robbers buried the gold, after they had committed the murder. One says the peddler's body was found on a great rock which still bears a sinister stain. Another says the robbers buried their victim. All agree, however, that the criminals did not take the money with them. In whatever way it was hidden, when, or by whom, the fatal gold remained unpossessed. It is still in those woods, somewhere, today. That is what they say down in Charles County.

And the dog? He died in his master's defense, they say, and his battered little body, found beside the road, mutely told the world of the crime, which otherwise might have gone undetected. Or; he fought until he saw his master overwhelmed, and then, in his despair, fled into the woods. They say that, too. And some people believe one thing and some believe another. What they all know though, know beyond mere belief - the way people know all good folktales - is this. The Blue Dog remains. He guards those woods. He protects his dead master's treasure, driving off anyone who tries to find it. And he grieves broken-heartedly for his lost friend in a little ceremony of his own. For, on the anniversary of the crime - February 8 - he comes and howls on the rock beside the road. These matters are not open to question. They are beyond history. They are folklore.

(The above is a slightly abbreviated version of the original story written for the mass media by Maryland's recently retired State travel writer. It contains Baughman motifs B576.2.1, "Dog as Guardian of Treasure," and E521.2, "Ghost of Dog.")

WOODEN COVERED BRIDGES IN MARYLAND

Compiled by Mary-Carter Roberts

Utica Bridge. Frederick County. About six miles north of Frederick, Maryland. From Frederick, take U.S. 15 (Emmitsburg Pike) north to its intersection with Old Frederick Road (about six miles) bear right on Old Frederick Road to Utica and bridge.

Roddy Road Bridge. Frederick County. From Thurmont, Maryland, take Roddy Road north about one mile to the bridge which crosses Owens Creek.

Owens Creek Bridge. Frederick County. From Thurmont, Maryland, take State Route 77 (Rocky Ridge Road) east about three miles to intersection with Creagerstown Road (State Route 72), turn right (south). Bridge is about one-half mile from intersection.

Bunker Hill Road Bridge. Baltimore County. About two miles northwest of Hereford, Baltimore County, Maryland. From Hereford, take U.S. Route 111 north. About one mile north of Hereford, turn left and follow this road about one mile to bridge, which spans Gunpowder Falls.

Jerico Bridge. Baltimore County. Spans Little Gunpowder Falls about two miles north of Franklinville, Baltimore County, Maryland. From Baltimore, take U.S. Route 1 to Kingsville; bear right on Jerusalem Road to first intersecting road on the right. Follow this road about one mile to Jerico Bridge.

Hooker's Mill Road Bridge. Harford County. About one mile north of Abingdon, Harford County, Maryland. Take Mill Road to Hooker's Mill Road direct to bridge.

Gilpins Bridge. Cecil County. About five miles north of North East, Maryland, on State Route 272. The bridge carries State Route 272 over North East Creek.

Middle States Conference on Folk Culture...This year's conference was held Saturday, March 29, at the University of Pennsylvania. The morning session included a brief meeting of the Pennsylvania Folklore Society, at which George Carey was elected Vice-President, and a meeting of as many representatives of regional folklore societies as Robert Byington, chairman of the meeting, was able to persuade to attend. Byington is chairman of a committee of the American Folklore Society appointed to study the possibilities of cooperation between regional societies and perhaps a loose association with the American Folklore Society. He had already sent out one questionnaire, the results of which he briefly revealed ("a can of worms"). The conference had never been so well attended (this is its third year). There were representatives from as far away as California (Wayland Hand and Hector Lee) and Texas (John O. West).

BOOK NOTICES AND REVIEWS:

Fleetwood Pride 1864-1960. The Autobiography of a Maine Woodsman. Orono, Maine: Northeast Folklore Society, 1968 (Northeast Folklore, Volume 9, 1967). 60 pp. Bibliography, Photographs. Paper, \$2.00, NFS members; \$3.00, non-members.

Any folklorist who has ever been to the University of Maine has doubtless seen Sandy Ives's Northeast Folklore Archives. It is a very neat and tidy place. Everything is well squared away. Attractive undergraduates scurry about cataloging and pressing into folders material that Ives and his students have gathered for the past ten years or more. A folklorist's heart beats faster at such orderliness.

But actually, one need not go to Orono to sample Ives's order and thoroughness. One can simply read an edition of Northeast Folklore. For the past eleven years Ives, with varied help, has been putting together a journal (at first quarterly, and then more wisely, annually) which deserves more recognition and circulation than it is probably getting. Previous issues of Eight Folktales from Miramichi (Vol. 4, 1962) and Folksongs from Martha's Vineyard (Vol. 8, 1966) attest to a high scholarly endeavor and collecting achievement. Now we have this excellent edition which chronicles the life of Fleetwood Pride, a Downeast Yankee from sole to crown, and a logger from "corks" to cap.

Folk biographies seem to be Ives's specialty. Here, with the able help of David C. Smith of the University of Maine History Department, Ives has compiled a folk autobiography. He visited Fleetwood Pride (then in his mid-nineties) twice before the lumberman died, and made recordings of him on both occasions. On the first encounter Pride's wife presented Ives with a ninety-seven page manuscript which recalled in part his life as a lumberman. (Ironically, Pride died in his ninety-seventh year.) It is this manuscript, plus the recordings that Ives was able to secure, that make up this extraordinary little book about life in the woods.

And what a life it was. For Pride, who started out when he was only ten, it was a way to remove himself from his family and get out on his own. And the men he came in to contact with were no marshmallows: "I like to remember that all along those rivers I worked shoulder to shoulder with men who were men. They smoked pipes and wore braces and didn't spend half their time lighting cigarettes and hitching up their pants" (p. 16).

As Pride worked his way westward from New Brunswick to Maine and upwards from a common logger to a man with his own business, there was plenty of adventure. Pride claimed he knew a man who could jump the height of his adversary and kick his entire head off in a fight. Nor was Pride himself any slouch. He cowed respected fighters more than once and on one night walked twelve miles back to camp in waist-deep snow. Similarly, he knew the fear of dynamiting a log jam and the perils of running the horse-race on a log. (He was the only man ever to make it alive, he says.) And Pride knew death aplenty. A good many graves were dug beside those sluices of "quick water." "They held the bones of brave men who lost their lives so far up in the wilderness that their friends and relatives only heard the story after a long time, and then no one could be sure where the body lay" (p. 22).

These were hard times, surely. And Fleetwood Pride's autobiography documents them gracefully as an excursion into life. Ives and Smith in turn have documented the autobiography with such splendid footnotes and bibliography that this edition is a model for anyone who wishes to dabble in the intricacies of one man's folklife, or the folklife of the Northeast woods in general.

For anyone who has ever worked in the woods (as I did one summer long ago in Aberdeen, Washington) this book is a great recalling. It makes me want to throw this damn typewriter into the Potomac and go back and set another "choker."

George G. Carey
University of Maryland
College Park

Essays on the Verbal and Visual Arts. Proceedings of the 1966 Annual Spring Meeting of the American Ethnological Society. June Helm, Editor. [Published by the] American Ethnological Society. Distributed by the University of Washington Press, Seattle and London, 1967. iv, 215 pp. Charts, Illustrations, Maps, Photographs, References, Tables. Paper, \$4.00.

These papers document two sessions at the American Ethnological Society meeting April 8-9, 1966, in Philadelphia, sponsored by Temple University. The subjects range widely through both "The Verbal Arts" and "The Visual Arts," as the sessions were called, with "arrangement" of each credited to Dell Hymes and Philip J. C. Dark. Dark also supplies a substantial introduction to his section.

Some pioneering work is reported in these essays: the meeting itself has been one of several in recent years which point to a more sophisticated treatment of aesthetics-in-context in all artistic forms. Two papers are extremely broad: Dark's "The Study of Ethno-Aesthetics: The Visual Arts," and Alan Lomax's "Special Features of Sung Communication." The latter is one of several descriptions now in print of the Cantometrics analytical system, an experiment funded by the Rockefeller Foundation and the National Institute of Mental Health at Columbia University, which seeks to describe the musical cultures of the world in terms of thirty-seven parameters each, and to relate these in a variety of ways to other aspects of culture.

Four essays explore new methods, while utilizing data from specific areas. Alvin W. Wolfe employs statistics to relate art development with types of social cleavage in fifty-three African societies. William Labov and Joshua Waltzky analyze personal-experience narratives from various parts of the United States, seeking clues to pertinent ways of studying longer forms of traditional narrative. Pierre Maranda describes how tale texts are prepared for computer analysis in his study of Gê myths. Kenneth S. Goldstein suggests a field collection method, the "induced natural context," in which selected members of the group being studied assist in producing and recording a folk performance, when actuality recording would be otherwise difficult to arrange. Goldstein draws his examples from experiences in Scotland and North Carolina.

The book is rounded out by several studies of special art forms from specific societies. These include, among others, Robert Black's treatment of Hopi Indian secular rabbit-hunting chants, James W. Fernandez's word study of two African cult sermons, and a well-illustrated essay on Seminole Indian men's clothing by William C. Sturtevant of the Smithsonian Institution. These and the remaining papers make this collection a valuable one for the student of either the visual or verbal arts, and of the problems of both.

J.C.H.

An Introduction to Folk-Lore. By Marian Roalfe Cox. New and Enlarged Edition. London: David Nutt, 1904. Reissued by Singing Tree Press, Detroit, 1968. xv, 348 pp. Selected List of Books, Index. \$15.00.

When I recently addressed a group of senior high school students on folklore, I began by pointing out that they constituted an important folk group. I continued by stressing the dynamic nature of folklore and cited the story about the woman being bitten by a cobra hidden in some imported sweaters in a local department store as an example of contemporary folklore. Although they listened attentively to these ideas as well as to my shattering their conceptions of that famous folk hero, Paul Bunyan, they also showed great disappointment in these thoughts. I cannot help thinking that they would have been much happier if instead I had presented a précis of Mrs. Cox's book. In so doing, they would have had their preconceived notions about folklore reinforced: namely, that folklore is limited to savages or illiterates - or, at least, to country folk.

Mrs. Cox clearly belonged to the school of savage folklorists. Like most of her contemporaries, she trots out uncritically savage beliefs and customs collected from all over the world and organizes them around the following topics: the separable soul, animal ancestors, animism, the other-world, magic, and "myths, folk-tales, etc." Except for those also enrolled in anthropology courses, the students in one of today's

many introductory folklore courses would find Mrs. Cox's book either very quaint or baffling - or both. They would certainly react quite skeptically to some of the ideas associated with animism, such as the explanation that the child's kicking the chair leg on which it has just stubbed its toe representing a remnant of a savage belief that there are no such things as inanimate objects, and the child is merely repeating savage beliefs and customs when he punishes the inanimate under the mistaken (savage?) assumption that the chair will feel the punishment.

On the other hand, the last chapter on oral narrative may still have some relevance in a modern folklore course. The author's discussion of the need for a systematic classification of tales could serve as an excellent springboard for a lecture on the development of the historic-geographic method and the subsequent publication of the tale type index. In fact, such a presentation based on Mrs. Cox's statements might well enhance the students' appreciation for this invaluable tool for the study of modern folklore.

*Esther K. Birdsall
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Primitive Folk-Moots; or, Open-Air Assemblies in Britain. By George Laurence Gomme. London: Sampson Low, Marston, Searle & Rivington, 1880. Reissued by Singing Tree Press, Detroit, 1968. xi, 316 pp. Index. \$14.00.

Singing Tree Press recently has begun to reprint some interesting though minor folklore books, which has taken a great deal of economic courage. In Primitive Folk-Moots, they have, fortunately, reprinted an old study that is both important and interesting. It would have been a shame to have lost it.

Gomme was one of the most prominent ethnologists of the "survivalist" school which drew breath at the inspiration of E.B. Tylor. This study is a footnote to the work of the master, though an elaborate and scholarly footnote. Gomme reconstructs the folk-moots by retracing their then modern survivals: he found place-names, the historical evidence, the linguistic evidence, and the testimony of old records. The result is a detailed account of one of the most important Old English political institutions.

The study is in many ways a classic. Unlike his colleagues who spent much of their time telling us why breaking mirrors is bad luck (interesting though it may be), Gomme's concern is mature. He deserves to be read for more reasons than antiquarian curiosity.

*Bruce A. Rosenberg
University of Virginia
Charlottesville*

The Every-Day Book; or, Everlasting Calendar of Popular Amusements, Sports, Pastimes, Ceremonies, Manners, Customs and Events, Incident to Each of the Three Hundred and Sixty-Five Days, in Past and Present Times; Forming a Complete History of the Year, Months & Seasons, and a Perpetual Key to the Almanack; Including Accounts of the Weather, Rules for Health and Conduct, Remarkable and Important Anecdotes, Facts, and Notices, in Chronology, Antiquities, Topography, Biography, Natural History, Art, Science, and General Literature; Derived from the Most Authentic Sources, and Valuable Original Communications, with Poetical Elucidations, for Daily Use and Diversion. By William Hone. London: Hone, 1827. Reissued by Gale Research Company, Detroit, 1967. Two volumes. [8], [8] pp., 1720, 1712 columns, two columns per page. Indexes: General Subjects; Romish Saints; Poetry, Original and Selected; Floral Directory; Correspondents' Signatures; Engravings; Music. \$45.00.

The Table Book. By William Hone. London: Hunt and Clarke, 1827 and 1828. Reissued by Gale Research Company, Detroit, 1966. Two volumes in one. 856, 888 columns, two columns per page. Indexes: General, Correspondents, Poetry, Engravings. \$22.50.

William Hone, an erratic Englishman who lived from 1780 to 1842, began publishing The Every-Day Book in weekly parts in 1824. As it appeared, sundry readers sent in

contributions which found their way into subsequent issues. The weekly publications ran through 1825 and then were bound into a two-volume set, one volume for each of the two years. Then The Table Book ran in the same manner through 1826 and 1827. The Every-Day Book contains an entry for each day of the year, each month being introduced with a symbolic engraving and a brief description in verse, usually from Spenser's Faerie Queene, plus a few words on the evolution of the month's name.

For Volume I of The Every-Day Book, Hone drew heavily on Alban Butler's twelve-volume Lives of the Saints, W. de Worde's The Golden Legend, and S. Cressy's The Church History of Britain. Beginning on January 1 and running chronologically through the year, he narrates the principal miracles attributed to each major saint on the appropriate day. For each day there are several saints, but not all their lives are told in detail. To these are added the lives of kings and other celebrities, usually on the days they died. These are not complete biographies, but condensed chronologies with selected anecdotes. On appropriate days are depicted other such notable events as the appearance of the great meteor of 1719, the great plague of 1665, and the great storm of 1703. To these, Hone adds tales of ghosts, corpses rising from the sea where the victims were drowned, the invention of the kaleidoscope, and the careers of such humble souls as Henry Jenkins, whose only claim to fame is that he lived to be 169 years old. Extraordinary persons like the "living skeleton" and the stone eater, who swallowed flints, also get attention.

There is plant lore and there are hints for forecasting the weather by the behavior of cattle, sheep, hogs, ravens, and ducks. For example, ravens flying high and croaking in the morning forecast good weather; ducks quacking and hogs rubbing in the dust pre-
sage rain, and cattle and sheep bunched up in the corner of a field or pasture indicate a coming storm. Some of these rules are in rhyme, as "Winter's thunder is summer's wonder." These mingle with seasonal rules for health and similar admonitions. Maidens are told how to find out who their husbands will be. For, if you boil an egg, eat only the yolk; fill the yolk's place with salt, and go to bed thereafter without speaking, you will dream about your future groom. And certain days have certain charms. On July 25, he who eats oysters will never be without money. In addition, Hone includes practical instructions on how to keep healthy in May, how to sleep well in the winter, how to water-proof leather shoes, and how to teach a camel to dance.

Seasonal customs and festivals along with traditional games, including primitive football, also are described. And customs for New Year's, Lent, Easter, May Day, Christmas, and Twelfth-Day are described in detail.

These and the miracles of the saints having been exhausted in Volume I, for Volume II of The Every-Day Book Hone moves into more technical information, drawn largely from Luke Howard's The Climate of London. This volume also is more heavily laden than Volume I with trivia sent in by correspondents.

The length of entries for the days vastly varies in both volumes. Only one of two lines may be dedicated one day, whereas a dozen or more pages may be devoted to the next one. The Table Book altogether abandons the daily entries, and is even more heavily decked with trivia than The Every-Day Book. On the other hand, the print in the first volume of The Every-Day Book is badly battered, while that of the later volumes is much better.

Of special interest to folklorists are the tale of "The Smith's Four Wishes" (Aarne-Thompson type 330) in Volume I, Columns 447-450, of The Every-Day Book, and the ballad of "The Outlandish Knight" (Child 4) in Volume I, Columns 129-131, of The Table Book. The latter item, mentioned by Child (I, 24), contains twenty-two stanzas. It apparently exhibits the impact of social taboo: it has been "cleaned up" so that the "naked woman" has disappeared from it.

Hone's books initiated a long series of similar publications which culminated in Robert Chambers' Book of Days (1863-4). As the vanguard of a curious genre hanging between the farmers' almanac and the modern periodical, they are certainly worth owning. However, they do contain a great deal of trivia. The Book of Days, also reprinted by Gale Research (1967), is in this respect far superior to them.

Frank Goodwyn
University of Maryland
College Park

Tom Tit Tot: An Essay on Savage Philosophy in Folk-Tale. By Edward Clodd. London: Duckworth and Co., 1898. Reissued by Singing Tree Press, Detroit, 1968. viii, 249 pp. Bibliography, Index. \$6.75.

Tom Tit Tot begins with a discussion of the motif of the heroine's being in danger of losing her head unless she guesses the name of the ugly little man who helped her accomplish an impossible task. The rest of the book consists of much undigested information about the beliefs and customs of savages. This part proved too hard for Victorians to stomach for in it Clodd asserts that much of Christianity, especially baptism and holy communion, are survivals of ancient rituals and beliefs. Gladstone's resignation from the English Folk-Lore Society of which Clodd was president typifies the outrage the thesis provoked.

Essentially, Tom Tit Tot is a kind of Golden Bough, a work frequently cited by Clodd. It contains long discussions on the significance of names. For example, a savage has two names, the secret one being conferred upon him during some important ritual. The reason for this secrecy is protection, for his enemies can use the ritual name for diabolical purposes. And Catholicism perpetuates this custom by the use of the baptismal name, according to Clodd.

The concept of transubstantiation is also related to savagery: drinking the blood of one's god or chief to partake of his strength. In this discussion, Clodd cites many of Frazer's examples in the Golden Bough and takes him to task for having failed to show their relation to transubstantiation.

Having accepted Frazer's theory of homeopathic magic (that which was once conjoined to an individual, though severed, will remain permanently sympathetically connected), Clodd gives many examples of the drastic measures savages take to prevent their nail clippings, hair combings, or excrement from falling into the hands of their enemies. Enemies can utilize these items to cause great pain or even death to the careless savage.

The trouble with theses of both Clodd and Frazer is that they failed to place their many examples into proper cultural perspectives. In other words, do the members of tribe A dispose of their nail parings for precisely the same reason as the members of tribe B?

If Tom Tit Tot is a highly derivative work and shares the flaws of its predecessor, why reprint it? First, it can be enjoyed by both amateur and professional folklorists. Secondly, it has historical value, for it was controversial books like Tom Tit Tot that stimulated the vast interest in folklore research that eventually led to the critical study of folk materials.

Esther K. Birdsall

Birds in Legend, Fable and Folklore. By Ernest Ingersoll. New York: Longmans, Green and Co., 1923. Reissued by Singing Tree Press, Detroit, 1968. 292 pp. Bibliography, Index. \$11.50.

If you combine an acquaintance with your area's bird population with an interest in folklore, you might think this reissued book is for you. In it, you will probably find something about a fair number of your neighborhood's birds or members of their family classifications. But this book is, disappointingly, both prejudiced and poorly organized, and is culled exclusively from literary sources. A varied clutch of classical, medieval, and recent authors, poets, and travelers contribute to the so-called "traditional birdlore" which Ingersoll says is mostly "amazing," "juvenile," "absurd," "false," "incredible," "superstitious," and "erroneous." Ingersoll presents this anecdotal mishmash of speculations, supposed beliefs, phoenix legends, and some factual(?) history in a carefree and illogical way.

He does not refer to comparative mythology, but rather takes a personal approach. In the chapter "Some Pretty Indian Stories," which starts off with Eskimos and concludes with North Carolina Negroes, he devotes his attention to pleasing stories of a poetic nature, lapsing occasionally into discussions of such pastimes as the ("revolting," "barbarous") Hunting of the Wren in Ireland and on the Isle of Man. Ingersoll presents amusing (to him) stories, then delights in explaining where they are all wrong.

In the fourth chapter, "Folklore of Bird Migration," the author recounts various explanations of the seasonal disappearances, and then rambles on about the "quaint" beliefs concerning wonderful stones found in chicken gizzards, raven throats, and other spots. Then in the eighth chapter, "...Black Birds," there is a paragraph on another kind of seasonal disappearance, the moulting season for crows, which coincides with their supposed visits to the devil. This kind of organization seems to prevail, leaving cross-referencing to the reader.

The subject of bird folklore, from animism to survivals, ought to have better treatment than this book provides.

*June Silverman
College Park, Maryland*

Early Ballads Illustrative of History, Traditions, and Customs; Also Ballads and Songs of the Peasantry of England Taken down from Oral Recitation and Transcribed from Private Manuscripts, Rare Broad-sides, and Scarce Publications. Edited by Robert Bell. London: George Bell & Sons, 1877. Reissued by Singing Tree Press, Detroit, 1968. viii, 472 pp. \$16.50.

This curious book should be of interest to everyone whose passion is folklore, particularly folksong, and most especially to those who delight in the history of folklore. Bell's Ballads was first published in 1877 before folklore became a coherent discipline, in those halcyon days of bliss before F.J. Child reared his ugly head. So one should not expect to find order here, or analysis, or an index, or notes that are of any value.

One will find here a charming, if not authentic, collection of songs and poems that may prove rewarding. But one must be prepared to be rewarded in a certain way: ironically, the quaintness of the Bell collection is in the naiveté of the work itself. Many of the songs are cribbed from earlier collections; few are from authentic traditional sources; and many are the familiar pieces Child wisely cast aside as being suspect. It is fascinating to see what the last century thought folklore was, and what they enjoyed in the way of popular entertainment. Specious or not, many of the songs are good fun.

Bruce A. Rosenberg

Folklore of the Teeth. By Leo Kanner, M.D. New York: The Macmillan Company, 1928. Reissued by Singing Tree Press, Detroit, 1968. xiii, 316 pp. Bibliography, Glossary. \$12.50.

Originally published in 1928 and currently reissued, Folklore of the Teeth enumerates practically every reference to the teeth and associated customs in recorded folk history, and deals with folklore regarding number, shape and eruption of teeth, popular dental hygiene, treatments for toothache, and such practices as artificial deformation of teeth and the use of teeth for various purposes outside the oral cavity.

At least 99.9 percent of the folk customs listed seem bizarre according to current concepts. Typical is the fact that "Franconians have the...custom of biting off with their own teeth the head of a living mouse which they wrap in a linen bag and suspend from the child's neck in order to protect it against uneasy dentition" (p. 36).

However, oil of cloves, which is used today in dental offices and in over-the-counter drugstore remedies, is a very common folk remedy against toothache. Undoubtedly some of the eighty-five plant cures and sixty animal cures listed may also be effective, even though rubbing a tooth with cat's sweat (p. 136) or filling a cavity with crow's dung (p. 136) may cause skepticism in many dental circles.

*Richard Levine, D.D.S.
Middletown, New Jersey*

RE WARTS: Apropos Maryland folk remedies for warts in the NEWSLETTER Supplement, June 1968, RWS Jr., who grew up in Poolesville, Maryland, remembers from his youth a cure: rub pork rind on the wart(s), put the rind under a rock, and walk away without looking back. The not looking back was the tough part, he says.

Our Folk Tales. High John the Conqueror and other Afro-American Tales. Compiled by Julius Lester. Illustrated by Jennifer Lawson. Edited by Mary Varela. New York: Student Non-Violent Coordinating Committee, 1967. [37] pp. Paper, no price given.

Negro folklore is undoubtedly the richest single body of oral literature in the United States, and there is plenty of room for collectors seeking materials that haven't yet been captured in print. This slim volume of five tales is described as a compilation, but, apart from its brevity, it is a disappointment to this collector because the tales are grossly adulterated with political asides and, apparently, SNICK messages to the young.

The main story in the collection is about a slave named High John the Conqueror, who appears in a large cycle of ante-bellum Negro tales, usually merely as John. His antagonist is the plantation owner, and here, as in most of the John tales, the slave continuously outwits Old Master by clever ruses and tricks. Whether this story and the others were collected directly from informants or rewritten from existing printed variants is unfortunately not indicated.

"High John the Conqueror" frequently verges on high quality story telling, but the rendition is flawed by the insertion of commentaries on the nature of the white man and the difference between house niggers named Uncle Tom and the field niggers named John. Uncle Tom, says the narrator of this tale, identifies himself with the white man, but as for John, "if massa's house caught on fire, you could be sure that John had set the fire and was kneeling down behind the barn praying for a wind." And, says the narrator of this SNICK-edited variant, "I understand, too, that we got some field niggers running around today. Praise the Lord"! In short, the stories are used as a carrier for blatant action propaganda.

If you happen to feel that the way to racial justice is to set the fire and kneel behind the barn and pray for a wind, your reaction will be different from mine. But if you are looking for genuine, untampered-with folktales you will have to seek them elsewhere. Even so, the excellent illustrations by Jennifer Lawson merit the highest praise.

*Harold Courlander
Bethesda, Maryland*

Urban Blues. [By] Charles Keil. Chicago and London: University of Chicago Press, Published 1966, Third Impression 1968. (Phoenix Paperback P291.) xi, 231 pp. Photographs. \$2.45.

This work was first published in 1966, and evidently written earlier. The assassinations of Malcolm X and Martin Luther King, Jr., the urban riots, the despair and disillusionment over Vietnam - none of these are dealt with in Keil's thoughtful study of blues and contemporary black culture. Keil has little sympathy for (and little knowledge of) earlier blues forms. These, and the white writers who have dealt with them, are quickly and not always charitably dismissed. Even Ralph Ellison and LeRoi Jones, black writers who have written engagingly on older music, are dealt with severely.

Two popular singers are treated in detail - Bobby (Blue) Bland and Riley (B.B.) King. Keil reproduces interviews with them, and comments extensively on their careers and the meaning of their words, music, and personalities to contemporary urban blacks. His observations and research were done entirely in Chicago, but I do not think his conclusions would be significantly altered in other areas.

Keil is a sociologist, albeit a committed and partial one, and his jargon and occasional tables will present difficulties for the uninitiated reader. Occasionally, one suspects an unconscious urge to display erudition, but this is probably an ungenerous assessment.

Urban Blues is a book to be read and digested by anyone with interest in Negro musical forms and their cultural-emotional environment. As such, and with its flaws, it is a model study, thoroughly free of the white, romantic absurdities which continue to plague most written efforts on the subject. It can also serve as an introduction to some wonderful and overwhelming music.

*Richard K. Spottswood
Takoma Park, Maryland*

German Folk Songs. 51 Traditional Ballads and Songs in German and English from Medieval Times to the Present Day. Compiled and Edited by Arthur Ke vess. New York: Oak Publications, 1968. 96 pp. Notes on the Songs, Illustrations, Music. Paper, \$2.95.

This is a charming songbook, a potpourri from the memories of those who were born or raised in Germany of the 1920's and 30's. Ke vess acknowledges his debt to his wife, who first introduced him to these many fine songs, some of which reach as far back as the Peasant Wars three hundred years ago. They include "...children's and game songs, love songs, and lovers' laments, humorous songs, rounds, songs of leave-taking, wandering and love of nature, as well as socially significant songs of various historical periods up to the present" (p. 4).

Earl Robinson provided guitar arrangements, and suggestions as to the lyrics. Dr. Ernst Wolff and Teddi Schwartz assisted with the lyrics, as well. The book is enlivened by thirty-eight illustrations, highly relevant, whimsical and enjoyable, selected by Irwin Silber. The collection is enriched by eight pages of notes on the songs, some of which were very enlightening to me. Finally, there is a page of game rules for eight of the songs for children.

All in all, I find this a satisfying book, and not just for the German-born. My husband was delighted with "Es tanzt ein Bi-Ba-Butzemann" (The Merry Bogeyman), as were my children. There are a number of songs with this same captivating quality included in this collection.

Ingrid Leeds
Bethesda, Maryland

John Burke's Book of Old-Time Fiddle Tunes for Banjo. New York: Amsco Music Publishing Co., 1968. 96 pp. Discography, Photographs, Tablature. Paper, \$2.95.

Burke's work is a musician's notebook of some seventy-five tunes, written down as a sort of memorandum to the player, an aid to learning rather than authoritative compendium. It contains some grand tunes which, until recently, were mostly inaccessible to the ordinary city picker. It is, as Burke says, not an instruction manual for beginners, although it does provide some excellent comments on style and technic from which beginners would profit.

It primarily is a good introduction to a complex and subtle banjo style, related to frailing, which Burke calls "clawhammer," more melodic and less drivingly rhythmical than is ordinary knock-down frailing. (He also includes some tunes in old-time finger picking style.)

The foreword describes the development of Burke's own music, tastes, and attitudes. It is interesting, though some of his caricatures of city folkniks and so-called "scholarly" attitudes may be painful. His basic conclusion is that what is important is the music and the people who make it - a living tradition - and the book illustrates this orientation.

The tunes are arranged roughly in order of difficulty. For each he provides tuning and tablature, sources and recorded examples, and a running commentary. He gives no transcriptions in standard music notation. He explains: (a) "The lack of musical notation forces a student to depend on his ear for acquiring the tune...[and for] evaluating what he hears" (p. 10); (b) "I have found...that tablature does not have the psychologically authoritative aspect of standard musical notation" (p. 9); and (c) "I only know a few good banjo pickers who can read it, but even they don't bother with it when they arrange a tune for the banjo" (p. 10).

Perhaps these arguments are valid, but I am not entirely convinced. After all, standard notation, like tablature, is a kind of shorthand which at best should remind the reader what the music is like. It is neither a secret language nor a devilish invention to plague the uninitiated. It does have its limitations, as does tablature, as a form of communication, but it also has unique advantages as shorthand. No competent musician would put the notation before the musical idea it represents, but many musicians find a need to write things down in order to communicate with a student - or just to remind themselves. Burke's book had its origin in just such a need.

I think there are good arguments for including written music with tablature: (a) The two notations complement one another, since the shape of the tune is often more

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clearly shown in standard notation, the technic in tablature. (b) A fiddler might like to have at least the basic tune to play along with the banjo; banjo tablature is worthless to a fiddler. And (c) For tunes with a singing part, a vocal line could have been included. This is important in a song like "The Three Butchers," which has an irregular meter; as far as I can tell, Burke's meter differs from that of the recording cited.

I have, in fact, some difficulty reading Burke's "simplified" tablature. He omits bar lines between measures, using them only to indicate phrases. This is a nice idea, but it is sometimes hard to tell whether a group of notes is a pickup (an upbeat) or a downbeat. He uses a rather distracting  to indicate the equivalent of , the common "bum-diddy" of the "basic strum."

Though in most cases the original intent is eventually decipherable, it is occasionally unclear or even misleading. The same notation is also used to indicate triplets and assorted grace notes. In cases where I don't know the tune and don't have the record, I'm lost. In Pete Seeger's tablature, which retains the "time signals" of musical notation, the meter is very easy to see.

Carelessness in using the conventions of written communication is, unfortunately, also evident in the text. There are misspellings ("equivelence," "Hobert Smith," "Kahmawha") and misprinted tunings, not to mention loose punctuation and variations in the form of references. These are minor annoyances, to be sure, but they seem to reflect Burke's impatience with the formalities of print, though that is the medium he has chosen. The poor proofreading of the text unfortunately raises suspicion as to the accuracy of the tablature.

Nevertheless, I bought the book to learn some tunes and some technic, and, in spite of the above shortcomings, it is worth it.

*Lani Herrmann
New Shrewsbury, New Jersey*

Masters of Instrumental Blues Guitar. [By] Donald Garwood. New York: Oak Publications, 1968. Original Edition...1967 by Traditional Stringed Instruments, Inc. 78 pp. Discography, Glossary, Illustrations, Music, Tablature. Paper, \$2.95.

As the author clearly states in his preface, this book is to be used as a companion to a number of records. Its main purpose is to enable those who have mastered the rudiments of finger picking to learn some of the guitar styles of various country blues guitar players. It is not a beginner's book. It will take some knowledge to make full use of what this book has to offer, but you don't have to be a super guitar player.

There has been a need for books of this sort, and in the last year or two, some good ones have begun to appear. Art Rosenbaum's banjo book, John Burke's banjo book, Stefan Grossman's guitar book, and Pete Seeger's twelve-string book are good examples. This book deals primarily with the styles of Mississippi John Hurt and Mance Lipscomb (a chapter each), with several songs by Etta Baker, Rev. Gary Davis, Frank Stokes, John Fahey, and Bo Carter.

The nice thing about this book (and those above) is that it contains the arrangements of songs as played by the various artists. You need only find those records which contain these songs, and with a moderate amount of work you can learn them essentially as played by the real guys. It is practically impossible to figure out how to play these songs just by listening to the records unless one is already a very good picker, and it is equally difficult to learn them from tablature. For once we can have both.

Another nice feature of the book is the inclusion of occasional alternate ways of doing the same song, sometimes three versions of one tune, each slightly more complex than the one preceding it.

The book also contains a chapter on basic blues rhythm, melodic structure, and chord progressions for those who have had very little contact with the blues. There is also a glossary of musical terms and a discography with keys and tunings, both of which are helpful. The discography struck me as being a little incomplete, containing only listings of records by Mississippi John Hurt and Mance Lipscomb, although it's very good about naming the sources of each individual piece printed.

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This book is a great aid to those who really want to learn the styles of some of the old greats, but it's likely to call for a lot of individual effort. The author has figured them out and got them down on paper, but that just means that you can now see what they are doing as well as hear. The rest is up to you.

Michael Cooney
Falls Church, Virginia

Reprints from Sing Out! Volume Eleven. New York: Oak Publications, 1968. 64 pp. Illustrations, Music. Paper, \$1.00.

Approaching the reliability of death and taxes, another volume of Reprints has appeared. Many more goodies will again be at the folksinger's ever-grasping (or groping) fingertips. Again, songs are offered in all categories to swell one's bag or to branch out. Of course, there are duplications from other volumes, but these are present in a tolerable quantity, perhaps to keep us aware of the fundamentals.

I once suggested that guitar and banjo cases be manufactured with a Reprints compartment, but since the number increases we may have to be content to use a spare belt and carry them over the shoulder. Large camera cases work as well. The point is that Reprints will continue to be the fundamental library of folk revivalists.

Dick Rodgers
Silver Spring, Maryland

The Best of Folk Music. Book One. Compiled and Edited by Albert Gamse. New York: Lewis Music Publishing Co., Inc., 1968. (Omnibus World Library No. 4-A.) 231 pp. Alphabetical Index of Titles, Categorical Index of Titles, Index of First Lines, Illustrations, Music. Paper, \$3.95.

'Taint no such thing! This bulky volume manages to print less than one hundred songs, because of piano accompaniments and record plugs for Glen Campbell and so forth. The choice of songs is poor; versions and texts are altered or incomplete, and the commentary is inaccurate.

The book begins with pop songs and seems to include the traditional material to fill up space. The inclusion of "Honey" is alone cause enough for total rejection. Of course, the folksongs (including "Amazing Grace" and "Barbara Allen") are all copyright 1968 by Lewis Publishing Co.

Perhaps the illustrations deserve brief comment: how about "irrelevant" and "inane"?

If this is a reflection of the popular impression of folk music, we should resolve to work harder on its public image, while being thankful for the Oak folks.

Dick Rodgers

New English Broad­sides. Songs of Our Time from the English Folk Scene. Compiled by Nathan Joseph and Eric Winter. New York: Oak Publications, 1967. 96 pp. Index of Song Titles, Illustrations, Music. Paper, \$2.95.

It's always nice to know what's going on in folk music in Britain, and this set is an excellent sampling of some of the finer folk material being written in the post-Ewan MacColl era.

In their excellent introduction, Joseph and Winter point out the predominant influence of MacColl on the writers represented. There also is evident an American influence on a couple of the writers, such as Bert Jansch, but the majority seem to have been little affected by the American folk music revival.

There isn't too much that can be said about the material in the book other than that it is good, representative, and varied. Most of the writers are English, but a couple of the best Scottish and Irish writers are included, that is, Matt McGinn and Dominic Behan.

In reading through the book, I could not help drawing certain comparisons between the English and American folksong revivals, for this collection illustrates their differences very well. In America there are a few professional writer/singers known on both sides of the ocean: Bob Dylan, Tom Paxton, Phil Ochs, and a few others. There are no such household names in this book. With few exceptions, the English writers

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are singers by choice and have other professions. They are "folk," whose songs reflect their way of life; people who gather in pubs of an evening and sing of what they know - and write about it, too. For this reason, the writers of the English revival are masters of the topical song; far more so, I think, than their American counterparts. They deal, for the most part, with topics close to home, with specifics, more than with generalities, such as love, peace, and war.

The protest movement in England has not produced the wealth of fine songs that it has here in the States. But Cyril Tawney can write of the sea; Stan Kelly, of the Liverpool docks; Leslie Haworth, of the British country life, and Matt McGinn of just about anything. I'm sure that there are writers in America of a similar caliber and style - Bud Foote, Bob Schmertz, or Kay Cothran, for instance - but I don't know of a similar collection of songs from this country. Someone with more ambition than myself should compile such a book of American broadsides, including not only those by professional writers, but by the large number of fine craftsmen who write about what they know and love for the fun of it.

Andy Wallace
Arlington, Virginia

Broadside. Volume 2. Compiled and Edited by Agnes Cunningham. New York: Oak Publications, 1968. 96 pp. Illustrations, Music. Paper, \$2.95.

Broadside (of New York) is now over six years old and has fulfilled (and is fulfilling) a vital function in the world of songs and songwriting. The result of a suggestion by Malvina Reynolds in an issue of Sing Out! years ago, turned into a reality almost single-handedly by Agnes (Sis) Cunningham, Broadside was started to help get into print new songs, especially those of a topical nature. It sought to print those songs which either never get into print or which, owing to the natural delay in publication and the small amount of space available to topical songs in Sing Out! and magazines like it, would not get printed until they were no longer topical. Broadside saw to it that these songs got out fast and in plenty. May it continue to publish (and even prosper).

Volume Two of reprints from the pages of Broadside contains over one hundred songs by fifty different writers, including such notables as Pete Seeger, Malvina Reynolds, Tom Paxton, Phil Ochs, Richard Farina, Len Chandler, Matt McGinn, Pat Sky, Mark Spoelstra, Arlo Guthrie, Carolyn Hester, Jimmy Collier, Rev. Frederick Douglass Kirkpatrick, Janis Ian, Peter LaFarge, Eric Andersen, Buffy Ste.-Marie, and even Vanessa Redgrave. Notably absent are songs by Bob Dylan.

It is a good cross-section of songs, old and new (relative to the age of the topical song movement of the last seven or eight years during which time it passed from a cult to a business). There is a reasonable supply of songs with which we are already at least slightly familiar, which is good, since most of us don't read music and must have heard a song before we are likely to try to learn it from a book. There is also a good number of almost-never-before-sung songs for those who have the energy to search for more original material.

The book has a lengthy introduction by Gordon Friesen which is his version in a nutshell of the topical songwriter/singer movement.

It fulfills its purpose.

Michael Cooney

Daybreak. [By] Joan Baez. New York: The Dial Press, Inc., 1968. 159 pp. \$3.95.

This book does not pertain to folk music or folklore. It is simply a collection of the thoughts and experiences of Joan Baez. For the most part, the experiences are not analyzed or evaluated. This is left up to the reader. There is no plot, nor any psychological exposé.

Daybreak deals with people and Baez's interaction with them and feelings toward them. In a stream of consciousness fashion she has recorded a series of incidents, encounters, anecdotes, and dreams. They tend to show how and why she is where she is today. Even the sections on facifism and nonviolence are intensely personal in approach.

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Reading the book is similar to having a quiet talk with someone. It is a conversation that is not limited to unthreatening trivialities. The content is reminiscent of the first part of Isadora Duncan's autobiography - the style is contemporary. It leaves you with the feeling that you know Joan Baez a little.

Roni Bowie
Arlington, Virginia

RECORD NOTICES AND REVIEWS:

"Michael Cooney: or 'The Cheese Stands Alone'." Folk-Legacy FSI 35.

It's here at last! The long-awaited record by one of the finest of folk music's jack-of-all-trades. For those who are familiar with Michael Cooney, it is sufficient to say that the recording is indicative of Michael at his best, and contains a good cross-section of his immense and varied repertory. There is some Leadbelly (superbly played), "Fannon Street," "Red Cross Store"; banjo tunes, "Turkey in the Straw", and blues, "John Henry" - but, above all, good tunes with fine texts, feelingly and tastefully performed.

For those who are not familiar with Michael Cooney, this record is an excellent opportunity to get acquainted with him. You really should! He is one of the finest performers in the folk idiom today, and has an honest love of the music (sometimes lacking in the professional performer).

In the informative notes to the record, Cooney speaks of the many "living room singers" throughout the country with whom he has shared his music in his travels. The "living room" aura is recreated on this record. In short, his music is a perfect blend of "folk" in the truest sense of the word, and sometimes awesome professional proficiency. There are few musicians who handle themselves so well in so many styles.

Andy Wallace

"Pete Seeger Sings Leadbelly." Folkways FTS 31022.

I hate to write this because my negativism is apt to be incorrectly construed as a criticism of Pete Seeger, but the new record, "Pete Seeger Sings Leadbelly," is an abuse of the listener's and the performer's talents. It appears to be made up of rejects from other recorded concerts. The sound is bad, the reproduction of audience participation is fuzzy, and Seeger's voice and instrument are not up to par.

I think what angers me about the issuance of this disc is the fact that while every performer is entitled to an off-night or off-song, no record company should impose on the buyer a disc which, in this instance, does no credit either to Seeger or to Leadbelly.

Helen Schneyer
Kensington, Maryland

"The Young Tradition - Galleries." Vanguard VSD 79295.

Would you believe the Young Tradition with instrumentation? Here they are, in their second record for Vanguard, presenting another exciting group of English folksongs.

Since so many in the Folklore Society of Greater Washington are avid followers of the Young Tradition, the songs will be familiar from their concerts: "The Barley Straw," "Husbandman and Servingman," "John Barleycorn," and "Banks of the Nile" are among the selections.

The instrumentation, used sparingly and tastefully, features Dave Swarbrick on fiddle and mandolin. There is no distraction from the lyrical and stylistic qualities.

Dick Rodgers

"The New Lost City Ramblers - Modern Times." Folkways FTS 31027.

This album is the Ramblers' entry into the so-called "topical" song field, although not their first album of topical songs (cf. their sets of Prohibition and Depression songs). Because many of the better topical songs from the 20's and 30's have already been recorded by the group, this set suffers by comparison. But the gems included in it make the record worth having, and the lesser songs of the bunch are not so agonizing to hear as the typical modern topical song ("Gotta bomb mom 'cause she thinks I'm a

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com/ -mie"). Indeed, the set seems much more real than the scribblings of the New Left high school activist/nihilist/drug crowd, undoubtedly due to the fact that the songs are a product of a hard-hit people who nonetheless managed to find a way to laugh at themselves. Modern Protest/Topical songs always seem to me to be so earnest, so sincere, so adolescently agonizing that I am almost completely turned off to the message by the manner of presentation. Modern protest song, in the main, seems like the moralizing Temperance/Prohibition songs about "Demon Rum." But enough of my own moralizing.

Most of the songs in the record are a product of the displacement of rural people by industrialization (including "The Death of Ellenton," which relates the removal of a town to build the plant that produced the first H-bomb - certainly topical enough by today's standards), or the effects of modern life on rural people. Typical topical material like mine disasters, Depression woes (like "Dear Okie," my co-favorite song here), and cotton mill life is presented side-by-side with less common (for country music) themes such as war protest (Roger Miller's "Private John Q," my other co-favorite).

In summation, then: if you are buying your first Ramblers' record, I'd suggest buying one of their earlier sets in order to get a feeling for their style (or, rather, styles). But for those who need no introduction to these gentlemen, I recommend the record without hesitation.

Robert Clayton
Washington, D.C.

"Take This Hammer," Leadbelly. Verve Folkways FTS 31019.

There really isn't a whole lot that can be said in praise of Leadbelly that hasn't already been said. He is already a legend, asking of the twelve-string and as a powerful and superb singer. This record is a collection of some of Leadbelly's better known songs, along with a couple of the more obscure, all of them re-releases of cuts that Moses Asch had earlier recorded. It is no substitute for the incomparable "Last Sessions" set by Folkways, but it is a worthwhile record if you don't have and don't want to spend the money on the above. The recording is fairly good, as the editors have done a pretty fair job of cleaning up the excess noise from the original tapes. And my ears must have become more accustomed to Leadbelly's singing over the years, for I can understand the lyrics to all the songs - an accomplishment I used to consider no mean feat, what with Leadbelly's Louisiana singing style and old 78 scratches.

Andy Wallace

"Doc Watson and Family." Verve Folkways FTS 31021.

Faster than a speeding bullet! Swifter than a flash of lightning! Grace notes between the grace notes in music played in double time! Now meet the whole family.

This is a re-release of a 1963 Folkways classic. If you missed it the first time around, here's your chance again - and at a lower price. Very solid material in the Watson manner.

Dick Rodgers

"Delta Blues," Son House and J.D. Short. Folkways FTS 31028.

This is a reissue of an earlier Folkways release featuring one side by Son House and one by J.D. Short. The original recording date for the material is 1940, but the quality is excellent with few extraneous sounds.

Son House, protégé of Charlie Patton, has more of what is considered the Delta sound, for example, use of open tunings with bottle neck. His voice is strong and, in most instances, clear.

J.D. Short, on the other hand, plays the guitar in regular tuning and plays excellent mouth harp. Short's singing is not as distinct as House's, and his songs are much longer.

Those interested in folk music who have not been introduced to good Delta blues will find this a good sampling. Those who enjoy this music will probably already have this record.

Brian Hannon
Hyattsville, Maryland

THE FOLK CALENDAR...

- June 6-8 American Folk Song Festival, Olive Hill, Kentucky.
 June 6-8 Pittsburgh Folk Festival, Civic Center, Pittsburgh, Pennsylvania.
 June 7 Memphis Blues Festival, Memphis, Tennessee.
 June 13-14 Southern Illinois FolKonvention, Bond County fairgrounds, Greenville, Illinois.
 June 18-21 National Old Time Fiddlers Contest and Folk Music Festival, Weiser, Idaho.
 June 19-22 West Virginia Folk Festival, Glenville, West Virginia.
 June 28 Old-Time Fiddlers Convention, Independence, Virginia.
 June 28-July 5 Pennsylvania Dutch Festival, Kutztown, Pennsylvania.
 June 29 Singing on the Mountain, Grandfather Mountain, Linville, North Carolina.
 June 29-July 12 Seminars on American Culture, Cooperstown, New York.
 June 30-July 6 Blue Grass Festival, Watermelon Park, Berryville, Virginia.
 July 1-6 Festival of American Folklife, Smithsonian Institution, Washington, D.C.
 July 3-6 Newport Jazz Festival, Newport, Rhode Island.
 July 4 Five-String Banjo Contest, Sunset Park, West Grove, Pennsylvania.
 July 4 All-American Country Fiddlers Contest, Hale Center, Texas.
 July 5 Old Time Fiddlers Convention, Memorial Park, Elkin, North Carolina.
 July 8-12 Auburn Shaker Festival, Auburn, Kentucky.
 July 11-13 Folk Music Camp, Sweets Mill, Auberry, California.
 July 12-13 Highland Games and Gathering of the Clans, Grandfather Mountain, Linville, North Carolina.
 July 14-18 Craftsmen's Fair of the Southern Highlands, Asheville, North Carolina.
 July 15-20 Newport Folk Festival, Newport, Rhode Island.
 July 16-19 Ohio Hills Folk Festival, Quaker City, Ohio.
 July 19 FSGW PICK-NIK, Fort Ward Park, Alexandria, Virginia.
 July 20 Topango Canyon Banjo and Fiddle Contest, Topango Canyon, California.
 July 25-26 Old-Time Fiddlers Convention, Pulaski, Virginia.
 July 25-27 Mariposa Folk Festival, Toronto, Canada.
 July 25-Aug 15 Virginia Highlands Arts and Crafts Festival, Abingdon, Virginia.
 July 26-27 Schaefferstown Folklife Festival, Schaefferstown, Pennsylvania.
 July 30-Aug 1 Wild Pony Roundup, Chincoteague, Virginia.
 Aug 1-3 Mountain Dance and Folk Festival, Asheville, North Carolina.
 Aug 2 Lenape Old Fiddlers Picnic, Lenape, Pennsylvania.
 Aug 2-3 National Championship County Music Contest, Warrenton, Virginia.
 Aug 3-17 Pinewoods Dance Weeks, Buzzards Bay, Massachusetts.
 Aug 6-10 Old Spanish Days, Santa Barbara, California.
 Aug 7-9 Old Fiddlers Convention, Galax, Virginia.
 Aug 7-10 Fox Hollow Beers Family Festival, Petersburg, New York.
 Aug 11-16 American Indian Exposition, Anadarko, Oklahoma.
 Aug 16 Old-Time Fiddlers Convention, Fries, Virginia.
 Aug 17-24 Pinewoods Folk Music Week, Buzzards Bay, Massachusetts.
 Aug 19-24 Pennsylvania Dutch Days, Hershey, Pennsylvania.
 Aug 22-24 Philadelphia Folk Festival, Old Pool Farm, Upper Salford, Pennsylvania.
 Aug 29-Sept 1 Endless Mountains Folk Festival, Old Mill Village, New Milford, Pennsylvania.
 Aug 30-Sept 1 Tell Festival, New Glarus, Wisconsin.
 Sept 1 Fiddlers Picnic, Sunset Park, West Grove, Pennsylvania.
 Sept 4-7 Steam Show Days, Carroll County Farm Museum, Westminster, Maryland.
 Sept 13 Old-Time Gospel Sing and Fiddlers Convention, Beulah, North Carolina.
 Sept 21 Italian Fall Festival, Villa Rosa, Mitchellville, Maryland.
 Sept 27 Fredericksburg Dog Mart, Fredericksburg, Virginia.
 Oct 3-4 East Tennessee State University Folk Festival, Johnson City, Tennessee.
 Oct 4 Tennessee Valley Old-Time Fiddlers Association Convention, Athens, Alabama.
 Oct 9-12 Meeting, Association for Study of Negro Life and History, Tutwiler Hotel, Birmingham, Alabama.
 Oct 11 Maryland State Fiddlers Championship, Oakland, Maryland.

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- Oct 16-18 National Folk Festival, Stokely Center, University of Tennessee, Knoxville, Tennessee.
- Oct 21-25 Craftsmen's Fair of the Southern Highlands, Gatlinburg, Tennessee.
- Oct 30-Nov 1 Meeting, American Studies Association, Toledo, Ohio.
- Nov 7-9 Meeting, American Folklore Society, Georgia State College, Atlanta, Georgia.
- Nov 22 North Carolina State Fiddlers Convention, Cleveland, North Carolina.
- March 27, 1970 Wold's Marble Championship, Tinsley Green, Sussex, England.
- March 27, 1970 Rope Skipping, Alciston, England.

(Much of the above was lifted from "Folk Festival Listing," by Jean Martin, Hyden, Kentucky 41749, the English items from "Time's Telescope, A Folk Almanack," by Britain's "Broadsheet King," John Foreman. If you are interested in attending any of the above, it is advisable to contact the office for the event or the local Chamber of Commerce to obtain confirmation of the location and date(s), and perhaps additional information.)

TREASURER'S REPORT (April 1969):

Net Worth, 1 June 1968 \$323.46

Record of Income and Expenses:

<u>Category</u>	<u>Income</u>	<u>Expenses</u>
Membership	\$1,210.50	\$ 36.79
Publications	21.00	908.61
Programs	310.00	789.43
Special Events	687.00	320.00
Miscellaneous	19.50	477.27
Publicity	-----	208.32
Get-Away III (net)	612.75	-----
Stanley-Williams (67-68)	<u>1,183.58</u>	-----
TOTAL:	\$4,044.33	\$2,740.42

Net Gain (Income less Expenses) \$1,303.91

Net Worth, 1 April 1969 \$1,627.37

Respectfully submitted,
Frank Daspit, Treasurer

NOTABLE QUOTES...

"Gypsies are regarded as illiterate. But illiterate does not mean uncultivated (that is, without intellectual or moral culture). Culture, a certain form of culture, if you will, is deeply rooted in them; as will be seen. As for their reading and understanding of the world, this is not done on paper or in text books; it is done on the very soil of the planet. An illiterate people is usually capable of reading, better than we can, the signs of nature, whether in meteorology, pharmacopeia, or divination."

-The Gypsies (p. 132)
Lean-Paul Clébert
E.P. Dutton, New York, 1963
(Reprinted 1967, paper, Penguin
Book 2462, \$1.02)

"Such a notion is the product of ethnology and psychological anthropology. It stems from the unwarranted application of a natural science - and a false one at that - to man's being. The basic fallacy underlying such modes of thought consists in the belief that history begins with the primitive and backward, the weak and helpless. The opposite is true. The beginning is the strangest and mightiest. What comes afterward is not development but the flattening that results from mere spreading out; the beginning is emasculated and exaggerated into a caricature of greatness taken as purely numerical and quantitative size and extension. The strangest of all beings is what he is because he harbors such a beginning in which everything all at once burst from superabundance into the over-

-An Introduction to Metaphysics
(p. 155), Martin Heidegger,
Yale University Press. 1959

In the fourth chapter, "Folklore of Bird Migration," the author recounts various explanations of the seasonal disappearances, and then rambles on about the "quaint" beliefs concerning wonderful stones found in chicken gizzards, raven throats, and other spots. Then in the eighth chapter, "...Black Birds," there is a paragraph on another kind of seasonal disappearance, the moulting season for crows, which coincides with their supposed visits to the devil. This kind of organization seems to prevail, leaving cross-referencing to the reader.

The subject of bird folklore, from animism to survivals, ought to have better treatment than this book provides.

*June Silverman
College Park, Maryland*

Early Ballads Illustrative of History, Traditions, and Customs; Also Ballads and Songs of the Peasantry of England Taken down from Oral Recitation and Transcribed from Private Manuscripts, Rare Broad-sides, and Scarce Publications. Edited by Robert Bell. London: George Bell & Sons, 1877. Reissued by Singing Tree Press, Detroit, 1968. viii, 472 pp. \$16.50.

This curious book should be of interest to everyone whose passion is folklore, particularly folksong, and most especially to those who delight in the history of folklore. Bell's Ballads was first published in 1877 before folklore became a coherent discipline, in those halcyon days of bliss before F.J. Child reared his ugly head. So one should not expect to find order here, or analysis, or an index, or notes that are of any value.

One will find here a charming, if not authentic, collection of songs and poems that may prove rewarding. But one must be prepared to be rewarded in a certain way: ironically, the quaintness of the Bell collection is in the naiveté of the work itself. Many of the songs are cribbed from earlier collections; few are from authentic traditional sources; and many are the familiar pieces Child wisely cast aside as being suspect. It is fascinating to see what the last century thought folklore was, and what they enjoyed in the way of popular entertainment. Specious or not, many of the songs are good fun.

Bruce A. Rosenberg

Folklore of the Teeth. By Leo Kanner, M.D. New York: The Macmillan Company, 1928. Reissued by Singing Tree Press, Detroit, 1968. xiii, 316 pp. Bibliography, Glossary. \$12.50.

Originally published in 1928 and currently reissued, Folklore of the Teeth enumerates practically every reference to the teeth and associated customs in recorded folk history, and deals with folklore regarding number, shape and eruption of teeth, popular dental hygiene, treatments for toothache, and such practices as artificial deformation of teeth and the use of teeth for various purposes outside the oral cavity.

At least 99.9 percent of the folk customs listed seem bizarre according to current concepts. Typical is the fact that "Franconians have the...custom of biting off with their own teeth the head of a living mouse which they wrap in a linen bag and suspend from the child's neck in order to protect it against uneasy dentition" (p. 36).

However, oil of cloves, which is used today in dental offices and in over-the-counter drugstore remedies, is a very common folk remedy against toothache. Undoubtedly some of the eighty-five plant cures and sixty animal cures listed may also be effective, even though rubbing a tooth with cat's sweat (p. 136) or filling a cavity with crow's dung (p. 136) may cause skepticism in many dental circles.

*Richard Levine, D.D.S.
Middletown, New Jersey*

RE WARTS: Apropos Maryland folk remedies for warts in the NEWSLETTER Supplement, June 1968, RWS Jr., who grew up in Poolesville, Maryland, remembers from his youth a cure: rub pork rind on the wart(s), put the rind under a rock, and walk away without looking back. The not looking back was the tough part, he says.

Our Folk Tales. High John the Conqueror and other Afro-American Tales. Compiled by Julius Lester. Illustrated by Jennifer Lawson. Edited by Mary Varela. New York: Student Non-Violent Coordinating Committee, 1967. [37] pp. Paper, no price given.

Negro folklore is undoubtedly the richest single body of oral literature in the United States, and there is plenty of room for collectors seeking materials that haven't yet been captured in print. This slim volume of five tales is described as a compilation, but, apart from its brevity, it is a disappointment to this collector because the tales are grossly adulterated with political asides and, apparently, SNICK messages to the young.

The main story in the collection is about a slave named High John the Conqueror, who appears in a large cycle of ante-bellum Negro tales, usually merely as John. His antagonist is the plantation owner, and here, as in most of the John tales, the slave continuously outwits Old Master by clever ruses and tricks. Whether this story and the others were collected directly from informants or rewritten from existing printed variants is unfortunately not indicated.

"High John the Conqueror" frequently verges on high quality story telling, but the rendition is flawed by the insertion of commentaries on the nature of the white man and the difference between house niggers named Uncle Tom and the field niggers named John. Uncle Tom, says the narrator of this tale, identifies himself with the white man, but as for John, "if massa's house caught on fire, you could be sure that John had set the fire and was kneeling down behind the barn praying for a wind." And, says the narrator of this SNICK-edited variant, "I understand, too, that we got some field niggers running around today. Praise the Lord"! In short, the stories are used as a carrier for blatant action propaganda.

If you happen to feel that the way to racial justice is to set the fire and kneel behind the barn and pray for a wind, your reaction will be different from mine. But if you are looking for genuine, untampered-with folktales you will have to seek them elsewhere. Even so, the excellent illustrations by Jennifer Lawson merit the highest praise.

*Harold Courlander
Bethesda, Maryland*

Urban Blues. [By] Charles Keil. Chicago and London: University of Chicago Press, Published 1966, Third Impression 1968. (Phoenix Paperback P291.) xi, 231 pp. Photographs. \$2.45.

This work was first published in 1966, and evidently written earlier. The assassinations of Malcolm X and Martin Luther King, Jr., the urban riots, the despair and disillusionment over Vietnam - none of these are dealt with in Keil's thoughtful study of blues and contemporary black culture. Keil has little sympathy for (and little knowledge of) earlier blues forms. These, and the white writers who have dealt with them, are quickly and not always charitably dismissed. Even Ralph Ellison and LeRoi Jones, black writers who have written engagingly on older music, are dealt with severely.

Two popular singers are treated in detail - Bobby (Blue) Bland and Riley (B.B.) King. Keil reproduces interviews with them, and comments extensively on their careers and the meaning of their words, music, and personalities to contemporary urban blacks. His observations and research were done entirely in Chicago, but I do not think his conclusions would be significantly altered in other areas.

Keil is a sociologist, albeit a committed and partial one, and his jargon and occasional tables will present difficulties for the uninitiated reader. Occasionally, one suspects an unconscious urge to display erudition, but this is probably an ungenerous assessment.

Urban Blues is a book to be read and digested by anyone with interest in Negro musical forms and their cultural-emotional environment. As such, and with its flaws, it is a model study, thoroughly free of the white, romantic absurdities which continue to plague most written efforts on the subject. It can also serve as an introduction to some wonderful and overwhelming music.

*Richard K. Spottswood
Takoma Park, Maryland*

German Folk Songs. 51 Traditional Ballads and Songs in German and English from Medieval Times to the Present Day. Compiled and Edited by Arthur Ke vess. New York: Oak Publications, 1968. 96 pp. Notes on the Songs, Illustrations, Music. Paper, \$2.95.

This is a charming songbook, a potpourri from the memories of those who were born or raised in Germany of the 1920's and 30's. Ke vess acknowledges his debt to his wife, who first introduced him to these many fine songs, some of which reach as far back as the Peasant Wars three hundred years ago. They include "...children's and game songs, love songs, and lovers' laments, humorous songs, rounds, songs of leave-taking, wandering and love of nature, as well as socially significant songs of various historical periods up to the present" (p. 4).

Earl Robinson provided guitar arrangements, and suggestions as to the lyrics. Dr. Ernst Wolff and Teddi Schwartz assisted with the lyrics, as well. The book is enlivened by thirty-eight illustrations, highly relevant, whimsical and enjoyable, selected by Irwin Silber. The collection is enriched by eight pages of notes on the songs, some of which were very enlightening to me. Finally, there is a page of game rules for eight of the songs for children.

All in all, I find this a satisfying book, and not just for the German-born. My husband was delighted with "Es tanzt ein Bi-Ba-Butzemann" (The Merry Bogeyman), as were my children. There are a number of songs with this same captivating quality included in this collection.

Ingrid Leeds
Bethesda, Maryland

John Burke's Book of Old-Time Fiddle Tunes for Banjo. New York: Amsco Music Publishing Co., 1968. 96 pp. Discography, Photographs, Tablature. Paper, \$2.95.

Burke's work is a musician's notebook of some seventy-five tunes, written down as a sort of memorandum to the player, an aid to learning rather than authoritative compendium. It contains some grand tunes which, until recently, were mostly inaccessible to the ordinary city picker. It is, as Burke says, not an instruction manual for beginners, although it does provide some excellent comments on style and technic from which beginners would profit.

It primarily is a good introduction to a complex and subtle banjo style, related to frailing, which Burke calls "clawhammer," more melodic and less drivingly rhythmical than is ordinary knock-down frailing. (He also includes some tunes in old-time finger picking style.)

The foreword describes the development of Burke's own music, tastes, and attitudes. It is interesting, though some of his caricatures of city folkniks and so-called "scholarly" attitudes may be painful. His basic conclusion is that what is important is the music and the people who make it - a living tradition - and the book illustrates this orientation.

The tunes are arranged roughly in order of difficulty. For each he provides tuning and tablature, sources and recorded examples, and a running commentary. He gives no transcriptions in standard music notation. He explains: (a) "The lack of musical notation forces a student to depend on his ear for acquiring the tune...[and for] evaluating what he hears" (p. 10); (b) "I have found...that tablature does not have the psychologically authoritative aspect of standard musical notation" (p. 9); and (c) "I only know a few good banjo pickers who can read it, but even they don't bother with it when they arrange a tune for the banjo" (p. 10).

Perhaps these arguments are valid, but I am not entirely convinced. After all, standard notation, like tablature, is a kind of shorthand which at best should remind the reader what the music is like. It is neither a secret language nor a devilish invention to plague the uninitiated. It does have its limitations, as does tablature, as a form of communication, but it also has unique advantages as shorthand. No competent musician would put the notation before the musical idea it represents, but many musicians find a need to write things down in order to communicate with a student - or just to remind themselves. Burke's book had its origin in just such a need.

I think there are good arguments for including written music with tablature: (a) The two notations complement one another, since the shape of the tune is often more

clearly shown in standard notation, the technic in tablature. (b) A fiddler might like to have at least the basic tune to play along with the banjo; banjo tablature is worthless to a fiddler. And (c) For tunes with a singing part, a vocal line could have been included. This is important in a song like "The Three Butchers," which has an irregular meter; as far as I can tell, Burke's meter differs from that of the recording cited.

I have, in fact, some difficulty reading Burke's "simplified" tablature. He omits bar lines between measures, using them only to indicate phrases. This is a nice idea, but it is sometimes hard to tell whether a group of notes is a pickup (an upbeat) or a downbeat. He uses a rather distracting  to indicate the equivalent of , the common "bum-diddy" of the "basic strum."

Though in most cases the original intent is eventually decipherable, it is occasionally unclear or even misleading. The same notation is also used to indicate triplets and assorted grace notes. In cases where I don't know the tune and don't have the record, I'm lost. In Pete Seeger's tablature, which retains the "time signals" of musical notation, the meter is very easy to see.

Carelessness in using the conventions of written communication is, unfortunately, also evident in the text. There are misspellings ("equivelence," "Hobert Smith," "Kahmawha") and misprinted tunings, not to mention loose punctuation and variations in the form of references. These are minor annoyances, to be sure, but they seem to reflect Burke's impatience with the formalities of print, though that is the medium he has chosen. The poor proofreading of the text unfortunately raises suspicion as to the accuracy of the tablature.

Nevertheless, I bought the book to learn some tunes and some technic, and, in spite of the above shortcomings, it is worth it.

Lani Herrmann
New Shrewsbury, New Jersey

Masters of Instrumental Blues Guitar. [By] Donald Garwood. New York: Oak Publications, 1968. Original Edition...1967 by Traditional Stringed Instruments, Inc. 78 pp. Discography, Glossary, Illustrations, Music, Tablature. Paper, \$2.95.

As the author clearly states in his preface, this book is to be used as a companion to a number of records. Its main purpose is to enable those who have mastered the rudiments of finger picking to learn some of the guitar styles of various country blues guitar players. It is not a beginner's book. It will take some knowledge to make full use of what this book has to offer, but you don't have to be a super guitar player.

There has been a need for books of this sort, and in the last year or two, some good ones have begun to appear. Art Rosenbaum's banjo book, John Burke's banjo book, Stefan Grossman's guitar book, and Pete Seeger's twelve-string book are good examples. This book deals primarily with the styles of Mississippi John Hurt and Mance Lipscomb (a chapter each), with several songs by Etta Baker, Rev. Gary Davis, Frank Stokes, John Fahey, and Bo Carter.

The nice thing about this book (and those above) is that it contains the arrangements of songs as played by the various artists. You need only find those records which contain these songs, and with a moderate amount of work you can learn them essentially as played by the real guys. It is practically impossible to figure out how to play these songs just by listening to the records unless one is already a very good picker, and it is equally difficult to learn them from tablature. For once we can have both.

Another nice feature of the book is the inclusion of occasional alternate ways of doing the same song, sometimes three versions of one tune, each slightly more complex than the one preceding it.

The book also contains a chapter on basic blues rhythm, melodic structure, and chord progressions for those who have had very little contact with the blues. There is also a glossary of musical terms and a discography with keys and tunings, both of which are helpful. The discography struck me as being a little incomplete, containing only listings of records by Mississippi John Hurt and Mance Lipscomb, although it's very good about naming the sources of each individual piece printed.