

# THE BROADSIDE

OF BOSTON

Volume III, No. 19

Cambridge, Massachusetts

November 25, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY CENTS



Wishing You a Happy Thanksgiving from  
Folk City U S A with Robert J Curtsema

Presented in Stereo on **W C R B** 1330 AM and 102.5 FM

Every Friday Night Following the Eleven O'clock Newscast



# THE BROADSIDE

OF BOSTON

Vol. III No. 19

November 25, 1964

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Cambridge, Massachusetts 02139

Phone: 868-9788

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## THIS ISSUE'S COVER BARBARA DANE

There was a time, before Judy Roderick,  
before Lisa Kindred, before Judy Henske...  
it must have been all of three years ago - four  
at the outside...when if anyone said "white  
female bluesinger," you could automatically  
assume that they were talking about Barbara  
Dane. Barbara hails from Arkansas, from  
Detroit, from San Francisco. She also hails  
from the days of the People's Songs Hootenan-  
nies, the UAW's 1945 picket lines, the World  
Youth Festival of 1947 in Prague, the Dixie-  
land bands of Dick Oxtot and Turk Murphey,  
sit-ins, walk-ins, and election campaigns,  
husbands, children, lost hopes, new hopes,  
and housewifery.

She operates on the assumption that if her  
music is to be valid, there can be no separa-  
tion between the singer and the person. Does  
it work? Well, how many people do you know

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who would be recognized and invited on stage  
to sing, just by walking into New Orleans'  
Preservation Hall?

So how come Barbara Dane never became  
the big "success," and how come not so many  
people seem to know her name? Well, maybe  
it's because Barbara never was quite willing  
to make that one little compromise with her  
own honesty, maybe it's because Barbara was  
just a little too selfish to cheat on what she  
thought life should be, maybe it's because  
Barbara Dane is too damn real.

Whatever the answer, you can guess for  
yourself if you go to listen to her this month  
when she makes what we believe is her first  
public appearance in this area.

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# Ramblin' Round

w/dave wilson

There are many things I would like to talk about. I'd like to say something about Greg Di Belli and his Rose Coffeehouse in the North End, one of the nicest places to which I have been in a long while. I would like to say something about the Odyssey and why they have not and may not open. And furthermore, I would like to say something about a little coffeehouse in Quincy called The Place which opened quietly some months ago much to a great many people's surprise.

Each is worthy of an article in its own right, but maybe there is a lesson to be learned from the joint experiences of the owner/managers of all these places.

Suppose for some inexplainable reason, you decided that you wanted to open and operate a coffeehouse. What would you do first? I would assume that the first step would be to visit all or most of the like establishments in the area and get an idea of what range of approaches were already in operation. The next thing would be to talk to people involved in the business, not one or two, but a number of them, to find out what the biggest problems are apt to be.

However, very few new coffeehouse owners do this. They just go on about their way, as the individuals most of them are, and make the same mistakes that everyone before them has made, plus some that no one else has ever made.

Now the laws which regulate the application for and obtaining of an entertainment license in the city of Boston are, in my opinion, unjust. Before this license can be granted, you must have been okayed by the Building Dept., the Fire Dept., and the Board of Health. To get their ok your unit must be in operating condition, which in effect means

that you have to make your full financial investment, and then cross your fingers in hope that the Licensing Board will not reject your application, and thus force the loss of your entire investment. Nice way to keep small businesses from opening. It would seem to me that the most sensible method would be to grant licenses which would become effective when the other requirements were met.

Next, it would seem appropriate to comment on the reasons that coffeehouses have a difficult time in getting entertainment licenses. Outside of failure to comply with the standards set by the aforementioned departments, a major reason is the fervor with which one member of the Licensing Board has continually vowed that he will not allow any more of those dirty refuges for "people with beards and sneakers," to be opened in this city. This attitude is one of ignorance and small mindedness, and, I am afraid, typical of most Boston Political Appointees. The attitude is even further reinforced by the inability of most prospective coffeehouses to offer any sort of financial encouragement to the proper parties. The attitude also seems unrealistic to me since I have listened to numbers of clergymen, educators, and socially prominent people tell me that the coffeehouse is one of the best possible outlets for the energies of our society's young people, and tell me also that they are wholeheartedly behind the coffeehouse phenomena. The Licensing Board, by the way, is not required to give any reason for rejecting an application. How, within a democratic framework, can this be justified?

To me the next obvious consideration would seem to be that of where to place the blame for the negative impression. Unfortunately, I think that a good portion of that blame has to be placed squarely on the backs of the coffeehouses. What have they done to improve the image of themselves? Not much. The most well-attended successful house in the area has a reputation for insulting its patrons, through rudeness, and a reputation among its fellow coffeehouses for not caring one whit for any other establishment save itself. (And it was only three years ago that benefit concerts in several other houses were all that saved this one from going down to financial ruin).

Again, a partial answer seems obvious to me. An association of coffeehouses need not hinder the operation of any of its members, and yet with a little effort towards developing some skill in the area of Public Relations, many improvements in attitudes toward coffeehouses could be implemented. I'm not suggesting that they should pretend to be anything but what they are, it would be enough to at least tell the world what they really are.

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&

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KE 6-2412

in the Folklore Concert Series



CASES, CAUSES, AND COUPS  
Casey Anderson

"I want to see bigger and better folk music for more people more frequently."

My concepts of bigger and better folk music have nothing to do with money, really. They are concerned, believe it or not, with esthetic and esoteric values. And speaking of money, have you ever noticed how certain "ethnic" folkies get a terrible case of the "cutes" whenever it's mentioned? But have you ever seen one refuse a sizable sum-for-their-services for fear they were being overpaid, or that it might "soil" their "greater beings?" Of course not. Just an observation.

When I talk of bigger and better folk music, I mean bigger and better folk music of all kinds...and especially traditional, as well as contemporary. I think people would like to see more traditional folk performers in the popular entertainment media...as long as they are presented in contexts that would render their performances believable and enjoyable. All it requires is a bit of creativity and imagination on the parts of producers and directors. You simply can't put an ethnic folkie in front of audiences that aren't traditionally oriented and expect him to do well. It just doesn't work that way. Put him in the proper "setting," in a correct "frame of reference," in a correct believable "context," and he too can be a winner.

The key to it all, I think, is this business of creativity and imagination. The defunct ABC Hootenanny Show, for example, was wretchedly lacking in creative and imaginative production values. But in spite of all, I applauded the show (and still do) for the simple reason that it constituted a formidable foot-in-the-door in terms of promoting folk music in the ranks of network television. Who knows but that the next time we get our foot in the door, it might be a better bundle all around as a result of what's been learned from Hootenanny's mistakes? As yet, though, no one has even begun to exploit the many possibilities folk music presents in terms of popular entertainment media.

Integrated into the theater, for instance, the paths folk music could take are practically unlimited. One could take a bunch of professional craftsmen... actors and actresses, script-writers, folk singers and musicians, producers and directors... and come up with some pretty good radio and television stuff... series and spectaculars and even full-length motion pictures. There are many folk songs that contain within themselves complete stories and plots and a ready-made cast of characters. A bit of creative imagination could bring us motion pictures like, "The Golden Vanity," "The Springhill Mine Disas-

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presents

NOV  
27th

8:30 P.M.

Bill Keith

Jim Rooney

Pete Rowan

Sylvia Mar

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316 Huntington Avenue Boston

ter," "James A. Garfield," "The Lady of Carlisle," "Stackolee," "Omie Wise," and many, many others. ... Pardon me madam, would you mind removing your hat?



KING'S ROOK PRESENTS BARBARA DANE

Barbara Dane, often referred to as the Queen of the Blues, will be appearing for two nights, November 27th and 28th, at the King's Rook in Ipswich. Barbara's credits include the Newport Folk Festivals, major TV appearances, recordings for Folkways, Capitol, Horizon, and Barbary Coast. This, to our knowledge, will be her first public appearance in this area.



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Club 47, Inc.

- Nov. 20 Mimi & Dick Farina  
Taj Mahal  
21 Keith & Rooney  
22 Hoot w/Don MacSorley  
23 Tom Rush  
24 Spider John Koerner  
25 The Image Theatre Workshop  
26 Keith & Rooney  
27 Mitch Greenhill  
Geoff Muldaur  
28 Joe Val & Pete Rowan  
Carl Watanabe  
29 Hoot w/Geoff Muldaur  
30 Tom Rush  
Dec. 1 Spider John Koerner  
2 The Image Theatre Workshop  
3 Keith & Rooney  
4 Taj Mahal  
Don MacSorley  
5 Charles River Valley Boys

... AND COFFEE TOO



King's Rook

- Nov. 20 Spider John Koerner  
21 Open House  
22 Hoot  
23 Open House  
24 Jim Kweskin and Fritz Richmond  
25 Jim Kweskin and Fritz Richmond  
Ed Freeman  
26 Barbara Dane  
27 Open House  
28 Hoot  
29 Open House  
30 Hoot  
Dec. 1 Open House  
2 Jonny Talbot  
3 Ed Freeman  
4 Keith & Rooney  
5 Open House  
6 Hoot  
7 Open House



The Loft

- Nov. 20 Jerry Corbitt  
21 closed  
22 Hoot w/John Rowlingson  
23 to be announced  
24 Carol Christ  
25 Steve Koretz  
26 The Villagers  
27 Spider John Koerner  
28 closed  
29 Hoot w/John Rowlingson  
30 to be announced  
Dec. 1 Carol Christ  
2 Steve Koretz  
3 Cook County Squires  
4 Spider John Koerner  
5 closed  
6 Hoot w/John Rowlingson

Concerts

- Nov. 20 MITCH GREENHILL and RAY PONG  
Brookline High School, 8:30 pm  
21 PETER, PAUL AND MARY  
Worcester Memorial Auditorium  
8:30 pm  
21 ALFRED DELLER & THE DELLER  
CONSORT, Jordan Hall, 8:30 pm  
27 BILL KEITH, JIM ROONEY, PETE  
ROWAN, and SYLVIA MARS  
presented by FSSGB, Bates Hall at  
Huntington Ave. YMCA, 8:30 pm  
Dec. 4 TOM RUSH, Cumnock Auditorium at  
Lowell Tech  
5 JACKIE WASHINGTON, Jordan Hall,  
8:30 pm  
12 JUDY COLLINS, Jordan Hall, 8:30 pm

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Unicorn

- thru Nov. 29 Jesse Colin Young  
Biff Rose  
Dec. 1 - 13 Dave Van Ronk  
every Mon Hoot w/Ed Freeman

The Saladin

Amherst, Mass.

- Nov. 20 - 22 Skip James  
27 - 29 closed, holiday  
Dec. 4 - 6 Mitch Greenhill  
11 - 13 Tom Rush

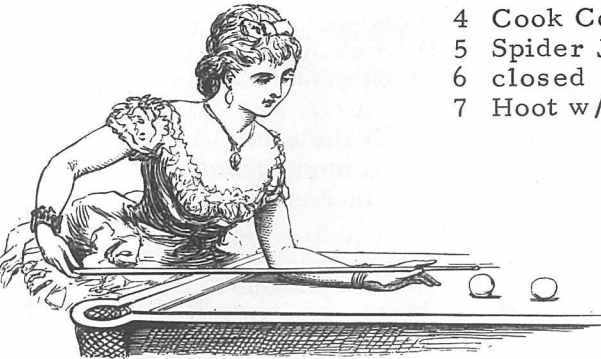
The Rose

- Nov. 20 Bob Gahtan and Kanga Fuller  
21 closed  
22 Tom Hayes  
23 Hoot and Auditions  
24 Chip Hayward  
25 closed  
26 Carole Martin  
27 Maxie Friedman  
28 closed  
29 Tom Hayes  
30 Hoot and Auditions  
Dec. 1 Bob Moment  
2 Tom Hayes  
3 Isabel Gardner and Kanga Fuller  
4 closed  
5 Tom Hayes  
6 Hoot and Auditions  
7 Ed Freeman



Turk's head

- Nov. 20 Sylvia Mars - blues  
21 Rogelio Reyes  
Dave Briggs  
22 afternoon: Gil de Jesus  
evening: Andy Caponigro  
Kent Carter  
23 Sallie  
24 Jonny Talbot  
25 Isabel Gardner  
26 Carl Watanabe  
27 Ray Pong  
28 Rogelio Reyes  
Dave Briggs  
29 afternoon: Gil de Jesus  
evening: Andy Caponigro  
Kent Carter  
30 Sylvia Mars  
Dec. 1 Carl Shrager  
2 Isabel Gardner  
3 Carl Watanabe



Folk City U.S.A.

with Bob Lurtsema

- WCRB 1330 AM 102.5 FM - Friday, 11:15 pm  
Nov. 20 Field Recordings of Negro prison songs  
Guest: Bruce Jackson  
27 Live Performance Series  
Guests: Jackie Washington, Dayle  
Stanley, Charles River  
Valley Boys

- Dec. 4 X-mas Gift Pick  
11 Elektra - the Folk Box  
18

The Freebies ...

YOU LOOK DIFFERENT, SOMEHOW. I'M LETTING MY HAIR GROW BACK IN.

YOUR HEAD FEELS THE APPROACH OF WINTER? NO, IT'S JUST TO KEEP UP WITH THE TIMES.

YUL BRYNNER IS OUT, BOB DYLAN IS IN. LET'S HAVE A LOOK.

YOU'VE GOT A LONG WAY TO GO!



LAST MONTH							1964 NOVEMBER 1964							NEXT MONTH						
OCTOBER							S M T W T F S							DECEMBER						
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	9	10	11	12	13	14	8	9	10	11	12	13	14	6	7	8	9	10	11	12
15	16	17	18	19	20	21	15	16	17	18	19	20	21	13	14	15	16	17	18	19
22	23	24	25	26	27	28	18	19	20	21	22	23	24	20	21	22	23	24	25	26
29	30						25	26	27	28				27	28	29	30	31		

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## Notes from a stanza collector variant ed. freeman

HOW TO WRITE A FOLK SONG

or

HOW TO BECOME RICH AND FAMOUS AND  
HANDSOME AND INTELLIGENT AND DEEP-  
THINKING AND MORALISTIC OVERNIGHT

Ah yes, the Folk Song. Soul. Truth. Raw guts. Sex. The first question is what to write about. Let that not pose any problems. There are three basic Folk Songs: the Love Song, the Rambling Song, and the Protest Song. Let us first examine the Protest Song.

All Protest Songs, until further decree from the God of Hip, are to be written about the three civil rights workers killed in Mississippi this summer. Songs should be written in a minor key (connotes sadness) with at least one entirely incongruous major chord thrown in for good measure (connotes originality), and hammered out at ear-splitting volume on a guitar with a flatpick (connotes inner strength, conviction). Any song which blames us (you, me), instead of them (dirty lousy Mississippians -- very superficial) is destined for greatness. Be sure to include a verse starting with the words "How long..." or "How much longer..." (connotes imminence, social consciousness).

The Rambling Song. Especially apt if you went to a posh prep school and have never been further west than Albany, N. Y. Accepted composition is one verse of rambling, two verses of self-pity and one verse of philosophy, preferably in that order. Swipe the tune from Tom Paxton and you can't go wrong, or if you insist on being original, play it in the key of G and sprinkle liberally with E minor chords. To be finger-picked, of course (connotes sensitivity). Suggested rhymes are: "ramblin'...wanderin'" (a Folk rhyme), "road...load" (a Guthrie rhyme), and "home...roam" (a soul-searing rhyme).

The Love Song. The difference between a Folk Love Song and a Pop Love Song is that a Folk Love Song specifically mentions going to bed with the other party, whereas a Pop Love Song only hints at it. There are two possible situations about which the song can be written: being together (wax sentimental, sensitive), or being apart (wax introspective, hurt, understanding). Marriage, platonic love, joys, and optimism are all strictly taboo. All songs are to be finger-picked and sung with the eyes closed (connotes universality).

And now that all is said and done, Pardon me while I go back to my repertoire of Guthrie, Ochs, Paxton, and Dylan. Between them they have written some of my most favorite songs.

JESSE COLIN YOUNG AT UNICORN

Jesse Colin Young, Capitol recording artist, is currently in the middle of his first extended Boston engagement. Jesse will be familiar to many who have heard his album, "Soul of a City Boy," or seen him during his brief appearances at Club 47. He will continue at the Unicorn through November 29th. Appearing in addition is banjo comic Biff.

NEW CHRISTY'S TO TOUR EUROPE

The New Christy Minstrels' manager journeyed to London recently and firmed a deal with the Beatles' manager, Brian Epstein, for Epstein to introduce them in England. After a week in England, they'll tour to Holland, Belgium, Scandinavia, San Remo, and Paris.



THREE CATS PHOTOS  
PHOTOS FOR PUBLICATION

26 WADSWORTH STREET  
ALLSTON 34, MASS.



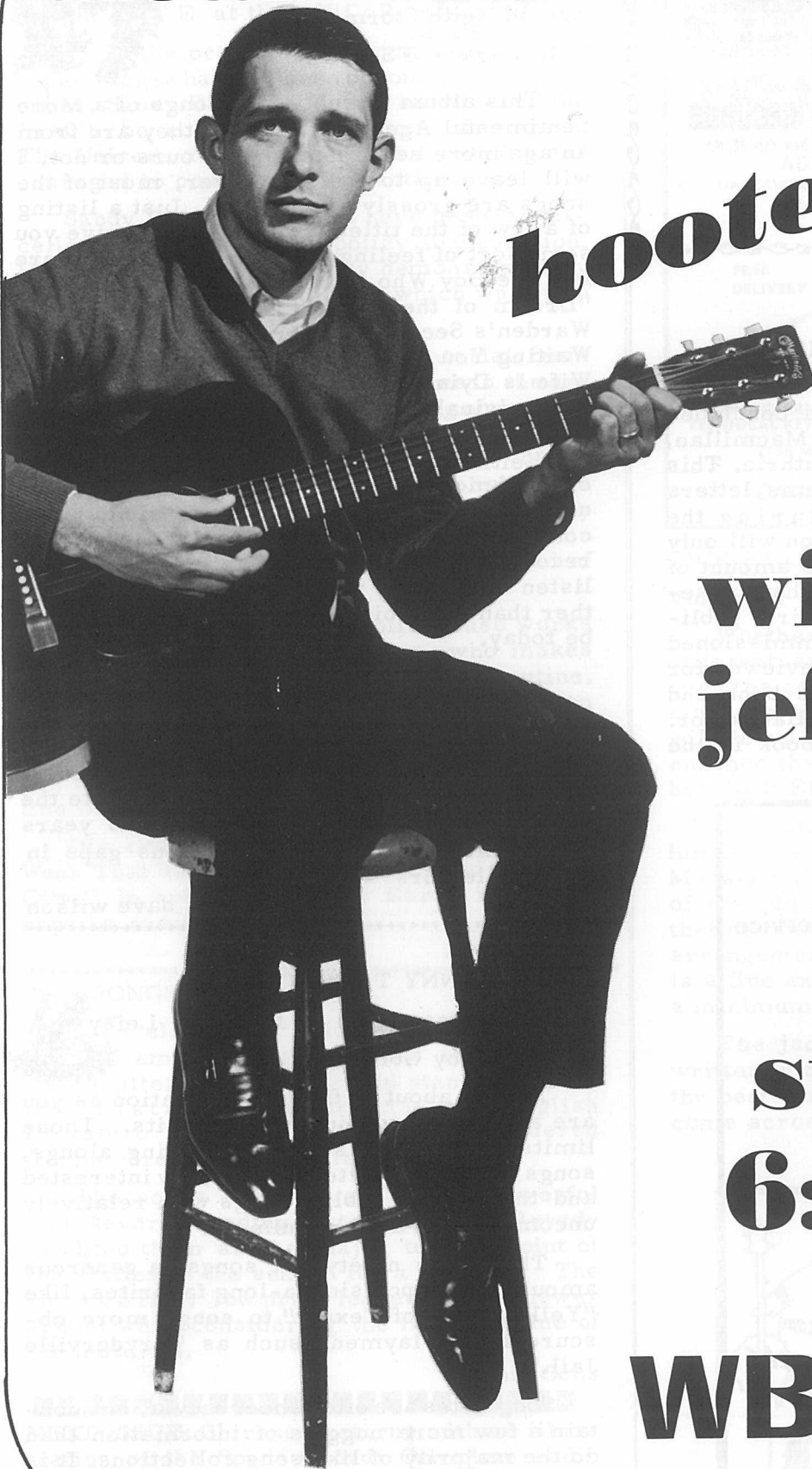
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## Broadside



### • TAKE THE NEWS TO MOTHER

Arnold Keith Storm

Folk Legacy FSA-18

This album is subtitled "Songs of a More Sentimental Age," and whether they are from an age more sentimental than ours or not, I will leave up to you. However, most of the songs are grossly sentimental. Just a listing of a few of the titles included should give you some sort of feeling about these songs. There is "The Boy Who Could Never Come Home," "Dream of the Miner's Child," "The Prison Warden's Secret," "There's a Mother Always Waiting You at Home," and "Jim Blake, Your Wife Is Dying," plus eleven more, including two originals by Keith.

Keith sings easily and pleasantly. His vocal technique never subjugates his song, and neither does his guitar nor harmonica, which complement his presentation throughout the record. I find it a comfortable experience to listen to a singer who displays his songs rather than his voice, unusual as it seems to be today.

The included booklet with the text of all the songs and source notes is up to the Folk Legacy standards. Perhaps the most amazing thing about the record is that the collector who taped Arnold Keith Storm and wrote the notes is Pat Dunford, who is only 16 years old. This record will fill serious gaps in most collectors' shelves.

dave wilson

### HOOTENANNY TONIGHT

Edited and compiled by James F. Leisy

Published by Gold Medal D1457



This is about as fine a compilation as you are apt to find within certain limits. Those limits are: songs suitable for sing alongs, songs for the neophyte, the casually interested and the general public; songs with relatively uncomplicated accompaniment.

There are ninety-six songs, a generous amount, from pop sing-a-long favorites, like "Yellow Rose of Texas," to songs more obscure to the laymen, such as "Cryderville Jail."

Song notes are often sheer trivia, but contain a few more nuggets of information than do the majority of like song collections. It is well worth its half-dollar price.

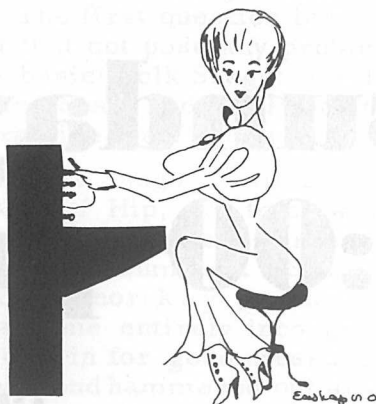
Martha Heyward



MACMILLAN PUBLISHERS TO ISSUE  
NEW WOODY GUTHRIE BOOK

Arrangements have just been concluded for the New York publishing house, Macmillan, to publish a new book by Woody Guthrie. This will be a collection of stories, poems, letters and articles that Woody wrote during the years 1945 to 1950. This collection will only be a small part of the tremendous amount of Woody's writings, and it is hoped that subsequent books will follow after this first publication. The Trust Fund has commissioned Robert Shelton, the folk music reviewer for the New York Times, to edit this book and work with Alan Rinzler, the Macmillan editor. Macmillan plans to publish the book in the Fall of 1965.

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# Reviews



SANDY BARON

Caught LIVE at the uNiCoRn



While the presenting of comics on coffee-house stages has not been uncommon in other cities, Sandy Baron is, to my knowledge, the first to be engaged by a Boston coffeehouse. The Unicorn is to be congratulated and encouraged to continue this practice.

Sandy Baron seems to have been an excellent choice for this policy inauguration. His effectiveness was amply demonstrated by the response of his audience, which was often choking with laughter.

Sandy uses a wide range of material, from whimsical imaginings of occurrences in the day of Adam or Moses, to the parodying of modern figures such as the TV variety show magician or the movie swordsman. He also is wont to comment on polysided aspects of race and civil rights issues. (He has a record, recently released by Roulette, entitled "The Race Race," which is totally devoted to this kind of humor.)

The informality of the coffeehouse works to the advantage of Mr. Baron, who makes the audience a working part of his routine, occasionally leaving the stage to go stand on someone's table. He is also apt to get a new idea in the middle of one routine, and, before you know it, you have a routine within a routine within a routine.

His credits include TV's "That Was The Week That Was," "The Premise," and "Second City." In summary, Sandy Baron is fun. I hope he returns soon.

Art Wagner

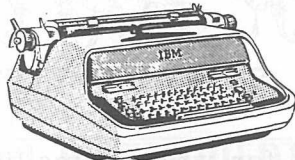
## THE SONGS of PHIL OCHS

Excellent! Clearly the finest songbook ever to emerge from the folk renaissance. As a matter of fact, it could stand as one of the outstanding masterpieces of English literature and will probably be considered for the Great Books series.

The songs themselves are so powerful that several leading historians have already credited them as the major turning point of the sixties in the search for a new left. The incredibly low price leaves this reviewer aghast when considering the infinite value of the material.

Phil Ochs

NEXT ISSUE: Clarence returns with an illustration of the Spade Chord; Complete radio and TV folk music schedules; A new song column; First replies from the Song Finder.



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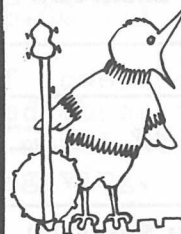


Whether or not Jack Elliott needs nine different sidemen in various combinations over the course of half of the twelve songs he sings on this record is something I think I will leave up to you. I find that, while they enhance the sound, they do nothing but encumber Jack Elliott.

The cuts on which Jack alone accompanies himself, especially "Diamond Joe" and "1913 Massacre," and even more especially, "Shade of the Old Apple Tree," are ample evidence that he doesn't need sidemen or any involved arrangements. Most of the rest of the record is a fine example of the Vanguard sound, but a minimum of Jack Elliott's reality.

The jacket notes, however, which were written by Shel Silverstein, do provide one of the best portraits of Jack Elliott I've yet to come across.

dave wilson



# OPEN HOOT

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# DEAR BROADSIDE



DEAR BROADSIDE:

I have been waiting for what seems like a long, long time for people to admit that "Peterpaulandmaryish" sounds do have folk quality. Ed Freeman (Nov. 11th) has struck a blow for emancipation from slavish adoration of "true, ethnic" performers. If Blind Funk Earwax is revered because he fits into the cult of "authenticity," as so often is the case, we are apt to overlook the quality and simple musical talent so often found in the commercial-sounding folk groups.

We are doing the whole movement a disservice, I feel, by elevating old folkies whose talents are questionable if ethnically authentic. The commercial groups are doing far more to spread the good word, to create and enhance others on to the discovery of lesser-known, but still talented, ethnic performers.

Sincerely,  
Ottillie Gruette-Lehder

XX

DEAR BROADSIDE:

In addition to publishing the coffeehouse schedules, perhaps you could also publish the schedules (times, dates, stations) of folk music programs on the local radio stations.

A faithful subscriber,  
Mike Kastle

(Don't miss our next issue.....Ed.)

## THE BROADSIDE

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DEAR BROADSIDE:

(Att: John Cooke)

You're absolutely right about that "Holy Modal Rounders" album - I don't know how I managed without it this long! As soon as I read your review, I invaded the nearest local record store (a very "un" place - they don't know the difference between Woody Guthrie and Paul Clayton).

There were about ten young people in the store pawing over the other albums of Animals and Beasties, New Crispy Pretzels and what have you. They had one copy of the album. As is my habit, I asked the proprietor to play some of it for me. It was almost too much for her. And suddenly we were entirely alone (I guess the other customers couldn't believe their ears). Then the proprietor insisted it must be on the wrong speed. Thought I'd die laughing when I told her that's how it's supposed to sound.

Naturally, I bought the album - after this "fool-proof" test, I knew it had to be good... and it certainly is.

Thanks for making my life complete!  
Vicki Artimovich

P. S. How about an illustration of that "Spade Chord"?

XX

DEAR BROADSIDE:

Some friends and I have recently started a jug band. We have been listening to Jim Kweskin and the Jug Band and Dave Van Ronk's Jug Stompers and have been trying to devise our own style.

I have two questions:

One, what ever happened to the Commonwealth Rag Pickers? Two, where do these groups find their instruments? We have a washtub, washboard, kazoo, harmonica, banjo, guitar, and jug.

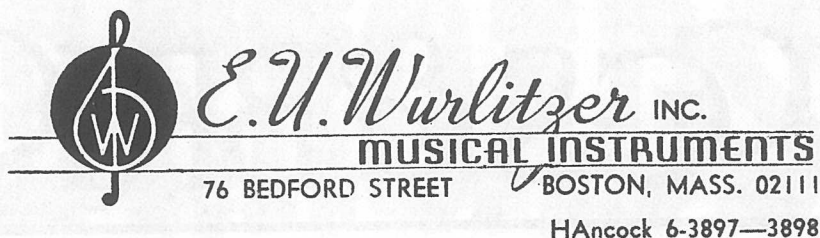
Sincerely,  
Paul McLeod

(The Rag Pickers have gone their way to various colleges having graduated from The Commonwealth School. As to where groups find their instruments - check your attic.--Ed.)



The Turks Head  
Bostons Oldest Coffee House  
77 Charles St.





Dear Broadside Reader:

After years of urging, the Martin people have finally produced their first 12-string guitar, Model D20-12. We have received our first shipment! This is a superb instrument, a true Martin in every sense with every fine feature of construction characteristic of this great instrument over the years. And with lifetime guarantee! Supply will be extremely limited for some time, however, we have been assured of modest delivery for the future. Yes! The Martin 12-string guitar. Come in and try!

Another unusual and rare instrument to reappear on the scene is the Plectrum banjo. This long-necked 4-string banjo has heretofore been available only now and then in used condition. We now have new GIBSON made Plectrum banjos in "100" grade. We expect shortly Plectrum banjos made in "Mastertone" grade!

Custom made instruments have always held a fascination for us. Control of construction, of design, of dimensions can be truly custom and herein lies our interest. Our experience over the years in handling literally thousands of fretted instruments has resulted in some particularly personal ideas as to these instruments. We've finally put them into tangible form.

Arrangements have been made with an extremely skilled maker in this country to produce a limited quantity of guitars built entirely to our personal specification. We expect less than a dozen per year and have just received two. These are about 00 size, somewhat deeper, constructed of fine, choice spruce top, with violin quality maple back and rims. Fingerboard and bridge are ebony and the neck is built to a  $25\frac{1}{2}$ " scale, a bit longer to accomodate an adult hand. We've had these instruments finished in a simple hand-rubbed satin sealer as used years ago. Just enough to close wood pores yet to allow full vibration. The maple backs will "break-in" somewhat longer, however we expect these guitars to continuously season with playing, ultimately to produce a tone of unusual depth and sonority. Instruments will be registered and will have our lifetime guarantee on workmanship. For those who would like to own something better, different and unusual. How much? \$185.00 !!!

We now have an unusually good supply of lower-priced instruments, from \$37.00 to \$80.00. We have selected these to offer best value in their price range. Nylon and metal string models excellent for the beginner or for gift-giving.

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