

THE BROADSIDE

Volume IV, No. 12

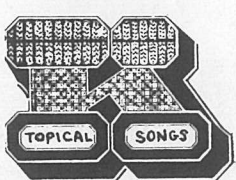
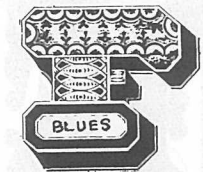
Cambridge, Massachusetts

August 4, 1965



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

Friday Night Two Hours of Fun Following the 11:00 p.m. News

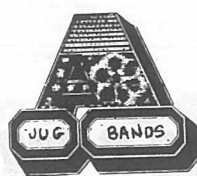


New England's Favorite Folk Music Program

WITH ROBERT J. LURTSEMA

1330 AM/FM 102.5

BROADCAST in STEREO



THE BROADSIDE

Vol. IV No. 12

August 4, 1965

Phone: 617-868-9788

A Bi-Weekly Publication
All Rights Reserved

Signed articles do not necessarily represent
the opinion of the Staff of BROADSIDE.

Editor	Dave Wilson
Managing Editor	Sandi Mandeville
Business Manager	Bill Rabkin
Art Editor	Bob Lurtsema
Photographer	Rick Sullo
Production	Jan Chartier
Copy Chief	Chris Murray
Coffeehouse Editor	Barry Mushlin

ART: Rosanne Aversa, Florri Aversa

COPY: Claudette Bonnevie, Betty Wilkins

PRODUCTION ASSISTANTS: Bobbie Poltorak,
Dave Vivian, Gail Thompson

DISTRIBUTION: Ed Murray, Bob Gahtan

BUSINESS STAFF: Phyllis Rotman

PROOFREADERS: Julie Snow, Vicki
Artimovich

Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price:
\$4.50 a year (26 issues). Address all correspondence to P.O. Box
65, Cambridge, Massachusetts 02139.

©Broadside Publications 1965. No part of this publication may be reproduced with-
out prior written permission from Broadside Publications.

Cover Photo by Rick Sullo

The Paul Butterfield Blues Band

In a sky full of ascending stars, there is
at least one nova in dazzling eruption. That
is the Paul Butterfield Blues Band.

Early this year, the word started filtering
into town. "You've got to hear this guy, Paul
Butterfield. He's from Chicago." Then when
Muddy Waters was playing the Jazz Workshop,
and some people were talking to him, and
talking about blues in Chicago, Muddy spoke
about Paul Butterfield. But by bit, the repu-
tation of this musician started accumulating,
until Elektra announced that they were re-
leasing the first Butterfield record. Not long
after, the Newport Folk Festival announced
that they had relaxed the ban on amplified in-
struments for this group only, so that they
might play at the Festival. In Downbeat, Pete
Welding reviewed their performance at a
Chicago nightspot where they were subbing for
the touring Howling Wolf. Welding's review
was ecstatic, and ended predicting that the
group was going to be even greater than it al-
ready was.

What kind of music do they play? Well,
Welding says in his review of their perfor-
mance that it is a modern sound, but harsh,

New & Used Kazoos....

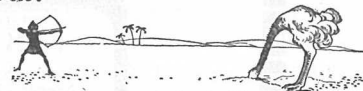
also: Martin Guitars, Ode Banjos,
Guthrie Songbooks, Folkways
LPs, strings, picks and
a nice place to meet girls!

The Guitar Workshop
126 So. 16th Street
Philadelphia, Pa.



brutal, strident. Others have spent much
time talking and writing about the harmonica
of Paul Butterfield: How it sounds more like
a saxophone than a harp, how he plays so few
chords, but rather single notes which sing
throughout the arrangements.

In the next few weeks, the myths will dis-
solve into something more approximate to
reality as the Butterfield Band will make its
first tour of this area, playing at three clubs.
If you didn't get to hear them at Newport, you
won't have to miss out.



NEW ENGLAND'S LEADING GUITAR SCHOOL

Classic guitar instructions for beginner, advanced, and professional.

--Student Placement Bureau--

Agency for Orchestras for weddings and other Parties

--Sales--

Instruments-Accessories-Methods- Hagstrom Electric Guitars



BOSTON SCHOOL OF MUSIC, INC.

"New England's Oldest Music School"

671 Mass. Ave., Central Square, Cambridge
phone 876-1480 Open daily

summer - Tuesday 3 - 10, Wednesday thru Saturday 9 - 1



RAMBLIN' ROUND

w/dave wilson

It is difficult to clear my mind to the degree required to write a column which will not be out till after the Newport Folk Festival when, at the time of the writing, the event is still a week away.

So instead of trying to sway you to one point of view or another, I think I'd like to go over the Vanguard releases of last year's festival and point out a few of the performers it might behoove you to hear if you haven't already. Volume I of the evening concerts contains familiars: Pete Seeger, Buffy Sainte-Marie, Phil Ochs, the Kweskin Jug Band, and Jose Feliciano. Practically all of their songs are available on other records released by them. However, while blues addicts will be very familiar with Sleepy John Estes and Hammy Nixon; others would do well to listen to their one cut on this album. Sleepy John is considered by many to be the greatest of the harmonica players. If you like them and want to hear more, Folkways has one, and Delmark has three albums featuring them. The one cut by the Rodriguez Brothers, an Afro-Cuban group, is a mind-bender. It is strange to the ear, but haunting. Frank Profitt, traditional singer from North Carolina, was once quoted in *Time* magazine regarding the K3. He said, "I'd like to be able to play banjo like that, and not do it." The modal tuning Frank uses on his banjo is startling and beautiful. His voice

STRINGS GALORE!

plus
a wide selection of
accessories
for all your folksinging
needs
at

JIMMY MOSHER MUSIC

198 OXFORD ST. LYNN. MASS.

593-4450

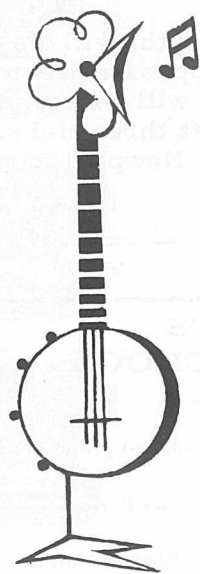
is rich, and he sings with great gentleness. He can be heard also on two other albums, one on Folkways and one on Folk-Legacy.

On Volume II of the evening concerts, familiar voices are those of Joan Baez, Jesse Fuller, Theodore Bikel, and the Greenbriar Boys. Carter Family devotees will flip a bit over the Phipps family, whose rustic, rough-hewn voices do ample justice to the Carter songs. If you have never heard the Staple Singers (though by all means you should have), here is your chance. This R & B-sounding gospel group is exciting and tasteful, and I personally like Mavis Staple's singing to a point where I measure most others against her. They have several other records available on Chess, Epic, and Riverside records. Hamza El Din plays the oud. The scales may sound strange to you at times, but this man is a musician, and his playing is exemplary. He has one other record on the Vanguard label.

Volume III of the evening concerts (the best of them all for my money) has these familiars: Doc Watson, Hedy West, Tom Paxton, Koerner, Ray & Glover, and Judy Roderick. It also features Fred McDowell, the best of the current bluesmen from Delta country. He can also be heard on Atlantic and Arhoolie Records. The Swan Silvertones, whose singing ranges from the incredibly sweet to the incredibly piercing, feature the singing of leadman Jeter, who is, without doubt, a great vocalist. They have several records available on the VJ label. The Cajun Band is rhythmic and exciting, and all you can do is wish that Vanguard had seen fit to use more than the one cut. I repeat, this album, Vol. III, is my all-time Vanguard Folk Festival favorite.

There doesn't seem to be as much room here as I thought there would be, so we are going to turn over the two Festival Blues releases to Al Wilson for a review which may be in this issue, and give a country nut a chance to tell you about the traditional albums. Then we will look forward to seeing what Vanguard will give to us from the 1965 Festival. Bless Them.

IN FOLK-IT'S OAK!



outstanding paperback Folk Music Books

More than 35 titles by Pete Seeger, Woody Guthrie, Jean Ritchie, Leadbelly, others.

Folksinger's Guitar Guide	
Silverman-Seeger	\$2.95
American Favorite Ballads	
Pete Seeger	1.95
We Shall Overcome	
Freedom Songs-Carawan	1.95
Leadbelly Songbook	
Asch-Lomax	1.95
Dulcimer Book	
Jean Ritchie	2.95
Favorite French Folksongs	
Alan Mills	2.45
Ewan MacColl-Peggy Seeger	
Songbook	2.45
How to Play 5-String Banjo	
Pete Seeger	2.00
American Folksong	
Woody Guthrie	1.95

NEW TITLES—JUST PUBLISHED

Bells of Rhymney & other songs	
Pete Seeger	2.95
Reprints from Sing Out! Vol. 7	
54 songs-traditional, new, etc.	1.00
Big Bill Blues - Autobiography	
of Big Bill Broonzy	2.95
Folk Songs of Europe	
Maud Karpeles	2.95
Beginning the Folk Guitar	
Jerry Silverman	2.95

At leading Quality
Paperback Bookstores or

OAK PUBLICATIONS

165 W. 46th St.

New York 36, N. Y.

(Write for complete catalogue)



Notes from a stanza collector variant ed. freeman

The folk music revival is incredibly aware, overly aware of its own existence. It is excessively conscious of the fact that it is a revival of a dead thing and not a continuation of a living thing. For every word written and spoken about the music itself, there is at least an equal amount of verbiage wasted on its revival, and the various intricate goings and comings of that revival. Every new twist, every new song, every new direction gives rise to a wealth of self-examination and analysis: Where are we going, what are we doing, where will it end up — almost as if we were more concerned with the possibility that future history books might accuse us of being caught unawares than concerned with what we are doing at the immediate present time.

I think the problem lies in the fact that it is a revival and not a continuation. The traditional music we call folk music is not the folk music of the people who are singing it nowadays. Our country has changed too radically in too short a space of time for the music of fifty years ago to be our own also. In other countries, there has been an increase in the popularity of traditional music in recent years, but it does not occur to the people involved to think of the new popularity as a revival. Their traditional music has always been a part of their culture, and increased interest in that music is no more a revival than it would be in this country if hot dog sales suddenly doubled. There is a big difference between selling more hot dogs and reviving a hot dog.

Why a revival? I read a story a while back (in Drugs and the Mind, I think it was), that reflects interestingly on this whole question of revival. It seems there was a woman who, after giving birth to her first baby, went into a complete state of withdrawal and refused to recognize or accept either her baby or her husband. Doctors experimented with giving her injections of an hallucinogenic drug. After a couple of injections, she started to experience imaginary labor pains, and went on to relive the entire process of giving birth a second time. Only then would she accept the fact that the baby that she had borne was really hers. The first time around was apparently not real enough for her.

Maybe that's what the folk revival is all about. Maybe the first time around, especially for the younger generation that was not here to experience it, it just wasn't real enough. So now we're going through it all over again.



THE CAMBRIDGE COFFEE, TEA & SPICE HOUSE

coffees
penny candy teas
delicacies pastries
cheeses spices
grains



1764 Mass. Ave. Cambridge 354-8170



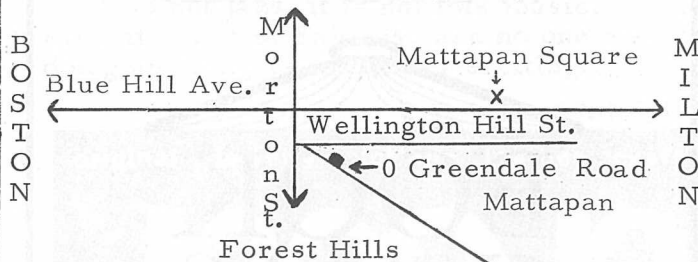
PETE STAMPFEL AT ODYSSEY



Peter Stampfel, of the Holy Modal Rounders and regular columnist in this magazine, will open on Monday, August 2nd, and will appear there through Saturday, August 7th. At last report, the further existence of the Holy Modal Rounders appears tenuous; and during this engagement, Peter will be singing many songs with Antonia, who, it is reported, will be working regularly with Peter in the future.

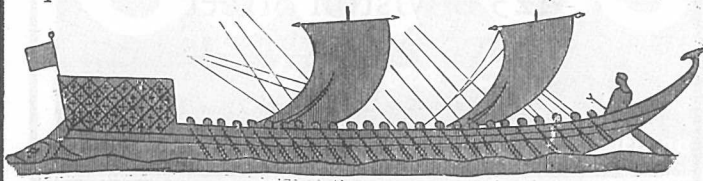
Golden Fleece

coffee & house
Zero Greendale Rd.
Mattapan



live entertainment nightly
food - chess - checkers

hoot and auditions Monday + Wednesday nights
7 pm - 1 am 298 - 9741 ext. 2



YOU WILL FIND RECORDINGS



BY THESE AND ALL OTHER FOLK



ARTISTS AT BOSTON'S CENTER



FOR FOLK MUSIC



AT LOW, LOW PRICES



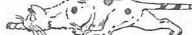
**BOOK
CLEARING
HOUSE**

423 Boylston Street
Boston, Massachusetts

Open Wednesday Evenings until 9 p.m.
for your shopping convenience.

Copley 7-1600

JOHN FAHEY -- Live at the Odyssey or The Four Blind Men and the Elephant

JOHN FAHEY: 

I am attempting to be objective in dealing with a subject about which I do not feel objective at all. However, this presents a dilemma; namely, you have to be either subjective or objective. I have neither knowledge nor inclination to plumb the depths of Fahey's technique(s) beyond the fairly obvious: his incredible fusing (not in repertoire alone, but in any given piece) of blues rhythms, Eastern harmonies and scales, sounds of a kind I have only heard in Chinese classical music, played off on material varying from Waikiki hulas through Episcopal hymns, to ragas. Certainly, this whole piece could be written on his rhythms; suffice it to say they are constantly varied and constantly incredible.

Having inefficiently dealt with one horn of the dilemma, I now come to the question of Fahey As Entertainer. Only I think this has to be changed to Fahey As Fahey, for it was my definite feeling that whatever he did on-stage, he did from honest motivations and with honest intentions, incepted from what he saw of life (his talk ranged from a very funny dissertation on orchestrated noise in Cambridge to a sad and angry comment on the coming extinction of condors in California) and of himself, without regard to conning, alienating, or in any other way, perpetrating a hoax on the audience. He appeared to hold nothing holy (from SNCC to Lightnin' Hopkins) or unholy (example, Stephen Foster) except as he found them so. I cannot talk of him as entertainer. "...his true meaning is much huger. It is that he exists, in actual being, as you do and as I do, and as no character of the imagination can possibly exist. His great weight, mystery, and dignity are in this fact..."

Lynn Rubin

JOHN FAHEY: 

Fahey in person is almost exactly the Fahey of records, since he doesn't sing (generally a more variable quantity than guitar playing) and does very little improvising. Thus, the critical approach came to resemble closely that of classical music, namely judging music which is predetermined, known completely by both performer and the listener who has heard his recordings.

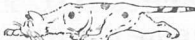
Fahey's second record, so beautifully executed and recorded, sets a high standard to equal in performance. His knife pieces on steel guitar measured up fully, but John's wood guitar was causing him considerable difficulty, for he dropped it in Amarillo, Texas. This resulted in a snapping first

and buzzing bass strings, not a good
ation. On the third night, however,
st string cleared up and these wood
pieces improved to near the standard
his recordings. On his lyrical pieces,
were many lovely moments of subtle
on in the dynamics and in the tempo,
larly on "When the Springtime Comes

st exciting, naturally, were the new
pieces not yet recorded, such as "The
of the Clayton Peacock" (a haunting
ece) and "The Portland Cement Facto-
monolith, California." This last piece
es Fahey's two major talents, lyric
es (from a seemingly inexhaustible
supply) and harmonically-conceived
ons of an unusual and distinctively
l nature. I hope these new pieces
e as definitive recorded versions as
s other epics.

n Fahey picks some strange tunes to
en he goes beyond his own creations.
like "Bicycle Built for Two," have no
whatsoever. And yet his rubato ver-
"Dixie," a seemingly hopeless con-
as a jewel of tasteful sentiment - all
expected as natural from John Fahey,
difficult to categorize but easy to lis-
He is easily the finest, and the most
l, of the younger "folk" musicians
aying.

Al Wilson

FAHEY: 
and it rather unfitting to think of John
as an elephant, as the title of this
of reviews suggests. Fahey reminds
ch more of a duck-billed platypus than
phant. His music, on the other hand,
ds me of the prenatal gurglings of a
sian razor-back lion hound (Folkways
02438, Prenatal Gurglings of Rhodesian
Back Lion Hounds, band 7, side 2).

at's more, Fahey drinks an awful lot
e on stage and talks even more about
ess. I think maybe the Coke is rotting
s brains. But Fahey contends he is
Hah. We who have heard his music
etter. Snicker snicker. He looks sane,
is admittedly bothersome. I expected
a seven-foot-long beard and a cast iron
rough his nose.

ey is a fascinating man to listen to; he
to have an endless repertoire of flipped-
strumentals, all very Fahey-esque, but
so similar as to be boring or repeti-
When he runs out of pre-packaged
he can improvise like nobody else I
ver heard. All this becomes all the
ntriguing when you realize that Fahey
her a very good guitarist nor a very
musician. What he does have is an un-
weird imagination and enough ability

to execute it. The finished product is decep-
tively simple; there must be hundreds of gui-
tar nuts around Boston now beating their brains
against the wall trying to emulate Fahey.
Can't be done. Merle Travis you can copy
note for note, even though he's ten times
more complex. Fahey is indefinable, unpin-
downable. His music is a product of his own
mind and will most likely never be played by
anyone else. Thank God.

Ed Freeman

JOHN FAHEY:



Blind Joe Death was truly a man of
changeable qualities; Fahey follows his late
mentor in this respect. On five successive
nights, there were five Faheys, ranging from
outrageously horrible to transcendently ex-
cellent. Ye oliphant refuseth to present a
single guise.

As a starter, let it be noted that, for the
greater part of the time, Fahey achieves a
successful fusion of apparently unrelatable
musical ideas. "Dies Irae," Charlie Patton,
Stephen Foster, Ravi Shankar, and "Bicycle
Built For Two" are all grist for Fahey's mill.
The end product, in less skilled or less ima-
ginative hands, could easily be self-parody.

Perhaps the most striking part of a live
Fahey performance (and certainly the most
predictable) is his stage presence. Fahey
proceeds to gleefully violate every rule of the
performing musician. He will stop in the mid-
dle of a piece to light a cigarette or swig his
coke, he will discuss civil rights for 25 min-
utes, and, in general, heckle the audience.
The surprising thing is that the audience loves
it. It is something akin to watching a bird
and a snake.

Stage manner and variability aside, Fahey
is one of the finest and most inventive musi-
cians going. When he is bad (rarely), he is
damn well awful. When he is good (often), he
is unmatched.

It is not jazz, it is not folk music. What-
ever it is, it is Fahey's, and no one else is
doing anything as musically exciting.

Phil Spiro

original jewelry clothing leather craft

BOB

designers 3

52 boylston st.

cambridge

ON THE SCENE

with
Robert J Lurtsema

do you measure the success of a
By the turnout and response of the
ers and the audience? By the manner
the event was conducted? By its
contribution? By its financial achieve-
loss profit, net profit? By the degree
ch it achieved its intended goals? Or
seness with which it approached the
n possible goals?

ly 9th and 10th, CORE sponsored the
eedom Folk Festival in Cambridge.
onse of performers to CORE's short
ll was nothing short of phenomenal.
rtists donated their talents, including
ilbert, Lisa Kindred, Tom Paxton,
Lightfoot, Eric Von Schmidt, Dick
Peter La Farge, Len Chandler,
dersen, The Charles River Valley
d Tom Lehrer coming out of semi-
nt to regale the audience with thir-
e funniest minutes I've ever experi-
No question of success here, nor is
concerning the artistic contribution:
cially, the Festival grossed \$2,200

THE ARTIST'S CHOICE

FOR BLUES AND

FOLK SINGING

- * Spanish Guitar Strings
bronze wire wound
precision hand made
No. 690 available in
Jumbo, Medium, Light
Guage
- * Silk and Steel No .710
- * Classic Guitar
- * 5-String Banjo XL
- * Banjo
- * Mandolin

Scientific knowledge, the world's
finest materials combined with
precision machinery and the
craftsmanship acquired from 1600
have produced the best quality
strings ever offered.

FOLK GUITAR INSTRUCTION

*By experienced teacher &
well-known Boston folksinger.
At your home or my studio.*

RJ-2-1586

less only \$700 expenses (thanks to the dona-
tion of Rindge Tech Auditorium by the
Cambridge School Committee), giving a net
profit of \$1,500, which, translated into CORE
terms, is enough to finance three workers in
Mississippi for one full year. Since the in-
tended goal was fund-raising, with no speci-
fied amount, then there is no issue with suc-
cess here, either.

But...with a house capacity of 1,400 (times
three concerts is 4,200) and a total attendance
for the weekend of 1,647, this is some 2,500
short of maximum potential goals. For the
biggest folk event in the history of one of the
country's most folk-oriented towns, this is a
long way from success. Apathy? The slack-
ened attendance of the area's dozen or so
coffeehouses refutes that. Folk fans realized
the value of seeing a number of performers
for less than it would cost at a coffeehouse to
see one. Certainly the fact that the event was
held indoors on an extremely hot summer
weekend with many people out of town, was a
contributing factor. But the primary cause
for poor attendance was simply that too few
people knew of the event in time to include it
in their plans. Many didn't find out until only
a few days before, and many more didn't find
out until a few days after. The first announce-
ment was released only a month before the
event, and it wasn't until the final few days
that the actual participants were known. This
stymied even word of mouth publicity. And
the wealth of potential mass communication
available was given too little, too late.

Perhaps the object lesson is the Festival's
greatest success. Right now, plans are being
laid for the Second Freedom Folk Festival.
A committee is being set up, new sites are
being considered, various media of inexpen-
sive publicity are being explored, workshops
which will turn the concert series into an
actual festival are being discussed, and next
year, by God, next year...



THE SONG FINDER

TO: Lois Broadstreet, Spofford, N. H.

"Follow the Drinking Gourd" can be found in the Weavers' Songbook.

TO: Jim Long, Pittsfield, Mass.

Dylan's "I Guess I'm Doin' Fine" has not been printed, but you can hear it on Hamilton Camp's Elektra album (EKL-278). Paxton's "Where I'm Bound" has been printed in NYC Broadside #43, Broadside Volume One, Sing Out Vol. XIV, No. 6, and BROADSIDE of Boston Vol. III, No. 18. Guthrie's "Do Re Mi" can be found in The Nearly Complete Collection of Woody Guthrie Folksongs and in California to the New York Island. Mark Spoelstra's "Times I've Had" was printed in NYC Broadside #37 and is on Broadside Volume One.

TO: Marcia Cohen, Milton, Mass.

Phil Ochs' "Talking Birmingham Jam" was printed in NYC Broadside #30 and in the anthology, Broadside Volume One.

TO: Dan Whittet, Wakefield, Mass.

"Where Have All the Flowers Gone?" by Pete Seeger can be found in the Hootenanny Song Book, Joan Baez Song Book, Bells of Rhymney, Bits and Pieces, and Reprints From Sing Out Vol. 4. "Green, Green, Rocky Road" is an old children's song, but the popular version as rewritten by Len Chandler and Bob Kaufman can be found in Sing Out Vol. XIV, No. 4. "There Is a Meeting Here Tonight" was recorded by the Limelitters and others, but I know of no printed version. "Greenback Dollar"

HILTON'S TENT CITY

Five Floors of Tents and Camping Equipment

New England's Largest Selection at Lowest Discount Prices

272 Friend St. Boston (nr. North Station)

CA 7 9104



Complete rental dept. desirable

government surplus items always on hand

complete mountaineering dept, tennis by Bancroft, etc.

fishing, baseball, scuba depts.

tremendous selection of sleeping bags stoves, lanterns and refrigerators, selected tested and approved camping equipment

experienced camper salesmen to assist you.

Free tent rentals on our rental-purchase plan.

free customer parking in the rear of Madison Hotel.

Open Mon.-Fri. 9 AM-9PM

Sat. 9 AM-5:30 PM

is a rewrite of traditional material by Hoyt Axton - it can probably be found in one of the Kingston Trio songbooks. "Michael Row the Boat Ashore" is in the Weavers' Songbook.

TO: Mark Bass, Belmont, Mass.

"Sadie Green" is on Kweskin's Jug Band Music album (Vanguard VRS-9163) and The Even Dozen Jug Band (Elektra EKL-246).

TO: Genya Hollis, Valley Stream, N. Y.

"The Ash Grove" is a hard song to find. I learned it from a little camp song book which I no longer have. I can't find it in any of the standard collections. Perhaps other readers can help you.

Larry McCombs



The Turks Head

Boston's Oldest Coffee House
17 Charles St.



The GROOVEY Clothes

to be admired in

come from-

Kitty Haas



-and,
An
Array
of

Fantastic
Pierced Earrings

42A BRATTLE STREET
HARVARD SQUARE



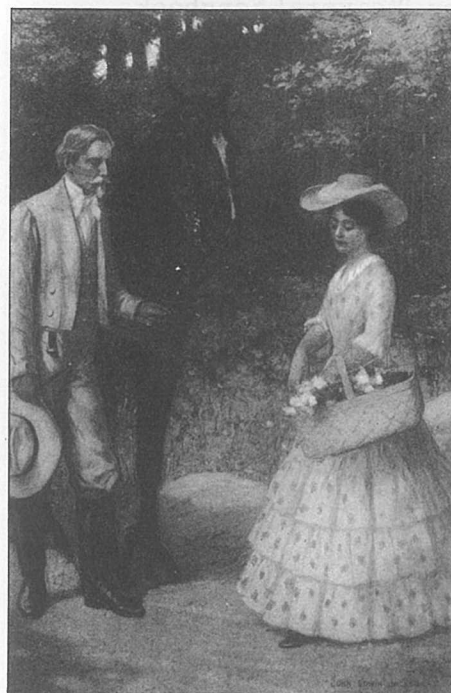
... AND COFFEE TOO



Odyssey 523-9457

July
F 30 } Eric Andersen
Sa 31 }
August
Su 1 closed
M 2 } Pete Stampfel
Tu 3 }
W 4 } and
Th 5 }
F 6 } Antonia
Sa 7 }
Su 8 closed
M 9 } John Hammond
Tu 10 }
W 11 } and
Th 12 } his
F 13 }
Sa 14 } Blues Band

SCHEDULES printed in BROADSIDE are as given by the clubs. We are not, can not be responsible for changes made by the clubs



Kings Rook 1-356-9754

F 30 } Jesse Colin Young
Sa 31 }
August
Su 1 Peter Childs
M 2 Hoot
Tu 3 Dixieland Jazz w/
The Campus Stompers
W 4 John Perry
Th 5 } Paul Butterfield
F 6 } Blues Band
Sa 7 }
Su 8 Peter Childs
M 9 Hoot
Tu 10 Dixieland Jazz w/
The Campus Stompers
W 11 John Perry
Th 12 } to
F 13 } be
Sa 14 announced
Su 15 Peter Childs
M 16 Hoot
Tu 17 Dixieland Jazz w/
The Campus Stompers
W 18 John Perry

Turks Head 227-3524

July
F 30 } John Fahey
Sa 31 }
August
Su 1 Leonda
M 2 Michael Kac
Tu 3 Peter Childs
W 4 Ray Pong
Th 5 Nancy Michaels
F 6 Flamenco
Sa 7 Rob & Gretchen
Su 8 Peter Childs
M 9 Leonda
Tu 10 Joan Minkoff
W 11 Ed Freeman
Th 12 Nancy Michaels
F 13 Isabel
Sa 14 Gardner
Su 15 Michael Kac
M 16 Leonda
Tu 17 Norm & Judy
W 18 Ray Pong

Moonscuser

July
F 30 } Tom Rush
Sa 31 }
August
Su 1 Tom Rush
M 2 Hoot
Tu 3 }
W 4 } Tom Rush
Th 5 }
F 6 } Jackie Washington
Sa 7 }
Su 8 }
M 9 Hoot
Tu 10 }
W 11 } Paul Butterfield
Th 12 }
F 13 }
Sa 14 } Blues Band
Su 15 }
M 16 Hoot
Tu 17 Spider
W 18 } John
Th 19 } Koerner
F 20 }
Sa 21 } Jean Redpath
Su 22 }
M 23 Hoot



Wolf LA 3-8443

July
F 30 } John Koerner
Sa 31 }
August
Su 1 closed
M 2 Open House
Tu 3 Hoot w/Dusty Rhodes
W 4 }
Th 5 } John Koerner
F 6 }
Sa 7 }
Su 8 closed
M 9 Open House
Tu 10 Hoot w/Dusty Rhodes

Club 47 Inc UN 4-3266

July
F 30 Kathy & Carol
Sa 31 Charles River Valley Boys
August
Su 1 Geoff & Maria Muldaur
M 2 Jim Kweskin
Tu 3 John Fahey/
Spider John Koerner
W 4 }
Th 5 } Skip James
F 6 } The Trols
Sa 7 } Tom Rush
Su 8 }
M 9 } Bukka White
Tu 10 }
W 11 Eric Von Schmidt
Th 12 Charles River Valley Boys
F 13 Geoff Muldaur/
Mitch Greenhill
Sa 14 Jackie Washington
Su 15 Hoot
M 16 }
Tu 17 } Paul Butterfield
W 18 } Blues Band

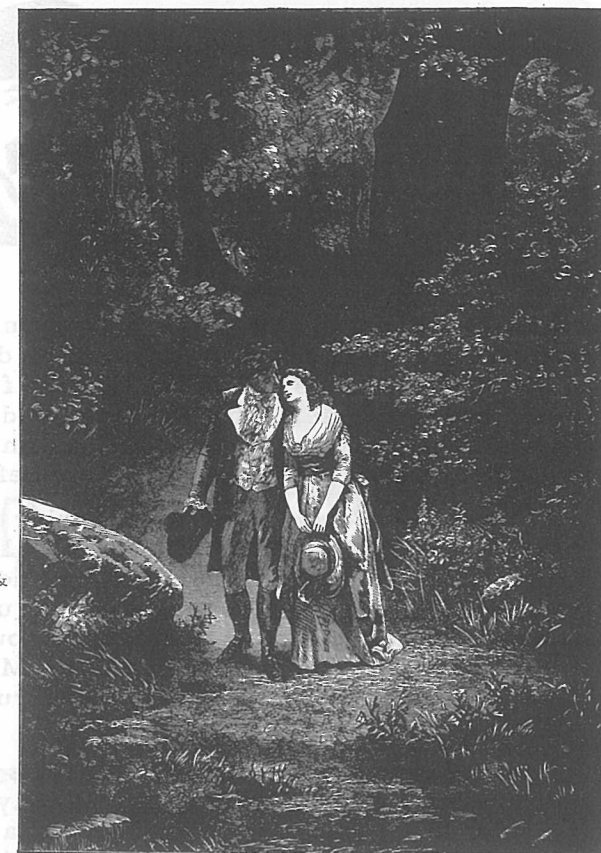


Tele a Tele

July 401-621-7998
F 30 } Jody Gibson
Sa 31 }
August
Su 1 hoot
M 2 closed
Tu 3 Justin Devereaux
W 4 } and
Th 5 } Jody Gibson
F 6 } Jody Gibson
Sa 7 }
Su 8 hoot
M 9 closed
Tu 10 Justin Devereaux
W 11 } and
Th 12 } Jody Gibson
F 13 } Jody Gibson
Sa 14 }
Su 15 hoot
M 16 closed
Tu 17 Justin Devereaux &
W 18 } Jody Gibson

Orleans LA 3-9391

July
F 30 Ray Pong
Sa 31 Ed Freeman
August
Su 1 Joel Cohen &
Sandra Robbins
Elizabethan
M 2 Peter Childs
Tu 3 Michael Kac
banjo & guitar
W 4 Jeff Gutcheon
barrelhouse piano
Th 5 Joan Minkoff
F 6 Ed Freeman
Sa 7 Don Mac Sorley
Su 8 Gil de Jesus
M 9 Peter Childs
Tu 10 Walter Bjorkman
W 11 Jeff Gutcheon
barrelhouse piano
Th 12 John Rowlingson
F 13 Ray Pong
Sa 14 Michael Kac
banjo & guitar
Su 15 Ed Freeman
M 16 Peter Childs
Tu 17 Walter Bjorkman
W 18 Jeff Gutcheon
barrelhouse piano



Folk City USA

with Bob Lurtsema
WCRB 1330 AM 102.5 FM - Friday, 11:10 pm
August
F 6 Live Performance: Skip James
-or-
American Folk Humor
F 13 John Fahey! John Fahey!
John Fahey! (for real)
F 20 First Freedom Folk Festival
Pt. I - Performance Tapes
F 27 First Freedom Folk Festival
Pt. II - Performance Tapes



Boars Head

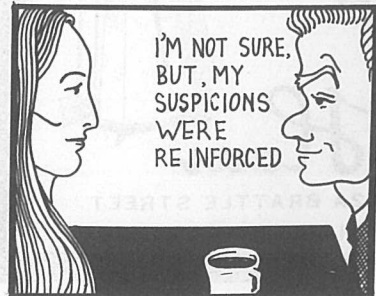
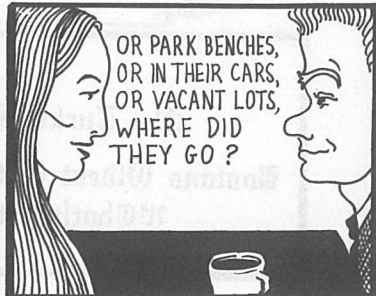
July
F 30 } Michael Kac
Sa 31 }
August
Su 1 Michael Kac
M 2 } Spencer Thompson
Thru 9 }
Tu 10 to be announced
W 11 }
Thru 16 } Paul McNeil



Anicorn 262-9711

July
W 28 Jesse Colin Young
thru and
August
Su 1 Bonnie Dobson
Tu 3 } Casey Anderson
Thru 15 }
Every Monday: Hoot
w/WBZ's Jeff Kaye

The Freebies...





13 Charles Street, Boston

JEFF GUTCHEON
barrelhouse piano
ragtime

every wednesday

b
modal
i
ther



Stampfel

When the human race was an unlikely
ent, our forefathers had to devote
re day to searching for the fruits,
ries, and grubs which formed their
ey were not very large, as animals
, and had few means of self-defense.

only advantage was a superior brain,
was one drawback. With all the
ok to gather food, there was no time
Destruction loomed imminent unless
rated source of food energy could be
ne day, someone hit on it. MEAT!
meat meal would keep you running
So man became carnivorous.

hunted in packs. His chances were
d man was gregarious anyway. Af-
ill, the hunters would sit around
and re-enacting their part in the
ch tried to outdo the other. Some
elling the story worked better than
nd these would be repeated. Lis-

HEY!!!

ved

pected to see
ur folk music

..

JACK'S
DRUM
SHOP



seems that you got lost...

d all the banjos and things
we lost when we opened up
20 years ago...

t drop in and find out
we found???

252 Boylston Street



The ROSE
Coffee House

122 Salem St.
North End
Boston

closed for the summer

teners would know what was coming and would
sometimes join in with the words. This,
roughly, was the beginning of music as enter-
tainment.

Rhythm happened. The participants added
effectiveness and drama by knocking together
sticks, stones, or anything handy. The culture
grew; the drum was invented. Hunting songs
and dances became formalized, and recog-
nizable music was on its way.

Now let us flash forward to the modern
world. Music is everywhere. It has been
plugged in, piped in, and tuned in to every
conceivable part of our lives. But one thing
is in notably short supply. It is that hard-bop,
forward-driving whooping, bloodthirsty basic
quality that sent the puny cavemen off coura-
geously to hunt mammoths. Modern songs
often whine, complain, drool, wallow, and
generally go on about what a rotten world
we're living in and what a hard road we're
travelling, and how love has put us down so
we can't go on living. With singers to match.
This stuff is depressing and just plain boring,
but at least it's SAFE. People hear it and
are reassured; we are all civilized. The
weak can survive as well as the strong now.
Indeed, they are inheriting the earth, and
very few people want to listen to music that
reminds them of our nasty carnivore past.

There is a ray of hope. The kids, fed to
upchucking with cotton candy and plastic or-
gasms, are casting about in search of some-
thing real. The strong, old virtues such as
honor, self-respect, and justice are making
a comeback. And the kind of music these kids
like and often play is the strong, simple gut-
grabbing kind that makes you jump up and
down and whoop with joy that you were born
human. In short, music to Eat Meat By.
Crude? Vulgar? Sure! But along the way,
the more modern sense of melody and "pretty-
ness" has mixed in. At its best, modern,
popular music can reach the intellects, souls,
hearts, and balls of its listeners. It's the
most broad-beamed sound ever produced.

thing real - a time when survival was perilous and a man had to have a great confidence in his own power to even stick his nose out of the cave. What cave, I wonder, are these kids getting ready to walk out of? The black hole of contempt for human nature their culture has put them in? It looks that way to me. They are unarmed and lack experience, but they've still got that old stand-by, the human brain. That may be all they need. The last mammoth died a long time ago. Happy hunting.

DICK & MIMI LEAVE CAMBRIDGE



Dick & Mimi Farina are leaving the Boston area to function as instructors at Joan Baez's school for non-violence, in California. In the few months during which they made Cambridge their home, the Farinas managed to establish a large contingent of admirers, and their presence here will be sadly missed. We join many more of their fans in wishing them luck, and a successful venture.

~ Classifieds ~

SELL: Gibson RB-100 5-string, resonator, case, \$195; and Gibson A-40 flatback mandolin, \$110, or trade both for old Mastertone. Call Neil Rosse before 7 p.m. at 749-1551.



Wanted: A piano you don't want anymore. We will pay moving costs. Call CY 8-9741.

CENTRAL WAR SURPLUS

433 MASS. AVE. TR 6-8512
CENTRAL SQ., CAMBRIDGE

- LEVIS, LEES & WRANGLERS
- BOOTS & TYROLEANS
- CORDUROY LEVIS & LEES
- CAMPING HEADQTRS

SPECIALS !!

- BLUE CHAMBRAY SHIRTS \$1.49
- CPO WOOL NAVY SHIRTS \$7.95
- LOW WHITE TENNIS SNEAKERS \$2.98

OPEN THURS & FRI NITE UNTIL 9:00 PM

RIVERBOAT

ENTERPRISES
12, NOYES PLACE, BOSTON 13

SOON TWO NEW

JOHN FAHEY

RELEASES

on DELTA & TAKOMA

send a stamped self-addressed
envelope for our complete catalog
and the name of your nearest
dealer

PAUL BUTTERFIELD BAND

AT ROOK, MOONCUSSER, 47



In their first swing into this area, the Paul Butterfield Blues Band will make appearances at three clubs. They will begin their tour when they open for three nights (August 5 - 7) at the King's Rook in Ipswich. They will then go to the Mooncusser on Martha's Vineyard for one week, from August 10 through 15, and will swing into Cambridge for three nights at the Club 47, August 16, 17, and 18.



THE FOLKLORE CENTER CATALOGUE
soft & hard cover books on folk music
available from



the folklore center
321 sixth ave.
new york 10014

the ODYSSEY

Boston's Newest
and Largest
Coffeehouse

august 2-7

PETER STAMPFEL
with Antonio

august 9-14

JOHN HAMMOND
BLUES BAND

3 hancock st.

523-9457

corner of cambridge st. in boston

DIXIELAND AT KING'S ROOK



The King's Rook in Ipswich will begin a regular presentation of Dixieland music for listening this week. Each Tuesday night will see the stage occupied by The Campus Stompers.



SKIP JAMES, BOOKER WHITE AT 47

The two blues singers most often ranked as Numbers 1 and 2 will be appearing at the Club 47 in August. Skip James will appear on August 4 and 5. Booker White, making his first appearance in this area in a year and a half, will perform on August 9 and 10.

GIBSON

J - 50's

We got 'em...

...no waiting!

E. U. Wurlitzer Inc.

76 Bedford St., Boston

HA 6-3897

NEWPORT OBSERVATIONS: PEOPLE

Bobby Neuwirth in a page-boy haircut...

Bob Dylan wearing green polka-dots...

Joan Baez refusing to sign autographs - but shaking hands instead because it's less impersonal that way...

Oldest Performer: the 81-year-old member of the Cape Breton Singers; Youngest, 7-year-old fiddler Georgie Geisser of Quincy, Mass...

Paul Butterfield - the people in Chicago (white and negro, old and new) are calling him the "King of Chicago."...

Peter Rowan playing, and singing with Bill Monroe...

Rick Turner Accompanying Ian & Sylvia...

Keith & Rooney backing Byron & Lou Berline at Sunday afternoon's concert...

Mitch Greenhill backing Eric Von Schmidt at the Topical and Contemporary song workshop on Saturday afternoon...

Dick & Mimi Farina holding the crowd through a soaking downpour Sunday afternoon...

Spokes Marciana from Johannesburg, South Africa - The King of the Kwela - given a standing ovation following a surprise appearance Saturday night...

barry e. mushlin



WASHINGTON BROADSIDE TO DEBUT IN OCTOBER

THE BROADSIDE will begin publishing and distributing a Washington, D.C. edition in October. Richard L. Rodgers, editor and publisher of Washington Folk Strums, will head up the Washington Staff, and Folk Strums will become part of the Washington edition.

ARE YOU Brilliant, Talented

and/or industrious ?

Then you qualify to be on the **BROADSIDE** business, distribution, and advertising staff.

LUCKY YOU!

Call 868-9788



Before



After

on
py.
way,
etty-
modern,
souls,
t's the
roduced.
f some-

Reviews

THE FOLK STRINGERS

Prestige PR 7371



The Folk Stringers is a group composed of three super-technicians playing guitar, mandolin, and banjo, plus a whole slew of sidemen playing various other things. The record is made up entirely of folk instrumentals, ranging from almost bluegrass to more or less ragtime to semi-blues. In spite of the incredibly stupid name for the group and the valid prejudice that all-instrumental records are bloody bores, this one comes off surprisingly well.

The three super-technicians are Danny Kalb, Barry Kornfeld, and Artie Rose, all of whom have the reputation of being long on intricate finger-work and short on taste. Ain't necessarily so. All the cuts on this record exhibit good taste, good musicianship, and occasionally, a lot of imagination. Some of the selections, notably the medley of "Railroad Bill," "Freight Train," and "Make Me a Pallet on Your Floor," are good, but hardly interesting, due to the fact that they have already been grossly overworked; but many, especially the ragtime and bluesy-sounding numbers, are interesting to the point of being exciting.

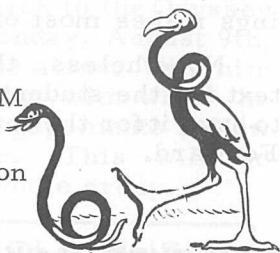
It's not a great record, because this kind of music is by definition not great, but it's very good, very interesting, and very informative. A must for instrumental nuts and finger-picking types who can pick up stuff off of records.

Ed Freeman

NEGRO FOLKLORE FROM TEXAS STATE PRISONS

Collected by Bruce Jackson

Elektra 296



A problem that usually confronts a folklorist in preparing a record is providing a listenable product for the popular audience while at the same time satisfying the requirements of scholarship - hardly an impossible dilemma, but a real one nonetheless. It is a pleasure to report that Jackson has compiled a record of maximum interest to both the casual ear and the academic ear.

We have here work songs, solo spirituals, gospel, toasts (an almost unknown form of humorous verse), a combination of song and story ("Three More Brothers"), and a magnificent preaching parody. The performances

JENNIE'S RESTAURANT

In the North End, off Salem Street, is a tiny yard-like spot known as Bartlett Place. Here is located JENNIE'S—a cozy restaurant serving the most delicious Italian foods ever to grace a table, with a fine selection of new and old world wines and beers. Moderate prices, too.

Open daily from noon to 1 a.m., Sundays from 4 p.m. to 1 a.m. (during July and August).

Boston - North End

10 Bartlett Pl.

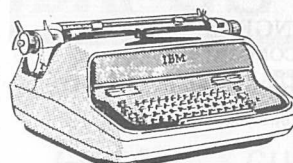
523-9521

are all top-notch - of special note are the versions of "Rattler" and "Move Along Gator," easily two of the finest performances of work songs yet collected.

From an academic standpoint, the delineation of the role of musical and spoken folklore in this subculture-within-a-subculture is most perceptive and as thorough as one record will allow. For the non-scholarly listener, the attractions are good music, excellent performers, and an introduction to one of the more interesting branches of folklore.

A word to those already familiar with this music - prison songs are no exception to the rule of change. The harmonies here are usually closer than those recorded in the 30's and 40's; some of the urgency is gone, but the immediacy is still there.

Phil Spiro



RENT a TYPEWRITER IBM ROYAL

ADLER · OLYMPIA · HERMES
UNDERWOOD · OLIVETTI · REMINGTON · SMITH-CORONA
ELECTRIC · MANUAL · PORTABLE
RENTED · SOLD · REPAIRED

The Symbol of Quality

FREE
DELIVERY

PORTABLE
SPECIALISTS



LONG CARRIAGES
TECHNICAL KEYBOARDS

DIAMOND BRAND
RENTALS

LARGEST STOCK
34 YEARS EXPERIENCE

2158 MASSACHUSETTS AVE., CAMBRIDGE, MASS.

CALL 864-2053 - KI 7-4731

Reviews

FOLK SONGS AND BALLADS OF SCOTLAND

Edited by Ewan MacColl

Oak Publications CT2041



In his introduction to this volume, Ewan MacColl directs attention to a statement made in 1794 by Joseph Ritson, historian, to the effect that "The era of Scottish music and Scottish song is now passed." Prophets of doom are still saying the same thing, and yet many good songs continue to come out of Scotland.

This songbook, however, concentrates on the older material, many from Burn's Merry Muses, some from the Bothies, and a good many indeed from that period when border and boundary unrest in Scotland kept that country in turmoil.

There are seventy songs in the collection, all arranged for piano, with guitar notation provided. A three-page glossary of terms is a big help in figuring out what is meant by many of the otherwise obscure lines. "My minnie, she made mankie-o," translates to "My mother produced worsted material." Also included is a two-page listing of recorded sources for the songs, so that you may know where to go to hear any of these songs you are having difficulty rendering.

dave wilson

FOLKSINGERS

FOR YOUR CONCERTS.

Presenting ballads, blues,
rags, reels, country, western, bluegrass,
old timey music, songs-of-all-nations...
the variety uncovered by our modern
folksong revival.

JOAN BAEZ
CHARLES RIVER VALLEY BOYS
REV. GARY DAVIS
BONNIE DOBSON
JACK ELLIOTT
FLATT & SCRUGGS AND
THE FOGGY MOUNTAIN BOYS
JESSIE FULLER
MITCH GREENHILL
JOHNNY HAMMOND
JIM KWESKIN & THE JUG BAND
LILLY BROTHERS BAND
THE NEW LOST CITY RAMBLERS
JEAN REDPATH
TONY SALETAN
MIKE SEEGER
PETE SEEGER (NEW ENGLAND AREA)
JACKIE WASHINGTON

CALL OR WRITE
FOR BROCHURES AND AVAILABILITIES
ABOUT THESE AND OTHER FOLKSINGERS.

folklore 176 FEDERAL STREET
productions BOSTON 10, MASS.
TEL.: HUBBARD 2-1827

Manuel Greenhill, mgr. / Arthur Gabel, assoc.

TETE A TETE

*New England's Only
Continental Coffee House*

**Live Entertainment
286 Thayer Street
Providence, Rhode Island**

621-7998

SLAVE SONGS OF THE UNITED STATES

Oak Publications FT2040



This volume is of interest as a period piece if nothing else. This is not to mean that it can be of no other interest. But, originally published in 1867 and written by people whose work (primarily in the introduction) shows a rather outdated perception of the Negro and his music, the value of this book is limited for the modern person, who has been far more exposed to the music of the Negro and its influence than was the audience for which William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison were writing.

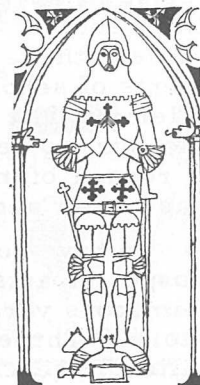
There are some 136 songs included. They have been updated for piano and guitar accompaniment by Irving Schlein and Jerry Silverman, but in such stately arrangements that the "de's," "wid's," and "brudder's" tend to give me some personal offense. It's not that I mind dialect, or even no dialect at all, but the mixture of some characteristics of dialect with otherwise rather stiff and formal wordings makes most of the song text awkward.

Nonetheless, the book remains a handy text for the student or scholar, and I am glad to have it for the information contained in the Forward.

dave wilson

ONE-EYED JACKS OPENS IN MANCHESTER

A new coffeehouse, One-Eyed Jacks, is reported to have opened in Manchester, New Hampshire. The club was supposed to have opened much earlier, but ran into snags with the town fathers, a problem not unknown to many another club. Attempts are now being made to determine more concrete information which will be included in forthcoming issues.



RELEASES RECEIVED FOR REVIEW

RECORDS:

OLD-TIME MUSIC FROM
CALHOUN COUNTY,
WEST VIRGINIA
Various Artists
Folk Promotions



SANDY BULL

Inventions for guitar, banjo, oud,
electric guitar and electric bass.
Vanguard VRS-9191

JACKIE WASHINGTON
AT CLUB 47

Vanguard VRS-9172

THE ALLEN-WARD TRIO
Vanguard VRS-9189



PUBLICATIONS:

JEWISH FOLK SONGS

In Yiddish and English
Compiled and edited, with English
adaptations by Ruth Rubin, guitar
accompaniments by Ethel Raim.
Oak Publications CJ 2037

FAVORITE SPANISH FOLKSONGS
Compiled and edited by Elena Paz
Oak Publications CJ 2033

THE NEW INSIDE GUIDE
TO GREENWICH VILLAGE
Beth Bryant
Oak Publications




ODYSSEY TO PRESENT JOHN HAMMOND WITH HIS BLUES BAND

John Hammond will be back to the Odyssey for one week beginning Monday, August 9th, but this time, he will not be alone. With him will be his entire R&B group, with which he has been working during engagements in New York at the Village Gate. This will be Boston's first look at the whole group.

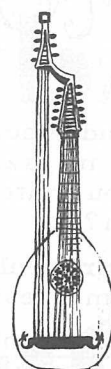
FOLK MUSIC
COFFEE HOUSE

Kings Rook

AT IPSWICH



4 S. MAIN ST. RT. 1-A
TELEPHONE 356-9754



LOC Inc.

Dealers in
String Instruments
Sales - Repairs
Accessories

114 Austin St. Cambridge
tel. 864-4831

SOUND HOLE: BALTIMORE'S OWN FOLK MAG



Baltimore is the latest of the folk capitals to have established a new folk music magazine. According to the editors, it is: "...a varied compilation of all that pertains to the exciting and increasingly popular world of folk music... (and) will present reviews, interviews, and the most recent topical works of folk music's most prominent personalities. Direct your inquiries to: The Sound Hole, 712 Leafydale Terrace, Baltimore, Maryland 21208.

BRIGGS & BRIGGS

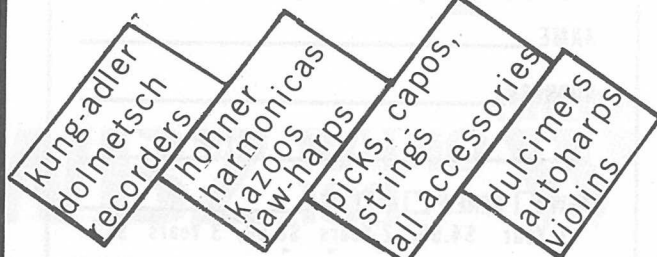
for all your folk music needs...

GIBSON - GUILD - MARTIN
- EPIPHONE - HARMONY -

guitars banjos mandolins

Gretsch & Fender guitars

VEGA Banjos ★ FAVILLA guitars



1270 mass. ave. harvard sq. cambridge
K17-2007

DEAR BROADSIDE

DEAR BROADSIDE:

In your last issue, under Bits and Pieces, you mentioned the new New York magazine called The Pointer. Where can you write to this magazine to get a subscription?

Yours truly,
Tom Tressel

Editor's Note: Information on The Pointer can be obtained by writing to that magazine, c/o A. L. Herbert, 324 E. 74th St., New York, New York 10021.



DEAR BROADSIDE:

In Volume IV, No. 7 of your magazine, you printed a reader's request in your Song Finder column asking for a song which has the following chorus:

"Smokin' cigarettes and drinkin' coffee all night long / Wonderin' how a love so right could suddenly go wrong / Settin' here just wonderin' what to do; / I got those smokin'-cigarettes-and-drinkin'-coffee blues."

I have been looking for this song for quite a while now. Have any of your readers come up with the source?

Sincerely,
Ruthanne Dunphy

Editor's Note: Unfortunately, this is one of two songs which have not as yet been identified. Both Larry McCombs (who originally asked for it) and this reader would appreciate a lead on this song.



DEAR BROADSIDE:

As I was glancing back over my unbelievably thick stack of past issues of BROADSIDE, I came across an article (so minute, though) in the August 5th, 1964, issue. It stated that Tom Paxton had made a recording on the Gaslight label and was planning to cut another under Elektra. At this point I have the unbelievably well-done Elektra album. However, I have never in all my unbelievably faithful days seen or heard anything concerning the Gaslight disc. I give myself the title of "Tom Paxton's Most Unbelievably Loyal Fan," and therefore would like to know the following things:

1. What is the name of the Gaslight disc?
2. Where can I get it?
3. Is it any good?
4. When is Tom next performing in the Boston area?

Stephen Green
Winchester

Editor's Note: Tom Paxton's recording on the Gaslight label is titled I'm The Man That Built the Bridges. Insofar as we know, the recording is presently unavailable, but for further information you might try writing to the Gaslight Cafe on MacDougal Street in New York. At present, Tom is not scheduled to appear in Boston in the near future, but when he does, you will find information about his appearance in this magazine.

THE BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS

subscription
26 issues a year

I am enclosing my check ☐ money order ☐ for
_____ for a _____ year subscription to **BROADSIDE**

NAME _____

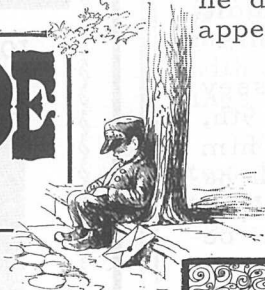
ADDRESS _____

ZIP _____

NEW ☐ RENEW ☐ GIFT OF _____
1 Year \$4.50, 2 Years \$8.50, 3 Years \$12

send to: P.O. Box 65, — Cambridge, Mass. 02139

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE



the BOARDSIDE

COFFEE
HOUSE

LOCATED: US. ROUTE #1
2 1/2 miles north of
Lewiston, center, Maine



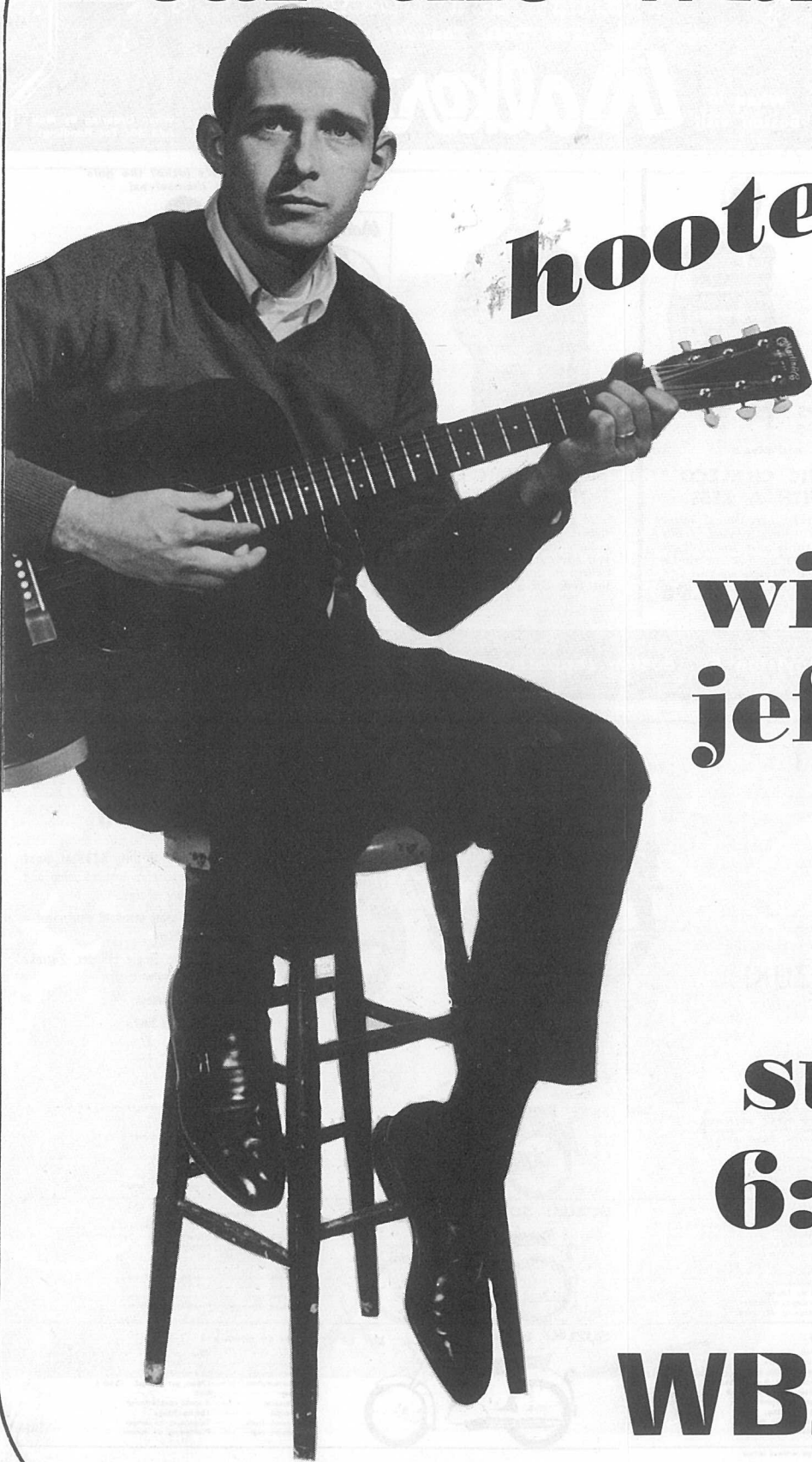
hear the wbz radio

hootenanny

**with
jefferson
kaye**

**sundays
6:00 pm**

WBZ RADIO 103 **GROUP**
W





SLIM-FIT
DENIM —
4.50

SLIM-FIT
CORDUROY —
5.98

SLIM-FIT
STRETCH —
5.98

LEVI'S

COLORS

- Faded Blue
- Black
- Green
- Blue Denim
- Beige (off-white)

TALL
MEDIUM
SHORT

SLIM-FIT LADIES' S-T-R-E-T-C-H LEVI'S

These are the pants they're singing about—America's first choice. Slim trim, figure-flattering fit in Sanforized denim. Classic off-white and pastel shades. Sizes 22-36; short, medium, tall.

5.98

FOLK MUSIC APPAREL CENTER of NEW ENGLAND

The LEVI STORE That offers MORE!

Walker's

When in Boston visit

RIDING APPAREL, INC.

When Ordering By Mail Add 50¢ For Handling!

SMALL 7.95
MEDIUM 8.95
LARGE 9.95

Ladies and Men's

AUTHENTIC CHALECO VEST WITH A ZEST

Brilliantly woven red-black-blue-yellow-white, hip-length vest from Mexico. Full front and back. Two handy pockets, fringe bottom make it the biggest "hit" east of the Rio Grande. No 2 colors alike.

7.95



NEW BRUSH COAT FOR THE RUGGED LOOK!

The emphasis is on ruggedness with detailed yokes, slash pockets, self collar. Snap-fasteners and rayon lining for extra freedom. Split cowhide colors in aztec gold, ripe olive, scarlet red. Sizes 36-46.

29.95



WRITE FOR FREE
FALL CATALOG!

The man's jacket the gals
buy for themselves!



GO CASUAL! LEATHER OUTLASTS 'EM ALL!

Built-in comfort with the casual look! Has 2 large patch pockets, tailored front and back. Snap fasteners and rayon lining. Split cowhide colors: aztec gold, ripe olive, scarlet red. Sizes 36-46.

37.50

Walker's

292 Boylston St., Boston (opposite Public Gardens) Tel. 267-0195

FOR SURE FUN ON THE RUN!

You'll be glad you chose an Omega . . .
instead of just wishing you had.

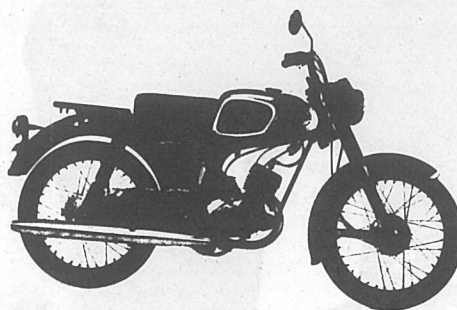


Custom-Built Motorcycles

and

SUZUKI

All models have 4-speed rotary foot shift transmission.



MEDALLION 90

Priced @ only \$339 at most Dealers, plus nominal setup and delivery charge.

Dual seats standard equipment—not shown.

Engine: Single cylinder, 2-stroke rotary valve design.

Displacement: 90 cc

Starting: Kick.

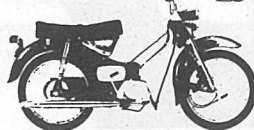
SUZUKI TRAIL 80



SUZUKI TRAIL 80 MODEL K13

Type: 80cc, one cylinder, two-stroke, air-cooled
Maximum output: 8.0 hp 7000 rpm
Maximum speed: 57 mph 90 km/h with touring gearing
Fuel consumption: 35 mph 55 km/h, with power gearing
154 mi. per U.S. gal. (65 km/l)
Starting: Kick
Transmission: 4-speed constantmesh
Dry weight: 165 lbs 75 kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 55



SUZUKI 55 MODEL M31

Type: 55cc, one cylinder, two-stroke, air-cooled
Maximum output: 5.0 hp 7000 rpm
Maximum speed: 45 mph 72 km/h
Fuel consumption: 212 mi. per U.S. gal. 90 km/l
Starting: Kick
Transmission: 3-speed constantmesh
Dry weight: 123 lbs 56 kg
Suspension, front: Bottom link, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 150



SUZUKI 150 MODEL 532

Type: 150 cc, twin cylinder, two-stroke, air-cooled
Maximum output: 12 hp 7000 rpm
Maximum speed: 69 mph 110 km/h
Fuel consumption: 118 mi. per U.S. gal. 50 km/l
Starting: Starter dynamo with kick
Transmission: 4-speed constantmesh
Dry weight: 264 lbs 120 kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 50



SUZUKI 50 MODEL M15

Type: 50 cc, one cylinder, two-stroke, air-cooled
Maximum output: 5.0 hp 8000 rpm
Maximum speed: 50 mph 80 km/h
Fuel consumption: 153 mi. per U.S. gal. 65 km/l
Starting: Kick
Transmission: 4-speed constantmesh
Dry weight: 127.6 lbs 58 kg
Suspension, front: Bottom link, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 250



SUZUKI 250 MODEL Y10

Type: 250 cc, twin cylinder, two-stroke, air-cooled
Maximum output: 24 hp 8000 rpm
Maximum speed: 87 mph 140 km/h
Fuel consumption: 106 mi. per U.S. gal. 45 km/l
Starting: Starter dynamo with kick
Transmission: 4-speed constantmesh
Dry weight: 309 lbs 140 kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 80



SUZUKI 80 MODEL K10

Type: 80 cc, one cylinder, two-stroke, air-cooled
Maximum output: 7.0 hp 8000 rpm
Maximum speed: 52 mph 85 km/h
Fuel consumption: 178 mi. per U.S. gal. 75 km/l
Starting: Kick
Transmission: 4-speed constantmesh
Dry weight: 154 lbs 70 kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

Specifications subject to change without notice.

Scooter - Ama 241 Stuart St. Ha 6-5733