

THE BROADSIDE

Volume IV, No. 15

Cambridge, Massachusetts

September 15, 1965



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THE BROADSIDE

Vol. IV, No. 15 September 15, 1965

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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
Schedule Editor Barry Mushlin
Ad Production Julie Snow

ART: Rosanne Aversa, Florri Aversa,
Andrea Greene, Audrey Cerra

COPY: Claudette Bonnevie

PRODUCTION ASSISTANTS: Bobbie Poltorak,

Dave Vivian, Gail Thompson

DISTRIBUTION: Ed Murray

BUSINESS STAFF: Phyllis Rotman

Marianne Comunale, Leona Son

PROOFREADER: 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.

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Margaret Barry & Michael Gorman

Heir to a banjo-playing father and a Grand-
mother who was described as the "king 'of
the Irish Pipers," Margaret Barry has pre-
served the musical continuity of her family.
At a rather tender age, she was out in the
streets singing for coppers, and hustling the
crowds at county fairs and football games.
In recent years she has been appearing before
English concert audiences numbering 3000
and more. It phases her no more than did
her performances in the local pubs. One dif-
ference in concert performances is that she
has not yet had to quell a heckler with her
bare fists, as she has at one time or another
been pressured into in pubs.

In the early 1950's Margaret teamed up
with Michael Gorman.

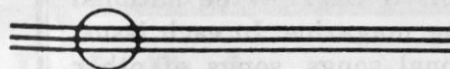
Michael, born in County Sligo, Ireland,
also came from a family with strong musical
roots. His mother was a singer, and his
father (a small-farmer) played both flute and
accordion. Michael was, however, orphaned
while still a school boy, and went to live with
foster parents. It was at this time that he
began to study fiddle with James Gannon, who
also taught the greatest of the Irish Fiddlers,
Michael Coleman. Michael Gorman even-

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tually landed in London with a number of fid-
dling championships and an impressive repu-
tation among the aficionados of Irish music.
Working as a porter in a London railway sta-
tion by day, he spent his evenings playing
fiddle for Irish dances in pubs frequented by
Irish laborers.

When they arrive on this side of the o-
cean, Margaret and Michael, now together
for almost 15 years, are always warmly wel-
comed by many staunch admirers, not the
least of whom are the Clancy Boys and Mister
Makem.

Sharing an evening with Margaret Barry
and Michael Gorman is a human experience
as well as a musical one.

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Two-year subscription: \$5.00

SING OUT!

The National Folksong Magazine
165 W. 46 St., N. Y. C.



THE COMING SEASON

Taking a look at the season about to come down upon us is akin to looking through a kaleidoscope and trying to pick the winner of next year's Kentucky Derby. Plans for a number of rather impressive events are in motion, and while some of them will doubtless grind to a halt incompleting, many of them will surely come to be.

This may well be the Year of the Coffeehouse in Boston, for there will be more of them operating here than ever before, and several will be trying far more experiments than ever before.

Phil Ochs will make a concert debut in Boston in November, and Dylan will be in for at least one and maybe two consecutive concerts. Festival-wise, keep your eyes and ears open for news of the Teen Fest and winter festival at the War Memorial Auditorium.



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BITS AND PIECES

THE LOVIN' SPOONFUL is making it in the big time and will be on several TV shows this season, including "The Man From U. N. C. L. E.," "The Tonight Show," and "The Ed Sullivan Show"***MITCH GREENHILL is off again for appearances at The Sidetrack in Raleigh, N. C.; the Bahamas; and the new Miami Gaslight***MOONDIAL, the long-awaited coffeehouse of Lenny Wolfe, is reported to be opening this month on Berkeley Street in Boston***A new club has opened in Westport, Connecticut, which goes by the name of FOOL'S MATE***JOHN FAHEY stopped in New York to record a few cuts for a Guitar Styles Project album***The first release on the new Verve-Folkways label includes reissues of Folkways' recordings of THE NEW LOST CITY RAMBLERS, PETER LAFARGE, DAVE VAN RONK, LIGHTNIN' HOPKINS, LEADBELLY, CISCO HOUSTON, WOODY GUTHRIE & PETE SEEGER***PAUL NELSON is leaving the staff of Sing Out to work on a movie***CHAD MITCHELL is making a few solo performances before he opens in his Broadway role***DONOVAN will make his second tour of the U.S. in November and December***Three men ended up in jail after they initiated an incident at CLUB 47 which resulted in injuries to JIM ROONEY, DON MacSORLEY, and a Cambridge policeman***THE NEW CHRISTY MINSTRELS may have their own TV series in the near future***THE TURK'S HEAD coffeehouse is working on plans to open a second club in Wellfleet***PETE SEEGER will tour Russia again this October***PETER LAFARGE is now recording for MGM Records***ERIC ANDERSEN is a subject of the Pop Art movie now being filmed by Andy Warhol***THE MODERN FOLK QUARTET has become a R&R group called the FAT CITY FOUR***A culture swap has us sending the Russians the SERENDIPITY SINGERS in exchange for the BOLSHOI BALLET***With deals like that, we will always be ahead of Russia***Folkways' latest instruction package is one by PETE SEEGER on how to play the 12-string guitar.



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Notes from a Stanza Collector Variant ed. Freeman

According to an article in "Bits & Pieces" in the last issue of BROADSIDE, "Front page headlines on BILLBOARD proclaimed last week that the new thing in pop music was FOLK & ROCK & PROTEST." Hmmm. Obviously, things are happening. All of a sudden, Joan Baez is a pop singer, Johnny Cash is a folk singer, Pete Seeger is a blues singer, and Bob Dylan is a rock 'n' roll singer; the Beatles record with a string quartet, the Boston Pops play Beatle tunes, a record has been released of Bach played on electric guitar, the Sidewalk Singers play folk music on a harpsichord, and the Lovin' Spoonful play rock music on an autoharp.

What is happening is that we are into a Combination thing, an Era of Amalgamation, the latest manifestation of which seems to be Folk & Rock & Protest. The idea is to take two dissimilar forms of music, stick 'em together, and ZONK! instant fame & fortune. We already have rock & folk, folk & rock, blues & protest, ballads & pop, etc., ad almost infinitum. But think, the surface hasn't even been scratched yet. There are literally thousands of Era of Amalgamation ideas just waiting to be jumped on. The only problem is getting the new music to be accepted by the public, which shouldn't be too difficult, considering what they've swallowed already.

First off, we hit 'em with a couple of relatively bearable rabbit punches like: Koerner, Ray & Glover go electric; the Jug Band plays Lester Lanin; Mantovani arranges "Mole's Moan" for a chorus of five hundred violins, in open tuning, etc. Then when the public ear is so twisted that it will listen to anything, we swoop in with the real killers. Ravi Shankar and his Swinging Sitars (electrified of course) play favorite Broadway hits. The Nose Flute Band of the Upper Nile Valley plays a Woody Guthrie medley. The Singing Nun and Dave Van Ronk play African war chants. And, the real clincher, the Serendipity Singers do something (anything) worth listening to.

All this just because of Folk & Rock & Protest. Of course, that was several weeks ago, and F&R&P is probably dead as a door-nail by now. The newest thing is likely to be something like Bossanova and Rock - Folk, otherwise known as BAR-F...

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the Supremes

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IF I MAKE ANY SENSE, I DIDN'T MEAN TO



Cross Your Mind

by Eric Andersen

Chorus:

But now I on-ly stop my-self and won-der — If you ev-er think of
all that's gone be-hind — I — won-der just how things are go-in for you
I won-der — does it ev-er cross your mind —

Verse

As I step my feet are draped in sun-down sha-dows — and the eyes I meet re-
mind me that she's gone — If my steps could on-ly go back to where they
start-ed — to the on-ly one — I could call — my own —



2. But stars are hid, familiar paths've parted
As I find my way in evenin' drawin' near
If only there was some way I could tell you
How much I really felt and I really cared.
3. Now the days they could be easy goin'
Though the keeper of your cares is far away
'Cause if there's someone, somewhere, out there waitin'
Just to let you know that things are still okay.
4. But when the days begin to lose their number
And the silver dawn comes streakin' from behind
From a night I spent in jokin' and a-laughin'
With my friends who tried to ease... my troubled mind.
5. I guess we should, I guess somehow we couldn't
See it through and get along somehow
I wish we had a chance to start all over
But too many doors have closed to open now.
6. Now if it comes that our ways don't touch together
'Cause our roads, you know, they just don't meet again
I'd be pleased to know that you still think about me
I'd be pleased to count myself amongst your friends.



RAMBLIN' ROUND

w/dave wilson

I once wrote a review of the record Unexpurgated Folk Songs of Men, but it never got printed, because the local distributor was having qualms at the time as to whether or not he wanted to have anything to do with handling the recording. He was afraid that it might be just a little too controversial to be connected with and asked me to wait till he decided. It is pretty strong stuff.

I don't consider myself to be very innocent, and I confess that this is the only record I have ever played in my own home, while I was alone, which caused me to be embarrassed.

I thought about that a bit and played the record for a number of friends who passed through my home. Without exception, they condemned it for its obscenity. On the whole though, I got the impression that they felt this way because there was no pretense at good music, and all that vulgarity without the illusion of art gave them no excuse to accept what they heard.

If Mack McCormack, producer of this record, had heralded this release as a great work of art, or made any artistic claims at all, I might find myself in accordance with the majority opinion of my friends. But the only claim Mack makes is that this record is a documentary of the bawdy songs of men. I agree.

Being a document, its appeal is not to the aesthetic mind, but to the academic mind, and, at that, the academic mind which listens objectively and unblinded by the emotional booby traps most of us have had instilled in our minds by the do-gooders.

Mack McCormack has made an indictment of the mishandling by scholars of this kind of material in the past. In an article entitled "The Damn Tinkers" (printed in the Folk Music Occasional), he pointed out that scholars who were embarrassed by the lyrics of a piece of bawdy material did not stop at leaving out the offending line, but changed it to make it tasteful. In so doing, they succeeded in negating the one purpose behind the work they were doing, that of documenting the literature of a people, or the ideas or feelings of the people of a given social circumstance. We have inherited their collections of erroneous data. It is a mass illustration of the same techniques Freud uncovered in the individual's unwillingness to face himself.

In any event, the text which accompanies this record includes an article on the Bawdy

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song and background information on the songs included on the album. There is an especially long and informative discourse on the Dozens.

As to the album itself, if you are looking for a party record, steer clear of this one. It will only disgust your guests. If, on the other hand, you are a collector of documentary material and are interested in this study of social phenomena and human behavior, this will find a worthy and respected position in your collection.



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This magazine is looking for student representatives who can help introduce BROADSIDE to their fellow students. If you attend any of the many schools in the Boston, suburban or outlying districts and are interested in the project and the winning of additional folk records, further details may be obtained by writing to H. S. Rep., BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139

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THE SONG FINDER

TO: Suzanne Gammon, Scituate, Mass.

Your request was quickly answered by readers. F. L. Portnoy of Newton sends you the following:

EREV SHEL SHOSHANIM

Erev Shel Shoshanim
Neytse'a el habustan
Mor besamin ulevona
Leragletcha miftan

Laila yooored le'at
Verauch shoshan noshava
Hava Elechash lach shir balat
Zemer shel ahva

Shacar Fhoma yona
Roshech maley t'layim
Pich el habokor shoshana
Ektafeynu li laila yored



TO: Frank Brandon, Fultonville, N. Y.

The song you have been looking for is identified as "Run, Red, Run," and was recorded by the Coasters.

TO: Alicia Margate, Willowrun, Arizona

While there are many recorded versions of "Praetoria," I suggest that the most authentic, i. e., the one closest to oral tradition, is that version performed by John Roberts on the Folkways record, Music of the Bahamas, Volume II.

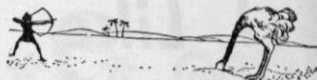
TO: Pinky Farrell, Agawam, Mass.

The only Chippewa Indian song which we can find any record of being published in any accessible source is a lullaby. It may be found in Volume I, No. 8, of Sing Out. The issue is long out of print, but you may be able to come up with a copy through a library or in book stores which carry back issues.

TO: Jackson Warhol, Schenectady, N. Y.

Yes, there are many variations on the basic Gypsy Davy song. They are all derivatives of a ballad which Child collected about the behavior of a Gypsy named Johnny Faa. The variation which would seem to most fit your clues is one which comes out of Southwestern United States. It is called "Clayton Moore," and can be found, with text, on the Folkway's recording, Ballads & Brag Talk of the American Cowboy, as sung by Harry Jackson.

7'S PRODUCTIONS PLANS SEASON



The 7's Productions, 77 Charles Street, Boston, has announced their music and theatre series for this season. Those items of interest to BROADSIDE readers include:

"In White America," a dramatized documentary of the history of the Negro in America. Eight performances will be given at the New England Life Hall, beginning October 20.

A program of music for the guitar, with Sabicas, will be held at Jordan Hall on November 5.

The Canadian Folklorica company, "Les Feux Fallets," a troupe of 75 dancers and musicians, will present a program of folklore materials of the Canadian Indians and European ethnic groups. The program will be held January 17, at Symphony Hall.

The Krakow Choir & Orchestra will be presented in a concert of classical and folk music on January 27, also at Symphony Hall.



CLASSIFIED ADS

Copies of the Farina - Von Schmidt - Signer - Dylan album. Recorded in England. \$5 each. At the Artichoke, 371 Columbus Ave., Boston.

For Sale: Goya TS-5 twelve-string guitar and hardshell case. Total value \$360. Asking \$200. Call Ed at FA3-4829.

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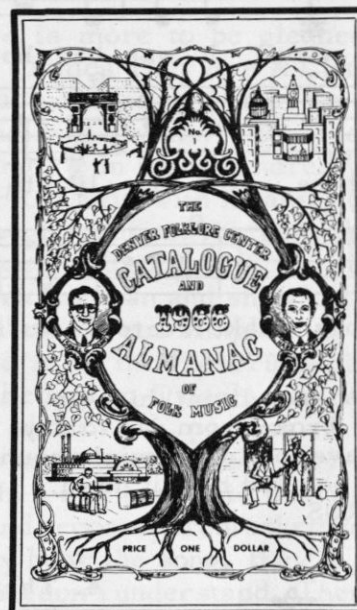
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Editor's Choice

The one or two times that this song was performed on Channel 2's Folk Music U.S.A. program was enough to provoke several viewers to write to us, asking where they might find the music and lyrics for the song. Dave Cohen, who will make his record debut on Elektra's Singer-Songwriter Project album, due sometime this month, is now performing under the name of David Blue.

I Like to Sleep Late in the Morning



words & music
by Dave Cohen

Some gal told me to - day, I was wast-in' my life a-
way. It was bad how I spent my time and I'd ne-ver make a
dime. But I like to sleep late in the morn-ing and I don't like to wear no
shoes. Make love to the wo-men while I'm liv-in' get drunk on a bot-tle of booze.

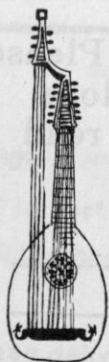
2. I can't keep livin' this way,
Bein' broke from day to day
I'll have to stop runnin' around
Get a job and hold it down.
CHORUS

3. Well, I know this can't go on
I must get up at dawn
Get a job and do it right
And get to bed at eight each night.
CHORUS

4. There's a lot that's waitin' for me
Straight — is how it should be
Smiling all the time
My hair combed, my shoes shined.
CHORUS



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
I hope you print it INTACT! . . . also in BROADSIDE.

I know my comments are tame and in obvious good taste. 

You'll notice, I'm not disparaging their work, but merely urging them to GREATER EFFORTS in this constant struggle for PEACE ON EARTH. 

Plus, there's not been enough comment on my articles. 


 Do people think me frivolous? Witless?

 Or perhaps they don't like my NON-INVOLVEMENT.

Well, I'll tell you one thing . . . Pat Sky LOVES my satire, as does Dave Cohen . . . and those who take issue are the humorless lot who need to be DESTROYED!

Help me destroy them . . . with your help, the world can be made safe again for cynics!

PLEASE UNDERSTAND !!

Some day the world will appreciate America's young protest song writers as genuine "men of letters" whose subtle implication and wry wit was too often misunderstood or perhaps appreciated for the wrong reasons. Take, for instance, Phil Ochs' "Ballad of Mississippi." In it he deplores the people, courts and laws of that state. The hatred of the white Mississippian toward the Negro is the same as Ochs' hatred toward white Mississippians. Therefore, he really shows how unattractive "hatred" is. One might think Ochs' message was no deeper. This is where the young writer reveals his rare humor, subtle charity and modern approach to satire. Because, at the conclusion of the song, the listener is left with the unmistakable impression that "love" is on its way; that there is real hope for optimism and that some organization could invade Mississippi and work on the white man's ignorance the same way "SNICK" works on the Negro's apathy and miseducation. 

Tom Paxton's "Daily News" is one of the most misunderstood songs of all. Too many people think Tom is poking fun at the "News." The point is (as Tom well knows), the Press in America is something of a joke. Compare the Chicago Tribune with the New York Times with the New York Journal-American with the New Orleans Times-Picayune, and one can easily see what tripe, prejudice and misinformation is foisted off on the public. The Daily News is OBVIOUSLY (and, I rather think, AVOWEDLY) a ridiculous paper. Unfortunately, the song has become popular with the very young who see only simple satire aimed at the Daily News instead of Tom's intended condemnation of the "controlled, opinionated press" from Peking to Moscow to Tel-Aviv and wherever else it exists.

There is more to be gleaned from Bob Dylan's "Times They Are A'Changin'" than the surface message. Here's a song that is truly timeless! In fifty years the times will be a-changin'. In three hundred years it will still be FRAUGHT with meaning (maybe even more fraught than now!). Plus the residuals after three hundred years could make Dylan a very wealthy man and show the "junior executives" that even a simple man of principle can make it in their corrupt, capitalist rat race. The key to Dylan's genius is found in the part about "... parents throughout the land not to criticize what they don't understand." In a few years his fans will grow and mature and become parents themselves. Then, when they hear the song, they'll realize it's THEM that don't understand. Then they'll see that the whole thing was a cyclic "trick." Through this foil, Dylan subtly reveals his startling and universal message: that we KNOW we know when we're young and THINK we know when we're older but we really DON'T -- but since we stubbornly maintain that we DO, we conclude that we really didn't know so much when we were young. Or something like that.

More than anything else, I hope the messages these men offer will some day filter down to the youth of America. It's not fair for adults only to enjoy the fruits of intellection. With the answers these men supply to the questions teenagers raise I can see a new day a'dawnin' on God's Golden Shore where all men FINALLY will be free and we'll all say FREEDOM NOW and MEAN IT and there'll be no more political torpor in America and the world will be made safe at last for enlightened anarchy!

Index of Songs

Published in

THE BROADSIDE

In recent months we have had many requests for information regarding when we printed certain songs. In order to make it easier for readers to order back issues with songs they might want, we are printing the following index, which lists all those songs heretodate printed in BROADSIDE. Roman numerals refer to Volume Number, and Arabic numerals refer to Issue Number.

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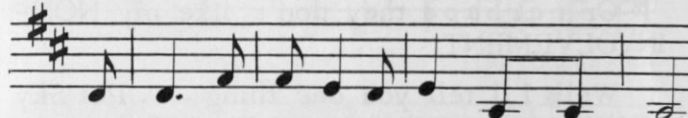
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 Thresher, III-9
 What Are You Fightin' For?, III-7
 What's That I Hear?, III-6



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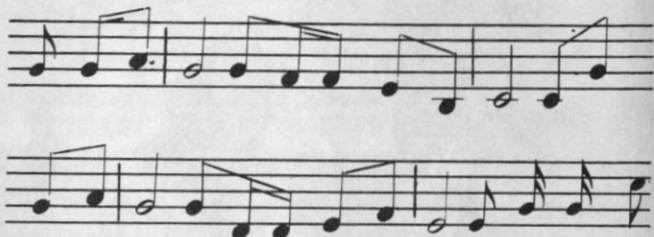
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TOM PAXTON

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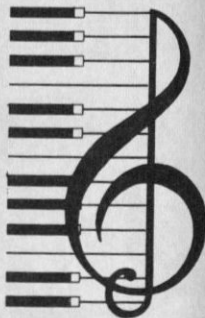
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FOLKIN' AROUND EXPANDS SCOPE

The latest issue of Folklin' Around has announced an editorial policy which will expand its scope to include news and articles on several additional areas of the music and entertainment field. The additional coverage will be given to Jazz, Country, Comedy, Rock & Roll, and Pop music. The expansion of the magazine's areas of interest is being accompanied by consideration of a new and more fitting title for the magazine. Readers have been invited to suggest names for the magazine which "won't seem like a sell-out to commercialism and conformity." If you have a name to suggest, send it off to Larry McCombs, 428 W. Deming Place, Chicago, Illinois 60614.



REVEREND GARY DAVIS AT 47

Harlem street singer Rev. Gary Davis will make his next appearance in this area at Club 47 on September 20th and 21st. The Reverend has provided sources for innumerable songs and guitar stylings used by many more popular and successful musicians than he. He remains, nonetheless, a powerful and important performer, as well as a major influence on the music of today.

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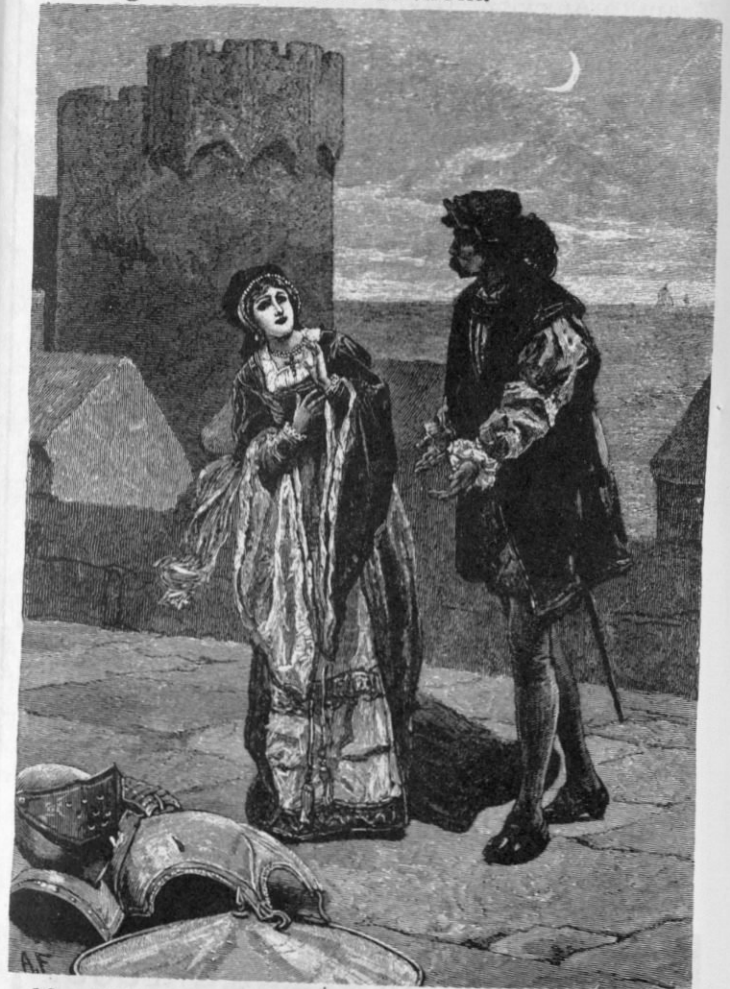
Come Gather Round ...

Today, only children perpetuate the riddle. It was not always so. The riddle was once a proper and popular media for whole evenings of entertainment by the gentry as well as the lowborn. In literature and in folklore, the riddle was often a device for either success or failure on the part of the hero. Its use was carried over into the ballad quite naturally, and many ballads include riddles. One which you are most apt to be familiar with is Ian & Sylvia's performance of "Captain Wedderburn's Courtship." Here are two ballads totally composed of riddles. They are archetypes. In future editions of this column, you will note that several of the riddles used here appear time and time again.

1. There was a lady of the North Country,
Lay the bent to the bonny broom;
And she had lovely daughters three.
Fa la la la, fa la la la ra re.
2. There was a knight of noble worth,
Which also lived in the North.
3. The knight, of courage stout and brave,
A wife he did desire to have.
4. He knocked at the ladie's gate
One evening when it was late.
5. The eldest sister let him in,
And pin'd the door with a silver pin.
6. The second sister she made his bed,
And laid soft pillows under his head.
7. The youngest daughter that same night,
She went to bed to this young knight.
8. And in the morning when it was day
These words unto him she did say:
9. "Now you have had you will," quoth she
"I pray, sir knight, will you marry me?"
10. The young brave knight to her replied,
"Thy suit, fair maid, shall not be deny'd.
11. "If thou canst answer me questions three,
This very day will I marry thee."

The ballad lover, it seems, is a rare animal these days, and yet some of the species must still exist, for as low as is the repute of balladry today, still more are available in print and on record than ever before. Essentially, the ballad is a story told in musical form. Its function varies. Once, the ballad was used to explain the deeds which were illustrated by the sword dances of the Nordic warriors. At other times, they were the oral literature of whole peoples serving to perpetuate the deeds, foul and fanciful, of their kings and heroes.

In this column, we shall concentrate upon traditional ballads collected from America and Europe, and, hopefully, try to give some background for each of them.



12. "Kind sir, in love, O then," quoth she,
"Tell me what your questions be."
13. "O what is longer than the way,
Or what is deeper than the sea?"
14. "Or what is louder than the horn,
Or what is sharper than a thorn?"
15. "Or what is greener than the grass,
Or what is worse then a woman was?"
16. "O love is longer than the way,
And hell is deeper than the sea.
17. "And thunder is louder than the horn,
And hunger is sharper than a thorn.

18. "And poyson is greener than the grass,
And the Devil is worse than woman was."
19. When she these questions answered had,
The knight became exceeding glad.
20. And having surely try'd her wit,
He much commended her for it.
21. And after, as it is verifi'd,
He made of her his lovely bride.
22. And now, fair maidens all, adieu,
This song I dedicate to you.
23. I wish that you may constant prove
Unto the man that you do love.

-
1. Twas of a gay young cavalier
Of honor and renown;
All for to seek a lady fair,
He rode from town to town.
 2. Twas at a widow woman's door,
He drew his rein so free;
For by her side the knight espied
Her comely daughters three.
 3. Small marvel if his gallant heart
Beat quick within his breast;
Twas hard to choose, yet hard to lose,
Which might he wed the best.
 4. "Come, maidens, pretty maidens,
Come read my riddles three;
And she who reads the best of all,
My loving bride shall be.
 5. "Oh, tell me what is longer
Than the longest path there be;
And tell me what is deeper
Than is the deepest sea.
 6. "And tell me what is louder
Than is the loudest horn;
And tell me what is sharper
Than is the sharpest thorn.
 7. "And tell me what is greener
Than the grass on yonder hill,
And tell me what is crueller
Than a wicked woman's will."



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8. The eldest and the second maid,
They sat and thought a while;
The youngest she looked up to him,
And said with a merry smile:
9. "Love, surely it is longer
Than the longest path there be;
And Hell, they say is deeper
Than is the deepest sea;
10. "Thunder, I know is louder
Than is the loudest horn;
And hunger it is sharper
Than is the sharpest thorn;
11. "I know a deadly poison, greener
Than the grass on yonder hill;
And a foul fiend is crueller
Than a wicked woman's will."
12. Now scarcely had she spoke those words,
When the youth was at her side;
Twas all for what she answered him
He claimed her for his bride.
13. The eldest and the second maid,
They pondered and were dumb;
And they, perchance, are waiting yet,
Some other one to come.
14. Now maidens, pretty maidens,
Be neither coy nor shy,
But always, when a lover speaks,
Look kindly and reply.

Pesky Sarpent

September

Tu 7 } Mike Fairbanks
 Su 12 }
 M 13 Open Hoot
 Tu 14 } Swamp Rats
 W 15 } Jug Band
 Th 16 } unscheduled as yet
 F 17 }
 Sa 18 } Hallmark Trio
 Su 19 }
 M 20 Open Hoot
 Tu 21 } Jesse Colin Young
 thru } and Jerry Corbitt
 Su 26 }
 M 27 Open Hoot
 Tu 28 }
 thru } Leonda
 Su 3 }

Orleans

LA3-9391

September

F 10 Ray Pong
 Sa 11 Paul Arnoldi
 Su 12 Bart Massey
 M 13 Peter Childs
 Tu 14 Walter Bjorkman
 W 15 } Skip James
 Th 16 }
 F 17 Ed Freeman
 Sa 18 Steve Koretz
 Su 19 The 3rd Estate -
 dramatic improvisations
 M 20 Carl Watanabe
 Tu 21 Joan Minkoff
 W 22 Jeff Gutcheon -
 blues and ragtime
 Th 23 Paul MacNeil
 F 24 Steve Koretz
 Sa 25 Carl Watanabe
 Su 26 Gil de Jesus -
 flamenco & classical
 M 27 Peter Childs
 Tu 28 Ed Freeman
 W 29 Sam & his piano

... AND COFFEE TOO



The following schedules
 were not available at
 time of publication:

Golden Fleece
 Tete a Tete

SCHEDULES printed
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 responsible for changes
 made after publication.

Loft

LA3-8443

September

F 10 } Norm & Judy
 Sa 11 }
 F 17 } Norm & Judy
 Sa 18 }
 The remainder of this
 schedule was not avail-
 able at time of publica-
 tion.

Seventh Circle

September

F 10 Paul Chapman of Packard Manse:
 "The Church & World Revolution"
 Sa 11 Norm Paley - Guitar
 Th 16 open
 F 17 Robert Zellner:
 "SNCC's Work in the South"
 Sa 18 Judi Campbell - Folksongs
 Th 23 Bob Sproul - Folksongs
 F 24 Hans Hofmann:
 "Is Apathy Really Bad?"
 Sa 25 Bob Gustafson - Folksongs

Unicorn

September

F 10 The
 thru Chambers
 Su 12 Brothers
 Tu 14 Casey Anderson
 thru and
 Su 26 The Mandrells
 Hootenanny w/ Jeff Kaye
 every Monday night.



Turk's Head

September 227-3524

F 10 Nancy Michaels
 Sa 11 Flamenco
 Su 12 John Perry
 M 13 Carl Watanabe
 Tu 14 Peter Childs
 W 15 Ray Pong
 Th 16 Nancy Michaels
 F 17 Leonda
 Sa 18 Rob & Gretchen
 Su 19 Rogelio Reyes
 M 20 Ed Freeman
 Tu 21 Paul Arnoldi
 W 22 Ray Pong
 Th 23 Nancy Michaels
 F 24 Leonda
 Sa 25 Steve Koretz
 Su 26 John Perry
 M 27 Leonda
 Tu 28 Peter Childs
 W 29 Ray Pong

King's Rook

September 1-356-9754

F 10 } Ritchie Havens
 Sa 11 }
 Su 12 Peter Childs
 M 13 Hoot
 Tu 14 King's Rook Au Go Go
 W 15 John Perry
 Th 16 }
 F 17 } The Chambers Brothers
 Sa 18 }
 Su 19 Peter Childs
 M 20 Hoot
 Tu 21 King's Rook Au Go Go
 W 22 John Perry
 Th 23 }
 F 24 } Tom Rush
 Sa 25 }
 Su 26 Peter Childs
 M 27 Hoot
 Tu 28 King's Rook Au Go Go
 W 29 John Perry

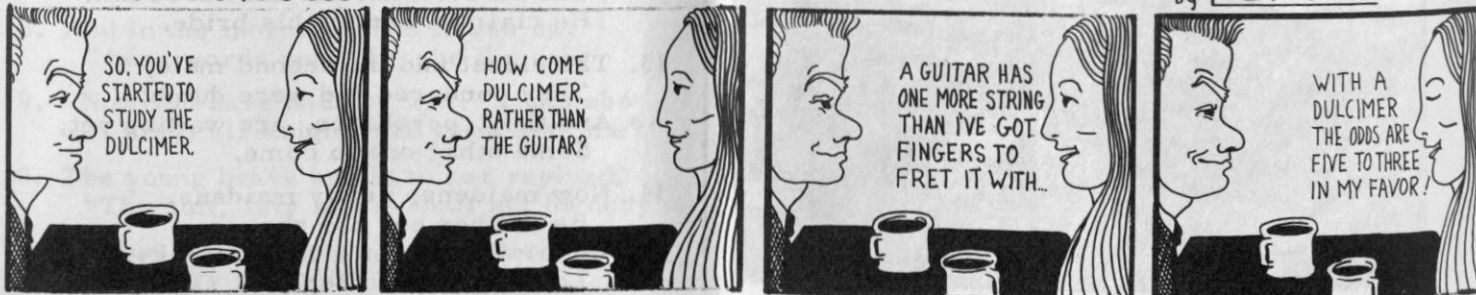
Rose

523-8

September

F 10 } The 3rd Estate
 Sa 11 } Theatre Comp
 Su 12 }
 M 13 } closed
 Tu 14 }
 W 15 The 3rd Estate
 Theatre Comp
 Th 16 Bob Gahtan
 F 17 The 3rd Estate
 Sa 18 Theatre Comp
 Su 19 }
 M 20 } closed
 Tu 21 }
 W 22 }
 Th 23 The 3rd Estate
 F 24 Theatre Comp
 Sa 25 }
 Su 26 }
 M 27 } closed
 Tu 28 }
 W 29 The 3rd Estate
 Theatre Comp

The Freebies ...



by Lurtsema

Odyssey

523-945

September

F 10 } The Geisser Fam
 Sa 11 }
 Su 12 closed
 M 13 } Richie Havens
 thru }
 Sa 18 }

The remainder of this
 schedule was not avail-
 able at time of publication.

LA3-8443
September
10} Norm & Judy
11}
17} Norm & Judy
18}
remainder of this
chedule was not avail-
at time of publica-

Club 47, Inc.

UN4-3266

September

F 10 Charles River Valley Boys
Sa 11 Tony & Irene Saletan
Su 12 Movies: Charlie Chaplin
Keystone Comedies

M 13} Skip James
Tu 14}
W 15 Charles River Valley Boys
Th 16} Margaret Barry
F 17} & Michael Gorman
Sa 18 Jackie Washington
Su 19 Hoot
M 20}
Tu 21} Rev. Gary Davis
W 22 Keith & Rooney
Th 23 Jim Kweskin
F 24} Lilly Bros., Don Stover,
Sa 25} and Tex Logan
Su 26 Movie: "Mr. Deeds Goes
To Town"

M 27} Tom Rush
Tu 28}
W 29}
Th 30} The Chambers Brothers
F 1}

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September

F 10 A Resampling of Folk Legacy
F 17 Recent Releases & Record Reviews
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Guests: Ed Freeman and
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SEPTEMBER						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

523-8537
September


10} The 3rd Estate
11} Theatre Company
12}
13} closed
14}
15} The 3rd Estate
Theatre Company
16} Bob Gahtan
17} The 3rd Estate
18} Theatre Company
19}
20} closed
21}
22}
23} The 3rd Estate
24} Theatre Company
25}
26}
27} closed
28}
29} The 3rd Estate
Theatre Company

523-9457
ber

The Geisser Family
closed

Richie Havens

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of publication.



CAFE ORLEANS

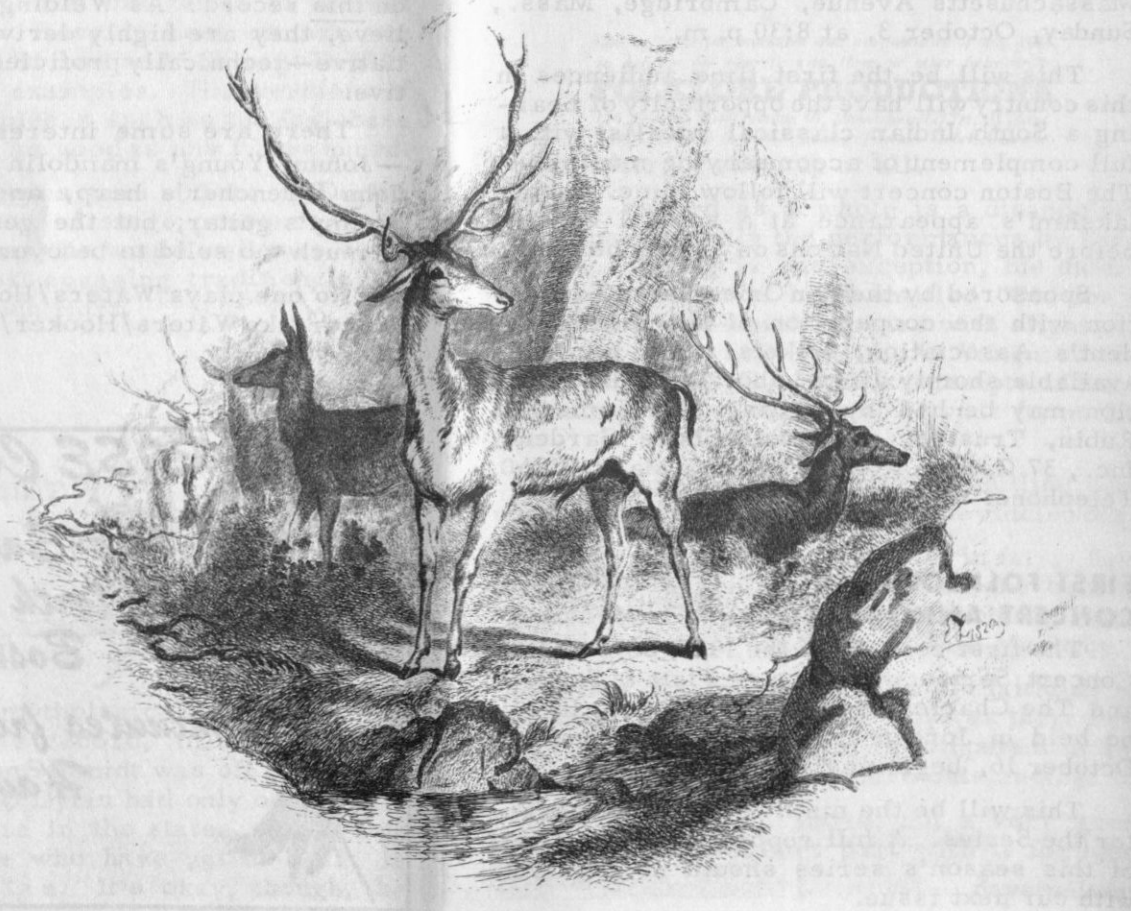
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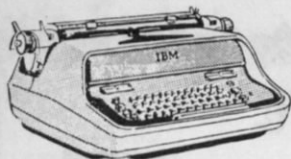
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September 15 & 16

Concerts

Sept. 19 CHARLES RIVER VALLEY BOYS
Pembroke College, Providence, 7:15pm
Sept. 25 GRAND OLE OPRY
Boston Arena, 8:00pm
Sept. 25 ALI AKBAR KHAN
(Master musician of India)
w/ Shankar Ghosh & Sheela Mookerjee
Jordan Hall
Oct. 9 Folklore Concert Series
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THE FOGGY MOUNTAIN BOYS
THE CHARLES RIVER VALLEY BOYS
Jordan Hall, 8:30pm





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CLASSICAL INDIAN MUSIC AT KRESGE



Mme. M. S. Subbulakshmi (soo-b'LAK-shmee), one of South India's greatest singers, will present a concert of classical Indian music at Kresge Auditorium, opposite 77 Massachusetts Avenue, Cambridge, Mass., Sunday, October 3, at 8:30 p.m.

This will be the first time audiences in this country will have the opportunity of hearing a South Indian classical vocalist with a full complement of accompanying musicians. The Boston concert will follow Mme. Subbulakshmi's appearance at a special concert before the United Nations on September 24th.

Sponsored by the Pan Orient Arts Foundation with the cooperation of the Indian Student's Association, tickets will be made available shortly after Labor Day. Information may be had by writing Mr. James A. Rubin, Trustee, c/o North Shore Gardens, Inc., 37 Garden Road, Peabody, Mass. 01960. Telephone: 284-0219 or 531-6510.

FIRST FOLKLORE SERIES CONCERT ANNOUNCED



The first concert of the 1965-66 Folklore Concert Series will feature Flatt & Scruggs and The Charles River Valley Boys. It will be held in Jordan Hall on Saturday evening, October 16, beginning at 8:30 p.m.

This will be the ninth consecutive season for the Series. A full report on the Fall half of this season's series should be available with our next issue.

Broadside

MODERN CHICAGO BLUES

Various Artists

Testament T-2203



The notes by Peter Welding are an excellent indication of the tenor of this record: "most of the men heard on this recording initially learned to play the blues in the years before the war and then reshaped these styles to accommodate them to the dictates of the postwar (Chicago) idiom... If they wanted club work and the chance to record, they simply had to lay down the hard, mean sound that Waters, Hooker, Little Walter, and Howling Wolf (among others) were promulgating." It is a pity that in producing this record Welding did not take to heart the implications of his statement.

Exciting music is not produced by musicians who work in a style dictated by economics. Waters and Hooker, for example, have created styles which are both interesting (at times) and lucrative, but they are their styles, not someone else's. There are few economic pressures upon them to reshape their styles for they are making money doing their own music. All right then, what of the musicians on this record? As Welding has led us to believe, they are highly derivative, if not initiative—technically proficient and unimaginative.

There are some interesting things here — Johnny Young's mandolin playing, some of John Wrencher's harp, and Maxwell Street Jimmy's guitar, but the general mediocrity is much too solid to be overcome.

No one plays Waters/Hooker/Wolf/Little Walter like Waters/Hooker/Wolf/Little Walter.

Phil Spiro

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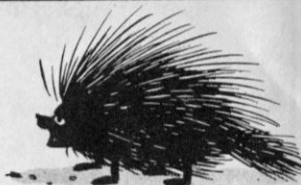


Reviews

CALL THE DOCTOR

Dr. Isaiah Ross

Testament T-2206



Dr. Ross is a one-man band. Now the phrase "one-man band" conjures up visions of Jesse Fuller, fottella and all, and that is not what Dr. Ross is doing. Fuller plays ragtime on harp, kazoo, electric 12-string, and fottella (a home-made, foot-operated bass); Ross plays blues on guitar, harp, and drums.

Dr. Ross is easily the best bluesman to turn up (we're not talking about "rediscoveries" now) since Fred McDowell was found in 1961 (or thereabouts) by Alan Lomax, Ross is forty; originally from Tunica, Mississippi, he now lives in Flint, Michigan.

His music is strongly rooted in country blues tradition, with only a few overtones of Chicago style. Much of his harp technique comes from the original Sonny Boy Williamson. His guitar is original, coming out surprisingly tough for what is basically a major key style.

About half his material is taken from other musicians, but the style is almost always original. Ross is best on his own pieces—"Illinois Blues" and "Chicago Breakdown" are good examples. His versions of traditional harp pieces such as the fox chase and the train are as good as any I have heard.

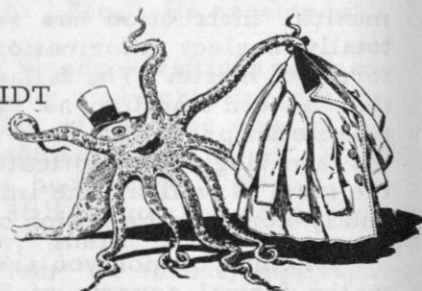
Managerial types take notice: If Doctor Ross has any sort of stage presence (and I rather think he has) he would well turn out to be one of the most engaging traditional performers since John Hurt.

Phil Spiro

DICK FARINA &
ERIC VON SCHMIDT

w/ Ethan Signer,
& occasionally,
Blind Boy Grunt

Folklore Records
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Here is that mythological, often referred to but unavailable record, made two years ago when Eric Von Schmidt was off to England on a visit and Bob Dylan had only one record to his credit here in the states. Blind Boy Grunt, for those who have yet to hear, is really Bob Dylan. It's okay, though, he

folksingers!



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Charles River
Valley Boys
Rev. Gary Davis
Jack Elliott
Jesse Fuller
Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
Mitch Greenhill
Johnny Hammond
The New
Lost City Ramblers
Jean Redpath
Tony Saletan
Mike Seeger
Pete Seeger
(NEW ENGLAND AREA)
Eric von Schmidt
Jackie Washington

Eric von Schmidt

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doesn't hardly show up at all.

The record as a whole is a disappointment, particularly the performances by Dick Farina. There is one exception, his dulcimer solo which is here entitled "Old Joe's Dulcimer," and which appears with slight alterations and a new title on his Vanguard album. Unfortunately, Dick's attempts at harmonizing with Eric often detract from the cut.

Richard does contribute a chilling and unusual up-to-date version of the riddle song.

Eric, on the other hand, is in fairly fine form. He especially shines on the ballad, "Lonzo N' Howard," and on two blues, "You Can Always Tell" and "Stick With Me Baby."

Ethan Signer, familiar to old faithfuls of the Charles River Valley Boys as their fiddler in the good old days, is competent in his accompaniment, but nowhere outstanding.

It is, as I said above, not a very good record, but I wouldn't part with it for love or money.

dave wilson

Broadside

TRADITIONAL MUSIC OF INDIA

THE SOUL OF INDIAN MUSIC

Ali Akbar Khan

Prestige 7402, 7403



When checking the meaning of a couple of terms in this review with a History of Music text, it came as a bit of a shock to find Indian music dealt with in four pages (with extensive illustrations) in a chapter entitled "Semi-civilized music." If semi-civilized is to be equated with primitive, implying simplicity of form, then I take great issue with the categorization, for nowhere in the Western tradition is there to be found the complexity of rhythms and improvisational methods apparent on these recordings.

Ali Akbar Khan is one of two Indian musicians (the other being Ravi Shankar) familiar to Western audiences. His musical training began at the age of five, and he has continued the practice of learning from others to teach others, having taught and presented his music in both Canada and the United States. His instrument is the sarod, a stringed instrument which is a forerunner of the sitar (Ravi Shankar's instrument). It is not as complex in construction as the sitar, and on these recordings, seems lower pitched. This makes these recordings easier to listen to, for the main problem most people seem to have in appreciating Eastern music is accustoming themselves to the higher-pitched sounds of Eastern stringed instruments. Also, these recordings present more well-defined melody lines (as we are accustomed to them), which lessen the "strangeness" of the music.

Accompaniment on the recordings is provided by tamboura and tabla. The tamboura is the stringed instrument which provides the droning undertone of the composition. Tabla are paired drums with distinctive tone qualities, capable of being tuned to a variety of sounds, from sharply hollow to violent.

Each of these two recordings presents two ragas. The raga is the agreed-upon scale form used in the composition. Also agreed upon by the musicians is the tala, or rhyth-

The Turks Head

Boston's Oldest Coffee House
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mic structure for the drums. Indian music of this type consists of improvisation based on these two musical forms. Each composition begins with the two-stringed instruments, which are joined later by the tabla. The wave of music begins softly, rises occasionally throughout to minor peaks, and ends on a rising, almost violent tide of sound. This is, of course, a gross oversimplification, because the structures and rhythms occurring in any one raga are much too complex to be analyzed in a limited amount of space.

Criticizing the execution of the musical forms would be presumptuous. I doubt if there are more than a handful of individuals in the West capable of doing this, since Western musical instruction has seen fit to almost totally neglect information about Eastern forms of music. The fallacy of categorizing the Eastern tradition as "weird" and unlistenable has prevented many from appreciating the amazingly sophisticated complexity of the form as well as the immense beauty and subtly-controlled emotion of the music.

Whether or not you are at all interested in the formal aspects of Eastern music, at least one of these recordings should be yours if you place any value on music as an art form to which you may occasionally give yourself up completely.



sandi mandeville

Reviews

BORN TO WIN

The Writings
of Woody Guthrie

Edited
by Robert Shelton
MacMillan



Several times in the course of reading Woody's biography I was brought to the brink of tears as I lived some of his experiences with him. The incident with the kittens appeared in occasional dreams for several weeks after I had finished the book. Here is a lot more writing by Woody, about two hundred fifty pages of his letters, poems, some previously unknown songs (without music), some scribblings, nonsense, and much-sense.

Editor Robert Shelton opens his introduction by saying, "The facts of Woody Guthrie's life seem to say he was born to lose, but his belief that the underdog will eventually triumph has sustained him." The title of this collection comes from one of the songs included, the first verse and chorus of which goes:

"I had my fun and my troubles/I had my hard luck and blues/Been up and down and been sober and drunk/But I know that I'm not born to lose./Born to win. I know I'm born to win./It's a funny old world that I am in./I'll fight to change it like it ought to be./Born to win. I know I'm born to win."

Woody wrote it because while enroute to France in a troop ship during World War II, they ran into a bad storm, and when they turned on their radio, the first song they heard was "Born to Lose." He resented it.

A good deal of Woody's writings are nonsense, for like many truly creative artists, he seems incapable of knowing what of his produce is meaningful and what is not. But if nine tenths of this book were gibberish, the other tenth would still be worth serious attention. Fortunately, there is nowhere near that much gibberish. In seventy-one separate pieces, Woody drops pearls of insight, observation, and compassion. There is far too much here to limit its interest to the "folk scene," though its members may be a little ahead when they come to read it. But, without a doubt, this is for everyone.

dave wilson

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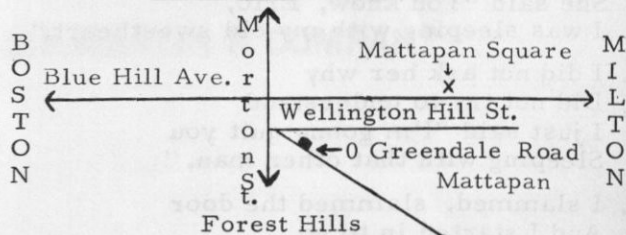
MARGARET BARRY, MICHAEL GORMAN AT 47

Club 47 will host the first appearance of Margaret Barry and Michael Gorman in the Boston-Cambridge area. This banjo-fiddle duo were guests of honor at the Newport Folk Festival this summer and are on a short visit to the U. S. from England where they are ranked as top traditional artists of the British Isles. They will appear on September 16th and 17th.



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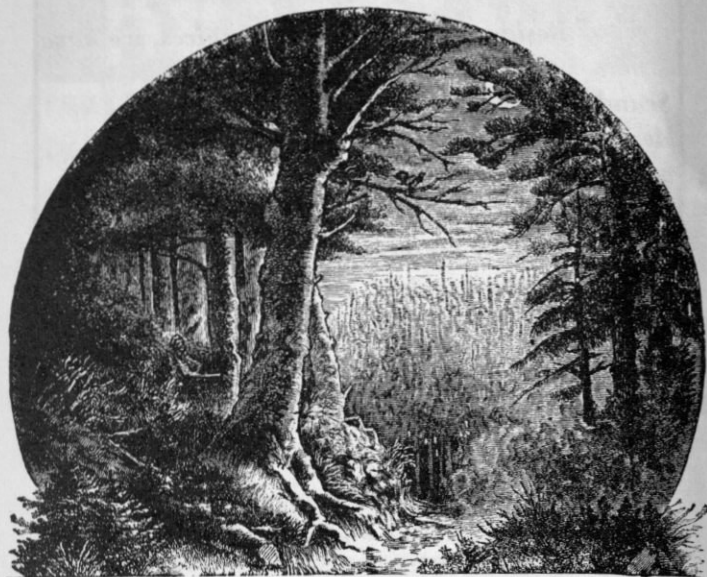
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Editor's Choice

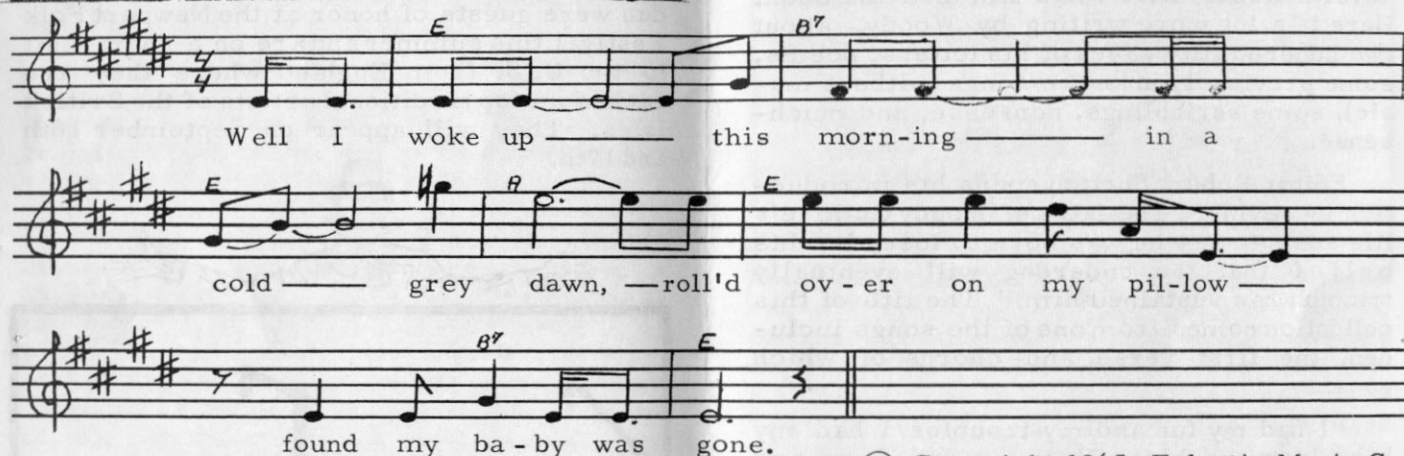


Certainly very few people know of Eric Von Schmidt as a songwriter, and he is seldom mentioned in the same paragraph as are the other singer-songwriters of the day. Nevertheless, it remains that Eric has written some of the more beautiful of the songs which have come from the folk genre in the last few years. Here is a blues, the lyrics alone of which are enough to start the goosebumps running up and down your body. It demonstrates the restraint so missing in much of today's songwriting.

Cold Grey Dawn

words & music

by Eric Von Schmidt

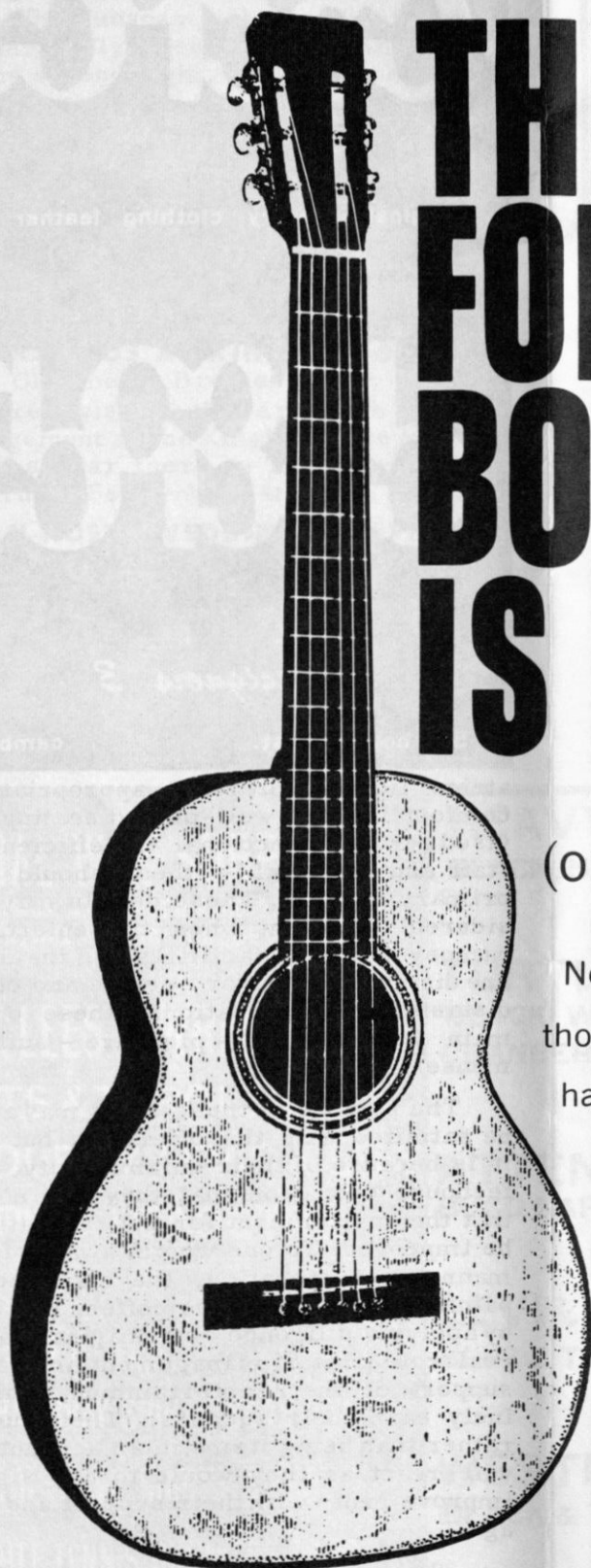


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2. Well I seen her this morning
And I asked her tonight
I said "Where were you, baby,
In that first daylight?"
3. Well, the answer that she gave me
It stabbed me to my heart
She said "You know, Eric,
I was sleeping with my old sweetheart."
4. I did not ask her why
Did not try to understand
I just said "I'm gonna quit you
Sleeping with that other man."
5. I slammed, slammed the door
And I started in to go
Then I heard her scream
And it made by blood run cold.
6. There's an icepick, icepick rolling
Rolling on the floor
And my baby she's lying
By the kitchen door.
7. Well the icepick, it made
Such a very little hole
There's no blood comin'
But the flesh gets dry and cold.



8. In a hospital corridor
It's so long, long and bright
And I brought her down
In the pale moonlight.
9. The state police come
In a very little while
Said: "If that girl dies
You'll stand a murder trial."
10. They took, took my belt
And my shoelaces, too
So I could not do
What my baby tried to do.
11. My baby left
And when I leave here
I'm gonna make a pin, Lord,
Shape it like a tear.
12. I will hang, hang it down
Between my baby's breasts
Right over the spot
Where that cold steel press'd.



THE FOLK? BOOM IS OVER

(or so somebody said)

Now don't you think
those of you who are left over should
have a really fine guitar?

C.F.MARTIN & COMPANY



KING'S ROOK AU GO GO HUGE SUCCESS

Turnaway crowds have proved that the experiment at the King's Rook in Ipswich has been an immediate success and has won great acceptance by the patrons of that North Shore outpost. The Tuesday night dancing program was initiated only a few weeks ago and, by the end of the second night, was assured of phenomenal popularity.

When questioned about the change of policy and its extent, Gardner Damon, host of the establishment, assured his patrons that the move predicted no overall change in the traditional King's Rook fare. Folk music has always been and always will be an important facet of the Rook's operation.

CHAMBERS BROS AT KING'S ROOK

The Chambers Brothers will continue their current visit to this area with a three-day engagement at the King's Rook in Ipswich. They will appear there on Thursday, Friday and Saturday, September 14th, 15th and 16th.

UNICORN HOSTS WEDDING RECEPTION

Bill Wilkins, the genial host-mc of the Unicorn Coffeehouse in Boston, was wed on Saturday afternoon, September 4th, to his fellow worker, Barbara White. The event was celebrated at a reception held at the Unicorn that night after the regular program. BROADSIDE wishes these two good friends a happy and successful marriage.

the Loft

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SEVENTH CIRCLE OPEN *O*O*O*O*O*O*C

The Seventh Circle, Boston's (and maybe the world's) first "ecumenical coffeehouse," sponsored by an organization of college chaplains from the Boston area, is scheduled to open on September 9. Folk music and varied lectures and discussions will make up the program for the first three weeks. This month, the Seventh Circle will be open on Thursday, Friday, and Saturday evenings, but it plans to operate nightly by November 1st. This issue marks the debut of its schedule on our "And Coffee Too" pages, and we welcome them with many best wishes for their first season.

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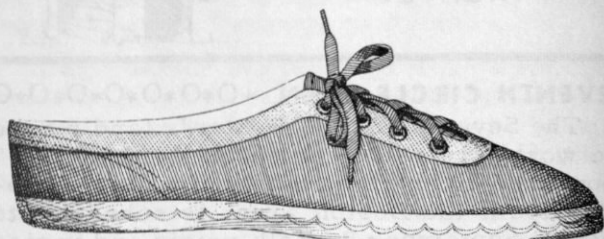
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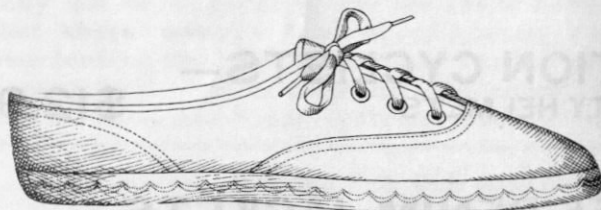
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ON THE SCENE

with
Robert J Lurtsema

The Golden Ring (Folk Legacy FSI-16) is one of the best folk albums ever made. If you're familiar with The Golden Ring, you undoubtedly know about the Elbuodremiclude, and you've already had something of an introduction to Howie Mitchell.

I met Howie for the first time at the home of Caroline and Sandy Paton in Huntington, Vermont. Up until I met Howie, I'd always thought of the dulcimer as a quiet little three-stringed mountain instrument that was far too limited to do anything more than accompany a not very strong voice. It took almost no time at all to change my mind.

Howie invents dulcimers, all kinds of them. The Elbuodremiclude (!kniHT) is an eight-string dulcimer, with four strings on each of two fretting boards mounted side by side on the same dulcimer body. It's designed to be played by two people at the same time, alternating knees under the instrument and taking care to keep their picking out of the way of the other person's fretting. Jean Ritchie calls it, appropriately, a "courtin' dulcimer."

The Twicimer is a six-string dulcimer with three sets of strings, each pair of which is tuned in octaves, much like a twelve-string guitar. Most of the fifty or more dulcimers that Howie has built have four strings and a standard wooden body, but the most fascinating of the many instruments he had with him was the Dulcimorales (pronounced dulci-more-or-less). Believe it or not, it is a four-string dulcimer fretting board mounted on a cardboard box. What is most surprising is that the sound is as rich and full as that of a dulcimer with a wooden body. According to Howie you can use almost anything for a resonating chamber. To illustrate this, he produced from his seemingly limitless stockpile of instruments, a Dulciless. That's a fretting board with strings and pegs. He then played the Paton's front door, their dining-room table, an empty guitar case, and my Scrabble box. My game of Scrabble has improved immeasurably ever since.

If you happen to be traveling light, another of Howie's inventions can provide you with instant music. On the side of his suitcase, there are two slots into which can be slid the Dulciless. He hadn't thought of a name for this one yet, so I decided to call it a Dulci-trunk.

At just about the point when I was beginning to feel that nothing could surprise me,

Howie provided the coup de main. As Howie had demonstrated with the Dulciless, a hollow door is an excellent resonating chamber. The d'Orcimer consists of four fretting boards mounted on a hollow door, which itself is mounted on four legs. You can imagine the sound produced when four skilled dulcimer enthusiasts get together for some four part harmony playing.

But don't be misled by this lengthy account of Howie's penchant for gadgetry. He is first and foremost an astute musician. His virtuosity as a dulcimer soloist is unparalleled. It would take a whole book to analyze the many different tunings and styles of Howie Mitchell's playing. I'm not qualified to write it, but Howie is.

He is currently working on a project to communicate some of the techniques of building and playing a dulcimer by means of a pamphlet and recording. With the use of very simple formulae and brilliant short cuts, he can show how to space the frets, mount the strings, carve the board, etc., so that anyone with two capable hands can make one for himself. It took him less than an hour to teach me how to make one. It will probably take many years, however, before I learn how to play it.

In addition to the dulcimer, Howie is a master of the guitar, the five-string banjo, and the autoharp. His wife, Anne, is also an

accomplished instrumentalist, and they both sing beautifully. Perhaps one of our more intimate coffee-houses would consider bringing Howie and Anne to Boston for a week and give more people a chance to hear them.

If you'd like to hear more of Howie, his solo album, Howie Mitchell, is available from Folk Legacy (FSI-5) in Huntington, Vermont. And, if you don't own The Golden Ring yet, get that too.

FOLK MUSIC SOCIETY OFFERS GUITAR, BANJO LESSONS

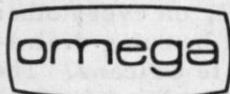
The New Haven Folk Music Society together with the New Haven Park and Recreation Department are sponsoring folk guitar and 5-string banjo classes, beginning Sept. 22. Classes will be held Wednesday evenings from 7:30 to 9:30 at the Conte School, in Wooster Square, in New Haven. Beginning, intermediate, and advanced students will be accommodated. For further information, contact the New Haven Folk Music Society, in New Haven, Connecticut.

BOAR'S HEAD AND MOONCUSSEY END SEASONS

Two of New England's coffeehouses have concluded their season's entertainment. The Boar's Head, in Kennebunkport, Maine, and the Mooncussey, on Martha's Vineyard, both summer coffeehouses, have closed for the season.

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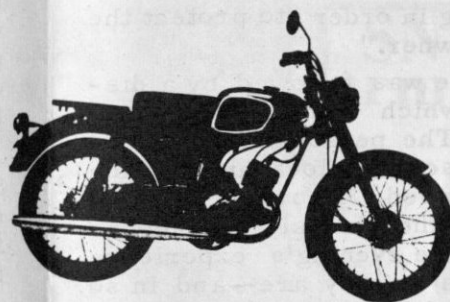


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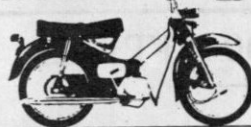
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154mi. per U.S. gal. (65km/l)
Starting: Kick
Transmission: 4-speed constantmesh
Dry weight: 165lbs 75kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 55



SUZUKI 55 MODEL M31

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

SUZUKI 150



SUZUKI 150 MODEL 532

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

SUZUKI 50



SUZUKI 50 MODEL M15

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

SUZUKI 250



SUZUKI 250 MODEL T10

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

SUZUKI 80



SUZUKI 80 MODEL K10

Type: 80cc, one cylinder, two stroke, air-cooled
Maximum output: 7.0hp 8000rpm
Maximum speed: 52mph 85km/h
Fuel consumption: 176mi. per U.S. gal. 75km/l
Starting: Kick
Transmission: 4-speed constantmesh
Dry weight: 154lbs 70kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

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COFFEEHOUSE

THEATRE

by jan chartier

The Caravan Theatre, directed by Barbara and Stan Edelson, and sponsored by the American Friends Service Committee, has successfully completed their first season. They spent the summer months touring New England with their own staging and a lot of original material, striving to provoke a greater awareness of the fallacies of our society.

Their final presentation was an original civil rights review, "We Shall Overcome?," performed on August 25th at the Cambridge Community Center to a mixed audience of students and homeowners, whites and Negroes. Several art forms were used, including poetry, humor, dance, singing, and a documentary with slides. According to the Cambridge Chronicle, some of the slides "showed the rat-infested dwelling of a Roxbury mother and her baby which had become psychotic after its bottle was repeatedly dragged away by a rat. This woman pays \$95 monthly for the hovel in which she lives."

The humorous characters portrayed the kinder whites, such as the secretary who "sits next to one every day on the bus coming home, but doesn't take her politics to work with her," and the realtor who comes to a fair housing meeting in order "to protect the rights of the homeowner."

The performance was followed by a discussion period in which both cast and audience took part. The personal feelings of the cast were exposed and local integration problems were reviewed. According to David Bailey, President of the Riverside Neighborhood Association, the evening's experience "presented the facts as they are—and in so doing, raised the ultimate question of the civil rights struggle, namely, can the black race forgive the white race in America?"

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The Third Estate, ably directed (in this instance, "guided" may be a better word) by Kay Bourne, is ready to return to Boston coffeehouses. This group uses improvisations during rehearsal, i.e., they are not restricted to giving lines on cue. Rather, they respond in a manner natural to themselves, striving to develop a more honest communication. The result is then applied to the play they're doing. They further this procedure doing audience-suggested improvisations, i.e., selecting a character in a given set of circumstances and developing that character according to their own natural reactions.

The Third Estate will open at the Rose on September 10th. Performances are scheduled for every Wednesday, Friday, Saturday, and alternate Thursday nights. Some improvisations will be done, but most of their efforts will be concentrated on original one-act plays. They hope to present a great variety of theatre, ranging from straight drama to a farce to the slightly religious to pop art.

Never on Sunday? Well, on every other Sunday the Third Estate will be doing dramatic improvisations at the Cafe Orleans. The first performance there is scheduled for September 19th.

The 7½ Productions, located at 77 Charles Street, will present eight performances of "In White America," a dramatized documentary of the history of the Negro in America. The series will begin on October 20th at New England Life Hall.

**JESSE & JERRY RECORD
& TV APPEARANCE**

Jesse Colin Young and Jerry Corbitt have recorded a single for Mercury Records. The tunes are reported to be "Hey, Babe," a song written by Jerry, and "Another Strange Town," written by Jesse. The duo has also made arrangements to perform on a Shindig program. It will be taped in October and telecast later in the season.



DEAR BROADSIDE

DEAR BROADSIDE:

The name of the song that Ruthanne Dunphy was looking for is "Cigarettes and Coffee Blues." It was written by Marty Robbins. I have a recording by Lefty Frizzell on Columbia, 45 rpm. The number is either 4-41268 or JZSP44731. My record has the two numbers on it.

If still available, this I do not know, so I will not say.

I'm looking for a record I heard by Tom Rush. I can't seem to find it, maybe you can help me. It's called Got A Mind to Ramble. I like this song so much, but no one seems to have it. Like please help.

Sincerely,
Shirley Parker

(Ed. Note: I've Got A Mind to Ramble is a Prestige release, number 14003. Any of the record stores advertising in this magazine should either have the recording or be able to obtain it for you.)



DEAR BROADSIDE:

I would like to introduce myself as a Japanese boy, 18 years of age. I am fond of studying school lessons and listening to the folk music, Bluegrass Music of America. Really, really I like this music.

At present, I am collect American folk music magazine, for I must introduce to Japanese folk music fans it. I will appreciate if it would be possible for you to send me a few sample copies. Really I sincerely hope your kindly heart. Certainly, once, I would like to see a fine folk music magazine, THE BROADSIDE. Please send me a few sample copies.

In conclusion, again I sincerely hope your kindly heart.



Sincerely yours,
Kiyohide Kunizahi

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DEAR BROADSIDE:

I have been trying (unsuccessfully) to obtain some information about a five-string folk banjo — a "Coles Eclipse," manufactured around 1894, in Boston, Mass.

Can you help? I'd like to know how many were made (if handmade), when production was stopped, and current market value, and any other relevant information you can obtain.

I will gladly refund postage if you can forward me any information.



Yours hopefully,
R. Fernyhough
6 Bridgecroft Road
Wallasey,
Cheshire, England

(Ed. Note: If any of our readers has information on this banjo, please direct the information either to Mr. Fernyhough or to BROADSIDE, and we will forward it.)

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DEAR BROADSIDE

DEAR BROADSIDE:

When I was in Virginia Beach at the end of July, I discovered a very interesting coffeehouse called "The Coffeehouse" under the Waverly Hotel. The owner, Pat Thomas, was a very friendly man who seemed to be very interested in furthering folk music. And he needs entertainers. Take heed if you are in that vicinity.

While there, I dropped in one night and was particularly pleased with one entertainer, Ron Lumpton, who is from Colorado. He played the guitar quite well and sang some Gordon Lightfoot songs.

I thought that you might be interested in this information.

Sincerely,
Robbin Mason



DEAR BROADSIDE:

Thank you, thank you, thank you, a jillion times over for the new Mark Spoelstra column! It's great to find someone who wants more than noise or money out of music.

Many thanks again.

Yours,
Reid Willis



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DEAR BROADSIDE:

For those now looking for Spokes Mashiyane recordings, I can be of a little, although not much, assistance. He and Lemmy de Lion (who has a terrific kwela band) records for "New Sound" records in South Africa. I don't know how these records can be obtained (I heard about them from a friend who got some from a friend who bought them in Southern Rhodesia) and would myself appreciate any information as to how I could go about this.

Mashiyane also appears with Lemmy de Lion and Miriam Makeba on a record called "Sounds of Africa" or some such, recorded by a company called Triesta Records in New York. I don't know whether the record is still in print or whether the company even still exists, but I have seen a copy of the record.

Sincerely,
Scott De Lancey



DEAR BROADSIDE:

Having heard Bob Lurtsema's "Folk City USA" last night for the first time, I now have two questions. Did Funky Ed Freeman play the 12-string guitar or the harpsichord at the First Freedom Folk Festival, and can you tell me if Ed Freeman is recorded, and, if so, by what company?

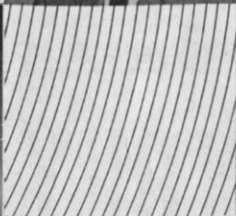
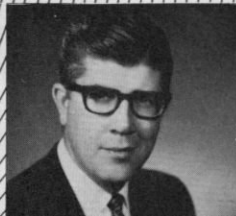
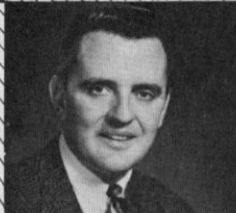
Oh, and while I've got your attention, could you make any comment about the fascinating illustrations that are featured along with Robert Lurtsema's ad for Folk City USA? Are these drawings new, old, who is the artist, what do they mean, etc.?

Sincerely,
Sam Babbitt, Jr.

(Ed. Note: It was a 12-string, and Ed is as yet unrecorded. The illustrations are from a series originally printed in Life magazine during the late 1800's.)



Sounds
good
to me!



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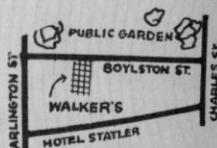
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