

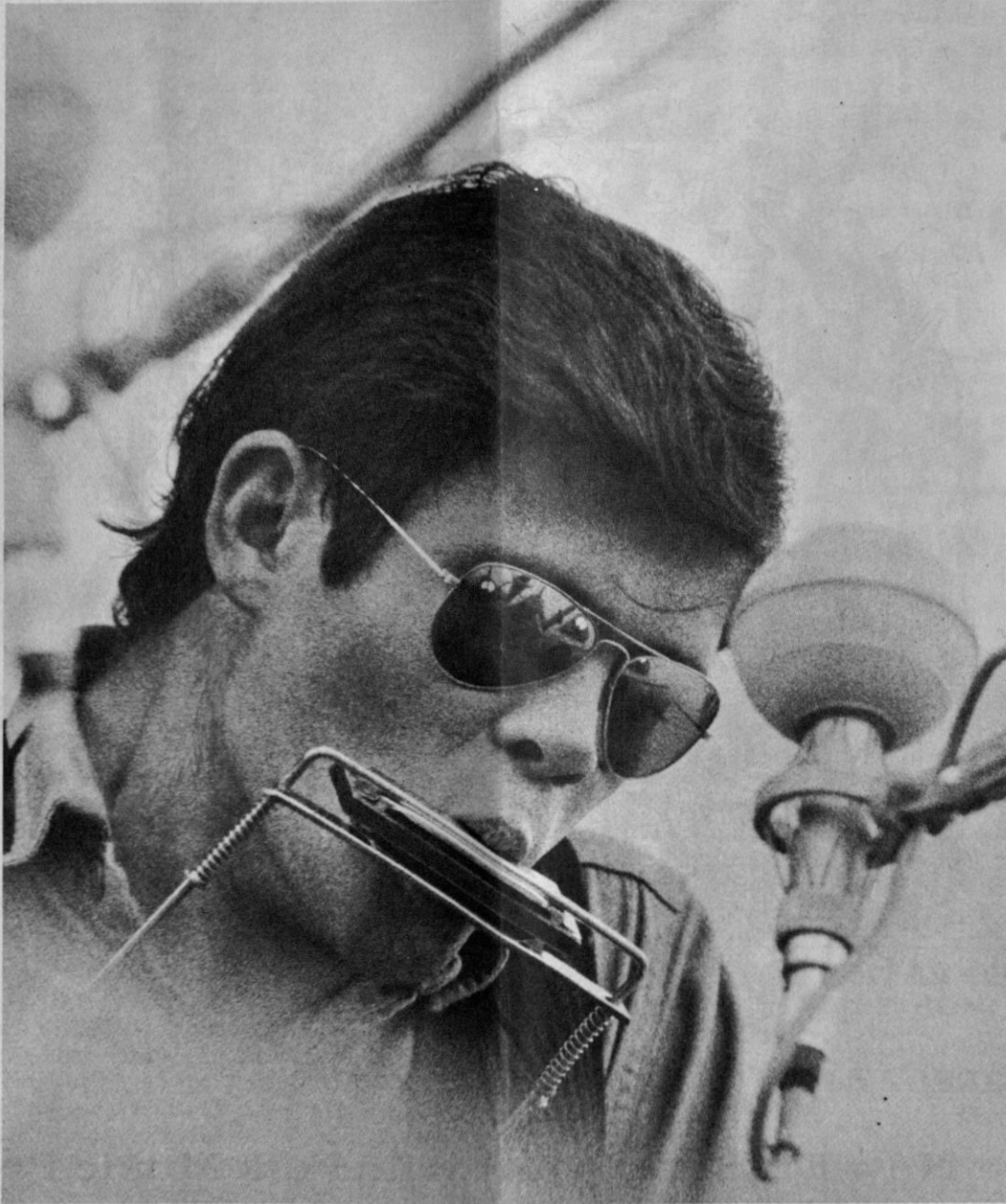
THE BROADSIDE

Volume IV, No. 16

Cambridge, Massachusetts

September 29, 1965

Photo by Julie Snow

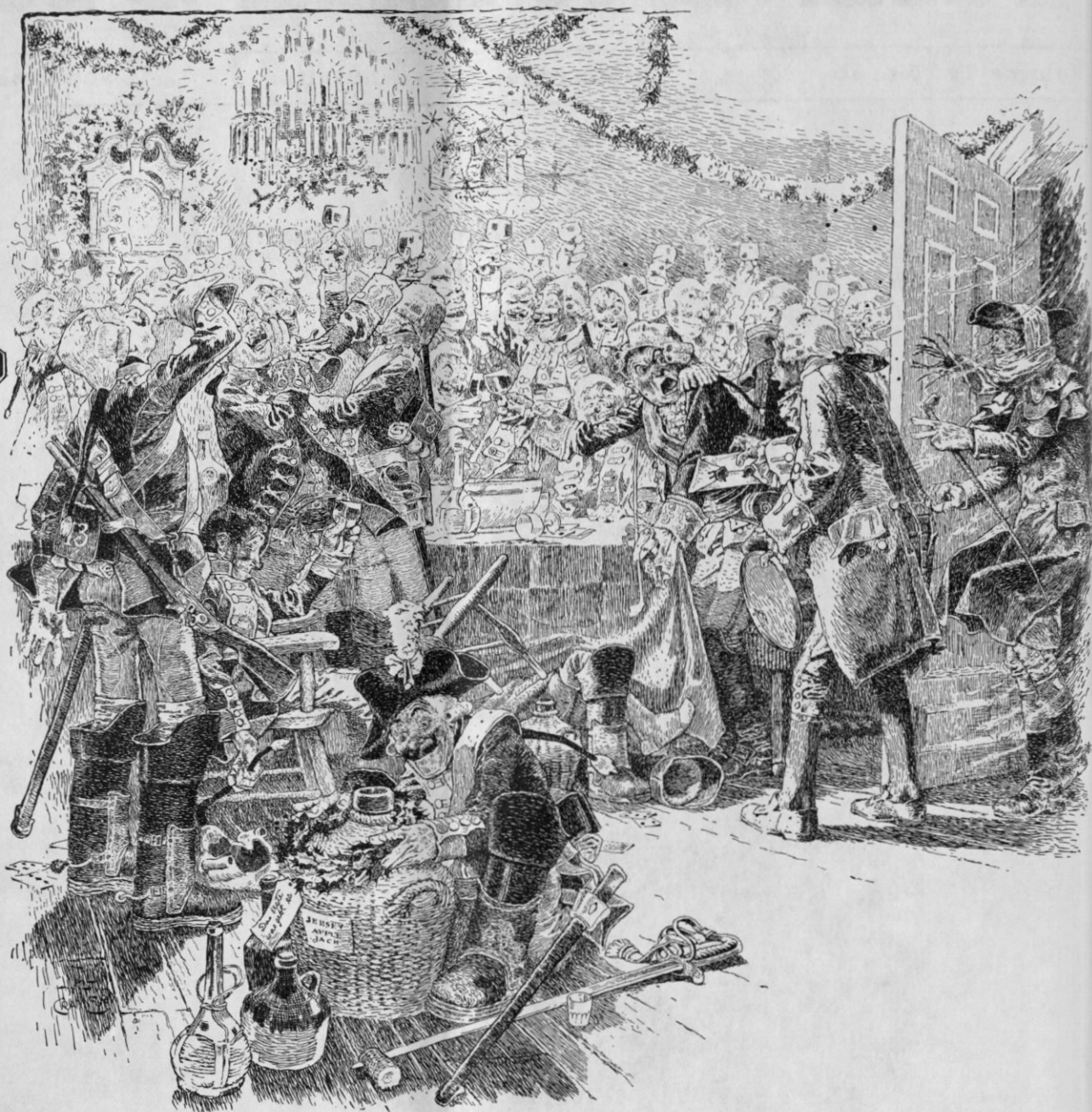
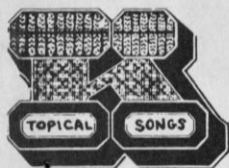


Breath of Life Concert Artist — John Koerner

FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS

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

Property of
JOHN EDWARDS MEMORIAL FOUNDATION



New England's Favorite Folk Music Program

WITH ROBERT J. LURTSEMA



1330 AM/FM 102.5
BROADCAST in STEREO

THE BROADSIDE

Vol. IV No. 16 September 29, 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
Schedule Editor Barry Mushlin
Ad Production Julie Snow

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

COPY: Claudette Bonnevive

PRODUCTION ASSISTANTS: Dave Vivian,
Gail Thompson

DISTRIBUTION: Ed Murray

BUSINESS STAFF: Phyllis Rotman

Marianne Comunale, Leona Son

PROOFREADER: Neil Nyren

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.

Breath of Life Folk Concert

Jefferson Kaye will host the first major folk presentation of this season. Club 47 will present the concert at the Prudential Center War Memorial Auditorium Saturday, October 2nd at 8:00 pm. The concert will feature many of the area's outstanding folk performers, some of whom we get to see all too rarely. The lineup is impressive: Spider John Koerner, The Charles River Valley Boys, Mimi and Richard Farina, Tom Rush, Carolyn Hester, Jim Kweskin and the Jug Band. And there may be a few surprises as well.

All proceeds from the concert will go to the Breath of Life Fund for the Respiratory Unit at the Children's Hospital. There is a desperate need for equipment in this unit, and the Club offered to help in this fund-raising effort. All of the performers have generously donated their time and talents. Now all that is needed is a full house to show the performers and those at the Children's Hospital that their efforts are appreciated. We can think of no better way to get the current concert season under way.



LA

THE ARTIST'S CHOICE

FOR BLUES AND

FOLK SINGING

BELLA

* Spanish Guitar Strings
bronze wire wound
precision hand made
No. 690 available in
Jumbo, Medium, Light
Gauge

* 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.

BROADSIDE CONCERT FOR SOME HIGH SCHOOL

High school students who are interested in representing BROADSIDE in their schools can win a free concert by a well-known folk artist for their school.

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

THE BOSTON GUITAR CIRCLE SECOND YEARLY CONCERT

Presents

REY DE LA TORRE

Guitarist

For the First Time in Boston
New England Life Hall
225 Clarendon St., Boston
Friday, October 29 8:30

tickets on sale at:

Briggs and Briggs
1270 Mass. Ave., Cambridge
Beacon Musical Instruments
229 Stuart St., Boston

or send your check to:

Boston Guitar Circle
Box 524, Brookline Village,
Brookline, Mass.
Admission: \$3.00 and \$2.50

Doondial



53 Berkeley st. boston

OPENING SOON

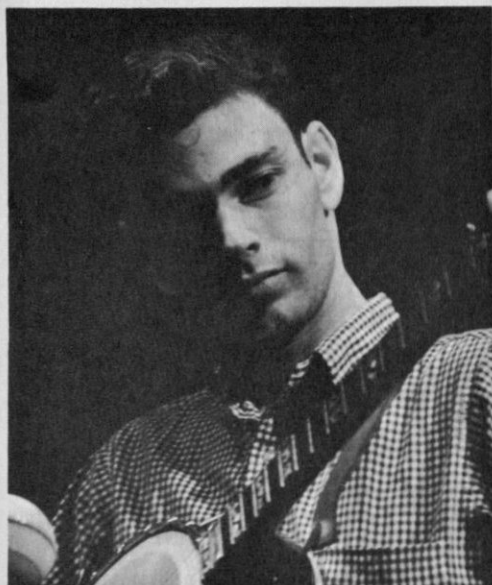


Photo by Rick Sullo

**Mimi
Farina
wasn't
there . . .**

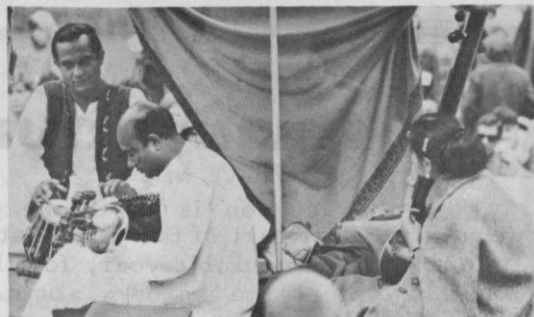


Photo by Julie Snow



Photo by Julie Snow



Photo by Rick Sullo



Photo by Chris Murray



Photo by Julie Snow

**. . . but
otherwise
it was
a great
festival.**



Photo by Rick Sullo

RAMBLIN' ROUND

w/dave wilson

The silly season is the name given by newsmen to that part of the year just passed. It seemed ill-named this year, for the headlines had plenty to scream about without dipping into crackpots. Small mention was given to our latest cultural exchange with Russia, outside of a notice here and there in the trade papers. We sent the Serendipity Singers to Russia, and Russia, in exchange, is sending us The Bolshoi Ballet. The idea that the State Department is on my side is an appealing one, and if they could manage to continuously pull coups like that, I would be willing to devote a good deal of time compiling lists of other acts, which would indeed improve our musical environment, by their absence here, and by the presence of other Russian artists comparable to the Bolshoi Ballet. I'm sure you could all make lists of your own.

folksingers!




Joan Baez
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

via Givich

Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

FOLKLORE PRODUCTIONS

176 Federal Street | Boston 10, Massachusetts | Tel: HU 4-1440
2-1827 | Manuel Greenhill, manager | Arthur Gabel, Associate




**THE
ROSE**

COFFEE HOUSE
122 SALEM ST.
NORTH END
BOSTON

ADMISSION 75c
8:00 to 12:00 P.M.

PLAYS IMPROVISATION



But perhaps the precedents established could be extended into other realms.

We could send Jerry Wald to Japan in exchange for Kurosawa.

We could send Leonard Bernstein to India in exchange for Ali Akbar Khan.

We could send Lawrence Welk to India in exchange for Ravi Shankar.

We could send the New Christy Minstrels, The Back Porch Majority, The New Society, and the Mitchell Trio to Bulgaria in exchange for the Bulgarian Folk Ensemble.

We could send Ayn Rand to England in exchange for Bertrand Russell.

We could send Mickey Spillane to Russia in exchange for Boris Pasternak.

We could send Edgar Hoover to Tibet in exchange for an Abominable Snowman.

It would seem to be the logical development of our traditional policy of trading trinkets for native goods.

I wonder who we could get to take the New York World's Fair off our hands, and if we could swap Mississippi for Madagascar (There are no snakes in Madagascar, I'm told).

But we would, of course, have to make our moves very coolly and with patience. After all, we wouldn't want the other nations of the world to realize what we were up to, too quickly. What would we do if they started sending us Chiang Kai Shek, Nasser, De Gaulle, Franco etc. We would find ourselves with an oversupply of trinkets which would force us to develop new markets. There is a possibility, of course, that we could develop a brisk trade in moon dust with the Lunites in exchange for much needed fertilizer.

It then occurred to me that maybe the Department of State had not intentionally developed this effective method of rubbish disposal. Maybe they were making an honest mistake. Just possibly, they really thought

that they were sending a representative sample of our highest development of culture. Now, think about that for a while. Think about the possibility of that! We elected them, or at least the people that appointed them, to represent us, and they are doing it to the best of their ability, by sending the Serendipity Singers to Russia to show them uncultured whatever-they-ares how sophisticated, how well-developed, how accomplished our art-forms have become through the Capitalistic system.

But enough letting our imaginations go wild. It's far too preposterous a notion to entertain for more than a nightmarish second.

Won't you join me in writing a letter to our Cultural Exchange Department (a clever title for a SAC subsidiary, what?) and encouraging them in their brilliant endeavor to find new rubble heaps and artistic dumps for the waste products of our cultural achievements?



FOLKLORE CONCERT SERIES ANNOUNCES SCHEDULE

The first five programs of the Folklore Concert Series for the 1965-66 season have been announced by Manny Greenhill. All five shows will be held at Jordan Hall. This year's series is the eighth to be presented in the greater Boston area and is the oldest commercially presented folksong series in the country.

Lester Flatt & Earl Scruggs and The Foggy Mountain Boys, the country's foremost country music group, will open the series on Saturday, October 16th. They will be joined by New England's most popular bluegrass unit, The Charles River Valley Boys.

The Establishment will feature Peter Cook on Friday, October 29th. This is the witty and satirical show that was presented in Soho, London and subsequently played theatres and night clubs throughout the United States and Canada.

Boston's ever-popular Jackie Washington will appear on Saturday, November 13th. Jackie is a featured performer in the new NBC series, "The First Look," which will be seen throughout the country on Saturdays at noon beginning October 16th.

Blues is the theme of the program on Saturday, November 20th. Sonny Terry and Brownie McGhee, Rev. Gary Davis and others will sing and play in the distinctive styles that have made them legends in their time.

Narciso Yepes will be seen in his Boston debut on Saturday, December 4th. The Spanish

DO YOU NEED

**JACK'S
DRUM
SHOP**

A Harmonica Holder...



A pitch pipe for a Banjo...

A Super capo for twelve strings...

A 10½ Inch Banjo head...

An electric pickup for a guitar

mandolin, violin, or ukelele...

You can find All these and more

at JACK'S

252 Boylston Street HA6-5222

master virtuoso will perform on his revolutionary new 10-string guitar, the "Laudarra." (This new instrument has a sound which increases the importance of the guitar as a solo concert instrument.) A West Coast critic has said that Mr. Yepes' "...breathless technique invites comparison with Andres Segovia."

Already scheduled for 1966 are a "Festival of Country Music" in February and a concert by Joan Baez in April.

Tickets for all concerts are available at Folklore Productions, P.O. Box 227, Boston.

BROWSE 15,000 TITLES

gifts novelties maps
childrens books travel guides
colorful posters hand crafted jewelry

PAPERBACK EXCHANGE

1011-1013 Massachusetts Ave.

Cambridge, Massachusetts

Tel. 354-5464

open 10am to 11:30pm mon.-sat.



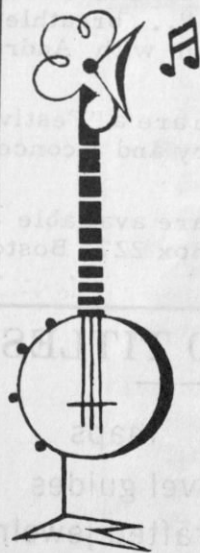
ON THE SCENE

with
Robert J Lurtsema

"Get your Folk Festival Booklet. It's free!" Now that's the sort of thing that makes my ears perk. Not that I'm that tight with a dollar, but think of all the events you've gone to. where, no sooner do you get past the ticket taker then, Bam, you've got to shell out another buck, just to know what's going on.

And this wasn't just a hastily mimeo'd brochure. It was a full-fledged forty-two page booklet, with professional lay-out and excellent art-work. There were photos and biographies of all the performers and interesting articles by a number of eminent authorities including Tris Coffin, Josh Dunson, Irwin Silber, Kristin White and Tony Glover. And it was free.

Maybe it wasn't really terribly significant, but somehow it seemed to embody the whole spirit of the Philadelphia Folk Festival, and, for that matter, of the people responsible for it—the members of the Philadelphia Folk Song Society. There was almost a total lack of commercialism. This wasn't profiteering exploitation. It was a successful attempt to assemble a well-rounded, well-balanced presentation of the best available performers, by a group of dedicated, hard-working devotees, who gave of their free time with little more reward than the knowledge of a job well done.



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)



FALL!

FALL!

FALL!

*We are
ready for
it with some wild,
wonderful jewelry
and clothes made of fabrics
from around the world!!
Pierced earrings galore!
Come and see...*

Kitty Haas

42A BRATTLE STREET
HARVARD SQUARE

The atmosphere of the whole weekend was one of freedom. Freedom and hospitality and warmth and friendliness. Part of it was due to the foresight of the festival committee who planned events so that the restrictions were minimal. Part of it was due to the performers who were so willing and able to get around and talk and explain and swap ideas with just plain old you and me. Part of it was due to the ideal congenial setting of the rustic Wilson Farm. But the greatest part was due to the permissiveness and patience and warm hospitality of the hosts, Collie and Martha Wilson. Just imagine what it takes to allow a few thousand people to go driving around your pasture, traipsing on your lawn, camping in your meadow, and rambling through your house.

It would take many complete issues of a publication this size to attempt reviewing all of the workshops and concerts of the festival. Many of the high spots could have been easily predicted by anyone familiar with the participants: the infectious smile of Mississippi John, the ethereal beauty of Jean Redpath's "Seal Song," the thundering ovation for Phil Ochs, the compelling warmth of Jackie Washington, Jean Ritchie's homespun candor, the all-embracing friendliness of the Beers Family, the off-handed humor of Pat Sky, the fascination of Tom Rush's "Panama Ltd.," the tremendous respect accorded Tom Paxton, and on, and on, and on.

Many more of the kaleidoscopic string of images that stand out in my mind were, for me at least, very pleasant surprises: the sound of Dave Dumler's hammered-dulcimer, the unprogrammed appearance of Barbara Dane, who proved that her powerful blues is just as hip as ever, especially with her rendition of "It Isn't Nice," the formidable (and I might add, victorious) prowess of Theo Bikel at the scrabbleboard, the unexpected sound of Judy Collins singing in Russian, and the delightful concert-stealing performance of Grant Rogers with songs like "Grandmother's Armchair."

(continued)

The biggest and best surprise however was the Sunday afternoon, in-spite-of-the-drizzle, Nationalities Concert of Song and Dance that proved to be the real sleeper of the festival. Following the stately, costumed Bagpipers, Joan Kerr's Bal Caribe Dancers braved the wet stage and fascinated the huddling audience. The Pennywhistlers proved how rich a chorus of seven women can sound when they blend well together, and the Ishangi Dance group were every bit as exciting as they were at Newport.

But the biggest and best surprise of all was the brilliant musicianship of Ali Akbar Khan whose virtuosity with the sarod and skillful interplay with his accompanists, Shanker Ghosh and Sheela Mookerjee, deserved and got the greatest accolade an American audience can bestow - the festival's only standing ovation.



SING-IN FOR PEACE

Sit-ins...kneel-ins...teach-ins...Now, America's first SING-IN!

An all-night SING-IN FOR PEACE, held at Carnegie Hall on September 24 (Friday), beginning at 8:00 p.m. and running until 3:30 the following morning, is sponsored by a committee of folksingers and others active in the folk music field. Part I runs until midnight, and Part II continues from midnight until 3:30.

The Turks Head

Boston's Oldest Coffee House
71 Charles St.



Local peace organizations are planning to lead a "silent march" through the streets of New York at the conclusion of the Sing-In.

The main purpose of the Sing-In, according to a committee spokesman, is to "register an important statement for peace and against the war in Vietnam that will be called to the attention of the entire world." Among the scores of performers who will appear on the Carnegie Hall stage are Theodore Bikel, Oscar Brand, Len Chandler, Guy Carawan, Barbara Dane, Fanny Lou Hamer, Phil Ochs, Tom Paxton, The Freedom Singers, The Greenbriar Boys, and Pete Seeger.

Other members of the committee busy at out-of-town engagements who are expected to send specially-prepared taped singing messages include Joan Baez, Bob Dylan, Judy Collins, Eric Bentley, and Odetta. A group of British folksingers is also expected to send a taped message.

Tickets for the Sing-In are now on sale at the Carnegie Hall Box Office.



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.

SUZUKI TRAIL 80



SUZUKI TRAIL 80 MODEL K15

Type: 80 cc, one cylinder, two stroke, air-cooled
Maximum output: 8.0 hp, 7000 rpm
Maximum speed: 57 mph (92 km/h) with touring gearing
Fuel consumption: 25 mph (40 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 150



SUZUKI 150 MODEL 532

Type: 150 cc, two 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 250

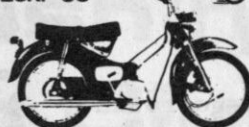


SUZUKI 250 MODEL T10

Type: 250 cc, two 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

Specifications subject to change without notice.

SUZUKI 55



SUZUKI 55 MODEL M31

Type: 55 cc, 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 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 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: 176 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

Scooter - Ama 241 Stuart St. Ha 6-5733

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.

FIVE AND TWENTY QUESTIONS

When I heard the women wailing, I looked down the street and saw a crowd gathering. Somebody called that a boy had been hit. John and I grabbed a blanket and ran to the scene. It was little David Anthony Lee, a boy in our pre-school program — so little. He had lost a great deal of blood and was lying in it — half on the pavement and half in the dirt. There was a large hole in his head with three or four pieces of skull embedded in it. A large elderly woman (his grandmother) dropped by his side wailing — almost as a threat — "So young." A few women collapsed and had to be helped away. And then everything was quiet, except for occasional sobs. It had been a hit and run murder.

Now there is another little boy who comes to the Center, Timmy Chapel. And Timmy is the one who gave me the incentive to write Just A Hand To Hold. I tried to write a song about David Anthony but I couldn't. But the feeling I have about David is in the song. You see, it is Timmy who always wanted to walk with me and hold my hand and be pushed on the merry-go-round. His is the face that is like a jewel — and HE IS THE ONE WHO HAS ABOUT AS MUCH CHANCE TO MAKE IT IN THIS WORLD AS DID DAVID ANTHONY LEE. In some weird way I thought that by writing this song it might help give him the chance David Anthony did not have.

Just A Hand To Hold

words & music
by Mark Spoelstra

He — was, — He was — a friend — of mine — He —
was — He was — a friend of mine — Now he's dead and gone.
This morning my best friend lay still in his bed — His
face like a jewel — and he was dead. — (Instru.)

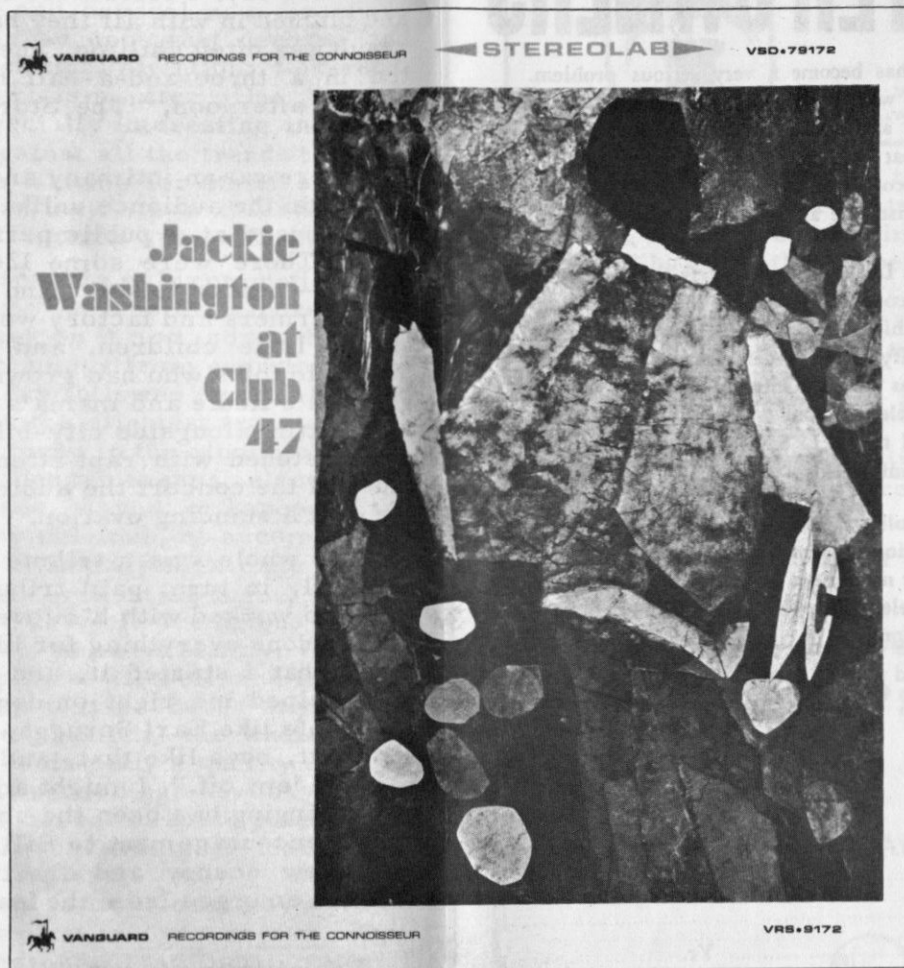
2. He was, he was only six years old
He was, he was only six years old
So I'd been told
He liked to play games
Push me on the swings
Push me on the merry-go-round
Go round and round.
3. Swing me, oh, swing me
swing me all up and down
Spin me, oh, spin me
spin me around and around
Till my feet touch the ground
He never was afraid
Cause he was brave and bold
And the only thing he ever asked for
Was a hand to hold.



4. It makes no difference where
he's from or where he's bound
And it makes less difference
if he's lost or been found
He's dead and gone
But there is no power
Anywhere in this land
Like the voice that used to say
Will you hold my hand.
5. There is a voice that rings
loud throughout this land
There is a voice that speaks
for the black and tan,
And for all of man
It's young and it's old
It's brave and it's bold
And it can't be bought or be sold
---Just a hand to hold.

EXCLUSIVE ON

VANGUARD



Just released

Jackie Washington at Club 47

*Babe It Ain't No Lie • It Isn't Nice • Freedom School •
Father's Grave • Sugaree • Malagueña Salerosa •
Man of Constant Sorrow • Loving Hannah • Everyday Dirt •
Yaraví • Bamboo • Sweet Potato • Song for Ben Chaney •
Freedom Songs • Song of Peace*

VRS-9172 (mono) & VSD-79172 (stereo)

VANGUARD RECORDING SOCIETY, INC. 154 West 14th Street, N. Y. 10011

MOTORCYCLE and SCOOTER OWNERS

Motorcycle theft has become a very serious problem. To make matters worse, only a small percentage of stolen motorcycles are ever recovered. Motor Listing Service believes that its methods will greatly improve your chances of recovery if your bike is stolen. Motor Listing Service enlists the aid of dealers all over New England.

In other words, M. L. S. will immediately list your serial numbers with all cooperating dealers in the New England Area. To achieve this coverage you would have to individually notify up to 300 dealers and service shops after your bike was stolen. Only \$1 now will register your name in our files. If your machine is stolen, a post card or phone call to M. L. S. will immediately place your machine on our weekly "hot list".

When your dollar is received, you will be sent an M. L. S. identification number. This number is all that is necessary if your machine is stolen. You will also be sent M. L. S. telephone number, and any further necessary information.

Fill in coupon and mail with only one dollar to Motor Listing Service.	
Name	
Address	
Phone	
Make	
Model	Yr.
Color (s)	
Registration No.	
State	
Complete Engine No.	
Frame No.	
Magneto No.	
Distinguishing Features	
MOTOR LISTING SERVICE	
67R Cedar Street	
Somerville, Mass. 02143	

BLUEGRASS FESTIVAL

by Ralph Rinzler

The blue grass festival was unexpectedly moving, brilliant in many ways, disappointing in only a few. It was indeed "something to remember long after the car cramps have faded from your memory." People came from twenty-one states plus Ontario and Quebec provinces. There was a spirit which grew with each day. Performers forgot their egos and pitched in with all they had — the musical result was often chilling. The event culminated in a three-and-a-half hour concert on Sunday afternoon, "The Story of Blue Grass Music."

There was an intimacy and a unanimity of feeling in the audience unlike anything I have ever sensed at a public performance of any kind. There were some 1200 people there Sunday — beats, folkies and hearty country folk, farmers and factory workers from Roanoke, little children, and babes in arms. Some old folks who had grown up listening to grandpa's fiddle and mama's "Barb'ry Allen" were sitting alongside city-billy banjo pickers — all listened with rapt attention, and at the close of the concert the audience rose to give the cast a standing ovation.

The whole was a tribute to Bill Monroe, and Bill, in turn, paid tribute to the many who had worked with him over the years: "I haven't done everything for blue grass—I just claim that I started it, and a lot of people have helped me right on down the road with it—people like Earl Scruggs, Don Reno, Lester Flatt, boys like that, and I could keep on naming 'em off." I might add that Pete Rowan's singing has been the source of considerable encouragement to Bill, and the result is a new energy and creative excitement; Monroe emerged from the festival a veritable titan.

I didn't mean to get off on a tangent—just hope to get across a bit of my excitement with a weekend of solid music.



CONCERT LISTINGS

Is your club, school, or organization planning a folk music concert? BROADSIDE will gladly print a free announcement of your program. Just send information — who? when? where? time? why (sponsor)? — to:

SCHEDULES

The Broadside
P. O. Box 65
Cambridge, Mass. 02139



Information must be received 3 weeks in advance to guarantee printing.

Notes from a Stanza Collector variant ed. Freeman

Every once in a while, a record comes out that deserves more than just the fleeting attention of a one-paragraph review, a record that is either outstanding for its quality or important for its originality and/or initiative. There have been many excellent records issued this year, and several new directions have been embarked upon that deserve (and have received) critical attention: folk-rock, impenetrable lyricism, etc. One record, however, is especially interesting in that it goes directly against all the trends that folk music has been setting for itself over the past year — that is the Kathy and Carol record released several months ago on Elektra.


This record created a mild commotion when it first came out, but it is even more interesting to look back on it now and see the complete isolation it enjoys from everything that came before or has followed since. First of all, there is not the slightest trace of electrification to be found in the album. No electric guitars, no Fender basses, electric organs, harpsichords, pianos, or kazoos. Second, there are no sidemen, no accompanying pyrotechnicians to amplify the simple instrumentation into an orchestral fugue. Third, neither Kathy nor Carol is prodigious vocally or instrumentally; to put it bluntly, they can neither sing nor play at all well, and it is only their combination that produces anything of musical interest. Fourth, the whole sound of the record is soft-sell, a quality unheard of in commercial recordings nowadays. Fifth and perhaps the most remarkable point of all: This is the only recording of traditional, ballad-oriented material sung by non-established artists to be released by a major commercial company in over a year. Any records of ballads and traditional material put out recently have been established by singers: Seeger, Jean Redpath, etc. Every new face that has come out in the past year has been singing blues, topical songs, contemporary ballads, and, for the most part, up-tempo stuff.

Strange indeed. All the vultures of the folk revival (including me) have been crowing that the old stuff is dead, that rock 'n' roll is the only true folk music of today, that nobody wants to listen to "Yarrow" any more. And yet here is the most contradictory record there could be. Commercially disastrous, one might think. But that is also unlikely. Elektra has the reputation in the business of being an extremely hard-nosed company. They do not produce records for the fun of it, and they do not release records that will not sell. According to unofficial but informed sources, Elektra has seldom, if ever, lost money on a record, which is nothing short of amazing in

FOLK MUSIC
COFFEE HOUSE

Kings Rook

AT IPSWICH



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

this business of predicting the public taste. If they released a record of two unknown, undramatic, soft-sell chicks singing drastically un-hip old ballads, that is because they were reasonably sure that the record would sell. And sell in this case means compete with Tom Rush, Judy Collins, Tom Paxton, Theo Bikel and Phil Ochs. Stiff competition. If Kathy and Carol manage to hold their heads above water, we may well have to revamp our ideas as to just how universally the new directions of folk music are being followed by the public.

P.S. To top it all off, it's a beautiful, beautiful record.



FLO'S

Personalized Answer Service



*old fashioned service with
a modern touch*

734-6680

BOSTON • BROOKLINE • CAMBRIDGE



COFFEEHOUSE

THEATRE

by jan chartier

In order to acquaint local audiences with their kind of theatre, and in order to re-establish communication between themselves, the Third Estate concentrated on improvisations during their first two weeks at the Rose. The specifics mentioned below refer to their performance on Wednesday evening, September 15.

The present company consists of nine actors. During the improvisation series, they work on a rotating basis - four or five actors in any given session. Those participating on Wednesday were: Beverly Doyle, Steve Celious, Tom King, and Peter Rousmaniere.

The obvious task in improvisation is establishing and maintaining an interplay among the characters. Sometimes an actor hears too much on stage - another's remark or action jars him out of character. More often, the actor hears too little. Anxious to present his own character, he refuses to acknowledge the doings of others. The result is a series of separate doings that is meaningless to the actors and less than that to the audience.

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

Steve Celious, a newcomer to the group, is obviously anxious to entertain. He participated in most of the improvisations, almost constantly using the ruse of a funny man. Unfortunately, this distracted from the main doings. In one scene, however, he actually played the part of a clown and was quite successful. The potential is there - he just has to learn to work with the group rather than play for the audience.

Peter Rousmaniere is another new member of the group. His manner is solid and self-assured, though never cocky. His best portrayal of the evening occurred during a sequence in which a talent agent (Peter) is dismissing his secretary-lover (Beverly) because he is getting married and moving to New York, while a comedian (Steve), looking for work, makes a constant pest of himself. Peter opened the scene and set the pace, building, building (with a great deal of help from Beverly), until real-life tears were almost, but not quite, reached.

Beverly Doyle didn't seem up to par throughout most of the evening, but outdid herself in two instances. The first was a delightful pantomime from a scene in Alice in Wonderland. Beverly's major achievement of the evening was her characterization of a society matron approached by a con-man for funds to open a casino. She successfully portrayed a sophisticated, self-contained female calling the bluff of a blackmail attempt. She was so good, I found myself wishing she'd let up for just a minute, so Tom King, the would-be suave con-man, could regain confidence.

Tom was as witty as I remember him and considerably less reliant on exaggerated body motions. I enjoyed him most during the scene based on a new draft campaign. With the exception of brief interruptions from Steve and Peter, Tom's performance was a monologue, calling people on the draft list to arrange for physical examinations. It was an extremely clever and amusing scene, especially so because it was completely spontaneous.

The Third Estate will present a season of all new plays beginning September 24. Scheduled for the opening is a play by Sally Ordway entitled "A Desolate Place Near A Deep Hole." I haven't read the play, but I've been told it's about dreams - the fact that wishes aren't foolish, because the only thing that matters in life is that which is important to you. Interesting note - the play opens at the same time in Paris.



The Turks Head
Boston's Oldest Coffee House
7th Charles St.



For Simultaneous Release

from DOT RECORDS

in monaural and stereo



CAROLYN HESTER

AT TOWN HALL,
ONE

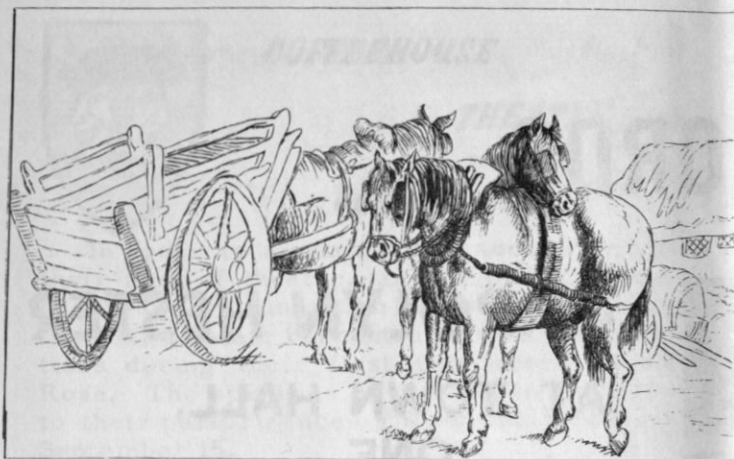
COME ON BACK
CAPTAIN , MY CAPTAIN
2:10 TRAIN
COME ON IN
WATER IS WIDE
CARRY IT ON
HIGH FLYING BIRD
THREE YOUNG MEN
OUTWARD BOUND
THE WEAVING SONG
SING HALLELUJAH
THAT'S MY SONG



CAROLYN HESTER

AT TOWN HALL,
TWO

SUMMERTIME
IT TAKES SO LONG
AIN'T THAT RAIN
BUCKEYE JIM
SIDEWALK CITY
JUTE MILL SONG
WHAT'S THAT I HEAR
WHERE DID MY LITTLE BOY GO
WILL YOU SEND YOUR LOVE
THE BAD GIRL
I SAW HER
PLAYBOYS AND PLAYGIRLS



Unicorn

September

thru } Casey Anderson
Su 26 } The Mandrells
Tu 28 } The Mandrells
thru } &
Su 3 } Mike Fairbanks
Hoot w/Jeff Kaye every
Monday night

Club 47, Inc. UN4-3266
September

F 24 Lilly Bros., Don Stover,
Sa 25 and Tex Logan
Su 26 Movie: "Mr. Deeds Goes to Town"
& "Adventures of Sir Galahad"
(serial)
M 27 } Tom Rush
Tu 28 }
W 29 } The Chambers Bros.
Th 30 }

October

F 1 The Chambers Bros.
Sa 2 } to be announced
Su 3 }
M 4 } Mimi & Richard Farina
Tu 5 }
W 6 } John Koerner
Th 7 }
F 8 Geoff & Maria Muldaur
Sa 9 Keith & Rooney
Su 10 Hoot
M 11 Movie: "The Informer" &
"The Adventures of Sir Galahad"
Tu 12 Tom Rush
W 13 Jim Kweskin

CHILDREN'S PROGRAM

October

Sa 9 Mimi & Richard Farina,
2:00 p. m.

Rose Days: 643-1843
Evenings: 523-8537

September

F 24 } The 3rd Estate
Sa 25 }
Su 26 } closed
M 27 }
Tu 28 }
W 29 The 3rd Estate

The remainder of this
schedule was not avail-
able at the time of publica-
tion.

Odyssey 523-9457

September

F 24 } Mel Lyman
Sa 25 }
Su 26 closed
M 27 }
thru } John Hammond
Th 30 }

October

F 1 } John Hammond
Sa 2 }
Su 3 closed
M 4 }
thru } Tom Paxton
Sa 9 }
Su 10 The Argonauts (3-6 pm 8-11 pm)
M 11 An
Tu 12 Important Performer
W 13 Whose Name
Th 14 Cannot Yet
F 15 Be
Sa 16 Used

Pesky Sarpent

September

F 24 } Jesse Colin Young
thru } and
Su 26 } Jerry Corbitt
Tu 28 }
thru } Leonda
Th 30 }

October

F 1 } Leonda
thru }
Su 3 }
Tu 5 } Eric Andersen
thru }
Su 10 }
Tu 12 } Rolf Cahn
W 17 }

Mondays Open Hoot



1965											
JANUARY						FEBRUARY					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30
31						31					
MARCH						APRIL					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30
31						31					
MAY						JUNE					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30
31						31					
JULY						AUGUST					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30
31						31					
SEPTEMBER						OCTOBER					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10	11	12	7	8	9	10	11	12
13	14	15	16	17	18	13	14	15	16	17	18
19	20	21	22	23	24	19	20	21	22	23	24
25	26	27	28	29	30	25	26	27	28	29	30
31						31					

Loft LA3-8443

September

F 24 } Norm & Judy
Sa 25 }
Su 26 closed
M 27 } to
thru } be
Th 30 } announced

October

F 1 } Raun MacKinnon
thru }
Th 7 }
F 8 } Charles O'Hegarty
thru }
Th 14 }

Closed every Sunday night



The Freebies ...



by Luntsema

AND COFFEE TOO

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

Seventh Circle

September

- F 24 Hans Hoffman speaking on "Is Apathy Really Bad?"
 Sa 25 Bob Gustafson folksongs
 Su 26 } closed
 thru }
 Th 30 }

October

- F 1 Rev. John Harmon speaking on "Non-Violence"
 Sa 2 Gordon Hall speaking on "Extremism"
 Su 3 } closed
 thru }
 W 6 }
 Th 7 David Honick - Love Poems;
 Judi Campbell - Love songs
 F 8 open
 Sa 9 Bill Lyons folksongs

Folk City USA

with Bob Iurtsema

WCRB 1330AM 102.5FM
 Friday, 11:10 p.m.

September

- F 24 Live Performance Series - Part 2
 Guests: Ali Akbar Khan, Shankar Ghosh, Sheela Mookerjee, Ed Freeman, and the new Commonwealth Rag Pickers

October

- F 1 Live Performance Series - Part 3
 Guests: The Bachanalias, Gil de Jesus, and performers who will be appearing at the Oct. 2 "Breath of Life" concert
 F 8 Live Performance Series - Part 4
 Guests: Peter Childs, Michael Cooney, Leonda, and the Mandrells

Concerts

- Sept. 25 JOHN HAMMOND
 Middlebury College
 Sept. 25 ALI AKBAR KHAN
 (Master musician of India)
 w/Shankar Ghosh & Sheela Mookerjee
 Jordan Hall
 Sept. 25 GRAND OLE OP'RY
 Boston Arena, 8:00 pm
 Oct. 2 CHARLES RIVER VALLEY BOYS,
 MIMI & RICHARD FARINA,
 CAROLYN HESTER, JOHN
 KOERNER, JIM KWESKIN &
 THE JUG BAND, TOM RUSH,
 War Memorial Auditorium,
 8:00 p.m.
 Oct. 16 LESTER FLATT & EARL SCRUGGS
 & THE FOGGY MOUNTAIN BOYS
 THE CHARLES RIVER VALLEY BOYS
 Jordan Hall, 8:30 pm

King's Rook

1-356-7754

September

- 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
 Th 30 to be announced

October

- F 1 }
 Sa 2 } Peter Childs
 Su 3 }
 M 4 Hoot
 Tu 5 King's Rook Au Go Go
 W 6 John Perry
 Th 7 to be announced
 F 8 }
 Sa 9 } Mimi & Dick Farina
 Su 10 Peter Childs
 M 11 Hoot
 Tu 12 King's Rook Au Go Go
 W 13 John Perry

Tete a tete

September

- F 24 } Allen Sondheim
 Sa 25 }
 Su 26 Hoot
 M 27 closed
 Tu 28 } Sandra Patterson
 W 29 } Elizabethan
 Th 30 }

October

- F 1 }
 Sa 2 } Babe Stovall
 Su 3 }
 M 4 closed
 Tu 5 }
 thru } Babe Stovall
 Su 10 }
 M 11 closed
 Tu 12 } Michael Cooney
 thru }
 W 17 }



CAFE ORLEANS

13 Charles Street, Boston

THE THIRD ESTATE

DRAMATIC IMPROVISATIONS

**Alternate Sundays,
beginning October 3**

Turk's Head

227-3524

September

- F 24 Leonda
 Sa 25 Steve Koretz
 Su 26 John Perry
 M 27 Leonda
 Tu 28 Peter Childs
 W 29 Ray Pong
 Th 30 Nancy Michaels

October

- F 1 John Perry
 Sa 2 Flamenco Festival
 Su 3 John Perry
 M 4 Leonda
 Tu 5 Paul Arnoldi
 W 6 Ray Pong
 Th 7 Nancy Michaels
 F 8 Steve Koretz
 Sa 9 Leonda
 Su 10 John Perry
 M 11 Leonda
 Tu 12 Peter Childs
 W 13 Ray Pong

Orleans

LA3-9391

September

- F 24 Steve Koretz
 Sa 25 Sam & his piano
 Su 26 Gil de Jesus
 flamenco
 M 27 Peter Childs
 Tu 28 Ed Freeman
 W 29 Bart Massey
 Th 30 Joan Minkoff

October

- F 1 Ray Pong
 Sa 2 Steve Koretz
 Su 3 The Third Estate
 improvisations
 M 4 Walter Bjorkman
 Tu 5 Carl Watanabe
 W 6 Jeff Gutcheon
 blues & ragtime
 Th 7 Peter Childs
 F 8 Steve Koretz
 Sa 9 John Perry
 Su 10 } Michael Cooney!!
 M 11 }
 Tu 12 Ed Freeman
 W 13 Jeff Gutcheon
 blues & ragtime



original jewelry clothing leather craft



designers 3

52 boylston st.

cambridge

JOHN HAMMOND AT ODYSSEY

John Hammond will make his third one-week appearance at the Odyssey in as many months when he opens there on Monday night, September 27. In his last performance at the Odyssey, Johnny proved to be the biggest attraction of the Club's as yet young career.

RAUN MacKINNON AT LOFT



The Loft will open its fall season on October 1, when they present Raun MacKinnon to their audiences. Miss MacKinnon, an extraordinarily accomplished instrumentalist, accompanies her songs with both guitar and banjo as well as other instruments. Her last appearance before audiences in this part of the country was at the Newport Folk Festival in 1963.

M. A. Greenhill presents The FOLKLORE CONCERT SERIES

October 16

☐ **FLATT & SCRUGGS SHOW**
with Charles River Valley Boys
\$3.75, 3.25, 2.75, 2.25

October 29

☐ **THE ESTABLISHMENT**
\$4.50, 4.00, 3.50, 3.00, 2.50

November 13

☐ **JACKIE WASHINGTON**
\$3.50, 3.00, 2.50, 2.00

November 20

☐ **BLUES: REV. GARY DAVIS,
SONNY TERRY & BROWNIE
McGHEE, etc.**
\$3.50, 3.00, 2.50, 2.00

December 4

☐ **NARCISO YEPES**
Master Guitarist Debut
\$3.75, 3.25, 2.75, 2.25

Mail Orders: Folklore Productions
Box 227, Boston—HU 2-1827

Broadside

RAMBLIN' BOY
and other songs
by Tom Paxton

Oak Publications



At last a long overdue publishing of a collection of Tom's songs is a reality. There are 41 songs, all told—only a smattering of the multitude Tom has written, but a tastefully selected smattering.

The "old" favorites include "Daily News," "Willing Conscript," "What Did You Learn In School Today," "The Marvelous Toy," "Ramblin' Boy," "Bottle of Wine," and "The Last Thing On My Mind." The current pop Paxton songs include "The Natural Girl For Me," and there is a whole bunch of older and lesser known Paxton pieces, along with some newer and not yet known gems. My favorite title is "The N.Y. Mets Victory and Commiseration Song," which includes the following lyric:

"With no sacrifice too great
"On occasion here of late
"A Met has been known to hit the ball."

A real must for Paxton fans, or for anyone who enjoys singing fun songs.

dave wilson

FOLKSONG '65

Various Artists

Elektra S-8



This promotional sampler contains one cut each of some of Elektra's brighter stars. The selections are:

Tom Rush: "Long John"
Judy Collins: "So Early in the Spring"
Koerner, Ray and Glover: "Linin' Track"
Hamilton Camp:
"Girl of the North Country"
Dick Rosmini: "900 Miles"
Tom Paxton:
"The Last Thing on My Mind"
Paul Butterfield Blues Band:
"Born in Chicago"
Kathy & Carol: "Fair Beauty Bright"
Mark Spoelstra: "White Winged Dove"
Fred Neil: "Blues on the Ceiling"
Bruce Murdoch: "Rompin' Rovin' Days"
Phil Ochs: "Power and the Glory"

All in all, excellent. Unless you own all twelve of the original records from which these cuts are taken, there is no good reason for not buying this sampler, especially considering the price—one lousy buck. Consider yourself advised.

Ed Freeman

Reviews

SINGER SONGWRITER PROJECT

Richard Farina
Pat Sky
Bruce Murdoch
Dave Cohen

Elektra EKL-299



This latest in a series of "Project" albums to be released by Elektra is one of which assessment is difficult, if it is to be assessed as a "Project." The simpler method, and, indeed, the one I intend to use, is to consider it as a showcase for four young performers who happen to write most of their own material.

In that light, side one is not too impressive. Dick Farina and Pat Sky each sing three of their own songs. Dick does sing "House Un-American Blues Activity Dream," which is a song worth having on a record, but while he sings much better on this record than on the English one I reviewed last issue, his performance is not so exciting when he is not accompanied by Mimi. Pat Sky's performances include "Many A Mile," which is also on his Vanguard release. My major objection is that Sky and Farina and their songs are available elsewhere. They are not in need of showcasing.

Side two is a different story. Bruce Murdoch has the biggest share, with four songs, not one of which strikes me as anything to write home about. His images are pleasant, but seldom striking. One of his images has lodged in my mind due to its absurdity: "Your friendship like a cloak is the only thing I wear." If Murdoch is the great songwriter he is being touted as, it doesn't show here.

The real bright light on this album is Dave Cohen, who is now performing under the name of David Blue. Dave sings three songs, the first of which, "I Like to Sleep Late in the Morning," has become a favorite of many singers and listeners. The secret of his capability, I think, lies in his willingness not to try and say everything at once. Each of his songs has a simple, yet basic, idea, and the verses all orbit around it in a natural manner. His singing on this record is strong, and yet still easy, making his performance a comfortable and pleasing listening experience.

dave wilson



CLASSIC GUITAR

for beginner, advanced, professional, and teachers.
Instructions also on other instruments at all levels,
classical and popular. Music theory and harmony.

--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 2:30 - 10 Saturday 9 - 3.

JUDY COLLINS'

FIFTH ALBUM

Elektra EKL-300 EKS-7300



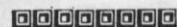
The most evident quality is control—vocal and emotional. Judy Collins' rich, well-modulated alto voice is one of the most beautiful I have heard, and the restraint with which she approaches her material as well as her freedom with a melody line raise the performances from simple renditions to true interpretations. This is notably evident in Dylan's "Tomorrow Is a Long Time" and "Mr. Tambourine Man," but is most powerfully obvious

(continued overleaf)

BRIGGS & BRIGGS

for all your folk music needs...

Best folk records:



JUDY COLLINS Fifth Album EKL 300

CAROLYN HESTER Town Hall 2

Dot 3649

FOLKSONGS '65-Electra Sampler

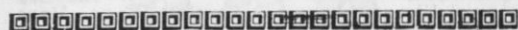
containing "Born In Chicago"

by Paul Butterfield-only \$1.00



NOW IN STOCK: "Ramblin' Boy and

Other Folk Songs"-TOM PAXTON



MARTIN-GIBSON-GUILD-EPIPHONE

Guitars-Banjoes-Mandolins

1270 mass. ave., harvard sq., cambridge

KI 7-2007

Broadside

in "Carry It On," with Richard Farina's dulcimer providing a perfect emotional complement.

This fifth album is primarily contemporary, with only two traditional ballads. Of these, the more outstanding is "Lord Gregory," with cello accompaniment by Bob Sylvester. This choice of material leads to a sustained similarity of tone throughout the album, which lessens its appeal for me.

The variety of accompaniment is welcome. It ranges from guitar, to cello, to dulcimer, to mouth harp, to an interesting flute improvisation on "It Isn't Nice."

The album is good music, well-executed and enjoyable. But occasionally it is more than that — a blend of technique, emotion, and meaning which creates something that can't be communicated in words. Listen for yourself.

sandi mandeville

THE REISSUES - BLUES CLASSICS

by Phil Spiro

The Blues Classics label, like Old Timey (reviewed in BROADSIDE IV, 14), is an offshoot of Arhoolie Records. The first four releases have already been reviewed by Al Wilson and Cori Randle (BROADSIDE IV, 3).

MEMPHIS MINNIE

Blues Classic - 1

Too much of too little. A very popular blues singer of the thirties, Memphis Minnie wears very thin after the first few cuts. Cliche after cliche after cliche results in inevitable boredom. The only relief is supplied by "When the Levee Breaks," an excellent cut by any standards. For the collector who is more interested in records than music.

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

LEATHER DESIGN

HANDMADE MOCCASINS

Sandals

Belts

Bags

High or low styles made
of imported English
elk leather.



open daily 12—5

48 Brattle St., Harvard Sq.

491—0451

THE JUG, JOOK AND WASHBOARD BANDS

Blues Classic - 2

The cover is graced by the photo of a degenerate-looking washboard player wearing a gangster suit and holding his washboard as though he were Legs Diamond posing with a gold-plated Thompson presented by the Boys. The titles carry a similar aroma: "Rukus Juice and Chittlin'," "Shim Shamming," "Sophisticated Mama," "Jazzbo Stomp." But the nonsense stops there — the music is good. The first time through, it is not impressive; the second time, interesting; from the third time on, delightful. The standouts: "Rukus Juice and Chittlin'," an unexpectedly smooth piece by the Memphis Jug Band; "Hittin' the Bottle Stomp" by the Mississippi Jook Band, a wonderfully puzzling thing on piano, guitar, tambourine and some strange sounding device, possibly a (no kidding) toy piano or perhaps a legendary 12-string steel body guitar; "Atlanta Town" by Chasey Collins' Washboard Band (Big Joe Williams on guitar); "Wild Cat Squall" by the Birmingham Jug Band (they of the colorful names — One-Armed Dave, Bogus Bed Covington, New Orleans Slide, et. al.). The only real fault here is the over-emphasis on "good time" music for some of the finest, most introspective blues ever recorded were done by jug bands.

SONNY BOY WILLIAMSON

Blues Classic - 3

There is hardly a bluesman in the country today who does not do some material by Sonny Boy Williamson. I can offer no explanation for this — his voice was average, his harp playing was good (if somewhat uninspired), and his songs were no better than average. Yet, "Groundhog Blues," "Good Morning Little School Girl," and "Welfare Store" still crop up with distressing regularity in every field recording session. Be it on harp, guitar, or piano, someone is bound to do a Sonny Boy Williamson piece before the evening is over.

Reviews

He recorded from 1937 to 1947 with a fantastic array of sidemen—virtually every Chicago bluesman of the day. The results were far from impressive—a typical concoction of pre-war Chicago styles, usually involving guitar and piano, occasionally drums or bass, and, of course, harmonica. The listener will probably be a bit bored.

PEETIE WHEATSTRAW AND KOKOMO ARNOLD

Blues Classic - 4

One side each by two of the lesser Chicago bluesmen of the thirties: Arnold played steel guitar, Wheatstraw ("The Devil's Son-in-Law") played piano. For dedicated collectors only.

COUNTRY BLUES CLASSICS - VOL. 1.

Various Artists

Blues Classic - 5

Plenty of country, mostly blues, and a few classics. The whole spectrum is here—1928 to the electrics of the early fifties. While all the cuts here are good, only three genuinely qualify as classics—"No, No Blues" by Willie Baker (1929), an archetypal piece of Georgia bottleneck style (this cut is also found on Kings of the Twelve-String, Piedmont 13159); "Dust My Broom" by Elmore James (early 50's), early "tough" Chicago sound built around Robert Johnson's 1937 piece—still going strong on Memphis jukeboxes around Beale Street; and "Taint Nobody's Business" by Frank Stokes and Dan Sane (1928), probably the source of John Hurt's version. There is also a poor imitation of a genuine classic—Joe McCoy's "Evil Devil Woman," a near parody of Skip James' magnificent "Devil Got My Woman" (Origin Jazz Library #2 - Really the Country Blues).

But this record is of interest for more than the few "classics" which do appear on it. Black Ivory King's "Flying Crow," John Lee's "Blind's Blues," Robert Wilkins' "Dirty Deal Blues," and "Downtown Blues" by Stokes and Sane are all first rate. There are two cuts of utter nonsense here—"Go Way From My Door" by Monroe Moe Jackson (honest!) and "I Heard The Voice of a Porkchop" by Jim Jackson (of "Goin' to Kansas City" and "Old Blue" fame).

Forget the idea of "Classics" and enjoy the music. For anyone interested in blues.

COUNTRY BLUES CLASSICS - VOL. 2.

Various Artists

Blues Classic - 6

Much the same type of selections as

RAGTIME GUITAR INSTRUCTION

for advanced and intermediate guitarists

offered by
ELIOT KENIN

founder director
of the Philadelphia
Folk Workshop



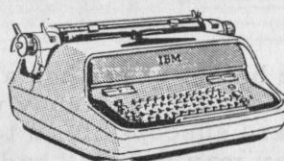
Call 876 - 6265

ten years' teaching experience

1, but the general level is a bit lower. The only real "classics" here are "Good Gin Blues" and "Jitterbug Swing," two truly great samples of Booker White.

"Applejack Boogie" by Pinetop Slim (early 50's) sounds like a weird combination of Eric von Schmidt (voice) and John Koerner (guitar). "Rag Mama Rag" by Blind Boy Fuller and (surprise!) Gary Davis is pretty much as it is played today in the coffeehouses. The last three cuts on the second side might well be classed as a Robert Johnson "derby." "Baby, How Long" by Dan Pickett is the familiar "How Long" recast in the Johnson style; Frank Edwards' "Terraplane Blues" was clearly done with one eye on Johnson's piece of the same name; and "Ramblin'" by John Shines is all but an outright theft of Johnson's "Walking Blues."

Well worth listening to, but buy Vol. 1 first.



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

LARGEST STOCK
34 YEARS EXPERIENCE

2158 MASSACHUSETTS AVE., CAMBRIDGE, MASS.

CALL 864-2053 - KI 7-4731



WURLITZER'S FIELD MANUAL FOR CARE AND FEEDING OF YOUR GUITAR

somewhat disorganized but with our compliments

- * Keeping your guitar clean means selection of a good guitar polish (Wurlitzer Custom-Craft is one). Today's finishes use lacquers which only require gentle but thorough cleaning. Avoid wax base products as they coat the instrument with an inert, easily smudged coating which has a stifling effect on your guitar.
- * High-grade tuning gears never need lubrication — they are life-time sealed. Lower priced gears need but a single drop of oil yearly. Over-oiling makes dust catchers!
- * Your guitar should be kept up to tune at all times even when not used frequently. Quality manufacturers construct their guitars to equalize stresses when in tune. Therefore constant tuning and detuning can fatigue and misalign the neck of your guitar. This can be costly to you.
- * Good quality strings (Wurlitzer Custom-Craft) are most economical in the long run. If you play a lot you can't change them too often. They play a large part in the tone of your guitar and are directly responsible for accuracy of intonation! Want to know when you need fresh strings? When your octave note sounded at the 12th fret sounds flat in comparison to a similar note sounded at the 12th fret harmonic. Confused? Come on in — we'll show you how to — no charge. If your E and B strings (1st & 2nd) appear corroded or rough (lift them and feel underneath too), time for a change!
- * If your guitar has an adjustable neck rod, have it checked a minimum of 2 or 3 times a year. If you let this go too long, it may be difficult to re-align the neck properly if it requires this work. No charge if instrument was purchased from us — otherwise nominal time charge.
- * "LOW" action (the height of strings above the fingerboard) may not give you the benefit you expect! Too low an action can annoy you with "buzzing" and loss of volume. Guitars are made of wood and are susceptible to temperature and humidity variations. What may feel great to you one day may "rattle" badly the next, especially in variable New England. Remember also that a superior instrument achieves its better sound because of greater vibration. This liveliness causes strings to vibrate in a greater physical plane. They've got to go somewhere, and if your action is too low they can "buzz" against frets. If your guitar plays "hard" it would be better at first to switch to lighter gauge strings. If you "buzz," heavier gauge strings many times are the answer.
- * Your guitar fingerboard will look and feel better if you "dress" it occasionally. Should be done when changing a full set of strings. We use 4/0 fine steel wool, rubbing across the grain of the fingerboard, same direction as the frets.

NEXT INSTALLMENT OF OUR FIELD MANUAL IN THE FUTURE AS THE SPIRIT MOVES.





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

Waves Of Freedom

by Eric Andersen



They say — we are but stran - gers that we been — so all our
lives — But we've seen — a lot of trou - ble, yes we've seen —
— a lot of strife — And I — will make one pro - mise be -
fore — I take my leave — We'll ride — the waves of free - dom, and
that — you can be - lieve — that you can be - lieve —
that you can be - lieve —



2. Now the weather will get stormy so the waves may see no light
The winds they will be bending down with all their might
The rains will slash in anger as there's soon to be a fight
But the dawn is not far breakin' behind the darkest night
Behind the darkest night, behind the darkest night.
3. And the clouds will cough confusion then laugh in mockery
So the waters twist and darken but the waves swell endlessly
They'll brave the loudest thunders till the clouds fall in the sea
And the stormy gates crash open and the waves they roll on free
Clear waters we shall see, clear waters we shall see.
4. For they tried in Rome of ages to tie and chain the sea
Napoleon and Hitler, yes, they fought most bitterly
But the waves of freedom defied their slavery
For on the crest was rollin' the tides to victory
The tides to victory, the tides to victory.
5. They'll say we are but strangers that we been so all our lives
We've seen a lot of trouble, yes, we've seen a lot of strife
And I will make one promise before we take our leave
We'll ride the waves together and that you can believe
That you can believe, that you can believe.

the Loft
54 Charles St.
Boston
La 3-8443

Oct. 1 - 7



**Raun
MacKinnon**

Oct. 8-15

first Boston
appearance

**Charles
O' Hegarty**



NOW OPEN FROM 7 PM

ODYSSEY ANNOUNCES FALL SCHEDULE

The Odyssey this week announced its schedule for a good part of the fall. Mel Lyman will return to his career as a solo performer when he begins a one-week engagement at that club on September 22. Following Mel, for the week of September 27 to October 2, will be John Hammond. October will see one week engagements by Tom Paxton, Rolf Cahn, and Ramblin' Jack Elliott, as well as an important performer whose name cannot yet be mentioned.

The first two weeks of November will see the Paul Butterfield Band on a second visit to Boston.

THE CAMBRIDGE COFFEE TEA AND SPICE HOUSE

Besides special foods and spices, we have

Scandinavian cookware
Mexican gifts
a complete line of candles

and Japanese lanterns
in all shapes, colors,
and sizes.



1760 Mass. Ave., Cambridge 354-8170

BITS & PIECES

Many performers who returned from the GROSSINGER FOLK FESTIVAL have vowed never to go back. Much of the disenchantment arose when they found their pay was short of \$24 assessment for tips to hotel employees*** ROBERT PETE WILLIAMS will be making a short tour in the north this coming month, his first since Newport '64, and will appear locally at Club 47*** THE 7th CIRCLE will present GORDON HALL, noted critic of "hate" groups, speaking on "Extremism"*** Folkways/Verve records will release a record of WOODY GUTHRIE singing. It is not a re-issue*** THE STAPLE SINGERS are on tour with a package show, in which they are the only Gospel act*** BOB DYLAN songs are in much demand by pop recording artists at the moment. Forty-eight different Dylan tunes have been recorded in the past month for release this fall. Seven of them are already on the charts*** BUFFY STE. MARIE's song, "The Universal Soldier," banned on many stations its first trip around, is now moving up on the charts in a rock reincarnation by GLENN CAMPBELL*** DONOVAN will be at Carnegie Hall for a concert on November 3 with PETE SEEGER*** TRINI LOPEZ is taking a respite from molesting folk music and has turned his attention to R&B*** Newsweek and Time magazines have each come out recently with articles on the FOLK-ROCK phenomenon which revolve about DYLAN*** MAHALIA JACKSON, after a year's illness, is now recording again and will be making public appearances*** DAVE SEARS appeared at the PHILADELPHIA FOLK FESTIVAL on his return from a State Department Tour of Europe*** The Toronto Star newspaper recently presented a series of folk concerts, two per night, for five nights at the Canadian National Exposition, featuring artists including THEO BIKEL, RONNIE GILBERT, JOHNNY CASH, and JUNE CARTER*** Folkways/Verve has released its first single, "Bring it to Me," as sung by JENNIFER LEWIS and ANGELA STRANGE*** BARRY McGUIRE now has a solo album on the Mira label*** Both JOAN BAEZ and THE NEW LOST CITY RAMBLERS are traveling in England*** JACKIE WASHINGTON and MITCH GREENHILL will appear together at the Gaslight in NYC, October 6-17*** JIM KWESKIN will be at the Fool's Mate in Westport, Connecticut, September 24 and 25.

COUNTRY DANCE SOCIETY OFFERS BEGINNERS CLASSES

Beginning on Wednesday, September 29, the Country Dance Society of Boston will present a series of ten weekly classes on basic steps and figures of Square and English Country Dancing. Interested readers may secure full details by contacting the CDS, 3 Joy Street, Boston, Mass.



THE SONG FINDER

TO: Sara Sharpe, Tampa, Florida

Francisco E. Aquilere has come up with the words to the song which you were looking for. He writes to say that it was nationally popular in Mexico when it was the title song of a movie a short while ago, but he believes it to be a traditional song. Here are the words.

Me He De Comer Esa Tuna

Guadalajara en un llano
Mexico en una laguna,
Guadalajara en un llano
Me he de comer esa tuna,
Me he de comer esa tuna,
Me he de comer esa tuna,
Aunque me sepire la mano.

La aquila siendo animal,
se retrato en el dinero
para subir al nopal
para subir al nopal
para subir al nopal
pidio permiso primero



TO: Dr. Edgar B. Thompson, Lakeland, Fla.

You are right; "The Wild Colonial Boy" probably did come from Australia, although there is some argument that the song is Irish in origin. However, there are a multitude of variations on the song, and John Lahey writes in his introduction to the song that any six bushmen can give you six different versions. His introduction and the song can be found in a new Oak Publication, Australian Favorite Ballads.

TO: Dick Cutler

If you have not yet been able to find the words and music to "South Coast," you can now do so by picking up Reprints From Sing Out, Vol. VIII.

SETTEBELLO
LATEST FROM EUROPE!



Dresses, skirts, shoes, tops, sweaters...in silk, wool, and cotton. Also fashion jewelry and giftware.



50A Boylston St., Cambridge

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

available from



the folklore center
321 sixth ave.
new york 10014

TO: Jeanne Waller, Fort Wayne, Indiana

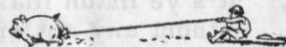
I doubt that you will ever be able to find a printed text of all the verses which Dave Van Ronk sings to "Cocaine Blues." One of the reasons is that Dave never sings it the same way twice and often makes up verses on the spot. However, in the latest volume of Reprints From Sing Out, you will find the music and two verses to the song as sung by Jack Elliott. You will have to collect the others from the performers themselves or others who have heard them.

HERE are some of the ones we are stuck on. Maybe you readers can help.

NORM & JUDY of Belmont, Mass. are looking for a song which they believe was born in Greenwich Village about six years ago. The chorus is as follows:

Let the wild winds blow,
And carry me to you.
One more night on the lonely sea
And my journey will be through.

BRIAN DENNIS of Winnipeg, Manitoba, Canada, is looking for a song which he believes is entitled "Ribbon of Darkness Over Me."



THINKING OF TRADING THE OLD GUITAR ?

Don't know where to go ? See us !
We've Got The Goodies
And We'll Treat You Right .



GIBSON - B25 - F25 - J50 - DOVE - LGO - CO
MARTIN - D28 - 00028 - 0018C - 0018E
Guild - Hoffner - Tatra - Vega classic & arch tops

FOLK BOOKS - STRAPS - STRINGS
RECORDERS - AUTO HARPS



You'll Find What You Need At
JIMMY MOSHER MUSIC
198 Oxford St. - Lynn, Mass.
593-4450

Closely related to riddles in folklore is the theme of "the impossible task." The theme is one which the reader will remember in rather spectacular form from the story of Hercules.

The Ballad of the Elfin Knight includes impossible tasks of a much less spectacular degree, but impressive none-the-less. In many latter variations, the supernatural figure degenerates into a mortal beau. Here are two variations:



A.

My plaid awa, my plaid awa,
And owre the hills and far awa,
And far awa to Norrowa,
My plaid shall not be blawn awa.

1. The Elphin knight sits on yon hill,
Ba, ba, ba lillie ba
He blaws his horn baith loud and shrill.
The wind hath blawn my plaid awa.
2. He blaws it east, he blaws it west,
He blaws it where he liketh best.
3. "I wish that horn were in my kist,
Yea, and the knight in my arms niest."
4. She had no sooner these words said,
Than the knight came to her bed.
5. "Thou are o'er young a maid," quoth he,
"Married with me that thou wouldst be."
6. "I have a sister, younger than I,
And she was married yesterday."
7. "Married with me if thou wouldst be,
A curtisie thou must do to me.
8. "It's ye maun mak a sark to me,
Without any cut or seam," quoth he.
9. "And ye maun shape it, knife-, sheerless,
And also sew it needle-, threedless."
10. "If that piece of courtisie I do to thee,
Another thou must do to me.
11. "I have an aiker of good ley land,
Which lyeth low by yon sea strand.
12. "It's ye maun till 't wi your touting horn,
And ye maun saw 't wi the pepper corn.
13. "And ye maun harrow 't wi a thorn,
And hae your wark done ere the morn.
14. "And ye maun shear it wi your knife,
And no lose a stack o't for your life.
15. "And ye maun stack it in a mouse hole,
And ye maun thrash it in your shoe sole.

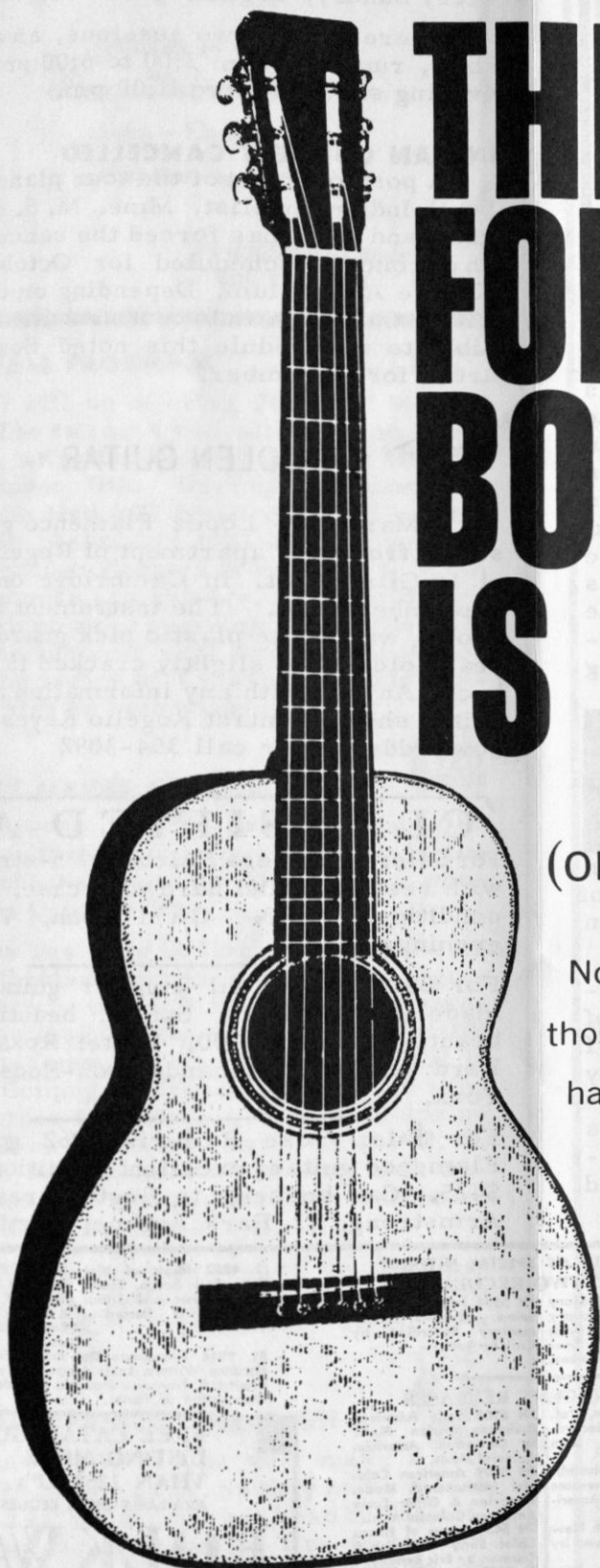
Come Gather Round ...

16. "And ye maun dight it in your loof,
And also sack it in your glove.
17. "And thou must bring it over the sea,
Fair and clean and dry to me.
18. "And when that ye have done your wark,
Come back to me, and ye'll get your sark."
19. "I'll not quite my plaid for my life;
It haps my seven bairns and my wife."
20. "My maidenhead I'll then keep still,
Let the elphin knight do what he will."



B. THE CAMBRIC SHIRT

1. "Can you make me a cambric shirt
Fluma luma lokey sloomy—
Without seam or fine needle work?
From a teaslum tasalum templum
Fluma luma lokey sloomy.
2. "Can you wish it in a well
Where water never run nor water
never fell?
3. "Can you dry it on a thorn
That never was since Adam was born?"
4. "Can you buy me an acre of land
Between the salt water and the sea land?
5. "Can you plow it with a hog's horn,
And seed it all down with one pepper corn?
6. "Can you put it in a horn
That never was seen since Adam was born?"
7. When the fool has done his work,
He may come to me and have his shirt.



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

M. A. Greenhill presents
a country music show with

LESTER FLATT & EARL SCRUGGS and the Foggy Mountain Boys

and the inimitable
CHARLES RIVER VALLEY BOYS

Sat., Oct., 16, 8:30 pm
JORDAN HALL
\$3.75, 3.25, 2.75, 2.25

TOM PAXTON RAMBLIN' AT ODYSSEY

Ramblin' Boy, Tom Paxton, sometimes columnist for this magazine, and one of the country's top songwriting singers, will begin his first extended engagement at a Boston coffeehouse in over two years, when he opens at the Odyssey on October 4th for one week. Tom is the author of many songs which are already solidly entrenched in the repertoires of a myriad of performers. Some of the songs which you would be most likely to recognize include "Ramblin' Boy," "Last Thing on My Mind," and "Bottle of Wine."



TED ALEVIZOS ON WBCN

On September 9, 1965, Ted Alevizos began producing and announcing an hour program of Greek Culture and Music on radio station WBCN-FM in Boston.

The program offers a comparison of instruments and music through many years of growth, with interesting interjections of Greek history and culture. An especially bright feature will be an occasional live performance over the air by Ted himself—he is known for his American and Greek folk concerts and albums. Such a program was tested as a "special," and met with high praises.

ONLY FOLKWAYS

BRINGS YOU DOCUMENTARY
RECORDINGS OF AUTHENTIC
FOLK MUSIC
AROUND THE WORLD

FALL RELEASES

- FA 2691 Music Down Home: A two-record box set. An Introduction to Negro Folk Music, U.S.A. Edited by Charles E. Smith.
- FH 5458 An Interview With Dock Boggs: Recorded & Edited by Mike Seeger.
- FH 5120 Fireman's Centennial Parade: 4th of July American Celebration.
- FW 8739 Songs of the Ghetto. A. Brun. Warsaw Protest Songs During Nazi Occupation.
- FA 2472 Roger Sprung & Band: Progressive Bluegrass music and songs.
- FE 4323 The Music of the Diola-Fogny of the Casamance, Senegal. Ethnic Release.

NEW RELEASES OF SPECIAL INTEREST THE ONLY TWO RECORDINGS

- FH 5595 WNEW's Story of Selma: Documentary WNEW-Broadcast with Len Chandler, Pete Seeger & The Freedom Voices.
- FH 5594 Freedom Songs: Selma, Alabama. Documentary Recording by Carl Berkert.

OTHER RECENT RELEASES

- RF 9 Country Blues, Vol. 2. Early Rural Recordings. Edited by Sam Charters.
- FA 2368 Roscoe Holcomb: The High Lonesome Sound. Traditional American Folk Music.
- FA 2456 Broadside: New Songs & Ballads. Sung by Pete Seeger.
- FM 3346 Charles Ives Sonatas, Vol. 1. Sonatas For Violin & Piano. Paul Zukofsky, violin; Gilbert Kalish, piano.
- FE 4334 Music of the Pawnee. Documentary recording by Dr. Gene Weltfish.
- FH 5108 Early American Psalmody/Mission Music In California. American Colonial Music.
- FH 5109 American Colonial Instrumental Music. Moravian & Other Early American Colonial Music.
- FH 5433 Songs of Hanns Eisler. Sung in English & German by Eric Bentley.
- FI 8359 Learn To Fiddle Country Style. Instructional Record by Tracy Schwarz of The NLCR.
- FW 8761 Music for the Classical Oud. El Fino Plays The Middle East Lute.

NEW AT THE ODYSSEY

The Argonauts, a popular R&B and R&R group, who have appeared throughout the New England area, will be featured at the Odyssey every Sunday, beginning October 10.

There will be two sessions, an afternoon show, running from 3:00 to 6:00 pm, and an evening show, 8:00 to 11:00 pm.

INDIAN CONCERT CANCELLED

A postponement of the tour planned by the South Indian vocalist, Mme. M. S. Subbulakshmi and troupe has forced the cancellation of the concert scheduled for October 3, at Kresge Auditorium. Depending on conditions within the Indian sub-continent it may be possible to reschedule this noted South Indian artist for December.



STOLEN GUITAR



A Marcelino Lopez Flamenco guitar was stolen from the apartment of Rogelio Reyes, at 10 Gilmore St. in Cambridge on or about September 15th. The instrument is yellow-brown, with white plastic pick guards, is six years old and is slightly cracked in front and back. Anyone with any information about this guitar should contact Rogelio Reyes at the above address, or call 354-3092

CLASSIFIED ADS

For Sale: 1920 Vega Fairbanks 5-string banjo with resonator and hardwood case. Excellent condition. \$150. Call John, VO 2-7378 evenings.

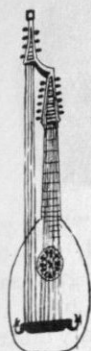
For Sale: Classical concert guitar, handmade (in Valencia, Spain), beautiful tone, beautiful inlay. \$300. Write: Roxanne Hall, Bard College, Annandale-on-Hudson, New York.

For Sale: Jose Ramiriz 1962 gold label Flamenco guitar; excellent condition. Asking \$425. Can be seen in Boston area. David Armstrong, 72 Park Avenue, Portland, Me.

- FE 4352 Music of Vietnam, Folk Songs, Traditional Music and Tribal Music. First Recording Available!
- FL 9918 The German Ballad: The Classical Age. Works of Burger, Goethe & Schiller as read by Eric Bauer and Brigitte Schaisnagl.
- FL 9944 L'honneur Des Poetes—Four French Resistance Writers: Louis Aragon, Albert Camus, Paul Eluard & Francoise Mauriac. Recorded during Nazi Occupation of Paris.

FREE CATALOGUE
LISTING MORE
THAN 1250 LP's
AVAILABLE UPON REQUEST

FOLKWAYS RECORDS
New York, N.Y. 10036
165 West 46th Street



LOL Inc.

Dealers in
String Instruments
Sales - Repairs
Accessories

114 Austin St. Cambridge
tel. 864-4831

CLUB 47 FALL PROGRAM

Club 47 will be offering Jazz and Movies this fall. The two arts will alternate on Monday nights, with Movies beginning on Monday night, October 11th. During the month of October, the club will feature an art exhibit by Jonathan Shahn. 47 will also be open on Mondays through Fridays from 2 pm to 5 pm as a coffeehouse and gallery. The children's concerts which were so widely acclaimed last year will be resumed next month, and in November, the series of Classical Music concerts will also be reinstated.

O'HEGARTY MAKES BOSTON DEBUT

London-born, world-traveling, Charles O'Hegarty will make his Boston debut at the Loft coffeehouse when he opens for a one-week gig on October 8th.

Charles has sung in English pubs, Paris streets, Athenian taverns, and Nairobi night-clubs. When he couldn't make a living singing, he was coal mining in Germany, cattle ranching in Kenya, or operating a ski-lift in Lapland. Coming to Canada in 1963, he sang his way across the country, and this spring ventured down the West Coast of the U. S. He was an immediate winner with folk audiences, and was enthusiastically welcomed at the Berkeley Folk Festival.

His only prior appearance on the East Coast before he comes to Boston will have been his two-week engagement at N. Y.'s Gaslight.

DICK & MIMI PASSIN' THROUGH

Dick and Mimi Farina will make a few appearances in this area, as they make a fast trip to the East Coast and then head back west. They will appear first at the Breath of Life concert at the War Memorial Auditorium on Saturday night, October 2. The following week, they will appear at Club 47 on Monday and Tuesday nights and at the King's Rook on Friday and Saturday, October 8 and 9.

the ODYSSEY

Announcing our
fall schedule

Through Sept. 25

MEL LYMAN

(formerly of the Kweskin Jug Band)

Sept. 27 - Oct. 2

JOHN HAMMOND

(back by popular demand)

Oct. 4 - 9

TOM PAXTON

(first Boston engagement this year)

Oct. 11 - 16

(An important artist whose
name can not yet be mentioned.)

Oct. 18 - 23

ROLF CAHN

(the old master returns)

Oct. 25 - 30

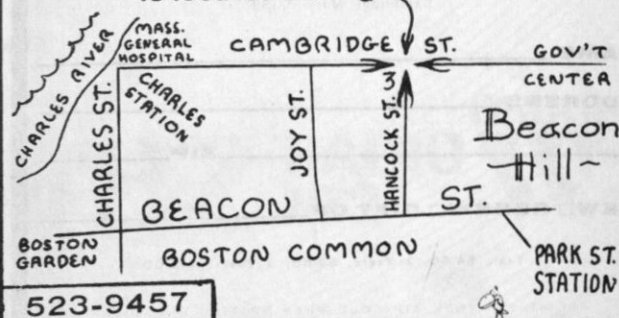
RAMBLIN' JACK ELLIOTT

(Bob Dylan's father)

November 1 - 13

THE PAUL BUTTERFIELD BAND

Boston's newest and largest coffeehouse
is located at...



DEAR BROADSIDE



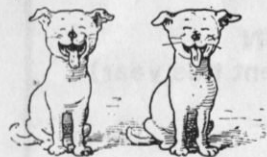
DEAR BROADSIDE:

I think it would be quite nice if those who were impressed with Spokes Mashiyane's playing at Newport, wrote and told him so. He can be written to:

c/o Delmont
Gallo Africa Limited
P. O. Box 6216
Johannesburg

This is also the name of the record company. It's a subsidiary of Decca, and I think Mark Cross is trying to get some copies at the Coop.

My impression at Newport was that Spokes didn't really grasp how well he was received and in any case, I know he would appreciate any letters.



Sincerely yours,
Helen von Schmidt



DEAR BROADSIDE:

Re: letter from Shirley Parker (VOL. IV No. 15) - although this letter was very vague, it gave me the impression that Miss Parker is looking for a song called "I've Got a Mind



to Ramble" rather than the record which you suggested. In VOL. IV, No. 10, of the BROADSIDE letters column, this girl said that she owned three of Tom's albums, and since the Prestige album is so widely distributed, she probably already owns it. If this is the case, the song she is looking for is "I've Got Ramblin' on my Mind" from "Tom Rush at the Unicorn" (LyCornu records), a record which I assume is out of print.

Sincerely,
Suzanne Theriault

P. S. (Did I dream it, or has Eddie Freeman finally said something?)



DEAR BROADSIDE:

In the September 1st issue, you said that Phil Ochs would give his first Boston concert in November. I should like to know where and when I can obtain tickets. Will the two-nighter that Bob Dylan will do in Boston this fall be two concerts, or appearances at folk houses? Please tell me where I can get tickets immediately.

Sincerely,
Jacquelyn Williams

(Ed. Note: Phil Ochs will be at Jordan Hall on November 6, in concert. Tickets should be available by October 1. No definite information on the Dylan concert(s) has yet been received, but you can read about it in forthcoming issues.)

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

THE BROADSIDE

P. O. BOX 65
Cambridge, Mass. 02139

NAME _____

ADDRESS _____

ZIP _____

NEW ☐ RENEW ☐ GIFT OF _____

1 Year, \$4.50; 2 Years, \$8.50; 3 Years, \$12.00

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE

CENTRAL MUSIC CO.

MAKE OUR STORE
YOUR
Musical
HEADQUARTERS

28 High Street

Brockton Mass.

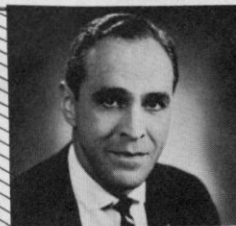
586-4970

Everything in Folk Instruments & Music
MARTIN-GIBSON-FENDER-GUILD-GOYA
GRETSCH-VEGA-HARMONY-KAY

Private Instruction, Rentals, on All Instruments
Everything in Records, Stereo, Tape Recorders

This ad worth \$5.00 on any purchase over \$50.00

Sounds
good
to me!



WBZ RADIO **GROUP**
103 **W**

It's CORDUROY — all the way **LEVI'S®**

157 sizes in all... SHORT... MEDIUM... TALL...

No matter what your color, size, style or fit, If it's LEVIS — WALKER'S HAS IT!

LEVI'S®

WOMEN
Sizes 22-32
Short-Medium-Tall

MEN
Sizes 27-38
Short-Medium-Tall

598

DOUBLE RING
BELTS



3⁹⁵

Fine Glove Leather

GIVE YOUR FEET A REAL BOOT!

**BRUSH
BOOTS**

\$10⁹⁵

SIZES 5-12

MEN'S & WOMEN'S

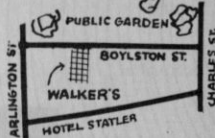
We carry a complete line of

LEVI'S

DENIM • CORDUROY • S-T-R-E-T-C-H
STA-PRESS • RANCH PANTS • CHINO
... Real comfort in every pair!

The **LEVI STORE**

That offers **MORE!**



292 Boylston St., Boston • Tel. 267-0195 • Open Wed. Evening till 8:15 PM

Walker's

**RIDING
APPAREL, INC.**

THE CRITICS RAVE ABOUT

"IN WHITE AMERICA"

**"A VIVID, FLAMING, BURNING, BEAUTIFUL, SEARING, EMOTIONAL, MOVING,
DISTURBING, FRESH, ENGROSSING, FIERCE, SENSATIONAL HIT"**

—TAUBMAN,
TIMES

"PAINFULLY VIVID THEATRE. A FLAMING EDITORIAL. 'IN WHITE AMERICA'
CAN LAUGH AND MOURN, BUT MOST OF ALL IT IS FILLED WITH INDIGNATION
AND IT COMES AMUSINGLY AND PASSIONATELY ALIVE."

—WATTS,
POST

"A MOVING, DISTURBING AND THOUGHT PROVOKING DRAMATIC EVENING.
'IN WHITE AMERICA' BRINGS TO LIFE SOME UPSETTING FACTS."

—LEWIS,
CUE

"SENSATIONAL HIT. GREAT EVENING. OFF-BROADWAY AT ITS BEST."

—VARIETY

"THE MOST UNUSUAL AND ONE OF THE MOST REWARDING
PRODUCTIONS OF THE SEASON."

—BENDER,
HERALD TRIBUNE

"THIS COMPANY HAS MADE SOMETHING VERY SPECIAL FOR THE THEATRE
... IN THE COOL, POINTED BURNING OF ITS FIRES OF OUTRAGE, AND IN
THE BEAUTY, POWER AND DEEP EMOTION THAT ACCUMULATES OVER
ITS TWO ACTS."

—McCLAIN,
JOURNAL AMERICAN

"A FRESH AND SEARING... ENGROSSING EXPERIENCE. RECOMMENDED."

—BOLTON,
TELEGRAPH

"THEY KINDLE FIERCENESS IN ONE'S HEART... REACH DEEP INTO
ONE'S EMOTION. NO THEATRE CAN ASK MORE. 'IN WHITE AMERICA' IS
AN IMPORTANT CONTRIBUTION TO OUR TIMES AND THE TENSIONS
OF OUR TIMES"

A MOVING HUMAN EXPERIENCE!

**NEW ENGLAND
LIFE HALL**

225 Clarendon St., Boston

OCTOBER 20 thru 25

— 8 Perfs. Only —

By

MARTIN DUBERMAN

Directed by

HAROLD STONE

Musical Director

OSCAR BRAND

Designed by

ROBIN WAGNER

Costumes by

PATRICIA QUINN STUART

Thurs., Sun. Matinees • Thurs.,
Mon. Evenings: \$3.50, \$2.50
Fri., Sat., Sun. Eves: \$4.50, \$3.50
OPENING NIGHT SOLD OUT
GIVE ALTERNATE DATES.