

THE BROADSIDE

Volume IV, No. 17

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October 13, 1965

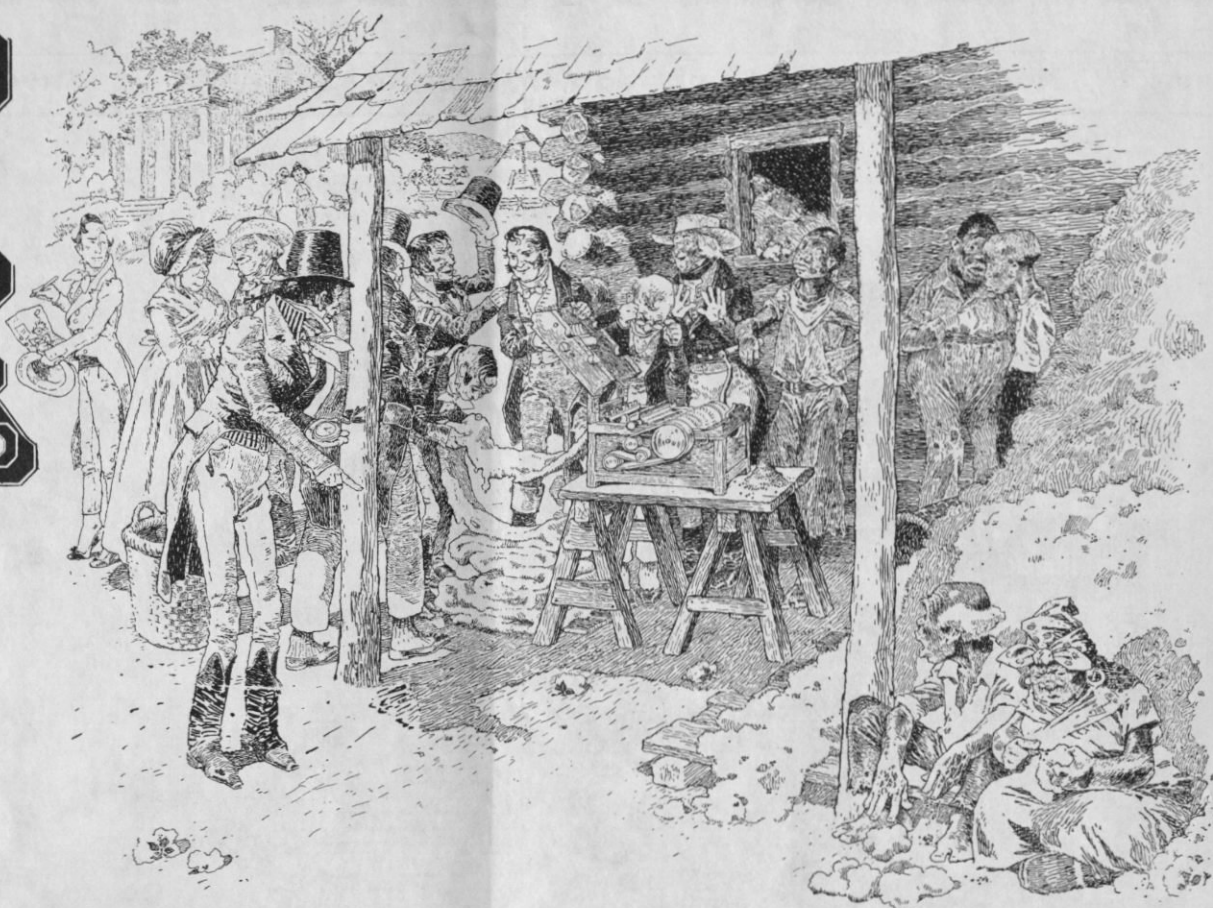
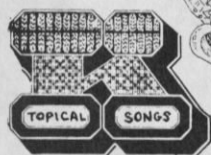


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THE BROADSIDE

Vol. IV No. 17

October 13, 1965

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Gordon Lightfoot

Gordon Lightfoot advanced one more giant
step into the national limelight last week when
his new single recording, "Just Like Tom
Thumb's Blues," was selected by Billboard
as the top pick of the week. This is not, how-
ever, the first recognition Gordon has re-
ceived.

He was born in Orillia, Ontario in 1938,
studied piano and voice while in high school,
and participated in school operettas, plays,
in a barbershop quartet, and a local dance
band, in which he played the drums. After
graduation, he attended the Westlake College
of Modern Music in Los Angeles for a year
where he made his decision to make music his
life. Returning to Orillia in 1959, Lightfoot
made his living driving a truck days, and
playing with a dance band nights. In the fall,
he moved to Toronto and, unwilling to make
musical compromises, spent a little over a
year on less than subsistence earnings. In
1960, he was hired as a studio singer by the
CBC, and, as the "folk thing" was just be-
ginning to happen in Toronto, he used to make
the rounds of the clubs, starting to do a little
singing in them at that time. It became a
musical direction for him, and, when the

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B.B.C. started production on a Country &
Western show in England, Gordon was there,
too, as M.C.

When he returned to Toronto the following
autumn, he began to write his own songs,
which were eventually heard by Ian & Sylvia.
They recorded "That's What You Get For Lo-
cing Me," which was picked up by other ar-
tists and became a national hit. Then "Early
Morning Rain," another Lightfoot song, be-
came the title song for Ian & Sylvia's latest
LP.

Gordon became sought after as a perform-
er as well as a writer and was invited to ap-
pear at the Newport and Mariposa Festivals,
winning many Lightfoot fans in both places.
His song, "Ribbon of Darkness," was recently
on top of the C&W charts, and he has been on
the "Tonight" TV program.

This visit to Boston will be his first, but
certainly not his last.



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OPENING SOON

Notes from a Stanza Collector Variant ed. Freeman

After a long, hot summer of hibernation, folk music is coming alive again in Boston this fall. Many people will be introduced to folk music and the folk scene in Boston for the first time this season. If you are a newcomer on the scene, it is imperative that you arrive well-prepared, well-versed in Hip, and with a thorough knowledge of what is In and what is Out, so as not to make any unpardonable blunders during your first few precarious days on board. Following is an analysis of what awaits you in the murky and treacherous depths of Boston folkdom:

There are basically two different Folk-Hippie scenes in Boston, hereafter referred to as Groups A and B. Which group you belong to depends on your opinion of the New Christy Minstrels. If you dislike such crass commerciality, you belong in Group A, otherwise known as the Junior Folk Hippie Scene. If, on the other hand, you dig the Christy Minstrels because they are in such deliciously bad taste, you belong in Group B, otherwise known as the Senior Jaded Folk Hippie Scene (subtitled, "High Camp"). First of all, the characteristics of Group A.

Group A likes anything either Sing Out! or Broadside likes, especially anything that has to do with Boston and/or Cambridge. Group A likes Tom Rush, Geoff Muldaur, Fritz Richmond, Jim Keweenaw, Ravi Shankar, Bob Dylan, and Mario Savio, in roughly that order. Group A says things like, "Rock 'n' roll is the folk music of today," and other such profundities. Group A hides its Peter, Paul & Mary records under the rug when company arrives. Group A does not like Louise Day Hicks.

Group B disdains Group A. Group B does not read either Sing Out! or Broadside. Group B assiduously collects early Kingston Trio records and unreleased master tapes of Trini Lopez singing "The Twa Corbies." (The Kingston Trio and Trini Lopez are infinitely Camp.) Group B reminisces about the old days when "Joanie was singing at the Vanity."

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(Most people in Group B never set foot in the Vanity, but no matter.) Group B also likes Tom Rush, but only his record on the LyCorna label, because it is out of print. Group B used to like John Fahey until Group A got hold of him; no more. Group B does not like the Jug Band because both their records are still available. Group B thinks Louise Day Hicks is cute.

There you have it in a nutshell. Of course, there are always those renegades from Boston folkdom who base their opinions on their own personal likes and dislikes, but these are rare and dangerous birds whose influence must be avoided if one is to make it on the Scene. You must learn to subjugate your own tastes; the Great Society knows what's best for you.

ODYSSEY PRESENTS ROLF CAHN

Rolf Cahn, guitarist, philosopher, and entertainer, will begin his first appearance of the season when he opens at the Odyssey on Monday, October 19. Many newcomers to the Boston area can hardly be aware of the huge part Rolf has played in the genesis of the musical atmosphere of this region. Once an inhabitant of and a sought after teacher in this locale, Rolf now resides in California most of the year. His engagement at the Odyssey will last through Saturday, October 24.



Then I started thinking about who it is that puts a record up on those charts. I know it isn't people like me because I don't buy singles nor do most people I know. It is pretty much the teeny-boppers in the 13-17-age bracket. I'm impressed that these kids are digging

things I didn't get around to knowing about until I was well into my twenties. So I am inclined to think that these kids have a slightly better grasp of some essential reality than either the majority of my age group (who have pretty much gone along with the system as established) or the generation just ahead of us who have settled for apathy, futility, and petty submissions to face and pride. I hope we can last till they reach positions of some responsibility. "Eve of Destruction," by the way, is a pretty adolescent song, artistically, but so are many of the much maligned "sentiments."

And it isn't a one-shot. Buffy's "Universal Soldier," as sung in a rock arrangement by Glenn Campbell, is moving right up there. Can you imagine a song which, in essence, says to defy the draft. When it was my time to go register, I never had things like that going for me. No one I knew or had ever heard of suggested things like tearing up their draft cards or setting them on fire. And now they play the record several times a day over the radio. That's a change!

So that's my Tiny Gleam of Hope #1. It's not a big one when it's matched against the insanities occurring on the other side, but then, things wouldn't seem half so bad if the muck that's been hidden for some time wasn't being exposed to our scrutiny. And our music is developing into an important factor in the struggle.

NATIONAL COFFEE ASSOCIATION TAKES NOTE



"Attenzione" is the heading emblazoned on the brochure which this magazine recently received from the National Coffee Association. Thereafter follows a description of a breakfast for the press, scheduled to be held on Friday morning, October 8.

The purpose of the conference is, so the mailer states, to inform the attendees about the "Latest Recreational, People-to-People Trend... Coffee Houses."

Scheduled to speak is the Rev. John D. Perry Jr., a chaplain at the University of Vermont, who has just completed a coast-to-coast Coffee House Tour, and has written a report on the "Coffee House Movement" for the National Council of Churches.

It is indeed a sign of the times that such mammoth corporate images as the National Coffee Association and the National Council of Churches, co-sponsors of the event, have taken note of the activities of the coffee house.

Only one fact hints that the people they are attempting to reach are not the usual ones to be interested in such. The affair is to begin at 9 a.m.

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."

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COFFEEHOUSE

THEATRE

by jan chartier

On alternate Sunday evenings, the Cafe Orleans is presenting the Third Estate, an experimental, improvisational theatre company that wants "to become something."

Although their scenes are completely spontaneous, there is one improvisation the group has repeated at various performances. The premise is this: All the actors are sitting in a movie house; one of them (a different person each time) has lost a contact lens. On one particular evening (Sunday, September 19), Beverly Boyle annoyed the "audience" while searching for her lens, and Tom King added to the disturbance by allowing his pet bird to escape. After pleas and demands from the rest of the cast to cease the commotion, Beverly captured the bird and bartered with Tom. Unsuccessful attempts to get the bird and then look for the lens convinced Tom to cooperate. After a brief search he tried once more to seize the bird. Beverly threatened to strangle it, and Tom backed off. There was a slight pause, and then Tom triumphantly discovered the lens in the bird's right eye.

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ENTERTAINMENT

I suppose in repeating it, the scene sounds corny. But remember that the actors don't know what will happen any more than the audience does. Each actor's response was a purely spontaneous reaction to the doing of another. The ready wit and imagination involved provided an extremely amusing sequence.

The Orleans is one of the few intimate-type coffeehouses. It becomes even more so when a theatre group performs—the actors are literally forced to weave between the customers. This physical closeness could prove to be quite advantageous if the Third Estate would play a few sets with audience participation. General themes (love, religion, civil rights...) could be used to stimulate free-flowing audience reaction. The actors could use the entire coffeehouse as their stage, mingling with the audience rather than just playing to them. It would be the actors' responsibility to guide the doings and prevent unnecessary pauses.

This could very well help the people in the Third Estate to work together, to share an experience rather than create a conflict of unrelated doings.

BOB LURTSEMA LEAVES BROADSIDE

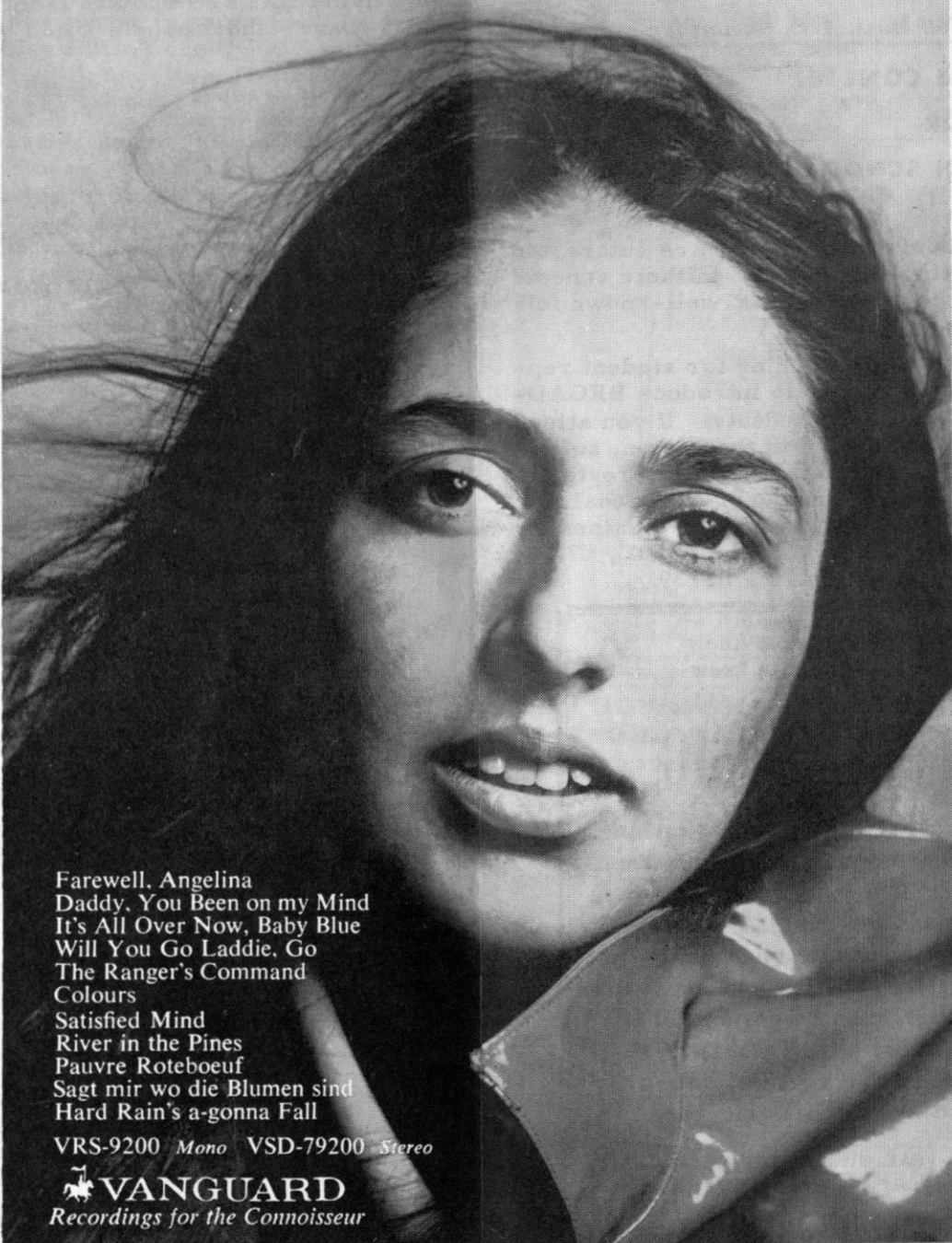
Bob Lurtsema, Art Editor, will leave us as of this issue. He will assume a new post with Oak Publications, as Sales Manager, on November 1. Although he will be living in New York City, he will continue to do his "Folk City, U.S.A." show over WCRB. The entire staff wishes him the best of luck in his new venture, and our sincere thanks for the time and effort he has donated, and the source of inspiration he has been to us in the last year and a half of steady growth. Bob has been a major factor in our success to date.



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It's All Over Now, Baby Blue
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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

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FOLK MUSIC

Read SING OUT! — the national folksong magazine. In each issue, traditional songs, songs of other countries, new songs. Articles on folksinging, book and record reviews, etc. Articles and songs by and about Pete Seeger, Leadbelly, Bob Dylan, Joan Baez, Woody Guthrie, Alan Lomax. Edited by Irwin Silber. Pub. bi-monthly.

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Two-year subscription: \$5.00

SING OUT!

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

**holy modal
i
ther**



by Peter Stampfel

A while ago, I said I wouldn't mention any lousy people because they would crash in various ways anyway, but I feel the need to spread some venom, so I'll just make a big list of CREEPS who are taking up SPACE that many other people could fill MUCH BETTER.

List of creeps:



Ronnie Dove
Bobby Vinton
Bobby Darin
Bobby Rydell
Charles de Gaulle
Connie Francis
J. Edgar Hoover
Joey Heatherton
Sandra Dee
Trini Lopez
Johnny Rivers
Dave Clark 5
Paul Anka
Arthur Prysock
Gene Pitney
Dean Martin
Frank Sinatra
Doris Day
Ernest Hemingway (dead creep)
F. Scott Fitzgerald (dead creep)
Kahlil Gibran
Sonny & Cher
Serendipity Singers
Jody Miller
Robert Goulet
Elvis Presley (after 1958)
Al Hirt
Jay & the Americans
Patti Page
Ezra Pound



AHHH! I feel BETTER. Ain't nothing like throwing rocks at dogs when you're feeling down.

Now I'll tell about some good things.

The record by THEM on the parrot label. A fine fat LP stuffed full of incredible jolly! A licking good hit! Play it full blast and give all your creep neighbors a headache. Banzai!

The 2-record set The Miracles' Greatest Hits from the Beginning. Lead singer Smokey Robinson wrote and arranged most or all of them. He is one of the finest singers going. Incredible range, subtlety, and taste. Modern classic! Tamla Records.

All Day Singing From 'The Sacred Harp.' Southern Journey 7. This was reviewed by BROADSIDE a little while ago, but I just bought it and play it a lot. Invaluable to learn harmony from and to get up in the morning by. STRANGE music that people sometimes have to adjust to, but it's TRUE PRIMAL FOLK JUICE, and you better get used to it or burn your guitar and make a good act of contrition. Prestige International. (Sacred harp singing is Early American 4-part a cappella holy noise and is PURE GLORY!)

The Yardbirds have a record out on Epic. They are good now and getting better. Whole record original except for a couple ("My Girl Sloop" — "Hey Little School Girl") and those are done in totally new way. Very good liner notes, funny as hell but not long enough.

If you haven't heard "Out of our Heads" record by Stones, what are you, a dope? Stands at pinnacle of contemporary cultural achievement and flaps! A beacon brightly shining in the vague firmament.

Help, good, funny, see it flick.

Cat Ballou, stunk on ice.

Harlow is a whoop! Carol Baker is an incredibly bad actress but first rate accidentally funny lady. Flick ends with color stills of Harlow by Baker while Bobby Vinton sings "Lonely Girl." PERFECT!

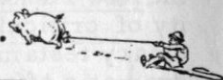
Bunch of current paperbound grist —

Sometimes a Great Notion, by Ken Kesey who wrote One Flew Over the Cuckoo's Nest. This is his second novel and even better. Kesey is one of the best writers we have, some others being Theodore Sturgeon, Terry Southern.

I Never Promised You a Rose Garden by Hannah Greene. Signet Books. This might be hard to find, it came out last March. It's about a 16 year old girl who's very smart and crazy since childhood and how she stops being crazy. The book is well written, etc., but what impressed me most was the fact that I have never seen a more accurate description of insanity. What a good job.

Only Lovers Left Alive, by Dave Wallis. All the adults have committed suicide and the teenagers take over. And it's well done. Bantam Books.

Keep your hand on the plow.



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FOLKLORE PRODUCTIONS

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NEW HOHNER HARMONICA FOLKSONG BOOK AVAILABLE

In response to the high interest in folk music, M. Hohner, Inc., is offering to dealers without charge a new 16-page booklet, Folk Songs for the Harmonica.

Written by Gordon Edwards, who has taught many young people to play folk music on the harmonica, the booklet uses familiar folk melodies to illustrate traditional harmonica techniques. In addition, it deals with breath control, tonguing, and the blues players' trick of "bending" notes to produce half-tones.

Like the highly successful Hohner booklet, How to Play the Hohner Harmonica, by Dr. Sigmund Spaeth, Folk Songs for the Harmonica is intended for dealers to give to purchasers of Hohner Centennial, Old Standby, and Marine Band harmonicas.

Dealers can obtain the booklet in quantity for their customers from their local distributors, or from M. Hohner, Inc., Hicksville, New York.

"IN WHITE AMERICA"

"In White America," the dramatized documentary written by Martin Duberman, produced by Judith Marechal, and directed by Harold Stone, will open at New England Life Hall in Boston for eight performances, beginning October 20.

"In White America" is a highly-charged drama which traces the Negro experiences from slavery to the present through speeches and recollections presented exactly as they were written or spoken. The resulting chronicle is both moving and convincing, both powerful and true.

The music which is an integral part of the performance is drawn straight from the traditional music of the American Negro. Musical director of the production is Oscar Brand, who needs no introduction to anyone who has been aware of the top entertainers of the American folk scene.

Three American presidents are disturbingly present: The great Thomas Jefferson, who detests human slavery but tries to comfort himself with the idea that the Negro is an inferior being; Andrew Johnson, who patronizingly dismisses the appeal of a Negro leader for the right to vote; and Woodrow Wilson, who is primarily indignant at a mandarin to criticize bureaucratic segregation in Washington. There is a bit of humor, too, in a



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witty scene with Father Divine; but the most poignant and moving scene of all is that of the 15-year old Daisy Bates, who tries to enter Central High School in Little Rock. The Life magazine reporter wrote, "The woman sitting next to me began to weep. And so did I. And so did almost everybody else... No fictional dialogue matches the power of 'In White America.'"

"In White America" opened at Sheridan Square Playhouse in New York on October 31, 1963, and played to capacity houses till it closed earlier this summer. New York's major drama critics gave it their most enthusiastic reviews: Howard Taubman, of the New York Times, wrote: "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." The New York Herald Tribune, the New York Post, the New Yorker, Variety, Cue -- the unanimity of critical approval was a most extraordinary testament to the power of this unusual dramatic offering.

Culminating this chorus of approval was the award to "In White America" of the Drama Desk-Vernon Rice Award for the best off-Broadway production of the season, and the Margo Jones Award to the producer for the greatest service to new playwrights. Columbia Records has issued an Original Cast LP,

and Houghton-Mifflin has published a hard-cover book of Mr. Duberman's original script.

Tickets for the Boston performances are on sale daily at the New England Life Hall box office, 225 Clarendon Street, Boston. For information, call CO 6-7262.

O'HEGARTY AT LOFT, KING'S ROOK, PESKY SARPENT

Charles O'Hegarty, Pub Singer and world traveler, will be performing at the Loft for one week, beginning Friday night, October 8. He will continue his appearances in this area at the King's Rook in Ipswich on Friday and Saturday nights, October 15 and 16, and then will head for Springfield, where he will hold down the week of October 19 through 24. He comes to Boston direct from a two-week engagement at the Gaslight Cafe in New York.

FLATT & SCRUGGS JOIN CRVB IN CONCERT


The first concert of the 1965-66 Folklore Concert Series will get underway at Jordan Hall on Saturday evening, October 16, with the famous banjo-picking Earl Scruggs, joined as usual by Lester Flatt and the Foggy Mountain Boys. Featured on the same program will be Boston's own Charles River Valley Boys.

WOBURN YOUTH GROUP VISITS TURK'S HEAD EN MASSE

On Sunday evening, September 26, a church youth group from Woburn attended a special early show at the Turk's Head on Charles Street. John Perry entertained them, and all fifty members of the group ordered from the menu. The consensus of the group was that coffeehouses were not the dens of iniquity they had been painted to be, and future trips of the same nature are being considered.

GORDON LIGHTFOOT MAKES BOSTON DEBUT AT ODYSSEY

Gordon Lightfoot, considered to be the best of Canada's Singer / Songwriters, will make his first appearance in this area when he begins a one-week engagement at the Odyssey coffeehouse on Monday night, October 11. This is his first appearance in the area, despite a reported performance by an unknown person who claimed to be Gordon, and who did a few songs at the First Freedom Folk Festival in Cambridge this past July.

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

Never Coming Home

by Eric Andersen



(Chorus) You can't buy me, ba - by, with your sil-ver — You can't buy me,
ba-by, with your gold. — And I don't care if your dad-dy's rich and
fa-mous (and he is) ('cause) I ain't ne-ver ne-ver — ev-er com-in' home.
(Verse 1A) If my par-ents ask you where I'm go-in —
say that I've come out here to the west country — and if you get wor-ried and
think I need your high-tone ad-vice Now lis-ten to me please —
— don't talk to me (To Verse 1B)



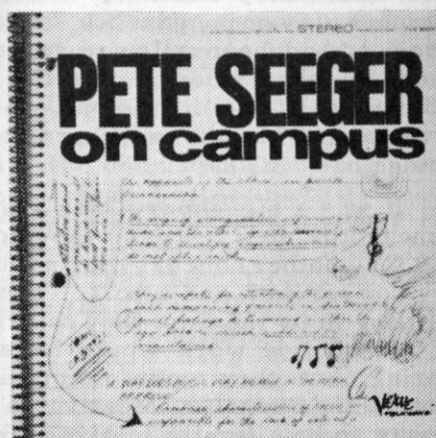
1b. Well, you wrote me in a letter, and told me I was crazy,
That I didn't even have enough schoolin' to be a bum;
Let me tell you, if there's some highway for the askin', (pretty gal),
You can bet your bottom dollar -- that I want some. TO CHORUS

2a. As long as I got my guitar in my hand,
As long as my pretty lady's right by my side;
I don't want you big black Cadillac comin' round my door,
For there's plenty of fast freight trains I'd rather ride.

2b. Let me tell you 'bout my first friend -- he's in jail,
Second friend is married as he can be;
Third friend ... well, he's on bail,
So let me tell you, gal -- I wanna be free. TO CHORUS

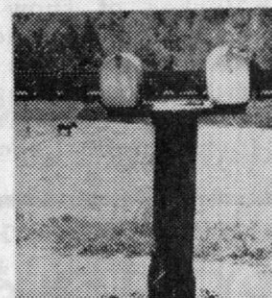
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ON THE SCENE

with
Robert J Lurtsema

"Over here will be the main stage. We'll leave the big trees where they are and clear out just the small trees and the underbrush." His burly arm swung around toward the sloping ground that ringed the hollow. "Once we get all that cleared off, it'll be just right for the audience, a sort of natural amphitheatre."

It was one of those late September afternoons when summer seemed to be making a last stab at pretending it didn't see the colors of autumn. Bob swung off across the path and through a clump of brush toward another hollow that was earmarked for a workshop area. A squirrel chattered at me and I lagged behind to watch it scattering leaves to hoard one more nut for winter.

Back in Montana, where Bob comes from, there was thirteen inches of snow on the ground. But here in the rolling wooded hills around Petersburg, New York, the sun slanted a heavy yellow warmth through the trees where the birds filled the woods with their usual day's end gossip. It was an ideal spot for a festival.

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and at all ticket agencies

oct. 8 - 15
Charles O'Hegarty

the Loft

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Boston
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oct. 16 - 21

Lisa Kindred

NOW OPEN FROM 7 PM

We headed back toward the big house that the Beers had moved into just two months earlier. The huge expanse of lawn was studded with fountains, statues, stone tables and benches, even a gazebo. The house and grounds had been allowed to run down a bit since the days when it was the estate of the notorious "Legs" Diamond, but Bob and Evelyne and Martha were hard at work putting things back in shape.

It was a big undertaking considering the time factor. In a few days they would be leaving for another concert tour around the country for a month and a half. Winter would be settling in by the time they returned and most of the outside work would have to wait till spring, but they were determined to have everything ready for a festival in the summer. It was to be a family festival, Bob explained all of the participants would be families who sang their own traditional music.

The concept of a "family festival" isn't at all surprising when you consider that no less an authority than Dr. Kenneth Goldstein, the eminent folklorist of the University of Pennsylvania, has credited the Beers with being "the greatest family group of its kind in existence." He could also have said that they are one of the most charming, friendly, genuine, warm, and unassuming family groups in all of folk music.

The tradition of the Beers Family goes all the way back to the American Revolution when great, great, great grandmother Annie McMannus arrived in Boston from Northern Ireland. She raised a daughter whose married name became Annie Rooney, but Annie moved to Erie, Pennsylvania with her spouse. After the death of her first husband, Annie married another Irish immigrant, George Sullivan.

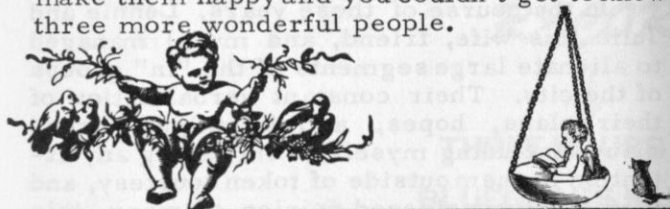
The couple decided to go West, and set out for Wisconsin by horse and wagon. The journey was fraught with tragedy from the start. Two children died on the way and were buried in unmarked graves somewhere between Ohio and Wisconsin. A third child became an invalid, and the fourth, Bob's

grandfather, George Sullivan, Jr., was born in a tent near a waterfall, in an area of Wisconsin that is still known today as "Sullivan's Pocket."

Despite hardships the family took fierce pride in its traditions, passing songs and lore from one generation to another. Bob who learned directly from his mother, Vera, and his grandfather, George, reveals the interesting background in a book, about to be published by Folklore Associates of Philadelphia, entitled, Walkie in the Parlor, which, by the way, was also the title of the Beers' first album (on Folkways FA 2376).

Of their three records on Prestige International, two are soon to be re-released, The Art of the Psalter, and The Gentle Art of Evelyn Beers. A third, Fiddler Beers Singing Psaltery Psongs with the Psalter and Fiddle is now a collector's item and very hard to obtain. Columbia recently released their latest album, Introducing the Beers Family, the first record to feature Bob and Evelyn's teen-age daughter, Martha. The album deserves and has received rave reviews from all over the country. One song alone, "Dumbarton's Drums," attesting to its beauty and popularity, is fast working its way into the repertoire of many another folksinger. Bob informed me that they are now doing the last session for the second album in what will be a series of four recordings for Masterworks.

By the time this is published, the Beers will be touring the country. If they appear anywhere near where you are, it would be well worth it for you to cancel whatever else you'd planned and make a special effort to hear, meet, and talk with them. Don't be afraid to step right up and introduce yourself. It'll make them happy and you couldn't get to know three more wonderful people.



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BRANDEIS CONCERTS TO FEATURE IAN & SYLVIA, BOB GIBSON, DICK GREGORY



Two concerts, both open to the public, will be given at Brandeis University on Saturday, October 30. A 2:30 p.m. concert will feature Dick Gregory, comic and leader in the Civil Rights struggle. The evening concert, starting at 8:30, will feature Canadian folk duo Ian & Sylvia, and Bob Gibson.

Both concerts will be held in the Shapiro Athletic Center, Brandeis University, Waltham, Mass. Tickets for either concert, or a special combination ticket good for both, are available by mail. Address your requests to: Concert, Brandeis University, Waltham, Mass., 02154.

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FOR SALE: Gibson hard-shell case, dreadnought size, perfect condition. Costs \$60 new, will sell for \$30. UN 8-9097.

Guild 12-string guitar, model F212. List price over \$300. Perfect. Call Harlan, at 254-5468.

FOR SALE: Harmony Sovereign, with case. Ten months old. Very good condition. \$55, or best offer. Call Sue, at PI 4-4493.

Guitar Lessons - Ed Freeman. UN 8-9097.



8:30 pm
FRIDAY, OCT. 15,

EDDY ARNOLD

IN PERSON

AND HIS NASHVILLE ALL STAR SHOW

FEATURING

SONNY JAMES AND
CONNIE SMITH

BACK BAY THEATRE

(formerly Donnelly Memorial)

ONE PERFORMANCE ONLY

Tickets: \$4.50 / \$3.50 / \$2.50

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JUDY COLLINS AT UNICORN, CLUB 47

Judy Collins will make a rare departure from her normal schedule to make two appearances in folk clubs in this area. She will appear first at the Unicorn for three nights, October 11-13, and then for two nights the following week at Club 47, October 20 and 21.

LISA KINDRED TO LOFT, KING'S ROOK

Lisa Kindred will make two appearances in this area this month. Her first will be at the Loft coffeehouse, where she will be appearing for one week beginning Friday, October 15. She will finish there on October 21, and will be featured at the King's Rook on the 22nd and 23rd.

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THE MOONDIAL -- An Experiment in Taste



by dave wilson

"I intend to prove that there are some things which are universally accepted as being in good taste." This was the statement with which Leonard Wolfe ended our discussion about his establishment, The Moondial, which is now the scene of a monumental amount of structural activity.

Located at 53 Berkeley Street in Boston, The Moondial occupies the premises which formerly boasted years of service as a Jewish Synagogue. The fervor with which Leonard has pursued the readying of the renovated structure lacks none of the religious zeal any previous occupants might have had.

Some who have known this man for the several years he has been in Boston are inclined to look upon the event as a dream come true, a dream Leonard has long and loudly proclaimed to all whose ear he could hold. Having known him from the first night he came to this town, I find it important to make a distinction. This is not a dream come true; it is the realization of an aspiration. Dreams are visitors of the night and are not subject to the conscious will of the individual. Aspirations are much more personal, much more important, and far more powerful than dreams. Dreams are symptoms, aspirations are driving motivating forces, and it has indeed been only this latter that could have sustained the hope with which Leonard continued to operate in search of the means to accomplish his plans.

In the course of those years, Lennie and Julie (his wife, friend, and muse) managed to alienate large segments of the "in" groups of the city. Their constant verbalization of their plans, hopes, and intentions turned many, including myself, from paying any attention to them outside of token courtesy, and it was the considered opinion of many, this writer also, that, with all that smoke, there was no fire.

Last week, I walked into the Moondial. It is somewhat staggering if you are not prepared. You must walk two flights up a broad marble staircase before entering a room which can easily accommodate 500 people. At the opposite side of the room is a stage big enough to comfortably present a troupe of performing elephants. In back and over your head are balconies.

Leonard is quick to impress upon you that this is not going to be another coffeehouse, but what he chooses to call a Concert Gallery. The stage will present performers of all

kinds, not just the idioms which coffeehouse patrons have become used to.

Incorporated within the same building will be an organization called the Psi-Center. Marcia Moore, about whom was written the best selling book, Yoga, Youth, and Reincarnation, will be teaching Yoga. The classes are already in session. Another resident of the Psi-Center will be Sybil Leek, recognized by many occultists as the High Priestess of British Witches. The center will provide a place for learning and experimenting in occultism, reincarnation, psychic phenomena, and age-regression hypnotism.

No, this is not going to be the usual coffeehouse, and I find myself anxiously awaiting its opening, and a bit sad about my previous unwillingness to reserve judgement.

BUTTERFIELD BAND TO UNICORN



The Paul Butterfield Band, which was publicized as appearing at the Odyssey by mistake in the last issue of BROADSIDE, will instead be appearing at the Unicorn during the month of November. During this engagement, they will appear with the Chambers Brothers, and a special price policy will be in effect. The Unicorn will charge 99¢ per show.

FUNKY ED IN TWELFTH NIGHT

Ed Freeman recently appeared in the Boston Herald Traveler's Repertory Theatre presentation of Twelfth Night. Seven performances of the Shakespearean play were staged in Natick. Ed played Lute, performing interlude music and songs which introduced the cast. The play will be given again in Lynn in November.



GUITAR CIRCLE PRESENTS REY DE LA TORRE

On Friday, October 29, the Guitar Circle of Boston will present Rey de la Torre, Classical Guitarist. The concert will be held in New England Life Hall, 225 Clarendon Street, in Boston.

Born in Cuba, Rey de la Torre was considered a musical prodigy. At the age of 14, he journeyed to Spain to study under the famous teacher, Miguel Llobet.

Rey de la Torre has been featured on major television shows across the country, including the "Tonight" show, the "Today" show, the "Jack Paar Show," and "Camera Three." He has also appeared on "Guitar," a CBS special, and "The House of Bernardo Alba," another special program. Rey de la Torre has appeared in concert in major cities throughout Europe, and in Iran and Lebanon. He has recorded extensively on the Epic label.

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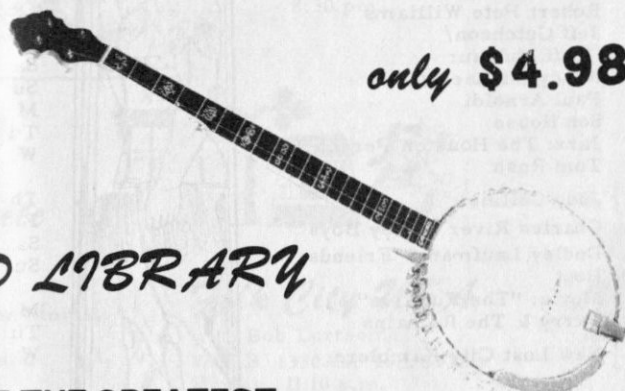
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October

F 8 } Tom Paxton
 Sa 9 }
 Su 10 The Argonauts (3-6, 8-11 pm)
 M 11 }
 thru } Gordon Lightfoot
 Sa 16 }
 Su 17 The Argonauts (3-6, 8-11 pm)
 M 18 }
 thru } Rolf Cahn
 Sa 23 }
 Su 24 The Argonauts (3-6, 8-11 pm)
 M 25 }
 thru } Ramblin' Jack Elliott
 Th 28 }



Seventh Circle

October

F 8 Folk music
 Sa 9 Bill Lyons - folksongs
 Su 10 }
 thru } closed
 W 13 }
 Th 14 Chester Hartman - Speaking on
 "Urban Renewal in Boston"
 F 15 Don MacSorley
 folksongs
 Sa 16 Open
 Su 17 }
 thru } closed
 W 20 }
 Th 21 Ed Freeman
 folksongs
 F 22 Rev. Mike Bloy - Speaking on
 "The Impact of Technological Change"
 Recorder Trio
 Sa 23 }
 Su 24 }
 thru } closed
 W 27 }
 Th 28 Sara Ann Shaw - Speaking on
 "Northern Student Movement"



Club 47, Inc.

UN4-3266

October

F 8 Geoff & Maria Muldaur
 Sa 9 Keith & Rooney
 Su 10 Hoot
 M 11 Film: "The Informer" (8:10 pm)
 Tu 12 Tom Rush
 W 13 Jim Kweskin
 Th 14 Robert Pete Williams
 F 15 Jeff Gutcheon/
 Geoff Muldaur
 Sa 16 Nancy Michaels/
 Paul Arnoldi
 Su 17 Son House
 M 18 Jazz: The Houston Person Trio
 Tu 19 Tom Rush
 W 20 }
 Th 21 Judy Collins
 F 22 Charles River Valley Boys
 Sa 23 Dudley Laufman & Friends
 Su 24 Hoot
 M 25 Movie: "The Fugitive"
 Tu 26 Barry & The Remains
 W 27 }
 Th 28 } New Lost City Ramblers

CHILDREN'S PROGRAM

October

Sa 9 Mimi & Richard Farina
 Sa 16 Jazz w/ Ken McIntyre
 Sa 23 Dudley Laufman &
 The New England Folk Group



King's Rook

1-356-9754

October

F 8 }
 Sa 9 } Mimi & Dick Farina
 Su 10 Peter Childs
 M 11 King's Rook Au Go Go
 w/ The Lost
 Tu 12 King's Rook Au Go Go
 W 13 John Perry
 Th 14 Bill Staines
 F 15 }
 Sa 16 } Charles O'Hegarty
 Su 17 Peter Childs
 M 18 Hoot
 Tu 19 King's Rook Au Go Go
 W 20 John Perry
 Th 21 Bill Staines
 F 22 }
 Sa 23 } Lisa Kindred
 Su 24 Peter Childs
 M 25 Hoot
 Tu 26 King's Rook Au Go Go
 W 27 John Perry



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.

Orleans

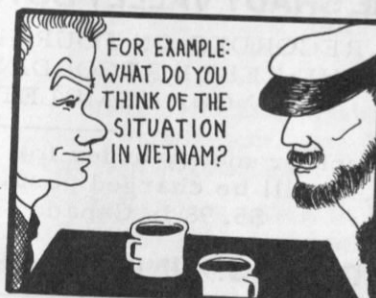
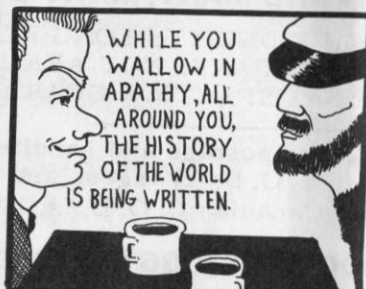
LA3-9391

October


F 8 Steve Koretz
 Sa 9 John Perry
 Su 10 }
 M 11 } Michael Cooney!!
 Tu 12 Ed Freeman
 W 13 Jeff Gutcheon
 blues & ragtime
 Th 14 Joan Minkoff
 F 15 Ray Pong
 Sa 16 Steve Koretz
 Su 17 The Third Estate
 dramatic improvisations
 M 18 Walter Bjorkman
 Tu 19 Ed Freeman
 W 20 Jeff Gutcheon
 blues & ragtime
 Th 21 Bart Massey
 F 22 John Perry
 Sa 23 Steve Koretz
 Su 24 Michael Cooney
 M 25 Peter Childs
 Tu 26 Carl Watanabe
 W 27 Jeff Gutcheon
 blues & ragtime



The Freebies...







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PRESENTS

MICHAEL COONEY !!!

SUNDAY & MONDAY, SUNDAY,
October 10 & 11 October 24

Loft LA3-8443

October

F 8 } Charles O'Hegarty
Sa 9 }
Su 10 closed
M 11 }
thru } Charles O'Hegarty
Th 14 }
F 15 }
thru } Lisa Kindred
Sa 16 }
Su 17 closed
M 18 }
thru } Lisa Kindred
Th 21 }

Unicorn

October

F 8 } The Mandrells
thru } Mike Fairbanks
Su 10 }
M 11 }
thru } Judy Collins
W 13 }
Th 14 Hoot
F 15 }
thru } Dick & Mimi Farina
Su 17 }
M 18 Hoot

Concerts

- Oct. 15 EDDY ARNOLD & his
Nashville All Star Show
Back Bay Theatre, 8:30 pm
- Oct. 16 LESTER FLATT & EARL SCRUGGS
& THE FOGGY MOUNTAIN BOYS
THE CHARLES RIVER VALLEY BOYS
Jordan Hall, 8:30 pm
- Oct. 24 TONY SALETAN,
Temple Beth Shalom, Framingham
8:45 pm
- Oct. 29 BOB DYLAN
Back Bay Theatre
8:30 pm
- Oct. 29 "THE ESTABLISHMENT"
Jordan Hall
8:30 pm

Pesky Serpent

Springfield, Mass.

October

F 8 } Eric Andersen
thru }
Su 10 }
M 11 Hoot
Tu 12 }
thru } Rolf Cahn
Su 17 }
M 18 Hoot
Tu 19 }
thru } Charles O'Hegarty
Su 24 }
M 25 Hoot
Tu 26 }
thru } Michael Cooney
Th 28 }



Rose

Days: 643-1843
Evenings: 523-8537

October

F 8 } Peter Childs
Sa 9 } Nancy Michaels
Su 10 } closed
Tu 12 }
W 13 Gil de Jesus
Th 14 Ed Freeman
F 15 }
Sa 16 } Leonda
Su 17 }
Tu 19 closed
W 20 Steve Koretz
Th 21 Ed Freeman
F 22 }
Sa 23 } Nancy Michaels
Su 24 } closed
M 25 }
Tu 26 }
W 27 Gil de Jesus

Tete a tete

October

F 8 } Babe Stovall
thru }
Su 10 }
M 11 closed
Tu 12 }
thru } Michael Cooney
Su 17 }
M 18 closed
Tu 19 }
thru } to be announced
Th 21 }
F 22 }
Sa 23 } The Sundowners
Su 24 }
M 25 Hoot
Tu 26 } closed
thru } Paul Arnoldi
Th 28 }



Folk City USA

with Bob Lurtsema
WCRB 1330AM 102.5FM
Friday, 11:10 p.m.
October

- F 8 Live Performance Series - Part 4
Guest Host: Dave Wilson
Guests: The Bachanalian, Rolf Cahn,
Peter Childs, and Leonda
- F 15 Live Performance Series - Part 5
Guests: Jim Kweskin, Fritz Richmond,
and others.
- F 22 Live Performance Series - Part 6
Guests to be announced.



Turk's Head

227-3524

October

F 8 Leonda
Sa 9 Steve Koretz
Su 10 John Perry
M 11 Leonda
Tu 12 Peter Childs
W 13 Ray Pong
Th 14 Nancy Michaels
F 15 Rogelio Reyes
Sa 16 Rob & Gretchen
Su 17 John Perry
M 18 Leonda
Tu 19 Rogelio Reyes
W 20 Ray Pong
Th 21 Nancy Michaels
F 22 Steve Koretz
Sa 23 Leonda
Su 24 John Perry
M 25 Leonda
Tu 26 Peter Childs
W 27 Ray Pong



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 1 p.m. to 1 a.m.

Boston - North End

10 Bartlett Pl.

523-9521

SING - IN FOR PEACE HAILED GRAND SUCCESS



On Friday night, September 24, Carnegie Hall was twice filled in an unprecedented rally called Sing-In for Peace. The first show began at 8:00, and the second at midnight. The audience was turned over for the second show. Following each show, a mass march was held from the hall down to the Village Gate, where coffee was served, and the singing continued through the night. Barbara Dane was the director for the demonstration.

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Broadside

BREATH OF LIFE CONCERT

Various Artists

War Memorial Auditorium
October 2, 1965



The Breath of Life concert was exciting. There's something exciting about an auditorium the size of the War Memorial when it's packed to overflowing. (The fact that the house was sold out several days in advance didn't prevent a few hopefuls from getting in during the concert and filling up the standing room.)

The prospect of Tom Rush, Dick and Mimi Farina, the Jug Band, Carolyn Hester, Spider John Koerner, and the Charles River Valley Boys, all on one bill, was pretty irresistible. The audience reacted, periodically breaking into spontaneous applause in the middle of songs (as in Spider John's "Gallows Pole") and demanding encores after every set. New songs were sung and new material tried. There were songs dedicated to Barry Goldwater, and songs to a little boy who wakes up in a day bed. There were blues, ballads, and love songs. (By the way, Carolyn Hester's voice seems particularly well-suited to rock-folk.)

The ever-present Fritz Richmond assisted Dick and Mimi with his washtub bass, and backed Tom Rush with jug. The Jug Band, incidentally, seems to have added the talent of levitation to its roster. How else could you explain Spider John's appearance, between the curtains, 15 feet above the stage, during their last number? (Or maybe that's why they call him "Spider.")

"I notice this building is called the War Memorial," mused Jim Kveskin. "Why not call it the Peace Memorial, unless it's named after someone called Mr. War?"

As the house was being closed for the night, a small animal with a great many legs happened to scurry in front of several of the departing performers. Voicing the Jug Band admonition, "Never Swat a Fly," they gave his winding path a respectful, wide berth. I regret to report that he received much shorter shrift at the hands (foot!) of an officer-who-enforces-law-and-order who happened to be coming along behind.

The performers gave their time to raise money for a fund which furnishes iron lungs to patients at Children's Hospital. They sang with gusto to a generation who listens to what they say. Maybe that's what was exciting.

julie snow

Reviews

AUSTRALIAN FAVORITE BALLADS

Compiled by John Lahey

Oak Publications



I know that there must be many more like myself who have become more than casually interested in that strange mystique that surrounds the Australian frontier, or bush country. There is an added excitement over and above what I feel about our own west, perhaps because Australia is so much farther away, or perhaps because even now there is more frontier there, and more wonders -- kangaroos, koalas, duck billed platypusses, dingos, and the aborigine himself. All these are part of the reason I devour the Napoleon Bonaparte stories by Arthur Upfield, for his writing about Australia has made me fascinated with the land.

I don't remember hearing many ballads about or from Australia, except for "The Wild Colonial Boy" and "Click Go the Shears," and when first spotting this new song book, I was immediately interested. I was more delighted than I expected to be.

The collection is rich in the colloquialisms of the people, varied in the musical reports of strife between the people and the land, and between the people and the "Establishment." Some of the songs are local adaptations of songs with which you are already acquainted. For instance "The Darby Ram" is here called "The Albury Ram," our familiar "The Dying Cowboy" is here "The Dying Stockman," and "The Maiden's Prayer" in this book is a combination of "Careless Love" and other ballads with themes of thwarted love.

If, like me, you have become an Australian, or if you are just looking for some good ballads, go pick this one up immediately.

dave wilson

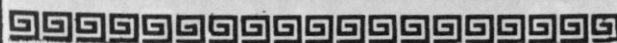
MY HOME IS IN THE DELTA

Fred McDowell

Testament T-2208



What with all the hooraw about "rediscovered" bluesmen, well-meaning and well-deserved as it is, many people are surprised to learn that there are a goodly number of musicians who have been playing blues, country blues, all along. Country blues has not been revived; it never died in the first place. More of it was recorded in the twenties and thirties (when it was a more salable commodity), but today's country blues is no less vital for being less frequently played. Indeed,



M. A. GREENHILL presents in the Folklore Concert Series

JACKIE WASHINGTON

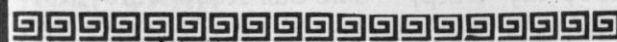
in Concert

JORDAN HALL, BOSTON

KE 6-2412

SATURDAY, NOV. 13th 8:30 P. M.

Tickets:
\$3.50, 3.00,
2.50, 2.00



it is hard to imagine a list of blues greats that did not include Robert Pete Williams and Fred McDowell, neither of whom recorded until 1959. Which brings us around to this record.

McDowell is an undisputed master of bottleneck guitar. He has about eight basic patterns which are embellished and combined differently in each piece; the effect is one of familiarity rather than of repetition. The rhythms are pulsating and need neither bass nor drums to make their point. McDowell's bottleneck technique is so precise and so well

(continued overleaf)

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12:00 - 5:00

Broadside

integrated that it is frequently difficult to distinguish between bottleneck notes and fretted notes. His voice is an excellent blues instrument, and the interplay between guitar and voice leaves one wondering whether the guitar is complementing the voice, or the voice complementing the guitar.

The first side is McDowell by himself. Pay special attention to "Going Down South, Carry My Whip," "The Sun Rose This Morning," and "Diving Duck Blues." Fred's wife Annie Mae joins him on the second side seven spirituals in the excitingly sparse bottleneck style that was popularized by Blind Willie Johnson in the thirties. Best cuts on the second side are "Where Could I Go But to the Lord," "The Lord Will Make A Way," and "Keep Your Lamp Trimmed and Burning."

In general, the record is good McDowell, not quite as fine as his 1959 work for Alan Lomax, but considerably better than the recent Arhoolie recording. This is not a classic, but still a mighty good record -- a fine sample of a musical tradition that is far from dead. Blues fans will be playing this one again and again.

Phil Spiro



FAREWELL, ANGELINA

Joan Baez

Vanguard VRS-9200

Society has a way of helping people to the top so that they make a better target when it's time to shoot them down. Joan Baez has been on the top for so long that many of her formerly devout subjects now pay allegiance to pretenders to the throne. Some would willingly see her deposed, and have made a vogue of vicious criticism. Farewell, Angelina, Joan's sixth solo album for Vanguard, should unanimously re-affirm that the crown sits exactly where it belongs.

Joan's voice is richer, fuller, and more mature than on any previous release. And yet, this maturity in no way detracts from that quality of empathy ("...you and I are a couple of kids, the same age, with the same problems...") that's been such a significant factor in her popularity right from the start.

If we are to judge by the selections, Joan's preference seems to be for material by Dylan. Four of the eleven cuts are Dylan songs: "Farewell, Angelina," "Daddy You've Been On My Mind," "Baby Blue," and "Hard Rain."

He didn't join



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Of these, "Farewell, Angelina" merits the best reception, and will probably earn the disc jockeys' most immediate attention. "Hard Rain," the longest track on the album, has an interesting accompaniment, but doesn't go anywhere.

If I were choosing Joan's material, my own preference would be for the traditional. The album has a good performance of "River in the Pines" and "Ranger's Command," and an excellent rendition of "Wild Mountain Thyme."

There are two foreign language offerings. "Sagt mir wo die Blumen sind" may help to prove Pete's world-wide appeal or Joan's linguistic ability, but on an American record for an American audience, why bother? The flowers by any other tongue would still be gone. "Pauvre Ruteboeuf," on the other hand, in its original tongue, is an absolute gem.

The song that should prove to be the most popular excerpt from the album is Donovan's "Colours." In fact, it wouldn't surprise me to see this make significant in-roads on the pop hit parade.

Uneasy lies the head that wears the crown, but this album proves Joan Baez is still the queen. Long may she reign.



bob lurtsema

Reviews

SKY SONGS Vol. 1 & 2

Bukka White

Arhoolie F1019 - F1020



Since his first recordings for Victor in 1930, Bukka White has established himself as a major blues artist, second only to Son House, Skip James, and Charlie Patton.

These Arhoolie LP's give Bukka the chance to record lengthy blues, an opportunity not available to some other major blues artists. These "Sky Songs" which "just came" to Bukka, are among the most personal blues recorded since the Robert Pete Williams LP's.

"Jesus Died on the Cross," a song which is similar to "Poor Boy Long Way From Home," is played with his well-known steel guitar. "Alabama Blues," a tune similar to "Aberdeen, Mississippi Blues," is played in Bukka's driving fashion, and along with "Bald Eagle," make up the best tracks on the LP's. Big Willie's washboard playing adds the rhythm which is sometimes missing on some of Bukka's blues. "Sugar Hill" is a piano blues which is presented fairly well, considering Bukka's interesting but limited piano style. "Single Man Blues" and "My Baby" are the two least rewarding cuts. "My Baby" is played on a standard Gibson, and, although it is a refreshing change from the steel guitar, it adds nothing to the album.

The most interesting track is the "Mixed Water Monologue," folk tales of Bukka's younger days of Whiskey and Song, which best bring out his personality.

These masterfully handled LP's offer every phase of a good bluesman and his music. They are a must for every collector of the blues.

Elliot Spring

BLUEGRASS
RECORD
LIBRARY

Numerous Artists

Rebel Records

This is a four-record set, eight sides, with eight to nine cuts on each side. The darn thing sells for the price of one record, and I can't quite figure out how they can do that.

Artists include some old friends (The Country Gentlemen and Red Allen & Frank



the ODYSSEY

thru October 9

TOM PAXTON

October 11 - 16

GORDON LIGHTFOOT

(first boston appearance)

October 18 - 23

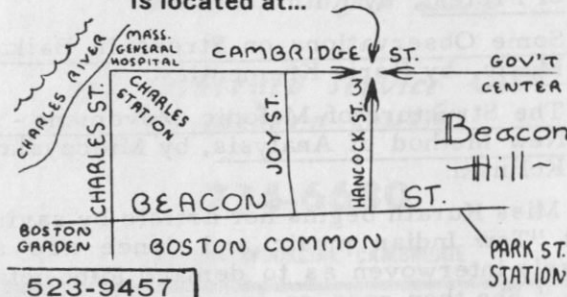
ROLF CAHN

(the master returns)

October 25 - 30

RAMBLIN' JACK ELLIOTT

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Wakefield) as well as many I had never heard before -- The Shady Valley Boys, The Franklin County Boys, Billy Baker, Sid Campbell, Earl Taylor, Benny and Vallie Cain, Pete Pike, Bill Carroll, Buzz Busby, The King Brothers, Bill Harroll, and Mickey Burke. I am inclined to suspect that many of the above are better known groups who for some reason or other (probably recording contracts) are using aliases.

In any event, there are seventy different tunes here, including familiars "New River Train," "In The Pines," "John Henry," "Pretty Polly," and "Little Birdie." Then there are a horde of tunes which will no doubt be well known to those who are well into the Bluegrass Bag.

One note: The collection is very heavily salted with country tunes (country as opposed to bluegrass, that is), a fact which enhances the collection greatly for my taste, because I really can't stand to listen to more than one side of bluegrass at a time without losing all interest. The country-oriented tunes do a lot to give the records a balanced variety, something I find lacking in the programming of most hard-core bluegrass.

The set is well worth your interest, and certainly a bargain at the price.

dave wilson

Reviews

STUDIES IN ETHNOMUSICOLOGY, Vol. II
Oak Publications

This 120-page journal, published in the standard Oak format, includes five solidly informative articles of interest to the serious student of ethnomusicology or, as we occasionally generalize, folkmusic.

The titles of the articles are:

Tewa Choreographic Music, by Gertrude P. Kurath

The Role of Music in the Culture of the Venda of the Northern Transvaal, by John Blacking

A Comparative Approach to a Yiddish Song of Protest, by Ruth Rubin

Some Observations on Stress in Balkan Music, by Boris Kremenliev

The Structure of Melodic Movement - A New Method of Analysis, by Mieczyslaw Kolinski

Miss Kurath begins her article by saying that "Tew Indian music and dance are so closely interwoven as to demand joint notation." She then goes on in an academic, but by no means dry, style to demonstrate the notations used, and the complex social influences of the dance upon the Tewan culture and vice-versa.

Taking as her point of attack a Yiddish folksong which can be traced back to a poem of Percy Bysshe Shelley, Ruth Rubin looks into the literary origins of many contemporary Yiddish songs of protest. The poetry of four social poets and a number of U.S. labor songs provide her with a method for examining these songs.

John Blacking's article is exactly what its title proclaims and held me fascinated throughout. The account strikingly accents the closeness of some peoples to their music,

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BOB HAS A LONG LIST OF CREDITS, SOME OF WHICH ARE FEATURED SPOTS WITH CLYDE JOY ON CHANNEL 9, THE "COUNTRY NIGHT HAWKS" OVER WFAW, THE "BLUEGRASS ALLSTARS" AT THE HARTLAND JAMBOREE, FOLK MUSIC USA. ON CHANNEL 2, AND CURRENTLY, THE BOSTON JAMBOREE EVERY WEDNESDAY FROM 8 TO 8:30 OVER WHIL-FM.

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a vital interchange which our "civilized" cultures seemed to have lost.

The last two articles are of interest probably only to those well-versed in music theory and are of a technicality beyond my ability to evaluate.

This book is for the serious, not the casual reader.

dave wilson

THE REISSUES - ORIGIN JAZZ LIBRARY

-- Part 1 by Phil Spiro

It is going to be rather difficult to review the Origin releases without sounding like a commercial. For the blues fan, Origin releases are divided into three categories: good, excellent, and buy-an-extra-copy. The people at Origin have access to the country's finest blues collections and have made their selections with excellent taste. Some of the original records were in atrocious condition, but the remastering job is really first rate.

THE IMMORTAL CHARLIE PATTON Vol. I
Origin Jazz Library OJL-1

It is impossible to overestimate the influence Charlie Patton has had on country

blues. For today's casual listener, he is an almost unintelligible voice on a scratchy record; for the delta bluesmen of the thirties (and for today's listener, if he will but listen carefully), he spoke volumes. He strongly influenced Son House, Robert Johnson, Willie Brown, Kid Bailey, and countless others. His original records are among the most prized of collector's items.

The cuts here are an excellent cross-section of Patton's work. There are a few too many "good-times" members to suit the average blues collector, but blues are well represented nonetheless. All the cuts are good; classics are: "High Sheriff Blues," "Moon Going Down Blues," "Stone Poney Blues," and "Frankie and Albert."

If you have not heard Patton, but are interested in blues, you would be well advised to purchase Vol. 2 (OJL-7) first; Vol. 2 has a better selection, slightly better sound, and an extraordinary set of notes. Patton is rough going the first time around, but the rewards are well worth a bit of persistence. If you dig Son House or Booker White, Patton will prove to be your cup of tea. If you are a blues collector, you probably have this one already.

REALLY! THE COUNTRY BLUES

Various Artists

Origin Jazz Library OJL-2

A superb collection of material from the twenties and thirties. The unusual title is a reference to "The Country Blues" on RBF, which is rather weak on country blues. Here is Son House's "My Black Mama," Tommy Johnson's "Maggie Campbell Blues," "Old Country Rock," by William Moore, "France Blues" ("...hey lordy mama, mama; hey lordy papa, papa...") by Sunny Boy and His Pals, "Touch Me Light, Mama," by Bullet Williams, "Jail House Blues," by Sam Collins, and the finest blues ever recorded, "Devil Got My Woman," by the incomparable Skip James.

The information about the musicians on

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the jacket is now out of date; OJL supplement # 1, which should come with this record, has more accurate information.

This record belongs in every blues library. Five stars, three bells, two whistles and one very large gong.

HENRY THOMAS SINGS THE TEXAS BLUES

Origin Jazz Library OJL-3

Thomas played "good-time" music ... a very early, very simple country style. He would tune his guitar to an open G or D and flail away for all he was worth, using nothing much more complex than full bar chords. The results are surprisingly entertaining, especially when he adds shepherds' pipes. Thomas appears to have cut a fair number of records in 1927-28. He was not too influential upon his contemporaries, but his "Fishing Blues" has become quite popular recently; perhaps some of his other songs will be picked up by city performers.

The best cuts are: "Run, Mollie, Run," "Honey, Won't You Allow Me One More Chance," "The Fox and the Hounds," (best of the record), "The Little Red Caboose," "Red River Blues," and "Shanty Blues."


A delightful record - good for relaxation and entertainment.





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THE SONG FINDER

TO: BRIAN DENNIS, Winnipeg, Manitoba
We have been informed that "Ribbon of Darkness" is by Canadian writer Gordon Lightfoot, and was recently high on the C&W music charts. It is also on the flip side of his new single release on the United Artist label.

TO: JOAN SAXE, San Francisco, Cal.
The new Joan Baez album provides the answer for both of your requests. "Farewell, Angelina" is not only on the album, it is the title song. "Daddy, You've Been On My Mind" is also included. The record is on the Vanguard label.

TO: LINDA A. CARD, Hyde Park, Mass.
We have been unable to find "Wild Mountain Thyme," "Kevin Barry," or "Alabama," as done by the McPeake family, anywhere in print. Since you ask also about the label which the McPeake recordings are on, I assume that it will be of some help to you if you can get some of these songs on record. Therefore, be advised that the McPeake Family has been issued in this country on two records, the first entitled The McPeake Family of Belfast, released by Prestige, and the second, which I believe bears only their name, is a recent release on the Fontana label. I believe, also, that all the songs you asked for are on that latter album.

TO: WIN STAUBER, Holyoke, Mass.
I have no idea how you managed to hear of this song so soon. The song is called "The Name of the Game is Stud," and it was written very recently by Tom Paxton. You can hear it if you pick up his new record, which has just been released by Elektra.

TO: ALICE GRAHAM, Torrington, Conn.
I had really expected to have a much more difficult time in tracing your re-

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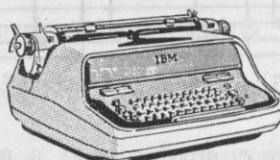


JORDAN HALL Friday, OCT. 29

KE6-2412 or HU2-1827

quest than I did. "My white horse is white as the dawn" is a line from the translated version of the song, "Mi Caballo Blanco," which can be found in Spanish, with English translation, in Oak Publications' song book, Favorite Spanish Folksongs.

TO: ESTELLE SIEGEL, New York City
The song you heard is, I believe, a yiddish song entitled "Mayne Yingele." It is a cradle song which originated in NYC about eighty years ago, and is credited to Morris Rosenfeld. It can be found in yiddish, with English translation by Ruth Rubin, in the Oak Publication, Jewish Folk Songs, CJ 2037.



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THE HUMBLE SONG

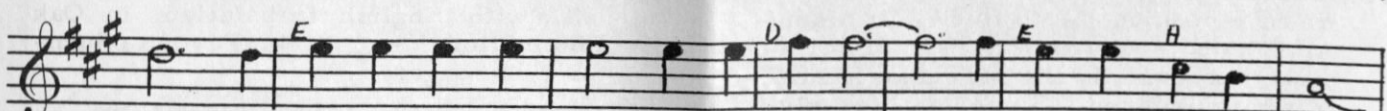
words by Pat Garvey
tune by Victoria Garvey



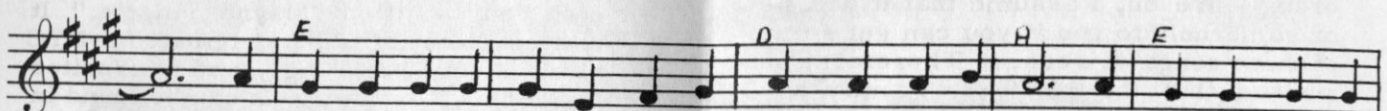
Chorus: They were here be-fore you and they'll come when you are gone, there's no-thing you can



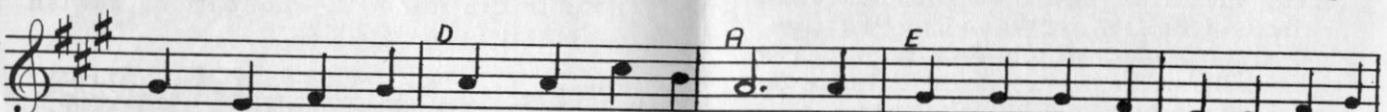
do to stem the tide. — So, mis-ter, when you get to feel-in' big-ger than you



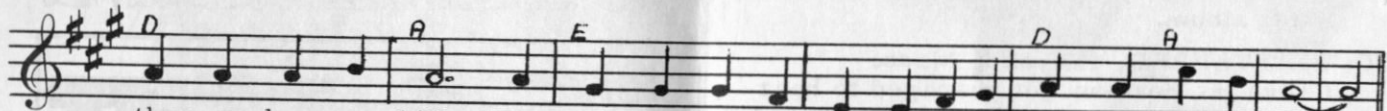
are, Re-mem-ber what they've done, and re-mem-ber, re-mem-ber that they died. —



— 1. They gave us our re-li-gions and they taught phi-lo-so-phy, they led us through the



dark-ness while they wrote our his-to-ry. — 2. They soothed us with their mu-sic on a



thou-sand wear-y hills, They saved us from the sor-rows of time's for-got-ten ills.

TO CHORUS

3. They come from every country
From every walk of life.
They speak a common language
In the time of fear and strife.

4. They're the thinkers and the doers
They're the rare and chosen few
May the years increase their numbers
For the days have precious few.

CHORUS



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FALL!

FALL!

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Kitty Haas

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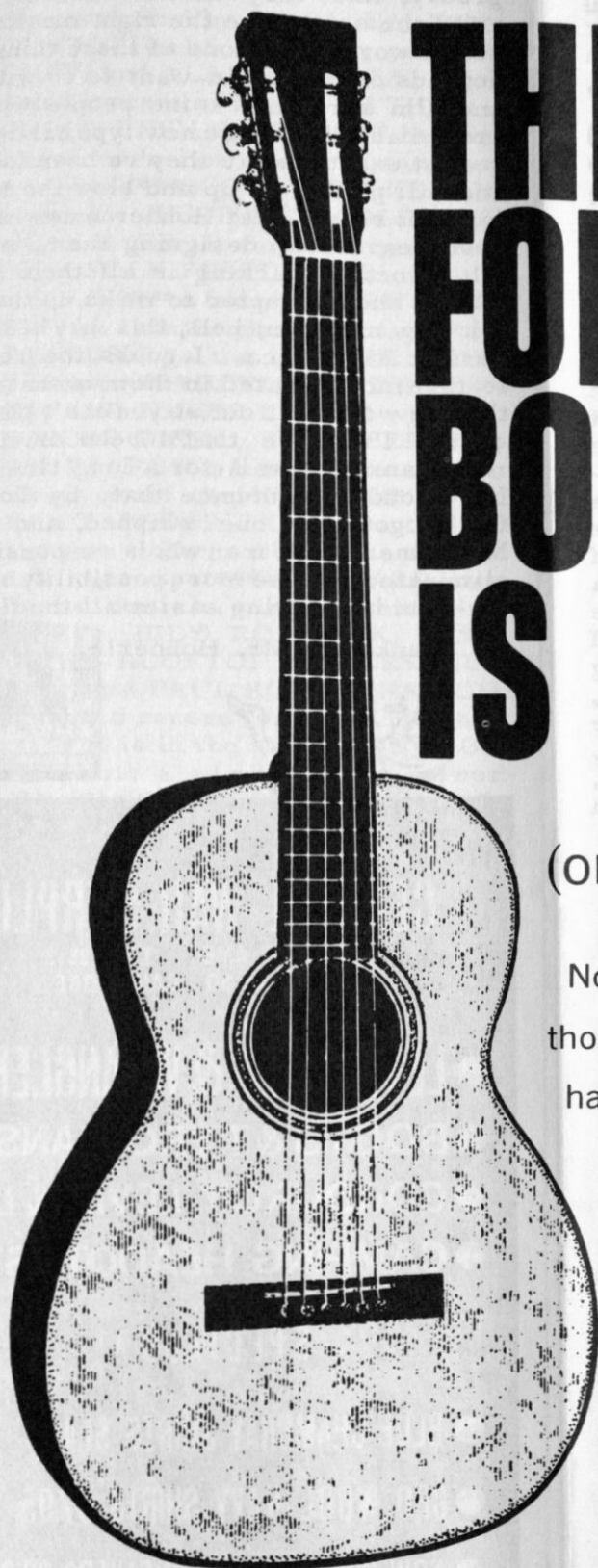
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THE FOLK? BOOM IS OVER

(or so somebody said)

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When Hohner sent us two of the latest instruments in their line, the Chordomonicas I and II, invented by Cham-Ber Huang, classical harmonica player, we decided to make like Popular Mechanics or Consumer Research and give them to an established harpman for his evaluation. The report which Mel Lyman forwarded to us is hardly what we expected, but...

PUSH,

PULL,

CLICK, CLICK

**An evaluation (?)
of Hohner's new
Chordamonicas 1 & 2**

by Mel Lyman

Dave Wilson layed these two crazy looking harmonicas on me and asked me to try them out and see what I thought of them and then to write a few words for him to print in some magazine or other, and, from the front, that was a tough gig because I don't want to make anybody salty by saying something unfavorable, especially the Hohner people because I'm so fond of them - why they treat me like a son - and I don't feel myself to be much of a music critic, or even less of a harmonica player. All I do on the harmonica is make sounds; I'm a rotten musician, hey Dave, I just make sounds. I don't know from nothing about all this. Anyhow, if it's worth anything, here's what's happening between me and these new inventions, Chordomonicas nos. 1 and 2. They come in a beautiful little leather pouch, and just that alone is enough to make a man proud to carry one around. You pull open the draw cords like you would do to a Bull Durham tobacco sack, and inside you find a very shiny modern shaped (Space Age) sleek jet set chordomonica harmonica, and it really is a pretty thing - very sturdy looking, well constructed, weighty, compact. You can see that this thing has a whole lot going for it, no matter what it is. So me and my wife got ours out and played with them for awhile. Hers was a little different than mine; she had two buttons, whereas I had only one, and also hers was a little bigger than mine and had two more holes. Now it seems that the one with two buttons will do a little more than the one with only one button, but, personally, I like the simpler one the best because it's simpler. I fully realize that the more complex, the more complexity one is capable of (which is probably important in some kinds of music), and if that is what you're into in music, then I would strongly advise Chordomonica No. 2. But for myself, I grooved more on Chordomonica No. 1. I was able in a matter of minutes to play "Red River Valley," and it didn't sound half bad. I was even able to sneak in a couple of very weird chords, and, for a minute there, I was feeling like old Larry Adler himself. Now, the tone is quite rich, and, in fact, I compared it to the tone of a couple of old Hohner Chromatic harmonicas I've been carrying around for

years, and, indeed, as far as tone is concerned, they couldn't hold a candle to these new Chordomonicas, by George, and I swear that's the truth. The low notes are especially groovy, like very muffled and mysterious, and I can see where the right musician could really work out on one of these things. It all depends on what you want to do with music, and I'm sure that some people will come around and find these new type harmonicas to be just exactly what they've been looking for and will pick them up and blow the hell out of 'em. It seems that Hohner must have had a good reason for designing them, must have felt something lacking in all their available models and attempted to make up that lack in this new creation; hell, this may be it, the perfect harmonica. I guess the really new feature incorporated in them is that somehow they've worked it out so you can't play a sour chord. I'm sure that's been driving some musicians up a wall for a long time, and so I'm proud to announce that, by God, we've finally got that one whipped, and good old M. Hohner is the man who's responsible; he's eliminated just one more possibility of goofing up - and it's getting easier all the time.

Thank you, Mr. Hohner!



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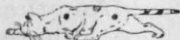
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Bits and Pieces

PAUL NELSON has left his post at SING OUT and has been succeeded by ED BADEAUX*** Four FOLK FESTIVALS are being planned for MISSISSIPPI and ALABAMA***TAJ MAHAL competed recently in the FIFTH ANNUAL BANJO & FIDDLE CONTEST held in topanga Canyon near Los Angeles, and was one of the winners***SCOTTY STONEMAN has joined with the KENTUCKY COLONELS***A new JOAN BAEZ album is in the stores***NEW YORK FOLK FESTIVAL is reported to have lost \$35,000***A traveling NEW YORK FOLK FESTIVAL is in the planning stages*** BARRICADE MUSIC is the new PHIL OCHS publishing company***JUDY COLLINS, OSCAR BRAND, AND JULIUS LESTER will replace THEODORE BIKEL, PETE SEEGER, AND PETER YARROW as members of the board of directors of the NEWPORT FOLK festival***JUDY RODERICK is on a trip to England, and then to Rome where she will be working at a night spot***VANGUARD has listed releases due this month including LIAM CLANCY, JUDY RODERICK, LISA KINDRED, THE ROOFTOP SINGERS, JULIUS LESTER, and PAUL ROBESON***TOM PAXTON's second record for ELEKTRA has been released and is in the stores***EVE OF DESTRUCTION has a right-wing answer called DAWN OF CORRECTION, but it didn't get much play at all***No definite word, but if the BOB DYLAN concert at BACK BAY THEATRE sells out for October 29, look for a second concert on Sunday, the 31st***The JACK ELLIOTT's are expecting this month***The TOM PAXTON's are expecting later this month***The ODYSSEY is in the process of repainting, and preparing several of their rooms for photo and art exhibits, and also a place where patrons who are not there just to listen to the performer can play chess, checkers, etc., or just talk to each other*** Well-known stage lighting man, ROGER EC-CLES, is doing the lighting for the MOONDIAL***The benefit sponsored by CLUB 47 for the BREATH OF LIFE CLUB which was held at the WAR MEMORIAL AUDITORIUM sold out two days before the performance*** MONTY DUNN, former accompanist to IAN & SYLVIA, is attending EMERSON COLLEGE here in Boston this year***MOSE ALLISON will be playing at the JAZZ WORKSHOP in Boston for a week, starting October 11*** JOHN LEE HOOKER is on a European Tour, and will play Boston on his return***GRANT ROGERS, the traditional performer who was so well received at the PHILADELPHIA FOLK FESTIVAL, has a record due for release by FOLK-LEGACY***THE LOST, Capitol Record's new folk-rock group, will appear at the KING'S ROOK on October 11.



BOB DYLAN IN CONCERT



Worcester Memorial Auditorium

SAT. OCT. 16, 1965 8:30 P.M.

Tickets on sale at:

Steinert's - 308 Main St Worcester

Mail orders to Steinerts with check or money order and stamped, self addressed envelope

Tickets - \$4.75 - 3.75 - 2.75

Providence-Rhode Island Auditorium

FRI OCT. 22, 1965 8:30 P.M.

Tickets on sale at:

Box office - R. I. Auditorium, 1111 North Main St., Prov.

Carl's Diggins - 759 North Main St., Prov.

Avery Piano - Weybossett St. downtown Prov.

Sports Dug-out - Woonsocket, R. I.

Thompson & Forbes - Newport, R. I.

Beedems' - Fall River, Mass.

Carter's - New Bedford, Mass.

Tickets - \$4.75 - 3.75 - 2.75

Boston-Back Bay Theater

(formerly Donnelly)

FRI OCT. 29, 1965 8:30 P.M.

Tickets on sale at:

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Back Bay Theater

Filenes

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Tickets - \$4.75 - 3.75 - 2.75

Hartford-Bushnell Auditorium

Sat. Oct. 30, 1965 8:30 P.M.

Tickets - \$4.75 - 3.75 - 2.75

Come Gather Round ...

LADY ISABEL AND THE ELF-KNIGHT

A.

1. Fair lady Isabel sits in her bower sewing,
Aye as the gowans grow gay
There she heard an elf knight blawing his horn,
The first morning in May.
2. "If I had yon horn that I hear blawing,
And yon elf knight to sleep in my bosom."
3. This maiden had scarcely these words spoken,
Till in at her window the elf knight has luppen.
4. "It's a very strange matter, fair maiden," said he,
"I canna blaw my horn but ye call on me.
5. "But will ye go to yon greenwood side?
If ye canna gang, I will cause you to ride."
6. He leapt on a horse, and she on another,
And they rode on to the greenwood together.



7. "Light down, light down, lady Isabel," said he,
"We are come to the place where ye are to die."
8. "Hae mercy, hae mercy, kind sir, on me,
Till ance my dear father and mother I see."
9. "Seven king's-daughters here hae I slain,
And ye shall be the eight o them."
10. "O sit down a while, lay your head on my knee,
That we may hae some rest before that I die."
11. She stroakd him sae fast, the nearer he did creep,
Wi a sma charm she lulld him fast asleep.
12. Wi his ain sword belt sae fast as she ban him,
Wi his ain dag-durk sae sair as she dang him.
13. "If seven king's-daughters here ye hae slain,
Lye ye here, a husband to them a'."

As we pointed out in the last two installments of this column, the riddle, task, and the supernatural often go hand in hand in the early ballad. In the ballad printed below in two versions, the elements aforementioned are evident.

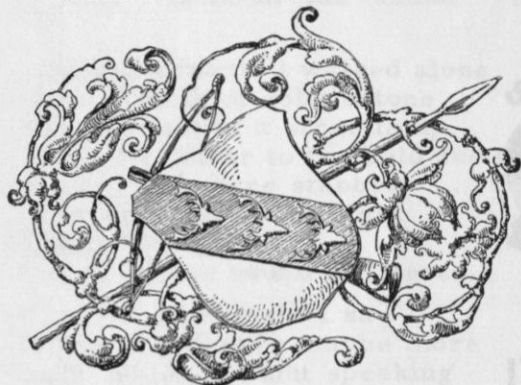
However, the theme of these ballads is one which should be familiar in many other forms, not the least of which is the Bluebeard fable. The popularity of such a general theme is amply proven by the many forms and widespread dispersal of the following variations. It has been found all over Europe and in many parts of America. Some of the verses will immediately bring to your mind other variations which you may well have been familiar with as a child.



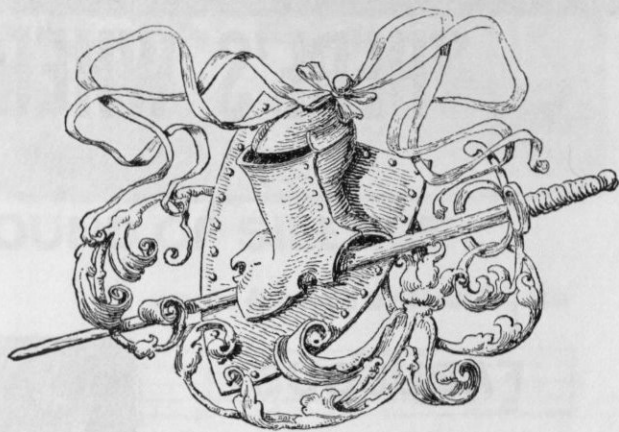
B.

1. O heard ye of a bloody knight,
Lived in the south country?
For he has betrayed eight ladies fair
And drowned them in the sea.
2. Then next he went to May Collin,
She was her father's heir,
The greatest beauty in the land,
I solemnly declare.
3. "I am a knight of wealth and might,
Of townlands twenty-three;
And you'll be lady of them all,
If you will go with me."
4. "Excuse me, then, Sir John," she says;
"To wed I am too young;
Without I have my parents' leave,
With you I darena gang."
5. "Your parents' leave you soon shall have
In that they will agree,
For I have made a solemn vow
This night you'll go with me."
6. From below his arm he pulled a charm,
And stuck it in her sleeve,
And he has made her go with him,
Without her parents' leave.
7. Of gold and silver she has got
With her twelve hundred pound,
And the swiftest steed her father had
She has taen to ride upon.

8. So privily they went along,
They made no stop or stay,
Till they came to the fatal place
That they call Bunion Bay.
9. It being in a lonely place,
And no house there was nigh,
The fatal rocks were long and steep,
And none could hear her cry.
10. "Light down," he said, "fair May Collin,
Light down and speak with me,
For here I've drowned eight ladies fair,
And the ninth one you shall be."
11. "Is this your bowers and lofty towers,
So beautiful and gay?
Or is it for my gold," she said,
"You take my life away?"
12. "Strip off," he says, "thy jewels fine,
So costly and so brave,
For they are too costly and too fine
To throw in the sea wave."
13. "Take all I have my life to save,
O good Sir John, I pray;
Let it neer be said you killed a maid
Upon her wedding day."
14. "Strip off," he says, "thy Holland smock,
That's bordered with the lawn,
For it's too costly and too fine
To rot in the sea sand."



15. "O turn about, Sir John," she said,
"Your back about to me,
For it never was comely for a man
A naked woman to see."
16. But as he turned him round about,
She threw him in the sea,
Saying, "Lie you there, you false Sir John,
Where you thought to lay me."
17. "O lie you there, you traitor false,
Where you thought to lay me,
For though you stripped me to the skin,
Your clothes you've got with thee."
18. Her jewels fine she did put on,
So costly, rich and brave,
And then with speed she mounts his steed,
So well she did behave.
19. That lady fair being void of fear,
Her steed being swift and free,
And she has reached her father's gate
Before the clock struck three.



20. Then first she called the stable groom -
He was her waiting man -
Soon as he heard his lady's voice
He stood with cap in hand.
21. "Where have you been, fair May Collin?
Who owns this dapple grey?"
"It is a found one," she replied,
"That I got on the way."
22. Then out bespoke the wily parrot
Unto fair May Collin:
"What have you done with false Sir John,
That went with you yestreen?"
23. "O hold your tongue, my pretty parrot,
And talk no more to me,
And where you had a meal a day
O now you shall have three."
24. Then up bespoke her father dear,
From his chamber where he lay,
"What aileth thee, my pretty Poll,
That you chat so long or day?"
25. "The cat she came to my cage-door,
The thief I could not see,
And I called to fair May Collin,
To take the cat from me."
26. Then first she told her father dear
The deed that she had done,
And next she told her mother dear
Concerning false Sir John.
27. "If this be true, fair May Collin,
That you have told to me,
Before I either eat or drink
This false Sir John I'll see."
28. Away they went with one consent,
At dawning of the day,
Until they came to Carline Sands,
And there his body lay.
29. His body tall, by that great fall,
By the waves tossed to and fro,
The diamond ring that he had on
Was broke in pieces two.
30. And they have taken up his corpse
To yonder pleasant green,
And there they have buried false Sir John,
For fear he should be seen.

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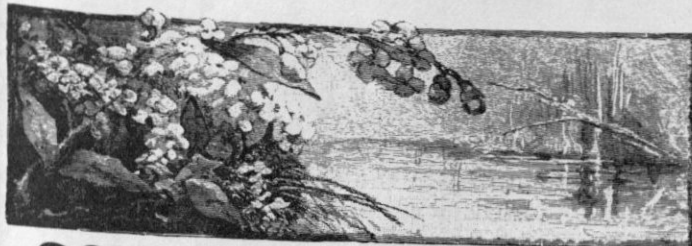
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Editor's Choice:

Some of you may have come across the recording of Simon & Garfunkle which came out several months ago, and been impressed, if not by the performers themselves, by the songs which they sang. Paul Simon, while as yet unrecognized by the general folk world as a top writer, has written a number of songs which certainly deserve more attention than they have as yet received. Here is one of them.



SOUND OF SILENCE

words & music by Paul Simon

2. In restless dreams I walked alone
Narrow streets of cobblestone
'Neath the halo of a streetlamp
I turned my collar to the cold and damp
When my eyes were stabbed
by the flash of a neon light
(It) split the night
And touched the sound of silence.
3. And in the naked light I saw
Ten thousand people maybe more
People talking without speaking
People hearing without listening
People writing songs that voices
never shared
No one dared
Disturb the sound of silence.

4. "Fools!" Said I, "You do not know
"Silence like a cancer grows,
"Hear my words, that I might teach you,
"Touch my arms, that I might reach you."
But my words like silent raindrops fell
And echoed in the wells of silence.
5. And the people bowed and prayed
To the neon god they made
And the sign flashed out its warning
In the words that it was forming,
And the sign said "The words of the prophets
Are written on subway walls,
"Tenement halls."
And whisper in the sounds of silence.

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DEAR BROADSIDE

DEAR BROADSIDE: (Attn: Ed Freeman)

Your column in the September 29th issue of BROADSIDE was fascinating though not totally accurate.

The salability of a record is not the only basis upon which I decide what is going to be released. ELEKTRA has always operated on the policy that we issue records that we like and, hopefully, there are enough people with similar tastes who will buy our choices in sufficient quantities to keep us afloat. It is true that we have rarely lost money on an album, but that is due in great part to an overhead somewhat less cumbersome than that of a major label and to the fact that folk records (with some notable exceptions) are not terribly expensive to make.

I think you were very astute to see in Kathy & Carol what we saw in them, but I want to set the record straight that we made this album and many others for love, with no monetary considerations. You might be interested to know that a lot of time was spent recording and that it took eight separate mixes in our studio to get the blend of the girls' voices just perfect. This kind of attention to detail and understanding of what makes Kathy & Carol are not equatable in hard-nosed financial terms.

Sincerely,
Jac Holzman

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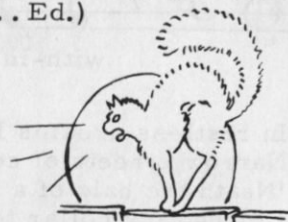
DEAR BROADSIDE:

Is there any published listing of Folk Festivals to be held in the coming year in this part of the country? If so, I would appreciate knowing how to get it! I thought your issue of September 1, 1965, on the Philadelphia Folk Festival was well done, and I would have gone if I could have arranged time off from work in advance.

Or, perhaps you have the addresses of people in charge of Folk Festivals such as Philadelphia and Newport. If I could write to these people, then I could find out about Festivals before they happen.

Sincerely,
Tom Weymouth

(Unfortunately, there is no published listing. Best bet is to watch these pages and also those of Sing Out. Ed.)



DEAR BROADSIDE:

I am very interested to hear that the Jug Band plays Lester Lanin (Ed's column of September 15). I admire both groups greatly. What Lanin songs do the Jug Band play? Will they record them? Do they plan to play them in a Boston performance? Any such details would be appreciated.

Sincerely,
Funky Sam

(Turn off your bubble machine, and turn in your hippy card. Ed.)

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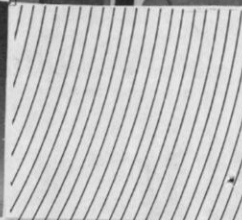
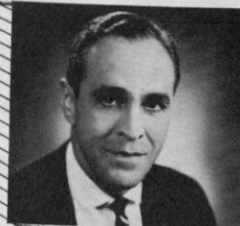
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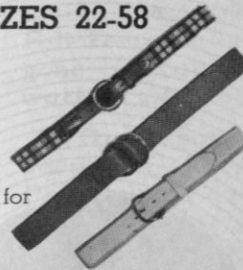
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