

# THE BROADSIDE

Volume IV, No. 18

Cambridge, Massachusetts

October 27, 1965

Photo by Chris Murray



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

FOR  
COUNTRY  
MUSIC

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



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WITH ROBERT J. LURTSEMA

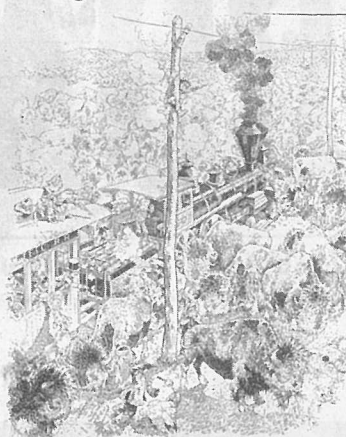
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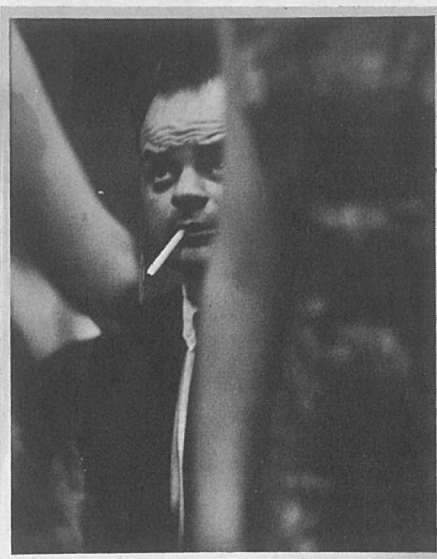


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## Ian & Sylvia

Ian grew up on a farm in Canada's cowboy country—the far west province of British Columbia. The great thrill of his early years was the rodeo. As soon as he was old enough, he and his young companions travelled the surrounding ranchlands to take part in the rodeos. It was while recovering from a serious rodeo injury at the age of nineteen that Ian was able to concentrate completely on his deepening interest in music. He was drawn to country music in particular and learned to play the guitar.

Though he majored in fine arts at college, Ian's real interest continued to be music. After graduation, he took small singing jobs wherever they were available and studied with Roy Guest when that noted English folk singer toured Canada. Guest introduced Ian to the whole range of folk music, and he became especially involved with mountain and country singing. He was moved deeply by the high wailing Kentucky tenor. He hitchhiked east to the cosmopolitan city of Toronto to perform country music in coffee houses. There he met Sylvia.

Sylvia is a natural musician. Apart from a few piano lessons from her mother in

# LA

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Chatham, Ontario (her home town), Sylvia learned everything she knows of music on her own.

She mastered the autoharp and looked for new frontiers. It is no wonder that her singing style was so personal and distinctive when she met Ian in Toronto, where she was already performing as a solo act.

Ian enjoys the psychological aspect of performing. He became aware of its pleasure when he took part in the rodeos. He says this is probably part of the reason he turned from the visual arts to music. Sylvia sees her work personally in terms of her music, and she deals with music on several levels.



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## RAMBLIN' ROUND

w/dave wilson

It's christening time!

I have devoted a few columns in the past to other local folk magazines, but never have I felt as sympathetic toward one as to the latest one to cross my desk. When I use the word sympathetic, I do not intend any connotation of pity, but more of envy.

Even the name is one by which I am delighted.

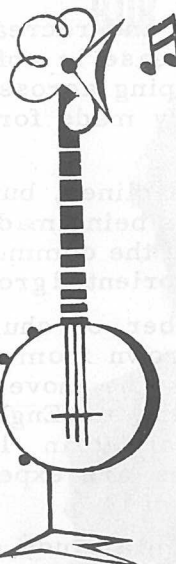
It is called Rag Baby!

When I visited the San Francisco-Berkeley area last year, several of those who were active in the folk happenings in the locale suggested that it would be nice if they could have a publication out there along the lines of BROADSIDE. Barry Olivier, producer of the Berkeley Folk Festival, even kiddingly asked me if I might consider moving out to the West Coast and turning my hand toward the project. In moments of rare depression, I often mused that maybe I could just go west and start over. But it looks as if I've missed my chance.

With the first two issues of Rag Baby came a letter from one of its editors. Ed Denson writes:

"When I was in Boston with John (Hurt) and Skip (James), the scene really impressed me. It was much more alive, cohesive, and healthy than Berkeley. With an equal number, or even less, actually, of people interested in Folk Music, you were all supporting several coffeehouses running on a scale unbelievable in Berkeley, where the Cabale was wasting out of existence, and they were supporting several singers, and there were enough audiences to make it worthwhile to have good people come in from out of town. Like I say, it really impressed me, and I began figuring out what the difference was. Both (Berkeley and Boston) have big colleges and lots of performers. I decided the difference was BROADSIDE. I was certain when I saw what happened when you got behind Fahey."

"After a summer in the Sierra Nevada digging up gooseberries for the government and thinking about the magazine we almost began in the east before the scene went down, Guaranteed Bullfrog, I found that I had a lot of time on my hands when school started. So I got together with Joe McDonald of Et Tu and we started Rag Baby. As you can see by the first two issues, it is inspired by BROADSIDE."



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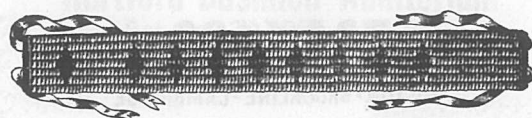
New York 36, N. Y.

(Write for complete catalogue)

I can only be flattered by Ed's last remark. The first two issues of Rag Baby are considerably more impressive than we ever produced till we were well launched. Like us, they are publishing on a biweekly schedule. They have a centerfold of schedules corresponding to our "And Coffee Too," which they call "where it's at." Two regular columns have so far been incorporated, "Key to the Highway," by Chris Strachwitz, and "Folk Dancing," by John Fitz. Chris Strachwitz should be familiar to many readers of this column as the producer of Arhoolie records, Blues Classics records, Old Timey records, and the annual "Folk Music Occasional." He also discovered Mance Lipscomb. Other features include articles, reviews, and songs.

Anyone interested in receiving a copy to Rag Baby should perhaps send a quarter on to them at 2944 Grove Street, Berkeley, California. Or if you want to subscribe for a year, you can send them four dollars.

The upshot of the whole thing, at least the point I want to make, is basically the conclusion which motivated Ed toward publishing. That is, that a publication which serves as a tool for communications among interested people in the Folk Music subculture will help to connect and extend the activities with which it involves itself. Ed, for both our sakes, I hope you were right.



## NCC STUDIES COFFEEHOUSES

A revolution in culture and recreation based on a phenomenal increase in coffeehouses appears to be developing across the country, according to a study made for the National Council of Churches.

Beatniks may grab the headlines, but the real news of the revolution is being made by more responsible elements of the community—particularly among church-oriented groups.

In five years, the number of church-oriented coffeehouses has grown from none to nearly 200 in 42 states. The movement has spread to Canada, Australia, and England. If the trend continues, more than 1,000 church-oriented coffeehouses are expected to be in existence by the fall of 1966.

These findings are from a study conducted by the Rev. John D. Perry, Jr., Protestant chaplain of the University of Vermont. The study was sponsored by the Commission on a Christian Ministry with people in Leisure-Recreation, an agency of the National Council of Churches, under a grant from the National Coffee Association.

Mr. Perry found that the coffeehouse movement grew out of a need for young people and adults to find new areas for expression. "The American social situation is ripe for a coffeehouse movement," he says.

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"The coffeehouse," Mr. Perry declared in his study, "has gained universal acceptance as a new and exciting kind of recreational facility in a great variety of geographic and cultural situations."

The study disclosed that the coffeehouse movement is not regional, but has spread to all sections of the country. California leads in the number of non-commercial coffeehouses with 17. Next, in order, are New York with 14, Illinois and Ohio with 11 each, and Pennsylvania with 10.

Coffeehouses, the study showed, exist for such widely diversified types as student activists, politicians, church officials, housewives, businessmen, intellectuals, and tradesmen.

"In short, there is a kind of coffeehouse for every different type of person. There are coffeehouses wherever there are people. Some coffeehouses are 'conversation' oriented and, therefore, draw more heavily from educated circles, but others are purely recreational."

"The 'intellectuals' hold no monopoly, and the number of 'beatniks' is relatively small, except for New York City, Chicago, and San Francisco."

Mr. Perry's study is being considered for future policy and action according to the Rev. Warren W. Ost, Director of a Christian Ministry in Leisure-Recreation. Among the study's findings were the following generalized conclusions;

... Teen-age coffeehouses tend to stress music and often include dancing, rock-and-roll and jazz, which are seldom found elsewhere;

... Collegiate coffeehouses stress folk-singing, which is seldom found in adult coffeehouses, and poetry readings and drama, which are seldom found in teen-age coffeehouses;

... Adult coffeehouses are much more inclined to be "conversational" and include formal programs such as lectures.



## PHIL OCHS IN BOSTON CONCERT DEBUT

Phil Ochs, Elektra recording artist, former columnist for this magazine, and certainly the performer who is in the best position to step into Bob Dylan's evacuated place in the folk-star roster, will make his concert debut at Boston's Jordan Hall on Saturday night, November 6.

While Boston has been a strong town for Phil for over a year now, the rest of the country has been catching up fast. His appearances at the Mariposa and Philadelphia folk festivals won him an incredible number of new fans, as well as strong attention from the press.

When Phil gave a college concert in Baltimore this past spring, pickets paraded in front of the hall. The pickets were allegedly right-wingers protesting his appearance. Phil considers them a mark of the success his songs have achieved.

Another mark of his recent success is the popularity of "There But For Fortune," one of Phil's songs which, as recorded by Joan Baez, is currently in the Top Ten all over the country.

Phil has two records on Elektra, All The News That's Fit To Sing and I Ain't Marchin' Anymore. A third, in concert, album is in preparation.

## JACK ELLIOTT AT ODYSSEY

Ramblin' Jack Elliott, cowboy, sailor, and singer, will be back to Boston for the first time this year when he opens a one week engagement at the Odyssey coffeehouse on October 24. This will be his first major appearance in the area since his performance at the Boston Arts Festival in August of 1964.

## ROLF CAHN AT KING'S ROOK

The King's Rook in Ipswich will present Rolf Cahn for two evenings, Friday and Saturday, October 29 and 30. This will be his fourth appearance at that North Shore establishment, at which he has become a house favorite.

### HEARTHSIDE



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## Boston-Back Bay Theater

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

PLUS

[ by public demand,  
an additional concert ]

SUN. OCT. 31, 1965 7:30 P.M.

Tickets on sale at:

Out of Town News Agency - Cambridge

Back Bay Theater

Filene's

Tickets - \$4.75 - 3.75 - 2.75

## Hartford-Bushnell Auditorium

Sat. Oct. 30, 1965 8:30 PM

Tickets - \$4.75 - 3.75 - 2.75

# Ramblin' Boy

by TOM PAXTON



I always make sure when singing this song to specify, "Present company excepted." Otherwise some clown is gonna think for sure that it's his date I'm talking about. Of course, he might not know what "Present company excepted" means and proceed to punch me out anyhow, but one must take out whatever insurance is available. Guys like that are the kind who, when you disagree mildly with them, always say, "Are you calling me a liar, Charlie?" meanwhile reducing the front of your jacket to a twisted mass of shredded fiber. Their usual dates are the girls with incredible bee-hive hairdos that are invariably coming apart before your astonished eyes. These hair-dos, as I understand it, are accomplished by "teasing" (how apt) the hair, or, to put it in more intellectual terms, by torturing hell out of it so it will stand for a while in numb, quivering terror wherever it is told to stand. In the case of the bee-hive, it is told to stand in what is clearly an untenable posture so that,

with a sense of timing that is frightening, it begins to fall all to hell just about, say, 30 minutes after leaving the house.

Some say these hair-dos are not meant to be attractive, that they serve a functional purpose and are a hold-over and innovation from the old, warring street gang days, when the "debs" would secret the zip-guns on their persons, to be handed to their boy friends upon going into battle. The boy friend was thus immune from surprise shakedowns by the fuzz, although what happened to his "deb" has been lost in the dim reaches of the past. It is an established sociological fact that the rumbling days are gone now and the gangs have laid away their childish toys and taken to drugs. The theory can therefore be advanced that the enormous "dos" that these chicks affect are for the purpose of hiding their boy friends' stash.

I can only wonder how desperate he must be to want to have anything to do with something that has spent any time at all in that tangled maze of sticky hair spray and tortured hair. The stash is probably gone, anyhow. The rats probably got to it.



## The Natural Girl For Me

words & music

by Tom Paxton

verse C

All o-ver this great big ci-ty can't find a wo-man who's nice and pret-ty,

G<sup>7</sup> C

They all look like a page in a mag-a-zine.

C F

Legs are long and they eat like a spar-row, Fig-ures stick to the straight and nar-row,

Top and bot-tom are the same as in be-tween.

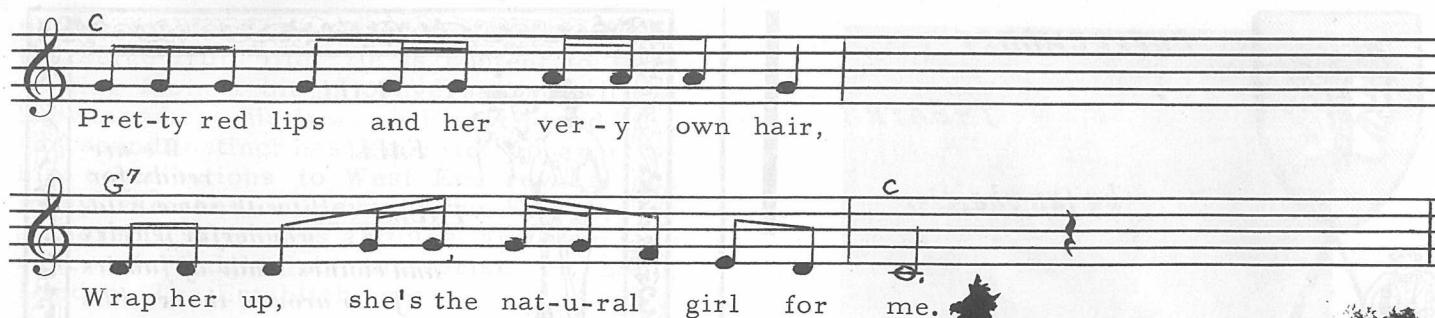
Cho. F C

Show me a pret-ty lit-tle num-ber, When she walks, she rolls like thun-der,

G<sup>7</sup> C F

Eyes as deep and dark as the deep blue sea, Round right here and round right there



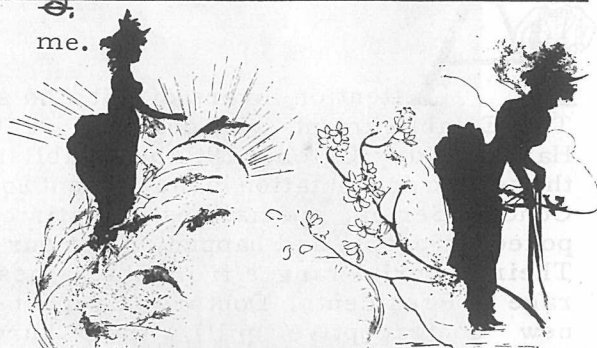


2. Way down in a coffeehouse palace  
Found a little lady and her name was Alice  
She had friends and her friends had her, it seems  
Face was dirty and her sweater was baggy  
Pants were tight and her hair was shaggy, (I've)  
Seen her kind on college football teams.  
CHORUS

3. Way up in a penthouse pretty  
Thirteen miles up above the city  
I met a lady from a wealthy family.  
She could cuss like a real longshoreman,  
She was making eyes at the doorman  
She made a most unusual offer to me.  
CHORUS

4. Way up at a Broadway party  
I met a lady who was very arty  
She took me home to see her studio.  
She took out her paints  
and whispered to me  
She said that she wanted to "Do Me"  
Some of that paint  
will never come off, I know.  
CHORUS

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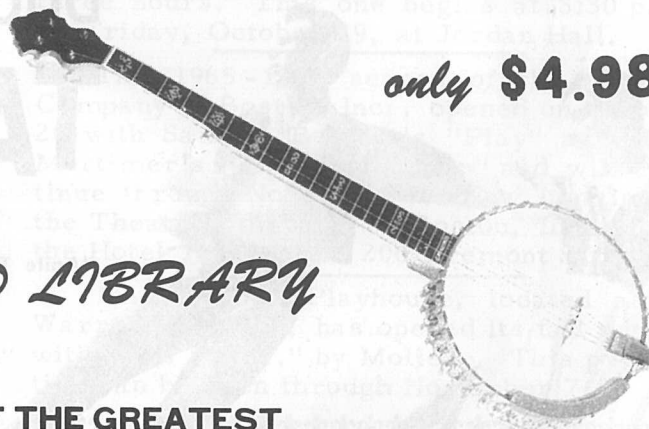


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**COFFEEHOUSE**

**THEATRE**

*by jan chartier*



Attention lovers of wit and satire: The Establishment will perform at Jordan Hall on Friday, October 29. The Establishment, the second presentation in the current Folklore Concert Series, specializes in satirical fun poked at people and happenings of our time. Their material ranges from the James Bond rage to Presidents, Doctors (a report on the new contraceptive pill), the Church (A Consumer's Guide to Religions), and, of course, Sex.

The Establishment was opened by Peter Cook on October 5, 1961, in Soho, London. So many people tried to attend on opening night that one of London's leading critics had to be passed over the heads of the crowd. Engagements in Chicago and Washington followed, and, in January of 1963, Peter Cook, in association with John Krinsky, presented The Establishment at the Stroller's Club in



**FALL!**

**FALL!**

**FALL!**

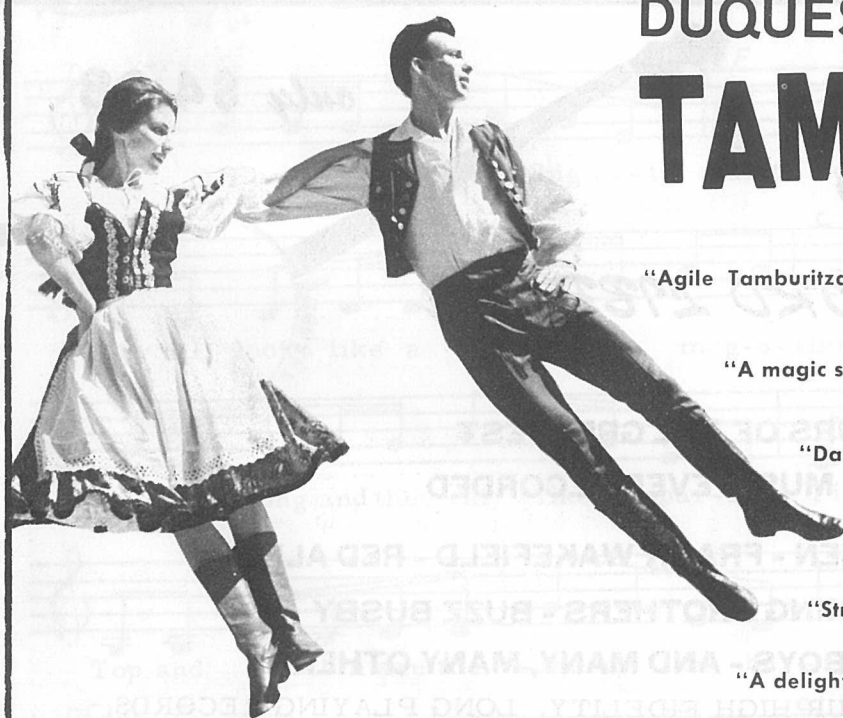
We are ready for it with some wild, wonderful jewelry and clothes made of fabrics from around the world!! Pierced earrings galore! Come and see...

*Kitty Haas*

42A BRATTLE STREET  
HARVARD SQUARE

New York. It opened during the newspaper strike, but word-of-mouth brought in the audience, and the show was a success. Three entirely new shows were created, each outdoing the last, and The Establishment left New York to tour theatres, nightclubs, and colleges in Washington, D. C., Westport, San Francisco, Philadelphia, Los Angeles, and Canada.

The originator of The Establishment is Peter Cook, who also owns and partly edits "Private Eye," a fortnightly satirical magazine. Mr. Cook never sets out to observe



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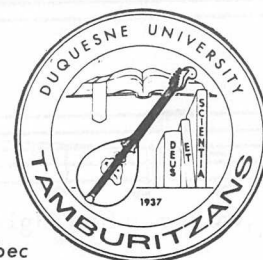
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people nor does he try to reproduce them on the stage from life. He is content to start writing from a bit of conversation, without knowing where his imagination will lead him. His sound instinct has been made apparent by his contributions to West End revues, his many sketches in Beyond The Fringe, his authorship of various articles, and his madly successful nightclub enterprise in Soho, London, The Establishment.

Peter Bellwood, member of The Establishment, was born in York, England, attended St. Peter's School and then St. Catherine's College in Cambridge. He worked in England as a television producer, in advertising and is the producer of the planned filming of Bruce Jay Freidman's book, Stern. Mr. Bellwood joined The Establishment in September, 1962, and is a veteran of The New York Show, The San Francisco Tour, and The National Company.

Joseph Maher came to America from Ireland and has presented his talents in "The Hostage," "The Chinese Prime Minister," a revival of "The Importance of Being Ernest," John Arden's current off-Broadway play, "Live Like Pigs," and a recent filming of James Joyce's "Finnegan's Wake." Mr. Maher appeared in The Establishment's off-spring, a revue called England Anyone.

Marion Gray was born in Renfrew, Scotland. She was educated at Blackheath in London and at London College. Her theatrical training includes repertories in England, Scotland, and Ireland. She studied with Bill Hickey and Herbert Bergoff. She first joined The Establishment a year ago during the California and Canadian Tours. Miss Gray has appeared on Canadian television and with The Establishment in the National Company.

John Cleese was born in (ready?) Weston-Super-Mere, England. He graduated with a law degree from Cambridge University where he wrote for and appeared in the "Footlights Revue." One of the performers in (and the principal writer of) "Cambridge Circus," John traveled to London's West End, New Zealand, and then to New York. Recently, he appeared in the new Broadway musical, "Half a Sixpence," with Tommy Steele. His most important credit is a nylon stocking commercial for Dick Lester, director of "Help."

The Establishment is a compendium of three New York shows with new material especially written for it. The satirical nature of The Establishment provides something for everyone to laugh at and identify with. The constant creation of new material provides freedom to pick and choose material for specific areas according to local politics, fashions, and attitudes. It also makes time flexible, and The Establishment can do a show of any length, from three minutes to



**antartex** SHEEPSKIN

**COATS - JACKETS-SWEATERS**

**Boylston & Winthrop Sts., Cambridge**

three hours. This one begins at 8:30 p. m. on Friday, October 29, at Jordan Hall.

The 1965-1966 season of the Theatre Company of Boston, Inc., opened on October 20 with Samuel Beckett's "Play" and John Mortimer's "The Lunch Hour" and will continue through November 7. New location of the Theatre Company of Boston, Inc., is in the Hotel Touraine at 200 Tremont Street.

The Charles Playhouse, located at 77 Warrenton Street, has opened its fall season with "The Miser," by Moliere. This production can be seen through November 7.

\*\*\*\*\*


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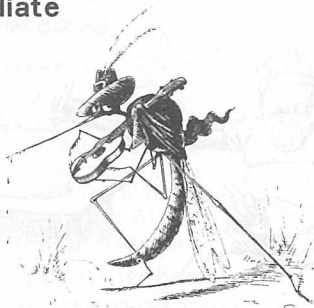
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\*\*\*\*\*

### MIKE COONEY AT PESKY SARPENT

Springfield's Pesky Sarpent will play host for Mike Cooney's last appearances in the East before he leaves for a Canadian concert and his return to his West Coast home. Mike will be at the "Sarpent" from Tuesday, October 25, through Sunday, October 31.

\*\*\*\*\*

### IAN & SYLVIA, BOB GIBSON

#### AT BRANDEIS

Brandeis University will present in concert Ian & Sylvia and Bob Gibson. Ian & Sylvia, featured on our cover this issue, will be accompanied by Rick Turner, well known to Boston folksters as a member of The Suffolk County String Band and also Banana & the Bunch, as well as a smiling face behind the counter at Briggs & Briggs.

This will mark Bob Gibson's first visit to the Boston area in several years. Our undocumented but fairly positive guess is that Bob has not been anywhere near here since the Newport Folk Festival of 1959 when he introduced Joan Baez to the folk world for the first time. At that time, Bob was one of the leaders of the idiom. He has been an inspiration and help to many musicians who are now prominent, including Phil Ochs and Tom Paxton. He should win many new fans with this appearance.

The concert will be held at the Shapiro Athletic Center at Brandeis on October 30 and begin at 8:30 p.m. Ticket information is available by writing Concert, Brandeis University, Waltham, Mass. 02154.

\*\*\*\*\*

### DWAIN STOREY MAKES AREA DEBUT

Dwain Storey, formerly with the Knoblick Upper Ten Thousand, and now a single under the management of the Grossman agency, will make his first appearances in this area when he performs at the King's Rook in Ipswich on Friday and Saturday nights, November 5 and 6. Dwain recently had a folk rock single which climbed high on the pop music charts.

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Paul Butterfield Blues Band  
EKL 294

Joan Baez  
Farewell Angelina-VRS 9200

Peter, Paul & Mary  
See What Tomorrow Brings  
WB 1615

Judy Collins' Fifth Album  
EKL 300

Ian & Sylvia  
Early Morning Rain-VRS 9175

Tom Paxton  
Ain't That News!-EKL 298

Eric Andersen  
Today Is The Highway  
VRS 9157

John Koerner  
Spider Blues - EKL 290

The Farinas  
Celebrations For a Grey Day  
VRS 9174

The Beatles  
"HELP" - MAS 2386

Rolling Stones  
Out of Our Heads - LL 3429

\*\*\*\*\*

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Club 47, Inc. UN4-3266  
October

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 } New Lost City Ramblers  
Th 28 }  
F 29 Les Daniels  
Jeff Gutcheon  
Sa 30 Tony Saletan  
Su 31 Special Halloween Benefit  
for "Exodus" w/Jackie  
Washington & others

November

M 1 Jazz - Sam Rivers Quartet  
Tu 2 } Jim Kweskin &  
W 3 } The Jug Band  
Th 4 }  
F 5 Charles River Valley Boys  
Sa 6 } Pat Sky  
Su 7 }  
M 8 Movie - "The Grapes of Wrath"  
Tu 9 to be announced  
W 10 } John Hammond  
Th 11 }

Children's Program (2:00 pm)

October

Sa 23 Dudley Laufman &  
The New England Folk Group  
Sa 30 Movie - "Captains Courageous"

November

Sa 6 Jackie Washington  
Classical Music Program (3:00 pm)

November

Su 7 Program of Contemporary Music  
by Janis Harsangi

Folk City USA

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

October

F 22 Live Performance Series - Part 6  
Guests: Peter Childs & Nancy Michaels

F 29 Recent Releases & Record Reviews

November

F 5 Music of Other Lands - Part 1, India



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.



Loft LA3-8443

schedule not available  
at time of publication.

Seventh Circle

October

F 22 Rev. Mike Bloy - "The Impact  
of Technological Change"  
Sa 23 open  
Th 28 Sarah-Ann Shaw - Northern  
Student Movement  
F 29 "It Should Happen to a Dog"  
Play by Sudbury Drama Group  
Sa 30 Rev. Tex Sample - Civil Rights

(November schedule not available)

Closed Sunday - Wednesday

Turk's Head

October 227-3524

F 22 Steve Koretz  
Sa 23 Leonda  
Su 24 John Perry  
M 25 Leonda  
Tu 26 Peter Childs  
W 27 Ray Pong  
Th 28 Leonda  
F 29 Nancy Michaels  
Sa 30 Flamenco Fiesta  
(dancing & singing)  
Su 31 afternoon: Rolf Cahn  
evening: John Perry

November

M 1 Leonda  
Tu 2 Nancy Michaels  
W 3 Ray Pong  
Th 4 Peter Childs  
F 5 } Jerry Nash  
Sa 6 }  
Su 7 afternoon: Rolf Cahn  
evening: John Perry  
M 8 Leonda  
Tu 9 Nancy Michaels  
W 10 Ray Pong



Orleans LA3-9391

October

F 22 John Perry  
Sa 23 Steve Koretz  
Su 24 Michael Cooney  
M 25 Peter Childs  
Tu 26 Carl Watanabe  
W 27 Mitch Blake  
Th 28 Ed Freeman  
F 29 } Michael Kac  
Sa 30 }  
Su 31 The Third Estate  
(dramatic improvisations)

November

M 1 Ray Pong  
Tu 2 Walter Bjorkman  
W 3 Steve Koretz  
Th 4 Ed Freeman  
F 5 John Perry  
Sa 6 Ed Freeman  
Su 7 Sam & his Piano  
M 8 Peter Childs  
Tu 9 Carl Watanabe  
W 10 John Perry

King's Rook

1-356-9754

October

F 22 } Lisa Kindred  
Sa 23 }  
Su 24 Peter Childs  
M 25 Hoot  
Tu 26 King's Rook Au Go Go  
W 27 John Perry  
Th 28 Bill Staines  
F 29 } Rolf Cahn  
Sa 30 }  
Su 31 Peter Childs

November

M 1 Hoot  
Tu 2 King's Rook Au Go Go  
W 3 John Perry  
Th 4 Bill Staines  
F 5 } Dwaine Storey  
Sa 6 }  
Su 7 Peter Childs  
M 8 Hoot  
Tu 9 King's Rook Au Go Go  
W 10 John Perry

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MICHAEL KAC

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Concerts

October

F 22 BOB DYLAN, Rhode Island Auditorium,  
Providence, 8:30 pm  
F 29 BOB DYLAN, Back Bay Theatre, 8:30 pm  
F 29 REY DE LA TORRE, New England Life Hall,  
8:30 pm  
Sa 30 BOB DYLAN, Bushnell Auditorium,  
Hartford, 8:30 pm  
Sa 30 IAN & SYLVIA, BOB GIBSON, Shapiro Athletic  
Center, Brandeis University, 8:30 pm  
Su 31 BOB DYLAN, Back Bay Theatre, 7:30 pm

November

F 5 SABICAS, Jordan Hall, 8:30 pm  
F 5 ANNUAL FALL HOOTENANNY (see article  
in this issue), Folk Song Society of  
Greater Boston, Bates Hall, 8:30 pm  
F 5 CLANCY BROTHERS & TOMMY MAKEM  
Back Bay Theatre, 8:30 pm  
Sa 6 DUQUESNE UNIVERSITY TAMBURITZANS  
John Hancock Hall, 8:30 pm  
Sa 6 PHIL OCHS Jordan Hall, 8:30 pm

Pesky Sarpent

Springfield, Mass.

October

F 22 } Charles O'Hegarty  
Sa 23 }  
Su 24 }  
M 25 Hoot  
Tu 26 }  
W 27 }  
Th 28 }  
F 29 } Michael Cooney  
Sa 30 }  
Su 31 }

November

M 1 Hoot  
Tu 2 }  
W 3 }  
Th 4 } Jim Kweskin  
F 5 }  
Sa 6 }  
Su 7 }

Tete a tete

October

F 22 } The Sundowners  
Sa 23 }  
Su 24 Hoot  
M 25 closed  
Tu 26 }  
W 27 }  
Th 28 } Paul Arnoldi  
F 29 }  
Sa 30 }  
Su 31 }

November

M 1 closed  
Tu 2 }  
W 3 }  
Th 4 } Leonda  
F 5 }  
Sa 6 }  
Su 7 }

the Freebies...



by Lurtsema

1965											
JANUARY						JULY					
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JUNE						DECEMBER					
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31						31					





FOLK MUSIC  
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## 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: High School Rep., BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139.

## CLANCY BROS. & MAKEM AT BACK BAY THEATRE

The irascible and irreverent Clancy Brothers, and Tommy Makem, will make their fall appearance in Boston on Friday night, November 5, at the Back Bay Theatre. This will be the first time the group has been anywhere near here since their St. Patrick's day concert last March.

### NEXT ISSUE--

In the next issue of BROADSIDE we will print a full schedule of folk music on Boston Radio, AM & FM. We would like to know if readers would prefer to have this schedule in every issue.

# Broadside

## WHO'S THAT KNOCKING

Hazel Dickens and Alice Foster

Verve/Folkways FV 9005

Many young urban performers have taken to performing traditional country music, and the males have been way out in front, i. e., The New Lost City Ramblers, The Charles River Valley Boys, The Greenbriar Boys. Now two young urban females have come to the forefront to show that you don't have to be a guy to interpret well and tastefully.

Hazel Dickens and Alice Foster, accompanied by Lamar Grier, Chubby Wise, and David Grisman, sing their way through 15 tunes which range from the traditional to some original Dickens songs, with stops along the way at Carter Family and Bill Monroe.

It's a good representation of this style of singing, one which should be both encouraging and dismaying to other young hopefuls, and a fine first recording of some new talent. If Bluegrass and Country music are part of your bag, so is this record.

dave wilson

## CHANSONS A BOIRE

Alan Mills

Venus VL 301



If you are interested in foreign language folksongs, this record will probably be highly appealing to you. Alan Mills, scion of the Canadian folk tradition and one of the most recorded folksingers in the world, here executes 12 traditional French language folksongs which, even to those who do not understand the lyrics, are melodically interesting.

dave wilson

## Saturday, October 30th

Brandeis University

DICK GREGORY

2:00 P.M. Admission: \$1.75

IAN and SYLVIA and BOB GIBSON

8:30 P.M. Admission: \$2.25

Special Combination Ticket: \$3.50

Brandeis University

Shapiro Athletic Center

Waltham, Massachusetts

see page 25

Mail Orders:

Concert

Brandeis University

Waltham, Mass. 02154

# Reviews

## BROWNSVILLE BLUES

Sleepy John Estes

Delmark D1 613

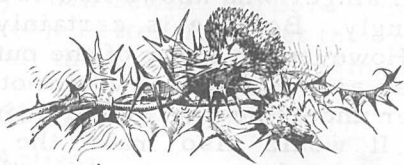


What separates a good blues singer from a singer of the blues is the degree of personal involvement with the music itself. As can be seen from the twelve personal blues on this album, John Estes is a Blues Singer.

"The Girl I Love" is a haunting blues with better than average Estes guitar, and his fine foot tapping adds nice rhythm. I favor this version over the 1930 one because Estes' guitar has greatly improved since then. "Mary Come On Home" is an up-tempo blues with a good guitar break by John. "Government Blues" is the best cut on this lp because of the fine guitar backing provided by Yank Rachel. "City Hall Blues," "Pat Mann," "Young Lawyer," and "Martha Hardin" all have Hammie Nixon as a side attraction. Unfortunately, Nixon tends to drown out Estes and, although it is not as evident on this lp as on Broke and Hungry (D1 608), it does show up on "Martha Hardin."

Nevertheless, this is a fine record, with some very intelligently written blues: A must for Estes fans, though there are many better blues lp's on the market for someone who wants to hear good guitar.

Elliot Spring



## RARE BLUES OF THE TWENTIES

Various Artists

ASC - 1

If you like blues and are feeling strongly masochistic, here is a record guaranteed to suit you. One is led to the conclusion that a White Citizen's Council, or some group of that ilk, is responsible for this musical atrocity. Stretching definitions and sensibilities to the breaking point, only half of the cuts can be called blues; calling them "rare" only compounds the various felonies committed in production and cover design (the word "design" being used most charitably in this context), for trash of this type was churned out by the boxcar load.

OK, what kind of rubbish is this? For want of a better name, call it "music of the



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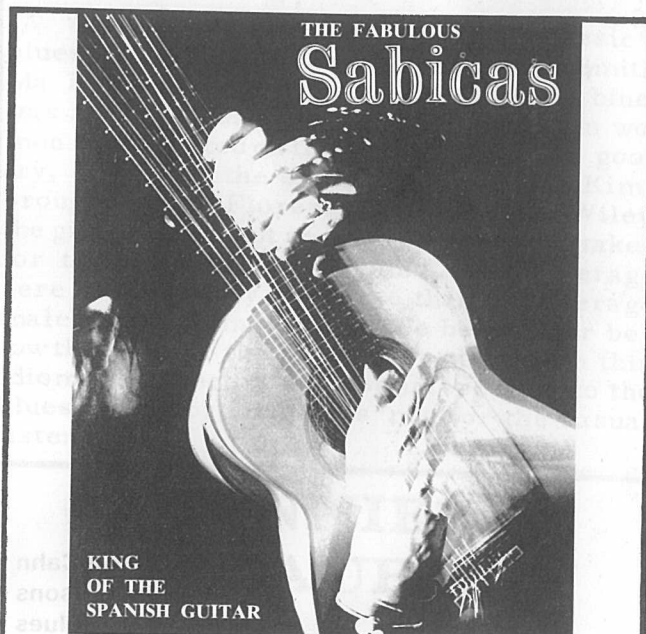


darkies" — everything is here but Mr. Bones and Rastus — stereotyped music gleefully fitting the 1920 popular image of the Negro.

Through some strange oversight, the classic recording of Al Jolson singing "Mammy" has been omitted. Various cuts vaguely reminiscent of an obscure Negro art form known as "Blues" (cf "Jass") have been mistakenly included, but the damage is as minimal as the competency of the performers.

Buy it if your trash can is twelve inches in diameter and needs a new lid. The vinyl is quite sturdy.

Phil Spiro



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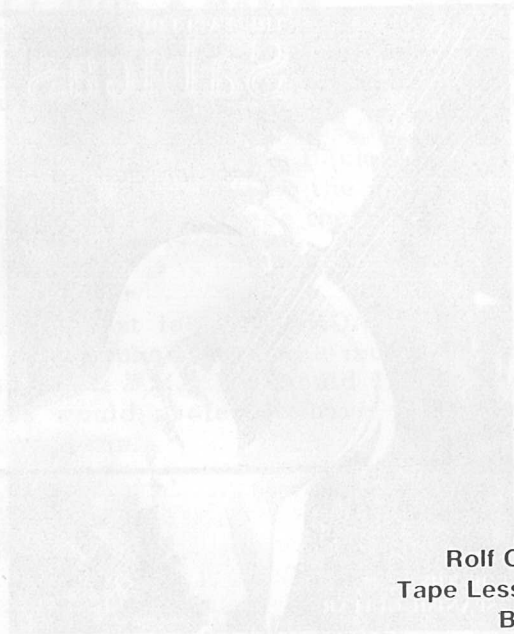
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FOR INFORMATION CALL: Ke6 - 2412

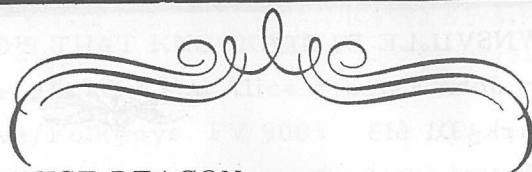


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## Broadside



BERNICE REAGON

Folk Songs: The South

Folkways FA2457

The first time I heard Bernice Reagon (then Johnson) sing, she was a member of the original, seemingly now forgotten, Freedom Singers. Shortly after that, at Newport, she performed on the Sunday afternoon program as a solo performer. Standing at the absolute rear of the stadium, I could hardly help but be impressed at the utter ease with which her voice filled the bowl.

I find it satisfying for several reasons. First, knowing Bernice for the being full of love that she is, her music is always a constant reminder to me of that love. Second, she has a hell of a voice, one which can be compared with no other but Odetta's. Still, her voice is not like any others', but is her own. Third, Bernice has what amounts to an unspoiled approach to her songs, evident in her phrasing and in the internal rhythmic variations which she employs.

My reservations about the record arise only from the fact that it is totally a capella. I like a capella music, especially when done by a good singer who knows how to embellish interestingly. Bernice is certainly capable of this. However, in many of the cuts on this record, an accompaniment would not obscure, but rather underline the singer's intent and ability. It would also make the voice of Bernice Reagon far more exciting than it appears here, if not as exciting as I have experienced at some of her live performances.

dave wilson

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# Reviews

## ORIGIN JAZZ LIBRARY THE REISSUES -

-- Part 2

by Phil Spiro



Three more of OJL's tasteful explorations into old-time blues. OJL is rapidly becoming synonymous with the best in country blues. If you are not familiar with the label, be assured that these three records are typical.

\*\*\*\*\*

### THE GREAT JUG BANDS

Various Artists

Origin Jazz Library OJL-4

This is easily the best of the three records of jug band material to date. The title is no misnomer — all the great ones are here, from Cannon's Jug Stompers to the Birmingham Jug Band. The notes are good, the remastering fine, and the music excellent. There is plenty of good-time music here, but the more introspective side of jug band music is not neglected.

If you have only a few minutes in which to sample this record at the store, try these cuts: "Goin' to Germany" by Cannon's Jug Stompers, "German Blues" (coincidence strikes again) by the Birmingham Jug Band, "Come Over Here" by Elder Richard Bryant's Sanctified Singers, and "New Minglewood Blues" by Noah Lewis' Jug Band (OK, so it is out of tune!). Better still, get the record and listen to all the cuts. A real gem.

### THE MISSISSIPPI BLUES

Various Artists

Origin Jazz Library OJL-5

One of these bright days, OJL will come up with a cover blurb that can be legitimately demolished. It would be so nice to take apart a statement such as "The way they sang from Memphis on down... recorded in their prime." But it's true, and my flint-capped, poison-tipped, black-inked reviewer's pen awaits a more foolhardy statement. This is the way they sounded in their prime.

And who might "they" be? Booker White, Willie Brown, Kid Bailey, Robert Wilkins, John Hurt, William Harris, Skip James (Skip James!!!), and Son House — that's who; eight of the best bluesmen ever to come down the pike. Of the eight, White, Wilkins, Hurt, James, and House have been rediscovered since the record was issued. The liner notes, which were poor to begin with, are now hope-



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FOLK MUSIC  
ENTERTAINMENT  
NIGHTLY

lessly out of date; ask for OJL supplement No. 1 for more accurate information on the artists. As for the music, try "Panama Limited" (White), "Future Blues" (Brown), "That's No Way to Get Along" (Wilkins), "Got the Blues, Can't Be Satisfied" (Hurt), "If You Haven't Any Hay, Get On Down the Road" (James), "Hard Time Killin' Floor Blues" (James), and "Preachin' the Blues" (House). This is one of the finest collections of country blues available. Buy it.

### THE COUNTRY GIRLS

Various Artists

Origin Jazz Library OJL-6

While most of the early city ("classic") blues singers were women — Bessie Smith, Ma Rainer, Ida Cox, et. al. — country blues was and is a male preserve. The eleven women represented on this record give it a good try, but, with the exceptions of Lottie Kimbrough, Nellie Florence, and Geeshie Wiley, the girls just do not seem to have what it takes for top-drawer country blues. The average here is certainly no worse than the average male country singer, but the best is far below the level of the great male singers in this idiom. This record may be interesting to the blues collector, but it is not for the casual listener.



## 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.

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Boston - North End

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523-9521



# Notes from a Stanza Collector variant ed. freeman

Well, it seems that I left out a few categories. Besides Group A (Junior Folk Hippies) and Group B (Senior Jaded Folk Hippies), there are evidently other Folk Scenes happening in Boston of which I was unaware. Sorry, folk fans, I didn't mean to slight any of you.

Immediately upon reading my column in the last issue of BROADSIDE, Phil (O. J. L.) Spiro came running up to me with a desperate look on his face and whined, "What about me? I haven't even heard anything recorded after 1928; I don't even know who the New Christy Minstrels are." And having spoken, he hoisted his crate of scratchy 78's to his shoulder and ran home to his Edison Home Phonograph and security.

Phil, and others of his kind, belong to Group C, otherwise known as Scratchy Spade Hippies. Group C will not listen to white musicians, city folk singers, or anyone recorded after the advent of modern recording techniques. Group C does not recognize the existence of major record labels. Liberals in Group C will occasionally listen to an old Folkways record, but they will invariably polish the surface with some coarse sandpaper first, to bring the fidelity down to a bearable level. Musicians in Group C coat their

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instruments with epoxy glue to destroy the tone quality. Vocalists in Group C will perform only when they are hoarse. Members of Group C read nothing but the Backwater, Mississippi Times-Gazette, which suspended publication in 1932. They are not aware of the existence of Louise Day Hicks.

There is yet another Folk Faction: Group D, otherwise known as Soul Folk Hippies. Soul Folk Hippies are obsessed with the intrinsic beauty of all Folk Souls, no matter how badly this beauty may be expressed, and they will love anything on that basis. Group D listens fondly, understandingly, to Ravi Shankar tuning his guitar. (Group D does not distinguish between tuning and playing; it is all an expression of soul.) Group D tingles with compassion when listening to the Kingston Trio. Group D is enraptured with the humanity of the Serendipity Singers. Group D thinks Louise Day Hicks is probably a wonderful woman, who is just misunderstood.

And there is still another group. A sweet young thing came up to me in a coffeehouse a couple of days ago, her well-worn copy of BROADSIDE held close to her heart, and stammered forlornly, "W-where do I fit in? I like the New Christy Minstrels. I think they make good music. Can I still belong?" And, receiving no reply, she turned sadly and walked out into the empty, friendless street outside. Yes, Virginia, there must be a group for you. There has to be one. Nobody wants you to feel lonely...



The Turks Head  
Boston's Oldest Coffee House  
7<sup>th</sup> Charles St.



## DANCE MUSIC AT CLUB 47

At their Saturday afternoon Children's Concert, October 23rd, and on the regular evening program that night, the Club 47 will present a program of traditional New England square and contra dance music. The performers, listed by the club as "Dudley Laufman and Friends" but newly self-christened the "Canterbury Country Dance Orchestra," appeared at Newport this year under the name "New England Contra Dancers." The group's aim is to prove that dance music can and should be enjoyable for the listener as well as for the dancer. To this end, they have chosen their music for its melodic quality and harmonic possibilities, and have striven to keep the instrumentation varied and interesting, employing wind instruments as well as strings. The dance music will be interspersed with singing, story-telling and poetry, but the program will not include dancing.

## FOLKSONG SOCIETY

### ANNOUNCES PROGRAM

The Folksong Society of Greater Boston will open its season with its "Annual Fall Hootenanny," to be held Friday, November 5, at Bates Hall, in the Huntington Avenue YMCA, Boston. The program will begin at 8:30 p.m. Performing will be: Sylvia Mars, the A&P Gypsies, Bill Lyons, Caroline Moseley, Al & Jane Ann Smith, and Jack Parmley.

## TAMBURITZANS' ANNUAL CONCERT

The Duquesne University Tamburitans, now in their 29th year, will be at John Hancock Hall on Saturday, November 6, at 8:30 p.m. This is their only appearance in the area until next fall. This student folklore troupe is especially renowned for its huge collection of colorful and authentic Slavic costumes. They will present instrumental and choral music of Yugoslavia and Eastern Europe. The program will also feature many of the lively, exciting dances of these regions. The Tamburitans have been widely acclaimed both in North America and Europe for the authenticity and high artistic quality of their performances.

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New England Life Hall  
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or send your check to:

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



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



## SABICAS HERE NOVEMBER 6

Sabicas will bring his flamenco magic to Jordan Hall on Friday evening, November 5. This self-taught Andalusian has broadened the range of flamenco from folk to classic proportions, while retaining the natural spark, the fire, the exotic blending of beauty and savagery that is real Spanish flamenco guitar. This combination, so rare on the concert stage today, has made Sabicas a universal favorite. This first appearance of Sabicas in Boston in many years will be his only one in New England this season. Mail orders are now being filled and tickets will go on sale at the box office on October 22. For information, call Jordan Hall, KE 6-2412.

## 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

Tom Gowanlock

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

## FOLKLORE PRODUCTIONS

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# phil ochs

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sat., nov. 6



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boston  
8.30 pm



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- major ticket agencies
- box office

or by mail from:

- phil ochs concert box 65,

cambridge, mass. 02139

for additional information:

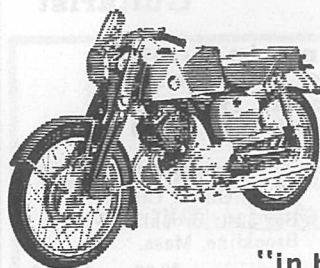
- call 491 - 8675

## Bits and Pieces

FOLKIN' AROUND, when the next issue appears, will bear a brand new title, SOUNDS \*\*\*THE NEW CHRISTY MINSTRELS took time off to go hunting in Alaska, and, after selling the furs, have decided to open a Fur Trading Company\*\*\* The administration of ENDICOTT JR. COLLEGE is reportedly offended by the FARINAS' song about a chastity belt\*\*\*MUDDY WATERS will be appearing at the JAZZ WORKSHOP in late November or early December\*\*\*BONNIE DOBSON has left full-time folksinging and has gone back to school in Toronto. She will only be taking weekend gigs for a while \*\*\*WELLESLEY COLLEGE is the latest local school to open up an on-campus coffeehouse\*\*\*TOM DUNBAR has struck out on his own with a full line of C&W records \*\*\*WTBS-FM, the MIT educational station, may soon originate its COFFEEHOUSE THEATRE program out of the TUFTS coffeehouse, THE IMBROGLIO \*\*\*TCM PAXTON was airlifted to L.A. by a student organization to sing at one of the demonstrations protesting Viet Nam policy this past weekend\*\*\* Contrary to rumor, TIM HARDIN is very much alive and will have a record out in the near future\*\*\*THE TROLS have split up, and some of its members are reported to be joining JERRY CORBITT and JESSE COLIN YOUNG to form a new folk-rock band\*\*\*ROLF CAHN has decided to resettle in New England. He will commute between Boston and WELLFLEET\*\*\*DANNY KALB and TOM FLANDERS (formerly Tom Jones of The Trols) have a blues band called THE BLUES PARTY, which has a record being released by COLUMBIA this month\*\*\*THE REMAINS, Boston's most popular rock group, have worked out an arrangement of ERIC ANDERSEN'S song, "Violets of Dawn"\*\*\*JACK SOLMAN is now managing RICHIE HAVENS and BRUCE MURDOCH\*\*\*TOM RUSH will leave Boston for a two-month tour of East Coast clubs this week\*\*\* JUDY COLLINS' latest album has shown up on the BILLBOARD charts and is marked as one of those rising most rapidly.

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## DYLAN TO DO TWO

Bob Dylan, straddling two musical forms to create a controversy which shows no sign of ceasing, will do two concerts in Boston on one weekend. He will appear at the Back Bay Theatre on Friday night, October 29, and again on Sunday night, October 31. The Sunday night concert will begin at 7:30.

If a recent concert in California is any guide, audiences can expect a lesson in being taught to accept Dylan's new direction. At the above-mentioned concert, Dylan's first set was composed of three of his longest, most involved ballads, and his second set was all-electric, faster paced, and aimed at being much more exciting than the first half.

## 47 PRESENTS HALLOWEEN BENEFIT FOR PROJECT EXODUS

Club 47 will present a special Halloween program to benefit Project Exodus. The show, on October 31, will feature Jackie Washington appearing as a magician, not a singer. Also promised are "other events suitable to the evening."

**the ODYSSEY** Boston's Newest and Largest Coffeehouse

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## ODYSSEY SPLITS SUNDAY PROGRAM

The Odyssey is splitting up its Sunday program. The Argonauts, a rock group which was featured in the afternoon and also in the evening, will continue their afternoon performances. The evening program, beginning Sunday, October 24, will be a hoot.

## CLASSIFIED ADS

For Sale: 0-18 Martin Guitar - good condition, beautiful tone, 50 years old. Call DE 2-8575. Ask for Ron.

GUITAR LESSONS-for beginners, intermediate, or advanced students. Call Don Gadbois. 491-6272

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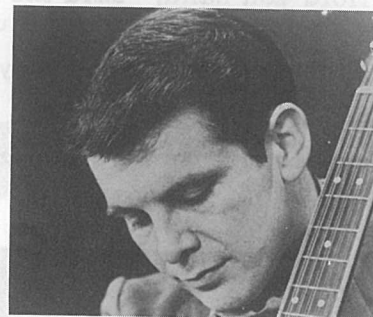
Two Concerts

SATURDAY, OCTOBER 30th

**DICK GREGORY**



**IAN and SYLVIA**



and  
**BOB GIBSON**

2:00 P.M.

Admission: \$1.75

8:30 P.M.

Admission: \$2.25

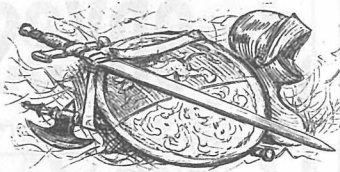
~ SPECIAL COMBINATION TICKET: \$3.50 ~

MailOrders: Concert  
Brandeis University  
Waltham, Mass.

Shapiro Athletic Center  
Brandeis University  
Waltham, Massachusetts



# Come Gather Round...



1. Soldier, oh soldier, a-coming from the plain;  
He courted a lady of honor and of fame.  
Her beauty shone so bright that it never could be told,  
She always loved the soldier, because he was so bold.  
Fa la la la, fa la la la la;  
Fa la la la, fa la la la.
2. "Soldier, oh soldier, it's I would be thy bride,  
But for fear of my father some danger might betide!"  
Then he took his sword and pistol, and hung them by his side,  
Swore they would be married no matter what betide.
3. He took her to the parson's and of course home again;  
There they met her father and seven armed men.  
"Let us fly," cried the lady, "I fear we shall be slain!"  
"Hold your hand," said the soldier, "And never fear again."
4. Then he pulled out sword and pistol and he caused them to rattle,  
The lady held his horse while the soldier fought in battle;  
"Hold you hand," said the old man, "And do not be so bold,  
And you shall have my daughter and a thousand pounds of gold."
5. "Fight on!" cried the lady, "The portion is too small!"  
"Hold you hand," said the old man, "And you shall have it all!"  
Then he took them right straight home and he called them son and dear,  
Not because he loved them, but only through fear.

--THE BOLD SOLDIER



In "Earl Brand," the lady and her lover have eloped. Her father and seven brothers follow, and press hard on them. Her lover stops to fight, bidding her hold the horse and never speak a word. He fights, and slays her seven brothers, and the lady speaks not a word; but as he engages her father, she cries out his name, and bids him not slay her own dear father. He is struck; they remount, and ride to his mother's where he dies of his wound, and she of sorrow.

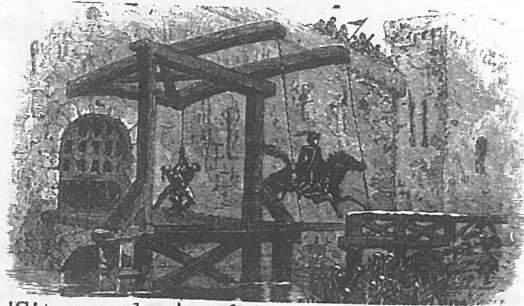
In "The Bold Soldier," the lovers are bravely returning after a marriage, but the foes are definitely her relations, at least one is her father. The holding of the horse is still there. But happy ending prevails, father relents from fear, and takes them home. I cannot help but feel that this is a half-way ballad; with elements from "Earl Brand," and another closely-linked ballad, "Erlington."

Mary Stafford



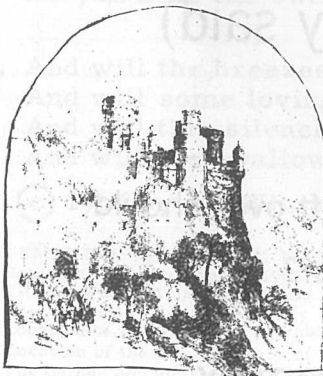
## EARL BRAND

1. "Rise up, you seven bretherens,  
And bring your sister down;  
It shall never be said that a steward's son  
Had taken her out of town."
2. "I thank you kindly, sir," he says;  
I am no steward's son,  
My father is of a regis king,  
My mother's a quaker's queen."
3. He mound her on a milk-white steed,  
He rode the dapple gray,  
He swung a bugle horn all round about his neck,  
And so went blowing away.
4. He had not got three mile of town,  
Till he looked back again,  
And saw her father and seven bretherens  
Come tripling over the plain.

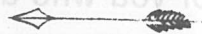


5. "Sit you down, fair Ellender," he said;  
"And hold this steed by the rein,  
Till I play awhile with your father  
And your seven bretherens."
6. Fair Ellender she sat still;  
It wasn't long till she saw  
Her own dear seven bretherens  
All wallowing in their blood.
7. Fair Ellender she sat still;  
She never changed a note,  
Till she saw her own dear fathere's head  
Come tumbling by her foot.
8. Saying, "Love runs free in every vein  
But father you have no more;  
If you're not satisfied with this,  
I wish you were in your mother's chamber  
And me in some house or room."
9. "If I was in my mother's chamber,  
You'd be welcome there;  
I'll wind you east, I'll wind you west,  
I'll wind along with you."

10. He mound her on a milk-white steed,  
He rode the dapple gray,  
He swung a bugle all round about his neck,  
And so went bleeding away.
11. As he rode up to his father's gate,  
He tinkled at the ring,  
Saying, "O dear father, asleep or awake,  
Arise and let me in."
12. "O sister, sister! make my bed;  
My wounds are very sore."  
Saying, "O dear mother! Oh, bind up my head,  
For me you'll bind no more."
13. It was about three hours till day  
The cocks began to crow;  
From every wound that he received  
His heart blood began to flow.
14. Sweet William he died like it might be to-day  
Fair Ellender to-morrow;  
Sweet William died for the wounds he received  
Fair Ellen died for sorrow.
15. Fair Ellender was buried by the church door;  
Sweet William was buried by her;  
And out of her breast sprung a blood red rose,  
And out of his a briar.
16. They grewed, they grewed  
to the top of the church,  
Till they could grow no higher,  
And there they tied a true lover's knot,  
And the rose ran round the briar.



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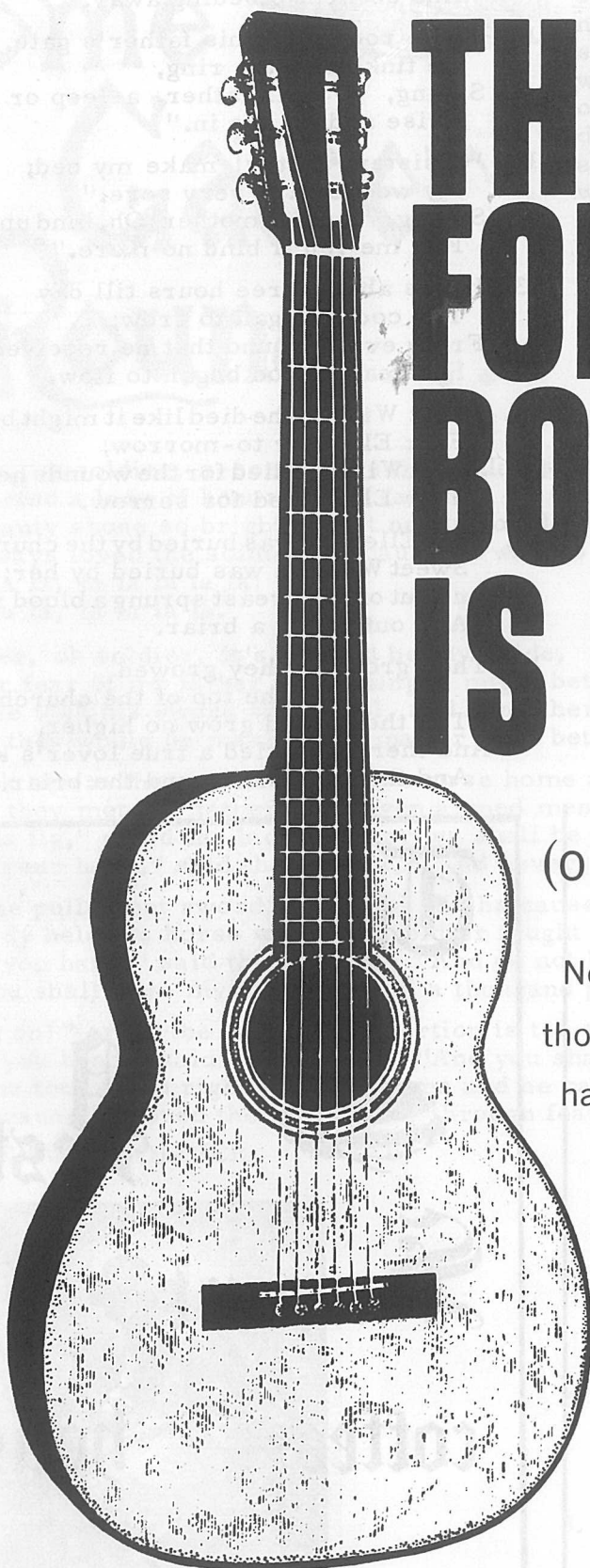
612½

Page

Blvd.

Springfield





# 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**

# Editor's Choice:

## A SWALLOW SONG

words & music  
by Richard Farina

*Moderato*

1. Come wan-der qui-et-ly, and lis-ten to the wind. Come  
near and lis-ten to the sky.— Come walk-ing high a-bove the  
roll-ing of the sea, And watch the swal-lows as they fly.—

*D.C. 3 times*

2. There is no sorrow like the murmur of their wings.  
There is no choir like their song.  
There is no power like the freedom of their flight.  
While the swallows roam alone.
3. Do you hear the calling of a hundred thousand boys?  
Do you hear the trembling in the stone?  
Do you hear the angry bells go rising in the night?  
Do you hear the swallows when they've flown?
4. And will the breezes blow the petals from your hand?  
And will some loving ease your pain?  
And will this silence drive confusion from your soul?  
And will the swallows come again?

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D. Free Distribution (including samples) by mail, carrier or other means	100	100
E. Total Distribution (Sum of C and D)	3350	4100
F. Office use, left-over, unaccounted, spoiled after printing	950	900
G. Total (Sum of E & F)	4300	5000

I certify that the statements made by me are correct and complete. William Rabkin, Business Manager.



# DEAR BROADSIDE



DEAR BROADSIDE:

Could you tell me if Jim Kweskin & the Jug Band plan to release another album in the future, and, if so, how soon? I have both of their albums and would like more. Also, has Geoff Muldaur released any records on his own?

Thank you.

Sincerely,  
Kathy Hearty

(While we have no information regarding a new Jug Band album, Vanguard should be issuing a Jim Kweskin LP shortly. Geoff has one album on Prestige, Sleepy Man Blues, and may also be heard on Elektra's Blues Project... Ed.)

\*\*\*\*\*

DEAR BROADVIEW:

I must be one of those rare and dangerous renegades from Boston (temporarily basking in the sun of Cambridge) folkdom that seems to make Freeman skeptical. I have my likes and dislikes in both of Freeman's groups A and B. But, then, my broader outlook tends to make different divisions.

But, then I probably have a livelier scene by basing my opinions on my personal likes



and dislikes. I'm not held back by the fear of offending any particular establishment. But, then again, I'm not suffering from any fears of what that great delusion of grandeur, the Great Society, can do for me. Being free and independent, I'm quite capable of making decisions myself.

Not subjugating my tastes to anyone's will, I will say that, on the whole, I do like BROADSIDE. I did like the article Wilson presented concerning the Moondial, which only goes to show that one shouldn't be too hasty with his opinions.

A boston rebel,  
John B. Fitzgerald, Jr.



DEAR BROADSIDE:

I was wondering if you could clear up a point that has been bothering me for some-time now. The question: who actually wrote "Baby, Let Me Follow You Down"? Was it Eric Von Schmidt, Bob Dylan, or who? Secondly: I was also wondering if you had any plans for a Blues column in the future. By that, I mean one which included information on Blues artists (urban), their songs, and maybe a few chords and techniques.

Thank you.

Sincerely,  
Ross Mayberry

((Eric Von Schmidt sings the song, "Baby, Let Me Lay It On You.")) Dylan credits Eric with the song on his first LP, but changed the words to make them more acceptable... Ed.)

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