

THE BROADSIDE

Volume IV, No. 19

Cambridge, Massachusetts

November 10, 1965

Photo by Chris Murray



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS



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THE BROADSIDE

Volume IV, No. 19 November 10, 1965

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Rev. Gary Davis

Two years ago, the Reverend Gary Davis was performing at the Cafe Yana. At that time Coffeehouse Theatre was broadcast live from the Yana every Friday night, and the Reverend was asked at the last minute if he would do a slightly longer set than usual, owing to the fact that the second act had not shown up. "How long is your radio show?" the Rev asked. "One hour," he was told. "You just don't worry about it," was his only reply. He stepped on stage at the beginning of the hour, and 65 minutes later announced "that ought to be about enough." He hadn't stopped for a minute in between. Myth and folklore galore have sprung up about the Reverend wherever he has played. Some people claim that they have evidence that Gary is the brother of Robert Johnson. Others claim that he never sleeps. Some of these claims, particularly the latter, have substantial reason behind them.

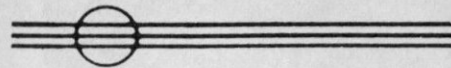
Gary Davis was born in Lawrence County, South Carolina, in 1896. Trite as it might seem, his first instrument was the renowned cigar box and some forgotten kind of strings. He became an expert blues guitarman by the time he had reached his teens, and

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for a while he worked with a string band, playing at the local dances. He was ordained minister in Washington, North Carolina, in 1933, and in 1935 he arrived in New York, where he was recorded on the Perfect label. For the next twenty years, and, indeed, till now, he roamed the streets of Harlem, singing the gospel and making a somewhat meager living.

Perhaps the worst folklore created about Brother Davis is his strict renunciation of secular music — the Blues. It ain't true, and anyone who has heard the Reverend, "with a bit of the devil in him," can attest to his proficiency within that form.

This month, Reverend Gary Davis will be on the Boston concert stage. His fans will be there in force. With good fortune, perhaps there will be room for some of you who have yet to hear him.

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OPENING SOON

DEATH OF PETER LAFARGE STUNS FOLK COMMUNITY

On Wednesday, October 27, Peter LaFarge died as a result of an as yet unexplained "stroke." His death shocked many members of the New York and Boston folk communities who were his friends.

Peter, son of Pulitzer Prize winning author Oliver LaFarge, was, like his father, a champion for Indian rights.

Peter gained most of his recognition from his penning of the song "Ira Hayes," which, as recorded by Johnny Cash, was one of the first protest songs to become a pop hit.

Peter was raised on the Kane Ranch in Fountain, Colorado, where he learned the skills of the cowboy and the abilities which made him a rodeo contestant. Descendants of the Nargaset Tribe of American Indians, Peter and his sister Povy were adopted by the Tewa Tribe of the Hopi Nation, a reservation near Santa Fe, New Mexico. In 1947, at the age of 16, Peter left home to sing and to rodeo. He had been influenced a year before by Josh White, a family friend, and in the years to follow, Big Bill Broonzy, Pete Seeger, and Cisco Houston were to affect him markedly with their friendship and advice.

After serving with the Armed Forces in Korea during that conflict, Peter returned to the rodeo and the boxing ring. A broken nose in the ring and a smashed leg, courtesy of a Brahma bull, gave portent of his waning athletic career, and he traveled to Chicago to study at the Goodman School of Theatre. He appeared in the successful New York revival of "Dark of the Moon" and then took another crack at the rodeo. In 1959, he was astride a bucking bronc, his foot in a cast, and at the same time cast in a production of *King Lear*. He decided, upon reflecting over a long list of injuries, that it was time to retire. Under the close tutelage of Cisco Houston, Peter began to attack his musical development with



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the same fervor with which he had once approached the wild Brahmas. His passionate efforts, aimed at protecting the rights of the American Indian (a fight in which he was very much involved) were almost always reflected in the songs he wrote.

Services were held at the Universalist Church at 52nd and Lexington in New York City, at 3 p.m. on Saturday, October 30. His family, following Peter's wishes, requested that, instead of flowers, donations be made to the Association for Indian Affairs in Peter's name.



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RAMBLIN' ROUND

w/dave wilson

About two months ago, I had a surprise visit at my home from one of the newer local performers, who seemed a bit disturbed and obviously wanted to ask some questions, but was afraid of violating some protocol or of making a social faux pas. We sat over coffee for some time, discussing music and other general chit-chat items. Finally, with an evident screwing up of courage, the performer broke the barrier and asked me if I knew anything about marijuana. I asked what the person wanted to know and what it was that had prompted the question. Well, it seemed that this individual's family had been upset by some friends of theirs who had told them that folksingers (not their child, of course) were really the dregs of society, that almost all of them were addicted to marijuana, and that their offspring should be very careful, because, if not, said child was going to end up down and out and, without a doubt, addicted to that incredibly dangerous stuff.

At first I couldn't help but be amused. But, after some thought (a process which occupied my mind long after the performer had left), trying to place the situation in some sort of realistic perspective, I recognized that a real problem existed. Several times before, I had been asked by people outside of the scene if it were true that "dope" was common among beatniks and folkies. I had replied with as much irony as I felt the situation warranted. Now I have become increasingly aware of how widespread the misconceptions are, and I think it's time to talk about it.


I know of a number of people who will be immediately upset. The general attitude is that to talk about it will be to draw attention to it. Perhaps that was once true, but at this point I feel the misconceptions far outweigh the absence of any knowledge or idea. Like



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sex education, a chemical education is also necessary.

Perhaps marijuana is the most misunderstood, if only because it is the most often heard about. Is the use of marijuana common in the folk scene? Well, I can only say that it is as common in this scene as it is in the jazz scene, the literary scene, the art scene, the Madison Avenue ad scene, the classical music scene, the higher social set scene, the student scene, the Indian scene, the Negro scene, the political scene, and the acting scene. I'd list more scenes, but I think I've made my point. Marijuana is common everywhere. It is fashionable among the wealthy and the creative. Unfortunately, it is the less well-to-do who get "busted" for it. The situation is worthy of a comic opera—the judge who smokes pot in his own home (and quite safely) leveling sentence on one of the so-called beatniks who has been arrested for doing the same thing in his "pad."

Marijuana is a variety of the hemp plant and is a fairly common weed. It has been

known and used for years by man. It is legal in many countries, where the government controls it, taxing it much as our government taxes tobacco. The informed know that it is not addictive in the medical sense. People who do become "addicts" could as easily become addicted to pecan pie, sleep, comic books, salt water taffy, or prayer. As a drug it has far less effect on the body than does alcohol, a 12-hour cold pill, or shoveling snow.

Last year, The Lancet, a British medical journal, recommended the legalization of marijuana in England, in a serious effort to replace the social use of alcohol with the social use of marijuana.

The use of pot, however, has one great danger, one which is not to be lightly overlooked. IT IS ILLEGAL. And that should be enough to make any sensible person extremely wary of its use. Would you eat apple pie if it were illegal to do so? Lots of people would, and many of them would be doing it just because it is legally dangerous. That is one real reason you find so many "rebels" smoking pot.

Lastly for this issue, let me assure you, especially any mothers and dads who might be peeking in, that it would be harder for you to acquire a portion of this drug on the folk scene than it would be to get it in practically any college dormitory in the area.

There are dangerous drugs around everywhere. Knowing them, the same as knowing how to spot poison ivy, is an aid to staying out of their way. I'll talk about some of them in the next issue.

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.

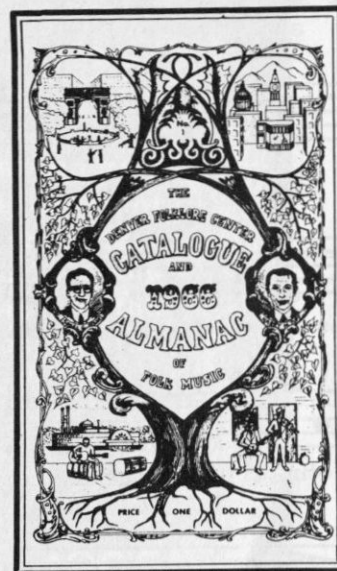
SIDE ONE - TITLE OF DYLAN BOOK

A book by Bob Dylan will be published in the near future by the Macmillan Company. The book will be a collection of Dylan letters, sketches, and impressions. Presumably a good portion of the text will be made up of already published Dylan, including album liner notes.

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Ramblin' Boy

by TOM PAXTON



Sometimes laughter is the only defense against an impulse to scream one's self into insanity. In the case of our war on Vietnam it becomes a necessity. My response to views like those of an American helicopter officer, as quoted by Jack Langguth in the New York Times Magazine, September 19, 1965, is an example. When asked for his solutions to the gloomy problems facing American forces in Vietnam, he answered pleasantly:

"Terror. The Vietcong have terrorized the peasants to get their co-operation, or at

least to stop their opposition. We must terrorize the villagers even more, so they see that their real self-interest lies with us. We've got to start bombing and strafing the villages that aren't friendly to the Government. Of course, we won't do it. That's not our way of doing things and the people at home would not stand for it. But terror is what it takes."

I don't know about you, but I find myself thinking that there has got to be something funny in all this.

The song is not frivolous. It is meant to make the listener laugh and, while he laughs, to think: "My God, it is absurd." It is anti-put on. It is, I hope, funny.

Lyndon Johnson Told The Nation

Verse: I got a let-ter from L. B. J., it said: "This is your luck-y day, It's time to put your khak-i trous-ers on. Though it may seem ve-ry queer, We've got no jobs to give you here, so we are send-ing you to Vi-et - nam." (CHORUS) And Lyn-don John-son told the na-tion, "Have no fear of es - ca - la - tion, I am try-ing ev'-ry-one to please. Tho' it isn't real - ly war, We're send-ing fif-ty thous-and more, to help save Vi-et-nam from Viet-nam - ese.

2. I jumped off the old troop ship,
I sank in mud up to my hips,
And cussed until the captain called me down,
"Never mind how hard it's raining,
Think of all the ground we're gaining,
Just don't take one step outside of town." (Cho.)
3. Every night the local gentry
Slip out past the sleeping sentry
They go out to join the old V. C.
In their nightly little dramas,
They put on their black pajamas
And come lobbing mortar shells at me. (Cho.)

4. We go 'round in helicopters
Like a bunch of big grasshoppers
Searching for the Viet Cong in vain.
They left a note that they had gone,
They had to get back to Saigon,
Their government positions to maintain. (Cho.)
5. Well, here I sit in this rice paddy,
Wondering about Big Daddy,
And I know that Lyndon loves me so.
Yet how sadly I remember
Way back yonder in November
When he said I'd never have to go. (Cho.)

Whoop stagger cowboys, ignoring with a care the adding up of the constant stampede hurts, always able to go that other further, past the hellgate odds, happily screaming the oldest almost cries in the night, these are the heirs to the last of the old west.

Peter LaFarge

1931

1965

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SING OUT!

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ON THE SCENE

with
Robert J Lurtsema

Beginning with this issue's column, we will attempt to trace a history of coffeehouses in America. We will try to present each installment as a separate entity and avoid as much as possible the pitfall of cliff-hanging. When something on the contemporary scene demands our attention, rather than digressing from the series, we will either split the column or submit a separate article.

Before we can begin to discuss a history of coffeehouses, it would seem advisable to discover a little more about the culprit ultimately responsible for their existence in the first place.

"They have in Turkey a drink called Coffee, made of a Berry of the same name, as Black as Soot, and of a Strong Scent, but not Aromatical; which they take beaten into Powder, in Water, As Hot as they can Drink it; and they take it, and sit at it in their Coffee Houses, which are like our Taverns. The Drink comforteth the Brain and Heart, and helpeth Digestion."

Francis Bacon

Etymologically, the very name itself is fascinating. In the English provinces, coffee was once spelled without any of the letters in

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it today. Back then it was KAWPHY. The actual derivation of the word "coffee" is open to considerable debate. It is most generally agreed that the name derives from the original Arabic qahwah, indirectly through its Turkish form, kahveh. Some etymologists, however, connect it with the name Kaffa, a town in southwest Ethiopia, reputed to be the birthplace of coffee, in which case it would originally have been spelled kauli.

Through the ages, the Arabian primitive root shows influences in whatever word has come to mean coffee in all tongues, according to the pronunciation of each language. Some examples are: Bohemian, kava; Chinese, kai-fey; Danish and Swedish, kaffe; Dutch, koffie; Finnish, kahvi; French, Spanish, and Portugese, cafe; German, Kaffee; Greek, kafeo; Hungarian, kavé; Italian, caffe; Japanese, kéhi; Latin, coffea (the scientific name for coffee); Persian, qéhve; Polish, kawa; Rumanian, cafea; and Russian, kophe.

The early history of coffee as an economic product is vague and obscure, the absence of fact being compensated for by a profusion of conjectural statements and mythical stories. Various legendary accounts are given of the discovery of the beneficial properties of the plant. One of the earliest would put the discovery of coffee at about A.D. 850 in Abyssinia (now Ethiopia). The legend tells of Kaldi, an Arabian goatherd, who was bewildered by the antics of his flock. The goats, it seems, had been browsing on the shrubs, with the result that they had become elated and sleepless at night. Kaldi, to satisfy his curiosity, ate some of the berries and, overjoyed at the feeling of exhilaration which he experienced, has been pictured in legend as dashing off in excitement to proclaim his great find to the world.

Up to the close of the seventeenth century, the world's entire, although limited, supply of coffee was obtained from the province of Yemen in South Arabia, where the true celebrated Mocha or Mokka coffee is still produced. And, of course, there is a legend about how coffee was first found growing wild

in Arabia. Hadji Omar, a dervish, discovered it, so the story goes, in 1285. He had been outlawed from Mocha for asking the ten-millionaire "boss" of Mocha where he got his ten-million. He was dying of hunger in the wilderness, when his glazing eyes saw some small, round berries. He ate some, but they were bitter. He roasted some, and they were better. He steeped the roasted berries in a running brook's water, held in the palm of his hand, and they were as good as solid



food. He ran back to Mocha, found the "boss" dead and his filthy millions scattered, made some coffee, invited the wise men of Mocha to drink, and, in their gratitude, they made him a saint.

Next issue, we'll take a close-up look at the coffee-bean itself.

CDS HOLDS 50TH ANNIVERSARY DINNER-DANCE

On Saturday night, November 13th, the Boston chapter of the Country Dance Society will hold a Jubilee Dinner and Dance at the Hotel Vendome to celebrate their 50th birthday.

The Hotel Vendome is located two blocks from Copley Square, at the corner of Dartmouth St., and Commonwealth Avenue. The dinner and dancing will take place in the Empire Room, located on the first floor of the hotel.

A program of English country and American square dancing has been planned, in which guests may participate. Don't worry. The dances will be prompted! For comfort in dancing, low-heeled shoes with rubber soles are recommended for the ballroom floor.

Membership in the Society is not a prerequisite for attendance; everyone is invited and will be most welcome. It is expected that Miss Gadd, National Director, and Mrs. Richard Conant, National President, will be present.

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LEN CHANDLER AT ODYSSEY

Len Chandler, the most outspoken performer at this year's Newport Folk Festival will perform for one week at the Odyssey Coffeehouse. This will be Len's first club engagement in this city in over two years.

Len has, however, made quick trips into town to do benefits upon occasion. He last appeared at the Core Freedom Folk Festival, and prior to that, he shared a Core benefit concert stage with Dick Gregory.

He will be at the Odyssey nightly from Monday, November 22nd through Saturday, November 27th.

The

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COFFEEHOUSE

THEATRE

by jan chartier

The lights went out and the audience automatically began to applaud. It was the applause of forced numbness, false relief, futile thunder. It was the slapping together of hands to prolong a blankness, to hide the fearful silence that had to follow.

For almost two and a half hours, the audience had been bombarded with documented statements, arguments, opinions, and recollections about and by the American Negro from the time of slavery to the evolution of today's more intangible chains. For over two hours, with but one short intermission, the audience was forced to taste the blood and tremble with the horror and sting with the humiliation and be awed by the strength, and wonder at the endurance of the American Negro. Dramatic, powerful, painful—"In White America" was a living experience.

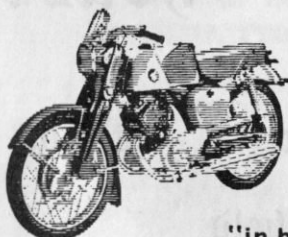
I walked into New England Life Hall anticipating a moving performance. I don't remember walking out.

This dramatic documentary offered several bits of humor, too. But I only remember laughing twice. The rest of the time the pain was too great to allow real laughter. The funny lines and expressions simply underscored the mask of silent defense many Negroes were forced to assume.

Long before the Civil War, black men talked about IF—if they could have their own home, if they could work for themselves, if they could be free. The recorded statement of one Negro acknowledged the fact that his plantation owner saved him the worry of food, shelter, and clothes; all these were provided for him by his kindly master. But when given a choice, he emphatically stated, "I choose the worriment."

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It seems superfluous to cite singular statements from the play. For example, our great President Thomas Jefferson detested slavery—but he believed Negroes to be inferior. One man, one free white man—out of how many?

If you didn't see "In White America," you lost. A quote from James Baldwin: "We seem to feel, at bottom, that the truth about white and black men in America is so terrible that it cannot really be told. But the truth about the past is really all we have to guide us in the present."



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FALL!

FALL!

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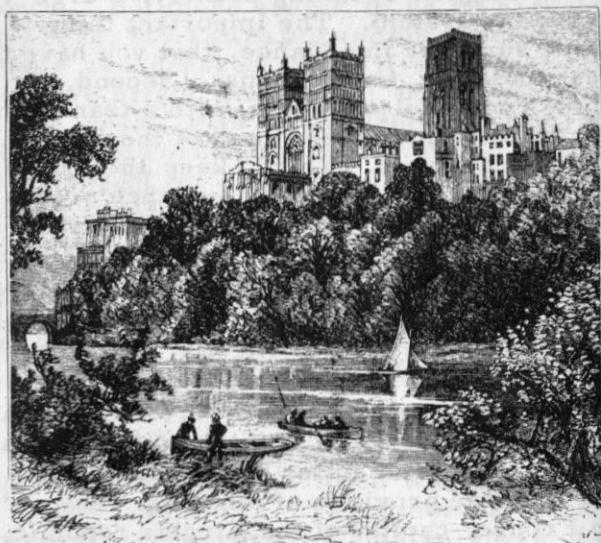
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HARVARD SQUARE

Editor's Choice:

KING'S HIGHWAY BLUES

words & music
by Dave Cohen

1. O when I stop my ram-blin' — Fris-co gon-na be my home —
When I stop my ram-blin' — Fris-co gon-na be my home —
Yes, the wo-men treat me good — Po-lice leave me a - lone —



2. On that road I'm walkin') 2
Called it the King's Highway)
There's good times in Frisco
Good times across the bay.
3. There's good whiskey, mama,)
To warm a man when he's cold) 2
There's good lovin' women
To warm him up when he's old.
4. Sometime's New York's good) 2
Sometime's New York's bad)
Yes, without my woman
The worst I ever had.
5. When I stop my ramblin') 2
Frisco gonna be my home)
There's good times in Frisco
Police leave me alone.

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Th 18 Mitch Blake
F 19 Leonda
Sa 20 John Perry
Su 21 } closed
thru }
T 23 }
W 24 Gil De Jesus

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F 5 }
thru } Leonda
Su 7 }
M 8 closed
Tu 9 }
thru } Surprise
Th 11 }
F 12 Robbie Morgan
Sa 13 & Jimmy
Su 14 Hoot
M 15 closed
Tu 16 }
thru } Carl Watanabe
Su 21 }
M 22 closed
Tu 23 }
thru } Eliot Kenin
Su 28 }

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.



Club 47, Inc. UN4-3266

F 5 Charles River Valley Boys
Sa 6 } Patrick Sky
Su 7 }
M 8 Movie: "Grapes of Wrath"
Tu 9 } John Hammond
W 10 }
Th 11 Jesse Colin Young &
F 12 The Lonely Nights
Sa 13 Les Daniels/
Paul Arnoldi
Su 14 Hoot
M 15 Jazz: Dave Schrier
Tu 16 Geoff Muldaur/
Mitch Greenhill
W 17 } Spider John Koerner
Th 18 }
F 19 Jim Kweskin Trio
Sa 20 Keith & Rooney
Su 21 Hoot
M 22 Movie: "Fury"
Tu 23 Bukka White
W 24 Jim Kweskin Trio

Children's Program (2:00 pm)

November

Sa 6 Jackie Washington
Sa 13 John & Rose Mary Harbison
Sa 20 Scottish Country Dance Society

Classical Music Program (3:00 pm)

November

Su 7 Works by: Schoenberg, Krenek,
Cone, Tsythall, Harbison, Hindemith
Su 21 Music of the Late Renaissance
and Baroque - The Cambridge
Consort



Orleans LA3-9391

F 5 John Perry
Sa 6 Ed Freeman
Su 7 Sam & his piano
M 8 Peter Childs
Tu 9 Mel Lyman
W 10 John Perry
Th 11 Walter Bjorkman
F 12 Steve Koretz
Sa 13 Ed Freeman
Su 14 Ray Pong
M 15 Introducing Paul Geremia
Tu 16 Bill Staines
W 17 Steve Koretz
Th 18 John Perry
F 19 Monty Dunn
Sa 20 Walter Bjorkman
Su 21 Mel Lyman
M 22 Peter Childs
Tu 23 Ed Freeman
W 24 Steve Koretz

Folk City USA

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

November

F 5 Music of Other Lands - Part 1, India
F 12 Music of Other Lands - Part 2, Greece
F 19 Music of Other Lands - Part 3, Israel

Odyssey 523

F 5 }
thru } Rolf Cahn
Sa 13 }
M 15 to
thru } be
Sa 20 announced
M 21 }
thru } Len Chand
W 24 }

Closed Sundays





Loft LA3-8443

F 5 } Norm & Judy
Sa 6 }
Su 7 closed
M 8 }to
Tu 9 }be
W 10 }announced
Th 11 Hoot w/Dusty Rhodes
F 12 }Dave Briggs'
Flamenco Troupe w/
Sa 13 }Rogelio Reyes
Su 14 closed
M 15 }to
Tu 16 }be
W 17 }announced
Th 18 Hoot w/Dusty Rhodes
F 19 }Dave Briggs'
Flamenco Troupe w/
Sa 20 }Rogelio Reyes

Seventh Circle

F 5 Open
Sa 6 George Ley
blues
Su 7 }
thru }closed
W 10 }
Th 11 Regina Perry
folksongs
F 12 Judi Campbell
folksongs
Sa 13 Peter Childs -
"Reality"
Su 14 }
thru }closed
W 17 }
M 18 Murray Levin -
"Kennedy"
Tu 19 Bob Gahtan
Songs & Speaker
W 20 Clarinet Quartet



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1965											
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Turk's Head

227-3524

F 5 } Jerry Nash
Sa 6 }
Su 7 Aft: Rolf Cahn
Eve: John Perry
M 8 Leonda
Tu 9 Nancy Michaels
W 10 Ray Pong
Th 11 Leonda
F 12 Jerry Nash
Sa 13 Rob & Gretchen
Su 14 Aft: Rolf Cahn
Eve: John Perry
M 15 Leonda
Tu 16 Nancy Michaels
W 17 Ray Pong
Th 18 Peter Childs
F 19 Steve Koretz
Sa 20 Leonda
Su 21 Aft: Rolf Cahn
Eve: John Perry
M 22 Leonda
Tu 23 Nancy Michaels
W 24 Ray Pong

Concerts

November

F 5 CLANCY BROTHERS & TOMMY MAKEM
Back Bay Theatre, 8:30 pm
F 5 SABICAS, Jordan Hall, 8:30 pm
F 5 ANNUAL FALL HOOTENANNY
FSSGB, Bates Hall, 8:30 pm
Sa 6 DUQUESNE UNIVERSITY
TAMBURITZANS, John Hancock Hall
8:30 pm
Sa 6 PHIL OCHS, Jordan Hall, 8:30 pm
Sa 6 JACKIE WASHINGTON
Lexington High School (benefit for
Lexington Civil Rights Committee)
8:30 pm
Sa 13 JACKIE WASHINGTON
Jordan Hall, 8:30 pm
Tu 19 CHARLES RIVER VALLEY BOYS
Leominster High School, 8:30 pm
W 20 SONNY TERRY & BROWNIE MCGHEE,
REV. GARY DAVIS, and others
Jordan Hall, 8:30 pm
W 20 ODETTA
Northfield School Auditorium
East Northfield, 8:15 pm

King's Rook

1-356-9754

F 5 } Dwaine Storey
Sa 6 }
Su 7 Peter Childs
M 8 Hoot
Tu 9 King's Rook Au Go Go
W 10 Au Go Go w/Jesse Colin Young
& Jerry Corbitt (Rook R&B Band)
Th 11 Bill Staines
F 12 } Judy Roderick
Sa 13 }
Su 14 Peter Childs
M 15 Hoot
Tu 16 King's Rook Au Go Go
W 17 John Perry
Th 18 Bill Staines
F 19 } Richard & Mimi Farina
Sa 20 }
Su 21 Peter Childs
M 22 Hoot
Tu 23 King's Rook Au Go Go
W 24 John Perry

BOSTON FOLK MUSIC RADIO SCHEDULES

WBCN - 104.1 FM
WBOS - 1600 AM, 92.9 FM
WBZ - 1030 AM, 106.7 FM
WCRB - 1330 AM, 102.5 FM
WERS - 88.9 FM



MONDAY - FRIDAY

6:00 - 7:00 AM	WHIL (AM only)
6:30 - 7:30 AM	WBCN
7:00 - 7:30 AM	WILD
1:20 - 2:15	WILD
NOON - MIDNIGHT	WHIL (FM only)

TUESDAY

6:00 - 8:00	WTBS
8:00 - 9:00	WTBS

WEDNESDAY

7:00 - 7:45	WHRB
7:00 - 9:00	WTBS

THURSDAY

9:00 - 10:00	WBCN
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FRIDAY

7:00 - 9:00	WTBS
8:00 - 9:00	WERS
11:15 - 1:00 AM	WCRB

SATURDAY

6:00 - 7:00 AM	WHIL (AM only)
7:00 - 7:30 AM	WILD
9:30 - NOON	WHRB
12:00 - 4:00	WHRB
NOON - MIDNIGHT	WHIL (FM only)
6:05 - 7:00	WBCN

SUNDAY

7:00 - 7:30 AM	WILD
9:30 - 10:00 AM	WCRB
10:00 - 11:00 AM	WBOS
11:00 - 12:00	WKOX
11:00 - 12:00	WBOS
1:00 - 1:30	WBOS
2:00 - 3:00	WBOS
3:00 - 4:00	WBOS
5:00 - 6:30	WHRB
5:00 - 7:00	WTBS
6:00 - 6:30	WBOS
6:00 - 8:00	WBZ
8:00 - 9:00	WBOS

WHIL - 1430 AM, 107.9 FM
WHRB - 550 AM, 95.3 FM
WILD - 1090 AM
WKOX -
WTBS - 88.1 FM



Country & Western Music
Songtime (gospel)
Ship of Zion (gospel)
Ship of Zion (gospel)
Boston Jamboree

Perloo, Stomp, and Glee - Tom Dunbar
Folkside - Phil Spiro

Balladeers
The Golden Ring - Ed Freeman

Greece - Ted Alevizos

Coffeehouse Theatre - Dave Wilson
Folk Folio - Steve Smoller
Folk City, U.S.A. - Bob Lurtsema

Country & Western Music
Ship of Zion (gospel)
Hillbilly at Harvard
Nonesuch (when no football game)
Boston Jamboree
Festival of Folk Music

Ship of Zion (gospel)
Armenian Music
Italian Variety Hour
Italian Hour
Polish Variety Hour
Italian Melody Hour
Greek Hour
Greek Hour
Folkways - Skip Wheeler
This Is the Blues - Dave Wilson
German Hour
Hootenanny - Jefferson Kaye
Irish Hour

Editor's Choice:

LIGHT RAIN

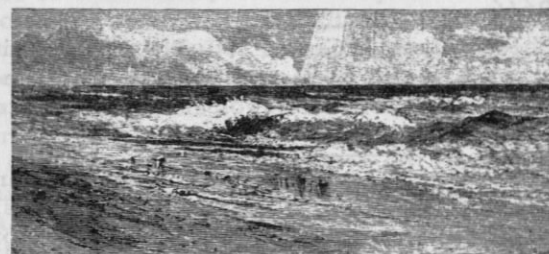
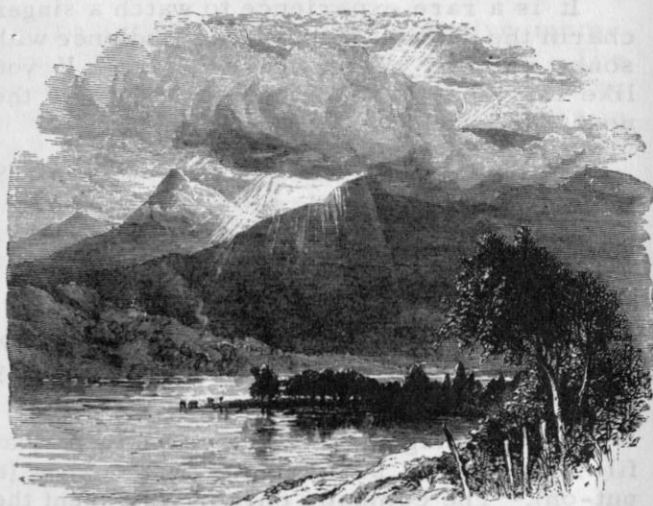
words and music
by Eric Von Schmidt

Light rain fal-lin' light rain fal-lin'— Light rain blow'n in the air

Light rain fal-lin' light rain fal - lin'— Well you know blow'in' blow'in' in the it's

air Tell me tell me fath-er Is is blow'n in my sweet ba'by's hair?

2. If I was like a light rain
Blowin' in my baby's hair (2)
Well I'd always be with her
She'd take me each and everywhere.
3. Used to walk together
When the world was fresh and green (2)
Now seems like dry grass
Is all the world I've ever seen.



4. I need some springtime
Springtime in my soul (2)
Then I can be like a light rain
Make that 'ole green grass grow.
5. Yeah, green grass, green grass
You're born on a rainy day (2)
Your daddy was a light rain
Your mama was the month of May.
6. Seems like the world's on fire
There's not a cloud up in the sky (2)
Yeah, the world's like a desert
Where the waterhole's gone dry.
7. (Repeat first verse.)

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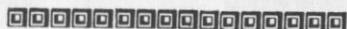
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Broadside

CHARLES O'HEGARTY

Live at the Loft
and King's Rook



One of the most distressing things about ballad singers in today's folk scene (watch out, here comes a gross generalization) is their predictability — they damn near always do "Geordie" or "The Cruel Mother" or something equally well-worked-over. A pleasant surprise, then, to hear Charles O'Hegarty do "The Royal Oak," "The Baron of Brackley," and other fresh ballad material. Even more of a surprise were music hall songs like "Cushie Butterfield," "Mother Was Bathing the Baby," and "The Body In the Bag." More surprises: much respect for traditional styles, writes good songs, and has a hell of an engaging personality, both on stage and off. At this point, it is something of an anticlimax to mention that he is a fine, strong singer.

It is a rare experience to watch a singer charm the daylights out of an audience with songs they've never heard before. If you like that sort of thing, catch O'Hegarty the next time around.

Phil Spiro

THE ESTABLISHMENT

Jordan Hall

October 29, 1965 8:30 p.m.

The Establishment was an enjoyable show with a few exceptionally clever lines in many of the skits.

The opening monologue explained that film clips would be used during the show (a put-on). The company purportedly spent the afternoon with the Boston Censor Bureau.

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cambridge

Reviews

Only one film was rejected — the accomplishments of Mayor Collins. It was a silent film, four seconds long.

In the James Bond take-off, a Russian spy (female, of course), posing as a window cleaner, threatens to kill Mr. Bond by boring him to death with one of his novels.

The high point of the evening was a monologue delivered by Peter Bellwood. He admitted that it was in his early teens when he first realized he did not hold the proper feelings for his cricket master. He had strange feelings when around girls. He wasn't normal. Yes, this was his true confession, he was a heterosexual.

Peter Bellwood was the unchallenged lead of Friday night's performance. Other members of the cast, also capable and convincing, were John Cleese, Joseph Maher, and Marion Gray. Although the show was not hilariously funny or excruciatingly pointed, as I had expected, it was indeed quite enjoyable. The actors impressed me with their self-discipline, precise delivery, and their ability to create and maintain a mood.

The Establishment boasts twelve members. They work in groups of four. The same troupe that performed in Boston will be in Washington, D. C., the first two weeks in November. The show is simultaneously running in New York. If you check T. V. listings for the week of November 20, you'll be able to see The Establishment perform a few of their funnier skits on the Merv Griffin Show.



jan chartier

ROBESON — BALLAD FOR AMERICANS
CARNEGIE HALL CONCERT, VOL. 2

Vanguard VRS 9193

Paul Robeson, one of the greatest American singers, has recently returned from a seven-year stay in England. In this album, we hear him as he sounded in 1940 ("Ballad for Americans") and in 1958. The score to "Ballad for Americans" is musically naive, but the piece is a valuable document of social protest. Its theme is the reaffirmation of the unity of the diverse ethnic and religious strains in America which has been the basis of American greatness. Inevitably, there is a lot of flag-waving (it was 1940), but Robeson pointedly takes to task the "windbags and patriotic spouting" which have kept many of the promises cited earlier (the words of the Declaration of Independence and the Gettysburg Address) from being realized. Robeson's

the ODYSSEY Boston's Newest and Largest Coffeehouse

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corner of cambridge st. in boston

voice is rich and vibrant, and carries the amateur American People's Chorus.

The remainder of the record is disappointing. Robeson shows an outstanding control of dynamics, but the repertoire is ineffective. With the exceptions of "O Grieve You Now My Mother" and "This Is The Hammer," the songs will not appeal to a young audience more accustomed to exciting performances. The piano accompaniment is at best inadequate, at worst (most of the time) vulgar and aggravating. It is unfortunate, for Paul Robeson is by all accounts an outstanding artist and man.

Ralph Earle

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Broadside

THE RETURN OF
KOERNER,
RAY & GLOVER

Elektra EKL-305



The Return of Koerner, Ray and Glover is their third album, and it shows them to be considerably matured musicians. It is not their best together, however. Each has grown in his own direction, but at the expense of that catalytic excitement which was in, for example, "What's the Matter with the Mill?" on their second album, Lots More Blues, Rags and Hollers (EKL-267). They do not fire each other, and it is because their styles are diverging.

Individually, though, all three give good performances. Dave Ray is at his best with Leadbelly tunes. He retains the truth of the original, yet restates it in his own vital style. "Poor Howard" and "Titanic" are outstanding; "Packin' Trunk" is very good. Usually excellent, Ray's guitar work is exceptional and he seems to have realized that words, to be authentic, do not have to be unintelligible.

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John Koerner is less extroverted than on previous recordings and especially less than in live performances. He seems to be singing for himself primarily and his songs' topics are similarly personal. As in "Goin' to the Country," that good ol' funky guitar is even better than ever (if possible), and he is more than ever the best original young talent around.

Tony Glover's playing has become more musical. He shows a good sense of what is appropriate and shies away from overstatement, previously his major fault. "Don't Let Your Right Hand Know What Your Left Hand Do" is worth the price of admission alone; with John on "Eugene C." he excels.

Koerner, Ray, and Glover are growing apart, but this is no tragedy. Individually, they are among the best, and The Return of Koerner, Ray and Glover reaffirms this.

Ralph Earle

THE BLUES NEVER DIE

Various Artists

Prestige 7391

Thanks once again to the poorly handled productions of Sam Charters, this lp best exemplifies a waste of good talent. Poor arrangements, exaggerated vocals on the part of Jimmy Cotton, and an obvious choice of poor material, coupled with the worst pressing job on an lp since Ma Rainey on Paramount, make this record almost a complete failure.

Otis Spann's five vocals and superb, subtle piano are the only worthwhile cuts on the record. Spann, who has been with the group for almost half of his 33 years, has no equal on R&B piano. However, his efforts on this lp cannot be compared with the superb work he did for Storyville of Sweden and Decca of London. Spann is best with a few drinks under him, and this lp does not capture him "high" enough. The best Spann efforts include the very soulful "Must Have Been the Devil" and "After Awhile."

James Cotton, who has been playing harp for Muddy since the 1950's, has not lived up

Reviews

to Muddy's former harp players, Junior Wells and Little Walter. However, Cotton is still good both instrumentally and vocally and has been a very valuable member of the group, often taking over the lead spot on the band when playing various night club gigs. I have never heard these tracks performed by Cotton before, and I have the feeling that they were especially worked out for the lp. This explains the sloppiness quite evident on the record. Cotton, who is a vocalist in the style of Joe Turner, is captured here on a level far below the fine work he did for the old Sun label and for Columbia of England. His vocals are exaggerated so much at times that they sound as foolish as Hoyt Axton's or as Van Ronk's growling techniques. Although this might be necessary for a person like Van Ronk trying to please an ill-informed folkset, it is not at all necessary for a blues performer playing for a well-informed blues audience. An outstanding track by Cotton is "One More Mile." This is an exceptionally soulful, slow-moving blues, featuring fine Cotton vocal and driving Waters bottleneck. This track, coupled with Cotton's instrumental, "Lightnin'," comprises his best efforts.

Cotton's version of "Dust My Broom," a Robert Johnson tune, popularized by the late Elmore James, is interesting but much too similar in technique to the Elmore James version to have any special merit. That this lp does not capture Blues Singers, but rather "singers of the blues" is most evident on the unsoulful handling that Cotton does of "I'm Ready."

The record is boosted by the steady guitar of James "Pee Wee" Madison, and the rhythm section — S. P. Leary on drums and Milton Rector on bass — but they cannot save a sinking ship; Captain Sam Charters must be thrown overboard if the crew is to rise again.

Elliot Spring



**BIG BILL BROONZY
AND PETE SEEGER
IN CONCERT**

Verve/Folkways FV/9008

Pete Seeger in concert is always far more dynamic than he is in any studio recording. Thus it should be not at all surprising that this in concert recording of Pete should be a dynamic recording. Add to that the presence of Big Bill Broonzy, the bluesman who really

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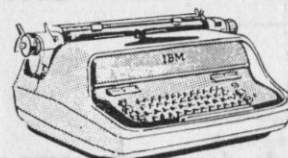
Dave Briggs'
Flamenco Troupe

stands at the beginning of the folkies' interest in the blues, and you have a potent thing going. But there is more yet. There is the interchange between Seeger and Broonzy which unfolds to display the personalities of both these performers.

Musically, there is little on this album to excite the hard-core hippie. Bill Broonzy cannot by any means be classified as a great bluesman. He is, however, a natural performer with the not-to-be-derided ability to warm an audience to rapport with him. Seeger is a fine musician, but his ability as a "performer" transcends his musicianship.

One band which will be of interest to Seeger followers and banjoists is a six-minute "Goofing Off Suite." Half Bach, half Beethoven, all Seeger. Without being derisive, this is a fine family album.

dave wilson



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THE REISSUES ORIGIN JAZZ LIBRARY

-- Part 3

by Phil Spiro

All OJL's are oriented toward the collector or in terms of quality and type of music selected, but four of the first six have an equal appeal for those only moderately familiar with blues. Not so with these four releases. The music is good, but only the experienced blues or jazz fan is likely to get maximum enjoyment here.

We were fortunate in having Jim Kweskin's able assistance in reviewing OJL-9, Byways of Jazz.

THE IMMORTAL CHARLIE PATTON, Vol. 2 Origin Jazz Library OJL-7

Patton is sometimes referred to as "the father of delta blues." The title is not much of an exaggeration. He strongly influenced Robert Johnson, Son House, and many more of his contemporaries; through them, his influence extended to Muddy Waters, Howling Wolf, Elmore James, and other R&B musicians.

Patton's voice is low, heavily accented, and difficult to understand; his guitar is subtle rather than spectacular. The music does not reach out to grab the listener, as does that

of Johnson or House. It is not that Patton is less direct in his statements, but that his statements are less easily understood outside his milieu.

Here are many of his best cuts — "High Water Everywhere," "Pony Blues," "Banty Rooster Blues," "Tom Rushen Blues," and "Hammer Blues."

This record is unreservedly recommended to anyone familiar with country blues. The novice should look elsewhere (perhaps OJL-5) for an introduction to this idiom.

COUNTRY BLUES ENCORES

Various Artists

Origin Jazz Library OJL-8

A very subtle record indeed. Like the Jook, Jug and Washboard Bands record on the Blues Classics label, full appreciation does not come until the third or fourth time through.

Nearly every country guitar and vocal style is represented here. There is only one truly extraordinary cut — "I'm So Glad" by Skip James — but almost all the cuts are good and many are exciting. Blind Joe Reynolds ("Outside Woman Blues"), Jay Bird Coleman ("Man Trouble Blues" — solo mouth harp), and Isaiah Nettles ("It's Cold in China Blues") make their first reissue appearances here. Even at the risk of sounding dramatic, one can only refer to these four performances, each in a different style, as strangely haunting. There are also fine cuts by Tommy Johnson ("Cool Drink of Water") and Garfield Akers ("Jumpin' and Shoutin' Blues").

An excellent anthology of country blues, but it is better recommended to the blues fan than to the casual listener.

BYWAYS OF JAZZ

Various Artists

Origin Jazz Library OJL-9

This is Origin's first excursion into traditional jazz. The performances, all from the late twenties, feature bands from Alabama, Texas, Missouri, and Indiana, all playing in styles derived from the New Orleans styles of that era.

The fairly large body of great traditional jazz that has been reissued — Louis Armstrong, Johnny Dodds, Jelly Roll Morton, et al. — inevitably invites comparison. The groups on this record were workaday bands with reasonably fixed personnel, as opposed to the "all-star" groups which existed only for the duration of the recording session. There are no "name" musicians here and no flights of genius. The arrangements are generally good, but the solos, with the exception of Johnny Williams' Synco Jazzers, are not



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quite up to the level of the arrangements. The music swings—as dance music. It is certainly better than, say, 80% of the traditional jazz recorded. But for examples of the truly great performances in the idiom, one must look elsewhere.

The traditional jazz fan will find much of interest here, but the casual listener will definitely miss the excitement generated by a Louis Armstrong or a Johnny Dodds. The beginner should try one of the recordings of the Louis Armstrong Hot Five or Hot Seven on Columbia, or The Jelly Roll Morton reissues on RCA.

SAM COLLINS

Origin Jazz Library OJL-10

Hot off the press comes Origin's latest release—14 cuts by "Crying" Sam Collins and two cuts by King Solomon Hill, all recorded between 1927 and 1931.

As of this writing, the liner notes have not been printed, so we will speculate a bit on these two controversial bluesmen. Had Big Joe Williams never said that he was K.S.H., the great "Who is K.S.H.?" battle would never have started. But he did, and the leading contender (for Big Joe sounds as much like K.S.H. as Jean Redpath does) until now was Sam Collins. Judging from the makeup of this record, OJL is backing Collins, but this reviewer feels that the record shows K.S.H. to be nothing more or less than another bluesman who sounded much like Sam Collins.

As for Collins himself, OJL supplement #1 states that he is from Mississippi, but his singing style and some of his guitar work are similar to that of Henry Thomas and other Texas bluesmen. Speculation, my friend, is the breath of life to the blues fan.

But the record itself: Collins worked in three or four basic styles, including knife and bottleneck. His voice is high and plaintive (hence, "Crying" Sam Collins) and well suited to his choice of guitar styles, if not always to his choice of songs. Best cuts by Collins are "Do That Thing," "Lead Me All the Way," "Slow Mama Slow," and "I'm Still Sitting on Top of the World." There is also a "Midnight Special" surprisingly like Leadbelly's. The two best cuts on the record are by King Solomon Hill—"Whoopee Blues" and "Down on My Bended Knee." Hill is more biting than Collins and has more guitar working for him. The label, incidentally, lists "Riverside Blues" as the first cut on the first side; it is actually the last cut.

This is fine, solid fare for the country blues fan and should be at the stores by the time you read this.

IN PERSON *Peter, Paul and Mary*



Providence-Rhode Island Auditorium

FRI. DEC. 3, 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)

SAT. DEC. 4, & SUN. DEC. 5, 1965 8:30 P.M.

Tickets on sale at:

Out of Town News Agency - Cambridge
Back Bay Theater
Filenes

Mail orders to Back Bay Theater with check or money order and stamped, self addressed envelope
Tickets - \$4.75 - \$3.75 - \$2.75

Worcester Memorial Auditorium

FRI. DEC. 17, 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

Come Gather Round...



THE TWO SISTERS

1. There lived an old lord by the Northern sea,
Bown down, bown down;
There lived an old lord by the Northern sea,
The boughs they bend to me;
There lived an old lord by the Northern sea,
And he had daughters one, two, three,
That will be true, true to my love,
Love and my love will be true to me.
2. A young man came a-courting there,
His natural choice was the young and the fair.
3. He gave his love a beaver hat,
And the ugly sister thought hard of that.
4. He gave his love a gay gold ring,
And the family thought t'was a simple thing.
5. "Oh sister, oh sister, let's us go down,
And watch the ships go sailing round."
6. The sisters walked by the river brim,
And the elder pushed the younger in.
7. "Oh sister, oh sister, give me your hand,
And you shall have my house and land."
8. "I'll neither give you hand nor glove,
And I will have your own true love!"
9. Sometimes she sank, sometimes she swam,
Until she came to the miller's dam.
10. The miller said "If you'll give me a groat,
I'll fetch you out by your petticoat."
11. He robbed her of her gay gold ring,
And then he pushed her in again.
12. The miller was hanged for what he'd taked,
And the ugly sister was burned at the stake.

It is interesting to see which versions manage to be transferred from England to America. The beginning of this story is rarely altered. Two sisters receive a suitor, who chooses the younger and fairer. The older sister is jealous, and suggests a walk by the water's edge, where she pushes the other in.

In the first version given here, the sister drifts to a mill-dam, a standard event, though not the only solution. The miller robs her and pushes her back into the water. Both the miller and the older sister are punished.

In "Binnorie" (the text of which is a shortened version of Child C), after the sister has pushed the other in, the dead body is washed ashore and found by a harper, who fashions an instrument from various parts. It plays by itself, and tells of the murder. This theme of musical accusation is directly related to a Grimm fairy tale, "The Singing Bone."

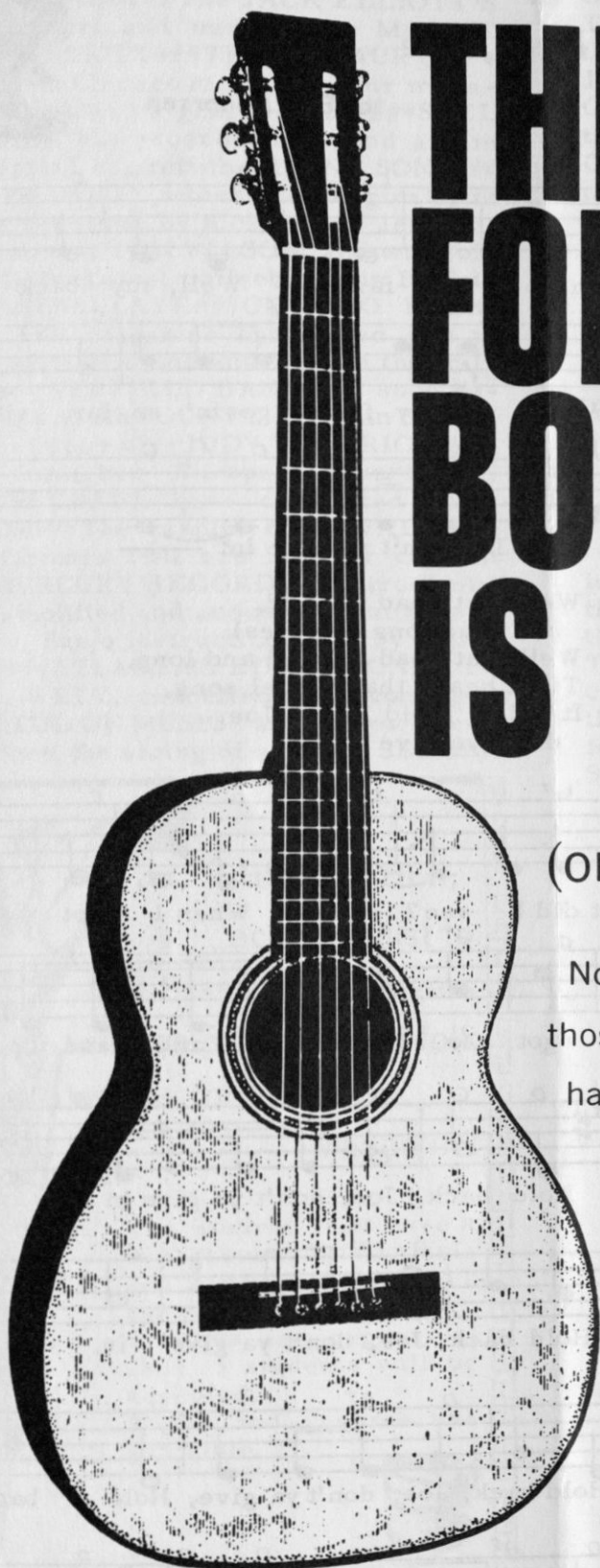
No one will ever know the original ending of this ballad, though its relation to European versions suggests the instrument variation. MacEdward Leach says there is a "lack of characterization in the ballad and a lack of connection between character and action; that is, the action is not motivated through character." In other words, any of these endings makes a good story, and works.

--Mary Stafford



BINNORIE

1. There were two sisters dwelt in a bower,
Binnorie, oh binnorie.
There came a knight to be their wooer,
By the bonnie milldams of Binnorie.
2. He courted the elder with gold and with rings,
But the younger he loved above anything.
3. The sisters stood by the river brim,
And the elder pushed the younger in.
4. A famous harper passing by
Her fair young form he chanced to spy.
5. A harp he made of her white breast-bone,
Whose sound would melt a heart of stone.
6. The strings he made of her yellow hair,
And lo! Of itself it played an air!
7. "Oh, yonder sits my father, the King;
And beside him sits my mother, the Queen.
8. And yonder sits my own brother Hugh,
And beside him my William, kind and true.
9. And these are the very last words I will say:
My sister it was that did me slay!"



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



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



Hold Back, Joe

by Eric Andersen

Well, my back is wear-y from go-in' so far — Well, my back is
wear-y from go-in' so far — I'm so wear-y from go-in' so far, till I
saw my free-dom star, it said, "Hold Back Joe don't ya give in!"

2. Well I've travelled down that road
both night and day (2 times)
Well I've travelled both night and day,
I'm so tired I can hardly pray,
It said, "Hold Back, Joe,
don't ya give in."

3. Well that road is hard,
and it is long (2 times)
Well that road is hard and long,
Till I heard that gospel song,
It said, "Hold Back, Joe,
don't ya give in."

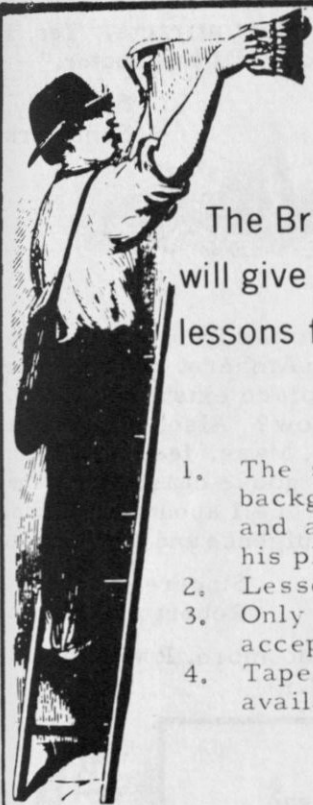
Verse 4

When I got to the end, what did I see? — When I got to the
end, what did I see? — When I got to the end — and heard the
an-gel voic-es blend — it said Hold back, Joe, don't ya give in It said,
Hold back, Joe, don't ya give in — Hold back, Joe, don't ya give in, or they'll
give you all their sins; it said, Hold back, Joe, don't ya give, Hold back,
Joe, don't ya give, Hold back, Joe, don't ya give in.

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Bits & Pieces

PAT & VICTORIA are now managed by ROBERT GEWALD###The JACK ELLIOTT'S had a baby girl and named her MAGGIE GUTHRIE ELLIOTT###The CENTAUR COFFEEHOUSE in Chicago ran a 144-hour marathon hoot which was a great success###SHEL SILVERSTEIN has recorded a second album###TAJ MAHAL has left the RISING SONS###THE BLUES PARTY, which was originally to have been recorded by Columbia, left that organization with TOM WILSON, and will join him at MGM###Latest coffeehouse in Buffalo is the GREENSLEAVE###ONTARIO FOLK, Toronto's folk magazine has folded due to lack of support by clubs and fans in that city###THE BUTTERFIELD BAND will soon release a single on the BOUNTY label, an ELEKTRA subsidiary###JUDY RODERICK has returned from her European tour###THE LOVIN' SPOONFUL have completed their first album###The results of CAVALIER'S Folk Performers Poll are in their current issue###MERCURY RECORDS is introducing a line of amplified and acoustical guitars###Watch for a Banjo Instruction Book by EARL SCRUGGS###ATLANTA'S EDUCATIONAL TV STATION, WETV, cancelled the second part of "ROOMFUL OF MUSIC" after some viewers protested the airing of a PETE SEEGER



JAY
CHRISTOPHER,
accompanist to
The Brandywine Singers
will give programmed folk
lessons for Guitar &
Mandolin!

1. The student must have a background in folk music and a desire to improve his playing.
2. Lessons are expensive.
3. Only 5 students will be accepted.
4. Tapes and records are available.



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show. THE ATLANTA FOLK SONG SOCIETY is endeavoring to change the station's mind###MUDDY WATERS and band played at the Illinois Governor's Ball###RIVERSIDE RECORDS is now owned by ORPHEUM PRODUCTIONS###JIM KWESKIN is now playing with the JIM KWESKIN TRIO, as well as with the JUG BAND###When the JUG BAND took BOB GIBSON'S place at a BRANDEIS CONCERT, they all appeared on stage in HALLOWEEN COSTUMES###DOVER PRESS has scheduled publication for a paperback edition of the 5 volume, THE ENGLISH & SCOTTISH POPULAR BALLADS, the collection of JAMES FRANCIS CHILD###PENGUIN has released two song books recently in paperback, THE PENGUIN AUSTRALIAN SONG BOOK, and THE PENGUIN BOOK OF AUSTRALIAN BALLADS###JOHN PERRY will be featured on a three-part music series on the American Folk Singer over WBCN-FM###



DICK & MIMI RETURN TO ROOK

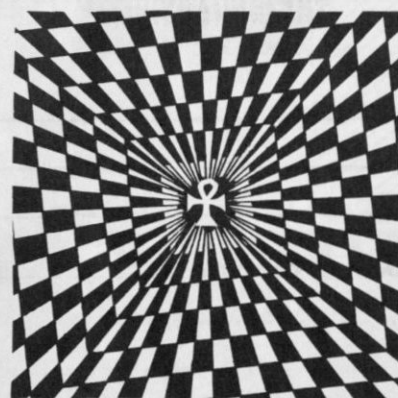
Mimi & Richard Farina will be performing in this area for at least one weekend when they return to the King's Rook in Ipswich for the weekend of November 19th and 20th. Their appearance there is due to a fortuitous concert appearance for which they will make the trek back across the country from California where they are continuing to teach at a School for Non-violence.

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DEAR BROADSIDE



DEAR BROADSIDE:

Attn: Ed (Funkibus Maximus) Freeman

Re: Paragraphs 2 and 3, your column,
October 27, 1965

Variant stanza collectors who play music consisting of songs from the reign of Queen Bess (# 1) with Merle Travis/Libba Cotton picking and occasional Beatle modulations (for funk) are not in an optimal position to throw stones, Rolling or otherwise. See memo on Glass Houses (GHM 27-A-12, 10/4/63) sent to all members of Folk Hippie Group E (variant stanza collectors who etc.).

Yours in variant stanza collecting,
Phil Spiro
Group C # 314159

p.s. You might pass it along to your readers that solder does a better job of tone destruction than does epoxy.



DEAR BROADSIDE:

In a recent back issue, I was delighted to read the very favorable review of the album by Doctor Isaiah Ross. You may perhaps be interested to hear that the Northwest Folklore Society of Detroit is currently making plans for a November 26 concert of Detroit-area blues singers which will include Dr. Ross.

Dr. Ross does possess good stage presence and, when in high gear, is a most exciting performer. We are very proud to present him in concert. As is the case with so many outstanding bluesmen, Dr. Ross has been largely ignored in Flint, and nearly completely unknown in Detroit. The reason for our November concert is to present outstanding local blues musicians who deserve more attention from people in their own hometown. Others on the program include: Washboard Willie, a one-man percussion unit; Little Sonny, a blues harmonica player and singer whose style is similar to Sonny Boy Williamson II's; and a blues singer from Memphis, Willie "61" Blackwell, who recorded for Bluebird in 1941. We are also looking for John Lee Hooker, and an old female blues singer by the name of Sippie Wallace, who used to sing around Memphis.

After November 26, there is a good chance that Dr. Ross may be playing at a local coffeehouse. Perhaps someday he will be following the East Coast coffeehouse circuit. He is very likely to arouse the same feelings of affection that John Hurt attracts. Yes, I think it's about time to "Call the Doctor."

Sincerely,
Sam Stark



DEAR BROADSIDE:

I am trying to get some sort of information about a coffee house in Amherst known as the Saladin. Did such a place exist, and, if so, is it still operating now? Also, where is it located? A friend at U. Mass. feels that I am leading her on a wild goose chase since she can find no information at all about the Saladin. Thank you for your indulgence and assistance.

Sincerely,
Robert A. Geldart

(Alas! The Saladin is no more. It was closed about a year ago... Ed.)

The Turks Head

Boston's Oldest Coffee House
78 Charles St.



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