

THE BROADSIDE

OF BOSTON

Volume IV, No. 2

Cambridge, Massachusetts

March 17, 1965



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OF BOSTON

Volume IV, No. 2

March 17, 1965

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Cambridge, Massachusetts 02139

Phone: 868-9788

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Mimi Farina

BROADSIDE POLL RESULTS

Not only were many more ballots cast in
this years' poll of BROADSIDE readers, but
also a larger percentage of ballots were cast.

The voting in almost all of the categories
followed a definite pattern, with one perform-
er far in the lead, and the more serious bat-
tling being waged over second and third
places. But there was an exception, and a
real surprise that was to most of us on the
staff who kept a day-to-day eye on the results
as they poured in. Of course, we are not
going to tell about it here; it should be appar-
ent when you read the full results on the fol-
lowing pages.

Some comment was made on a few of the
ballots to the effect that the ballots of many
would not reflect their true feelings, but only

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their attempt to approximate a mean, since
they would be competing for a prize. We are
inclined to disagree, on two counts. The first
is that a year's subscription is not so tempt-
ing a carrot as to lure many mules astray.
The second is that on the whole, we have found
folk music fans to be a loyal and seldom-
swayed group, at least when it comes to their
favorites. We are convinced that the results
of the poll display their feelings very closely.

In closing, let us thank each and every one
of you who cast a ballot, and an extra thanks
to those of you who took the extra few minutes
to fill out the questionnaire on the back. The
information with which you have provided us
will help us to give you a magazine more to
your liking.



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BROADSIDE POLL RESULTS



Favorite Boston Folk Performers

MALE

In Order of Votes Received:

1. TOM RUSH
2. JACKIE WASHINGTON
3. GEOFF MULDAUR



For the second year in a row, Tom Rush was the runaway winner, again polling over 45% of the vote. The top three line up precisely as they did a year ago.



NEW PERFORMER

The lead and pace of this contest was well established in the first few days as Eric Andersen jumped to an early and commanding lead, finishing with 35% of the total vote.

Last year's Winners: Jerry Corbett, Tim Hardin, Denise Kennedy.

GROUP

In Order of Votes Received:

1. KWESKIN JUG BAND
2. CHARLES RIVER VALLEY BOYS
3. DICK & MIMI FARINA



What was last year, a very close race, this year turned into a no-contest walk-away for the Kweskin Jug Band. They captured 60% of the vote. Second and third place was more closely contested, and those finishers accounted for another 34% of the vote. There wasn't much left to go around.

Last Year's Winners: Kweskin & the Jug Band, Charles River Valley Boys, Silver Leaf Gospel Singers.

FEMALE

In Order of Votes Received:

1. MIMI FARINA
2. MARIE D'AMATO
3. NANCY MICHAELS



Once again, this was where the hottest, closest battle of votes was waged. The lead seemed to change hands daily, and only in the last week did Mimi Farina move out in front to stay. Even so it was close. Mimi captured 30.9% of the vote, and Maria, 29.5%.

Last Year's Winners: Lisa Kindred, Dayle Stanley, Denise Kennedy.

In Order of Votes Received:

1. ERIC ANDERSEN
2. DICK & MIMI FARINA
3. TAJ MAHAL



Favorite Visiting Performer

This year we decided to print the Top Ten Finalists as you voted for them. It is a wondrous list as you shall no doubt conclude. Dylan, who won by a landslide, cornered only 17% of the vote, so you can imagine how many performers received votes. Judy Collins was the only performer whose name was not on the ballot who ended up in the Top Ten.

In Order of Votes Received:

- | | |
|------------------|------------------------|
| 1. BOB DYLAN | 6. TOM PAXTON |
| 2. PETE SEEGER | 7. JOHN HURT |
| 3. PHIL OCHS | 8. DOC WATSON |
| 4. DAVE VAN RONK | 9. HOLY MODAL ROUNDERS |
| 5. JUDY COLLINS | 10. IAN & SYLVIA |

Favorite Recording

BY A BOSTON PERFORMER

In Order of Votes Received:

1. BLUES PROJECT

Elektra

2. JACKIE WASHINGTON

Vanguard

3. COME FOR TO SING

Pathways of Sound

Another easily determined race, The Blues Project on the Elektra label, which featured performances by Geoff Muldaur and Eric Von Schmidt was never behind. With some 12 records in the running, artists and producers of these winners can be justly proud.



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MITCH GREENHILL
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BY ANY PERFORMER

In Order of Votes Received:

1. ANOTHER SIDE OF BOB DYLAN

Columbia

2. BLUES PROJECT

Elektra

3. HOLY MODAL ROUNDERS

Prestige

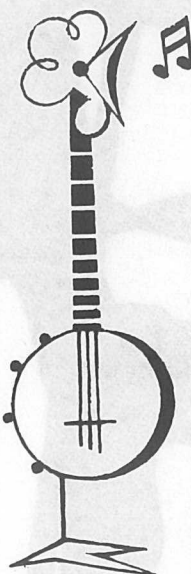
4. JUDY COLLINS TOWN HALL CONCERT

Elektra

DAVE VAN RONK

Mercury & THE JUG STOMPERS

Some forty records received votes in this contest. Bob Dylan's latest record captured 32% of the vote to win easily. While voting was heaviest for the records printed on the ballot, one record made it on write-ins, Judy Collins Town Hall Concert.



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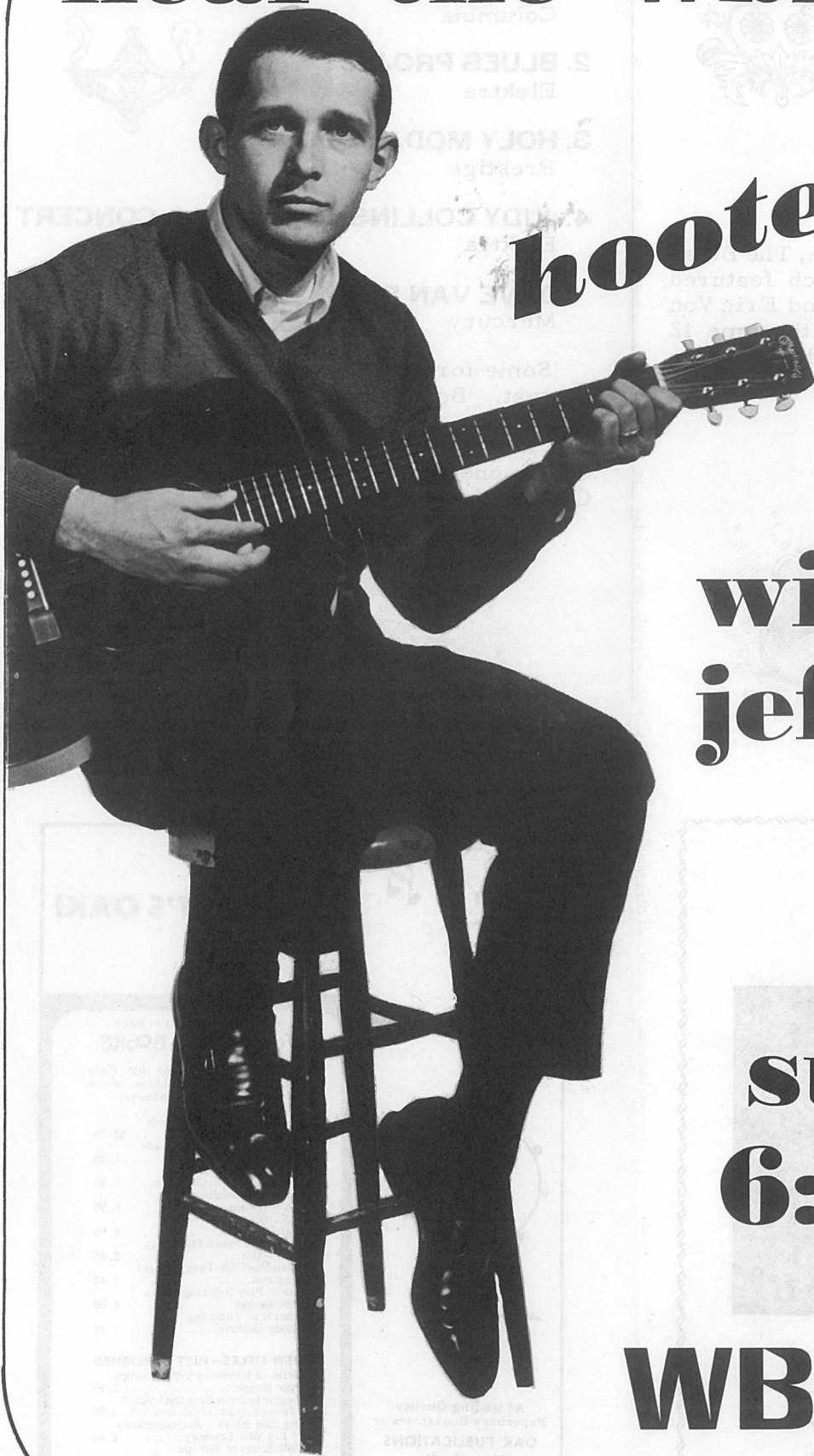
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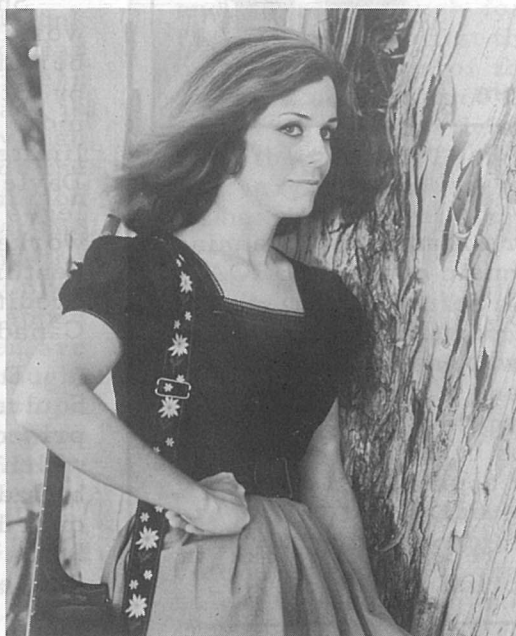
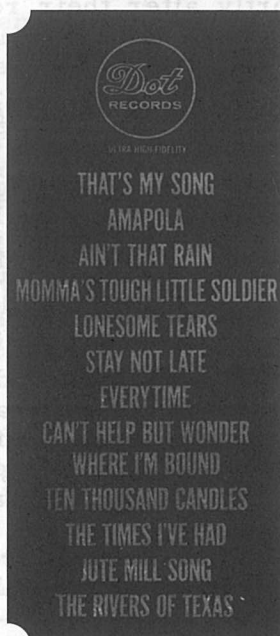


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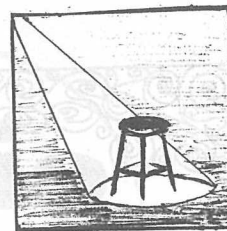
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SPOTLIGHT

DAYLE STANLEY



Dayle Stanley hails from the Boston area, but she was partly raised in Florida. Her first coffeehouse appearance coincided with the first issue of this magazine. She was appearing at the short-lived Green Frog in Kenmore Square, and Alex Lukeman, who was then performing regularly at the Green Frog, encouraged Dayle to keep at it. A year later, Dayle had captured the position as the favorite female folk singer of BROADSIDE readers, in the first poll.

All that year, Dayle was singing at the Club 47, but near the end of the summer, she and her new husband, Steve Scotti, left for Germany, where he was to assume a teaching position. Not liking Germany as well as home, it was only a few months before they decided they would rather come back, but not without first taking the opportunity to tour.

Shortly after their return, Dayle began working once again. Armed now with a number of songs written by herself and a number by Steve, her repertoire displayed much more variety than it had earlier when she had limited herself mostly to traditional ballads. Dayle was soon appearing in concert at colleges all over the New England area. She worked folk clubs on the East Coast and even ventured into Canada, where one reviewer credited her with stealing the show from Canada's own Ian & Sylvia.

Dayle's first record was released by Squire Records just a year ago. It was comprised almost totally of topical material, which showed a wide swing from the traditional ballads with which she had once been associated. Shortly after the release of her first LP, Veritas Records released a 45 rpm single of Dayle singing "Little Boxes." Just a few months ago, Squire released her second LP, "After The Snow." This record shows as great a shift in material as did her last - but is a much more subtle one to the realm of the love song. Still, it contains songs written primarily by herself or her husband Steve.

In between records and engagements, Steve and Dayle now reside in Hamilton, Massachusetts. In addition to their artistic pursuits, Dayle cares for horses, and believe it or not, an occasional llama.

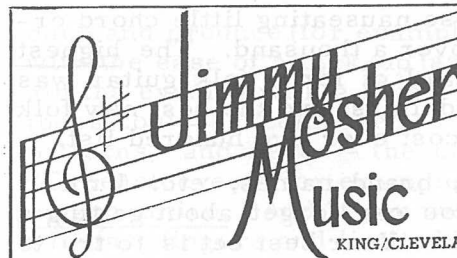


Notes from a Stanza Collector Variant ed. Freeman

By the time this issue comes out, most Broadside readers should be sufficiently steeped in John Fahey! John Fahey! John Fahey! and other matters of vital national interest; so this time around I would like to devote a column to the dry and boring subject of "How to Buy a Guitar." Snore.

There are basically two different kinds of acoustical guitars used for playing folk music: gut or nylon string guitars and steel string guitars. Contrary to popular opinion, nylon-string guitars have wider necks, and because the strings are at a lower tension, the action (distance between the strings and the fingerboard) is necessarily higher than that of an equivalent steel-string guitar. What's more, nylon strings are unsuited to a majority of folk guitar styles. Conclusion: You're better off buying a steel-string guitar for most purposes.

What to look for: the most important point to consider in buying a guitar for a beginner is that the guitar be easy to play. Guitars are very different in this respect from most instruments — a ten dollar piece-of-junk piano may not sound like a ten thousand dollar concert grand, but it will play more or less the same. A bad guitar on the other hand is likely to be much more difficult to play than a good one and it can seriously impede the progress of a beginner. The most common failing in a typical cheap guitar is that the action (distance between the strings and the fingerboard) is too high. This is a very precision adjustment and guitars that are slapped together on an assembly line very often are not and cannot be adjusted closely enough. To have low action the guitar neck must be ramrod straight; and dip or raise in the fingerboard will force the strings to be set higher. Necks can be checked for straightness by sighting down them as you would a pool cue, and by pressing a string down on the first and last frets simultaneously, the string should



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touch all the frets in between, or at least come very, very close. If the neck is straight, the action can be adjusted by any competent guitar repairman. For good action, the strings should be about 1.5 to 2 mm. off the neck at the nut, and no more than 6 to 7 mm. above the neck at the highest fret.

Other things to look for: do the tuning pegs turn smoothly and easily? Is the neck smooth (easy to slide up and down) and thin and narrow enough for your hand? Are the frets smoothed-off at the ends or do they stick out past the edge of the neck? How good is the wood on the top of the guitar? To a major extent this is what determines the tonal quality of the guitar. The grain should be straight and very even. If the top has been painted or so heavily stained that the grain is obscured, forget it.

Size: next to the action, this is the most important consideration in buying a guitar of any quality. Make sure the guitar is small enough, especially the neck. There are, I hear, "half-size" guitars for young kids, but they are hard to come by. If the person for whom the guitar is intended has hands that are not fully matured, you should get the smallest guitar possible, otherwise the first couple of years of playing will be devoted solely to stretching one's hands to fit an instrument that is too big.

Quality and prices: students gawk when I suggest that they should spend two hundred dollars on a guitar. For some reason, the American public still thinks of guitars in the same category with five-and-dime-store ukeleles and Flutophones. A guitar is a serious instrument, a difficult and delicate instrument to build well, and a remarkably inexpensive instrument in relation to others; remember that a concert grand piano costs in the neighborhood of ten thousand dollars, good violins start at a couple of thousand (and can run up into the hundreds of thousands), and

(continued overleaf)

Manoki Faramaki (PUBLIC ANNOUNCEMENT)

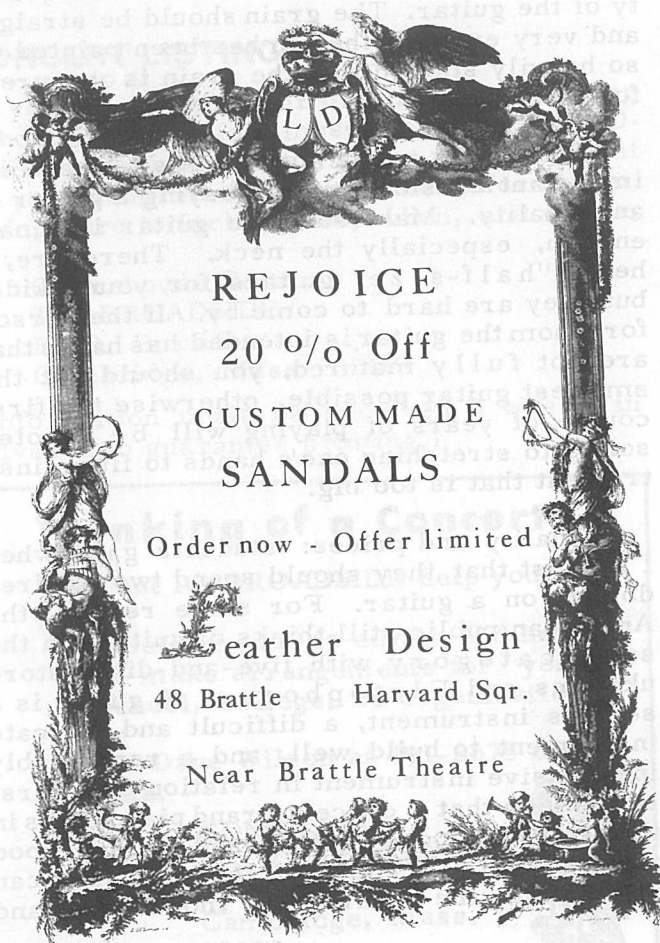
An International children's summer camp in New Hampshire is hiring counselors who are proficient folk musicians & who like Old-timey music. The job consists of looking after kids, playing folk music, and going on wilderness camping trips. For more information, call 527-2993 any evening, or write:

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even one of those nauseating little chord organs can run over a thousand. The highest price I ever heard of for a folk guitar was fifteen hundred dollars, and the best new folk guitar will not cost over five hundred list.

Categories, brand names, etc: Under fifty dollars, you can forget about getting a good new guitar. Your best bet is to try to find a used one, although buying used instruments is even more treacherous than buying new. Most guitars under fifty dollars will have many, if not all of the faults listed above. Again, pay the most attention to the neck. If it is straight, the guitar can at least be made playable. I have recently been quite favorably impressed with the quality of inexpensive German imports. Japanese guitars very often bear out the reputation of Japanese merchandise in general.

Over a hundred dollars: when you get into the big money, get away from the off brands. In my opinion there are only four names to consider when buying an expensive guitar: Martin, Guild, Gibson, and Epiphone. Each has its individual characteristics, reputation and fiercely loyal following. An Epiphone addict will tell you that Gibsons are just so much firewood, a Gibson addict will tell you the same about an Epiphone, and Mr. Gibson or whatever his name is will sit back and smile, because both are made by the same



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company and are essentially the same guitar. Prices for all four brands run from about \$125 to about \$500, depending on size and quality. (Note: a bigger guitar is not necessarily a better guitar; it has a bigger, bassier, more resonant tone, which may or may not be what you are looking for.) Some guitars (including the Harmony Sovereign) are in very great demand; for example the Martin twelve-string, which just came out last September, is already back-ordered two years. In cases where an instrument is in such short supply, you may have to wait a while for a particular store to receive its shipment. You can also pretty well forget about discounts.

Used and old (antique) guitars: very often your best buy, but a very tricky business to get into. Some of the best guitars ever made were made thirty and more years ago, including the near-legendary Martin "45" series and the old Washburns. Used guitars are safest bought in a reputable guitar store, especially if you don't know too much about what you're getting.

Where to buy: not to mention any names, but musical instrument stores are among the most notoriously crooked businesses there are. If you find an honest establishment, hold onto it for dear life, you may never find another one. In my experience, the following stores in the greater Boston area have proved to be good places to do business with — I'm sure there are others; this is just a list of my discoveries to date: Briggs & Briggs, 1270 Mass. Avenue, Harvard Square, Cambridge; huge stock of used guitars, battered up but good, in the under-\$100 price range. Wurlitzer Inc., 76 Bedford Street, Boston; big stock of new guitars, including the expensive ones.

(The preceding article is a sterling example of payola in magazine publication —E. F.)



IT'S OLDER THAN YOU THINK or Rag Picking in the Renaissance

by Joel Cohen

People say folk music is timeless, which is a gross exaggeration. Musical practices are born, develop, and die, like anything else that is human. But in the West, at any rate, these art forms which are a substratum or offshoot of the mainstream -- namely, folk, popular, and provincial art -- have a way of changing much more slowly than the aristocratic or self-consciously "arty" kinds. While the forms and practices of Western classical music have changed drastically over the past four hundred years, and with such rapidity that a well-trained music historian can generally date an unidentified piece within twenty or twenty-five years of its composition, the character of popular music has remained in many ways essentially unaltered since the sixteenth century.

When I say that popular music has remained much the same since the Renaissance, I do not simply mean that the same songs that were current then are still sung now, although that is part of the continuity. Everyone knows how English folk song collectors went into the Appalachians during the first quarter of this century and brought to light well-preserved versions of Elizabethan folk songs and ballads. More important -- since not many of us, country folk or otherwise, sing Elizabethan ballads we learned from Mother -- is the way that basic procedures and methods of organization have been preserved for about four hundred years.

The twelve-bar blues is a basic musical pattern in American folk music and jazz. The chord changes are simple and easily memorized, and it is easy for a performer of even limited abilities to improvise his own words and/or music over the constantly repeating and unchanging harmonic pattern of the blues. Just that kind of composition or improvisation over a simple repeating chord pattern began to take hold among dance musicians and lutenists in the early years of the sixteenth century. Short, repeating patterns were called "grounds," or "ground basses," and there eventually got to be a half dozen or so commonly-used ground basses as well as a number of scarcer ones. The most popular ground seems to have been the passemazzo antico, together with its close relative, the passemazzo moderno. Shakespeare calls the passemazzo dance the "passing measures." Derived from or related to these were the Romanesca and the Folia. The advantages of this repertoire of harmonic patterns should be immediately obvious to any jazz musician or folk instrumentalist. A dance musician could improvise all night, or until the dancers leave, on one or two ground basses. Moreover, four Renaissance musicians who never had seen each other before could sit down at

once and produce (for example) a Romanesca with the ease of a pick-up jazz group who begin the evening with a blues in B-flat. New tunes could be composed to the pre-existent patterns, and were -- the chord changes to "Greensleeves," for example, make a passemazzo antico. And if you were a lute player with fast fingers and limited imagination, you could still astonish your listeners by devising florid variations on one or another of the grounds. Thousands of lute variations were composed this way, and many of them are still around to plague musicologists.

The astonishing thing is that many of these chord patterns have survived over the centuries and are still employed by folk instrumentalists. If you play a track called "Paddy on the Turnpike" in the Lomax field recording called Sounds of the South, you will hear a fairly intact passemazzo moderno played by some white folk instrumentalists. The passemazzo moderno (called Gregory Walker in the seventeenth century) is in fact the granddaddy of our English-American popular music repertoire. Most of the Stephen Foster tunes for instance, fall into the chord patterns set years ago by this ground bars. Even the blues, according to one scholar, derive ultimately from the harmonies of the passemazzo moderno.

There are, in fact, some sixteenth century pieces for lutes, viols, and recorders which sound enough like bluegrass so that if you changed the instrumentation, you could pass them off as the real (twentieth-century) McCoy. If you don't believe me, come and listen for yourself.

(Note: The Cambridge Consort, directed by Joel Cohen, will present a program of folk and popular music of the Renaissance at 3 p. m., March 21, at the Club 47.)

CASEY ANDERSON TO ROOK

Casey Anderson will make his first appearance at the King's Rook in Ipswich when he opens for the weekend of March 19 and 20. Casey is the author of the often controversial column "Cases, Causes, and Coups," which appears in this magazine.



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... AND COFFEE TOO



UN 4-3266

- March
- F 12 Jim Rooney
Derek Lamb
 - Sa 13 Mimi & Dick Farina
Nancy Michaels
 - Su 14 Hoot w/ Geoff Muldaur
3:00 p.m. Works of Haydn & Mozart
 - M 15 Tom Rush
 - Tu 16 Tom Jones & the Trojans
 - W 17 Image Theatre Workshop
"The Triangle" & "The Reservation"
 - Th 18 Jerry Corbitt
Rich Greenhill
 - F 19 Charles River Valley Boys
 - Sa 20 Spike's Group
Les Daniels
 - Su 21 Hoot w/ Ray Pong
3:00 p.m. A Program of Folk and
Popular Music of the Renaissance
 - M 22 Tom Rush
 - Tu 23 Tom Jones & the Trojans
 - W 24 Image Theatre Workshop
"The Triangle" & "The Reservation"
 - Th 25 Tony & Irene Saletan
 - F 26 Keith & Rooney
 - Sa 27 Mimi & Dick Farina
Geoff Muldaur
 - Su 28 Hoot w/ Don MacSorley
 - M 29 Tom Rush
 - Tu 30 Tom Jones & the Trojans
 - W 31 Image Theatre Workshop
"The Triangle" & "The Reservation"

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- March
- Sa 13 Don MacSorley, Jack Parmley
 - Sa 20 Tony Saletan
 - Sa 27 Paul John Austin, Susan Dorlen

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March

- F 12 Lisa Kindred
- Sa 13 Open House
- M 15 Hoot
- Tu 16 Open House
- W 17 Carl Watanabe
- Th 18 John Juliano
- F 19 Casey Anderson
- Sa 20 Open House
- M 22 Hoot
- Tu 23 Open House
- W 24 Carl Watanabe
- Th 25 John Juliano
- F 26 Eric Anderson
- Sa 27 Open House
- M 29 Hoot
- Tu 30 Open House
- W 31 Carl Watanabe

The Orleans LA 3-9391

March

- F 12 Ray Pong
- Sa 13 Isabel Gardner
- Su 14 Jazz and blues on tape
- M 15 Debbie Green
- Tu 16 Steve Koretz
- W 17 Sam & his piano
- Th 18 Poppy
- F 19 Jeff Gutcheon
barrel house piano
- Sa 20 Phil Rhodes
- Su 21 2:00 p.m. Classical Guitar recital
by students of Gil de Jesus
evening: Gil de Jesus
classical and flamenco
- M 22 Paul Arnoldi
- Tu 23 Steve Koretz
- W 24 Sam & his piano
- Th 25 Nancy Michaels
- F 26 Ray Pong
- Sa 27 Isabel Gardner
- Su 28 Jazz & blues on tape
- M 29 Phil Rhodes
- Tu 30 Steve Koretz
- W 31 Sam & his piano

Turk's head 227-3524

March

- F 12 Steve Koretz
- Sa 13 Rogelio Reyes
Dave Briggs
- Su 14 Andy Caponigro
jazz guitar
- M 15 Nancy Michaels
- Tu 16 Ed Freeman
- W 17 Isabel Gardner
- Th 18 Paul Arnoldi
- F 19 Ray Pong
- Sa 20 Rob & Gretchen
- Su 21 Isabel Gardner
- M 22 Paul McNeil
- Tu 23 Don MacSorley
- W 24 Isabel Gardner
- Th 25 Carl Watanabe
- F 26 Steve Koretz
- Sa 27 Rogelio Reyes
Dave Briggs
- Su 28 Andy Caponigro
jazz guitar
- M 29 Nancy Michaels
- Tu 30 Isabel Gardner
- W 31 Paul McNeil

Unicorn 262-9711

March

- thru Jackie Washington
- Su 14 The Hunters
- Tu 16 Sonny Terry
&
- Su 28 Brownie McGhee
- Tu 30 Dave
thru Van
- Su 11 Ronk
- Every Monday:
Hoot w/ WBZ's Jeff Kaye
- Sunday afternoons at 3:00:
Topical Song Workshop
led by Ross Winetski

The Loft LA 3-8443

March

- F 12 Alice Stuart
- Sa 13 closed
- Su 14 closed
- M 15 Gallery Theatre
presents
"Spoon River Anthology"
- Tu 16 closed
- W 17 closed
- Th 18 Lisa Kindred
- F 19 closed
- Sa 20 closed
- Su 21 closed
- M 22 Gallery Theatre
presents
"Spoon River Anthology"
- Tu 23 closed
- W 24 closed
- Th 25 Lisa Kindred
- F 26 closed
- Sa 27 closed
- Su 28 closed
- M 29 Gallery Theatre
presents
"Spoon River Anthology"

The Rose 523-8537

March

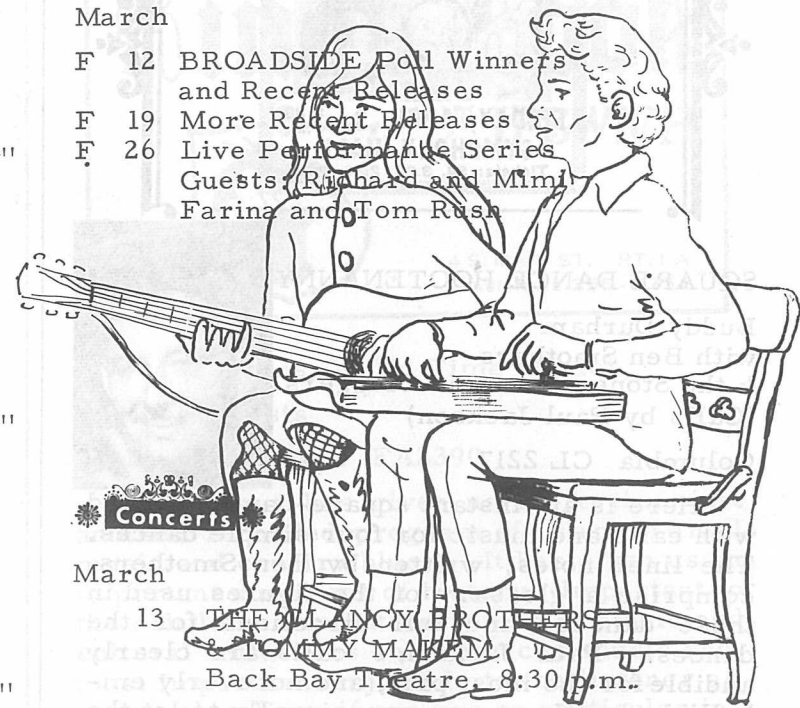
- F 12 Andy Caponigro
- Sa 13 Max
- Su 14 closed
- M 15 Closed
- Tu 16 closed
- W 17 Bob Gahtan
- Th 18 Stereo
- F 19 Carl Watanabe
- Sa 20 Steve Koretz
- Su 21 closed
- M 22 Closed
- Tu 23 closed
- W 24 Theo
- Th 25 Stereo
- F 26 Cam, Bob, & Charlie
- Sa 27 Mary DiPietro
- Su 28 closed
- M 29 closed
- Tu 30 closed
- W 31 Ken Frankel

Folk City USA with Bob Lurtsema

WCRB 1330 AM 102.5 FM - Friday, 11:15 pm

March

- F 12 BROADSIDE Poll Winners
and Recent Releases
- F 19 More Recent Releases
- F 26 Live Performance Series
Guests: Richard and Mimi
Farina and Tom Rush



March

- 13 THE CLANCY BROTHERS
& TOMMY MAKEM
Back Bay Theatre, 8:30 p.m.
- 19 PETE SEEGER
Sanders Theatre, Harvard, 8:30 p.m.
- 20 CHARLES RIVER VALLEY BOYS
Alumni Auditorium
Northeastern University, 8:30 p.m.
- 27 "GRAND OLE OPRY"
Boston Arena, 8:30 p.m.
- 27 ROSCOE HOLCOMB, DILLARD
CHANDLER, GALAX STRING BAND
Stebbins Auditorium, Unitarian Church
of Cambridge, 8:00 p.m.
- 28 HOOTENANNY - JIM ROONEY
& OTHERS
Center Club, 48 Boylston St. (YMCU)
Boston, Mass - Admission \$1.00

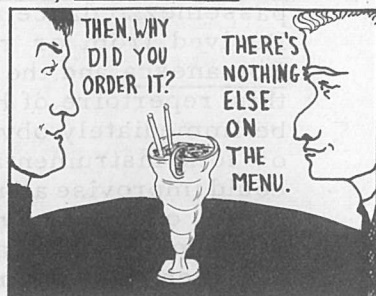
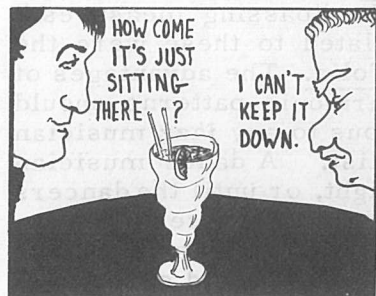
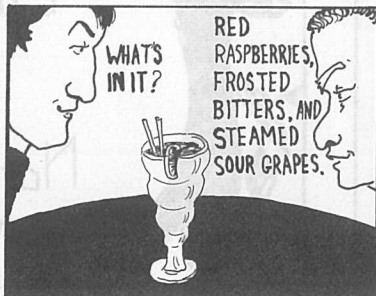
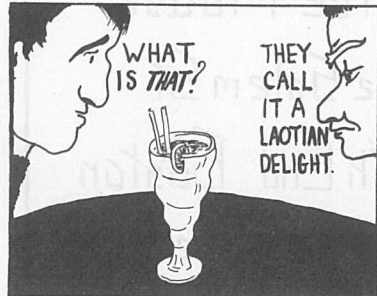
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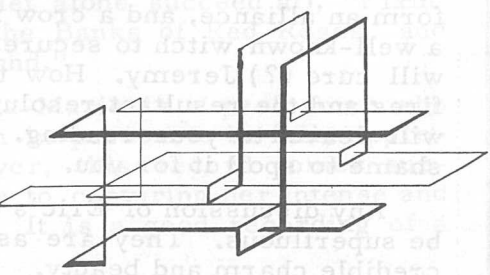


by Lurtsema

THIS MONTH

1965	M	T	W	T	F	S	1965
	1	2	3	4	5	6	
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	31			

SCHEDULES printed are as
given to us by the clubs. We can
not be responsible for changes
made by the clubs





Broadside

times as long as the average square dance, which customarily takes three to four minutes. Simplicity is necessary, of course, but there are many dances as simple as these, with much more interesting and varied patterns. Three of the dances consist of a "visiting couple" figure, and the openings and closings vary hardly at all from one dance to the next. The fourth dance is a simple version of the Texas Star. The tempo throughout is quite fast, rather too fast for beginners. Dancers experienced enough to be comfortable at this tempo would find the dances very dull.

This record is not recommended as a square dance primer, although one could do worse. It is a reasonably tasteful production. Wish they'd had the guidance of a really fine square dance teacher. For just listening, one would want a record without calls; I'd like to hear Buddy Durham on a straight instrumental record. Incidentally, although all the tunes on this record are purported to be Durham's own compositions, the tune called "Love Somebody" bears an identical-twin resemblance to the old Scottish song, widely used as a dance tune, "My Love Is But A Lassie Yet."

Marcia Young



THE YOUNG MAN WHO WOULDN'T HOE CORN

Story & Pictures
by Eric Von Schmidt

Houghton Mifflin, 1964

Eric Von Schmidt, master of the low-down blues, has taken the fanciful ballad of "The Young Man Who Wouldn't Hoe Corn" and woven a delightful tale which, while produced supposedly for children, should find far more fertile ground in the imagination of adults.

The story line is a simple one. Jeremy Sneeze finds far too much joy in just plain living to pay attention to his corn patch. The village elders are upset. The crow faction is upset because untended patches leave little opportunity for scavenging. Elders and crows form an alliance, and a crow is dispatched to a well-known witch to secure a charm which will cure (?) Jeremy. How the spell backfires and the resultant resolution occurs, we will leave to your reading. It would be a shame to spoil it for you.

Any discussion of Eric's drawings would be superfluous. They are as always of incredible charm and beauty.

dave wilson

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FRIDAY, APRIL 9, 8:30 P.M.

SYMPHONY HALL

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SQUARE DANCE HOOTENANNY

Buddy Durham
with Ben Smothers
& the Stoney Mountain Cloggers
(Calls by Paul Jackson)

Columbia CL 2217



Here is an "instant square-dance" record with calls and music for four simple dances. The liner notes, written by Ben Smothers, comprise a glossary of the figures used in these dances, and full directions for the dances. Paul Jackson's calls are clearly audible for the most part, and not overly embellished. He pauses occasionally to let the music take the spotlight. This is fortunate, because Buddy Durham is an excellent fiddler, and is backed up by a good, well-balanced band.

Ben Smother's descriptions of the four square dances do not agree entirely with the dances as called on the record. The biggest discrepancy is that the dances as described are actually called through twice on the record. The explanations of the calls are fairly good; their main fault is that they are described too much in terms of the way they are used in these particular dances, thus lessening their value to a beginner who wished to go on with square dancing. One call which is used a great deal on this record and elsewhere, the "swing," is mentioned in the glossary, but unfortunately not explained at all.

The dances are over-long, very simple, and repetitious. Each dance runs two or three

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Reviews



MANY A MILE

Buffy Sainte-Marie

Vanguard VRS 9171



The truly creative female musicians that have come out of our present folk revival could probably be counted on the fingers of one hand; minus a couple of fingers. Near the top of this precariously small list, one would have to place Buffy Sainte-Marie, one of the most exciting and certainly one of the most creative folksingers and song writers of the new brood.

"Many a Mile" is Buffy's second record on Vanguard, and although it does not contain any original material of the same depth and strength as her first release (songs like "Codine," "Now That the Buffalo's Gone," "The Universal Soldier"), this second record does to a very great extent fulfill the musical promise of the first. Buffy's singing is matched only by Odetta for richness and variety, and yet she sounds nothing like Odetta or anyone else for that matter. It is a completely original style, a voice that can vary between hollow and sultry and nasal and raucous within the space of one note. Her guitar playing, although not as technically competent as that of some folksingers who are primarily guitarists, is thoroughly adequate and at times very inventive.

It is only fitting that when Buffy misses the boat, she misses it entirely. Scattered in between some of the best music I have ever heard her do is some of the worst. "Welcome, Welcome Emigrante" is a rah-rah-stars-and-stripes throwaway. "Broke-Down Girl" and "Maple Sugar Boy" (sounds like a pair) are both bad half-baked jazz. "Many a Mile" is a beautiful song (written by Pat Sky), but Buffy has no business doing it. It suits her about as well as would Verdi. However, numerous as they may be, these bloopers are more than offset by the stunning, almost unbelievably expressive renditions of songs like "Lazarus" (sung unaccompanied, a feat few will try, let alone succeed at), "Fixin' to Die," "On the Banks of Red Roses," and "Must I Go Bound."

Buffy Sainte-Marie is a performer who should be seen in person to be fully appreciated. However, this record comes surprisingly close to capturing her intense and varied spirit. It is a good recording of a great artist.

Edward Freeman

FOLK MUSIC
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AT IPSWICH



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FOTM (Friends Of Old Time Music)

Various Artists

Folkways Records FA2390

Folkways has given us more than just another recorded program of traditional music and country blues. It has given us an important document of history. Important to the scholar as an authentic map of ethnic and cultural influences on American music and, most important, enjoyable to the listener as a record. Even if one has no particular interest in traditional music, cares not a whit for country blues, I think this record will prove of particular interest. It is a gregarious record. The enjoyment and fervor which is such an important part of this record gets across to the listener and he finds himself whistling along or clapping his hands in time.

It is a showcase for the talents of Doch Boggs, Jesse Fuller, Mississippi John Hurt, The Watson Family, The Stanley Brothers, Clarence Ashley, Roscoe Holcomb, Almeida Riddle and Hobart Smith. Most showcases are pretentious and ostentatious. This is not.

Folkways Records and The Friends of Old Time Music have put together a fine recording, for which they have many thanks.

Cori Randle

The STRINGED INSTRUMENT WORKSHOP

*has moved to 164 Pearl St.,
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MON-FRI 12-6

SAT 9-5



Broadside

BARBARA DANE
SINGS THE BLUES

Barbara Dane
Folkways FA 2471

There are no liner notes that herald: "A Major Event in the Recorded History of Folk Music" (found on the back of a Highwayman album). No Press-agent or PR man tells me that "Barbara Dane is a major talent" (as a far more perceptive person had to tell me about Judy Henske). Instead, and far more effectively, Miss Dane tells me.

After listening to this record I was tempted to open a little box in my mind labeled "Superlatives," dump it out on the table and string them together. That was my first Impulse. It lasted only as long as it took me to realize that that would be the biggest injustice I could pay Barbara Dane.

Barbara Dane is simple. Barbara Dane is honest. Barbara Dane is what she is: the best female interpreter of the blues now singing. The album is not perfect. There are mistakes, and I somehow think that Barbara Dane would be the first person to admit them, but why pick something apart needlessly. The fact remains that Barbara Dane has recorded a tasteful, honest album--an excellent album, the excellence being limited only by the listener's knowledge. To quote Louie Armstrong: "If you gotta be told man, you never get to know."

Cori Randle



Reviews

MIKE HURLEY
FIRST SONGS

Folkways FG 3581

I wonder if the people who made this record really stopped to consider whether or not the music they were recording had any validity, any meaning to anybody else besides the singer, any reason for being recorded. It doesn't. The songs are for the most part very weird (interestingly so), and more or less meaningless. Hurley's singing and guitar are likewise weird and maybe interesting. But the overall impression is one of empty meaningless more than anything else. Perhaps the explanation lies in the title: First Songs. Every "folk" singer I know has written maybe a dozen songs, all of which stink. But then they don't go around recording these first songs. They wait for the second or third or fourth batch. Which is what Mike Hurley and the recording manias should have had the patience to do, because this first batch obviously doesn't make it, and yet Hurley obviously has tremendous potential for writing better stuff. Which brings me to a final point. If Folkways ever discontinued records (which it doesn't) I would suggest that everybody go running out and buy this record now, because if it ever were discontinued, in five years it just might be a collectors' item. In five years or however long it takes for good poetry to sneak its way back into folk music, Mike Hurley may turn out to be a major songwriter, and a good one. In five years. Not now.

Ed Freeman

"REGAL"

"CHARACTERISTIC OF, LIKE, OR FIT FOR A KING,-SPLENDID, STATELY, MAGNIFICENT, ETC." WEBSTER

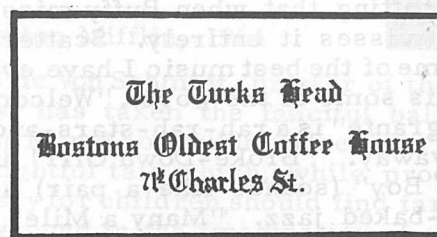
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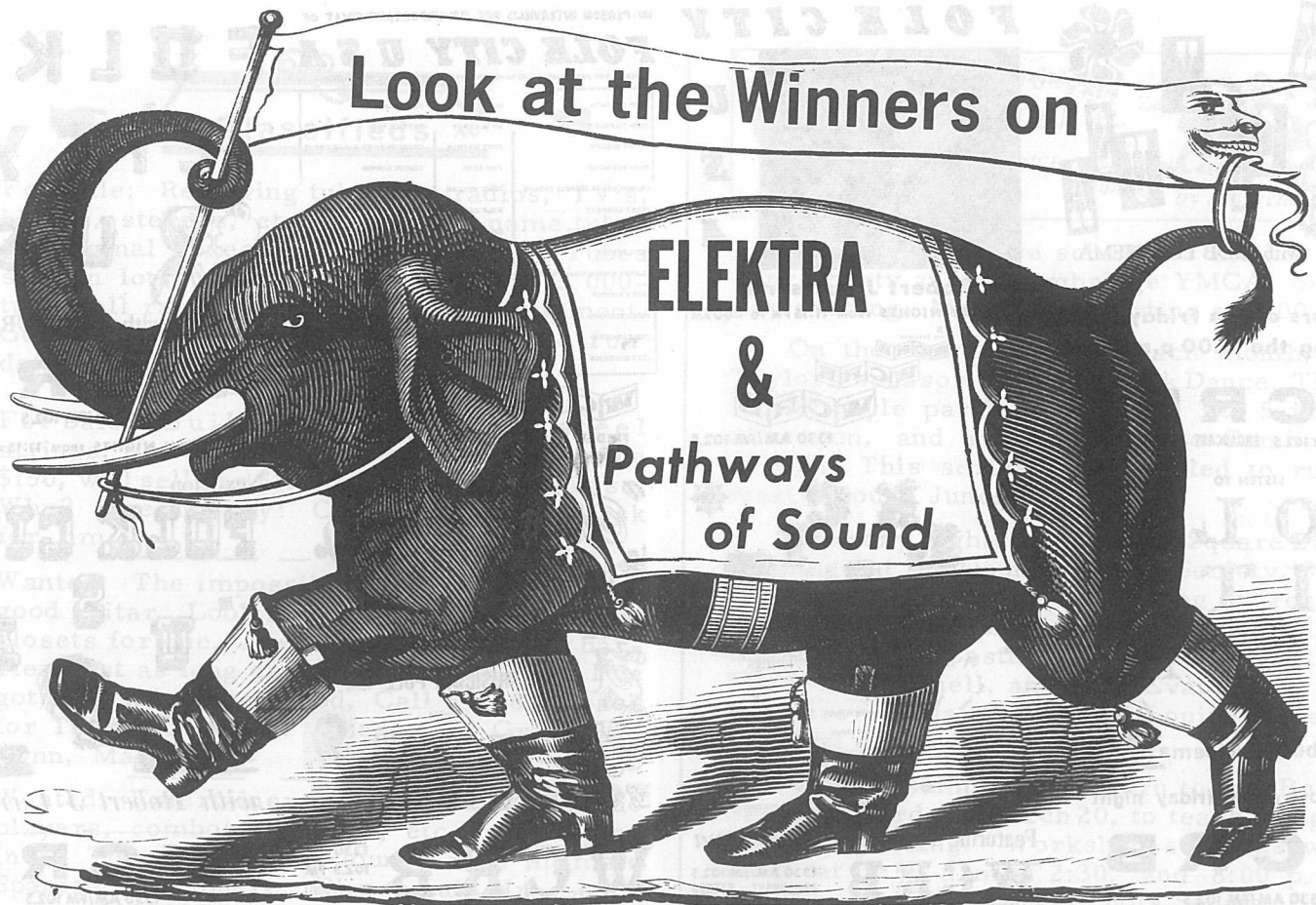


**FOLKSONG SOCIETY PRESENTS
"RAMBLIN' MAN"**

"Ramblin' Man," songs by and about Woody Guthrie is the title of the FSSGB's next program. It will be presented by Jack Parmley, who will be assisted by Bow Street Irregulars, Dave Watson and Jim Wolfe, and also, Don Mc Sorley, Bill Lyons, and Robert L. Jones. The performance will be held in Hastings Hall at the Huntington Avenue YMCA in Boston on Friday night, March 26th, and will begin at 8:30.



Look at the Winners on



PHIL OCHS

"I Ain't
Marching
Anymore"

Elektra EKL-287



TOM PAXTON

"Ramblin'
Boy"

Elektra EKL-277



TOM RUSH

Elektra

EKL-288



GEOFF MULDAUR & DAVE VAN RONK

ON

the BLUES PROJECT

Elektra

EKL-264



"Come
For To Sing"

w/JACKIE
WASHINGTON
and others.

Pathways
of Sound POS-1033

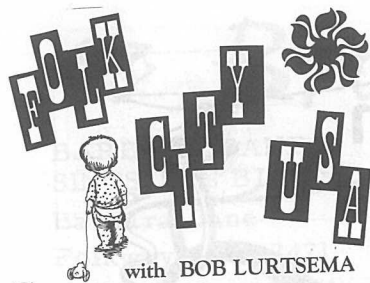


JUDY COLLINS

"Town Hall
Concert"

Elektra EKL-280





with BOB LURTSEMA

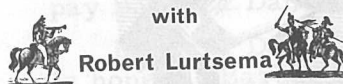
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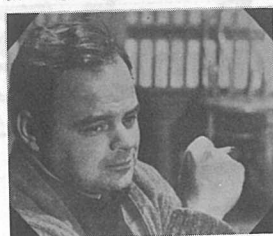
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PEGGY SEEGER	JUDY MAYHAN	CHARLES RIVER VALLEY BOYS
JOHN HAMMOND	TOM RUSH	BONNIE DOBSON
ORANM ZABAR ISRAELI TROUPE	JESSE FULLER	LEN CHANDLER
JERRY CORBETT	ROLF CAHN	THE KENTUCKY COLONELS
THE IRISH RAMBLERS	LISA KINDRED	BROWN AND DANA
PETE SEEGER	THEO BIRIEL	JOHN JACOB NILES
CLANCY BROS. & TOMMY MAKEM	LEON BIBB	MARK SPOLSTRA
DUSTY RHODES	LEE HAYES	REV. GARY DAVIS
JOSE FELICIANO	PHIL OCHS	JACKIE WASHINGTON
THE TARRIERS	OSCAR BRAND	ERIC ANDERSON
JUDY RODERICK	JIM KWESKIN	HOLY MODAL BOUNDERS



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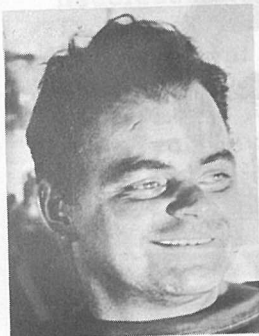


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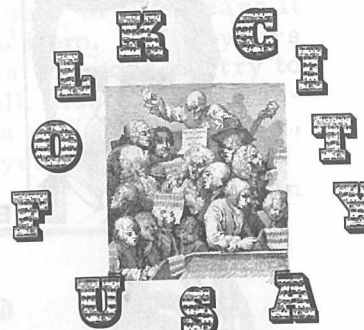
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For Sale: Guild F-20 folk guitar, steel strings, 6 weeks old, good as new. List price \$150, will sell for \$110 and throw in new case. Why? Need money! Call KE6-5435 and ask for Jim.

Wanted: The impossible; have \$75; want a good guitar. Look through your attic, cellar, closets for one. Age, make, model, no barrier; just as long as it's better than what I've got, which isn't too good. Call 592-8387, ask for Terry, or write: Wheels, 77 Grove St., Lynn, Mass.

Wanted: Entertainers, guitarists, piano players, combos, singers, etc. for evening in El Toro, a cocktail lounge with intimate Spanish atmosphere. Please call Mr. Longmore, 893-9355 for appointment to audition.

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Contry Corner

SQUARE and FOLK DANCE

by Marcia Young

The Taylors have scheduled another folk dance party at the Cambridge YMCA, Saturday evening, March 13, starting at 8:00.

On the 2nd Sunday of each month, the Taylors sponsor a Family Folk Dance. These family-style parties run from 3 to 5 in the afternoon, and are held at the Cambridge YWCA. This series is scheduled to run at least through June.

Thursday nights are Drop-In Square Dance Evenings at the Country Dance Society, 3 Joy St., on Beacon Hill. Calling chores are handled in rotation by several fine callers, including Rich Castner, Dick Dellery, Ralph Page, Rod Linnell, and Jack Evans, who will be there on March 18, and Louise Winston, who will call on the 25th.

Andor Czompo will return to the Boston area on Saturday, March 20, to teach Hungarian folk dancing. Workshop sessions will start at 9:30 a.m., 2:30, and 8:00 p.m., at the gym at Browne & Nichols School, Cambridge. Each session will include instruction and some requests, with more request time in the evening session. This workshop is worth dropping in on as a spectator; the dancing is lovely to watch and that Hungarian music is out of this world!

MARK YOUR CALENDAR NOW! The 21st Annual New England Folk Festival will be held on April 23-24-25 at the Saugus, Mass., High School. More about this in future issues.

The above are just a few of the many dance events being held around the Boston area. In the next issue, we will publish an enlarged calendar of regularly scheduled square and folk dances. This Dance Calendar appears in Broadside from time to time, supplemented in this column by news of special dances, workshops, weekends, festivals, and dance camps.

Coming up in this column will be: ABC's of basic square dance figures, and hints on how to look and act like an "old-timer" at the local dances. (And join us soon! This is a very friendly group!)

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TIGER SWEEP AWAY BY SPOON RIVER

"The Tiger," the play which was scheduled as the next dramatic production at The Loft, has been cancelled due to a withdrawal of the rights to produce the play by the New York company which controls it. "Spoon River Anthology" has been selected as a replacement.

FOLK MUSIC U.S.A. TO END

WGHB-TV, Channel 2, has announced that their program, Folk Music USA, will be discontinued at the end of this month. No plans for renewal next season have been announced. When the show was cancelled at the end of last season, viewers response was so overwhelming that the show was brought back for another year.

NEXT ISSUE

In our next issue, we really do intend to begin the Son House articles we promised last issue, and all your favorites will be back again.

LISA AT ROOK AND LOFT

Lisa Kindred, well-known to Boston folk patrons, and to Broadside readers, who last year voted her their favorite female folksinger, will be once again in this area for a few weeks. Lisa, and her twelve string, and her bluesey repertoire will be on stage at the King's Rook in Ipswich on Friday and Saturday night, March 12th and 13th. She will open the following Tuesday at the Loft on Charles Street for two weeks.

JACKIE WASHINGTON ON SOUTHERN CONCERT TOUR

Jackie Washington, Boston folksinger, is off on a tour of concerts in colleges throughout the South. Among the first few places at which he will appear, are Stillman College, and the University of South Carolina.

SONNY & BROWNIE AT UNICORN

One of folk music's most venerated duos, Sonny Terry and Brownie McGhee, will be appearing at the Unicorn coffeehouse for two weeks beginning on March 16. This will mark their first appearance in Boston since their last engagement at the Unicorn a year ago.



BOTTEGA
WIRE SPOOL



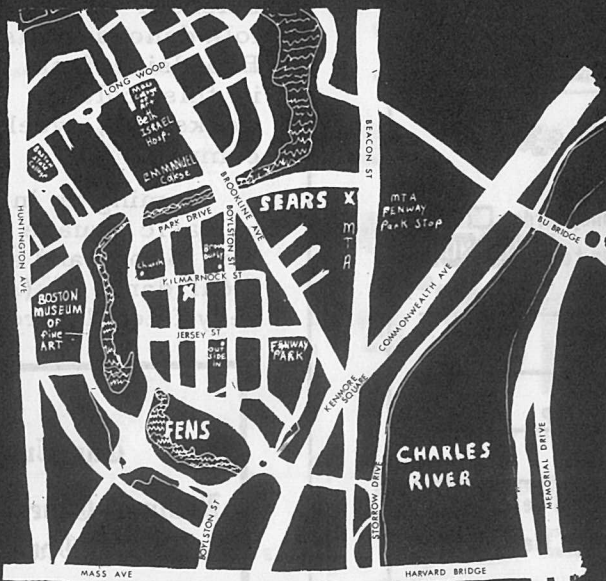
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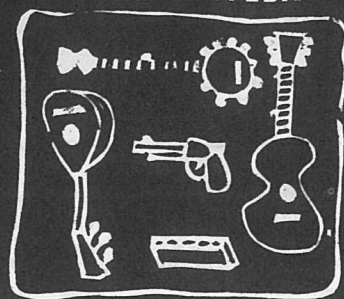
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4. I rambled through your southern country,
Where grief and sickness fill the air;
I rambled through your southern country,
There was children dyin' everywhere,
There was children dyin' everywhere.

5. I watched your wealthy wheeler-dealers,
Who'd let a poor man freeze right to the
bone;

Their money, whiskey, women never
leave their sides,
But like the poor man, they're bound
to die alone;
But like the poor man, they're bound
to die alone.

6. I heard your vote-man talkin' promise,
All about some things that never occurred;
I heard your vote-man talkin' fear,
'Bout things I never saw, but only heard,
'Bout things I never saw, but only heard.

7. I saw your poets dyin' in the gutters,
Their mouths were broken and turned
away;
I saw your billboard with your smilin'
politician,
Whose slogan claimed,
"These are better days,"
Whose slogan claimed,
"These are better days."

12. You keep sayin' a rambler's born to lose,
Yet a gambler's born with a winnin' hand;
I try to close my ears, when I hear that whistle blow,
But I know I can't stop travelin' through my land,
Or keep tryin' to see and do the best I can.

8. I met all your fair and tender ladies,
My face is like a key to their front door;
Though a rambler's a kind of man
they'd never marry,
They'll keep on lovin' you
a hundred times or more,
They'll keep on lovin' you
a hundred times or more.

9. Sometimes I may be sober,
Sometimes I get warm to drinkin' wine;
Your wind may be a-howlin'
round my shoulder,
And though my blood is froze,
I pacify my mind;
And though my blood is froze,
I pacify my mind.

10. Your box car ain't no featherbed,
Your whistle ain't no lovebird's song;
Your tracks ain't no ladder,
to my true love's arms,
But the train is the only home I own,
But the train is the only home I own.

11. Oh, where is that man they call Jesus?
He's never come a-knockin' at my door;
On my hands and my knees
I've been searchin',
'Bout the only thing I've found is my floor;
'Bout the only thing I've found is my floor.



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DEAR BROADSIDE

DEAR BROADSIDE:

Having started the Great Broadside John Fahey Derby (well, at least I was the first out of the starting gate), I feel obliged to sprinkle some water on the slowly settling dust left in the wake of thundering herd (and how's that for a string of cliches?)

First, a goof in Ed Freeman's column. To wit: Only one of Fahey's many styles is based on that of William Moore. Recalling that Fahey put considerable effort into locating Moore (alas! too late), I would say that the style under discussion is a conscious development of Moore's basic ideas.

Spoelstra (according to a conversation with him about two years ago) developed his style before hearing Moore. He has adapted much of Moore's "Old Country Rock" in his "Dead Thumb Roll," but the style is basically Spoelstra's.

If Fahey's style is a development of Moore's by adding Fahey, then Spoelstra's style is a development of Spoelstra's by adding Moore.

The point may seem trivial, but I rather think it's important to both Fahey and Spoelstra. (Sorry I wasn't too clear on this Ed., but what do you expect at 3:00 am.?)

Second, I didn't spot this till someone else (Ed Denson of Takoma Records) pointed it out: Fahey's schizophrenic liner notes are, among other things, a parody of the purple prose found in the liner notes of Sam Charters, Alan Lomax, et al.

Third, this Fahey nonsense has damn well gone far enough; too far, in fact. Let the Adelphi Rolling Grist Mill fall down in peace. If you are weary of having random individuals accosting you on the street, screaming "John Fahey! John Fahey! John Fahey!" smile sweetly, knee them, and leave upon the body, a card bearing this inscription: John Deere Tractors Come in Only One Shade of Green.

Phil Spiro

DEAR BROADSIDE:

I believe your two new columns, "Editor's Choice" and "Spotlight," add much to your mag. I personally would like to see the work of Stephen Scotti and Dayle Stanley appear in your column. Have a very high regard for their work, and I think they deserve more attention than they have been receiving. Also enjoy the "Poets Look at Folk Music" column - very interesting. Do miss "Bits & Pieces."

Sincerely,
Stephen Dow



DEAR BROADSIDE:

First, I should perhaps explain that I am a perfectly proper lady of forty-four, a suburban housewife as the saying goes. Due to this fact, most of our friends and acquaintances are people in the same category - though they seem to fit into this narrow niche more comfortably than do my husband (forty-nine and Thoroughly Respectable) and myself.

We spent an evening with friends whom we hadn't seen in some time and I mentioned that we had been having a ball this fall and winter, going to see many of the folk performers who were appearing locally.

"What do you mean, folk performers?"

"Oh, you know - Pete Seeger, Bob Dylan, Jackie Washington. Ever heard of any of them?"

"No, I don't think I have. What kind of music do they do?"

"Well - folk music."

"What do you mean by that?"

"Well - oh, you must have heard 'Blowin' in the Wind' - that was very popular!"

"No, I don't think I ever did but I think I know what you mean - songs like 'My Old Kentucky Home'."

"Say, I'd just like to hear Bob do that one!"

On our way home from the Johnny Cash appearance we met a young co-worker of my husband's - still in his twenties, I'd say. We mentioned that we'd just been to see Johnny Cash and got the following reply.

"Oh! - What IS that, a movie?"

Any other middle-aged beatniks, please stand up.

Sincerely yours,
Ruth Woolverton

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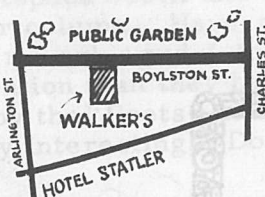
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