

# THE BROADSIDE

Volume IV, No. 21

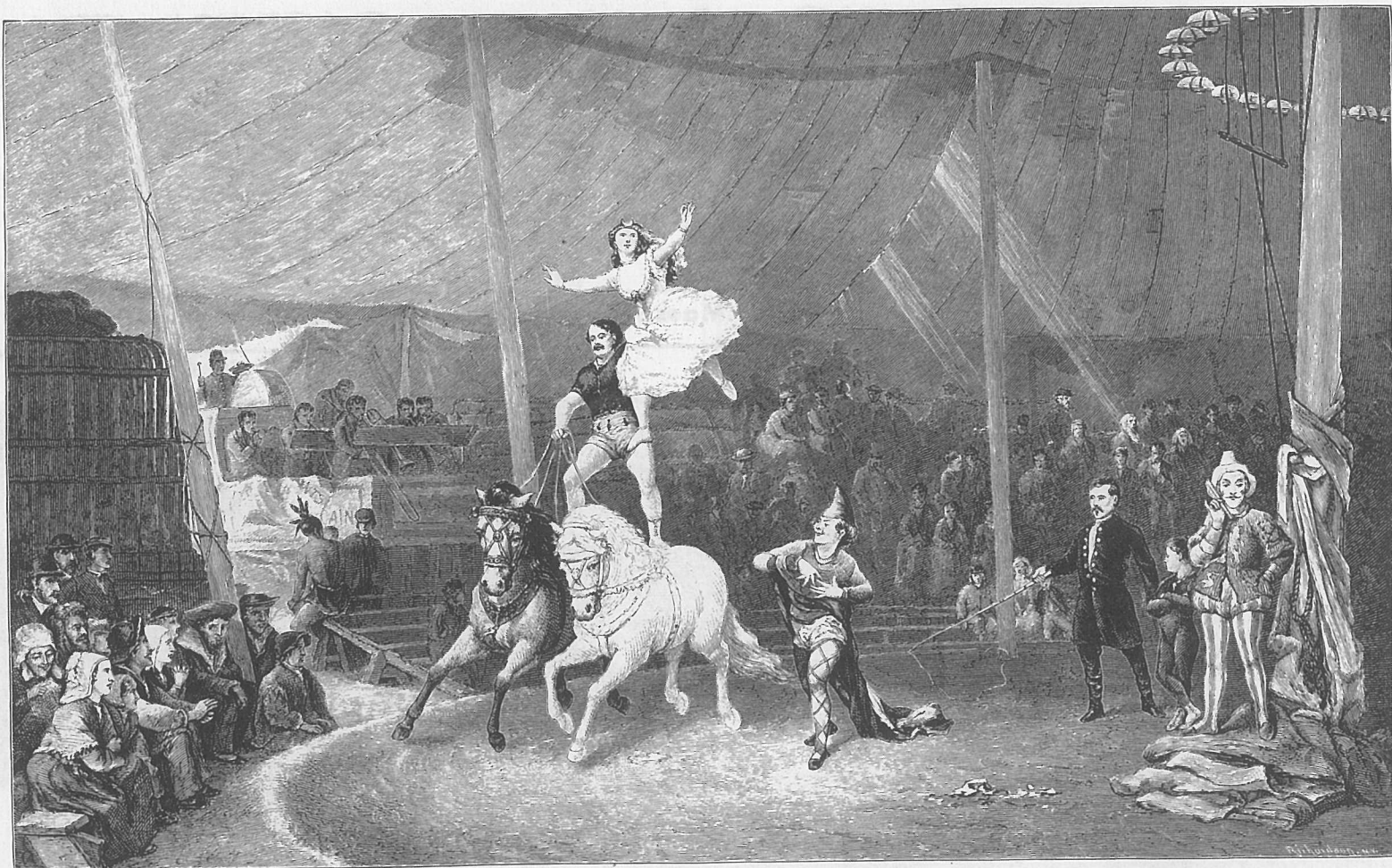
Cambridge, Massachusetts

December 8, 1965

Photo by Rick Sullo



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS



THERE'S ALWAYS SOMETHING HAPPENING ON

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*with Robert J Lurtsema*

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# THE BROADSIDE

Vol. IV, No. 21

December 8, 1965

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## Mark Spoelstra

Three years ago, shortly before Mark Spoelstra was to make his first appearance in the Boston area, one of the people at the Cafe Yana (where Mark was booked) was asked: "What kind of a performer is Mark Spoelstra?" The answer was that he was tall, handsome, and played one hell of a twelve-string. As true as all this was, it certainly came nowhere near describing the man or the influence upon folk music which he was soon to exert.

Mark's weekend at the Cafe Yana was certainly not a spectacular one, but obviously he liked something about the city because he came back to live here for over a year.

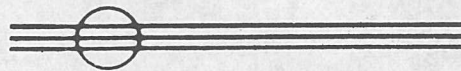
In his earlier, teeny-bopper years, Mark had organized a jug band and played road-houses, street corners, and every other conceivable place that several musicians could find enough room to set up in. No one knew what jug bands were at that time. Later, as a soloist, Mark remained heavily influenced by the rag time music he loved, and had developed a twelve-string style both unique and complex. He began writing his own songs and, in a short while, heard others singing them. Folkways released two albums of his

# LA

THE ARTIST'S CHOICE

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music, the second of which was recorded  
during performances at Club 47.

Then the draft came along, and Mark's feelings about war became more noticeable. As a conscientious objector he decided to do welfare work as an alternative to jail, and for the last two years worked for the government around San Diego. Now released from Government Service, with one Elektra album released and a second recorded, Mark returns to this city to renew acquaintance with Boston audiences and many fans.



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# Notes from a Stanza Collector variant ed. Freeman

A monumental new thing is happening to popular music: BAROQUE is happening. Now, BAROQUE means many things. A Baroque worry is the opposite of a Basic worry. Chez the jet set, Baroque is a synonym for High Camp. Baroque paintings are paintings of naked women gamboling friskily o'er hill and dale. But in music, Baroque is a period extending from 1600 to 1750, or thereabouts, during which such insane contrapuntal heads as Bach, Vivaldi, et. al. flourished, and wrote, strangely enough, what is called Baroque music.

If you do not know what Baroque music is, I suggest you listen to a dozen or so Brandenburg concertos. Then you will know. All Baroque music sounds the same. It is a gas. Baroque music is typified by the "concerto grosso," which is Italian for "gross concert."

Now that you know what Baroque music is, you will be in a better position to understand what is happening to modern popular music. The Baroque influence on popular music is only one small happening in the enormous Amalgamation thing, which is happening to all music these days, both popular and "serious." (Modern "serious" music is a joke. John Cage and Hindemith and all the other freaks deserve only to be laughed to death.) Anyway, the Baroque happening is only part of a far bigger thing, but it is a fascinating one, and it deserves special attention.

Hard to say where it all began. The Modern Jazz Quartet has been fiddling around with classical music for years, but the Swingle Singers with their record Bach's Greatest Hits were probably the first to popularize the happening, bring it to the attention of the public at large. Now look at what's going on. The Beatles came out with "Yesterday," undoubtedly the high point of their career thus far. The Rolling Stones have a cut on their newest lp, "As Tears Go By," which, like "Yesterday," is played on an acoustical guitar and a string section (violins, violas, cellos). And most recently, Elektra has released what promises to be an historical album, The Baroque Beatles Book.

This record is the most incredibly composite, confusing combination of musical jokes and musical milestones imaginable. It is so funny and so monumentally important at the same time that it is hard to know whether to giggle or faint upon hearing it. On the outside, it is a Baroque rendition of a dozen or so Beatle songs, plus a musical setting of several selections from John Lennon's two books of whatever, In His Own Write and A Spaniard in the Works. The in-

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All there is to know  
about

## FOLK MUSIC

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

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## SING OUT!

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

strumental parts are very thoroughly, very Baroquely worked out, very competently played. The vocals by the Canby Singers are in the best tradition of contemporary renditions of Baroque vocal music. (Edward Canby, a "serious" music critic, writes liner notes for Nonesuch, Elektra's classical music label.)

But the most impressive thing about the record is that it demonstrates with frightening vitality the fraternity that exists between the Beatles' music and the "pop" music of 200 years ago. (Bach was every bit a "pop" composer, in case you didn't think so...) The Beatles and Bach are making the same music! Only the style has changed! Fantastic! Unless, of course, you realize that all real music is the same.

(P. S. To all Amalgamation fans: The Baroque Beatles Book record is released on Elektra, an ostensibly "folk" label...)



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## RAMBLIN' ROUND

w/dave wilson

Opium and its derivatives are not one-half so dangerous to our culture as the treatment we have devised to handle them.

That, I know, sounds like a radical statement, but a little insight into the problems we have created with the methods we use to control the opiate problem will verify it.

Opium and its two major derivatives, morphine and heroin, are incredibly cheap to manufacture. An amount of the drug which would cost a junkie \$100 can be manufactured for about \$.10. That's quite a mark-up. The junkie has to pay that much because the drug is illegal. Few people have incomes from legitimate means which will allow them to pay \$100 a day, and so they turn to illegitimate methods to raise the money, methods which include prostitution, robbery, and murder. It is not the drug which turns people to crime, it is the law.

Now, I'm not about to say that addiction is good or bad. There are philosophies enough to carry on that discussion through several volumes. I do believe that the method of control is bad and, if we are to institute controls, they should be ones which improve the situation rather than ones which create a worse problem.

A few years ago, a raid by police and federal officers netted a huge shipment of heroin which was earmarked for distribution in Harlem. The New York police department could not control the wave of violence which spread over that section in the next few days, and no one was safe on the streets. The mistake is not likely to be made again, and while small "busts" will be made, the police cannot afford to make a major stoppage of the drug. If this is not an indication of how serious a problem the law has created, I can't imagine another.

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There are other solutions used by other governments. One of them is to induce narcotics addicts to register and be licensed. With a prescription they could secure the drugs they need for no more than most of us spend each day on cigarettes. This would be a big step towards eliminating the crime rate attributable to drugs. In addition, clinics could be opened to treat those who wanted to kick the habit. The experiments being conducted in New York City with Methadone seem to indicate that curing, real curing, is possible.

Another misconception held by most people is that an addict cannot function as a useful member of society. I doubt that the A.M.A. is ready to admit this, but there are more doctors addicted to morphine than there are addicts in any other single occupational group. Most of them function very well, and they can afford and are able to support their habit easily.

A further misconception is that one time makes an addict. This is not true. Some people may indulge once a month, or once every six months, and never develop an addiction. In fact, there are some people who just don't get high, and so never become addicts.

The poppy is the source of opium and its derivatives. The resins collected from the



blossom is the opium. A refinement of the resins gives morphine, and the waste product from that refinement can be further refined to give heroin.

Opium smoking has long been a practice in the Orient, and Britain once went to war with China to protect the profits it was making by importing opium into China when that country tried to stop the opium-smoking practice. The smoking of opium seems to have entered the U.S.A. during the years after the Civil War by way of San Francisco. During the Civil War, however, the medical profession had created a legion of morphine addicts through the general injection of the drug on the battlefield to wounded soldiers. It wasn't until 1900 that medical texts got around to warning doctors about indiscriminate use of the drug. In 1898 the Germans produced the first heroin, and it was announced as a safe and addiction-free drug. It was soon found not to be so free of harm, and the less legal businessmen of the world took over.

You are not apt to find the use of opiates anywhere on the folk scene or in any other of the creative scenes. These drugs are consciousness depressors, which are not very attractive, and are too expensive to be appealing. They are appealing only to those who want to run away from life, rather than experience more of life.

#### **BROADSIDE CONCERT FOR SOME HIGH SCHOOL**



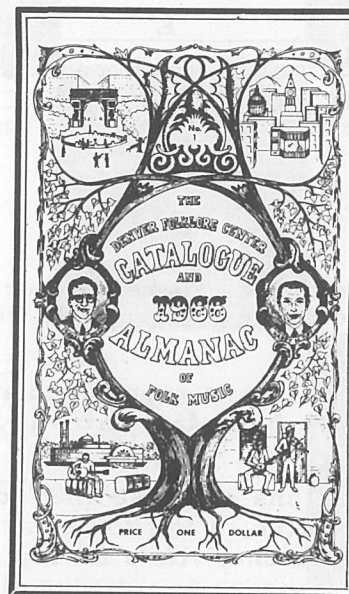
High school students who are interested in representing BROADSIDE in their schools can win a free concert by a well-known folk artist for their school.

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.

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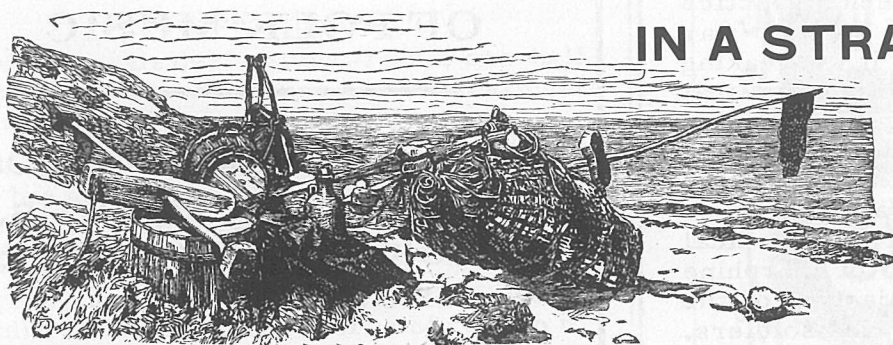
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## Editor's Choice

# STRANGERS

## IN A STRANGE LAND

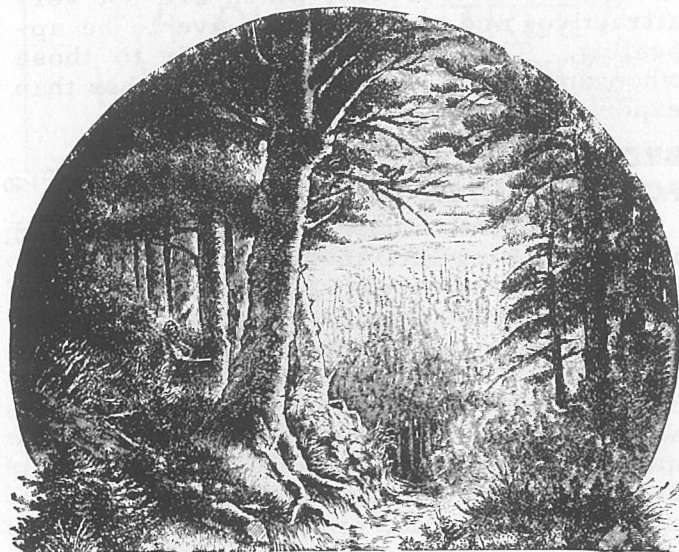
**words & music**  
**by Dave Cohen**



D<sup>m</sup> G D<sup>m</sup> G D<sup>m</sup> (chorus)  
 Here is a street with-out a name, on - ly shad - ows to be claimed, Here am  
 E<sup>m</sup> B<sup>m</sup> E<sup>m</sup> A E<sup>m</sup>  
 I, here is my hand, we are strang-ers in a strange land

2. If you are thirsty, here's water, drink deep  
If you are weary, warm beds welcome sleep  
(chorus)
3. Cold by the fire is soon eased away  
Seasons are four, but claim any day  
(chorus)
4. Countless suns will rise and fade  
Many forgotten, a few to be saved  
Here we are one, life's falling sand  
We are strangers in a strange land
5. Repeat first verse

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# holy modal

b  
i  
ther



by Peter Stampfel

Alert! Alert! We are under attack by SLIME MONSTERS! PUKE DEMONS! PHLEGMINADE PEDDLERS! There's all this crap music on the radio. Since May. Stop the swine! Stop them!

HERE IS A LIST. IT IS A MAGIC LIST. HERE IS HOW IT WORKS. BUY one of these. INSTANTLY, you zap all the other ones on the list. There is a vast POWER LINK-UP. Freak Beams instantly zap all creeps everywhere. Give them MIGRAINES, ULCERS, HEART ATTACKS! YIPPEE!

Here are records with not one bad cut on them! Pure glory! INEFFABLE jelly! Slurp city!

The Rolling Stones, 12x5 (London)

The Rolling Stones, The Rolling Stones Now (London)

The Rolling Stones, Out of Our Heads (London)

The Beatles, (There are about 7 cuts of theirs ever that I haven't liked; about 70 that I've loved.) (Capitol)

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- The Miracles, The Miracles' Greatest Hits From the Beginning (Motown)
- Kathy & Carol, Kathy & Carol (Elektra)
- Jimmy Reed, I'm Jimmy Reed (VeeJay)
- (I've never heard him do a bad or dull thing.)
- The Four Seasons, Golden Hits of the Four Seasons (VeeJay)
- Joseph Spence, Happy All the Time (Elektra)
- Joseph Spence, Bahaman Folk Music (Folkways)
- Mountain Music of Kentucky (Folkways)
- Ewan MacColl & A.L. Lloyd, Thar She Blows! (Riverside & Washington)
- The Harry Smith Anthology, (Folkways)
- (all six records)
- Really! The Country Blues (OJL)
- The Mississippi Blues - 1927 to 1941 (OJL)
- The Holy Modal Rounders (Prestige)
- The Yardbirds, For Your Love (Epic)
- (Watch for their new one! I've heard it's beyond belief.)
- Them, Here Comes the Night (Parrot)
- Dayle Stanley, After the Snow (Squire)
- Bob Dylan, Bob Dylan, Another Side of Bob Dylan, The Freewheelin' Bob Dylan, Bringing it all Back Home, Highway '61 Revisited (Columbia)
- Jim Kweskin & the Jug Band (Vanguard)
- (their second album) (I never heard their first one. I need more money for records! I gotta get some kind of scene where I can hustle free records...on! on!)
- Fred MacDowell, The Delta Blues (Arhoolie)
- Bukka White, Sky Songs, etc. (Arhoolie)
- John Fahey, Death Chants, Breakdowns & Military Waltzes (Takoma)
- Original Sound Track, What's New Pussy Cat? (United Artists)
- The Lovin' Spoonful, Do You Believe in Magic? (Kama Sutra)
- Little Richard, Here's Little Richard (Specialty)

There are many others I would list, but I never heard a whole lp of theirs. Notably, the Kinks, the Zombies, Otis Redding, the Beach Boys, etc.

There is a game I invented called "soup." All you need are INCREDIBLE 45 rpm records. INCREDIBLE 45's are records that stand as milestones along the rocky road of cultural progress in a changing world and perform countless actions. The way you play is take 5 - 6 - 7 - or however many records will play at once and play them over and over! Loud! It's very uplifting and fun, too.



Here is a sample list of some of the all-time incredible records of history!

"Love Is Strange" - Mickey & Sylvia  
 "Summertime Summertime" - The Jamies  
 "Surfer Bird" - The Trashmen  
 "Louie Louie" - Richard Berry  
 "Fun Fun Fun" - Beach Boys  
 "Be My Baby" - The Ronettes  
 "Heat Wave" - Martha & the Vandellas

Most of the recordings of the Beatles, Stones, Miracles, Otis Redding, Yardbirds, Them  
 "Long Tall Sally" - Little Richard  
 "Slippin' & Slidin'" - Little Richard  
 "Tutti Frutti" - Little Richard  
 "Lucille" - Little Richard  
 "I'm In Love Again" - Fats Domino  
 "Whole Lotta Shakin' Goin' On" - Jerry Lee Louis

"He's A Rebel" - The Crystals  
 "He's So Fine" - The Chiffons  
 "Come & Get These Memories" - Martha & the Vandellas  
 "Sally Go 'Round the Roses" - The Jaynettes  
 "Anyone Who Had a Heart" - Dionne Warwick  
 "The Way You Do the Things You Do" - The Temptations  
 "The Shoop Shoop Song" - Betty Euntt  
 "The Nitty Gritty" - Shirley Ellis  
 "Peggy Sue" - Buddy Holly  
 "Bye Bye Love" - The Everly Brothers  
 "I Wonder If I Care As Much" - The Everly Brothers

I'll continue that list later; it's part of my life's work.



#### 47 OFFERS STAR LINEUP

A number of visiting performers are included in the Club 47 schedule for the next two weeks. The Blues Project will make appearances on December 7 - 8, followed by David Blue on December 9 and 10. The following week finds Carolyn Hester on the 15th and 16th, Charles O'Hegarty on the 18th and 19th, and Big Joe Williams on the 21st and 22nd.

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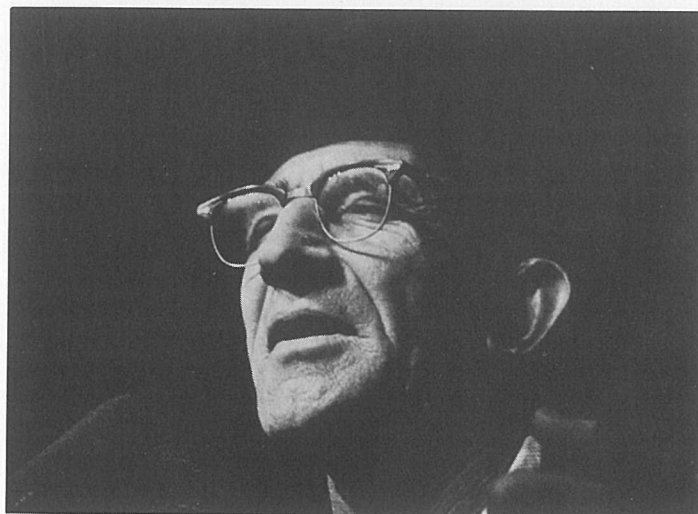


Photo by Rick Sullo

#### FRANK PROFFITT DIES

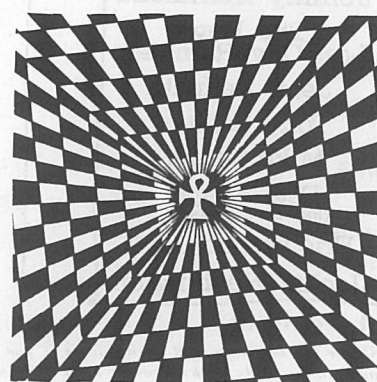
As we go to press, we have just learned that Frank Proffitt, tobacco farmer, carpenter, and banjo player, died at Thanksgiving time. Folklorist Frank Warner discovered Frank Proffitt and his fretless banjo while collecting in North Carolina, and one of the songs he collected from Profitt was "Tom Dooley," which became a pop hit. Frank Proffitt was also held in great respect for the dulcimers which he made and sold. The cause and circumstances of his death are not yet known to us.

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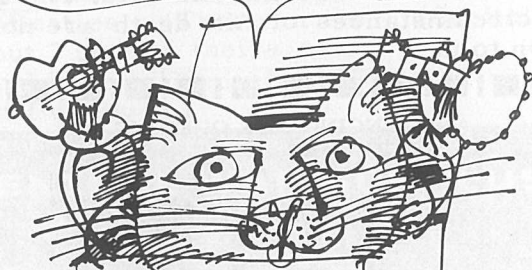
## ON THE SCENE

with  
Robert J Lurtsema

When Solomon Aga, the Sultan's ambassador to the court of Louis XIV, was treating the nobility of France to its first drink of coffee back in 1669, Madame de Sevigne wrote in one of her famous letters, "There are two things Frenchmen will never swallow — Racine's poetry, and coffee." Mme. de Sevigne was not the only member of court to make wry faces over coffee, with its hot black decoction of muddy grounds, thickened with syrup, but she lived long enough to see her prophecy fail in both instances. Long before she died, coffee was being drunk by the gallon and Racine's poetry was swallowed with comparable gusto.

Up until 1669 the liquids were home-brewed beer, apple and pear cider, water,

**folksingers!**



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honey and water, milk, and, of course, the juice of the grape. Almost from its introduction, for nearly three centuries, coffee has continued to be the favorite drink in Paris. That beats whiskey in Ireland or Scotland, the great whiskey-absorbing countries of the world. In fact, only one beverage beats out coffee for the blue ribbon as the longest favorite drink on record — beer, and in (of all places) England, where tea is a johnny-come-lately, comparatively speaking.

The preparation of coffee breaks down into groups of threes. The three essential forms in which it is available are: powdered or dehydrated, frozen liquid concentrate, and the ground bean itself. Preparation of the first two are simple enough — just dissolve 'em in hot water. The three methods of preparing ground coffee are: steeping, percolating, and the drip or vacuum-drip process.

Regardless of which process is used, there are three cardinal rules. Coffee should be ground as close as possible to the time of its actual brewing. It should be consumed as close as possible to the time that it's been brewed. And coffee should never be boiled. The aim in coffee making is to extract the maximum amount of flavor with the minimum amount of tannins and other bitter-tasting substances. Sub-boiling temperatures are preferred because the desirable flavoring constituents are volatile and easily lost during boiling, and the bitter components of coffee are increasingly soluble as the temperature rises.

Steeping is the least complicated method of preparing ground coffee — just toss the grounds into a container of water and keep the water just below the boiling point until the desired strength is reached. A percolator is designed so that a small amount of water is forced up through a tube where it can seep down through the grounds in a continuing process that eventually produces the right color and flavor. One of the prime reasons that percolated coffee is so frequently unpalatable is that, in the haste to get the water hot,



the heat is turned up full and not turned back down before the perking process starts, with the result that the coffee is sitting in the pot boiling all the flavor away.

In the drip method, the fineness of the grind is extremely important because the water or steam comes into contact with grounds only once and for a very short time. The most common drip method is simply to pour near-boiling water over finely ground coffee. The familiar espresso machine forces live steam down through the grounds and in some vacuum type coffee makers extraction takes place as steam is forced up through the grounds.

You'll find as many coffee drinkers supporting one method as you will staunchly defending another. What you prefer will depend partly on what you grew up with and partly on how fussy you are. I think the common drip method is probably the most foolproof, but at home I've got three percolators...

## CLASSIFIED ADS

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SINGLE 43-year-old man looking for attractive intelligent gal who likes to do things and go places. Would you try yak-butter tea? How would you like to drive from Tangier to Capetown through the jungles of Africa? I like to drive, ride, ski, skin dive, and travel. but none of these are much fun alone. Don't pass up this once-in-a-lifetime offer of... me. Wayne Green, Peterborough, N.H.

For Sale: Martin 12-string guitar. Hard-shell case and water-proof outer case. \$400 value - asking \$275. Call 438-2537. Ask for Jeff.

For Sale: Beautiful Guild 12-string with hard-shell case, \$250 or best offer; 7-string Dobro with hand-made leather case, \$200 or best offer; Vega long-neck banjo with hard-shell case, \$150 or best offer. 783-1000, Ext. 258. (Boston)

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**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

By moving to new quarters at the Hotel Touraine, the Theatre Company of Boston has gained a good-sized stage and a grand total of 250 seats. However, they are confronted by one serious drawback — the acoustics are terrible. When an actor drops his voice, words become indistinguishable mutterings. But when someone in the audience uncrosses his legs, the noise can burst your eardrums. Space is great, but...

At present the only professional resident theatre company in the States with a firm commitment to the new and the experimental in playwrighting material, the Theatre Company of Boston has received a grant from the Rockefeller Foundation in support of their efforts. The Foundation has allotted \$4,800 toward the costs of staged readings and \$10,000 toward the costs of an eight-week Festival of New Plays (scheduled from March 3 to May 1, 1966).

The first staged reading (no admission charge, by the way) was held on Monday

**The**



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**Serpent**

**coffee**

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**GIMMICKS & GADGETS**  
to twist his mind.



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**536-9214 Boston, Mass. 02216**

evening, November 22, at 8:30 pm. Side Show on Parnassus was presented as a complete three-act production with sets, costumes, lighting, and sound effects. With only five rehearsals, it was termed a "reading" because the actors were on stage with scripts-in-hand. I must congratulate the cast, for even during the comparatively few times the actors checked with or read from their scripts, it was done smoothly, with no offense to the audience; and, in some instances, the scripts were successfully used as natural props.

The playwright, Samuel A. Rulon, is currently manager of the Theatre of the Living Arts in Philadelphia. His play is light, with the standard plot of boy-meets-girl. Slight philosophic undertones emerge through a "don't take life too seriously" and "let's pretend" point of view. The play gets off to a slow start, but develops a decent pace by the end of the first act. The second act brings life and laughter and lots of enjoyment. The third act opens sensibly, but is followed by needless "we've got to stretch this thing out" dialogue. The happy ending with a last minute twist, although not unique, is clever and effective. I guess you've gathered that I don't believe this play is destined for fame, but I do agree with Directress Sarah O'Connor that Mr. Rulon has a fine potential and deserves encouragement.

The discussion following the play revealed that some of the actors were new to the stage. This was evident during the performance, but not exactly disagreeable. John Valentine, who played Abe — the searching youth who fell for the girl — was very obviously ill at ease when he walked on stage. But it came across as a likeable shyness that fit his role. Roberta Collinge, playing the girl, Judy, seemed unsure of herself. But Judy was an emotionally insecure girl faking womanhood by attempting to assume a responsibility that was not rightfully hers.

Daddy was effectively played by Paul Benedict. Mary Lee Edmonds, as Miz Dru,



a friendly neighbor, played a comic character that was funny but not convincing. Brian Norman, who played Danny, Abe's young brother, was a delightfully uninhibited boy with good vocal expression. Gustave Johnson, as Herman, friend and travelling companion of Abe, should have used his stage presence to compensate for his lack of dialogue in developing that character.

The audience stirred with anticipation each time Kay Maher, as Miz Parker, returned to the stage. She was equally convincing as a concerned neighbor and the local oddball.

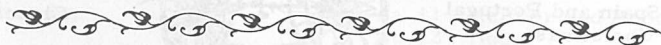
The play reached its height when the Coates family arrived. Paul Donlon, as George, the father, artfully delivered the corniest lines in a very funny way. Adolescent daughter Millie was played to the hilt by Ann-Marie Butler. I'm laughing now as I recall Judith Barker as Hester, the mother. Her continuous laughing gaiety, temporarily fought by the audience, soon had everyone in guffaws. The best therapy in the world — joyful, contagious laughter.



#### GUY CARAWAN AT ROOK, ODYSSEY

Guy Carawan will be appearing at two coffeehouses in this locale this month. He will open at the King's Rook in Ipswich on the weekend of December 10 and 11, and will follow-up with a full week engagement at the Odyssey Coffeehouse in Boston from December 12 to 18.

The banjo-playing singer has become most noted for his work with the civil rights movement. After taking part in the earliest demonstrations and noting the excitement and unifying force of the songs used, he turned to compiling a book of the songs being sung. He also organized the Freedom Singers, and later became the guiding hand behind the Georgia Sea Island Folk Festivals.



#### CAVALIER FOLK POLL RESULTS

The results of Cavalier magazine's folk poll were released in a recent issue:

Hall of Fame: Woody Guthrie

Pop Folk Group: Peter, Paul & Mary

Folk Chorales: The New Christy Minstrels

Blues Singer: Josh White

Bluegrass Bands: Flatt & Scruggs

Country-Traditional: Doc Watson

Female Vocalist: Joan Baez

Male Vocalist: Bob Dylan

Best Folk Single: "Subterranean Homesick Blues"

Best Folk Album: Bringing It All Back Home

Broken Banjo Award for the Year's Most

Undistinguished Contribution to Folk Music:

The New Christy Minstrels



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#### POETRY HOOTENANNY

The Seventh Circle Coffeehouse, 42 Burbank Street, Boston, is presenting a poetry hoot on Sunday night, Dec. 5. Poets, versifiers, and musicless minstrels are cordially invited to read their works. The Seventh Circle has been presenting poetry to its audiences over the past two months and has been pleased with the reception. The idea for a hoot format came from Rick Stafford, who explained it thus:

"We felt that if we had an evening with a lot of people reading a few of their works, we would not put a strain on the younger poets. If each has a chance to read his best, there is no need for suffering through a writer's lesser works. There is a real need for some place to try out poetry and this seems promising. The folk music crowd has been sophisticated enough to recognize the poetry of Bob Dylan; it should be able to accept and enjoy poetry reading as such. If we have a reasonable response to the hoot, then, perhaps, we can make it a regular feature of the Seventh Circle program."

Those interested in further information may contact Mary Stafford, manager of the Seventh Circle at AL 4-7536.



## Turk's Head

227-3524

- F 3 Steve Koretz  
Sa 4 2-6 pm: Rolf Cahn, Flamenco evening: Peter Miller & John Westinghouse  
Su 5 2-6 pm: An Afternoon with Rolf Cahn evening: John Perry  
M 6 Leonda  
Tu 7 Rolf Cahn  
W 8 Ray Pong  
Th 9 Rolf Cahn  
F 10 Steve Koretz  
Sa 11 2-6 pm: Rolf Cahn, Flamenco evening: Rob & Gretchen  
Su 12 2-6 pm: An Afternoon with Rolf Cahn evening: John Perry  
M 13 Leonda  
Tu 14 Rolf Cahn  
W 15 Ray Pong  
Th 16 Peter Childs  
F 17 Nancy Michaels  
Sa 18 2-6 pm: Rolf Cahn, Flamenco evening: Steve Koretz  
Su 19 2-6 pm: An Afternoon with Rolf Cahn evening: John Perry  
M 20 Rolf Cahn  
Tu 21 Leonda  
W 22 Ray Pong

## Seventh Circle

December

- F 3 Bel Alper - "Who Is Delinquent?"  
Sa 4 A film of AFSC's work camp w/ Bob and Mary Gustafson narrating  
Su 5 Poetry Hootenanny  
Th 9 Malcolm Boyd and WBZ's Bob Kennedy - Program begins at 6:30  
F 10 Live Classical Music  
Sa 11 Bill Lyons - folksongs  
Su 12 to be announced  
Th 16 Katherine Kane: "Back Bay"  
F 17 Godfrey John - poetry  
Sa 18 Dyane Tribuno - folksongs  
Su 19 Experimental Play Reading

Closed Sunday thru Wednesday

## Unicorn

262-9711

Schedule Not Available

## Odyssey

523-9457

December

- F 3 John Lee Hooker  
Sa 4 }  
M 5 closed  
Tu 6 } Mark Spoelstra  
Sa 11 }  
Su 12 closed  
M 13 }  
Th 14 } Guy Carawan  
Sa 18 }

## Orleans

LA3-9391

December

- F 3 Monte Dunn  
Sa 4 Steve Koretz  
Su 5 Ed Freeman  
M 6 Walter Bjorkman  
Tu 7 Paul Geremia  
W 8 Peter Childs  
Th 9 John Perry  
F 10 } Michael Kac  
Sa 11 }  
Su 12 Ray Pong  
M 13 Monte Dunn  
Tu 14 Steve Koretz  
W 15 Mel Lyman  
Th 16 Ed Freeman  
F 17 Steve Koretz  
Sa 18 Peter Childs  
Su 19 Sam & his piano  
M 20 Monte Dunn  
Tu 21 John Perry  
W 22 Bill Staines

## Folk City USA

with Bob Lurtsema  
WCRB 1330 AM 102.5 FM  
Friday, 11:10 pm

December

- F 3 Music of Other Lands Part V - Russia  
F 10 Music of Other Lands Part VI - Spain and Portugal  
F 17 Music for Christmas

## Moondial

542-0169

December 3 through 22  
Preview evenings with  
Leonard Wolf and Julie  
Meredith

THE EVOLUTION OF THE  
MILK WAGON.

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## AND COFFEE TOO

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



## Tete a Tete

Providence, R. I.  
401-621-7998

December

- F 3 } Don Stover  
Sa 4 }  
Su 5 Hoot  
M 6 closed  
Tu 7 } Big Joe Williams  
Su 12 }  
M 13 closed  
Tu 14 } Leonda  
Su 19 }  
M 20 closed  
Tu 21 } The Kid Himself  
F 24 }

## Loft

LA3-8443

December

- F 3 } Norm and Judy  
Sa 4 }  
Th 9 Hoot w/ Dusty Rhodes  
F 10 Bill Gleason & John Gravelin w/  
Sa 11 John Brahamy  
Th 16 Hoot w/ Dusty Rhodes  
F 17 } Los Ninos de los Reyes  
Sa 18 }

Closed Sunday thru Wednesday

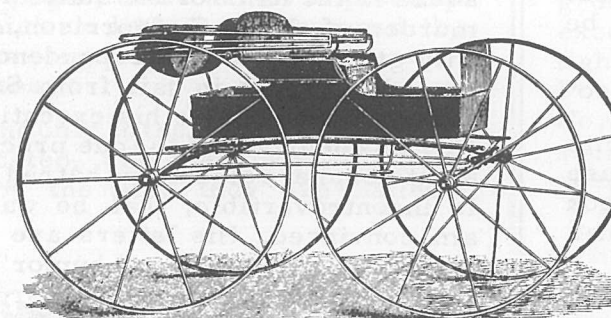
## Rose

December

days: 643-1844  
evenings: 523-8537

- F 3 Tempo Theatre: "A Desolate Place Near a Deep Hole"  
Sa 4 Bill Schustik  
M 6 Latin Guitar Festival w/ Gil de Jesus  
W 8 Steve Koretz  
Th 9 Poetry and Border Ballads w/ John Cowles  
F 10 Tempo Theatre: "A Desolate Place Near a Deep Hole"  
Sa 11 Reserved for Harvard Law School  
M 13 Latin Guitar Festival w/ Gil de Jesus  
W 15 John Nicholas  
Th 16 Poetry and Border Ballads w/ John Cowles  
F 17 The Caravan Players: "Bitter and Sweet"  
Sa 18 John Perry  
M 20 Latin Guitar Festival w/ Gil de Jesus  
W 22 Steve Koretz

Closed Sunday and Tuesday



## Club 47, Inc.

UN4-3266

December

- Th 2 } Dick and Mimi Farina  
F 3 }  
Sa 4 Carol Langstaff/Les Daniels & The Double Standard String Band  
Su 5 Hoot  
M 6 Movie: "M" w/ Peter Lorre  
Tu 7 } The Blues Project  
W 8 }  
Th 9 } David Blue  
F 10 }  
Sa 11 Keither and Rooney  
Su 12 Hoot  
M 13 Danny Wright's Band, Jazz  
Tu 14 Kweskin, Gutcheon, and Fritz  
W 15 }  
Th 16 } Carolyn Hester  
F 17 Gleason and Gravelin w/ Geoff Muldaur  
Sa 18 } Charles O'Hegarty  
Su 19 }  
M 20 Movie: "Yankee Doodle Dandy"  
Tu 21 } Big Joe Williams  
W 22 }

CHILDREN'S PROGRAM (2:00 pm)

December

- Sa 4 Carol Langstaff  
Sa 11 New Boston Percussion Trio  
Sa 18 Christmas Program

## CAFE ORLEANS

13 Charles Street, Boston

december 10 & 11

MICHAEL KAC

## King's Rook

1-356-9754

December

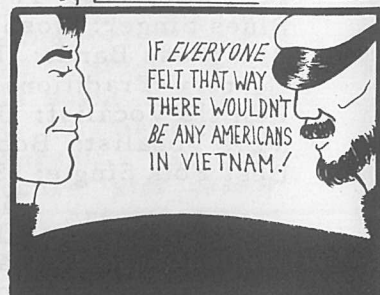
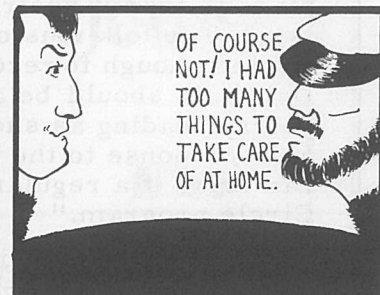
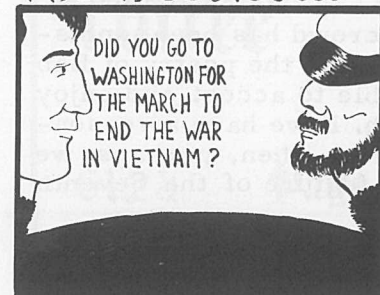
- F 3 } The Blues Project  
Sa 4 }  
Su 5 2-4 pm, Teenage Fashion Show Evening: Peter Childs  
M 6 Hoot  
Tu 7 King's Rook Au Go Go  
W 8 John Perry  
Th 9 Bill Staines  
F 10 } Guy Carawan  
Sa 11 }  
Su 12 Peter Childs  
M 13 Hoot  
Tu 14 King's Rook Au Go Go  
W 15 John Perry  
Th 16 Bill Staines  
F 17 } Mark Spoelstra  
Sa 18 }  
Su 19 Peter Childs  
M 20 Hoot  
Tu 21 King's Rook Au Go Go  
W 22 John Perry

## Concerts

December

- F 3 PETER, PAUL, AND MARY  
Rhode Island Auditorium,  
Providence, Rhode Island  
Sa 4 Flamenco Concert with  
Los Ninos De Los Reyes  
Boston University SPC Auditorium  
640 Commonwealth Ave. 8:00  
Sa 4 Open Hoot for Mississippi  
Freedom Labor Union and  
Prince Edward  
Sa 4 NARCISO YEPES, Master Guitarist  
Jordan Hall, 8:30 pm  
Sa 4 PETER, PAUL, AND MARY  
Back Bay Theatre, 8:30 pm  
Su 5 PETER, PAUL, AND MARY  
Back Bay Theatre, 7:30 pm  
W 8 TONY SALETAN & IRENE KOSSOY  
Chandler Jr. High School,  
Worcester, 6:30 pm  
Sa 11 MANITAS DE PLATA, w/  
JOSE REYES, Jordan Hall,  
5:30 and 9:00 pm  
F 17 Folksong Society of Greater Boston  
Songs of the Season - YMCA Library  
8:30 pm (Bring Instruments)  
F 17 PETER, PAUL, AND MARY  
Worcester Memorial Auditorium  
8:00 pm

## the freebies...



1965											
JANUARY				JULY				FEBRUARY			
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**FALL!**

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*Kitty Haas*

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## NEXT ISSUE

In our Christmas issue we will hopefully be able to print an article on folk traditions of the Christmas season, plus a report on the music of the Highlander School in Tennessee, and a late shoppers report on gifts for folkies. Of course, all our regular features will be there too, we hope!

## SILVER LEAF BACK IN ACTION

The Silver Leaf Singers, Boston's favorite Gospel Quartet, will return to the coffeehouse stage when they appear at the King's Rook in Ipswich on Christmas Eve and Christmas Night.

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# Broadside

THE LETTERS OF JOE HILL

Dr. Philip S. Foner

Oak Publications

Because the law is the basis of society, the miscarriage of justice is always a profound and disturbing tragedy. When the victim is an admirable man, the tragedy is all the more shattering. The Letters of Joe Hill (including the texts to many of his songs), compiled, edited, and annotated by Dr. Philip S. Foner, is a moving book because of the courage, humor, and dedication of Joseph Hill. Joe Hill (Hillstrom) was a songwriter and worker for the International Workers of the World (the so-called "wobblies"). On November 19, 1915, he was shot to death by a firing squad in the name of the State of Utah for the murder of John G. Morrison, a Salt Lake City grocer. The correspondence covers the period he spent in jail from September 15, 1914 to hours before his execution. That Joe Hill was deprived of the due process of law in an atmosphere of fear and hatred for the I.W.W. is incontrovertible; that he was innocent I am convinced. His letters are cheerful, always with a note of good humor and kindness towards all the people, friend or not, involved in his case. His self-effacing dignity and quiet determination are deeply affecting and, yes, inspiring. Joe Hill sought no pity; he entreated his supporters to save their money and abandon his cause. President Wilson intervened to no avail and Joseph Hill died an example of dignity at the hands of frightening yet pathetic men of twisted sight. Next to the light of his character, Joe Hill's songs pale; I cannot comment on them. Read this book. Its tragedy will hurt, and yet its truth will somehow soothe.

Ralph Earle

## HOW TO BE A FOLKSINGER,

How to Sing and Present  
Folksongs, or,  
The Folksinger's Guide, or,  
Eggs I Have Laid

Hermes Nye

Oak Publications



If this book had been written and published twenty years ago it might have been an "in" thing. As it is, Mr. Nye is going to have to eventually include this publication as part of its last subtitle

Mr. Nye seems to look at the folk music phenomena as a parlor game, or the artsy-

# Reviews

craftsy ladies auxiliary cultural afternoon program, or the here-we-are-around-the-campfire-let's-have-fun thing. This seems to be the setting of Mr. Nye's greatest success.

The book seems to point out more the areas of the music profession into which Mr. Nye has never set foot, but which he has heard about, been amused by, and never really investigated. He strives to keep a light touch throughout, but it is often sophomoric and a bit embarrassing. I found that my personal feeling while reading the book was one of embarrassment for the author and his intended humor, much the same as I have had for a number of folk performers who attempted to be funny or apologetic on stage.

Out of 157 pages, there are 47 of pictures and songs which do little more than pad the book. All of the songs are available in numerous other places.

It is of value only to the youngest and most fiercely dedicated, and they may well have outgrown it by the time they are halfway through.

Don Hunt



## CHARLIE POOLE AND THE NORTH CAROLINA RAMBLERS

County 505

The tale is told that (once upon a time) Mike Seeger and a friend got together for a bit of music. They pulled out their instruments, and lo! they were in tune with each other. "Remarkable!" said Mike. "Not so remarkable," said the friend, "I tune to Charlie Poole records too." Now the story may or may not be true, but the fact that the New Lost City Ramblers borrow heavily from Charlie Poole's North Carolina Ramblers is undeniable. And the N. L. C. R. are not alone in this — listen to any old-time string band with fiddle, banjo, and guitar, and you will hear at least echoes of the North Carolina Ramblers.

Poole's group recorded from 1925 to 1930. They had a distinctive sound that remained virtually unchanged throughout their recording career — a strong fiddle lead (switching to harmony behind the vocal) with single note

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dec. 10 & 11

**BILL GLEASON**

(guitar)

**& JOHN GRAVELIN**

(harp)

guitar and banjo harmony lines, usually in unison. Poole usually took the vocals by himself; occasionally Roy Harvey would sing or join on the chorus, but the vocal "sound" of the North Carolina Ramblers was solo rather than group. While there were many groups with similar styles, the individual excellence of the musicians, the remarkable tightness and drive of the ensemble, and Poole's tart, distinctive vocals gave the North Carolina Ramblers an unmistakable sound that is as fresh today as it was forty years ago.

The Ramblers recorded a wide variety of ballads, songs, and instrumentals, some traditional and some original; many are currently being played by the New Lost City Ramblers, the Holy Modal Rounders, and other contemporary string bands. A quick

(continued overleaf)



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look at the record shows "White House Blues,"  
"Sweet Sunny South," "Didn't He Ramble,"  
"Leaving Home," "Don't Let Your Deal Go  
Down," and "Take a Drink On Me" — all  
familiar titles.

If you haven't heard Charlie Poole, you  
have a pleasant surprise ahead of you; if you  
have, be assured that County has assembled  
an excellent collection that shows the group  
at its best. A deep bow to David Freeman  
and County Records for one of the best old-  
timey records on the market.

Phil Spiro



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GIFT for that  
special person  
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# Broadside

THE DUBLINERS IN CONCERT

Vanguard

VRS-9187

Liam Clancy, in his notes on the back of  
this record's jacket, claims that the Dubliners  
are, without a doubt, mad. If Liam, after  
his long association with the Clancy Brothers  
and Makem, has the audacity to call anyone  
else mad, I'm quite willing, if frightened at  
the thought, to accept the fact that the Dub-  
liners are mad. Liam also says that they  
create beautiful music. Anyone who listens  
to this record will not need Liam's word for  
this. They do indeed make beautiful music,  
and this first disc I have heard by them is  
moving.

Members of the group are Ronnie Drew,  
Ciaran Bourke, Bobby Lynch, Barney  
McKenna, and John Sheehan. In total, they  
make use of guitar, flageolet, harmonica,  
banjo, and mandolin, very fine use indeed.  
They are so in to making music that they nev-  
er fall into that trap of "creating a sound,"  
which negates art nine times out of ten.

While all of the group is quite musically  
competent, two of them stand out dramatic-  
ally. First is Ronnie Dove, whose gravelly  
voice displays a fine sense of phrasing and  
rhythm. The second is Barney McKenna,  
whose banjo playing should make banjo af-  
ficionados who hear this record sit up and  
take notice.

It really is an awfully good record.

dave wilson



SOMETHING NEW

Herb Metoyer

Verve/Folkways

FV-9012

"Introducing a new folksinger with some-  
thing new to say" is the rather brassy state-  
ment printed on the cover in bold type. Herb  
Metoyer may or may not have something new  
to say; but if he says it on this record he has  
disguised it well.

Metoyer has yet to make up his mind as  
to whether he is Harry Belafonte or Bob  
Dylan. He flashes back and forth from style  
to style, not quite making either, but failing  
to establish a base which is without any doubt  
himself. It would not be fair to say that he

# Reviews

copies Dylan, but listening to either "I Guess You Better Leave It Like That," or "You But the Reason" leads this reviewer to be highly suspicious.

His songs (all of them on this record are his own compositions) are hard to describe for they really neither offend or please. They just seem to be there.

As a singer, Metoyer seems to have the proper equipment with which to work, and, with work, perhaps he can develop his talent. At this recording it doesn't show, and it would be quite possible to use the disc for background music without anyone getting offended or excited.

dave wilson



## THE LEGEND OF CLARK KESSINGER

Folk Promotions

FP 828



No, Virginia, the title does not refer to the theme song of a new television series. Clark Kessinger was (and is) a superb fiddler but any legends associated with him have yet to achieve common currency.

Asinine titles aside, this is a good record. Kessinger, accompanied on guitar by his brother, Luches, recorded some seventy fiddle tunes for Brunswick between 1928 and 1930, all done without vocals or additional instrumental backing. Kessinger has played with various accompanists since his brother's death in 1943; he is backed here by Gene Meade on guitar and Wayne Hauser on banjo.

While Kessinger was a fine fiddler in 1928, 1965 finds him sounding even better. Hanser and Meade are excellent musicians and blend well with Kessinger. The fiddle is strong, clear, and very precise; banjo and guitar are imaginative, but leave the lead to the fiddle. The overall effect is fast, tight, and very close to bluegrass.

Best cuts here are "Ragtime Annie," "Salt River," "Billy in the Low Ground," and "Richmond Polka." Some may be upset by the lack of vocals, but bluegrass and old-timey fans will find this to be a fine fiddle record.

Phil Spiro

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# Reviews

DEEP ARE THE ROOTS

Tracy Nelson

Prestige 7393

Tracy Nelson plays the guitar, plays the piano, and sings the blues. Her style is her own, although her voice sounds at times like Buffy Sainte-Marie and early Judy Roderick. This is her first album and it is worth hearing because, while not particularly distinguished, it does tantalize to the extent that it shows Miss Nelson to be talented, but weakened by flaws of execution. She distorts vowel sounds excessively, she uses panting as an equivalent to emotion, and she plays the piano stiffly. Yet there is undeniably something worthwhile here. She is only twenty, yet she delivers the songs without seeming a fool, which is no mean feat apparently, judging from most other young female singers. (Every woman who tries to sing "House of the Rising Sun" should be required to put in a year there before sounding a note.) "Motherless Child Blues" and "Ramblin' Man" are good and most of the other cuts seem ready to burst out and say something but for the surface defects which gag them. Charles Musselwhite's harmonica lapses into cliches. Peter Wolfe on guitar and Harvey Smith on piano just do not quite catch fire. Hopefully, the villain inexperience can be fingered here. If so, Tracy Nelson will mature musically and this album will be the first of several.

Ralph Earle



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13-18

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## ADDENDA TO RAMBLIN' ROUND

Heroin, as stated in RR, is not gained as a wasteproduct in the derivation of Morphine, but is a product of chemically treating Morphine itself.

Codeine is a second opiate derived from raw Opium.

Two synthetic opiates are common. They are Demerol, and Dilandid.

Drugs should not be called depressors, but, to be correct, "depressants."

## RADIO PROGRAM TO ORIGINATE FROM SEVENTH CIRCLE

On Thursday, December 9, WBZ's radio program, "Contact," will be broadcast from the Seventh Circle coffeehouse on Burbank Street in Boston. Program host Bob Kennedy will have as his guest Malcolm Boyd, who has been active in religious programs designed to reach youth groups through the medium of the coffeehouse. For this special program, the Seventh Circle will open at 6:30, and the entire "Contact" show will be broadcast from the coffeehouse. From 8:00 until closing, Malcom Boyd will be reading poetry to a jazz background, in an open rehearsal for the television "Contact" program.

# BITS & PIECES

LEN CHANDLER split from his gig at the Odyssey Friday night to take a bus to the freedom demonstrations in Washington and flew back in time for his show Saturday night \*\*\*Folklorist ARCHIE GREEN recently lectured the Philadelphia Folksong Society on the history of protest songs: social, economic, and labor \*\*\*SING OUT's 15th anniversary issue, which will be out in January, will be in a new format, 8 1/2 by 11 inches in size \*\*\* The GEORGIA SEA ISLAND FOLK FESTIVAL will be held again this Christmastime \*\*\* Looks like the proposed traveling NEW YORK FOLK FESTIVAL is cancelled \*\*\* PHIL OCHS is to be the subject of a dramatic documentary produced by POP in Philadelphia \*\*\* East Berlin, Connecticut, is the center of a new folk house, THE INN \*\*\* ARTHUR GORSON will produce folk concerts in cooperation with Cavalier magazine \*\*\* THE BEERS FAMILY will host a folk festival on their own property which will feature only family groups who sing their own traditional music \*\*\* ABRAHAM LINCOLN played a Hohner Harmonica \*\*\* JO MAPES is teaching at the Old Town School of Folk Music in Chicago \*\*\* New Christy Minstrel founder, RANDY SPARKS, is reported to have been disturbed at "Eve of Destruction," which he called "communist fodder," and is composing a "Song of Hope" to counter \*\*\* GROVE PRESS will distribute the controversial first recording of THE FUGS, which was produced by Folkways \*\*\* MRS. HUNTINGTON HARTFORD has organized a folk-rock group \*\*\* ETHEL RAIM has married JOSH DUNSON. The ceremony was conducted by Don West \*\*\* MAC WISEMAN has formed a record company, to be called Wise records \*\*\* Folklorist and singer, JOHN GREENWAY, is on a trip to Australia \*\*\* MARK SPOELSTRA has been staying with the Caravans in Peekskill, New York \*\*\* THE TIN KAZOO is the tentative name of a coffeehouse which will open in Beach Haven, Long Beach Island, New Jersey, on Memorial Day, 1966 \*\*\* Anyone interested in being cast for parts in a movie on the Life of Kahlil Gibran can contact BOB ELIAS at the Odyssey Coffeehouse \*\*\* The new MOONDIAL Concert Gallery will open Dec. 3 with preview evenings (no cover charge).

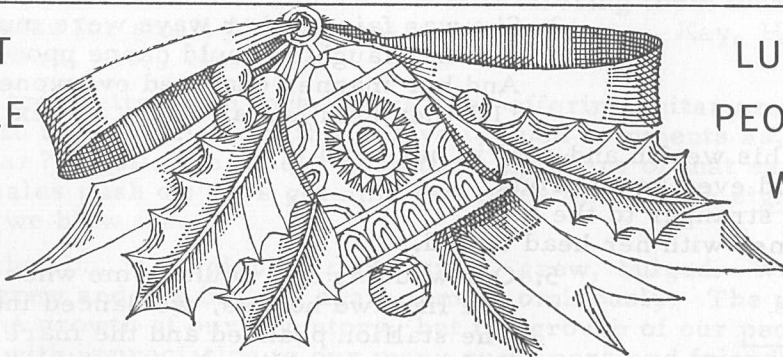
der," and is composing a "Song of Hope" to counter \*\*\* GROVE PRESS will distribute the controversial first recording of THE FUGS, which was produced by Folkways \*\*\* MRS. HUNTINGTON HARTFORD has organized a folk-rock group \*\*\* ETHEL RAIM has married JOSH DUNSON. The ceremony was conducted by Don West \*\*\* MAC WISEMAN has formed a record company, to be called Wise records \*\*\* Folklorist and singer, JOHN GREENWAY, is on a trip to Australia \*\*\* MARK SPOELSTRA has been staying with the Caravans in Peekskill, New York \*\*\* THE TIN KAZOO is the tentative name of a coffeehouse which will open in Beach Haven, Long Beach Island, New Jersey, on Memorial Day, 1966 \*\*\* Anyone interested in being cast for parts in a movie on the Life of Kahlil Gibran can contact BOB ELIAS at the Odyssey Coffeehouse \*\*\* The new MOONDIAL Concert Gallery will open Dec. 3 with preview evenings (no cover charge).

## BOSTON GLOBE HAS COFFEEHOUSE COLUMN

The Boston Sunday Globe now features a column on Boston Coffeehouses. Written by Bob Gustafson, once a columnist for this magazine, and now also Community Relations Director for the American Friends Association, the column devotes itself each week to a particular coffeehouse, or performer. It can be found every Sunday in the theatre section.

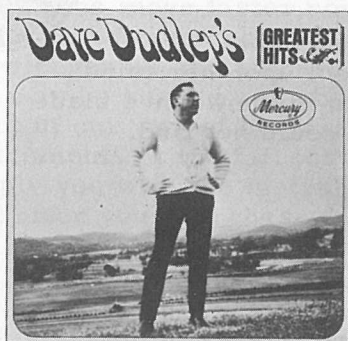


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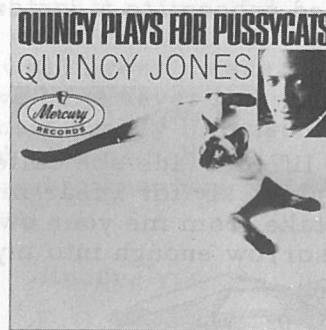
## MERCURY ALBUMS FOR CHRISTMAS!



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# Where the Uplands Roll

A contemporary murder ballad

words & music  
by Carl Watanabe

The musical score is written on four staves in G major (one sharp) and 4/4 time. The lyrics are: "If you say my name where the up-lands roll, and the an - swers you hear ain't ve - ry kind, They'll be spo - ken by — my hard friends of old, and my hard friends of old I don't mind." Chord symbols are placed above the notes: D, E<sup>m</sup>, D, G, A, D, G, D, E<sup>m</sup>, A<sup>7</sup>, and D.

2. I met a green eyed girl where the chaparral roams  
And grows high up to meet the yellow pines.  
Her age the times best be unknown,  
It's enough just to say, she once was mine.



3. She was fair but her ways were much fairer yet,  
For her laughter could dance upon the wind,  
And her manner charmed everyone that she met,  
'Til they held her as dear, as next of kin.

4. Each young man laid his wealth and soul in her hand  
But none of them could ever be so proud,  
For she did choose a stranger to the land  
And she came up to me, with her head bowed.



5. Our wedding day would come when the spring flowers grow  
And like two horses, we danced into the sun  
The stallion pranced and the mare would foal,  
Before our wedding day, a child would come.

6. Soldiers kill and we crown them with honor and fame,  
But a baby who's harmed not one life,  
But is early to come is bathed full in shame  
So it died unborn, to a doctor's knife.



7. As the doctor took our unborn babe,  
The seeds of sorrow took root upon her mind.  
In her body, the poison from his unwashed blade  
Built a sore whose cure we could not find.

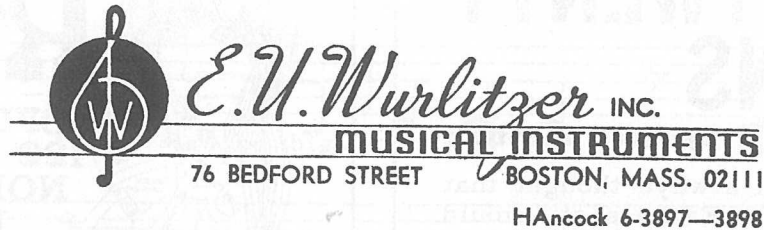
8. As her life did fade she called me to say,  
"Go you quickly for I fear my father's rage,  
Would take from me your own life away,  
I take sorrow enough into my grave."



9. If you say my name where the uplands roll,  
And the answers you hear ain't very kind,  
They'll be spoken by my hard friends of old  
And my hard friends of old, I don't mind.

10. If they say not a word about me at all  
But are reminded of a young girl once so fine  
Listen close to the words at their recall  
And they'll tell you of a girl, who once was mine.

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Dear Broadside Reader:

In a publication devoted to pungent criticism our efforts at simple commercialism seem to start off somewhat flatly — at least to us. The merchandising of musical instruments has taken up the better part of our years, and a good work it has been to us. We've had our moments, some hectic, some infuriating, yet mostly gratifying in the growth of our business and in the many close friendships we have experienced with our customers.

For a moment we are startled when we look back. It has been better than fifty years that we have been selling MARTIN guitars! Way back when the good ole D-18's and 28's were being made. And fine Gibson guitars and banjos. For twenty plus years! EPIPHONE instruments have been a familiar sight at our store since before World War II. The middle 40's brought us the highly-crafted GOYA guitars, and we can remember running a series of advertisements in the Christian Science Monitor which produced our champion long-distance customer — two Goya classic guitars to Sydney, Australia! FENDER instruments and electronics appeared on our floor back in 1949 and we have stocked them in ever-increasing amounts since.

In the past decade we have added the superb GUILD line of guitars and quality at a budget FRAMUS instruments from West Germany. And to think we were selling REGAL instruments back in the 20's and we are still offering them today as our recommended top value for small \$\$\$\$. So many others, too... Kay, Harmony, Vega, Rosita, Galiano, Crown, etc., etc.,....

We remember, too, better than forty years ago, offering guitar amplifiers and DeArmond pickups to the musicians of those days to such comments as, "Who wants to electrify the guitar? Spoils the tone!" And the amplifiers of that early era with our then-effective sales push of: "It's got nineteen tubes and a huge eight-inch speaker!" And did we blow fuses!

The years marched on. Our display racks grew, grew, bulged. We moved, and again we grew and grew and are bulging again almost ominously. The gratifying thing, however, was not the growth of our inventory, but the growth of our people roster. We think back here with appreciation to our many customers and friends who made our chosen work fruitful. How often we have had a familiar face return with: "I've brought my son to you for a good new guitar. Show him something as good as the one you sold me thirty years ago!"

Things move faster now, it's true. We cannot give to each of you the time and attention we were able to years back. So there are more of us, selected to be knowledgeable and sincere, and to assist you to choose the best within your means. We may be rushed sometimes — there are so many of you — but we have never lost sight of our way of business over the years. To offer you the finest quality in musical instruments at the fairest prices with out personal guarantee and service policy; to supply you with the instrument of your choice when you want it, and to keep you satisfied after your purchase. We've been doing this a long, long time....

Sincerely,

E. U. WURLITZER, INC.



# FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

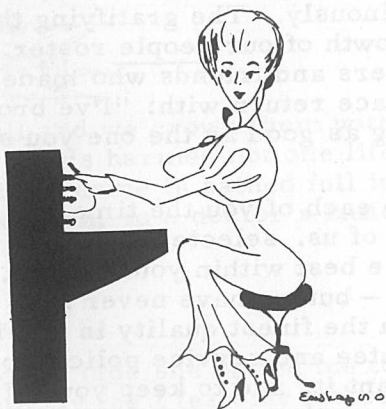
For some reason I always thought that when I came back to the East Coast I would run into Peter LaFarge again. I missed him by about seven days. His particular torment was very deep. Some say death, perhaps, was the only way out of his caldron of life. It's amazing to me the lack of good judgment he had in his daily emotional life; yet, astonishing the quality of good sense he used in his writings.

I remember one time at the Gaslight Cafe in Greenwich Village when Peter sang at a hootenanny. There were some folksingers in the back of the room, one of whom is very famous now. Peter was not a good performer. But if you listened, some of the most beautiful things ever said in that Village could be heard. The folksingers in the back thought not. In fact, they thought he was so funny that they laughed and made clever little jokes until Peter had to leave the stage. I was hurt. I felt I had missed something. I'm sure that

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this kind of thing happened to Peter more than once. I don't mean just a bad night — I mean being laughed off the stage. I could understand it in some cases, but not with a small group of people who should have been willing to make the effort to understand what he was saying.

Much of Peter LaFarge's writings seemed like a plea to me. A plea that he couldn't make the scene like some of us could, and he wanted us to understand why. The ironic thing is that much of his writings far surpass those of the fellow who was laughing in the back of the room.

I'm not saying that acceptance by one person or a group of people would have solved Peter's problems. I guess he was beyond that. But he certainly did respond to gestures of friendship. His varying degrees of trust were infinite but always leaning toward the negative. Why shouldn't they? So many situations had proven to him that you don't trust until you own and control. Because he was unable to trust, he was one of the most frightening people I have ever met. He would force you not to trust him, and then turn around and say: "See, I told you, you were phony."

Peter wrote a so-long to Cisco Houston. I know how Cisco treated Peter, I was there, You wouldn't have called them close friends, but Cisco didn't bullshit, and that's why Peter so admired him. Well, Peter was one of the first people who ever told me to hang on. He said I had something to say and that at all cost I should believe that. It helped me, what he said. Few others had bothered to encourage me in those struggling days of uncertainty. I encouraged him, too. But encouragement could become an unfair burden with Peter. He would demand premature closeness, demand a with-me or agin-me decision while a closed fist was ready to strike. That was the frustration of Peter LaFarge. So long, Peter.

????? ?????????????????????????????????

# SACRED LIFE

words & music  
by Mark Spoelstra

There is a truth in the high coun-try — that  
when you go — e-ven the blind can see. It's a kind of a taste for a SAC-RED  
—I and II—  
breed. An' those that live there know it well.  
**Chorus**  
An' I wish life were a gol-den bird, an' that all could watch her fly. An' the  
sound-less grace she would show to all might bring an end to war. each time — last time —

2. There are those, I guess, that don't deserve  
The right to roam this plastic world.  
But in war there is no end in sight  
And the day, time of life, turns to night.  
CHORUS

3. There are soldiers of all kinds  
The battlefield type is not mine  
There are those that fight for the living  
And those that live for the dying.

4. There's life in death an' death in life  
There's truth in lies an' lies in truth  
There's sound in music an' music tastes good  
But the smell of war is nothing.  
CHORUS

5. I've seen the pious soldier fight  
In costumes of all kinds in sight  
He kills to keep from being killed  
He cannot see the golden bird in flight.

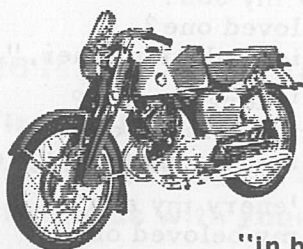
6. An' murder is not an idea  
Torture is not an idea  
Nor dying but living is a song  
And in life's song I hear a timeless sound.  
CHORUS

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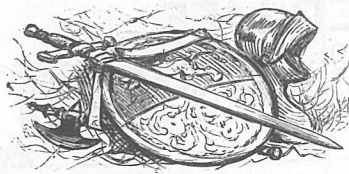
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# Come Gather Round...



## LORD RANDALL

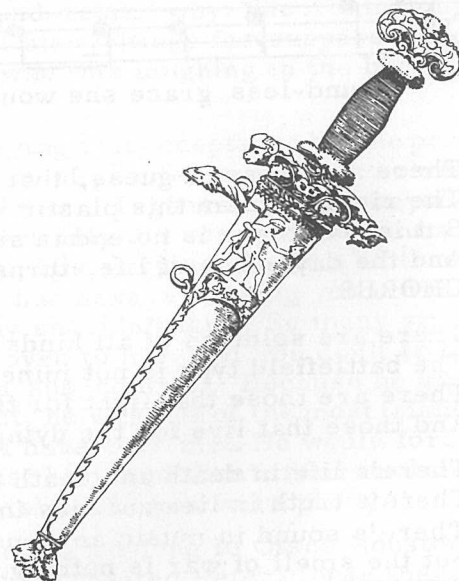
1. Where have you been all day, Randall, my son?  
Where have you been then, my handsome young one?  
I've been to my sweetheart's, mother;  
I've been to my sweetheart's, mother.  
Make my bed soon, for I'm sick to the heart,  
And I fain would lie down.
2. What did you eat there, Randall, my son?  
What did you eat there, my handsome young one?  
"Eels and eelbroth, mother," (etc.)
3. I fear ye are poisoned, Randall, my son!  
I fear ye are poisoned, my handsome young one!  
"Oh yes, I am poisoned, mother," (etc.)
4. What do you leave your mother, Randall, my son?  
What do you leave your mother, my handsome young one?  
"My gold and my silver, mother," (etc.)
5. What do you leave your father, Randall, my son?  
What do you leave your father, my handsome young one?  
"My lands and my houses, mother," (etc.)
6. What do you leave your sweetheart, Randall, my son?  
What do you leave your sweetheart, my handsome young one?  
"A rope to hang her, mother!" (etc.)



Neither tune nor text for this ballad are in the standard collections, although the tune is a common one. The text is similar to most of the Child versions, but there is in fact little variation in the story here. As in "The Cruel Brother," we are again told little of motives; why his sweetheart should wish to poison him is a mystery never solved. Only the ballad commonplaces vary; the poison is usually eels or fishes, but in one American version what must once have been "cold pizin" becomes "cold pies and cold coffee." The will exhibits variations, too, none of which essentially change the ballad.

Little of a scholarly nature can be said about "'enery My Son," a wonderfully funny children's version of "Lord Randall," collected by Jean Ritchie from English school-children. If it must be dissected, it must be noted that the sweetheart has been lost by the wayside, to be replaced by the mysterious gypsies. The will is also gone.

--Mary Stafford



## 'ENERY MY SON

1. Where 'ave you been to, 'enery my son?  
Where 'ave you been to, my beloved one?  
"Woods, dear mother, woods, dear mother;  
Make me bed, I've a pain in me 'ead,  
And I wants to lay down and die."
2. Wot did you see there, 'enery my son?  
Wot did you see there, my beloved one?  
"Gypsies, dear mother, gypsies, dear mother," (etc.)
3. Wot did they give you to eat, 'enery my son?  
Wot did they give you to eat, my beloved one?  
"Snakes, dear mother, snakes, dear mother," (etc.)
4. Wot colour were the snakes, 'enery my son?  
Wot colour were the snakes, my beloved one?  
"Green and yellow, dear mother," (etc.)

# DEAR BROADSIDE

DEAR BROADSIDE:

I have been following Freeman's column with a more or less skeptical eye, and, man, he goofed again in the November 24 issue. I must admit that when I first heard Dylan, with exception of "Like a Rolling Stone," I didn't understand him, nor did I take the time for awhile. It wasn't until his recent concert that I took the time, and found that Dylan was quite transparent. So transparent, in fact, that no intellectual exertion whatsoever was needed to get to the core of his thought.

Dylan has gone well beyond the elementary dimension of objective thinking. It is those who do not understand that have not grown beyond this stage. All they see in Dylan is his presentation of ugly reality. If you are a progressive student of objective thinking, you can easily transcend the ugly reality, and see the beauty that Dylan is presenting. He is not a coward. He's fighting an overwhelming situation the best way he knows how. But, it will be a long time before you see a little bit of love in any of Dylan's work, in the conventional sense of presenting love. Any attempt by Dylan would be half-hearted. This is the one thing he can't say in words. In short, it is the one thing that he has yet to



find a medium for expression. And, if there is one subject that Dylan may not face in its real perspective, it is love. It is the most perplexing role facing him.

Look again, Mr. Freeman. Dylan's babblings are not incoherent or meaningless. Quite the contrary. But, if he ever expects to fulfill his goal in expression, he'll do it in the expect year to three, or not at all. Playing the game of Adam and Eve is not an easy one.

Yours truly  
J.B. Fitz,  
Cambridge



## NEW ERIC VON SCHMIDT BOOK PUBLISHED

A new book for children written and designed by Eric Von Schmidt has just been published by Houghton-Mifflin. The title of the book is The Ballad of Bad Ben Bilge, and will be reviewed in this magazine in the near future.

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# DEAR BROADSIDE



DEAR BROADSIDE:

Since I am an "out of townner," I depend on you to find out what's happening in town.

When the November issue came out on the 10th of this month, I bought it as usual. Then — as I was leafing through, I found an advertisement for the Loft on page 23. Well, that's great, but it said "Norm and Judy, Nov. 5-6. Isn't that just a little too late for me or anyone else to see them? I think Norm and Judy are great and I really feel bad about missing them.

Please, in the future, could you put a date for them before they are to perform and not after?

Thank you,  
Cher  
Hull, Mass.

(Our schedules overlap issues because we are on the stands almost a week before the publication date. Norm & Judy were not listed in the prior issue because the club had not made arrangements for the booking at the time we went to press... Ed.)

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DEAR BROADSIDE:

I am writing this letter to find out, once and for all, why the BROADSIDE continually ignores Peter, Paul, and Mary. In the BROADSIDE Reviews column, you have reviewed, in rather recent issues, the new records of Joan Baez, Bob Dylan, and Judy Collins. I am sure that it was not by an oversight that you neglected to review Peter, Paul, and Mary's new album, because you did not review their last one, either. I want to know WHY???

Sincerely,  
Merry Levy  
Boston, Mass.

(BROADSIDE reviews only folk records sent to us. We do not ignore Peter, Paul, and Mary; their recording label ignores us. Sorry!... Ed.)

DEAR BROADSIDE:

Ed Freeman's last couple of columns raised a sticky point to some followers of folk music. Where should people who think that the New Christy Minstrels say something be classified as to his definition of Groups A, B, and C. The O'Keefe Center in Toronto has solved the question forever.

During the week of November 15-20, they presented the New Christy Minstrels on the same program with Henry Mancini and a 40-piece orchestra for the enjoyment of all. From the wording of the ad it is difficult to say whether they appeared separately or whether the NCM backed up Mancini and his group.

I thought this would end the dilemma and let all people who follow the New Christy Minstrels reverently know where they should be classed. I wonder if the followers of Mancini will be offended?

Yours truly,  
Tom Mac Millan  
Utica, New York

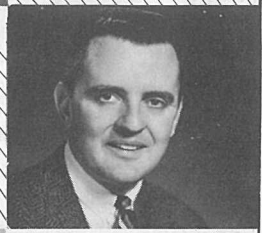
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sounds  
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Angus Black  
12" Dip Top  
Dress Boots  
**24<sup>95</sup>**  
Pair



Natural Long Wear  
Ruffout  
Wellington  
**14<sup>95</sup>**  
Pair



13" Frye  
Jet Boots  
Black Only  
**22<sup>95</sup>**  
Pair



Frye Cherry Brown  
Smooth-Out  
Cowhide  
**18<sup>95</sup>**  
Pair



Natural Ruffout  
Brushie Boots  
Crepe Sole  
**10<sup>95</sup>**  
Pair



Brown  
Crocodile  
Grained  
**24<sup>95</sup>**  
Pair



Custom  
Black Angus  
Underlays  
**18<sup>95</sup>**  
Pair



Original Frye  
Jet Boots  
Black, Brown  
**18<sup>95</sup>**  
Pair



Natural Roughout!  
Custom &  
Exclusive  
**21<sup>50</sup>**  
Pair  
Also  
Black  
CALF



Natural  
Roughout!  
14" Custom  
**29<sup>95</sup>**  
Pair  
Also  
Black  
CALF



**FRYE**  
BOOTS

AND  
OTHER  
TOP  
MAKERS

# Walker's

The FRYE Boot Store That Offers MORE!

CHOOSE  
47  
STYLES  
IN ALL!

SIZES  
MEN'S 6 to 13  
LADIES  
3 1/2 to 10

Open Wed. Evening till 8:15 PM

Walker's RIDING APPAREL, INC. 292 Boylston St., Boston (opposite Public Gardens) Tel. 267-0195

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in Boston

60 Boylston St.  
every day til 8:30

116 Bromfield St.

623 Washington St.

Northshore

Northshore Plaza  
Peabody

Northgate Plaza  
Revere

Southshore

Southshore Plaza  
Braintree

Westgate Plaza  
Brockton

## Bring in this ad for these prices

### ANNOUNCING THE OPENING OF OUR NEW PRUDENTIAL CENTER STORE.

TO CELEBRATE THE OPENING OF UPTOWN BOSTON'S MOST COMPLETE RECORD DEPARTMENT,

WE ARE OFFERING AN ADDITIONAL **10 %** ON OUR REGULAR DISCOUNTED PRICES

TO ALL OF OUR CUSTOMERS. FOR THE CONVENIENCE OF LATE SHOPPERS, THOSE WHO LIVE IN THE AREA, AND FOR THOSE OF OUR CUSTOMERS WHO FIND THE NEW STORE MORE CONVENIENT THAN OUR OTHER LOCATIONS, WE WILL CARRY A WIDE SELECTION OF TRADITIONAL AND MODERN JAZZ, CLASSICAL, POPULAR, AND A BROAD RANGE OF SELECTIONS FROM THE MAJOR RECORD CATALOGUES AVAILABLE IN THE UNITED STATES. WE WILL ALSO CARRY A COMPLETE LINE OF SHEET MUSIC, CLASSICAL AND FOLK GUITARS, HARMONICAS, AND ASSOCIATED ACCESSORIES.

### OPEN EVERY EVENING EXCEPT SATURDAY UNTIL 9 PM