

# THE BROADSIDE

Volume IV, No. 22

Cambridge, Massachusetts

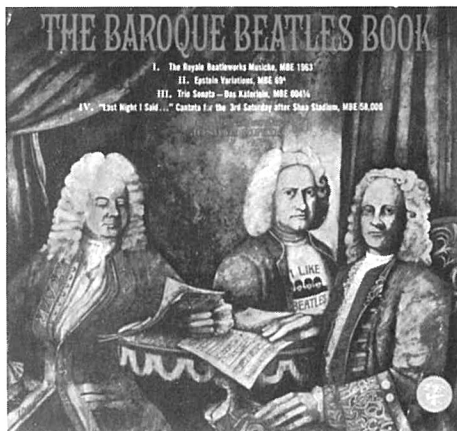
December 22, 1965



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Baroque setting

**I. The Royale Beatleworks  
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**II. Epstein Variations, MBE 69<sup>A</sup>**

**III. Trio Sonata  
Das Käferlein, MBE 004<sup>1</sup>/<sub>4</sub>**

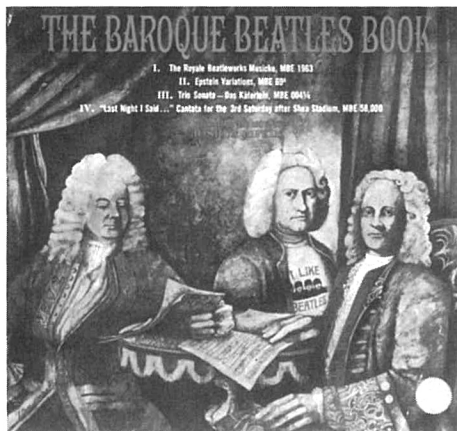
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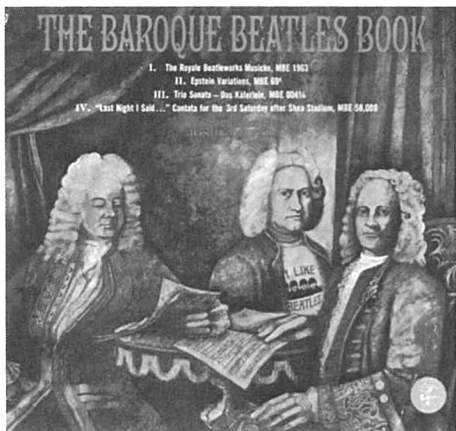
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## From the Editor--

It is now three weeks before Christmas,  
and the decorations on the streets of Boston  
and Cambridge (and I imagine wherever you  
are) have already been up for two weeks.  
Changing Times and others of their ilk are  
predicting a record for consumer purchasing  
and an all-time high Gross National Produc-  
tion figure.

The managing editor has been begging  
me to sit down and write a cover story for  
the Christmas issue. This section has to go  
to the printer early, and one of the major  
concerns of the Business Department is  
whether or not we will get enough Christmas  
Gift Subscriptions to help pay the printer's  
bills in front of us. So even we are making  
a Christmas pitch.

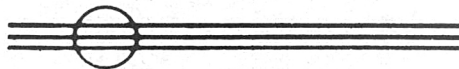
I wonder about gifts, any kind, I mean,  
not just the Christmas ones. Is a gift a pay-  
ment on some previously received object or  
service? Is it a soul-tithe for conscience?  
Do you give people something they want or do  
you give of yourself? I'm inclined to think  
that a gift of meaning has to be in part a part

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of yourself. That's a high price to pay for a  
gift, and it's certainly not always appreciated  
for its worth or its meaning.

Put Christ back into Christmas, some yell,  
not wondering why Christ left Christianity so  
many years ago, if he was ever there at all.

Perhaps to make up for the Santa Claus  
on our cover, perhaps I'd do it anyway, in-  
stead of gifts or joy or peace, I wish you an  
increase in your ability to love, in your abi-  
lity to understand. They are really the same  
thing, you know.

Happy Winter Solstice...and related  
phenomena!

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**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

Tempo, a new theatre company under the direction of Jack Sheridan, presented its first production of A Desolate Place Near a Deep Hole, by Sally Ordway, at the Rose Coffeehouse on Friday evening, November 26. It was a fair performance for a first presentation, but I personally feel that the script was a poor choice. A line within the play speaks of a "play of non-communication" — and that's a pretty good description! The message, if there is one, is vague enough to have escaped me. Director Jack Sheridan feels the author is attacking commercial theatre, and although there are a few lines to support this, I can't agree that this is the general theme.

The script includes three characters: Waldo (played by Bill Barnum), a young, very unsuccessful playwright searching for the castle from his latest failure; Hildegard, or Helen (played by Dorothy French), a young ex-model with a vivid imagination who wants to jump into the hole; and Jack Reaper, "The Keeper" (portrayed by Bob Hazelton), a dirty old man who lives in a spy tree, a savior of old and forgotten things.

Bill Barnum delivered his lines well, but his body remained lifeless. He lacked any kind of spark to be convincing. Dorothy French, a fifteen-year-old high school student, may some day be a fine actress. Her moves and stances were consistent with the role she was playing, that of an ex-model. Bob Hazelton carried the play. Through powerful expression, he dominated the action and inspired the audience.

The Rose, with its sizeable new stage, plans to continue presenting theatre with Tempo, and another new group called The Caravan Players.

\*\*\*\*\*

On Saturday afternoon, November 27, Chris Murray and I braved the rain in search of the Allston Congregational Church. We found it on Quint Avenue and entered a hall seating about a hundred youngsters. Within minutes our ears were greeted with villain-type music and we spotted the piano player.



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Doug Maurer, below stage left. When he finished a complete medley, the lights went out, the curtain opened, and the excitement began. We slid back to the fun days of childhood dreams. We laughed and sang and clapped along with true enthusiasm during a three-act musical version of Jack and The Beanstalk.

The script and original songs were written by Director Harvey Brock. Along with Producer Elenore Parker, Mr. Brock founded this travelling children's theatre, now known as the Magic Carpet Players. The five fine actors, capable of enchanting adults as well as children, are Faith Knowlton, Carol West, Jack Lipner, Peggy Walsh, and John Maxwell.

Mrs. Parker and Mr. Brock, both having spent several years with the Boston Children's Theatre, sat down about two years ago with idealistic inspiration, a pair of scissors, and lots of scotch tape. They built sets, made props, sewed costumes, and taped sound effects. Now they have hinged flats, live music, a rehearsal stage at the Children's Museum, and invaluable experience from performing in halls and auditoriums of all sizes to audiences of up to a thousand people.

Chris and I are making plans to see their production of Beauty and the Beast. Anyone care to join us?





## ON THE SCENE

with  
**Robert J Lurtsema**

The first coffeehouse on record opened in Mecca somewhere around the year 1450. The popularity of coffeehouses and of the beverage itself spread throughout Middle Eastern cities until, in 1554, coffee became the favorite drink in Constantinople itself. The ability of coffee to dissipate drowsiness was soon discovered and taken advantage of in connection with the prolonged religious services of the Mohammedans. However, this use as a devotional anti-soporific stirred up fierce opposition on the part of the strictly orthodox and conservative section of the priests. They swore by Allah that the roasted berries were the coals of the evil one. As far as they were concerned, coffee was an intoxicating beverage and therefore prohibited by the Koran. To make matters worse, coffeehouses were robbing the mosques of their worshippers. Severe penalties were threatened upon those addicted to the use of the vile beverage. Finally, to please the priests, the coffee itself was taxed. But in spite of taxation, threats of divine retribution, and various other inhibiting devices, the coffee-drinking

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habit spread rapidly among the Arabian Mohammedans. At first, it was drunk copiously in secret, then openly again, until, finally, its use as a national beverage became as inseparably connected with Arabia as tea is with China. In fact, for a long while, refusing to supply a wife with coffee was a valid cause for divorce.

Europe was first introduced to coffee in 1615 when Venetian traders brought some coffee beans to Italy from Constantinople. It was in Venice that the first European coffeehouse opened in 1645. In the next three or four decades, its popularity spread from one European country to another. The early record of coffee in Europe is filled with accounts of its use as a religious, political, and medical potion. But, just as in Arabia, coffee at first made its way into favor in the face of various adverse and even prohibitive restrictions. In Germany, at one time, it was necessary to obtain a license to roast coffee. In England, coffeehouses became hotbeds of political scandal-mangling and intrigue. Thomas Osborne, the Duke of Leeds and advisor of Charles II, advocated a thorough policy of repression; and, although the king was opposed to most of his extreme measures of retrograde torryism, he convinced Charles II to issue a proclamation which ran: "His majesty hath thought fit and necessary that coffeehouses be (for the future) put down and suppressed... (owing to the fact)... that in such houses divers false, malicious and scandalous reports are devised and spread abroad to the Defamation of his Majesty's Government and to the Disturbance of Peace and Quiet of the Realm." So unpopular was this proclamation, however, that it was found necessary to withdraw it (almost instantly), and, by the reign of Good Queen Anne, the coffeehouse was an approved and accepted feature of England's social life.

Naturally enough, the artists and musicians of the day, the creative thinkers were ardent supporters of coffee, singing the praises of its soul-stirring attributes. "The Coffee Contata," by Bach, is a good example. In 1674, a "Woman's Petition Against Coffee"

complained that coffee "made men as unfruitful as the deserts whence that unhappy berry is said to be brought; that the offsprings of our mighty ancestors would dwindle into a succession of apes, pigmies," etc. "The Coffee Contata," which was published in 1732, was a humorous portrayal by Bach of the "protest of the fair sex" against the then-existing propaganda in Germany for abstinence from coffee by women because "many doctors claimed its use provoked sterility."

It was only a few years after this that Alexander Pope wrote:

As long as Mocha's happy tree  
shall grow,  
While berries crackle, or while  
mills shall go;  
While smoking streams from silver  
spouts shall glide,  
Or China's earth receive the sable  
tide,  
While coffee shall to British  
nymphs be dear,  
While fragrant steams the bended  
head shall cheer,  
Or grateful bitters shall delight  
the taste,  
So long her honors, name and  
praise shall last.



### PETE SEEGER HOSTS TV SHOW

Pete Seeger is hosting a one-hour television program on Channel 47, from Newark, New Jersey. The show, entitled "The Rainbow Quest," is sponsored by Folkways Records, Oak Publications, and Sing Out! magazine. Guests on the first program included Tom Paxton and the Clancy Brothers & Tommy Makem. The television reviewer for the New York Times has said that this show will earn for Channel 47, its first Emmy award.

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by Peter Stampfel

Since magic has been an increasingly popular subject for speculation, I decided to sort it all out and see what made sense. First of all, it seems to exist. At least there are things science can't explain yet, so they put them under the heading of magic.

Magic comes in two kinds: black and white. Black magic is intended to do evil and white magic to do good. That sounds like a very simple line of division. Actually, it's not.

The first thing to remember is magic is circular. That is, it always comes back to the magician. If you do good, you become good and good is attracted to you (or vice versa). However, the "good" or "bad" results of magic are not simply the ends you want to achieve, but the sum total of all the changes resulting from your magic. Of course we can't know all the results of everything we do. But if we choose to deal with magic, we must be careful to take as many factors into

# The



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account as we can beforehand. Remember, the results come back on the magician's head. Irresponsibility can be disastrous. When we deal with magic, we are dealing with forces we don't completely understand. Therefore, it seems best to treat it with respect and not use it casually for every little thing that comes along. You never know what might get out of whack. If there's some non-magical solution to your problem, try that first. Your magic will be all the better for it.

There is no rigid formula for spells. The spells that have been handed down to us are things that have worked for certain people. If they "feel" right to you, they may work for you, too. If not, invent your own. Always trust your intuition when making up a spell. The subconscious understands magic better than the conscious mind. Something to focus your attention on helps. If you've got pictures, music, or small objects that remind you of the spell you're trying to cast, use them. Some magic is best done by one person, some by two, etc. Generally speaking, major changes require a man and a woman. Also, it's best not to have more than one confidant.

Now we come to a popular subject, namely, curses. Just about everyone who's thought about doing magic has thought about getting back at someone who did them wrong; blighting their crops for seven years, etc. WATCH OUT! Remember the magic's going to come back on you. If your enemy is a person who is genuinely doing evil in the world, stopping him is "white magic." But if he's just someone who's bugging you, forget about the magic. Punch him out or send him a cowflop in the mail.

All in all, magic requires patience. Long-range, carefully worked out spells seem to be the best. And there is no spell that can save you from the consequences of your own actions. After all, you're still dealing with the real world. I'm sorry if all this sounds overcautious. I'm really not trying to take all the fun out of magic. It's just that there's a lot I don't understand. And I'd rather not fly any blinder than I have to.



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## RAMBLIN' ROUND

w/dave wilson

With this installment, I'm going to conclude this series of chats on drugs. It will hardly do the subject justice, but, besides beginning to be a little dragged with the whole thing, I have become aware of a whole world of temptations, the ones to which Hugh Hefner must have given in, but to which I think neither myself nor BROADSIDE can at this time.

Cocaine has more romance tied to it in popular fiction than any other drug. It is derived from the cocoa plant, and at one time was used in the making of Coca-Cola. (Now they use caffeine instead.) It is taken in many ways, but often like snuff, where it is inhaled through the nose, entering the bloodstream through the mucous membranes in the nose. One unfortunate characteristic of Cocaine is that it slowly destroys mucous membrane, thus the references in folk song to waking up and finding that the nose had disappeared. This is the drug which most frightens law enforcement officials with knowledge, for the person stoned on Cocaine is, in his mind, omnipotent. While addicts of other drugs are too involved in their "high" to fight, the Coke-head is so confident he is unbeatable that he has no fear at all. There is less Cocaine

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addiction in the U.S. than Heroin addiction, one of the reasons being the prohibitive cost of Cocaine.

If any drugs are approached by their advocates with religious fervor, the Hallucinogens are the most so. They fall into three major groups (in my mind, at least), peyote, mescaline, and LSD.

Peyote is a cactus which grows commonly in Southwestern U.S.A. The buds which grow on the cactus are called buttons, and when eaten they produce a state of being which has been described by many far better than I am apt to do here. Basically, the eater becomes increasingly aware of incredible color all around him, not just bright, but pulsating. He begins to see relationships between the artifacts around him in terms of size, shape, and unified composition. All other senses become likewise affected and some users experience visions. As incredibly wonderful as it can be, it can also be that horrible, for the drug seems to be a catalyst which amplifies the brain to a point where it magnifies whatever the mind contains. The only legal way to use peyote is as a member of the Native American Church, an Indian-Christian sect which uses the drug in its ritual much the same as bread and wine is used for communion. One characteristic which stands out is the taste of the cactus button, which has been described as the foulest, bitterest taste possibly imaginable and then some. There is no addiction to the drug. No crime, other than being in possession of it, is known in its connection.

Mescaline can refer to either a chemical derived from peyote buttons, or a synthetic which is manufactured in the lab. It is one of the several Alkaloid compounds found in the cactus. The effects of Mescaline are similar to those of peyote, but according to users of both, "different," but indescribable. Like peyote, it is not addictive, and possession is again the only crime connected with it. From a mushroom growing in the tropical hills (one which, like peyote, is used by the natives as part of religious ritual) comes another synthetic Psilocybin, for which all the statements above attributed to Mescaline are also true.

LSD is the name of a whole group of drugs which are fantastic mind amplifiers. They have been used by medical and psychiatric researchers to induce a schizophrenic state in "sane" volunteers. Some work has recently been done using the drug on terminal cancer patients. Results show that some patients are thereafter able to cope with their oncoming death, need far less pain-killing drugs, and have a much stronger sense of identity with their lives.

Many have argued that the drug should be available to people who want to use it for the

experience of its effects. One user has described it as suddenly finding yourself inside the filing cabinets of your mind, where you have total recall. You could open any drawer you wanted, but the one condition was that you could not stop halfway through the file, but had to finish the whole drawer regardless of how unpleasant some of those memories were. It is the inability of some people to face themselves which makes the drug so dangerous, for the only alternative to facing self becomes rejection and insanity. In the wearing-off stages, the drug has effects similar to those previously ascribed to the other Hallucinogens. Misuse of the drug has caused a number of regrettable accidents.

One form of LSD has been found naturally in the seeds of some varieties of Morning Glory flowers. They rose rapidly a year or two ago to the top of the flower seed hit parade, until supplies were depleted, and the authorities requested that they be removed from sale. A law was passed which made eating them illegal, but not possessing or growing them.

There are a number of legal drugs which are used every day, and seldom thought of as drugs.

Alcohol is the most detrimental. It is literally a poison which, in any quantity, destroys brain cells. In large enough quantity, it destroys them faster than they can be regenerated. While considered a great social problem, it is seldom thought of as a drug problem.

Another drug with many addictions known is Caffeine. Anyone who has tried to quit the "coffee-tea-coke" habit knows there are withdrawal symptoms.

Again, there is the tobacco addict, whose system is desensitized by nicotine which coats the fibrous nerve endings throughout the body.

The manufacturers of the above drugs all have strong lobbies, and it is rarely that one hears too much to their detriment.

In summation, I would just like to point out that the lumping together of all drugs which are illegal as "evil" is an example of incredible stupidity. It is time for a critical examination of the law in this area, as in many others. It behooves you to become aware of the differences that exist, because the knowledge is the best protective device you have.



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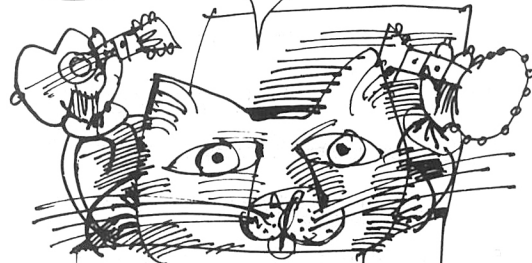
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BITS AND PIECES

DANNY KALB & TOM (JONES) FLANDERS' group, The Blues Project, are recording for MGM records\*\*\*THE GASLIGHT, New York's leading home of Folk Music, has been closed by a new city ordinance. Hope of reopening seems dim at the moment\*\*\*THE HOLY MODAL ROUNDERS' second record is being released by Prestige\*\*\*JEAN SHEPARD is doing a live network show out of the Limelight in New York City, and will soon add the Hungry i in San Francisco, and possibly a club in Boston\*\*\*Specializing in Folk bookings in the Philadelphia area is SYLVIA G. HANTMAN\*\*\*JIM ROONEY, manager of Club 47, has objected via letter to Sing Out! on the way his comments on Dylan's Newport performance were used out of context in the article by Paul Nelson\*\*\*DICK & MIMI FARINA have been doing concerts with JUDY COLLINS\*\*\*Broadside of New Britain, Conn., now has a record available of the BROADSIDE BRASS BED BAND\*\*\*Due to several objections to their printing of a Woody Guthrie poem, "Woody On Sex," Sing Out! has sent out a letter saying they're sorry they offended some, but not that they printed the piece\*\*\*Street Singer, REV. PEARLY BROWN, received a new Guild 12-string, courtesy of the Newport Folk Foundation\*\*\*Sponsors of a benefit concert for the CORDELL REAGON - LEN CHANDLER defense fund unfortunately ended up in need of a benefit for themselves\*\*\*Folk-Strums, Washington's folk newsletter, has published a report that MISSISSIPPI JOHN HURT has retired and returned to Avalon\*\*\*The January issue of Hit Parader magazine has articles on TIM HARDIN, PHIL OCHS, and many other folk and folk-rock performers\*\*\*BUFFY SAINTE MARIE was the subject of huge spreads in both Life and Time magazines two weeks ago.

HALLUCINATIONS HEADLINE  
END OF YEAR AT ODYSSEY

A mysterious new group, The Hallucinations, will finish up the year at the Odyssey. Their engagement will begin on Monday, December 20, and extends to Saturday night, January 1, 1966.

While definitive description of the group frustrates coherence, some things can be said. They are composed of electric bass, harmonica, guitars, and acoustic drums. They sing primarily blues, but have written much of their own material. Visually, Peter Wolf, leader of the group, reminds one of Peter Stampfel in the midst of epileptic convulsions. As a musical product, no attempt to describe them is sufficient. They must be heard to be appreciated (?).

## CLASSIFIED ADS

For Sale: Gibson Mastertone 5-string banjo. Scruggs pegs. Case & banjo in excellent condition. Call 491-4505 evenings.

For Sale: Favilla classical guitar (full sized) with case. In very good condition. Beautiful tone. \$75. Call 566-3195 after 6 p.m.

For Sale: Ode grade I 5-string banjo with hardshell case. Excellent condition. Maple neck, rosewood fingerboard, Grover rotomatics, and cast aluminum rim and tone chamber. \$130. Call CA7-3222 and ask for David.

For Sale: Gibson LGO (6-string guitar), 1 year old, with case and extra set of strings. Best offer over \$50. Call 267-6600, Ext. 265, between 7 and 12 p.m. Ask for Ira.

For Sale: New Martin D-12-20 12-string guitar with new Martin hardshell case. Guitar and case valued at \$350. and in perfect condition. Best offer. Call 665-5359.

Interested in forming or joining "Old Timey" or Bluegrass group? I doodle with mandolin, 5-string banjo, and guitar. No phone. Write 513 Beacon St., Apt. 1, Boston, Mass.

For Sale: Epiphone 12-string guitar. Re-finished, new Grover machines. Excellent condition. \$120. Call Ed at FA3-4829.

Two students desire use of apartment in Harvard Square area, vacant during Xmas holidays. Will pay rent. Call Jane at LA7-9237, after 6:30, Sunday - Thursday.

**INSTRUMENTAL TECHNIQUES OF AMERICAN FOLK GUITAR** — the only instruction book on the market for **FINGERPICKING** and **CARTER PICKING**. Surveys styles of Carter Family, Elizabeth Cotton, John Hurt, Rev. Gary Davis, etc. Forty solos for guitar written out in tablature and music. Reviewed by Denver Folklore Center and Sing Out! Send \$3.20 for book and postage, or send for free brochure to: T.S.I., P.O. Box 1106, Laguna Beach, California 92652. Mention Broadside when you write.

**NORTH END.** Several inexpensive apartments (\$55-\$65) now available in this very picturesque section of Boston. CO7-5555 or CO6-5555.

To place classified ads in **BROADSIDE**, send copy to: P. O. Box 65, Cambridge, Mass. 02139. Enclose one dollar for each insertion.

### WELCOME JENNIFER ANN PAXTON

Tom and Midge Paxton have announced the birth of their first child, a daughter, born on Friday night, December 3.



**Only Boston area  
appearance this season**

*Elektra Recording Artist*

# TOM RUSH IN CONCERT

**Saturday, January 15th 8:30 P.M.**

*Tickets: \$2.50, \$3.50, \$4.00*

**TICKETS AVAILABLE AT:**

Club 47, Harvard Square, Cambridge  
Jordan Hall, Box Office, Boston  
and Ticket Agencies

**BY MAIL ORDER TO:**

Jordan Hall  
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Boston, Massachusetts



**JORDAN HALL  
BOSTON**



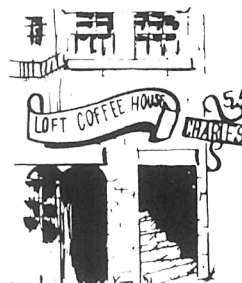
### PETE SEEGER TO BE GUEST ON FOLK CITY USA

Pete Seeger will be a guest on Folk City U.S.A.'s Christmas Eve program. Featured on the program will be his reading of "The Nativity," by Sholem Asch. For the month of January, a three-program series exploring the music of the Sea Islands off the coast of Georgia and South Carolina is scheduled. Guy Carawan and Studs Terkel will be guests for part of this series.

**NOW OPEN FROM 7 PM**

*the Loft*

*54 Charles St.  
Boston  
Lo 3-8443*



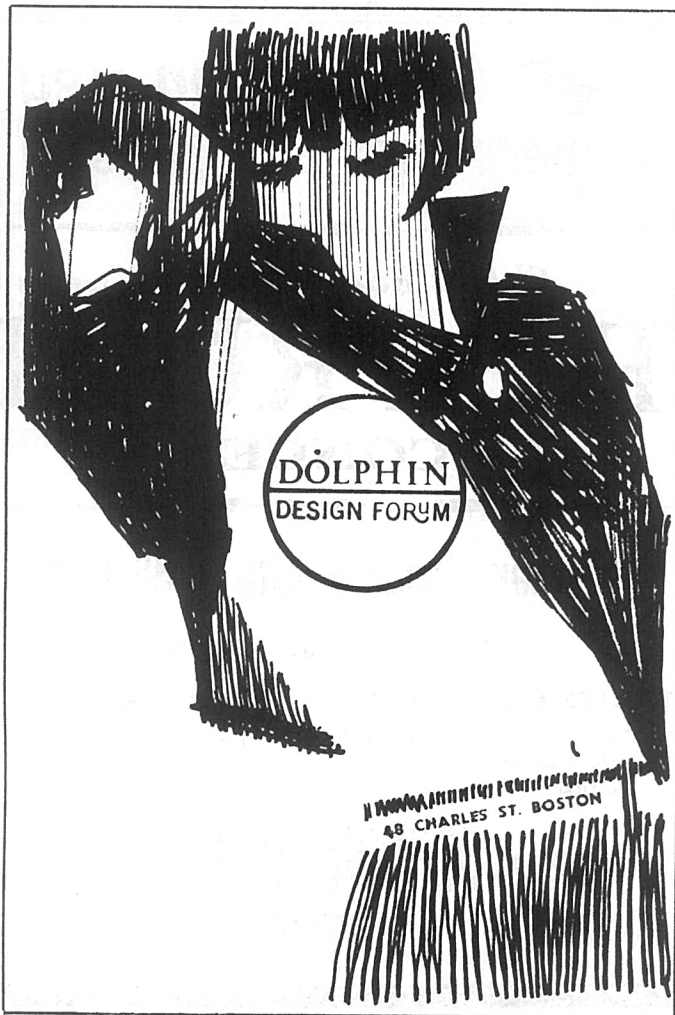
**FOLK ENTERTAINMENT**

# FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

Have you ever sat down and thought about the things in your life that were really important? I mean things that happened, people or places that left with you a warm feeling when you recalled the circumstance. "Farewell North Avenue" is about a whole two-year period in my life that was spread with happenings with people that I had never before experienced. If there was any one reason for me doing alternative service, it was to learn more about people, and I learned more than I thought possible. I learned that an individual is the most complicated thing there is. I learned about myself, too. What I was expected to do, combined with what I wanted to do, coupled with the constant pressure of problems that I really had to use all the ingenuity I could to confront—all this made me look at myself. It made me seriously doubt what I was there for. It made me hate the self-righteous social worker who refuses to bend because of religious narrowness. It made me respect those who approach people on an equal level. I came to realize that the problems are to be solved by certain people only, but everyone must help. Some do more harm than good, and belong in the background camp of verbal support.

The song is sad because, in many ways, I did absolutely nothing in those two years. In other ways I was part of some great changes that will always be remembered. I'm glad I did it. Perhaps my most important contribution to what I've learned and toward the people that taught me, is yet to come.



## 47 PRESENTS DOC WATSON, WITH HOWARD & PRICE

On January 6 and 7, 1966, Club 47 will present the great country musician, Doc Watson. Performing with Doc on these two evenings will be Clint Howard and Fred Price.

## BOSTON GETS "FIRST LOOK"

Boston area viewers can now see the Jackie Washington, Sally Sheffield (Schoenfeld) TV show for children. "First Look" is now being telecast each Saturday at 12 noon over Channel 38.

## JENNIE'S RESTAURANT

In the North End, off Salem Street, is a tiny yard-like spot known as Bartlett Place. Here is located JENNIE'S—a cozy restaurant serving the most delicious Italian foods ever to grace a table, with a fine selection of new and old world wines and beers. Moderate prices, too.

Open daily from noon to 1 a.m., Sundays from 1 p.m. to 1 a.m.

*Boston - North End*

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# Farewell North Avenue

Words & Music  
by Mark Spoelstra

I'm on-ly think-ing of — the time that's passed now, And the  
things I've tried to do — in those two years. Good-  
bye my friends, good luck, I'll not for-get you And it's  
ve - ry hard to hold back the tears.

2. The sadness comes because of what I didn't do  
And I know how hard it is to do what must be done  
And I guess the most important thing I learned there  
Was how to take a detour when it comes.

3. One day I think at last I'm on the right road  
It's a very special hard to get feelin'  
The next day can hardly even bear the load  
Because it keeps on turnin' and a-twistin'.



Chorus

So pass the bread and pass the wine, Let's talk a-bout the rol - ling of  
time. — It's been hard times that broke the wall that  
stood be - tween us — watch it fall.



4. I used to think the wind could change an attitude.  
But prejudice is something deep within a man  
Once it starts it grows like a thirsty weed  
And if you don't stop the sowin', then you are the seed.
5. So in this time of leavin' I can say one thing  
I've seen changes far beyond a hopeful dream  
Most of them are what I've learned from you  
And I hope somehow you've learned something too.

(Repeat first verse and Chorus)

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## King's Rook

1-356-9754

December

F 17 Mark Spoelstra  
Sa 18 John Adams  
Su 19 Peter Childs  
M 20 Hoot  
Tu 21 King's Rook Au Go Go  
with the Emeralds  
W 22 John Perry  
Th 23 King's Rook Au Go Go  
with the Dimensions  
F 24 "All Through the House"  
Sa 25 Silverleaf Gospel Singers  
Su 26 Peter Childs  
M 27 Hoot  
Tu 28 King's Rook Au Go Go  
W 29 John Perry  
Th 30 Bill Staines  
F 31 New Year's Eve Party!  
w/The Lost and The Fugitives

January

Sa 1 Dayle Stanley  
Dougherty Sisters  
Su 2 Peter Childs  
M 3 Hoot  
Tu 4 King's Rook Au Go Go

## Moondial

542-0169

Dec. 17 } Open nightly - informal  
thru } entertainment w/Leonard  
and Julie and their friends...  
Jan. 5 } come and be a friend.

Dec. 24 Special Christmas Eve Program  
At midnight, Leonard Wolf will  
read "A Child's Christmas in Wales"  
by Dylan Thomas

Dec. 31 Special New Year's Eve Benefit  
for Rhodesian refugees, with  
authentic African music and dance

## Folk City USA

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

December

F 17 Folk Music for Christmas  
F 24 "The Nativity" by Sholem Asch  
Guest: Pete Seeger  
F 31 Outstanding records of 1965

## Odyssey

523-9457

December

F 17 } Guy Carawan  
Sa 18 }  
Su 19 closed  
M 20 }  
Tu 21 } The Hallucinations  
W 22 }  
Th 23 }  
F 24 closed - Merry Christmas!  
Sa 25 The Hallucinations  
Su 26 closed  
M 27 }  
Tu 28 } The Hallucinations  
W 29 }  
Th 30 }  
F 31 New Year's Eve with  
The Hallucinations and  
Special Guests

January

Sa 1 The Hallucinations  
(Rest of schedule not available  
at time of publication.)

## Seventh Circle

December

F 17 Godfrey John - poetry  
Sa 18 Dyane Tribuno - folksongs  
Su 19 Experimental Play Reading  
Th 23 Baroque Christmas Music  
F 24 Christmas Stories  
Sa 25 Christmas Carolling  
(come and sing!)  
Su 26 to be announced

Th 30 } recorded music  
F 31 }

January

Sa 1 recorded music  
Su 2 to be announced

Closed Monday, Tuesday, Wednesday

## Unicorn

262-9711

Schedule Not Available

## AND COFFEE TOO

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



## Loft

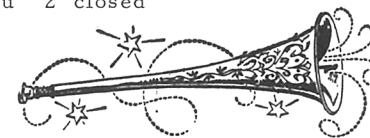
LA3-8443

December

F 17 } Los Ninos de los Reyes  
Sa 18 }  
Su 19 closed  
M 20 }  
Tu 21 } The Villagers  
W 22 }  
Th 23 Hoot & Auditions  
w/Dusty Rhodes  
F 24 A program of "Ainoldos  
de Puerto Rico"  
Sa 25 closed - Merry Christmas!  
Su 26 closed  
M 27 }  
Tu 28 } The Villagers  
W 29 }  
Th 30 Hoot & Auditions  
w/Dusty Rhodes  
F 31 to be announced

January

Sa 1 closed - Happy New Year!  
Su 2 closed



## Orleans

LA3-9391

December

F 17 Steve Koretz  
Sa 18 Peter Childs  
Su 19 Bill Staines  
Jack White, Irish ballads  
M 20 Monte Dunn  
Tu 21 John Perry  
W 22 Mark Hainesworth, blues  
Th 23 Bill Staines  
F 24 John Rowlingson  
Sa 25 Steve Koretz  
Su 26 Ray Pong  
M 27 Mark Hainesworth, blues  
Tu 28 Nancy Michaels  
W 29 Monte Dunn  
Th 30 Mel Lyman  
F 31 closed - Happy New Year!

January

Sa 1 Peter Childs  
Su 2 Joan & Carol  
M 3 Ed Freeman  
Tu 4 Nancy Michaels  
W 5 Mel Lyman

## One Eyed Jack

Manchester, N. H.

December

F 17 } Nancy Michaels  
Sa 18 }  
Su 19 closed  
M 20 Open Hoot  
Tu 21 John Bianchi  
W 22 } Katrina  
Th 23 }  
F 24 }  
Sa 25 } closed  
Su 26 }  
M 27 Open Hoot  
Tu 28 Bridge Street  
Blues Band  
W 29 Foy & Sweeny  
Th 30 Ed Freeman  
F 31 closed

January 1 - 5 schedule not  
available at time of publication



## Rose

days: LA3-5256

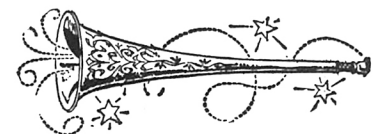
evenings: 523-8537

December

F 17 The Caravan Players:  
"Bitter and Sweet" (9,10,11 pm)  
Sa 18 John Perry  
Su 19 closed  
M 20 Latin Guitar Festival  
w/Gil de Jesus  
Tu 21 closed  
W 22 Steve Koretz  
Th 23 Tempo Theatre: "A Desolate  
Place Near a Deep Hole"  
(9, 11 pm)  
F 24 } closed - Merry Christmas!  
Sa 25 }  
Su 26 closed  
M 27 Latin Guitar Festival  
w/Gil de Jesus  
Tu 28 closed  
W 29 John Nicholls  
Th 30 John Cowles - poetry and  
Border Ballads  
F 31 closed - Happy New Year!

January

Sa 1 closed - Happy New Year!  
Su 2 closed  
M 3 Latin Guitar Festival  
w/Gil de Jesus  
Tu 4 closed  
W 5 Script Readings  
w/Jack Sheridan



## Concerts

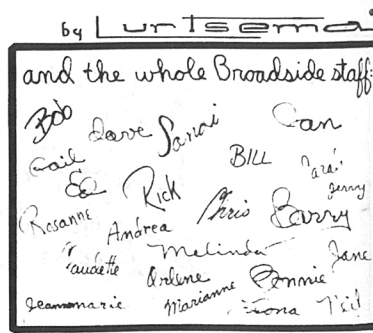
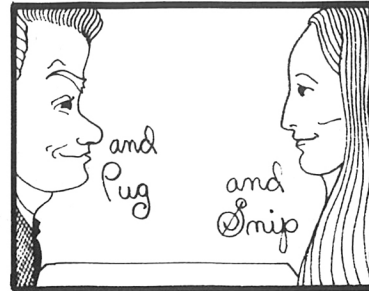
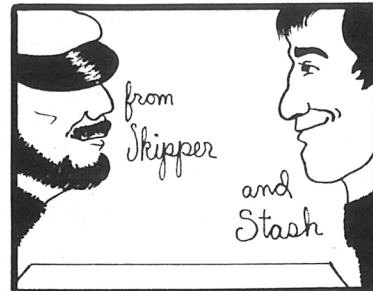
December

F 17 Folk Song Society of Greater Boston  
"Songs of the Season" at YMCA Library  
8:30 pm (Bring instruments!)  
F 17 PETER, PAUL & MARY  
Worcester Memorial Auditorium, 8:00 pm

January

W 5 TONY SALETAN  
Wompatuck Community Center  
Hingham, 8:00 pm

## The Freebies...



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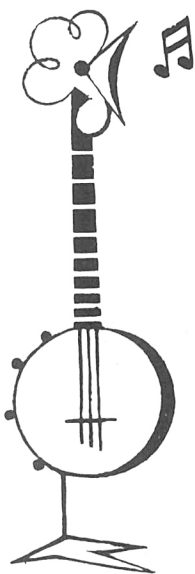
## DAVE VAN RONK AT UNICORN

Dave Van Ronk is appearing at the Unicorn Coffeehouse. We have no information regarding dates or length of engagement, but interested parties may investigate by calling the Unicorn at CO 2-9711. Appearing with Dave, at least for a while, is Biff Rose.



## EMBARRASSED APOLOGIES

Well, we did it again. We enthusiastically promised you that this issue would contain two articles, one on folk traditions of Christmas and one on music of the Highlander Camp. The latter will, we hope, be forthcoming in one of our sooner issues, but the former will have to wait another year. Sorry!



## IN FOLK-IT'S OAK!

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of Big Bill Broonzy	2.95
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Maud Karpeles	2.95
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Jerry Silverman	2.95

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(Write for complete catalogue)

# Broadside

## THE BALLAD OF BAD BEN BILGE

Eric Von Schmidt

Houghton Mifflin Company



In addition to being a singer and writer of folksongs, Eric Von Schmidt is also a most interesting author and illustrator of children's books. This latest offering is a delightful "pirate story," told in verse and accompanied by Von Schmidt's distinctive artwork. The verse patterns vary from rhymed couplets to limericks, allowing the book to be read aloud without the monotony of rhythm that sometimes characterizes such readings. The plot is intriguing enough to capture the attention of any youngster, and is unfolded at an easy pace, yet never lags. The artwork is among the best in contemporary children's fiction — loosely-rendered line art and tasteful color blend into an eye-catching mixture of realism and fantasy.

If there is a beginning reader on your Christmas list, or a child old enough to be read aloud to, give them the opportunity to find out how Bad Ben Bilge's plot to plunder Quilliqua is foiled by Katey, Meg, Pompous McVain, and Timber-Toe Bob.

sandi mandeville



LIAM CLANCY

Vanguard VRS 9169

On the record jacket, Liam Clancy quotes William Butler Yeats:

"Folk-art is indeed, the oldest of the aristocracies of thought, and because it refuses what is passing and trivial, the merely clever and pretty, as certainly as the vulgar and insincere, and because it has gathered into itself the simplest and most unforgettable thoughts of the generations, it is the soil where all art is rooted."

The artistry and taste of Liam Clancy as exemplified on this recording are sufficient in themselves to attest to the truth of this statement. His choice of material includes no showpieces, his guitar never intrudes, the songs are simple and direct. For these reasons this is a good album. It is grounded on

# Reviews

solid craftsmanship and built of humor and honesty. I have always found Irish folk music very appealing and, while it may be the Corrigan in me, perhaps it is due to their straightforward energy. When joyful, they are exultant; when thoughtful, they are unpretentious; when downcast, they are strong. The lack of sophistication which is common to all true folk-art is most apparent in Irish music. Liam Clancy bears this out especially in "Black Water Side," "All For Me Grog," and "Patriot Game." If one were to start a "Down with the Contrived and Occult - Back to the Real Folk!" movement, this album would be a good beginning.

Ralph Earle



Know all men by these Presents

Christmas Rex

I LIKE IT THIS WAY

Lisa Kindred

Vanguard VRS 9196

Competition has been fierce among Lisa's friends not to have to review this record. I drew the short straw.

Before I say anything about Lisa's singing, let me say that, despite disappointments, this record is way above 90% of the crap that comes out in the "folk music" market.

Now, to get involved with this record as a representation of Lisa. First, it hardly gives any real feeling of her range and scope. It sounds as if technical problems have forced electronic compressors to take off all the highs, lows, rough edges. This is disastrous in that those are the very things which make Lisa the "special" singer that she is. Again, the "instrumental ensemble, directed by Erik Darling," constantly takes the lead, leaving Lisa to follow. It ain't the way it's supposed to be done.

Lisa's fans will want this record because, disappointing as it may be, it's still Lisa, and about all there is of her on record. Non-fans who hear it are apt to like it, not having had the real thing with which to make a comparison.

As for me, I'm crossing my fingers, and waiting for the next one.

dave wilson

## DIG CHRISTMAS !!!

with GIFTS

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GIMMICKS & GADGETS  
to twist his mind.



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BAD LUCK N' TROUBLE

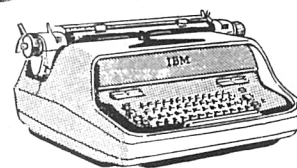
Various Artists

Arhoolie F 1018

Thanks once again to the fine production by Chris Strachwitz, this third Arhoolie anthology proves to be another proud addition to this company's blues catalogue.

The disc starts with a very unusual cut by Clifton Chenier and his band. Chenier's music is a cross between old Acadian dance tunes and South Side Chicago Blues. His voice is a modern type of blues voice, and his accordion is used much as the harmonica is used in more conventional groups. Piano, drums, and a second voice add the modern sound to this track.

R. C. Smith's track, "Don't Drive Me Away," is the typical R. C. blues - mournful



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# Broadside

but smooth. Even though R. C. Smith has lived in the delta all his life, he does not seem to have been influenced in style by the older singers.

Mercy Dee Walton, a Texan who died in 1962, was a fine bluesinger. His style is a barrelhouse type of piano, with strong Texas influence. "Bird Brain Baby," a well-written blues, features Mercy's fine piano.

Lightnin' Hopkins, who was supposedly at his best when he recorded for the Gold Star label in the fifties, comes back stronger than ever on his 1962 instrumental version of "My Babe," here called "Candy Wagon." The team of Lightnin' and drummer Spider Kilpatrick makes this an outstanding track. Spider has to be recognized as one of the finest drummers who ever worked with Hopkins.

James Phillip's version of "No Lovin'" features good vocals and good but not unusual guitar style.

An uptempo Rhythm and Blues by K. C. Douglas ends side one. This track is reminiscent of the work Sticks McGee did for the old Herald label.

Fred McDowell's "Ramblin' Blues" is the best cut on the lp. McDowell's bottleneck guitar is unsurpassable.

"Midnight Blue" by Bukka White was originally issued on a 45 record with ideas of sales to the R&B public. The 45 did not sell, and one side has been issued here. Bukka's voice sounds strange, and I am quite sure that the recording equipment was not at its best. Jimmy Rainey is the drummer.

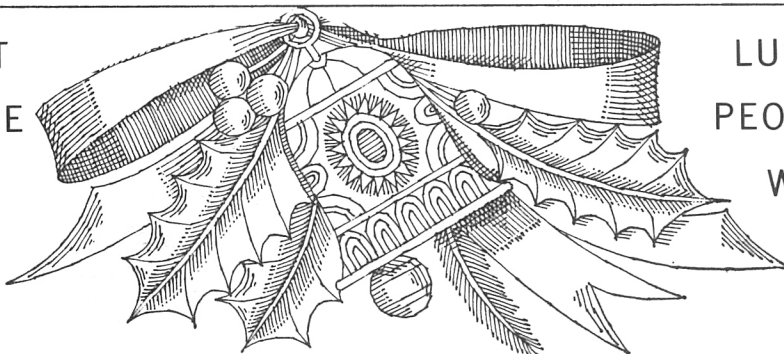
Little Son Willis' "Harlem Blues" and Detroit Slim's "Nelly Mae" are the other exceptional tracks on side two.

This varied sampler will not appeal as highly to the real "delta" enthusiasts as did the past two Arhoolie works, but it does offer a fine cross-section of all types of blues, and is highly recommended to the liberal-minded blues collector.

Elliot Spring

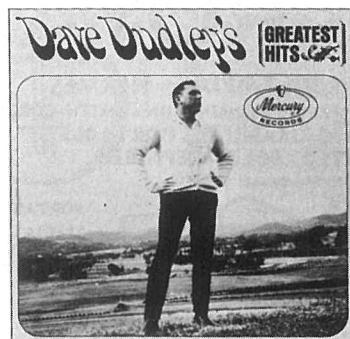


SMART  
PEOPLE  
WILL  
GIVE



LUCKY  
PEOPLE  
WILL  
GET

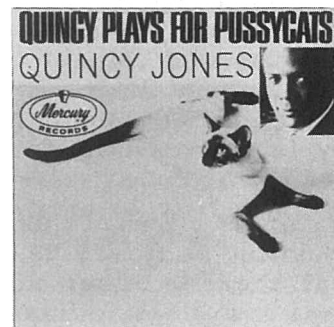
## MERCURY ALBUMS FOR CHRISTMAS !



COUNTRY



FOLK



JAZZ

# Reviews

THE HOLY MODAL ROUNDERS / 2

Prestige 7410

"It is difficult to make sense when talking about the Rounders, and I don't intend to try. Not that the Rounders themselves don't make sense—they make more sense than most things in this day of unperceived revolutions; but they live by paradoxes."

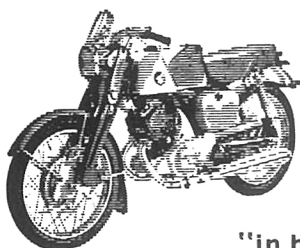
Now when you find words that right, you quote them. They're from the liner notes by Chester Anderson. Anderson clearly understands their music and, like myself, is more than a little stupified by their (gasp!) thought processes. Also, the Rounders are no more; Weber and Stampfel have gone their separate ways. But with their music still gently buzzsawing through my head, I am forced to think of the group in the present tense.

What of those paradoxes? Well—they work in the old-timey idiom; they have absolutely no respect for the hallowed old-timey traditions; by no stretch of the imagination can they be called an old-timey string band; they are among the very best old-timey string bands ever recorded. Want more? Their arrangements are simple, highly imaginative, and very musical; their arrangements are clearly the spontaneous products of two musically deranged minds; their arrangements involve such tight ensemble that almost no variation occurs from performance to performance. For more paradoxes, see the liner notes or read Stampfel's column.

I can imagine one being indifferent to the war in Viet Nam, the Boston school situation, Lyndon B. Johnson, or even Camp, but I cannot imagine anyone being indifferent to the Holy Modal Rounders. On that basis, it is pointless to say the record is good or bad. Let's just say it's shorter than the first record (13 min./side), and they play the same

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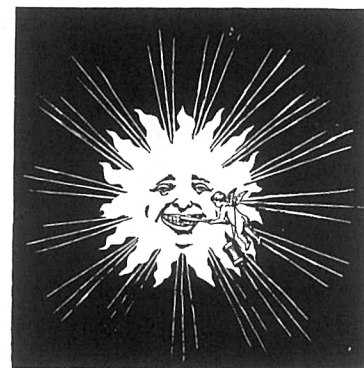
type of music. If you do like their stuff, you will probably feel it's not quite as good as the first record, but you'll still flip out. If you don't like them, you'll undoubtedly detest this record as much as the first. As for myself, I quote the BROADSIDE bard—"Pure glory! Ineffable jelly! Slurp city!"

Phil Spiro



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# Reviews

## TEXAS HOEDOWN

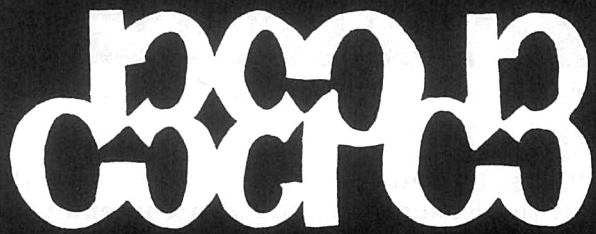
Various artists

County 703

The latest in a flood of fiddle records both current and reissue, this record deals with contemporary Texas fiddling. The fiddlers here, Benny Thomasson, Vernon Solomon, and Bartow Riley, are all excellent technicians; all three work in a highly ornamental style that seems to be characteristic of many Texas fiddlers.

The Texas fiddle style is an interesting blend of old timey, bluegrass and C&W fiddling. Aside from the ornamentation, the most interesting point is the very minor role played by the accompanying piano. The guitarists here follow the fiddler's lead with rather unimaginative chord patterns, adding little more than a rhythm back-up. Compare this with the Kessinger record (reviewed in the last issue); the guitar and banjo work in melodic lines rather than chords. In the Southeastern style, the counterpoint adds greatly to the fiddle part and appears to restrain the fiddler from engaging in the extravagant flights of fancy heard in the Texas style. One is tempted

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to lay the blame for this deficiency in the Texas style upon the individual guitarists, but the real fault lies in the exaggerated lead role of the fiddle.

Stylistic considerations aside, the fiddling heard here is well worth listening to. The technical level is very high on all the cuts. Best ones are "Sally Johnson" (Solomon), "Sally Goodin" (Riley), "Billy in the Low Ground," "Laughing Boy," and "Lady's Fancy" (all by Thomasson). Excellent fiddling that would gain much from a more imaginative back-up.

Phil Spiro

## JOHN HAMMOND/COUNTRY BLUES

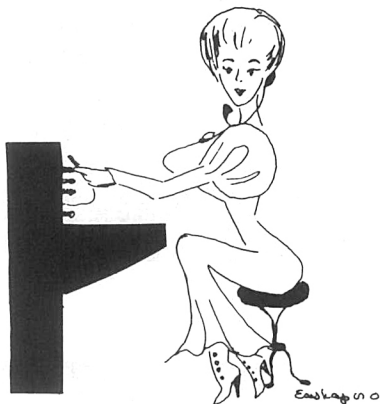
Vanguard VRS 9198

There is a school of thought which says quite straight-forwardly, "Only spades can sing spade songs." This album proves it. John Hammond's guitar work is excellent, but he is a white guitarist. His playing is crafted, subtle, and intricate; there are very few anywhere playing better blues. But John Hammond's singing is pure put-on. Now the blues are a personal thing and all that, and when they are sung you may join in this personal statement if you feel like it and if you are invited. But there is nothing inviting about John Hammond's singing. He uses every cliché of Negro singing ever distinguished. A thick-lipped mumble and the

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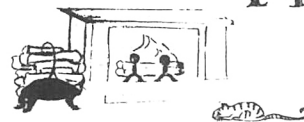
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swapping of "you are" for "youse" do not make a blues singer any more than an eighteen-dollar guitar bought in a pawnshop in Avalon does. The overwhelming difference between his tasteful accompaniment and his inane delivery underscores the utter absurdity of it all. The conceited way in which he extolls his expertise as a bed-jockey, in "Hitchhiking Woman," is ridiculous. In fact, in view of John Hammond's obvious musical talent, the entire way he comes on from where it's at to tell what's happening, baby, is ridiculous.

\* \* \* \* \* Ralph Earle

AL OUD — HAMZA EL DIN

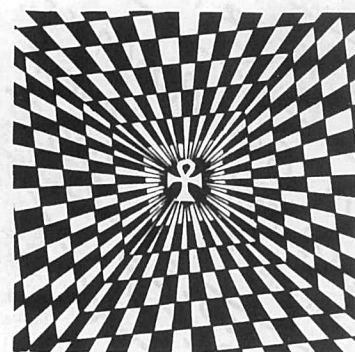
Vanguard VRS 9194

This, Hamza El Din's second album for Vanguard, is an appealing record. Hamza uses the oud, a sort of fretless mandolin, rather than the Near-Eastern fiddle to accompany these songs of Nubia. The record notes talk of the transient mood of the Nubian people, due to their relocation as a result of the water's rising behind the Aswan Dam, which Hamza El Din captures. Without a knowledge of Nubian, however, it is impossible to assess this aspect of his artistry and a listener grounded in Western music is forced to judge only the music. It applies to Western ears for a number of reasons. The familiar

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scales provide an easily-assimilated background against which the embellishments and the single-note melodic or harmonic lines which Hamza picks may be appreciated. The lack of frets allows the pitch of the notes to vary; this gives a feeling of slight dissonance which we associate with Near-Eastern music. The vocal lines are sustained and lyrical as in our own folk music, so that we are not confused by elliptical or fragmented phrases. Hamza's voice is musical and he makes no attempt merely to render the bizarre for its titillatory effect. This is a good record, worthy of and rewarding to thoughtful attention.

Ralph Earle

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## Joker of the Deck

words & music  
by Carl Watanabe

Ev - 'ry - bo - dy holds me for a fool — on the loose, As tho' it  
was but laugh-ter free was all I could pro - duce — But bet-ter  
things for such as I were in - tend - ed I sus - pect; And I've been  
long dis-sat - is - fied as the Jo - ker of the Deck —

2. There's Handsome Bob, the devil's son with women none compare  
He never wants on wint'ry nights his lonely bed to share,  
If I were free to have my will with the girls around my neck,  
They'd never laugh when called upon by the Joker of the Deck.
3. The gambling man around these parts is Mr. Johnny Blaine  
At first he'll lose a hand or two but by the end he'll gain,  
If he would trust me one more time, then I'd show him who was best,  
And I'd regain what should belong to the Joker of the Deck.
4. There's many here who do believe that whiskey's all I crave,  
But half of every bottle-full to all my friends I gave,  
And when my liquor's drained away then my comp'ny they neglect;  
And empty bottles sing alone to the Joker of the Deck.
5. No more, no more, I'm leaving here, tho I was born nearby,  
For if I think but senseless thoughts, as people do imply,  
And if I do but crazy things, as people here suspect,  
Then let them look among themselves for a Joker of the Deck.

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# Notes from Stanza Collector variant ed. freemari

We are witnessing the birth of one of the most important developments in the history of music: electrification. By the end of the century, electrification will doubtlessly revolutionize all forms of music: pop, jazz, and classical (and folk, and folk...).

There are basically three ways in which electricity can affect the music we already have. First, it can serve to make it louder. Second, it can affect (facilitate or change) the technique used to produce the sound. Third, it can be used to affect the quality of the sound.

Electrical amplification has been around for a long time, but now, for the first time, high and sometimes excessive volume is being experimented with and used as a valid musical technique. "Noise," "volume distortion," and "threshold of pain," are becoming common terms in the musician's vocabulary, and soon will become valid new means of expression.

The use of electricity to affect playing technique is a more recent idea — one that deserves more explanation. The Hammond organ is the most outstanding example of this concept so far, but more inventions are in

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the works, most of them based on the principle of using electric typewriter-type buttons to play either individual notes or a pre-programmed combination of notes.

We have barely scratched the surface as far as using electricity to affect and/or change sound quality is concerned. Some of the most interesting ideas thus far have been developed in recording studios, where the recording engineer has come to play as large a part in the finished product as do the musicians themselves. No doubt the day will come when the engineer becomes a vital member of the symphony orchestra. Tone distortion units are also becoming commonplace in conjunction with amplifiers, mostly for guitars and other stringed instruments (harpsichords, violins, etc.).

But the most exciting possibilities of electricity have yet to be touched upon. An infinite variety of new sounds can be created electrically. Electric organs have only attempted to reproduce natural, instrumental sounds so far, but coming soon is the unnatural sound in music, and in due course, a whole new music based on the new sounds. "Electronic music" such as produced on computers is only the barest beginning. The real "Electric" music has yet to be heard.

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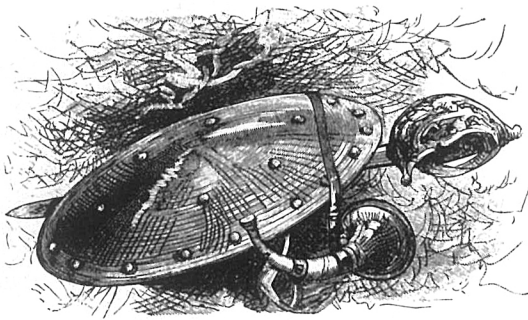
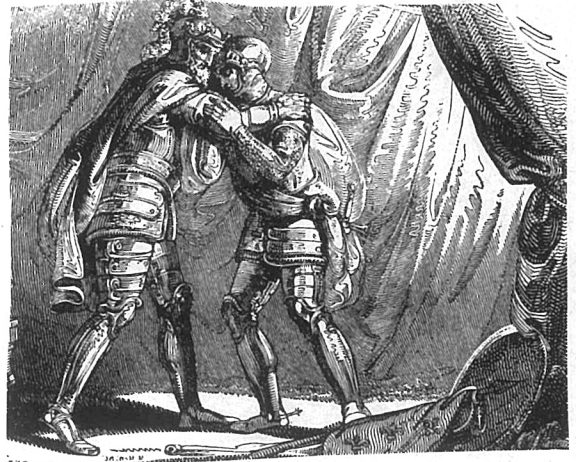
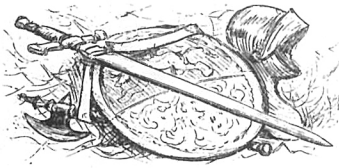
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# Come Gather Round ...

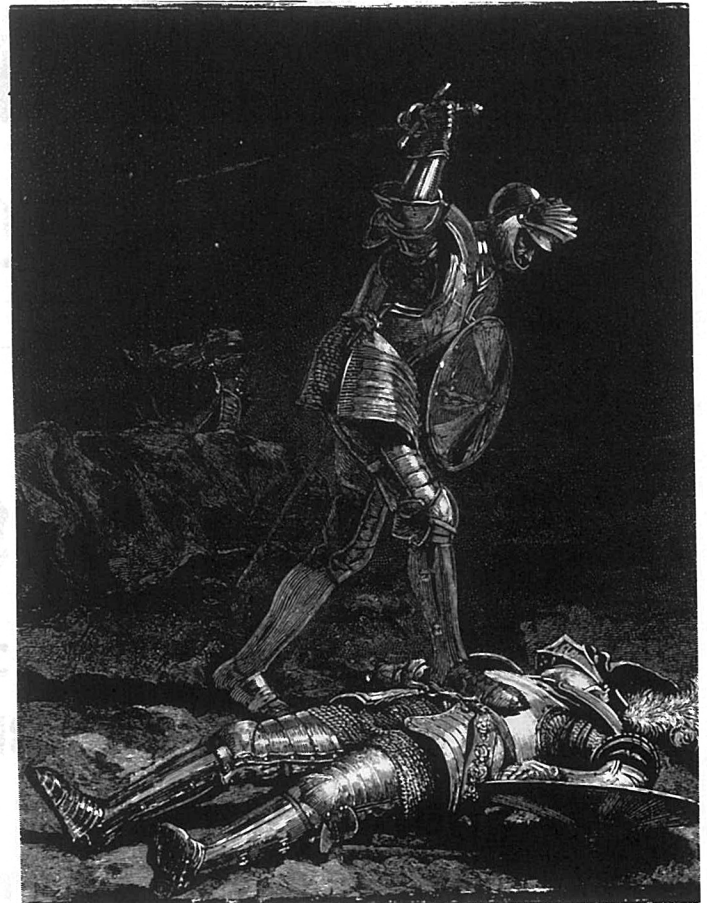


Here is another in the series of ballads in which motives are lost; as in "Lord Randall" and "The Cruel Brother," we have no real idea what untold quarrel is the background for murder. In this version, the immediate quarrel, we are told, is "about a little bit of bush, that soon would have been a tree!" This one line is the only magnificent poetry in the ballad, but it suffices. Most scholars presume incest to be the motive, and this is the classic "incest" ballad, apart from "Lizzie Wan," in which the incest is stated and clear.

--Mary Stafford

## EDWARD

1. "How came that blood on your shirtsleeve,  
Oh, dear love, tell me?"  
"It is the blood of the old grey mare  
That ploughed the field for me, me, me;  
That ploughed the field for me."
2. "Well, it looks too pale for the old grey mare  
That ploughed the field for thee, thee, thee,  
That ploughed the field for thee."
3. "How came that blood on your shirtsleeve?"  
"It is the blood of the old grey hound  
That ran the fox for me (etc.)"  
"Well, it looks too pale for the old grey hound  
That ran the fox for thee (etc.)"
4. "How came that blood on your shirtsleeve?"  
"It is the blood of my brother-in-law,  
Who went away with me (etc.)"
5. "Well, it's what did you fall out about?"  
"About a little bit of bush  
That soon would have been a tree!"
6. "And it's what will you do now, my love?"  
"I'll set my foot in yonders ship,  
And sail across the sea (etc.)"
7. "And it's when will you be back, my love?"  
"When the sun sets into yonder sycamore tree,  
And that will never be (etc.)"



# DEAR BROADSIDE



DEAR BROADSIDE:

As a subscriber to BROADSIDE, I appreciate your listing of radio folk programs, since we can on occasion get Boston stations here in the North Woods.

Perhaps you would be interested to know that WDRC, the nation's only college AM station operated entirely by undergraduates, broadcasts "The Folk Sound" on Tuesday and Thursday nights from 9-10 pm. We reach an audience of both Dartmouth students and residents of north central New Hampshire and east central Vermont. We are survey-proven #1 (I stole that line from WMEX) in this area and reach a potential audience of 30,000 people, not including cows.

Keep up the good work, especially printing songs of Tom Paxton and others.

Sincerely,  
Al Ryan  
Dartmouth College  
Hanover, N. H.

DEAR BROADSIDE:

I don't care what anybody says, I intend to remain faithful until he starts singing on television.

Say, doesn't it renew your faith in our purity the way that pop group has cleaned up the lyrics for "The Last Thing On My Mind"? But tell me, what exactly is offensive about waking up ALONE in bed?

In yesterday's paper, I noted that Bob Linkletter (WHO?) deplores the "sick" songs and, especially, the "un-American rock and rot" from Bob Dylan and Pete Seeger. On the opposite page, I saw that Pete's song, "Turn, Turn, Turn" is No. 1. From the Bible, isn't it? I guess that's about as sick, un-American, and rotten as you can get.

Sincerely yours,  
Ruth Woolverton  
Framingham, Mass.



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# DEAR BROADSIDE

DEAR BROADSIDE:

I have been reading your magazine for a long time now, and you have mentioned Muddy Waters off and on. I am an avid fan of his and all other strong blues singers like him. You never seem to mention Big Bill Broonzy or Willie Dixon though, which is really a crime because they are almost the fathers of blues.

I went to see Paul Butterfield's Band at the Unicorn, and I won't forget them. They put on an out-of-control show and really proved there's still some real blues left. Trying to be open minded, are there any other singers out right now who are backed by a deep bass and play a wild blues harmonica? Can you suggest any albums? And one more question, how come Waters and Dixon and others like them only come to the festivals? Why doesn't someone set up a concert?

Sincerely,  
Mick Adams  
Boston, Mass.

(Watch for albums by the Blues Project, Jesse Colin Young & the Youngbloods. No-one is willing to take a chance on the expense of a public concert which might not draw, regardless of the aesthetic merit of the performers....Ed.)



DEAR BROADSIDE:

I'd like to know if I could possibly find a complete listing of all the songs that Bob Dylan has written anywhere. Any information would be appreciated.

Sincerely,  
Marsha Witten  
Marblehead, Mass.

(We can only suggest that you address your request to his manager's office: Albert B. Grossman Management, 75 East 55th Street, NYC....Ed.)



DEAR BROADSIDE:

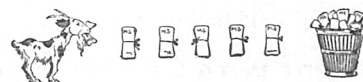
In the December 8 issue of your magazine, Dave Wilson tries unsuccessfully to justify the use of opiates, drugs known to be physiologically and emotionally harmful. His contention that the law, not the drug, turns addicts to crime is absurd. It is widely accepted that persons who become narcotic addicts are emotionally or socially unstable, or, as Mr. Wilson says, "those who want to run away from life." Many known drug addicts are engaged in systematic delinquency, that is, their delinquency preceded as well as followed their addiction.

Dissatisfiedly yours,  
Nancy Rennau  
Newton, Mass.

p. s. If, Mr. Wilson, "you are not apt to find the use of opiates anywhere on the folk scene," why write a three-column editorial on the history, use, and problems of addiction for a magazine dealing with the folk world?

(I did not, nor would I attempt to, justify the use of opiates. Please reread the article. Does "widely accepted" mean true, and is social instability a crime? Granted, many turn to drugs just because they are illegal. I pointed that out two columns ago.

In reference to your post script, I guess I have to say that the columns are for people like you. I wrote only one column on opiates, not three. The previous columns were on other illegal drugs. The differences are important, and worth your attention....Ed.)



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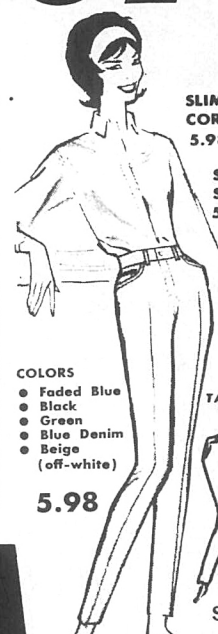
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