

THE BROADSIDE

Volume IV, No. 23

Cambridge, Massachusetts

January 5, 1966

Photo by Chris Murray



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

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NOW!

THE BROADSIDE

Volume IV, No. 23

January 5, 1966

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Tom Rush

The growth of Tom Rush as a folk artist and a recipient of national recognition has brought much satisfaction to many of his friends who have been involved in Tom's expanding career. Here is no sudden-born cardboard idol projected on the stage through lenses carefully manipulated by high-powered publicity-vomiting show moguls. Tom Rush has earned his recognition.

Although it was only five or so years ago, few people now remember the night Tom dropped into the Golden Vanity, where he hoped to persuade someone to be a guest on his "Balladeers" show over Harvards' WHRB. He ended up on stage. The audience liked what he was doing, and Tom was started on a performing career.

No one rushed to him with contracts, no one promised him the world, and he certainly was not an overnight sensation. But quietly, and constantly, came a growing collection of Tom Rush admirers. Then, in 1963, Tom's artistry began to develop faster. Readers of this magazine picked him as their favorite Boston performer for two years running, and

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there is little reason to suspect it won't hap-
pen again.

After one recording by an independent company, released as Tom Rush At The Unicorn, Tom signed with Prestige, and his first record gave him a small but national recognition. Then came a second Prestige record, and his first Elektra album. The latter earned him recognition as the best new male folk singer of 1964 in Billboard's annual poll of DJ's.

This month Tom will make his debut as a solo artist in a public concert at Jordan Hall. That's a long way from the first guest set at the Golden Vanity. But, he walked the whole distance by himself.

dave wilson



RAMBLIN' ROUND


w/dave wilson

In the latest issue of *Sing Out*, our very good friend, Tom Paxton, is the guest writer for Pete Seeger's regular column, "Johnny Appleseed Jr." The title of Tom's article is "Folk Rot," and in it he makes a pretty bitter indictment of the "folk-rock" phenomena.

When Tom called a week or so ago, I mentioned that his column put me up tight, and we chatted about it for a moment, so this column will come as no surprise to him.

Going through his column, here are the indictments he makes:

1. Folk-rock is unfriendly and/or threatening to folk music.
2. Its only connection with folk music is that it was "led, bred, and fed by Bob Dylan."
3. The motivation of all folk-rock musicians is greed for money and success.
4. The lyrics of folk-rock songs "never intended to tell..." listeners anything but that their parents don't understand them.
5. The folk-rock form doesn't permit anything deeper than a dance beat.

The

 Pesky
 Sarpent
 coffee house

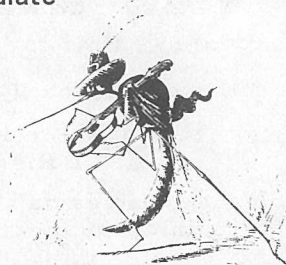
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6. It is all fraudulent protest.

That about covers all the charges Tom makes, but shorn of some of the vitriol with which he qualifies most of his statements. Let's examine them.

It is naive to think that "folk music" can be hurt. It's not a person, it doesn't have feelings, and in the other sense of the word, i.e., damaged, nothing in the world can destroy folk music except the extinction of the "folk." That Dylan is a major figure in the folk-rock phenomena is without argument, but that he alone is the font is ridiculous. Many folk artists have been including rock tunes in their performances for years, and for several years, many of them have wondered when their audiences would be ready to accept electrified and amplified instrumentation. The bluesmen who are really at the source of this whole thing—Chuck Berry, John Lee Hooker, Howlin' Wolf, Muddy Waters—have been bolt-charged for years. Dylan was perhaps a focal point for the phenomenon, but not by any means the creator.

Unless you are omniscient, it is pretty difficult to accurately determine the motivations of any single person. To make a sweeping generality defining the motivation of a multitude of people is a gross error. It leaves you open to the same charges you are making. Also, Tom, what do the lyrics of most protest songs speak of, if not someone not understanding someone else? The fact that many teen-agers are more receptive to a song which confirms their belief that their parents do not understand them doesn't surprise me, or disturb me. Parents, "establishment," society—hell, what's the difference? They are all equatable in the end, at least to me, and I expect to you as well.

Although vanity sometimes persuades me to think oppositely, I'm pretty sure that I'm not unique. Therefore, if I don't dance to the music we are discussing, but still enjoy listening to much of it, I have to assume that there are many others who feel about it as I do. There are lots of atrocious folk-rock-

revolution was born (as with all revolutions
— in the expression of the people's discontent
It was in the Cafe Procope, "the Trundle-bed
of Liberty," where they dissected the causes
— the gradual decay of the institutions inheri-
ted from feudalism, the decline of the cen-
tralized monarchy, the financial collapse that
led to the states-general of 1789. It was in
the Cafe Procope that the way was paved for
revolution, for Napoleon, for Wellington, for
Washington. Coffeehouse managers take note!

Next issue, on to merry England.

the ~~Tr~~ ~~ap~~ ~~as~~ ~~id~~ ~~an~~ ~~discuss~~ your motivations,
but I think some reconsideration of your points
might determine that they are different from
what you thought inspired your writing.

My motivations for this article are sim-
ple. The juke box syndicate is subsidizing
me on a world-wide tour to gather more in-
formation for a sensational expose of the dul-
cimer racket.

ART EXHIBIT AT 47

The paintings on display at the Club 47,
Inc., now through January 16, are done by
the children at "Project, Inc." on Huron Ave.
in Cambridge. This program, run by Rita
Delisi, presents to children the arts of film-
making, drawing, and painting, among others.
Classes are also offered to adults and to art
teachers.

NEWPORT FOUNDATION TAPES IN PRODUCTION

Thirteen half-hour radio shows are being
produced by the Newport Folk Foundation for
distribution to college radio stations. These
shows will use previously unreleased tapes
of the past three Newport Festivals, plus
recordings made in the field by Ralph Rinzler.
Each show will be devoted to exploring one
aspect of folk music, such as religious group
singing, 'lonesome' songs, city performers
and their sources, banjo accompaniment, and
the folk aesthetic. The shows will be made
available to any college radio station for the
price of dubbing tape.

LOFT TO OFFER CLASSICAL MUSIC

On Wednesday night, January 12, the Loft
coffeehouse will introduce classical music
into its program. An evening of classical
music will be a regular Wednesday night
feature at the Loft. The Cambridge Consort
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ON THE SCENE

with
Robert J Lurtsema

As far as I know, it is already common knowledge that the Boston Tea Party was, in all likelihood, spawned in a coffeehouse. In our last column we spoke of the suppression of coffeehouses by Charles II in 1675. Three years earlier, in 1672, the first coffeehouse opened in Paris, at the Fair of St. Germain. A little Armenian by the name of Pascal was the proprietor. He travelled all the way to Paris from Constantinople, and probably never dreamed that he would have an indirect hand in such monumental events as the French Revolution, the reign of Napoleon, and the purchase of the Louisiana territories.

Before Pascal arrived in Paris, accompanied by his own waiter boys, other restaurants sold an assortment of home-brewed beer, apple and pear cider, honeyed water, milk and wine. With these liquid refreshments, a patron could order cakes, gingerbread, sausages, ham, sinkers, spices, preserves, and various fruits and nuts. Pascal sold only coffee. Needless to say, this threw his competition into a frightful rage.

As business improved (and it improved at a rapid rate), Pascal sent his waiter boys

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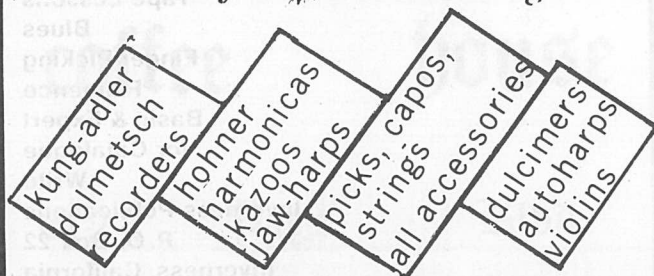
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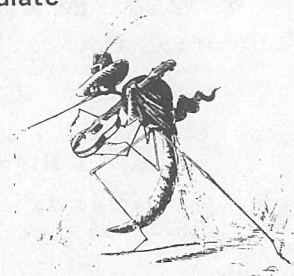
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through the streets of the city with coffee pots, heated by little lamps. As a further temptation, the boys carried little side dishes of nougat (made of honey and almonds) and other Oriental sweets. They tempted the Parisian at his door and window, and at that time, much the same as now, no Parisian could resist temptation.

To make a long story short, Pascal made a fortune. For seventeen years, nobody dreamed that coffee could be made except by a little chap from Turkey. Imagine having an exclusive for almost two decades in a city the size of Paris. Everyone came to Pascal's: lords, ladies, the bourgeoisie, children, thieves, thugs, rabble rousers; and all of them drank the strange, new and delicious concoction.

Then it happened. A Sicilian, who had been watching Pascal, opened his own shop across the Street from the Comedie Francaise. He had a royal license to sell ices, spices, barley water, lemonade, and mild. Shortly after he opened, he added coffee to his menu, and this proved the beginning of his fortune. He called his place a cafe, and forever after, swore that his cafe was the first cafe. Unlike Pascal, he was a big, bombastic Son of Italy, and effusively opinionated.

His name was Procope, and his place was known as "The Cafe Procope," and this was the greatest cafe the world has ever known. The volubility of Procope attracted a clientele of equally opinionated intellectuals. Writers, actors, political philosophizers, men of learning and letters flocked to the Procope. It was here that the great thinkers, the moulders of the thoughts of others, met to tilt at creeds while tilting their cup of Procopean coffee. It was here that revolutionary philosophies were brandished, arguments waged, followers found. "If this is the best of all possible worlds," said Voltaire, "what then are the others." And again, "Optimism is the madness of maintaining that everything is right when it is wrong."

War itself was destined to wait almost another century. But this was where the

revolution was born (as with all revolutions) — in the expression of the people's discontent. It was in the Cafe Procope, "the Trundle-bed of Liberty," where they dissected the causes — the gradual decay of the institutions inherited from feudalism, the decline of the centralized monarchy, the financial collapse that led to the states-general of 1789. It was in the Cafe Procope that the way was paved for revolution, for Napoleon, for Wellington, for Washington. Coffeehouse managers take note!

Next issue, on to merry England.

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

Twenty-one year old "Folk-Nik" wants to correspond, get together and enjoy life with a female "Folk-Nik" who is between the ages of 17 - 22. Write to: Dennis Fleishman, 15 Delavan Street, New Brunswick, New Jersey 08902.

EXCELLENT GUITAR PLAYER with a voice, male or female wanted to form duo. Most interested in those in mid-twenties, of middling height or shorter, strong on making it. KE6-7056 or 868-0150.

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

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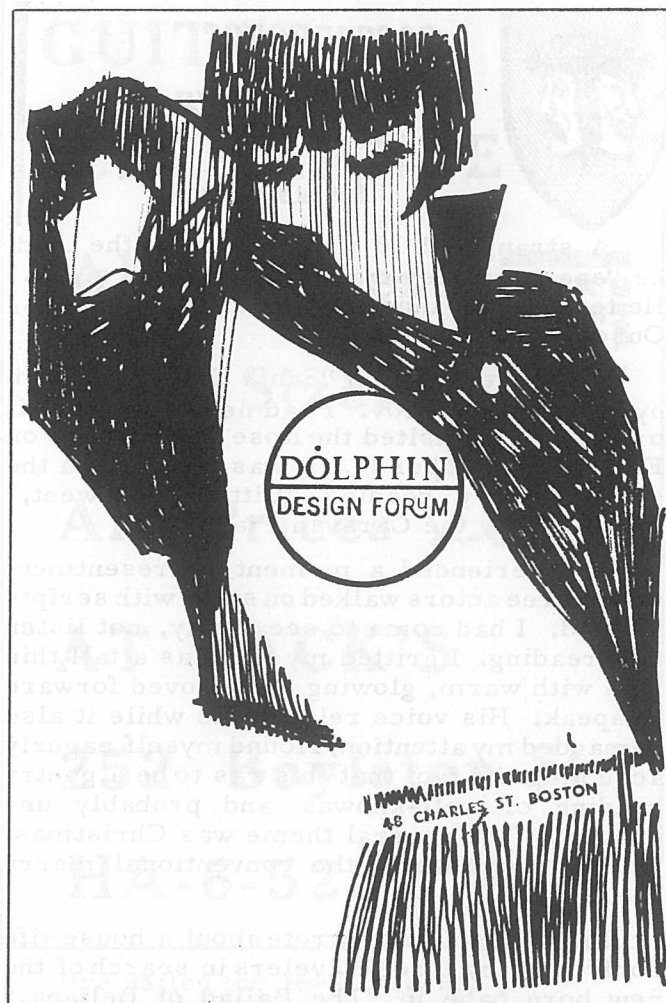
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COFFEEHOUSE

THEATRE

by jan chartier

A strange child wanders about the land;
he "speaks in the parable of the dollar sign...
He teaches the innocent to want, thus keeps/
Our fat world rolling."

The quote is from "Santa Claus," a poem by Howard Nemerov. I had never heard of it or him until I visited the Rose Coffeehouse on Friday, December 17. It was included in the staged poetry reading "Bitter and Sweet," presented by the Caravan Players.

I experienced a moment of resentment when three actors walked on stage with scripts in hand. I had come to see a play, not listen to a reading. I gritted my teeth as a tall thin man with warm, glowing eyes moved forward to speak. His voice relaxed me while it also demanded my attention; I found myself eagerly accepting the fact that this was to be a poetry reading of well-knowns and probably unknowns. The general theme was Christmas, but not necessarily the conventional merry one.

Phyllis McGinley wrote about a housewife confronted by three travelers in search of the new born babe in "The Ballad of Belfana."

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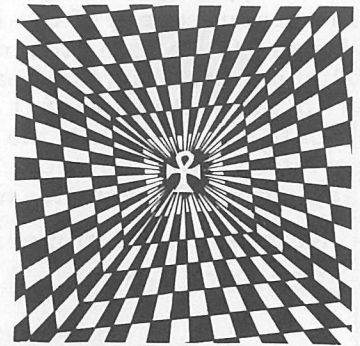
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This particular woman had excuses galore for not joining them, not preparing a gift, etc. She had this and that to do first. When she finally finished her chores she set out to join them; but her efforts came too late. She wandered the streets, crying to all who would listen, "Good people, let the bells begin! Put off your toiling and let love in."

Lawrence Ferlinghetti wrote —

"Christ climbed down from his tree this
year

And softly stole away into
Some anonymous Mary's womb again
Where in the darkest night
Of everybody's anonymous soul
He waits again...
Immaculate Reconciliation...
Just one of the crowd lunching on Calvary."

The first session of the evening ended with a reading of Dylan Thomas "A Child's Christmas in Wales."

The three actors in the Caravan Players, all graduates of Northwestern University, are Ed Shade, Maggie Wells, and Clair Hardenstine. They're fine people with good voices, stage presence, and the ability to move smoothly. Ed and Clair have worked together in theatre for several years, doing Shakespeare, etc. besides straight poetry. Maggie, a newcomer, is currently an art instructor. They work well together and certainly made my evening a very pleasant one. They'll return to the Rose in the middle of January with a play by Tennessee Williams.

The Caravan Theatre (not to be confused with the above) is following up their summer tour of New England with a winter schedule of programs integrating several of the arts into theatre form. Their goal is to provoke a fuller awareness of life, to stimulate human sensitivity, to affect audiences to the point of tangible reactions. For example, the tentative title of their original revue, scheduled for the spring is "Make Love, Not War." They don't provide single, simple answers —

they question themselves, strive to outwardly express the significant.

Directors Stan and Bobbie Edelson have extended an invitation to those who would like to join the Caravan Theatre for the purpose of submitting material, acting, or participating in any phase of the theatre production. They may be contacted through the American Friends Service Committee in Cambridge.

THE SONG FINDER

Sorry we have been away for so long. Our folder is just overflowing with inquiries. There just doesn't seem to be enough time to get everything done. Please don't make inquiries to Song Finder in letters involving other BROADSIDE departments. By the time they are passed from department to department, we get them awfully late. Also, please don't ask us to send you sheet music, as it is beyond our abilities. Now, down to business.

TO: Norm & Judy, Belmont Mass.

Carl Jacobs of Brighton writes that the song you are looking for is "Night Wind," was written by Steve Windheim, and has been recorded by a commercial group. A 45 of the song has also been released, sung by Elaine Meltzer. He doesn't know all the words, but here are those he does remember:

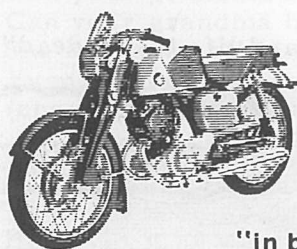
(chorus)

Let the night winds blow
And carry me to you
One more night on the rolling sea
And my journey will be through.

I've sailed the far lands over
From Maine to Timbucktoo,
Yes, I've sailed the far lands over
Will I come back to you?

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I've sailed the seven oceans
I've sailed the seven seas
I've seen the seven wonders, Lord,
What more can there be?

TO: Daniel Whittet, Wakefield, Mass.

We don't know where you can get the words to Shel Silverstein's "Beans, Beans Taste Fine," but perhaps one of our readers can help you. As to the Pat Sky song you are looking for, "Mahogany Road" is on his album, as is "Nectar of the Gods," which has the chorus line "God almighty, now."

TO: Paul Klainer.

Words to Tom Rush's "Panama Limited" must be learned from his Elektra recording, Tom Rush.

TO: Vicki Short

The song by Malvina Reynolds about the KKK is titled "The Battle of Maxton Field," and can be found in the Oak publication, Little Boxes.



FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

A friend in Cambridge told me of a time he was hitch-hiking. A truck driver picked him up, and as they talked, the conversation came to what a genius was. The truck driver, having had a limited formal education, said: "A genius is an adult who could think like children." This may not be an exact quote, but it's close enough. Now, it is interesting that a truck driver would think such a thing. Some people say that I am a genius because of my ability to empathize and identify with children. It's interesting that some people would say such a thing, because I don't like most children when I meet them. If I like them, I tell them why; if I don't, I tell them why. You can't be that frank with adults. Communication with adults is always hindered by pride, convention, what is expected, protocol, right behavior, and so on. But my ability to communicate with some children is no more developed than that of many, many parents that I've seen and learned from. I would like to add to the truck driver's statement by saying that a genius is a child who can deal effectively with adults.

The five-year old boy who really wrote "I Can Blow A Bigger Bubble" is one who can communicate quite effectively with adults. His only drawback was that his over-average maturity in accepting important responsibility led him to believe, at times, that he was a superman. He is the oldest boy in the household and his mother gives him loads of responsibility, due to his father's being gone a lot of the time. He could talk better than most kids his age, and he could grasp abstract ideas, realize they were abstract, and bring

them logically back to reality. On the school bus route I would always take him home last so that we could spend the time philosophizing. He was quite good at interpreting to the rest of the kids in the bus what I was talking about, too. One day, the minute I shut the bus door he suddenly stated that he could blow a bigger bubble than anyone. At least, anyone that he know — including me. Before we rounded the corner for the next stop the whole bus was singing something similar to the chorus of the song as it is now — not quite so complicated, though. A terrific argument was developing. Nine kids fighting in the back of a microbus is kind of a drag, so I felt that singing was the best way out of it and into something else. Because suddenly we all could blow bigger bubbles than anyone else, we all had mastered the complicated art of bubble blowing. Also, we were all on the same level. Since I was the white authority figure, this wasn't easy to do, sometimes. But I was just responding to what Ricky had started, and he started it because he knew I would do something with it. So I think he is a genius.

I reworked the song into a memory of the time it was born. I always think of Ricky when I sing it. It is not the same as it was then, but it is essentially the same song. The verses come from the group discussion which followed the singing that morning on the school bus.

Ricky's father is gone a lot of the time because he drives a truck for a living. The last verse, about "Can your daddy blow a bubble?"—well, the answer to that verse was Ricky's. He has faith in his father, yet he is insecure about him. That's why he answered, "He could if he wanted to."

Editor's Note:

In Volume IV, No. 21, of this magazine, several errors occurred in the printing of the verses to Mark's song, "Sacred Life." Following are lines which were in error, and printed here with corrections noted.

Verse 1, line 3:

"It's a kind of a taste or a sacred breeze"

Verse 2, line 4:

"And the daytime of life turns to night."

Verse 4, line 1:

"There's death in life and life that's dead"

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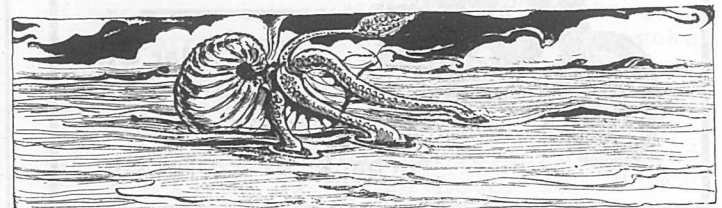
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I Can Blow A Bigger Bubble

words & music
by Mark Spoelstra

Intro. F B^b F

Saw a lit-tle boy with puf-fy cheeks, puf-fy cheeks, saw a lit-tle

boy, this is what he said to me: I kin blow a big-ger bur-ble, bau-ble;

I kin blub a boo-ble bet-ter 'n' you. I kin blow a bun-gle big-ger an' het-ter;

Bur-ble a bub-ble bet-ter 'n' you.

Verse: F B^b F

I kin blow a red one, a green one, a blue one. I kin blow a brown

one, a white one, too. An' if I blow it real hard, sor-ta hard, greatbig,

take me to the sky like a great big bal-loon. 2. Now I ---

2. Now, I bet you don't believe me, believe me, believe me
I bet you don't believe me, believe me very much.
I could do it anyway, anyway, anyway
And I could do it twice if I really wanted to, 'cause, (chorus)
3. Can your mommy blow a bubble, bubble, bubble
Can your mommy blow a bubble, bubble, too?
She kin blow all kinds of bubbles, bubbles,
She even blows bubbles when she does the dishes.
(chorus)
4. Can your grandma blow a bubble, bubble, bubble,
Can your grandma blow a bubble, bubble, too?
She kin make all kinds of bubbles, bubbles,
Even makes bubbles when she brushes her teeth.
(chorus)
5. Can your daddy blow a bubble, bubble, bubble,
Can your daddy blow a bubble, bubble, too?
He could if he wanted, wanted, wanted
He could if he wanted, but he knows that I know.
(chorus)



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Notes from a Stanza Collector Variant ed. Freeman

The folk music revival has contributed to the development of pop music in many ways; instrumental techniques, harmonic styles, and many songs have been borrowed from folk music (or, more accurately, from the revival) and adapted to fit pop music requirements. The most important contribution that the revival has made to pop music, however, is that of brains. Intelligence, intellect, enlightenment — call it what you will, brains are becoming an attribute, soon to be indispensable, in pop music.

It all started in the mystery-shrouded, time-faded, prehistoric beginnings of the Thing — about 1950 or so — when it became increasingly popular for East coast intelligentsia to go slumming with bad-smelling, tobacco-spitting banjo pickers from Arkansas, etc. By the time anybody realized how amazingly hip the bad-smelling, tobacco-spitting Arkansas banjo pickers were, the whole revival had been blown up completely out of proportion and was fast being overrun with millions of screaming, crawling, Scruggs-picking Phi Beta Kappas from the Bronx, searching frantically for their roots, or whatever, and who, upon realizing that Blind Spade did not, in fact, satisfy their deepest ethnomusicological cravings, being as they were mostly Polish, Armenian, and Russian

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Jews, went out from hence and, with a few self-conscious gurglings about "modern" folk music, trampled the Kingston trio to death in a bloody dash for Alan Lomax on the one hand and Bobby Scott on the other, who, between the two of them, managed to convince the music-hungry hordes that folk music was not where it's at anyway, even Peter, Paul, &c; and the hordes (being as they were Phi Beta Kappas) seemed to understand — except that now they were steeped in double-cross right-hammer triple-twang MacPherson picking, which would all go to waste without a new scapegoat to vent it on; so once more they went from hence and, in a gory and deadly stampede, splattered the Beatles all over the map and left them hanging limp and helpless on heaps of banjos and autoharps in their frenetic rush on the Gibson SJ-175 double-cutaway sitar.

Anyway, that's why there are brains in pop music today. Up until now, folk music has held the distinction of more college degrees per capita than any other school of improvisational (unwritten) music, but that distinction will soon be passed onto rock 'n' roll. John Lennon and Bob Dylan are both obviously geniuses, but in fifty years they may be thought of more as pioneers than as creative artists. Now that it is becoming socially acceptable for the real poet and the real musician to apply themselves to pop music, things are starting to happen. We should prepare ourselves for the revolution.

THEOBIKEL IN BROADWAY MUSICAL

Theodore Bikel went into rehearsal Dec. 20th as the lead in the new Broadway musical, "Pousse Cafe." Co-starring with Bikel will be the French actress Lilo. The musical, produced by the Marquis de la Passardiere, is based on the famous story of the "Blue Angel," with book by Jerome Weidman and Melvin Isaacson, music by Duke Ellington, and lyrics by Marshall Barer. Richard Altman will direct. The musical is scheduled to open in New York in early March.

BITS & PIECES

JUDY COLLINS & CHAD MITCHELL were the stars of a Christmas Eve CBS News Special called "Go Tell It On The Mountain"*** BIFF ROSE has written some comedy material which will be used by the SMOTHERS BROTHERS***THE FUG's recording on Folkways will be released shortly***DONOVAN and the WE FIVE are rumored to be coming to the Unicorn***ROD MCKUEN is reported to be having a very successful engagement at the Bitter End***GERDE'S FOLK CITY in New York City is reputed to be considering dropping folk music***ED FREEMAN has been performing as a musician in local productions of Shakespeare***NEWPORT FESTIVALS will probably have a new site this year***WGBH-FM recently did a documentary on the music of BOB DYLAN***GUY & CANDY CARAWAN will be guests on Bob Lurtsema's Folk City U.S.A., in a two-part show on the Music of the Sea Islands***Folk events for the February WINTERFEST, to be held at Boston's War Memorial Auditorium, have still not been announced***ODETTA will do a concert at Wellesley College as part of their Winter Carnival in February.

TOM RUSH IN CONCERT


Tom Rush will make his public concert debut on January 15, at Jordan Hall. Tom, who is now an Elektra recording artist, is well-known to local folk listeners, having begun his career in local coffeehouses. It has been announced that this will be his only appearance in Boston this year.

JUDY COLLINS AUDIENCE AT PROVIDENCE

It was reported in some newspapers that during the Judy Collins concert in Providence last week, several members of the audience rose from their seats and left when she sang a song protesting the Vietnam war. Other sources later reported that the majority of the walkouts were servicemen who were ordered to leave by a Sergeant who was in attendance with them.

A HISTORIAN INVESTIGATES THE CASE OF JOE HILL

International Publishers has announced the publication, in January, of The Case of Joe Hill, by Philip S. Foner. On November 19, 1965, Joe Hill, the great IWW songwriter, poet, and organizer, was executed in Salt Lake City for the murder of a local grocer, despite a tremendous protest movement in his behalf. Dr. Foner, the noted American labor historian, has uncovered authenticated new material, which conclusively demonstrates



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Jan 3 - 15

**DAYLE
STANLEY**

that Joe Hill was the victim of a colossal frame-up.

Dr. Foner attempts to recreate the hostile atmosphere in which no man who was a member of the IWW could possibly get a fair trial. Witnesses changed their testimony. The entire pressure of the local and State governments, the Mormon Church, and the industrial community united to make conviction in this circumstantial case a certainty. On the other hand, a joint defense campaign of world-wide proportions was waged in Joe Hill's behalf by the IWW, the AFL, and the Socialist Party. Joe Hill went to his death protesting his innocence. His last words were: "Don't mourn. Organize!"

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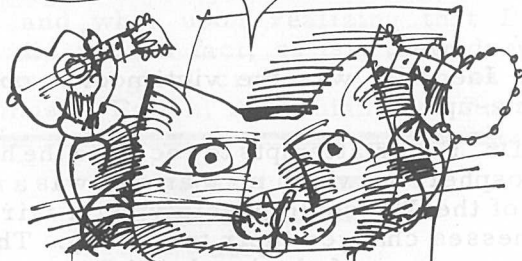
by Peter Stampfel

In my recent lists of good things, one name that came up frequently was The Rolling Stones. Today instead of simply hollering "hooray for The Rolling Stones," again I'll try to figure out why. So if you have no use for The Stones or don't want one, tune me out now.

What are The Rolling Stones, anyway?—five young English cats who play sort of rhythm and blues and write a lot of their own stuff. Well, that's not so unusual.

They can play music. That is, they can all find their way around their instruments. This is standard for modern rock and roll

folksingers!



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groups. The Stones also know how to work in terms of each other. They play together without stepping on each other's feet. That's a little less usual. And Keith Richard, the lead guitarist, has some pretty funny ideas about putting guitar noises together—pretty off-the-wall harmony ideas too. He's also half of the songwriting team.

The other songwriter is Mick Jagger. He's also the lead singer. He sings a hell of a lot like Mick Jagger and people usually don't like it at first. The first thing you might notice is his sense of timing, which is as good as any actor's you would care to name. "But," you say, listening again, "this guy can't be serious."

He ain't.

None of them are. They find the world funny, people's ideas about them funnier yet, and the whole business of being The Rolling Stones excruciatingly hilarious. They're just about completely irreverent.

This approach runs through everything they do. With their scruffy clothes and outspoken comments, they have taken the traditional adolescent-hero position of "rebel" and "non-conformist." But they can't keep a straight face through it all. "We can't comb our hair," one Stone tells reporters, "it'll mess up our public image." All this suggesting that social conscience is no excuse for martyrdom. The ultimate silliness, it seems, is crying about being born into a world you never made. If you don't like it, change it, but for crissake stop whimpering.

This attitude becomes more obvious in their recent songs. They seem determined to prove you can get away with anything as long as you stay on top of it. Their stage appearances are unbelievable. The four instrumental Stones stand in an almost stationary line across the stage while playing—Jagger moves enough for five, dancing, wiggling, mugging, swishing, and making nasty faces. They have a fine-tuning control over the audience. If things get dull they'll incite a riot. The audience feels very personally connected with The Stones. The young girls find them sexy. The Stones find this pretty hilarious, too. That's the main thing, I guess—their attitude. The trouble with most social protest is that it's such a drag. The Stones are showing us that you can use your head without losing your sense of humor.



Joy 'Round My Brain

by Richard Farina



Refrain: G D G G

I've got Joy, — 'Round My Brain, — wait and see. — I've got Joy, —

— 'Round My Brain wait and see. — I'm so hap-py — I could

die, — I don't know — the rea-son why, — I've got Joy —

— 'Round My Brain — wait and see. — 4th time fine Verse: G

Lord, the hummingbirds

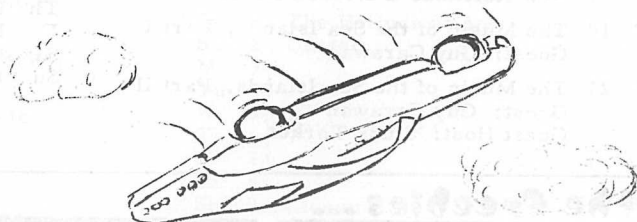
— were fly-ing — up-side down. — Lord, the hummingbirds — were

fly-ing — up-side down. — There were pen-guins, in the breeze, — Pol-i-

ti-cians — in the trees, — and the hummingbirds — were fly-ing — up-side

down. D.C. 3 times al fine

2. Lord, the Chevrolets were rolling in the sky.
 Lord, the Chevrolets were rolling in the sky.
 I believe they were bound
 For a far better home.
 Lord the Chevrolets were rolling in the sky.
 REFRAIN



3. Lord, the Congressmen were tearing off their clothes.
 Lord, the Congressmen were tearing off their clothes.
 About a thousand men in all,
 With their backs against the wall,
 And the Congressmen were tearing off their clothes.

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Orleans

LA3-9391

CAFE ORLEANS

13 Charles Street, Boston

Monte Dunn

jan. 10 & 17

- January
- Sa 1 Dayle Stanley
Dougherty Sisters
 - Su 2 Peter Childs
 - M 3 Hoot
 - Tu 4 King's Rook Au Go Go
 - W 5 John Perry
 - Th 6 Bill Staines
 - F 7 } Leonda
 - Sa 8 }
 - Su 9 Peter Childs
 - M 10 Hoot
 - Tu 11 King's Rook Au Go Go
 - W 12 John Perry
 - Th 13 Bill Staines
 - F 14 } Raun McKinnon
 - Sa 15 }
 - Su 16 Peter Childs
 - M 17 Hoot
 - Tu 18 King's Rook Au Go Go
 - W 19 John Perry

- January
- Sa 1 Jim Rooney & Friends
 - Su 2 Hoot w/Robert L. Jones
 - M 3 } The Hallucinations
 - Tu 4 }
 - W 5 Mitch Greenhill
Jeff Gutcheon
 - Th 6 } Doc Watson
 - F 7 } Clint Howard
Fred Price
 - Sa 8 Guy Carawan
 - Su 9 Sam Rivers, jazz
 - M 10 Movie: "Queen Kelly"
w/Gloria Swanson
 - Tu 11 }
 - W 12 } The Lost
 - Th 13 }
 - F 14 } The Beers Family
 - Sa 15 }
 - Su 16 Hoot
 - M 17 } Charles O'Hegarty
 - Tu 18 }
 - W 19 Charles River Valley Boys

Loft

LA3-8443

- January
- Sa 1 } closed
 - thru 5 }
 - W 5 }
 - Th 6 Hoot & Auditions
w/Dusty Rhodes
 - F 7 Flamenco:
 - Sa 8 Los Ninos de los Reyes
 - Su 9 }
 - Su 10 } closed
 - M 11 }
 - Tu 12 An evening of classical music
w/The Cambridge Consort
 - W 13 Hoot & Auditions
w/Dusty Rhodes
 - Th 14 }
 - F 15 } Nick Hartt
 - Sa 16 }
 - Su 17 } closed
 - M 18 }
 - Tu 19 An evening of classical music

Folk City USA

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- December
- F 31 Outstanding records of 1965
- January
- F 7 New Releases & Record Reviews
 - F 14 The Music of the Sea Islands, Part I
Guest: Guy Carawan
 - F 21 The Music of the Sea Islands, Part II
Guest: Guy Carawan
Guest Host: Studs Terkel

Seventh Circle

247-8729

- January
- Sa 1 Recorded Music
 - Su 2 Poetry Hoot
 - Th 6 To Be Announced
 - F 7 Nonesuch River Singers
 - Sa 8 To Be Announced
 - Su 9 Poetry Hoot
 - Th 13 To Be Announced
 - F 14 Florence Luscomb "China Today"
 - Sa 15 Mel Lyman
 - Su 16 Tempo Theatre

Moondial

542-0169

- January
- Sa 1 Open nightly - informal
entertainment w/Leonard
thru and Julie and their friends...
 - M 17 come and be a friend.

Rose

days: LA3-5256
evenings: 523-8537

- January
- Sa 1 } closed - Happy New Year!
 - Su 2 }
 - M 3 Latin Guitar Festival
w/Gil de Jesus
 - Tu 4 }
 - W 5 } closed
 - Th 6 John Cowles - poetry and
Border Ballads
Jack Sheridan - script readings
 - F 7 "Purgatory" The Tempo Theatre Co.
 - Sa 8 Leonda
Steve Koretz
 - Su 9 closed
 - M 10 Latin Guitar Festival
w/Gil de Jesus
 - Tu 11 }
 - W 12 } closed
 - Th 13 John Cowles - poetry and
Border Ballads
Jack Sheridan - script readings
 - F 14 Caravan Players present a
Tennessee Williams special
 - Sa 15 The Square Deal String Band
 - Su 16 closed
 - M 17 Latin Guitar Festival
w/Gil de Jesus
 - Tu 18 }
 - W 19 } closed

Unicorn

262-9711

Schedule Not Available

Tete a Tete

Providence, R. I.
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- January
- Sa 1 Gil de Jesus
 - Su 2 Hoot
 - M 3 closed
 - Tu 4 }
 - W 5 } The Kid Himself
 - Th 6 }
 - F 7 } Paul Geremia
 - Sa 8 }
 - Su 9 Hoot
 - M 10 closed
 - Tu 11 }
 - W 12 }
 - Tu 13 } Jody Gibson
 - W 14 }
 - Th 15 }
 - F 16 }
 - Sa 17 closed
 - Su 18 }
 - M 19 }
 - Tu 20 } Thom Ghent
 - W 21 }
 - Th 22 }
 - F 23 }



Concerts

- January
- W 5 TONY SALETAN
Wompatuck Community Center
Hingham, 8:00 p.m.
 - Sa 15 TOM RUSH, Jordan Hall, 8:30 p.m.
 - M 17 LES FEUX FOLLETS,
The Canadian Folk Ensemble
Symphony Hall

Turk's Head

227-3524

- January
- Sa 1 Ray Pong
 - Su 2 2-6 pm: An afternoon
with Rolf Cahn
evening: John Perry
 - M 3 Rolf Cahn
 - Tu 4 Leonda
 - W 5 Ray Pong
 - Th 6 Nancy Michaels
 - F 7 Steve Koretz
 - Sa 8 Monte Dunn
 - Su 9 2-6 pm: An afternoon
with Rolf Cahn
evening: John Perry
 - M 10 Rolf Cahn
 - Tu 11 Leonda
 - W 12 Ray Pong
 - Th 13 Leonda
 - F 14 Steve Koretz
 - Sa 15 Monte Dunn
 - Su 16 2-6 pm: An afternoon
with Rolf Cahn
evening: John Perry
 - M 17 Rolf Cahn
 - Tu 18 Leonda
 - W 19 Ray Pong

Odyssey

523-9457

- January
- Sa 1 The Hallucinations
 - Su 2 Closed
 - M 3 }
 - Tu 4 }
 - W 5 }
 - Th 6 } Dayle Stanley
 - F 7 }
 - Sa 8 }
 - Su 9 Closed
 - M 10 }
 - Tu 11 }
 - W 12 }
 - Th 13 } Dayle Stanley
 - F 14 }
 - Sa 15 }
 - Su 16 Closed
 - M 17 }
 - Tu 18 } To Be Announced
 - W 19 }

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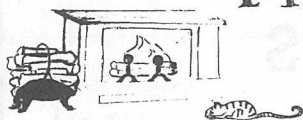
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16 17 18 19 20 21 22
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KWESKIN RECORD OUT

The long-awaited release of a solo record by Jim Kweskin has occurred. The album produced by the Vanguard Recording Society is now available in local stores.



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Broadside

FOLK SONGS OF THE
SOUTHERN APPALACHIANS

as sung by Jean Ritchie

Oak Publications

Jean Ritchie is an unusual person in that she has each foot solidly planted in a different world. First, she was born into a rural mountain culture rich in music, song, and tradition. Second, she grew up with an appreciation of that music, song, and tradition; and with a desire to learn more about it. In the course of that learning, she has become a respected (even venerated) authority on music of the Appalachians. Anyone who has heard the Riverside album, Singing Family of the Appalachians, can not but realize the integration which exists between the people and their music.

As such a person, Jean Ritchie is well equipped to deliver a book on the songs of her homeland.

This book contains seventy-seven songs collected from the area, most of them from her own family. The notes are interesting, leading to substantial insight into the workings of the Ritchie family and the community as a whole. There are many local variations of songs more familiar in their British forms, some homegrown songs, and some which probably would never have survived had not one or another of the Ritchie clan taken a liking to them and preserved them for their repertoire.

True to Oak's tradition, each song is chorded for guitar, and illustrated by photographs taken by Jean's husband, George Pickow. It's a worthy addition to your folk-song collection, and a must if you are in to singing mountain ballads or songs.

dave wilson

DOC BOGGS Vol. II

Folkways FA 2392

This second release is, naturally enough, very similar in sound to the first DB album. His banjo style (a rather primitive-sounding three-finger picking) and, indeed, his whole sound is not what this reviewer would choose for entertainment. His albums are, however, a source of fresh new arrangements of songs already well-known. Those who enjoyed the first DB album will, no doubt, enjoy this one. For others, Dock Boggs, Vol II is largely a reference to and source of new material.

Bob Jones

Reviews

A COLLECTION OF MOUNTAIN SONGS

Various Artists

County 504

The fourth in County's reissue series presents a fine array of dance tunes and songs from the period 1927-30.

The distinction between ballads and songs is a fine one; in general, ballads tell a coherent story, with action, plot, and characters, while songs do not. Judging the selections on that basis, some of the cuts on this record should be on County 502, Mountain Ballads, while an equal number from Mountain Ballads belong on Mountain Songs. But such hair splitting is best left to scholars and theologians.

This is probably the best of the County Mountain Fiddle Music/Ballads/Songs series. There is a variety of old-timey styles to be found here, with fiddle, banjo, and guitar as the commonest instrumentation. Styles range from the wild gallumphing sound of the Tennessee Ramblers to the tight, melodic gusto of the North Carolina Ramblers. The best description of the music is "good-time music." The songs are meant for dancing, drinking, and just plain entertainment.

Best cuts are "Ground Hog" (Jack Reedy and His Walker Mountain String Band), "Milwaukee Blues" (North Carolina Ramblers), "Big Ball in Memphis" (Georgia Yellow Hammers) and "The Preacher Got Drunk and Laid His Bible Down" (Tennessee Ramblers). Best of the record is a wonderful "Sandy River Belle" by Dad Blackard's Moonshiners (a rather imaginative pseudonym of the Shelor Family).

An excellent record — well balanced and very listenable.

Phil Spiro

JULIUS LESTER

Vanguard VRS 9199

From the jacket notes it is obvious that Julius Lester is an intelligent, articulate man; unfortunately these qualities hamper his singing. His material is mostly the blues and spirituals of the Negro in the South, but his performances speak too clearly of his education. There results a strange kind of tension which prompts the question, "Why is he singing this?" and the answer, "Because he has a message." The impression is not one of songs being sung for their own merit,

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but as examples of an over-reaching thesis which is never specified. Lester says these songs "...represent that conglomeration of my collective and personal past, which is my present." But as such, the songs become too personal with the result that their universal statement is lost. Lester's slightly-out-of-tune guitar is adequate if undistinguished, and his voice is pleasant enough. The songs themselves are certainly worthwhile and his rendition of "Stagolee" is pretty good. His own compositions for they do seem "composed," say he is no song-writer, but the biggest fault of this recording is the diversion of the folk song from its general truth to an idiosyncratic one.

Ralph Earle

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FOLK ENTERTAINMENT



RIVERSIDE RECORDS

RE-ESTABLISHED

The presumed long-gone Riverside Records has been reborn, and has already issued several new releases. One of these is by the folk-gospel favorites, the Staple Singers. At one time, Riverside was one of the largest producers of folk music on record, but ran into financial problems just before the big upswing in folk music happened. There is as yet no news on whether any of the earlier records will be reissued by the new company.

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Broadside

THE GREAT
GOSPEL VOICE
OF MARION
WILLIAMS

Accompanied by
The Stars of Faith

Epic LN21745

No singer has ever excited me more than has Marion Williams. The fact that she is a Gospel singer is, for my mind, beside the point. As it is, I happen to like Gospel music, but I would be fascinated by Marion no matter what she sang.

This record was previously released in France (Marion and the Stars of Faith have received far more recognition for their genius from Europeans than they have from us at home) and I was fortunate to receive a tape of the record some months ago. Happily, Epic has made it generally available, and it is well worth your attention.

Some of the cuts, "When Was Jesus Born" (wild syncopation), "O Come All Ye Faithful" (best arrangement I've heard), and "Packin' Up" (Marion's showpiece) have been on one or another of Marion's prior releases, but all are presented well here. The masterpiece on this album is a traditional song most folk-listeners are familiar with, "Amazing Grace." Her fantastic ability to improvise kept this listener constantly attentive, and frequently amazed. Also worthy of special notice is "Peace in the Valley," in what has to be a definitive performance.

Two cuts, "He's Got the Whole World in His Hands" and "Michael, Row the Boat Ashore" are better forgotten. The material hasn't got enough depth for Marion to grasp hold of, and what can be pleasant or even moving when presented by less capable performers is totally overpowered by Marion Williams.

If it were possible, I would give everyone of you this record.

dave wilson

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



Reviews



MISA CRIOLLA

Los Fronterizos Chorus and Orchestra

Phillips PPC

This is the second record released in the Phillips Connoisseur Collection of native chorus and orchestra interpreting the liturgy of the Roman Mass in terms of rhythms and musical forms of the country. The first, the Missa Luba, featured Latin words against the background of African drums. In contrast, the Misa Criolla uses both Spanish text and music, giving this interpretation a unity of form lacking in the earlier recording.

Composer Ariel Ramirez has utilized a variety of rhythms, dance forms, and melody lines characteristic of South American folklore. In his choices, he attempted to match the mood of the given form to the mood of the mass-part. Whether or not he was successful depends entirely on your own interpretation of the original. It doesn't really make much difference, because the music stands on its own, irrespective of this particular intent.

The melodies Ramirez has chosen are simple ones, adorned by intricate vocal interpretations. The interplay of soloists, quartet, and full chorus accentuate the beauty of the melodic lines—the interweaving of voices in "Gloria" is especially fascinating. In contrast, the rhythms show varying degrees of complexity.

The second side of this recording is a similar folk-interpretation of the Nativity,

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Who is saying what needs to be said...

TOM RUSH

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--Detroit.

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artist management

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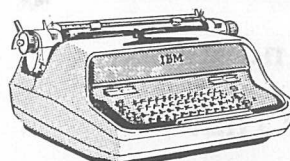
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beginning with the Annunciation and ending with the flight into Egypt. In this choral drama, the composer seems to have disdained the vocal complexities he utilized in the mass in favor of a simpler approach, more in keeping with the words of the work.

Both selections can only be judged on the basis of musical merit—the success of the composer in using the vernacular for liturgical expression is not open to judgment. Musically, both selections are of high quality; the orchestral and vocal work blend well and evince the emotional involvement of both performers and composer.

Whether or not you are interested in this recording as an ecumenical advance, it's worth your attention as an exposition of South American folk themes in classical form.

sandi mandeville



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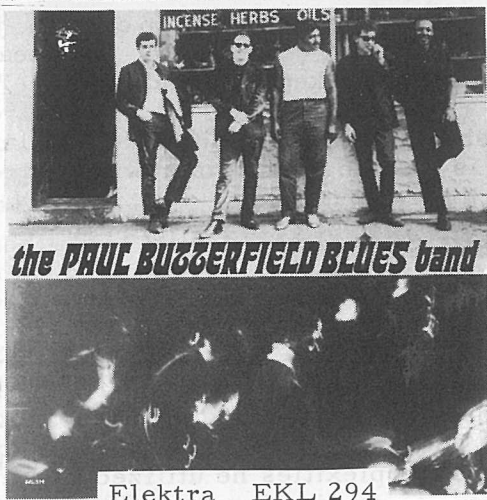
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Reviews



Elektra EKL 294

This record is, whether to your liking or not, one of the most important records released this year.

Two marks of its importances are immediately apparent. First, it is the first real Chicago Blues album to make the charts, and secondly, it is the first real blues band to be composed primarily of white musicians who are accepted by the Negro musicians of the same idiom.



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From its opening cut, "Born In Chicago," to its closing, "Look Over Yonder Wall," the Butterfield Band swamps you with sound ranging from the bumblebee harmonica of Butterfield himself to the incredible six-string safaris of Mike Bloomfield.

The highpoint of the album is, for me, Sammy Lay's surging "I Got My Mojo Working." Sammy proves with this number alone that he isn't there just to add color.

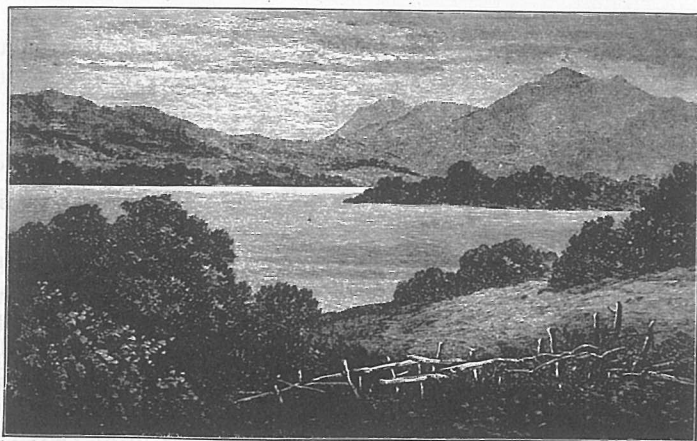
There have been rumors that the band itself is not very satisfied with the recording. If they are not, then they may be commended for their acuity and idealism. Except for the most ardent of perfectionists, this record will find a welcome next on the turntables of all city blues buffs.

dave wilson

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Hey, Hey, Baby

by Carl Watanabe

Fmaj7 Hey, hey ba-by, send me a tic-ket to you. *C* *G7* Hey, hey, ba-by,
C *G7* *C* send me a tic-ket to you. *E7* *Am* you sound real fine on the phone but I'm
F nine-ty-nine dollars from home. *D7* *G* But I promise not to cash it,
 Like I done the time be-fore; ba-by I'm a-com-in' to you, hear your
 mon-ey knock-in' on your door.

2. Tired of being just another rich boy's clown,
Tired of being just another rich boy's clown,
I sure won't forget
All the rich boys I've met;
Bang me on my poor head with their heavy money bags, momma,
I'm a-comin' to you with my pockets full of dirty ol' rags.
3. Never wrote you, never had nothin' to say,
Never wrote you, never had nothin' to say,
Sleepin' on the cold, cold ground
Pretty words don't come 'round,
Hard to think of livn' with an empty growlin' pain, momma,
I'm a-comin' to you like a sack of letters on a mail train.
4. Hey, hey, baby, send me a ticket to you,
Hey, hey, baby, send me a ticket to you,
You sound real fine on the 'phone,
But I'm ninety-nine dollars from home,
And I promise not to cash it like I done the time before, baby,
I'm a-comin' to you, hear your money knockin' on your door.

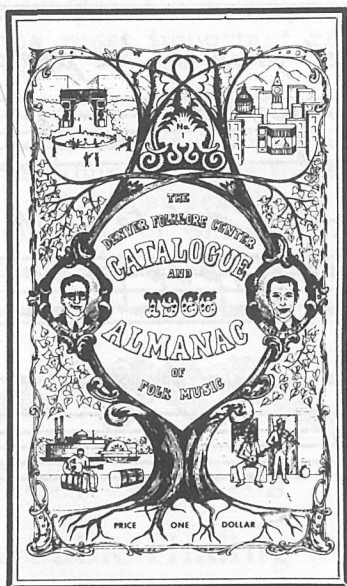
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A REPORT FROM THE NEWPORT FOLK FOUNDATION

For the past two years, the money raised at the Festivals has been used in many different areas — support of existing folk music schools, grants and tape recorders to folklorists and collectors, instruments for performers, support of local festivals, and a concert series in the winter and spring of 1965 of traditional folk artists in Boston, New York and Philadelphia. In July and August two free concerts were presented before large audiences at the Delacorte Theatre in Central Park, New York, with the Newport Foundation picking up the tab.

After two years' experience and consideration of objectives, the Board members feel that the work of the Foundation should be channelled more exclusively towards the encouragement of live performances of folk music, regionally or at the "grass roots."

Several pilot projects have made good beginnings. Guy Carawan has done good work with festivals in the Sea Islands to revive the islanders' own musical heritage. Two festivals at Christmas this year are being assisted by the Foundation, the first on December 23 on Johns Island, the second on January 2 in Charleston.

The presentation of Cajun music at Newport stimulated local interest and pride in many Louisiana communities. With support from the Foundation, for the second year, Cajun music is now a part of eight local fairs and festivals, and the Louisiana Folk Foundation is a going concern. Quite a commotion was stirred up in Louisiana newspapers when a local non-Cajun journalist attacked Cajun music and expressed the hope that:

"Their (Cajun) music be kept as remote as possible. I suppose there will be no containing them if they get a really bad needle on one of those records the Newport Festival people took back with them and some of these modern folk music people get an earful. All we can do is sit back and wait for the verdict from Newport. It may be us. Their verdict could subject us to tortures like the world has never known before."

Well, that critic and his newspaper got an earful from all the people who wrote in defending Cajun music.

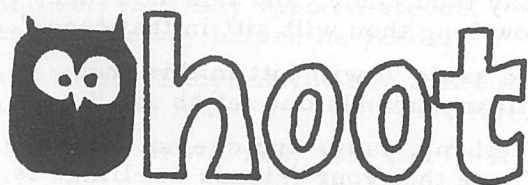
The revival of Cajun music has met with overwhelming enthusiasm by the Cajun people. Ralph Rinzler, on his recent field trip to Louisiana, met with state education officials, politicians, and French teachers to discuss reinstating French as part of the primary school curriculum. Although French is spoken

in most homes in the Cajun area, children are discouraged from speaking it on the school grounds. The use of the language is dwindling, and with it, the music. A committee was formed to discuss the possibility of French as a regular part of the curriculum.

With these projects as encouragement and guideline, the Foundation is seeking to embark on a more ambitious program of grass-roots revival of folk music on a regional scale in a number of localities. Persons who know the folk music of their areas and are a part of their communities will be the key to the projects, as well as the folk musicians who will participate. The Foundation will supply impetus, funds for organization or production, technical know-how if required. Also, the many excellent programs already in existence that require modest assistance to continue will be given the required grants. Perhaps before next year's Festival, these knowledgeable people and performers can get together to share their skills and discuss successes and failures.

BROADSIDE FOURTH ANNUAL POLL

Nomination ballots are now being circulated among the performers and professional folk in the Boston area. Tabulation of the ballots in mid-January will determine the names of those performers who will appear on the reader's ballot to be printed in the first issue in February.



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WILLIS JAMES ON NEGRO MUSIC RECORDED BY RALPH RINZLER

Many who attend the Newport Folk Festival each year have been enlightened and delighted by the workshops on Negro music conducted by Willis James. Ralph Rinzler recently recorded Dr. James in Atlanta discussing the history of Afro-American music. These tapes will be released soon on Folkways Records. Dr. James takes Afro-American music from its roots in Africa, and traces it through the cry, the spiritual, work-song, and the blues.

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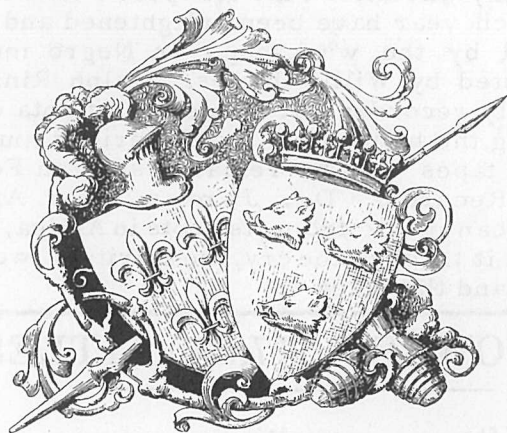
Come Gather Round ...

A knight passing through a wood finds in a tree a lady whose husband has been slain by a boar. He slays the boar, but is wounded in the process. It develops that the boar is a giant's pet, and he demands a forfeit from the knight, which the latter declines to grant. The giant generously gives him time to recover from his boar-wounds before battling; but the knight must leave his lady as security. The knight returns restored, and kills the giant.

This is the story of "Sir Lionel" as given in the Percy manuscript, which is incomplete. Child remarks, with characteristic dry wit, "the last quarter of the Percy copy would, no doubt, reveal what became of the lady who was sitting in the tree, as to which the traditional copies give no light."

Alas, in America, not only have we no lady, we have no giant, and not even any real contest.

--Mary Stafford



SIR LIONEL

1. Sir Egrabell had sonnes three,
Blow thy horne, good hunter
Sir Lyonell was one of these,
As I am a gentle hunter.
2. Sir Lyonell wold on hunting ryde,
Vntill the forrest him beside.
3. And as he rode thorow the wood,
Where trees and harts and all were good,
4. And as he rode over the plaine,
There he saw a knight lay slaine.
5. And as he rode still on the plaine,
He saw a lady sitt in a graine.
6. "Say thou, lady, and tell thou me,
What blood sheed heere has bee."
7. "Of this blood sheed we may all rew,
Both wife and childe and man alsoe.
8. "For it is not past 3 days right
Since Sir Broninge was mad a knight.
9. "Nor it is not more than 3 dayes agoe
Since the wild bore did him sloe."
10. "Say thou, lady, and tell thou mee,
How long thou wilt sitt in that tree."
11. She said, "I will sitt in this tree
Till my friends doe feitch me."
12. "Tell me, lady, and doe not misse,
Where that your friends dwellings is."
13. "Downe," shee said, "in yonder towne,
There dwells my friends of great renowne."
14. Sayd, "Lady, I'll ryde into yonder towne
And see whether your friends beene bowne.
15. "I my self wilbe the formost man
That shall come, lady, to feitch you home."
16. But as he rode then by the way,
He thought it shame to goe away;
17. And vmbethought him of a wile,
How he might that wilde bore beguile.
18. "Sir Egrabell," he said, "my father was;
He neuer left lady in such as case.
19. "Noe more will I"
20. "And after that though shalt doe mee
Thy hawkes and thy lease alsoe.

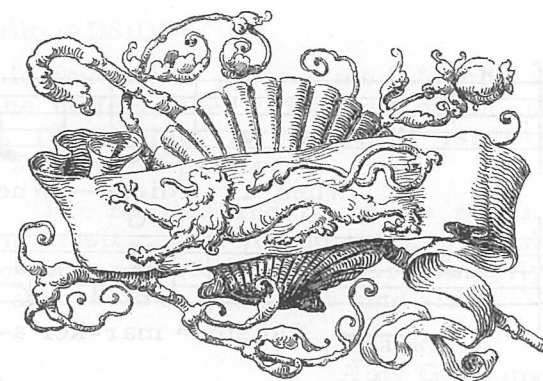
21. "Soe shalt thou doe at my command
The litle fingar on thy right hand."
22. "Ere I wold laue all this with thee,
Vpon this ground I rather dyee."
23. The gyant gaue Sir Lyonell such a blow,
The fyer out of his eyen did throw.
24. He said then, "If I were saffe and sound,
As within this hower I was in this ground,
25. "It shold be in the next towne told
How deare thy buffett it was sold;
26. "And it shold haue beene in the next town said
How well the buffett it were paid."
27. "Take 40 daies into spite,
To heale thy wonds that beene soe wide.
28. "When 40 dayes beene at an end,
Heere meete thou me both safe and sound.
29. "And till thou come to me againe,
With me thoust leaue thy lady alone."
30. When 40 dayes was at an end,
Sir Lyonell of his wounds was healed sound.
31. He tooke with him a litle page,
He gaue to him good yeoman's wage.
32. And as he rode by one hawthorne,
Even there di hang his hunting horne.
33. He sett his bugle to his mouth,
And blew his bugle still full south.
34. He blew his bugle lowde and shrill;
The lady heard, and came him till.
35. Sayes, "The giant lyes vnder yond low,
And well he heares your bugle blow.
36. "And bidds me of good cheere be,
This night heele supp with you and me."
37. Hee sett that lady vppon a steede,
And a litle boy before he yeede.
38. And said, "Lady, if you see that I must dye,
As euer you loued me, from me flye.
39. "But lady, if you see, that I must liue,"
.

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Is your club, school, or organization planning a folk music concert? BROADSIDE will gladly print a free announcement of your program. Just send information — who? when? where? time? why (sponsor)? — to:

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OLD BANGHAM

Old Bangham would a-hunting ride,
Dillum down dillum.
Old Bangham would a-hunting ride,
Dillum down.
Old Bangham would a-hunting ride,
Sword and pistol by his side,
Cobbie kee, cuddle down, quilly quo quom.

Old Bangham drew his wooden knife,
Swore he'd take that wild boar's life.

Old Bangham went to the wild boar's den,
Found the bones of a thousand men.

Old Bangham, did you win or lose?
Tell me, did you win your shoes?

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EDITOR'S CHOICE--

The Wind Will Be My Coffin

by Paul Arnoldi

When I die, — When I'm gone — Don't bu-ry me in the ground, —
— No stone mar-ker a-bove my head — No short words of the life I've led —
I know the wind will be my cof-fin — And the stars will be my
stone, And the land will be my home. — In my life and e-ver more —
the sky's low whis-per keeps me as I go — in the years to
come As e - ven now — the won-der of na-ture — eases my sad
brow — And the wind will be my cof-fin — And the stars will be my
stone, And the land will be my home. —

2. Oh, a sea of willow ladies, the moon and the breeze,
An ocean of laughin' voices have given my heart ease.
And the wind will be my coffin, the stars will be my stone
And the land will be my home.
Now hear my plea, heed my cry,
Don't bury me when I die
And the wind will be my coffin
And the stars will be my stone
And the land will be my home.

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DEAR BROADSIDE



DEAR BROADSIDE:

A distressing trend, which has become evident in the last few months, is in need of comment.

As more and more people with less and less interest in the music go to coffeehouses, the performers are being treated with decided lack of courtesy. The Boston Sunday Globe recently carried some remarks on the subject, and it is reported that in one coffeehouse recently, the performer walked off the stage with the comment that if the patrons did not feel like listening, then he did not feel like playing. More should do it!

I recently had occasion to attend Boston's oldest campus coffeehouse, and was appalled at the rudeness of large numbers of the audience, who talked through the introduction of the performer, his own song introductions, and the songs themselves, in spite of efforts on the part of some of the audience to hush the room. Although noticeably taken aback, Mark Spoelstra has a sense of humor! "Can't understand why I'm singing so many children's songs tonight." "Well, I feel better now; my headache's gone," and so on. The audience talked on, of course, unaware that he was getting in his two cent's worth.

There seems little excuse for any establishment to request a performer's appearance and then treat him in this fashion. If the audience is rude, it is the management's responsibility to take matters in hand, and failing that, then fold your tents like the Arabs, man, and steal away----QUIETLY!

Irrately,
Susan Goldman
Boston, Mass.



DEAR BROADSIDE:

Specifically — Dear Ed Freeman...How could you? "All Baroque music sounds the same." Good grief! Is that all you learned at the Cambridge School? I used to think you were a moderately bright person...what happened? Restore my faith...tell me you know that a concerto grosso isn't a gross concert...or else I'll come and break all your Kingston Trio records!

Baroquely yours,
"Cambridge School '59"
Boston, Mass.

DEAR BROADSIDE:

Could you please print some information about the coffeehouses (folk) in London and Detroit, if possible, in your next issue — where, and what type they are.

Re: "The Beatles and Bach are making the same music..." If you do not understand (I do not mean structurally and harmonically) music, all music is going to sound alike.

Thanks,
Amy Golahmy
Boston, Mass.

(The Denver Folklore Center Catalogue and Almanac lists three "coffeehouses and folk night clubs" in Detroit: Chessmate Gallery, Concept East, and The Unstabled. We suggest that you contact Spin Magazine, 34 Thirlmere Drive, Wallasey, Cheshire, London, England, for information about coffeehouses in London....Ed.)

HE didn't join



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DEAR BROADSIDE

DEAR BROADSIDE:

During most of the month of January, I will be engaged in a project where possibly some of your staff and/or readers may be of assistance. I will be examining Mississippi Blues, hopefully focusing on the environmental background of the artists and its influence upon them as well as the technical aspects of the music. Early records, field recordings, taped interviews, etc. would all be very helpful. Also, do you know how one gains access to Library of Congress files?

Thanks in advance for any help which you or your readers may render.

Sincerely,
David S. White
Clark University
Worcester, Mass.

P.S. Kudos to Ed Freeman for his latest dissertation on Dylan. It has to be the most intelligent evaluation of Dylan's latest trend I've seen to date.

DEAR BROADSIDE:

Oh wowee, what's this world coming to? Yesterday I was down at WTBS, listening to the new Beatles' LP, Rubber Soul, which contains John's imitation of Ravi Shankar, Ringo's



imitation of E. Power Biggs, Paul's imitation of a fuzz bass, George's imitation of Paul, and all kinds of other neatsy-keen things.

And as if all of this jelly wasn't enough to give the slime monsters migraines, today I got the December 8th BROADSIDE, with Peter Stampfel's super-list. I noticed that Peter left out "Why Do I Cry," by Barry and the Remains, but I trust that the situation will be remedied.

Incidentally, I feel I ought to mention that the game of "soup," or at any rate a variation thereof, was independently developed by a group of us here at M.I.T. sometimes last spring. We decided that we wanted to hear Kingsmen's version of "Louie, Louie" (nice and noisy and unintelligible) an indefinite number of times. So we took the tape thereof from our round files, and played it, and played it, and played it, and so on. I even have a couple of witnesses—like my girl friend, who suggested we start playing this game. And my next-door neighbor, who suggested we STOP playing this game. The creep!

Long Live Peter Stampfel!



Sincerely,
Peter M. Kendall

DEAR BROADSIDE:

Recently I read in your pages that Rock and Roll is the folk music of today. I personally believe that this has been true only since the fabulous Beatles have made Rock respectable and since previously, folk artists like Bob Dylan have turned to Rock. Certainly to make such a statement would have been to invite anathema 2 or 3 years ago. I believe that Rock has become the folk music of today because the boys in it now have something to say which wasn't true in the Presley era.

Another act which has had its share of condemnations, the Kingston Trio, has now apparently gone Rock. I would be interested to hear, if not a review, at least a few pertinent comments on their new album, Something Else.

Yours truly,
Stephen M. Hickey
Hyde Park, Mass.

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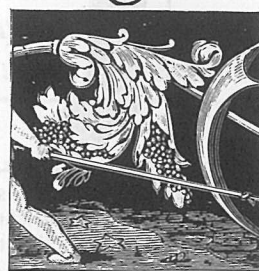
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