

THE BROADSIDE

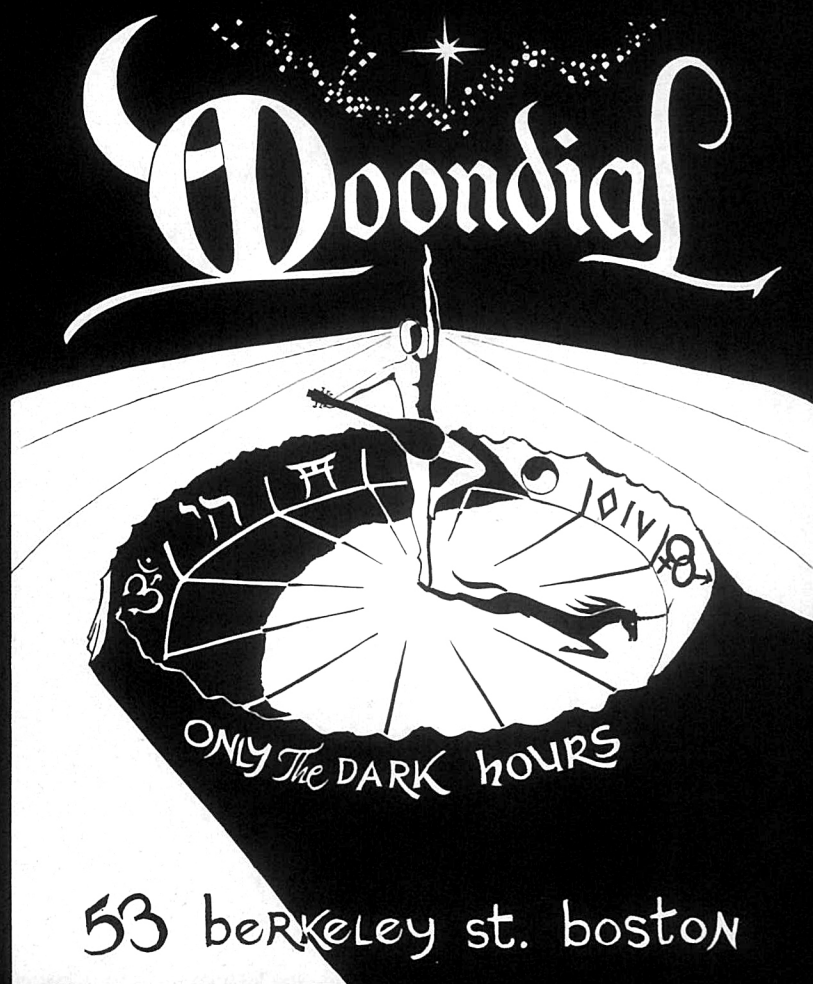
Volume IV, No. 24

Cambridge, Massachusetts

January 19, 1966



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS



53 berkeley st. boston

NOW!

THE BROADSIDE

Vol. IV, No. 24

January 19, 1966

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Eric Andersen

In the summer of 1962, two young men came to Boston and were hired to be the house act at a folk club which had just opened in Hyannis on Cape Cod. The club was called The Ballad & Banjo, and the duo were called The Cradlers. The club failed and closed at the end of the summer. The Cradlers drifted off and split up. One of them came to Boston and joined Eddie Mottau and they became "Two Guys From Boston."

The other drifted West. He spent time wandering cross country, and ended up in San Francisco, living alternately in North Beach, Sausalito, and Berkeley. The trip to the West Coast put him in closer touch to the land. Strange feelings became a part of his outlook on life. He met, lived with, and became greatly affected by J. C. Burse, harmonica-playing nephew of Brownie McGhee. He became aware, keenly aware, of the violence of life which lies hidden under the pretenses of a civilized culture! The paradoxes fascinated and frightened him and his songs of that time are full of these new sights. This was the sowing of Eric Andersen.

In 1964, Tom Paxton was touring the West Coast. He met Eric and was immediately

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impressed with the promise of his songs. He tried to persuade Eric to return to the East Coast, and shortly thereafter, Eric arrived in New York City. Tom introduced Eric to Bob Shelton, the New York Times music columnist, and Shelton was more than casually interested.

Then began the long round of picking up a few small gigs here and there, singing his songs to anyone who would listen, a short living period in Cambridge, and finally an LP on the Vanguard Label.

Now, two major recording groups have recorded songs by him, and the most recent album by The Chad Mitchell Trio bears as its title, an Eric Andersen song, Violets of Dawn.

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RAMBLIN' ROUND

w/dave wilson

Shortly after I wrote my last column, I was discussing some of its premises with a good friend and performer who happened to be in town. He was pretty much opposed to the line I had taken, and considered the current pop-protest happening to be politically dangerous. "It won't be any time at all," he said, "before the CIA has their own songwriting department." Thus, by taking a stand on a popular media, we would have inspired "Big Brother" to respond by doing so with far more efficient means of success.

Several times in the last two weeks, I have been reminded of that conversation, and the possibilities which arise from that idea of his are staggering. For, if the CIA should establish a songwriting department (some think that it might already have happened), what is to prevent any number of other organizations from doing the same?

Take the Treasury Department, for instance, who might do well to market a song which would describe the advantages of their new coins over the old ones. Perhaps they (since it is in their realm) could do a couple of real up-tempo, grating, hard-rock things

The

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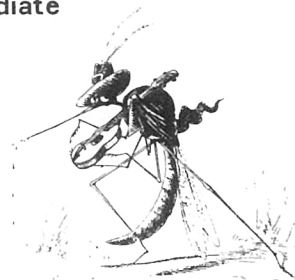
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on the evils of drug addiction. They could follow that up with a tragic ballad on how some up-tight cat tried to make it with some counterfeit plates, but didn't.

Or think about what might come of the songwriting department of the Bureau of Internal Revenue. How about something called "My W-3 Means a Lot to Me" or "I'm Looking For a Long-Form, Baby"? I think the variety of possibilities there is endless.

But let's not leave out the FBI. Top tunes could include, "Hoover's Gonna Make Some Sweeping Changes" or "What's That Your Neighbor Said?" or "What a Friend I Have In Edgar."

Of course we couldn't expect the Department of Defense to stay diminundo. They could spin out some tunes about unity, etc., while each of their subordinate departments could strangely clamor with more chauvanistic things. The Navy with "Polaris Wipeout," the Air Force with "Wild Studs A-Yonder," and the Army with, "I'm Only In For Six Months, So I Figured What The Hell," could capture substantial portions of the Top 40.

Frightening as it might seem, non-government agencies who were large enough would have to throw in to the game as well. The AFL-CIO would wail about the injustice of the 40-hour week, or the Automation problem, or "My Best Friend Scabbed On Me" blues. Then would come major endeavors by General Motors, General Electric, DuPont, Dow Chemical, etc. Everybody would be in the songwriting racket.

And so we would suddenly find ourselves without enough songwriters to go around. College curriculums would have to be established. Company agents would scour the campuses of the nation. "What are you getting your degree in, Sonny? Advanced Nuclear Physics, eh. Sorry, can't use you. Know anybody in the Songwriting course?"

Then would come a flock of new record labels. We might suggest a few possibilities. The CIA would want something like Ouija

Board Records, the T-men might like Clink Records, and the Internal Revenue guys could establish Fiscal Records. Other suggestions are: for the FBI, Philbrick Records; the Department of Defense, Mayday Records; the Navy, Lifebuoy Records; the Air Force, Groundloop Records; and the Army, M-1 Records.

Anyway, I think you get the idea.

WINTERFEST TO INCLUDE

FOLK ART EXHIBITS

Native craftsmen from the hill country of West Virginia, sponsored by the famous Greenbrier Resort Hotel, White Sulphur Springs, West Virginia, will ply their skills and exhibit their handiwork at Boston's forthcoming Winterfest '66.

The 10-day Winterfest '66 at the War Memorial Auditorium in Boston, features a vareity of events in music, drama, poetry and the dance, and exhibits of many art forms.

West Virginians participating in the Winterfest will include Gladys Tuke, whose pottery work has been winning widespread attention. Tim Cox, a 15-year-old craftsman, will demonstrate the art of making dulcimers, a favorite stringed instrument of folkstyle musicians. Ronald Thomas, pewter spinner, will show how this high speed combination of pressure and motion forms the metal into works of art.

Wolfgang Flor, immigrant German wood sculptor whose work has won acclaim internationally, will set up a carving shop amidst a display of his many noted pieces. Like the other artisans, he will offer a selection of his works for sale to the public.

The Greenbrier operates a Creative Arts Colony on its grounds for native arts and crafts, and the State of West Virginia sponsors the development of crafts throughout the area.

The craftsmen will be joined at the Boston Winterfest '66 by another West Virginia group — a team of senior campers from Eastern Associated Coal's Camp Thomas E. Lightfoot, who will perform ancient American Indian dances and ceremonies which are an integral part of their summer camp activities.

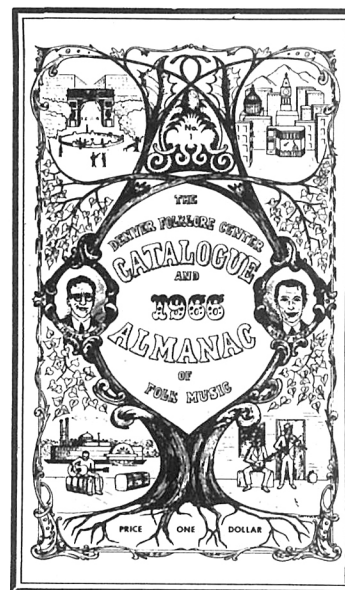
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This issue we add one more column which we hope will appear with some regularity. Many of our subscribers in the New York City area and many Boston students who trek to New York on weekends will find information here that will be of use if they are looking for folk activities in the big city. Kathy Kaplan has kindly offered to be responsible for keeping us informed.

New York News & Notes

by Kathy Kaplan

It's sad to see a good coffeehouse close its doors for lack of customers. It was at this time last year that the Goliard, in Forest Hills, featured the best in folk music. The Goliard did not last the winter, but during the time it was open, people such as Jack Elliott, Pat Sky, The Greenbriar Boys, Phil Ochs, Alix Dobkin, and Jim & Jean performed there...

It's good to see the Gaslight open again...

The Bitter End will play host to the Women-folk January 19 - 31...

Judy Collins is apparently trying to follow in Joan Baez's footsteps with her new single, "I'll Keep It With Mine" b/w "Thirsty Boots." Several of Judy's songs these days lean towards the rock side. At her Christmas Concert at Carnegie Hall, her songs included "You've Got to Hide Your Love Away" and "He's a Good Cat." The show-stopper, however, was Judy's rendition of the magnificent Scots ballad, "O'er The Water Tae Charlie." It is by far the best song she has ever done...



MAGAZINE

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Anyone who saw the Fugs when they were in town will be able to tell you Steve Weber is very much alive. (Early in the fall, there were rumors that he was dying.)...

Phil Ochs' first New York solo concert was sold out two weeks beforehand...

Vanguard will release Buffy Ste.-Marie's third LP late in February. Several of the songs were written during her recent trip to Spain...

Mississippi John Hurt has returned to Avalon, Mississippi, in semi-retirement. He may be coaxed into doing one major concert a year...

Felix Pappalardi has been commissioned to write an original string quartet based on folk melodies...

Jesse Colin Young & the Youngbloods are cutting their first single for Mercury...

Warren Haller, formerly of Toronto's New Gate of Cleve, recently joined Herb Gart's New York office as management assistant...

WJRZ (97.0) has found its new C & W policy to be profitable...

Rumors have it that Jerry White will be given another chance on FM...

WBAI has several good folk shows which we'll list next time...

New York's Broadside started its second season of hoots at the Hotel Theresa in Harlem. They will be held the first Sunday of every month throughout the winter and spring...

Bonnie Dobson moved back to her native Canada...

Blues singer Sue Hoover now lives in New York...

The Village Music Shop (open 10 a.m. to midnite) is now located at 60 West 8th Street...

156 Fifth Avenue is the place to find Russian folk music...

And don't forget Izzy Young's place...

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FOR SALE: Gibson Humming Bird, Sunburst finish - mint condition. New hard case included, \$200 FIRM. Call 653-3891.

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**See Reviews in
this issue**

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ARLINGTON STREET CHURCH OPENS COFFEEHOUSE

A new coffeehouse, "The Damaged Angel," opened on January 14th in the Parish Hall of historic Arlington Street Church at the corner of Arlington and Boylston Streets. It will be open to the public on Friday evenings, 8:30 to 12:00, and will feature art exhibitions, poetry-reading, folk-singing, and other diverse programs.

The name of the coffeehouse is taken from John Ciardi's poem, "A Dialogue in the Shade" in which the poet speculates on the origin of mankind and concludes that the parents of man must have been "A Damaged Angel and an Improved Ape."

The church's sponsorship of the new coffeehouse is consonant with its policy to continue and further its role as a social, educational and community service archway within the inner city. Predominant in the creation of "The Damaged Angel" was the desire to provide a relaxing atmosphere wherein members of the community and of the church may become acquainted.





A Rumbling in the Land

I can hear the rum-bling ri-ver as it rush-es un-der-ground I can

hear the break-ers crash-ing I can hear the break-ers pound —

— I can stand be - neath the wa-ter-fall and shout with all my

might — I can hear a thou-sand voic-es mak-ing read-y for a fight.

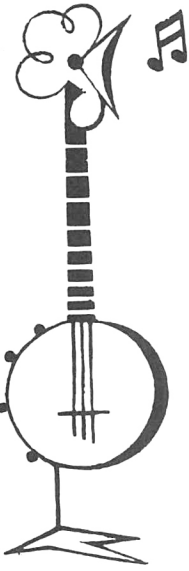
2. I can ride through Colorado in a semi-trailer cab.
 I can hang around the truck-stops; I can hear them joke and gab.
 I can hear them telling stories of the lives that they must lead,
 As they wonder how they'll make it with so many mouths to feed.
3. I can listen to the hobo as he shuffles down the street.
 I can hear him in the diner as he bums a bite to eat.
 For ten years he stoked a furnace till the fact'ry whistle blowed,
 Got laid off by automation, and it put him on the road.
4. I can see the share-crop farmer as he wipes his sweaty brow.
 He can see the crop's a-failin', but it ain't his, anyhow.
 I can see the dust a-swirling on his played-out farming land,
 And I see him hunker down and let it trickle through his hand.
5. And I met another fellow as I wandered all about.
 He was mining down at Hazard till his union sold him out.
 Yes, they worked him in the coal mine till his back and arms were sore,
 Then they put him on the blacklist, and he can't go back no more.
6. And I met a fine young Negro lad, about seventeen or so.
 He didn't like those Southern jails, but he felt that he had to go.
 Saying, "Mom and Dad were Negroes and my son will be one, too,
 And I guess it's up to me, because we've given up on you."
7. And as I passed an Air Force base a young man I did meet
 With his shiny wings of silver and his uniform so neat,
 Saying, "I don't want to bomb them, Sir, it fills me with dismay,
 But orders they are orders and you know I must obey."
8. I've been traveling through this country and my eyes are open wide,
 And the things I've seen and heard you couldn't imagine if you tried.
 I've been listening to the people and one thing I understand:
 A great flood is rising fast and there's a rumbling in the land.

Notes from a stanza collector variant ed. freeman

"Folk music is dying" — we all know this, and people who are in the business of making folk music pay repeat this thought daily, like a rosary, so that just in case it turns out to be true, we won't be too disappointed when we wake up and discover it dead. It was fun while it lasted, and we have all learned a lot from it. The question now is, why is it dying and what can we learn from its death?

One answer to these questions can be found through observing the fundamental difference that exists between classical music and all other forms of music — jazz, pop, and folk. Traditionally, the difference is one of strictness of form — a classical or "serious" piece of music, being written down, is played exactly the same, note for note, every time it is performed, the only difference being those of interpretation. Folk, jazz, and pop music, on the other hand, being unwritten, tend to vary a great deal from one performance to another. Part, if not all of the music is improvised every time the music is played.

Now, the sad but true fact is that folk, jazz, and pop music are almost invariably inferior to classical music, from a musical standpoint. With the possible exception of some of the newer experimental jazz, all these "improvisational" forms of music look pitifully primitive when you compare their musical structure to the complexities of, say, a Beethoven symphony. "Cripple Creek" simply does not stand up to Handel as far as



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music is concerned. Then what is the validity of "Cripple Creek" and its kind? Why has folk, etc. music flourished in a world already overloaded with excellent classical music?

There are many reasons. One of the most important is that improvisational forms of music leave more room for personal expression on the part of the performer, more possibility to express one's own musical soul, and are, therefore, more immediately satisfying to performer and audience alike. Now, my contention is that the reason folk music is dying is because of our failure to follow up the potential of the improvisational possibilities of the idiom. We have not exploited folk music fully as a vehicle for personal expression; we have spent more time trying to recreate; recreate the personal expressions of other people and other times. Recreating music that has already been made is a practice that only classical music is worthy of, because only classical music has the musical (not emotional, not spiritual) depth to be able to withstand repeated revivals. Folk music does not have this depth and will not stand up to the third degree treatment we give classical music. This is not to demean folk music, but rather to say that we have mistreated it, we have looked for something in folk music that was not there to be had, and so it is only natural that eventually we should tire from a fruitless search. Only those who use the folk idiom as a springboard for individual expression can ever hope to find continuing satisfaction in it. The revivalists are doomed to eventual boredom.

ODYSSEY DISPLAYING ANTIQUE MOVIE POSTERS

Movie posters heralding flicks such as "The 39 Steps," "Tailspin Tommy," and "Renfrew of the Mounties" now adorn the walls of the Odyssey coffeehouse. The posters change often, as they are being sold off the walls. For some, it is an experience best described as nostalgic; for others, an essay into the camp of pop art.

holy modal b i ther

by Peter Stampfel



A cure! A cure! The tides of phlegm are lurching back to OBLIVION! HAPPY NEW YEAR!

I'm writing this, incidentally, 1 January 1966. It's 60 degrees and there's no subways or buses, but we got a mayor with hair and things could be worse.

What a December! Our bathroom ceiling fell and water drips down from at least a dozen places and we had to hold an umbrella over our heads when we used the throne. Cold, used water dripped, Total bringdown. Our slimelord, Malek, inspired this song over a year ago.

Who is our landlord?
Moise Malek!
Moise Malek!
(pronounced moy-sha mah-lik).

Who is our landlord?
Moise Malek!

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Moise Malek!

If he don't do what you said, hit him
in the head!

If he don't do what you said again, hit
him in the head again!

Moise Malek!

Moise Malek!

Anyway, the slime creep can't be found and besides somebody broke our door down and the whole area inside the door of the apartment house — that rotting hulk — is a hangout for young kids (some are nice, some are creeps) who write incredible things on the wall, like — just a second, I'll go out and look —

I just went out and it smelled of urine, so I came back in.

Anyway, people write things like "Big Bad Dodge," "true love never dies," and "no beatnicks, niggers, spics, etc. allowed in this building; only IRISH CIVILIZED WHITES!" Wow.

Anyway, a cure! The slime on the pop stations was bringing us down, so we started listening to WNJR and WWRL (1420 and 1590, New Jersey and New York) more again, and was amazed at the records out! Rhythm & Blues is blowing total high renaissance! Here are 10 current records that are as good as anything ever done —

"This Can't Be True" — Eddy Holmon
"Let's Do The Boston Monkey" — Les Couper and The Soul Rockers
"Are You There" — Dionne Warwick
"Recovery" — Fontella Bass
"Just One More Day" — Otis Redding
"He's A Most Unusual Boy" — Patti Austin
"Hurts So Bad" — Willie Bobo
"Flashback" — The Soul Sisters
"You Blow My Mind" — Hugh McCracklin
"All Or Nothing" — Patti LaBelle and The Blue Belles

Some of those names might be misspelled, but there's 10 classics, not to mention all the plenty-good-enough records. About 70 - 90% of the records on rhythm & blues stations are listenable. Barely half the records on pop stations are listenable, although as late as

last May, 80% were listenable — listenableis-tenablelistenable!

"You get yours — I got mine, it's monkey time" — "Monkey Time," Major Lance, Summer 1963.

So once in a while we turn on pop and he plays "Well-respected Man" which I'm hung on and "Michelle" and we turn on R&B again.

Wow, Summer 1963! "Heat Wave," "Be My Baby," "Sally Go Round The Roses," anyway, rhythm & blues is going to crack SO BIG this year. Hard Bop! That is the essence of the 1966 change. For instance, The Yardbirds are now in the same class as The Beatles and The Stones. The lp Rave Up With The Yardbirds is beyond belief! What a good record! Buy it and writhe! Also "Otis Blue" by Otis Redding. Otis Redding is one of the consummate artists of all time, his singing, songwriting, arranging — I just play the record over and over and lie on the bed on my back with my mouth open.

Also Patti LaBelle and The Blue Belles — Patti is one of the best singers around. They were on the same show as The Stones in Philadelphia that we saw and all the chicks in the group took turn singing lead and they were all great. We just got a Patti LaBelle record about two years old, and it knocked us out. You know that "Water" song, "Each day I face the burning waste without taste of water, cool, clear water"? They do the best version of it I ever heard. Also, the best version of "When Johnny Comes Marching Home Again" besides all their regular great stuff. But Patti's incredible, multi-octave, multi-level singing — it's the other side of what Dionne Warwick sings. And Patti does her thing as good as Dionne does hers. I believe they're both from South Philadelphia which is a hard bop place if there ever was one.

Don't miss the boat.

CAFE ORLEANS CHANGES HANDS

Paul Lorris of the Cafe Orleans has announced the sale of that coffeehouse to Danette Brown. The change of ownership has been in effect since the beginning of January. There are no immediate policy changes planned, though Danette has some ideas she would like to put into operation in the future.

"THIS IS IT" OPENS

A new coffeehouse will open its doors on Saturday, January 15th. Called "This Is It," it will be located at 34 Westland Avenue, near Symphony Hall in Boston. The club will seat 75 — 80 people, and will feature an open platform, where anyone may display their talents, folk, poetic, or otherwise.

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As exam time rolls around, the Harvard FM radio station changes its format to what they call Orgy period which means that they will program multihour periods of particular kinds of music. Many hours of folk music have been programmed, and are listed below.

Saturday, January 8

8 am — 1 pm Hillbilly at Harvard
1 pm — 5 pm Varied folk music

Saturday, January 15

1 pm — 5 pm Rhythm & Blues

Saturday, January 22

8 am — 1 pm Hillbilly at Harvard
1 pm — 5 pm Blues

Sunday, January 23

1 pm — 8 pm Semi-annual Live Folk Orgy from Club 47. All performers and listeners invited free.

Saturday, January 29

8 am — 1 pm Varied folk music
1 pm — 5 pm All request folk music

Sunday, January 30

1 pm — 5 pm Old-timey

During Orgy period, the Balladeers show will continue in its usual spot, Wednesday nights from 7 — 7:45 pm.





COFFEEHOUSE

THEATRE

by jan chartier

We're grateful to Ed Shade for sending us the following information (referring to last issue).

"Hold everything. Stop the presses! We're not doing Tennessee Williams at the Rose. Rights not ironed out. So — the pride and joy of the Harvard yard, Arthur Kopit, author of Oh Dad, Poor Dad, Mother's etc... came up with a pair of one-act comedies, and we'll do those instead.

What was Caravan has become Candlelight Players. Under the title "Double Kopit," we will do the two comedies at 9:00 and 11:00 pm on January 14 and again on the 28 at the Rose. Our actors are well known in local theatres; Marcessia (no last name) and Kenneth MacDonald in one play and Clair Hardenstine, JoAnne Adler and Eddie Campbell in another. I direct..."

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THE ROSE

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NORTH END
BOSTON**

8:00 to 12:00 P.M.

ENTERTAINMENT

Closed Sun., Tues., Wed., for rehearsals

will be presented by the 7's Productions on January 17 at Symphony Hall. The company of sixty-five singers, dancers, and musicians, in their repertoire of thirty numbers, perform ethnic dances and rituals of many peoples with authentic costumes and music. Following a successful performance before an audience of 90,000 at the Tours International Fair last year, they are now making their first tour of the States.

The Boston Center for Adult Education will begin a new series, "Topics at a Town House," on January 13. Scheduled for that first session is William Morris Hunt, who will speak on "The Theatre Here." Mr. Hunt is the executive producer of the Cambridge Drama Festival, and in 1959 was the Rodgers and Hammerstein Award winner for "the person who has done the most for the theatre in Boston."

A special release has been issued revealing progress of the Computers' Experimental Theatre Foundation, founded last fall. Phase one, "Instant Theatre," is based on natural man, i.e. people being themselves. Various devices functioning as cameras and tape recorders are placed for extended periods on Candid Camera type scenes. Cards are punched from the accumulated data and processed through a special computer which not only "writes" the dialogue and gives explicit stage directions, but also suggests actor types for each character.

Those involved with the project feel that in the near future electronics will be utilized in all the arts, because "society expects improvement and demands change."

FOLKSONG SOCIETY SONGSWAPS

The Folksong Society of Greater Boston has announced two songswapping sessions to be held this month. On Friday nights, January 14 and 28, the society will gather in the Library of the Huntington Ave. YMCA at 8:30 p.m. Everyone is invited, and persons with instruments are urged to bring them.

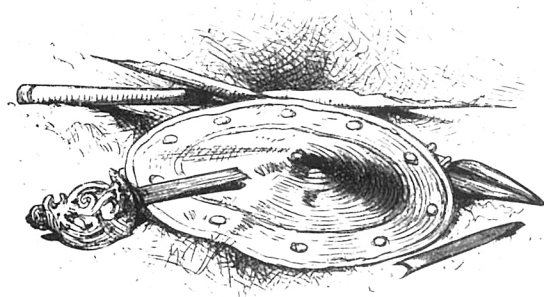
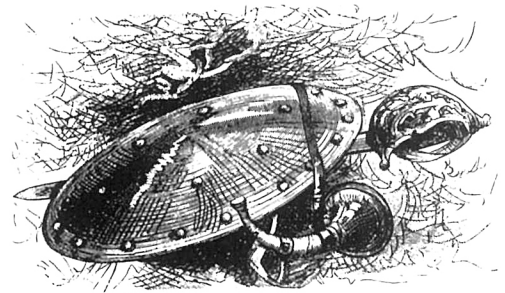
King Henry



words by Peter Seeger
music traditional

1. King Hen-ry marched forth, a sword in his hand, Two thou-sand
horse-men all at his com-mand; In a fort-night the riv-ers ran
red through the land, The year fif-teen hun-dred and twen-ty. —

2. The year it is now nineteen sixty-five
It's easier far, to stay half alive
Just keep your mouth shut while the planes zoom and dive
Ten thousand miles over the ocean.
3. Simon was drafted in 'sixty-three
In 'sixty-four, sent over the sea
Last month this letter he sent to me
He said, "You won't like what I'm saying."
4. He said, "We've no friends here, not hardly a one
We've got a few generals who just want our guns
But it'll take more than them if we're ever to win
Why, we'll have to flatten the country."
5. "It's my own troops I have to watch out for," he said
"I sleep with a pistol right under my head." *
He wrote this last month, last week he was dead
His body shipped home in a casket.
6. I mind my own business, I watch my TV
Complain about taxes, but pay anyway,
In a civilized manner my forefathers betray
Who long ago struggled for freedom.



7. But each day a new headline screams at my bluff
On TV some general says we must be tough
In my dreams I stare at this family I love
All gutted and spattered with napalm.
8. King Henry marched forth, a sword in his hand
Two thousand horsemen all at his command
In a fortnight the rivers ran red through the land
The year, fifteen hundred and twenty.
9. The year it is now nineteen sixty-five
It's easier far, to stay half-alive
Just keep your mouth shut while the planes zoom and dive
Ten thousand miles over the ocean.

* The quote in the fifth verse is from an actual letter from a U.S. 'adviser' to his wife, a week before he was killed in Viet Nam.

Club 47, Inc.

UN4-3266

January
F 14 } The Beers Family
Sa 15 }
Su 16 Hoot
M 17 } Charles O'Hegarty
Tu 18 }
W 19 Charles River Valley Boys
Th 20 }
F 21 } Eric Andersen
Sa 22 }
Su 23 } Jim & Jean
M 24 } Mike Seeger
Tu 25 }
W 26 Charles River Valley Boys
Th 27 }
F 28 } Judy Roderick
Sa 29 Dudley Laufman &
The Canterbury Country Orchestra
Su 30 Jazz w/Sam Rivers

Children's Program (2:30 p.m.)
Sa 15 The Beers Family
Sa 22 A Mozart Program for Children
w/The Cambridge Quintet,
featuring George Gelles
Sa 29 Dudley Laufman &
The Canterbury Country Orchestra
in a Program of Scottish Music & Poetry

King's Rook

1-356-9754

January
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
Th 20 Bill Staines
F 21 }
Sa 22 } Dick Merideth
Su 23 Peter Childs
M 24 Hoot
Tu 25 King's Rook Au Go Go
W 26 John Perry
Th 27 Bill Staines
F 28 }
Sa 29 } Dick Glass
Su 30 Peter Childs
M 31 Hoot

February
Tu 1 King's Rook Au Go Go
W 2 John Perry

Seventh Circle

247-8729

January
F 14 Florence Luscomb "China Today"
Sa 15 Mel Lyman
Su 16 Tempo Theatre
M 17 }
Tu 18 } closed
W 19 }
Th 20 Judy Judson
F 21 The Bopest Brothers — folksongs
Sa 22 Caravan Theatre presents
"Pause and Begin Again"
Su 23 ?
M 24 }
Tu 25 } closed
W 26 }
Th 27 to be announced
F 28 Mary Murtagh and Doris Jackson

Odyssey

523-9457

January
F 14 } Dayle Stanley
Sa 15 }
Su 16 closed
M 17 }
Tu 18 } Blues Children
Sa 22 }
Su 23 3:00 p.m. Children's Theatre
Magic Carpet Players
present: "Jack & the Beanstalk"
M 24 }
Thru } Blues Children
Sa 29 }
Su 30 3:00 p.m. Children's Theatre
Magic Carpet Players
present: "Jack & the Beanstalk"

One-Eyed Jack

Manchester, N. H.

January
F 14 } Fritz Wetherbee
Sa 15 }
Su 16 closed
M 17 Open Hoot
Tu 18 Eric Peters
W 19 John Biachi
Th 20 George Locke
F 21 }
Sa 22 } Dayle Stanley
Su 23 closed
M 24 Open Hoot
Th 25 Bridge Street
F 26 Blues Band
Sa 27 Foy & Sweeney
Su 28 }
M 29 } Jean Orsi
Tu 30 closed
W 31 Open Hoot

Tete a Tete

Providence, R. I.
401-621-7998

January
F 14 } Jody Gibson
Sa 15 }
Su 16 Hoot w/Jody Gibson
M 17 closed
Tu 18 }
Thru } Thom Ghent
Sa 22 }
Su 23 Hoot w/Thom Ghent
M 24 closed
Tu 25 }
W 26 } "A Star is Born?"
Th 27 }
F 28 } Ellen Stoney
Sa 29 }
Su 30 Hoot
M 31 closed

Pesky Sarpent

Springfield, Miss.

January
F 14 }
Sa 15 } Charles O'Hegarty
Su 16 }
M 17 }
Tu 18 } closed
W 19 }
Th 20 }
F 21 } Carl Watanabe
Sa 22 }
Su 23 }
M 24 }
Tu 25 } closed
W 26 }
Th 27 }
F 28 } Bruce Murdoch
Sa 29 }
Su 30 }

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

January
F 14 } Nick Hartt
Sa 15 }
Su 16 }
M 17 } closed
Tu 18 }
W 19 An Evening of Classical Music
w/The Bay State Brass Quartet
Th 20 Hoot & Auditions w/Dusty Rhodes
F 21 Gil & Gila — Israeli Music,
Sa 22 } Singing and Dancing
Su 23 }
M 24 } closed
Tu 25 }
W 26 An Evening of Classical Music
Th 27 Hoot & Auditions w/Dusty Rhodes
F 28 Gil & Gila — Israeli Music,
Sa 29 } Singing and Dancing
Su 30 }
M 31 } closed

February
Tu 1 closed
W 2 An Evening of Classical Music
w/The Cambridge Brass Quintet

Rose

day phone: CO 7-1406
evenings: 523-8537

January
F 14 The Candlelight Players present:
"The Hero" & "The Conquest of Everest"
Sa 15 The Square Deal String Band
Su 16 closed
M 17 Latin Guitar Festival w/Gil de Jesus
Tu 18 }
W 19 } closed
Th 20 John Cowles — poetry and Border Ballads
F 21 Tempo Theatre presents:
W. B. Yeats' "Purgatory"
Sa 22 John Perry & Peggy Freeman
Su 23 closed
M 24 Latin Guitar Festival w/Gil de Jesus
Tu 25 }
W 26 } closed
Th 27 John Cowles — poetry and Border Ballads
F 28 The Candlelight Players present:
"The Hero" & "The Conquest of Everest"
Sa 29 Flamenco Festival
w/Los Ninos de los Reyes
Su 30 closed
M 31 Latin Guitar Festival w/Gil de Jesus

Orleans

LA3-9391

January
F 14 } Michael Kac
Sa 15 }
Su 16 Ed Freeman
M 17 Monte Dunn
Tu 18 Steve Koretz
W 19 Mel Lyman
Th 20 John Rowlingson
F 21 Nancy Michaels
Sa 22 Ray Pong
Su 23 Ed Freeman
M 24 Peter Childs
Tu 25 Steve Koretz
W 26 Monte Dunn
Th 27 Paul McNeil
F 28 Peter Childs
Sa 29 Bill Staines
Su 30 Ed Freeman
M 31 John Rowlingson
Tu 1 Steve Koretz
W 2 Mel Lyman

Moondial

542-0169

January
F 14 } Open nightly — informal
thru } entertainment w/Leonard
Th 27 } + Julie and their friends.

F 29 }
thru } Jean Redpath
M 31 }

February
Tu 1 }
thru } Jean Redpath
Su 6 }

Psi Center Winter Lecture Series (4:00 p.m.)

January
Sa 22 "Yoga" — Swami Sarvagatananda
Su 30 "Journeys on the Cosmic Highway" —
Isabel Hickey

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January
F 14 Steve Koretz
Sa 15 Monte Dunn
Su 16 2-6pm: An afternoon
w/Rolf Cahn
evening: John Perry
M 17 Rolf Cahn
Tu 18 Leonda
W 19 Ray Pong

(remainder of schedule
not available at time of
publication)

Folk City USA

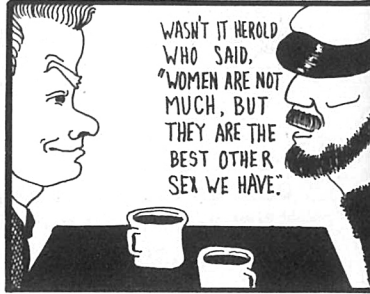
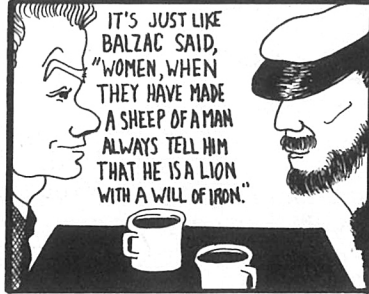
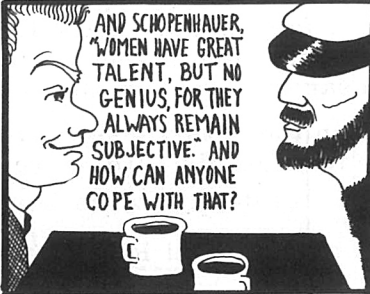
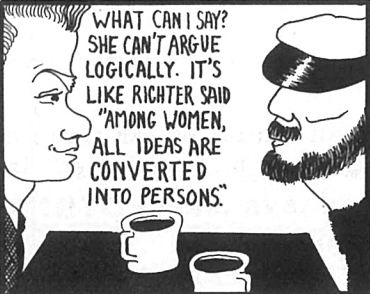
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January
F 14 The Music of the Sea Islands, Part I
Guest: Guy Carawan
F 21 The Music of the Sea Islands, Part II
Guest: Guy Carawan
Guest Host: Studs Terkel

Concerts

January
F 14 FSSGB, Songswap Session
Huntington Ave. YMCA, 8:30 p.m.
Sa 15 TOM RUSH, Jordan Hall, 8:30 p.m.
M 17 LES FEUX FOLLETS
(The Canadian Folk Ensemble)
Symphony Hall, 8:30 p.m.
F 28 FSSGB, Songswap Session
Huntington Ave. YMCA, 8:30 p.m.
Sa 29 THE RUMANIAN FOLK BALLET
(w/folk orchestra and dancers)
Symphony Hall

the freebies...



JANUARY
S M T W T F S
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9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29

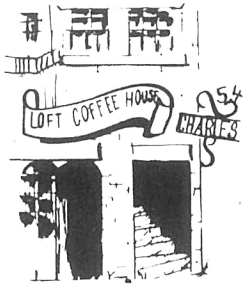
NEW

Wednesday

concert evenings

the Loft

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Gil & Gila

Israeli music & dancing

jan. 21-22, 28-29

ODYSSEY ADDS SUNDAY THEATRE

Expanding and diversifying their entertainment policy, the Odyssey Coffeehouse has announced that they will feature theatre on Sunday afternoons. Beginning the new venture will be The Magic Carpet Players with their production for children, "Jack & The Beanstalk." It will be performed on Sunday afternoons, January 23 and 30. Adults will be admitted free if accompanied by children.

On the last three Sunday afternoons of February, the Odyssey hopes to present the Caravan Theatre production of "Make Love, Not War," a revue featuring songs and poetry.

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Broadside

SKIP JAMES

Live At The Club 47 (Dec. 21 - 22)

The musical world of the country blues aficionado is a strange one. Most of his time is spent listening to records that were made thirty years ago (on second-rate equipment) by performers whose milieu was totally different from his own. His vices are those of the dedicated enthusiast in any field and, predictably, disagreement with other "experts" is foremost among them. Yet there is a nearly unanimous agreement on one topic: the greatest country bluesman, past or present, on both piano and guitar, is Skip James.

This was Skip's third appearance in the Boston area. The audience was most appreciative, and Skip responded in kind. To see and hear Skip James in top form is an experience that is not easily forgotten. He has retained most of the fantastic speed that he had in the thirties — his fingers move with a deceptively slow grace, but the notes come cascading out with a precision and emotional impact that most bluesmen find impossible to achieve at half the speed. His voice remains high, clear and intense, a perfect instrument for country blues. His blues are among the best structured in the field; there is always continuity and coherence in both words and music.

At the 47, his music was never forced. There is obviously careful preparation behind each song, but his performances have a spontaneity and calmness that is matched only by John Hurt. Among country bluesmen, Skip has few peers as a musician and fewer still as a performer.

If you missed him at the 47 (dates were changed unexpectedly), be sure to catch him next time around. His name is Skip James, and he likes to do "Lazy Bones" and "Girl of My Dreams" on the piano; he also does blues better than anyone else ever has or probably ever will.

SKIP JAMES

MELODEON MLP 7321

The music here is probably better than 90% of the country blues on record elsewhere, but for Skip James, it is bad. On most of the cuts, Skip is playing (for him, anyway) minimal guitar; his singing on many cuts is tired and occasionally off key (in a year and a half, this is the first time that this reviewer has heard Skip sing off key). The big question is "why?"

Reviews

Although the notes (which are quite good, by the way) make no mention of when this record was recorded, an informed source says that the recording was done in late April or early May of 1965, just a short time after Skip had spent three months in the hospital. The effects of hospitalization, a major operation, and three months of musical inactivity should be obvious, but apparently the producers of this record chose to ignore the obvious.

Although some of the cuts are nearly up to Skip's current standard, most of those who admire Skip's work will find this record disappointing in the extreme. Wait for the Vanguard record scheduled to be cut this week.

Phil Spiro



GUIARRA FLAMENCO

Manitas de Plata

Vanguard VRS 9203

Manitas de Plata (Hands of Silver) is enjoying quite a bit of notoriety. The Book Review section of the New York Times and also BROADSIDE have advertised his talents lately and rightly so. But while his playing is certainly frenzied and commanding, his musicianship trails his dexterity considerably. At first hearing, one is tempted to feel that de Plata must be the greatest flamenco technician in the world, and this may be true. But on rehearing, the lyricism of flamenco, as displayed by Segovia, for example, is halting and less imaginative in de Plata's playing. All the fiery fingers in Andalusia cannot salvage a mediocre musical idea. This is not to deny the excitement of de Plata's performances, but the listener must be swept along by a surge of music before he can revel in the spectacular fireworks. Otherwise, he must be content to be an outsider, who can admire the percussive technique, but must be thwarted from joining the musical experience by the idiosyncrasy of the performance. Now, perhaps the trouble lies in a lack of familiarity with flamenco. After all, how many of us have even been to the Gypsy Tea Room? But the criticism is still valid, for if the performer chooses to recast his art from a personal

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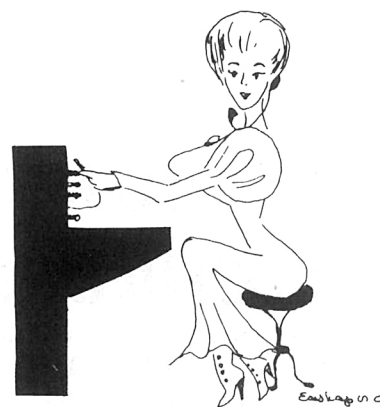
expression to a general one, he must be judged on this basis. This is de Plata's failing. His technique is an end unto itself. Instead of being used to modify a general musical statement for the purpose of self-expression, he allows it to become a highly emotional statement with no meaningful substance. Incidentally, the recording was made in the presence of some of his friends; this may explain the idiosyncrasy to some extent. (Some of the ole!'s and Si, Senor!'s are a bit of a put-on.) This recording, then, is certainly arresting, but it will wear quickly for lack of musical substance.

Ralph Earle

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Broadside

GRANT ROGERS

Folk-Legacy FSA-27

Grant Rogers, "Songmaker of the Catskills," is a traditional fiddler and singer of both old mountain songs and his own tunes. As a performer, he is certainly ordinary; the worth of this record is in his material and the accompanying booklet by Sandy Paton. A few of the twenty-three songs on this disc are well known ("When A Fellow Is Out of A Job," "Three Nights Drunk," "The Butcher's Boy,"), but the rest of them will be new to most listeners. Rogers' own songs are light-hearted and show a musical ease and engaging facility for lyrics ("As the three sat there a-talking/ And drank till nearly four"). The five fiddle tunes are barely fair, but the rest of the cuts are excellent source material for would-be performers. The booklet by Sandy Paton contains a sketch of Rogers and commentaries and lyrics for the tunes. It stands as an example to the writers and purveyors of inane and too-cute liner notes, alas; everywhere.

Ralph Earle



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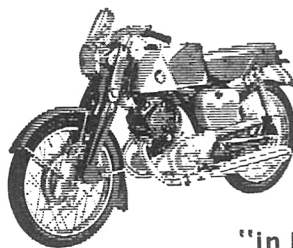
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LIGHTNIN' STRIKES

Lightnin' Hopkins

Verve/Folkways FV-9022

The striking of lightning is often spectacular and shocking, but no less than the shock this reviewer received on looking at the cover jacket of this record. For while the performer on this disc is truly Lightnin' Hopkins, the cover picture is a bold and brassy Rev. Gary Davis (on the stage at Newport) with Miss Gibson firmly clenched in hand. Photographer Larry Bochner should go through some changes on this one.

But the contents of the package can quickly make you forget the cover goof. (I hope it was a goof and not intentional.) Lightnin', with his ever-growing facility, lays down nine blues on this album, most of which have been previously recorded, but since he seldom plays anything exactly the same twice, it's almost a whole new record.

Sam has a full backing on this record, with Jimmy Boyd on bass, Earl Palmer on drums, and Don Crawford on harmonica. They aptly fill in what few holes Lightnin' leaves.

dave wilson

CONCERT LISTINGS

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:

SCHEDULES
The Broadside
P. O. Box 65
Cambridge, Mass. 02139

Information must be received 3 weeks in advance to guarantee printing.

Reviews

DANCE OF DEATH & OTHER PLANTATION FAVORITES

John Fahey

Takoma C 1004

Aside from "folk-rock," the only really new musical forms produced by the current folk revival are found in the work of the "experimentalists": Sandy Bull, Robbie Basho (see following review), and John Fahey. Bull has the greatest musical resources and the most eclectic approach; Basho has (or at least attempts) the greatest emotional range, but Fahey makes the best music.

This is Fahey's third LP (cut in the summer of 1964!) and is the most musically mature of the three. Some of the experimentalism has evolved into established technique, and, at the same time, he has extended the limits and uses of conventional techniques. It will be interesting to see if this occurs again in Fahey's recordings for the Riverboat label, cut in August 1965 and scheduled for release in a few months.

The notes are in the usual fashion: two pages, apparently by Ed Denson, devoted to an allegorical and hodological recounting of the Great Piedmont/Takoma Schism, Double Kidnapping and Fish Fry (an event of major significance to folk communities from Boston to Berkeley); two pages by Elijah P. Love-

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Boston - North End

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joy entitled "Notes On The Songs"; and five pages of reasonably complete information concerning Fahey's recording career for Fonotone (yes, they do issue 78's!), Takoma, et. al.

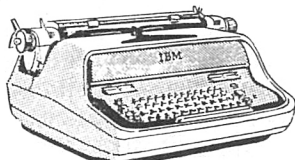
The music is Fahey's usual blend of wildly diverse musical forms and styles. "Wine and Roses" is an elusive piece that might be based on minor key versions of Stephen Foster melodies; "How Long" is the classic Leroy Carr blues done in a meter that appears to be 6/8 (6/8??!); "On the Banks of the Owchita," a guitar duet with Blinded Bill Barth, consists of variations on Ravi Shankar's theme from Pather Panchali; and so it goes — ideas from Skip James, Frank Hutchison, Charlie Patton, Clarence Ashley, Booker White, and even "Darlin' Corey." The sources and techniques come in a staggering variety, but the end product is always uniquely Fahey's.

There are no weak cuts here — all are excellent and the best cuts rank with the very best that Fahey has previously recorded. "On the Banks of the Owchita" is a marvelous thing, a beautiful restatement of Shankar's theme that can well survive comparison with the original; "What the Sun Said" is a new Fahey epic in four parts — three themes which appear to be original and one from Skip James; "Revelation on the Banks of the Pawtuxent" is typically Fahey in construction and progressions; "Variations on the Coocoo" is a modal tour de force; "The Last Steam Engine Train" rolls along in a delightful C&W vein, while "Dance of Death" twitches its path through the local necropolis, chortling all the way.

Fahey is one of the finest, most imaginative guitarists now on the folk scene, and this record is a fine demonstration of his remarkable musicianship. He is one of the best now, and in time may well become one of the great ones.



Phil Spiro



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Reviews

THE SEAL OF THE BLUE LOTUS

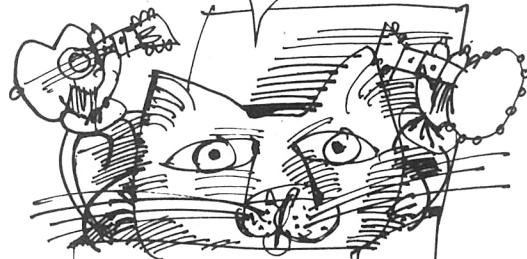
Robbie Basho

Takoma C 1005

Of the three leading experimentalists, Sandy Bull, John Fahey, and Robbie Basho, Basho is most oriented (no pun intended) towards Eastern music. This is his first record, and it is a very difficult one to review. His music is not easy listening for the casual record buyer, the Fahey fan, or even those interested in Eastern music. Yet Basho has much to say, and those willing to suspend judgement until they have played the record for three or four times may well find themselves enjoying it.

At first listening, Basho appears nearly incoherent in his phrasing and structures, but a closer examination shows that, in general, his work is highly unorthodox (by

folksingers!



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Valley Boys
Rev. Gary Davis
Jack Elliott
Jesse Fuller
Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
Mitch Greenhill
Johnny Hammond
The New
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any standards) in its structure rather than unstructured. The notes, unfortunately, do little to clarify the matter — they set forth Basho's somewhat confused cosmology (musical and otherwise), which is at least superficially reminiscent of Kerouac's, and focus interest on Basho himself, rather than his music (which is explained in mystical terms with many capital letters). Basho's music must be met on its own ground, but there will be very few able to accept Basho's brand of mysticism as a necessary part of the music.

The music is strongly influenced by Indian techniques and, as a guess, Tibetan ideas. There is a slight sprinkling of Fahey ideas, but Basho is very much his own master. Perhaps the easiest piece to understand is "Dravidian Sunday," which starts with a theme that is at least first cousin to "Come to the Mardi Gras," moves quickly through what appears to be "Old Joe Clark," turns into some nice original themes, trails off into a few incoherencies, and finishes with the "Mardi Gras" theme. "Sansara in Sweetness After Sandstorm" has some excellent work which is marred by a very obtrusive wordless vocal at the end. "Black Lotus — Hymn to Fugen" is an extraordinary piece, recorded at half speed with wooden drums and temple bells; one is reminded of background music from a Kurosawa film.

Basho's guitar is excellent and his imagination is more than active. But his execution leaves much to be desired — he seems more interested in creating a mood than creating music. More important, his music (on this record, anyway) is lacking in humor and lightness of touch; in a word, Basho is too bloody serious.

For all these faults, the record is interesting and well worth listening to. If nothing else, it is certainly unique.

Phil Spiro





ON THE SCENE

with
Robert J Lurtsema

England was almost two decades ahead of France in the drinking of coffee. In 1658, coffee was sold "at Sultaner's-head, a Cophee-house, in Sweeting's Rents, by the Royal Exchange, London." A year earlier, on May 19, 1657, the Publick Advertiser printed this quaint ad:

"In Bartholomew Lane, on the backside of the old Exchange, the drink called Coffee, which is very wholsom and Physical drink, having many excellent virtues, closes the orifice of the stomach, fortifies the heat within, helpeth Digestion, quickeneth the Spirits, maketh the heart lightsom, is good against Eyesores, Coughs or Colds, Rhumes, Consumptions, Headache, Dropsie, Gout, Scurvy, King's Evil, and many others, is to be sold both in the morning and at three of the clock in the afternoon."

So it seems that our modern device of the "coffee break" is hardly an innovation. Actually, the ad, as it appeared, was almost a direct copy of a handbill which appeared some five years earlier, the original of which is now on display in the British Museum. The handbill (which is the first known coffee advertisement) was produced by Pasqua Rosee, and also claimed that coffee was "neither laxative nor astringent."

The first coffeehouse in England was opened in Oxford in 1650, but Pasqua Rosée is responsible for establishing the first London coffeehouse in or about 1652 "at St. Michael's Alley in Cornhill." Rosée had a "quarrelling partner" named Bowran, from whom Rosée soon parted. Since the new beverage had its opponents as well as its advocates, Bowman was a ready made target for criticism.

The following extract from "An Invective Against Coffee," published about the same period, 1652, informs us that Rosée's partner was a coachman, and also indicates that he spoke in the broken English of the Ragusan:

A BROADSIDE AGAINST COFFEE

"A coachman was the first (here) coffee made,
And ever since the rest drive on the trade;
'Me no good Engulash!' and sure enough
He played the quack to salve his stygian stuff;
'Ver boon for the stomach, de cough, de
phthisick,
And I believe him, for it looks like physick.
Coffee, a crust, is charred into coal,
The smell and taste of the mock china bowl;

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Where huff and puff, they labour out their lungs,
Lest, Dives-like, they should bewail their tongues.

And yet they tell ye that it will not burn,
Though on the jury blisters yon return,
Whose furious heat does make the water rise,
And still through the alembics of your eyes.
Dread and desire, you fall to't snap by snap,
As hungry dogs do scalding porridge lap.
But to cure drunkards it has got great fame;
Posset or porridge, wilt't not do the same?
Like Noah's, the clean and the unclean.
And now, alas! the drench has colder got,
And he's no gentleman who drinks it not;
That such a dwarf should rise to such a stature!

But custom is but a remove from nature.
A little dish and a large coffee-house,
What is it but a mountain and a mouse?"

Notwithstanding this opposition, coffee gained its first real popularity in the coffee-houses of London, and the shops where it was sold became centers of political, social and literary influence. In the next issue, we'll look at some of the rules of decorum that governed these early gathering places.



Four Strong Men



words and music
by Ernest Milward

1. Four strong men went march-ing, full of youth and full of won-der;
Four strong men went march-ing when they heard the can-non thun-der;
One stayed in a mead-ow with his bod-y torn a - sun-der, But
three went march-ing strong men! four strong men!

4. Four strong men! Four strong men! Four strong men!

Am F Am F Am F Am
Dm Dmadd¹¹ Dm Dmadd¹¹ Dm Dmadd¹¹ Dm
Am F Am F Am F Am
E E⁷ E Am E Am 1.2.3. Am
Dm Am
Am Dm E⁷ Am

2. Three strong men went marching out to keep a banner flying;
Three strong men went marching out, and enemy defying;
One stayed in a desert with a thousand others, dying.
But two went marching on.
Four strong men!
3. Two strong men went marching out, their anger glowing bright;
Two strong men went marching out to prove their cause was right;
One stayed on a mountain, without feeling, without sight,
But one went marching on.
Four strong men!
4. One strong man came marching home, his step no longer strong.
The words he was repeating were not a battle song.
He simply whispered quietly, "Oh, God, the thing was wrong,"
But the war went marching on.
Four strong men!
Four strong men!



FOLK CITY USA PICKS 1965 FAVORITES

The New Year's Eve program of Folk City U.S.A. on the CRB network continued its year's end tradition of selecting favorite folk recordings of the previous year. Following a tribute to Hobart Smith, Frank Proffitt, and Peter LaFarge, Bob Lurtsema presented his choices for 1965 favorites in various categories.

The awards were as follows:

Favorite performer: Jean Redpath

Favorite American instrumentalist: Doc Watson

Favorite foreign instrumentalist: Ali Akbar Khan

Favorite instrumental cut: "Jug Band Waltz" - Kweskin Jug Band

Most original new performers: Kathy and Carol

Most original album: The Baroque Beatles Book

Perennial favorite: Pete Seeger

Favorite cut from any album: "Dumbarton's Drums" - the Beers Family

Favorite album: Celebrations for a Grey Day - Mimi and Richard Farina

The final hour of the program was devoted to the singer-songwriters of 1965 with Bob Dylan, Fred Neil and Tom Paxton sharing top honors. The program ended with a preview of the newest release of 1966, the Folkways recording of the Fugs.



MOONDIAL ANNOUNCES LECTURE SERIES

The Moondial coffeehouse has recently announced a series of lectures on the metaphysical. Listed for this month are "Yoga," by Swami Sarvagatananda (January 22, 4 p.m.), and "Journeys on the Cosmic Highway," by Isabel Hickey (January 30, 4 p.m.). In addition, a class in Astrology will be given on Saturday afternoons at 2:30 by Louis Acker.

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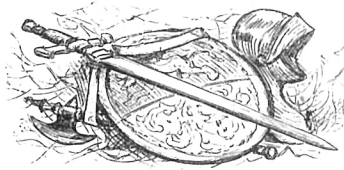
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Come Gather Round ...



THE CRUEL MOTHER

There was a lady dwelt in York,
Oh so low and so lonely;
She fell in love with her father's clerk,
Down by the green woodside.

She laid her head against a stone,
And there she made most bitter moan.

She took a knife both keen and sharp,
And she stabbed those babes unto the heart.

As she was walking home one day,
She met those babes all dressed in white.

She said, "Dear children, can you tell
Where I shall go, to Heaven or Hell?"

"Oh, yes, dear mother, we can tell:
It's us to Heaven and you to Hell!"



In six short verses we are presented with a major tragic tale. A lady loves a man below her station, and bears in greenwood two babes, whom she murders to conceal her affair. Walking one day, she meets her babes, now dressed in white. She asks them where she is to go, Heaven or Hell. They answer, "Us to Heaven and you to Hell!"

In many versions the mother does not recognize the babes as her own, as might be natural. They are ill-clad, and she says that were they hers, she would clothe them in finery. They answer, "You did not use us so when we were yours; you murdered us." Then comes the prophecy of doom.

--Mary Stafford



There was a king's daughter lived in the north
Hey the rose an' the linsie, O
An' she has courted her father's clerk,
An' awa be the greenwood sidie, O.

She courted him a year an' a day,
Till her appearance did her betray.

She leant her back untill a tree,
Thinkin she would lighter be.

She leant her back untill a thorn,
An' bonnie was the boys she has born.

She took out her little penknife,
An' she put an end to their sweet life.

She's taen the napkin fae her neck,
She made to them a linen sheet.

She laid them beneath a marble stone,
Thinkin to win a maiden home.

She looked ower her father's castle wa,
She saw twa bonnie boys playin at the ba.

"O bonnie boys, gin ye were mine,
Ye sudna wear but the silk so fine;

"The sovilne an' the grass-green silk;
Ye sudna drink but the farrow cow's milk."

"O cruel mother, when we were thine
We saw neen o your silk so fine;

"Your sovilne an' your grass-green silk;
And we drank neen o your farrow cow's milk."

"O bonnie boys, can ye tell me
What kin' o a death I'll hae to dee?"

"Seven year a fish in the flood,
Seven year a bird in the wood,

"Seven year a warnin bell,
Seven year in deeps o hell."

"Welcome, welcome, fish in the flood,
Welcome, welcome, bird in the wood,

"Welcome, welcome, warnin bell,
But the God o Heaven keep me out o hell."

DEAR BROADSIDE



DEAR BROADSIDE:

Been reading your magazine for some time now, and I have never been dissatisfied until now.

FIRST: Peter Stampfel's articles are pure frolicking gaiety. Every issue, I scurry to his article for a sure chuckle. Disaster, December 22, 1965.

Peter Stampfel's article was in pure understandable English. Not a broken sentence in the rotten bunch. They were like all the TEENIE BOPPERS hanging at Brighams, Tinsel! I hope he wasn't asked politely to wise up and write sensibly, cause MAGIC isn't tops in hobbies these days. If he was sincere, I hope I haven't offended, but he's always made sense before this.

SECOND: Mr. Ralph Earle, Mr. Earle Ralph, Mr. Ealph Rarle. Your article on John Hammond was poor news to behold. I've never heard such false criticism in my life. "Only spades can sing spade songs." You built him up first, then WHAM!!! He's PUT-ON, the man says here. I believe that John Hammond thinks spade and not white when he's singing. So if he's acting, it's good work. I'd like you to rattle off "a thick-lipped mumble." If John Hammond sang straight, it wouldn't be the same. The world might be blessed with another Wayne Newton (good old FIG).

Keep up Bits & Pieces.

Sincerely,
F. Porter
Milton, Mass.

P.S. I'm still faithful to Dylan, but his new Cha Cha!! Sounds like someone taking him off.

DEAR BROADSIDE:

It's about Joan Baez's school for non-violence: Is it operating now, and where (exactly) is it, please?

Yours,
John Stahl, Jr.
Revere, Mass.

(The Institute for the Study of Non-Violence, P. O. Box 5535, Carmel, California 93921, offers six-week courses. Further information can be obtained by writing to the above address....Ed.)



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DEAR BROADSIDE



DEAR BROADSIDE:

Please comment on the coffeehouses and folk publications in the Washington, D. C. area. I'm on my co-op job for Northeastern University and am wondering whether Washington has as much "folk" activity as does Boston.

Thank you,
Jim Carrig

(The Denver Folklore Center Catalogue lists the following coffeehouses in Washington, D.C.: The Brickseller, 1523 22nd St., N.W.; Cellar Door, 34th and M., Georgetown; The Live Eye, 1300 Rhode Island; The Ontario Place, 1815 Ontario Place, N. W.; The Shadows, 1325 M Street, N. W.; and "Through The Gate," 201 4th Street, S. E. Several coffeehouses are also listed in nearby Baltimore, Maryland. As to folk magazines, the two we are familiar with are Washington's "Folk Strums" and "The Sound Hole," from Baltimore, Maryland...Ed.)



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DEAR BROADSIDE:

On WCAV, Jack McKinney asked Tom Rush what his next record would be. Tom said he didn't know, but it would be different. His reason: "We gotta change." My first reaction was "Why?" Then I realized this reaction might class me as a reactionary. So, to hide my feelings, I got some ideas for future records based on the trend to back up fine performers with amplified instruments.

Idea #1: Phil Ochs backed up on a 45 by the U. S. Marine Band. Side 1 - "Draft Dodger Rag." Side 2 - "I Ain't Marchin' Anymore" played by the survivor of the first side.

Idea #2: Kathy and Carol backed up by the Ferko String Band. I can't picture the music, but I can see the album cover, in full color, with the band in Mummer's costumes, marching up Broad Street in Philadelphia's traditional New Year's Day parade. Of course, those two nice girls are relaxin' in the foreground.

Idea #3: Tom Rush backed up by... I guess that idea is not clear yet. This may stunt Tom's growth, but we liked him the way he was anyhow.

Bill Campbell
Bryn Mawr



DEAR BROADSIDE:

Is there any truth in the current rumor that all reissue records issued after January 1, 1966, may be fined \$1,000 per band by the Federal Government?

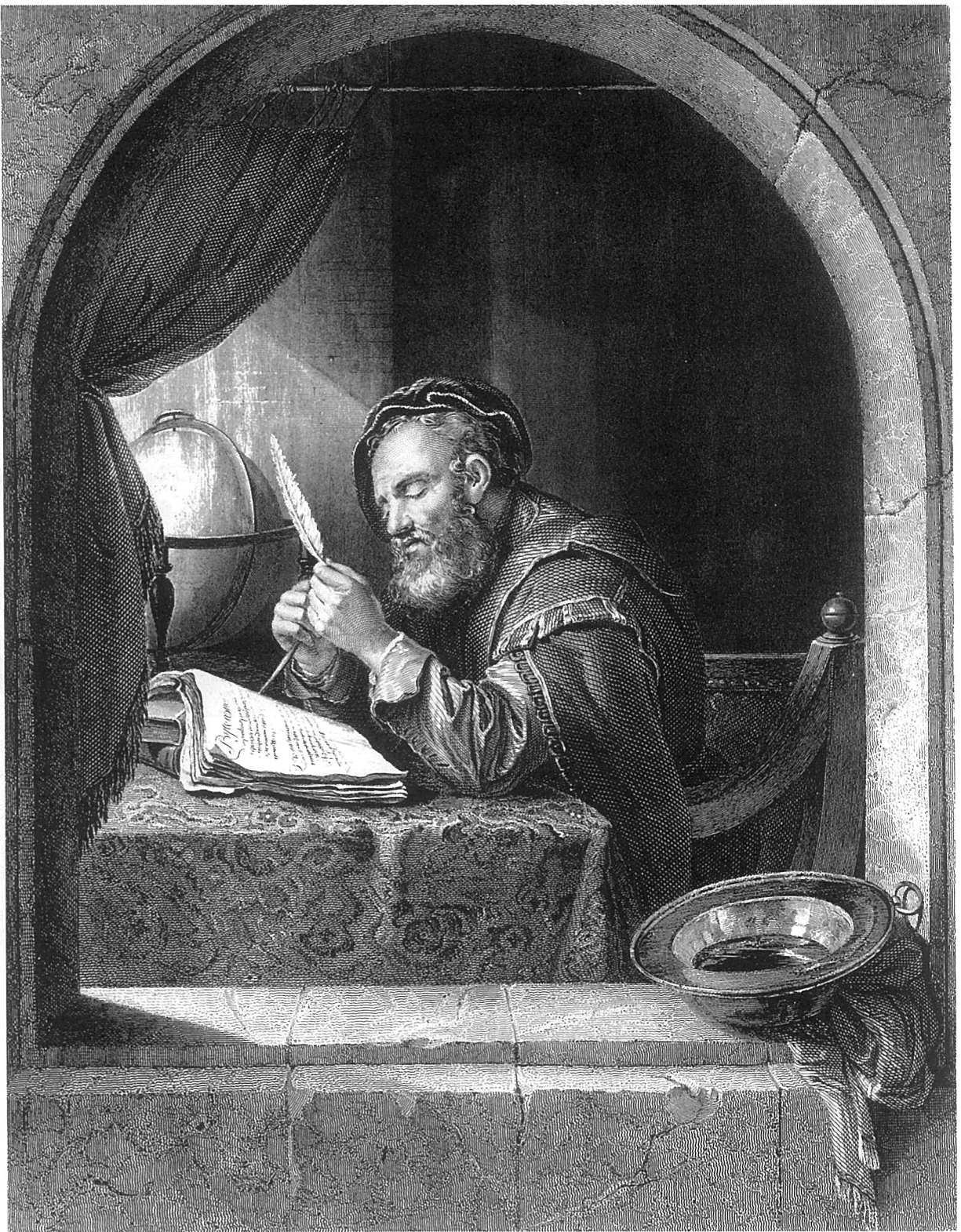
Philo Cuneus
Athol, Mass.

(We have no information concerning this rumor, but perhaps one of our readers may be able to enlighten us...Ed.)



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