

THE BROADSIDE

Volume IV, No.25

Cambridge, Massachusetts

February 2, 1966

Photo by Julie Snow



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

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THE BROADSIDE

Vol. IV, No. 24

January 19, 1966

Phone: 617-868-9788

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Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price:
\$4.50 a year (26 issues). Address all correspondence to P.O. Box
65, Cambridge, Massachusetts 02139.

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Bill Monroe

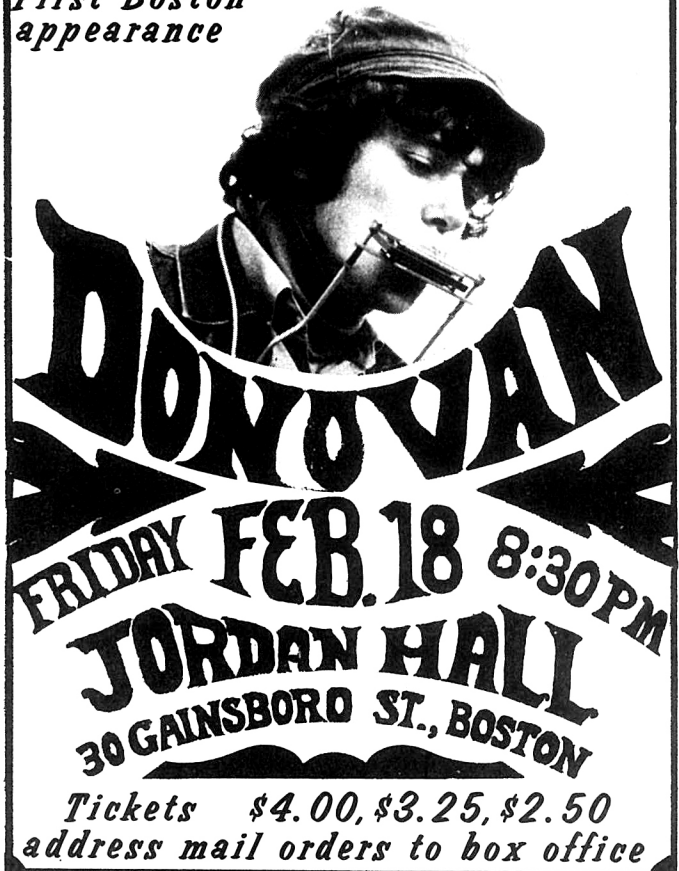
If anyone were to ask for a definition of a traditional performer, one of the best answers he could receive would be "Bill Monroe." Bill has been performing publicly for nearly forty years and has been a star on the Grand Ole Opry for over a quarter of a century. Originally from Kentucky, he has totally absorbed the "high lonesome" sound of traditional mountain music. Many of his tunes, such as "Scotland" and "Stoney Lonesome," reflect the traditional Scottish-Irish modes and harmonies which date back hundreds of years.

Bill has also absorbed much from Negro music and blues. As a boy, he often played with a local Negro musician and learned to play guitar from him. That sound has never left his music and has set his style of playing the mandolin apart from all others.

The real significance of Monroe's music isn't in the fact that he successfully mastered music as he heard it from others, but that he used these elements (the blues, mountain sacred music, ballads, and dance tunes) to create a new form of music — what we today

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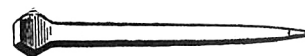


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call "Bluegrass." He added a driving beat, a new, sweeter style of fiddling, a bluesy mandolin, and a different style of banjo-playing (Earl Scruggs started with Monroe) to the more traditional style of mountain solo and harmony singing to produce this new sound in traditional music.

Over the years, nearly every major bluegrass performer has played with Bill, from Lester Flatt and Earl Scruggs to our own Bill Keith. Many have gone on to form bands of their own, but the foundation of it all remains this intensely musical man. Almost single-handedly, he has modernized traditional music without sacrificing any of its original value or meaning. Bill will be appearing in this area on February 3, 4, and 5. It is a rare chance to see one of the truly great folk performers of our time. No one should miss him.

Jim Rooney



LAST ISSUE'S COVER

Through an error, the credit line for last issue's cover did not appear in the issue. Credit for the photograph of Eric Andersen, which appeared on the cover last issue, goes to our staff photographer, Rick Sullo. Our apologies, Rick.



ON THE SCENE

with
Robert J Lurtsema

Following the opening, in 1652, of Pasqua Rosee's coffeehouse in London's St. Michael's Alley, similar establishments sprang up everywhere. Their principal trade was in coffee, tea, and chocolate (all new drinks at this period), but many also supplied wine and ale. The wits, philosophers, and writers of the day warmed their hearts and loosened their tongues over the steaming cup. But in addition to the scholars, ordinary women, newsmongers, even peasants turned to the coffeehouses for companionship as well as refreshment and most of the shops became regular meeting places and unofficial club-houses for particular groups.

There appears to have been considerable anxiety that the coffeehouses, while open to all ranks, should be conducted under "such restraints as might prevent the better class of customers from being annoyed." Accordingly, the following regulations printed on large sheets of paper were hung up in conspicuous positions on the walls:

"Enter, Sirs, freely, but first, if you please,

Peruse our civil orders, which are these:

First: gentry, tradesmen, all are welcome hither,

And may without affront sit down together;
Pre-eminence of place none here should mind,

But take the next fit seat that he can find;
Nor need any, if the finer persons come,
Rise up for to assign to them his room;
To limit men's expenses, we think not fair,

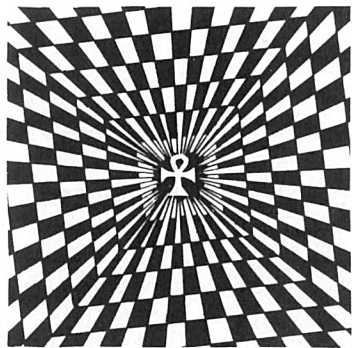
But let him forfeit twelve-pence that shall swear;

He that shall any quarrel here begin,
Shall give each man a dish t'atone the sin;

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And so shall he whose compliments extend
So far to drink in coffee to his friend;
Let noise of loud disputes be quite forborne,

Nor maudlin lovers here in corners mourn,

But all be brisk and talk, but not too much;
On sacred things let none presume to touch,

Nor profane Scripture nor saucily wrong
Affairs of state with an irreverent tongue
Let mirth be innocent and each man see
That all his jests without reflection be;

To keep the house more quiet and from blame

We banish hence cards, dice, and every game;

Nor can allow of wagers that exceed
Five shillings, which oftentimes do troubles breed;

Let all that's lost or forfeited be spent
In such good liquor as the house doth vent.

And customers endeavor, to their powers,
For to observe still seasonable hours.

Lastly, let each man what he calls for pay,

And so you're welcome to come every day."

Rules such as these had been a long time in the making for, although the coffeehouse

was a new phenomenon, clubs had been in existence for nearly a century in England. Of these early clubs, the most famous was the Bread Street or Friday Street Club, originated by Sir Walter Raleigh and meeting at the Mermaid Tavern. Shakespeare, Beaumont, Fletcher, Selden, and Donne were among the members. Another such club was that which met at the Devil Tavern near Temple Bar, of which Ben Jonson is supposed to have been the founder.

In our next installment, we'll meet some of the illustrious figures who frequented the early coffeehouses of England.

FOLK MUSIC IN WORSHIP

by Peter Allen

Alongside the rise in folk music interest in the strictly secular sense, there has been a growing awareness of its usefulness in the worship of God. It is a slow and hesitant growth, criticized by people within and without the church, making mistakes in matter, music and method. Most critics assume that the language and idiom of the coffeeshop or the folk club have nothing to do with church and all that...it is debasing and degrading, and even blasphemous to use such things in worship. Others condemn the movement on the grounds of gimmickry, designed to get larger congregations.

But if a Christian is to follow the commands of Christ, he must communicate the Gospel... and communication can only be made in language common to both sides. A theologian's argument is this: When Christ was born, four languages were being used....these were Latin, the language of the upper classes and officials; Greek, the languages of the philosophers and intellectuals; Hebrew, the language of the religious; and Aramaic, the vernacular language of the people. It was Aramaic that Christ used.

It is logical, then, to use folk music and language to supplement and complement the traditional language of the church, be it Latin

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or sixteenth century English. So much of what happens in most churches is farcically irrelevant to life, alien and remote from life as it is lived in 1966. To use folk music is to attempt to bridge the gap, to restore the lines of communication.

This has an aura of gimmickry if it is merely a once-for-all jab in the ecclesiastical arm. To overcome this, folk music must be a regular part of the church's worship and firmly anchored in some specific doctrine or important part of the church calendar. It must also be simple enough for ordinary small congregations to perform and participate in.

Various churches in Boston of different denominations have experimented with folk music, among them, the Church of the Advent on Brimmer Street (off Charles Street). If you want to see what one of these services can be like, go on Sunday, February 6, at 7:30 p.m. to the Church of the Advent. The service is designed for people of all denominations or none, and its theme is the Brotherhood of Man.



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RAMBLIN' ROUND

w/dave wilson

You can probably understand that I feel a great deal of empathy with any one of the small magazines which have sprung up, especially around Boston. Having experienced most of the problems they find themselves facing, I can't help but wish there were easier ways to do things. All of these minimags, regardless of their orientation, serve a definite and important function. First, they give embryonic talents a place to grow and display; and, second, they can speak out about many things which the established press is either unconcerned with or afraid to touch. For this reason, the small endeavors are far more worthy of your support than most major publications. Support them, and you will increase the free exchange of ideas which is so necessary to growth of our artistic and philosophical potentials.

One of the newer recruits to the small mag market is called Insight. Two issues have made their appearance, featuring poetry, essays, and some humor. I was flattered when the editors consulted me about their third issue which is shortly forthcoming.

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That whole issue is going to be devoted to the legend of Tom Dula (Dooley), who became a national figure with the success of the Kingston Trio.

Beside me, I have the transcript in whole of "The State of North Carolina vs. Thomas Dula, 61 N. C. 211 (January, 1867) case #8922." This will provide the nucleus of Insight #3. In addition to the transcript, the editors have spent some time talking to Doc Watson, who comes from that area and who remembers a good many stories about Tom Dula which circulated for many years after the trial and execution. It seems pretty obvious that Tom was highly liked by his neighbors and that many people were highly dissatisfied with the outcome of the trial.

In addition to the transcript and the background of the case, the editors of Insight have also constructed a defense for Tom Dula. One of the peculiarities of the case is that Dula made no defense at all for himself. He was convicted wholly on circumstantial evidence, which, nonetheless, seemed pretty conclusive, especially in the light of his lack of defense. However, many of his neighbors believed that his silence was an attempt to protect someone else.

The transcript itself is a remarkable document, which sheds a great deal of light upon a mode of convention (rather surprising) in a rural community. Dula was obviously well favored by the female population of the area, and the testimony given at the trial by various witnesses often presses upon his relationships with many of the women of the community, both married and single. The amazing factor is that none of it seems to be unusual to the members of that community, but rather a normal and/or natural way of life. As I read through the transcript, I gradually became quite fascinated at the realistic morality that this isolated pocket of humanity had established for itself, and found myself quite sympathetic to them all.

If you find yourself at all curious about the Dula case, or about what it takes to become

the subject of a popular ballad, you will find the next issue of Insight well worth your attention.

One last note before closing. I want to thank all the people who have spoken or written to me recently regarding the series of articles I did on narcotics and drugs. I was pleasantly surprised to find very few irate retorts, and a great many satisfied "thanks for the sanity" endorsements.

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FOLK MUSIC LOVER, sticker, weather resistant, last of press run. 25¢ each or 5 for \$1. The Shrunken Head, Cafe Espresso, 6006 No. 16th Street, Phoenix, Arizona, 85016.

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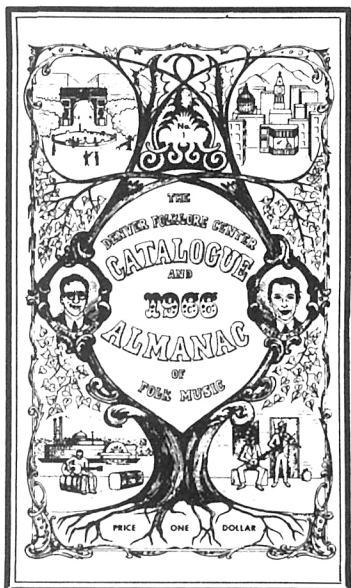


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FIVE AND TWENTY QUESTIONS **Mark Spoelstra**

There really isn't very much I can say about the "Ballad of 12th Avenue." It is a story, it is a true story. It is one of the best songs I've written.

I think the most significant thing is the last thing the father said before he shot himself, after killing his wife. He told his son to not ever let anyone push him around. And, of course, the unsaid thing he told his son was, when the going gets rough...you can always put a thirty-eight to your head. The ironic thing is that by committing suicide, he was quitting. He was being pushed around, in a sense. Another interesting note is the very common desire on the part of the American Negro male to have the last word. In this case, he certainly made sure of it. It's like a melodrama, the western hero on T.V. who says his ending phrase before he rides into the sunset.

It would be the grandest surprise of my life if I were to find out years from now that either of the boys went on to college. They won't. One is semi-retarded and, I might add, very dark-skinned. He was picked on ever since he was a baby, even by his mother. I'm sure it has something to do with his being disturbed. The other is very light-skinned and quite bright. He fits into any situation with relative ease and comprehends well, if he wants to. But I'm convinced that if either of them goes onto school, it will be the semi-retarded one — most likely, because he just can't be cool enough to make it as a pimp. Both are very sensitive kids, and, when I last saw them, they were still in the stealing-hub-cap stage, getting drunk and being in juvenile hall so they could have status with the friends they most admired. I really don't have to wonder, very much, how their lives will be led.

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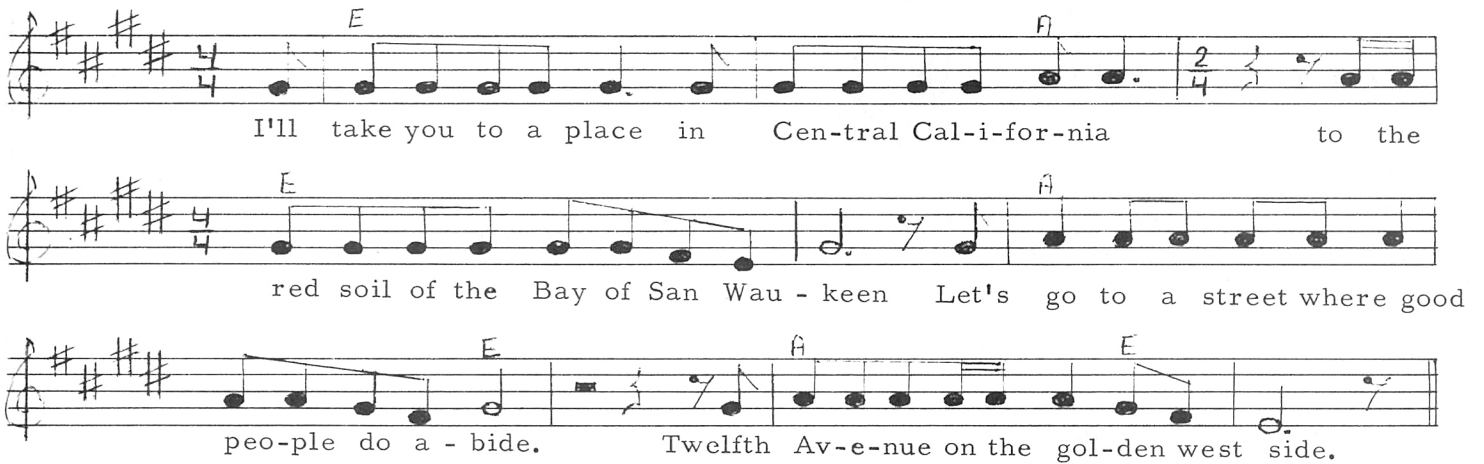
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Ballad of Twelfth Avenue



2. Now in this town there is a story told
'Bout a family living on 12th Avenue.
Because of a highway wreck the father was a cripple...
Ten years in a wheel-chair with checks from welfare.
3. His wife was a lady, from Arkansas she came
To pick the grapes and cotton, her two boys do the same.
One boy was by another man, his skin was dark as coal.
His brother was a brown skin, don't you know?
4. The dark boy got the whipping, the brown boy he got few
...and Daddy had a pistol with bullets shining new.
He took to drinking every day, and a-fighting with his wife,
Little did he know then, he was bound to take her life.
5. "I can't be a man when I'm chained to this chair.
I can't be a man when I'm living from welfare.
I can't be a man when I'm cripple this-a-way."
And by his side, my friend, that loaded pistol lay.
6. Late one night he called the boys to his side,
To bid them, in a drunken voice, a simple goodbye.
The last thing he said to them, "Boys, I'm homeward bound,
And don't ever let yourself get pushed around."



7. The very next morning, 'bout nine o'clock,
The boys were off to school, off to school.
The woman ran her best, with three bullets in her breast,
To her mother's arms, on 12th Avenue.
8. She ran and she ran, only once did she fall
...she got up and she stumbled to the wooden door.
She fell in the arms of the only friend she had,
Never to rise anymore.
9. The people that saw ran back to the house,
Wondering if the crippled man was there.
They saw and remembered the highway wreck that led
To the shiny new bullet that passed through his head.
10. The boys did not know what their father had done
When they came home from school, home from school.
And ever since that day, as their dead parents lay,
I wondered how their lives would be led.
11. I tell you this story 'cause the boys are friends of mine.
One is fifteen, his brother one year behind.
Will they live their lives thinking they will have to do
The same thing their father did on 12th Avenue?

holy modal b i ther

by Peter Stampfel



As long as I can remember, I've been interested in different scenes and how and why they work — for example, the motorcycle scene, the folk music scene, the political scene, etc. All scenes are split into factions, splinter groups, etc. You get more than two people — you got a scene, and three people are almost always divided two against one, with the two and one constantly switching places. I refer to my scene-digging as "sociology."

Last summer Antonia and I got interested in the teenage fad scene. Ever since, we've been buying all the teenage magazines and looking at them, and Antonia's been cutting pictures out of them and putting them up in our john — Beatles, Stones, and Yardbirds. Then came the catastrophic flood from the mad, paranoid Chinese cat upstairs. When we'd pound on his door to tell him quit splashing, his eye would appear in his peephole and he'd holler "no spic English, no spic English!"



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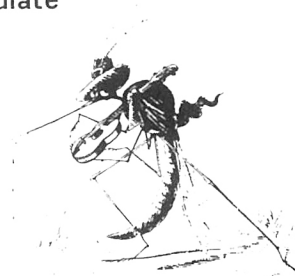


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and run away. To this day we've never seen him and think maybe he's a floating cloud with an eye in it 'cause all we ever saw was his eye. A Chinese cloud.

So the water came down — tepid, murky, acrid, sallow water. As winter came, the water grew colder. Still the water came down and all the pictures turned brown and worse, but finally the landlord fixed it and we put up shocking pink burlap and a velvet pink draw cord with rhinestones on it to turn on the light and we're gonna put up sequins and gold and silver stuff and more pictures, mostly of the Stones. Can't beat a happy ending.

Back to the teenage magazines. Most of them are put out by money-grabbing creeps who are stupid and should be destroyed for eugenic reasons — or at least spayed. But there are a couple of good ones, the best of the lot being Rave which is English and costs 50¢ here. The Rave people are smart, have self-respect, and respect the people who buy their magazine. It's printed on good shiny paper and has lots of excellent color photographs, many two-page, of music people. They tell how to copy expensive clothes for cheap. No other teenage mag I know does this. Real groovy ideas, like take a fancy slip or nightgown, attach ribbons, sequins, etc. and you've got a discotheque dress to carry on in. This is useful for young chicks, especially English ones, who have less bread.

Music Echo is printed on newsprint and is English. It has pictures, lists of pop songs, articles, and columns. Its record reviewers are mostly stupid and tasteless, and it used to have a column by Andrew Long Oldham, who manages the Stones. I liked his column; I didn't always agree with him, but I liked reading it. His column was discontinued because of adverse mail after he criticized people like Sonny and Cher. Now they got Jonathan King doing a column and he's an ass, but Music Echo always gives you your money's worth of useful information. There's a lot of good inside stuff like who did what on records you've been wondering about, etc.

The only other ones we've seen that are any good are Teen Screen, 16, and Fabulous. The first two are American, the last English. These magazines tout a lot of people who should be dipped in phlegm and allowed to harden, but they don't do what every other teenage magazine we've seen so far does — consider their reader as being nine or ten years old and very stupid.

I've always liked the magazines with the words to songs in them — Hit Parader and Song Hits are two that have a lot of good articles and background material, but they pre-date the teenage magazine thing which started as far as I know with Dig magazine in 1956.

Corn flakes and blueberries and corn flakes and peaches are very good, too.

DONOVAN IN BOSTON DEBUT

Donovan will make his Boston concert debut at Jordan Hall when Manuel A. Greenhill presents him on Friday night, February 18. Donovan was one of the most hailed performers at last year's Newport Festival and is often equated as England's Bob Dylan.



TETE A TETE REVAMPS POLICIES

The Tete-a-tete coffeehouse in Providence is now operating on a membership-only basis. In addition to their regular folk performers, they will feature Batman every Wednesday and Thursday evenings at 7:30 p.m. and will shortly add silent movies to the schedule.



BLUE ILLUSION OPENS IN KENMORE SQUARE

Kenmore square will have a folk room, as of February 4, when the Blue Illusion officially opens. The room will operate only on weekends, and will serve alcoholic beverages. Dayle Stanley will be featured the first weekend, and the Blues Children will appear the following weekend.

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New York News & Notes

by Kathy Kaplan

As of this writing, New York is entering its second week without buses and subways. Although movie theaters are prospering by showing extra-late movies, most of the coffeehouses have been forced to temporarily close their doors for lack of patrons. I believe this might be an appropriate time to devote a column to the Greenwich Village night spots...

There are basically three types of clubs here. The majority of them are small "in" places which feature local talent. In general, there is no cover or minimum. Although you won't find any "names," you may nevertheless find some genuine talent. One particular favorite is the Four Winds on West 3rd...

Then there are the big non-folk-oriented clubs that often book well-known singers. The two that come to mind are the Village Gate (Bleeker & Thompson) and the Cafe Au Go-Go (152 Bleeker Street). Because of their large capacities, they are able to present singers (such as Pete Seeger and Ian & Sylvia) who would have not ordinarily done club work...

The third class is made up of well-known clubs; those that have been immortalized in song and on the printed page. ("I'm Going To The Limelight To Die," etc.) My favorite is the Gaslight, located at 116 MacDougal



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



Street. The Gaslight almost consistently provides the best in music from all areas of folk. Gerde's (11 West 4th) doesn't feature as many big names as the Gaslight. However, it does serve as a springboard for rising talent, and introduces New Yorkers to top talent from other parts of the country...

If you like commercial folk music and new generation comedians, drop in at 147 Bleeker Street, commonly known as the Bitter End...

Although there are no schedules available from the clubs now (owners are making no commitments until the strike is over), concert halls are going ahead with their plans...

Peter, Paul, and Mary will be in concert at the New York Philharmonic (Lincoln Center) February 25...

Pat Sky, whose Vanguard album has done phenomenally well, will make his solo debut on March 4 at Town Hall, West 43rd Street. (Tickets for the Sky concert are \$2, \$2.50, and \$3 - available from the box office.)...

Hamilton Camp left New York and On a Clear Day You Can See Forever to return to California for West Coast coffeehouses and TV appearances. He should have a second Elektra album before too long...


Judy Collins, Barbara Dane, and Eric Andersen were spotted at Phil Ochs' concert. He really ought to learn how to change strings...

A rock 'n' roll version of "I Ain't Marchin' Anymore" was heard on WBAI...

Pete Seeger's show, "The Rainbow Quest," has been quite successful. It may be seen on UHF station 47, Saturdays at 7. There's a fuss going on in East Meadow regarding a concert Seeger was supposed to do at Tresper Clark High School. His concert was suddenly cancelled due to his "controversial Soviet tour"!! Apparently this was overlooked when he was first signed...

Boston's Jackie Washington and Sally Sheffield join New Yorker Oscar Brand in exploring the world of children every Saturday at noon on New York's Channel 4 (NBC). The program is entitled "First Look"...

If the rumors I've heard about the manufacturing of electric dulcimers are true, then I'm turning mine in!!!

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Takoma C1005
See Reviews in
last issue
Distributed by: 



COFFEEHOUSE

THEATRE

by jan chartier

Pantomime, "a play without words," is one of the more difficult ways for an actor to communicate with his audience. Arthur Kopit wrote a comedy in pantomime called "The Hero." This very funny, albeit somewhat brief, play was successfully enacted by the Candlelight Players on Friday, January 14, at the Rose Coffeehouse. Ken MacDonald, who played the young man, went through some very funny bits, over-dramatizing just enough to make his actions clear. Extremely effective was his frantic set-up of the palm tree scene, with a casual finish in a yoga position. The flirtatious female, portrayed by JoAnne Adler, lent a warm humor to the simple plot. JoAnne's put-on of being coy was vividly amusing.


With hardly a pause, the Candlelight Players began their second production, another one-act comedy by Kopit, "The Conquest of Everest." The scene opens as two tourists on a get-acquainted hike reach the peak of Mt. Everest. Miss Almenside turns to Mr. Almanstar in wonder of "What do we do now?" The idea of climbing back down is temporarily rejected; instead, the two schoolteachers have a picnic, take pictures, and begin to get acquainted. Marcessia presented a strong character of Miss Almenside, and made a smooth and plausible transition from the matter-of-fact, proper-type woman to the giddy, more girlish-type, female. Clair Harden did a delightful job in portraying the somewhat self-conscious aggressor. The salt shaker he used as a prop, coupled with his facial expressions, provoked a couple of hearty laughs.

The ridiculous became hysterically absurd when a ladder stood upright behind the set. A Chinese soldier, effectively played by Eddie Campbell, trudged to the top with a sign

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of his conquest. Alas! Two tourists, without the aid of "technical" equipment such as his and attired only in light sport clothes, had reached the peak of Everest before him. The ensuing stream of jibberish ended only when the Chinaman realized his picture would be taken. Eddie Campbell is to be commended for the posing of that picture. To me, it was the funniest sequence of the evening.

The play ended with a brief monologue by the Chinese soldier. Although the words imparted a moralistic message, it was delivered with a light touch, making the ending a pleasant one.

It was obvious that Director Ed Shade and the actors put a good deal of time into the production. Besides the quality of the acting, there were sets, sound effects, and a delightful rising and setting sun.

Next issue, we'll be taking a look at the current productions of the Tempo Players, the Caravan Players, and the Magic Carpet Players.



LOC INC DISAPPEARS

The storefront which up to now has been the facade for Loc. Inc., "purveyors of fine stringed instruments," now has a sign announcing that the store is for rent. No information regarding the circumstances under which the store has closed is as yet known to this publication

Club 47, Inc.

UN4-3266

January
F 28 Judy Roderick
Sa 29 Dudley Laufman &
The Canterbury Country Orchestra
Su 30 Jazz w/ Sam Rivers
M 31 John Hammond

February
Tu 1 John Hammond
W 2 Bukka White
Th 3 } Bill Monroe &
F 4 } the Bluegrass Boys
Sa 5 }
Su 6 Caravan Theatre
M 7
Tu 8 Spider John Koerner
W 9
Th 10 }
F 11 } The Strangers
Sa 12 }
Su 13 Hoot
M 14 Jeff Gutcheon / Nancy Michaels
Tu 15 } Bessie Jones
W 16 }

Children's Program (2:30 pm)

January
Sa 29 Dudley Laufman and the
Canterbury Country Orchestra
in a program of Scottish music
and poetry.

February
Sa 5 Happy Traum
Sa 12 Margaret MacArthur -
early American music

Classical Music Program (3:00 pm)

February
Su 6 Andy Caponigro -
Guitar recital, presenting Bach,
Villa Lobos, Sors

Odyssey 523-9457

January
F 28 } The Blues Children
Sa 29 }
Su 30 3:00 pm - Children's Theatre
The Magic Carpet Players
present "Jack and the Beanstalk"
M 31 The Hallucinations

February
Tu 1 } Dick Glass
thru 6 }
M 7 The Hallucinations
Tu 8 }
thru 8 } Dick Glass
Su 13 }
Su 13 3:00 pm - Caravan Theatre
presents a revue: "Make Love,
Not War."
M 14 The Hallucinations

Loft LA3-8443

January
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
Tu 3 Hoot and auditions w/ Dusty Rhodes
F 4 } The Villagers
Sa 5 }
Su 6 }
M 7 } Closed
Tu 8 }
W 9 An evening of classical music w/
Pro Arts Woodwind Quintet
Th 10 Hoot and auditions w/ Dusty Rhodes
F 11 } The Villagers
Sa 12 }
Su 13 }
M 14 } Closed
Tu 15 }
W 16 An evening of classical music w/
The Cambridge Consort

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

January
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

February
Tu 1 } Closed
W 2 }
Th 3 John Cowles - Poetry &
Border Ballads
F 4 Tempo Theatre Company presents:
"Condemned"
Sa 5 Steve Koretz in Concert
Su 6 Closed
M 7 Latin Guitar Festival w/
Gil de Jesus
Tu 8 } Closed
W 9 }
Th 10 John Cowles - Poetry &
Border Ballads
F 11 The Candlelight Players present
Tennessee Williams
Sa 12 The Caravan Theatre presents:
"Make Love, Not War"
Su 13 Closed
M 14 Latin Guitar Festival w/
Gil de Jesus



King's Rook

1-356-9754

January
F 28 } Dick Matthews
Sa 29 }
Su 30 Peter Childs
M 31 Hoot

February
Tu 1 King's Rook Au Go Go
W 2 John Perry
Th 3 Bill Staines
F 4 } Paul Philips
Sa 5 }
Su 6 Peter Childs
M 7 Hoot
Tu 8 King's Rook Au Go Go
W 9 John Perry
Th 10 Bill Staines
F 11 } Judy Roderick
Sa 12 }
Su 13 Peter Childs
M 14 Hoot
Tu 15 King's Rook Au Go Go
W 16 John Perry

This Is It

January
F 28 Jazz w/ the Bybihou
Sa 29 Wandi Quintet
Su 30 Open Hoot (3:00 - 8:00 pm)
M 31 Art Forum

February
Tu 1 Old Time Movies
W 2 Poet's workshop w/ Sandi English
Th 3 International Night
F 4 Jazz w/ the Bybihou
Sa 5 Wandi Quintet
Su 6 Open Hoot (3:00 - 8:00 pm)
M 7 Art Forum
Tu 8 Old Time Movies
W 9 Poet's workshop w/ Sandi English
Th 10 International Night
F 11 Jazz w/ the Bybihou
Sa 12 Wandi Quintet
Su 13 Open Hoot (3:00 - 8:00 pm)
M 14 Art Forum
Tu 15 Old Time Movies
W 16 Poet's workshop w/ Sandi English

Tete a Tete

Providence, R. I.
401-621-7998

January
F 28 } Ellen Stoney
Sa 29 }
Su 30 Hoot
M 31 Closed

February
Tu 1 Folk Workshop
W 2 "Batman" &
Th 3 } assorted short subjects
F 4 } Don Stover
Sa 5 }
Su 6 Hoot
M 7 Closed
Tu 8 Bill Madison
W 9 - "Batman" &
Th 10 } Bill Madison
F 11 }
Sa 12 } Bill Madison
Su 13 Hoot
M 14 Closed
Tu 15 Folk Workshop
W 16 } "Batman" &
Th 17 } assorted short subjects



The Blue Illusion

February
F 4 Dayle Stanley
Sa 5
F 11 The Blues Children
Sa 12

One-Eyed Jack

Manchester, N. H.

January
F 28 } Jean Orsi
Sa 29 }
Su 30 Closed
M 31 Open hoot

Remainder of schedule unavailable
at time of publication.



Turk's Head

227-3524

January
F 28 Leonda
Sa 29 Sylvia Mars
Su 30 Penny Freeman
M 31 Nancy Michaels

February
Tu 1 Leonda
W 2 Ray Pong
Th 3 Leonda
F 4 Steve Koretz
Sa 5 Ray Pong
Su 6 John Perry
M 7 Leonda
Tu 8 Nancy Michaels
W 9 Ray Pong
Th 10 Leonda
F 11 Steve Koretz
Sa 12 Bill Staines
Su 13 John Perry
M 14 Leonda
Tu 15 Nancy Michaels
W 16 Ray Pong



Orleans

LA3-9391

January
F 28 Peter Childs
Sa 29 Bill Staines
Su 30 Ed Freeman
M 31 John Rowlingson

February
Tu 1 Steve Koretz
W 2 Mel Lyman
Th 3 John Perry
F 4 Monte Dunn
Sa 5 Ed Freeman
Su 6 Ray Pong
M 7 Mel Lyman
Tu 8 Steve Koretz
W 9 Monte Dunn
Th 10 Paul McNeil
F 11 Nancy Michaels
Sa 12 Ed Freeman
Su 13 Ray Pong
M 14 Mel Lyman
Tu 15 Steve Koretz
W 16 Monte Dunn

Seventh Circle

247-8729

January
F 28 Mary Murtagh & Doris Jackson
Sa 29 The Whinin' Boys
Su 30 Hoot
M 31 Closed

February
Tu 1 } Closed
W 2 }
Th 3 Discussion evening
F 4 Bob Sproul - ballads
Sa 5 The Nonesuch River Singers
Su 6 Hoot
M 7
Tu 8 } Closed
W 9 }
Th 10 Bob Sproul & Brian Rohsenow
F 11 Tempo Theatre - "Purgatory"
Sa 12 Bill Lyons - Ballads
Su 13 Hoot

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Su 6 "Occult Adventure"
Leonora Luxton
Su 13 "Hypnosis & Auto Suggestion"
Charles Cook

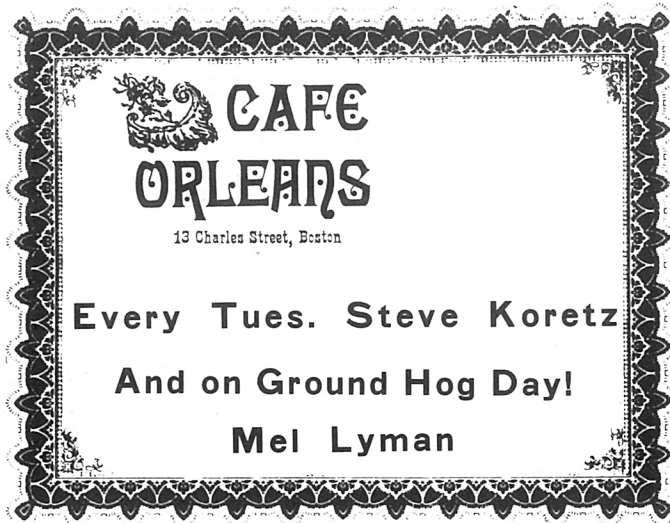


The Parable

(open Friday and Saturday nights)

January
F 28 } The Black Watch Five, and
Sa 29 } other guest performers

February
F 4 }
Sa 5 } The Black Watch Five, and
F 11 } other guest performers
Sa 12 }



The Damaged Angel

January
F 28 Informal coffeehouse

February
F 4 Informal coffeehouse
F 11 An evening of drama and poetry
including "The Spoon River
Anthology" and "Some Thoughts
on Angels and Apes" - a collection
of readings from prose and poetry

Folk City USA

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January
F 28 Music of the Sea Islands, Part III
Guest: Guy Carawan

February
F 4 Recent Releases & Record Reviews
F 11 Something New - Herb Metoyer
Guest: Herb Metoyer



Concerts

F 28 FSSGB song-swap session
Library, Huntington Avenue YMCA,
8:30 pm.

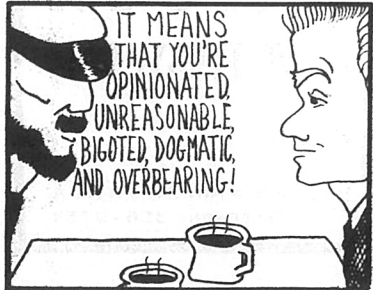
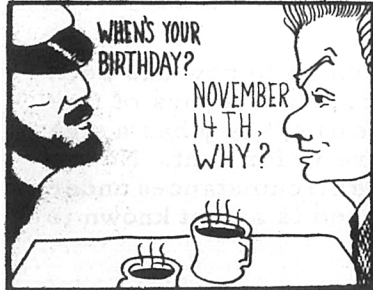
F 28 The Rumanian Folk Ballet
w/ Folk Orchestra and Dancers
Symphony Hall, 3:30

February
Sa 5 Tony Saletan - Children's Concert
Eliot Pearson School,
Tufts University, 1:30 & 3:30 pm

F 11 FSSGB song-swap session
Library, Huntington Avenue YMCA,
8:30 pm

F 18 Donovan, Jordan Hall, 8:30 pm

The Freebies ...



by Lurtsema

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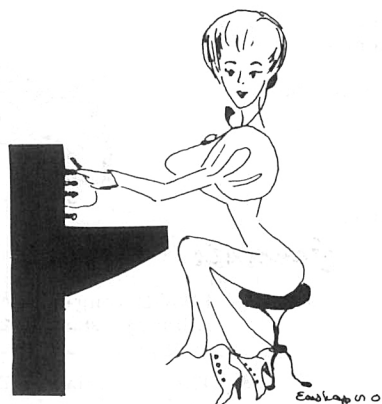
**THE PARABLE COFFEEHOUSE
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Under the aegis of St. Chrysostoms Episcopal Church, the newest of the Church sponsored coffeehouses in this area is open. The Parable is open each Friday and Saturday night from 8 to 11 p.m. Their format will include folk music, poetry, movies, modern dance, art exhibits, speakers, and discussion. Programs will be aimed at college and post-college people. A fifty cent donation admits the patron and entitles him to partake of the refreshments offered. The club is located at 70-A Billings Road in North Quincy.

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Broadside

SARAH OGAN GUNNING

Folk-Legacy

FSA-26

Our Gal Sarah comes from a little mining town in Kentucky, but instead of finding Lord Henry Brentthope, she found poverty and consumption. Her voice is flat, joyless and oppressive. Her life has been harder than that of anyone reading this review. Her songs show it. Mrs. Gunning sings of company bosses and picket lines, of Davy Crockett and Jack Frost, of dreadful memories and death. These are songs of Appalachia sung by a coal miner's daughter who survived her father, mother, and first husband through the Depression. The excellent booklet by Archie Green tries to help, but we can only imagine their context, only glimpse their reality. Sarah Ogan Gunning's songs are nearly painful in their austere resignation. They are not pretty, but they are true.

Ralph Earle



FARON YOUNG'S GREATEST HITS

Mercury MG 21047

Faron Young

One of the best-selling artists in the Country & Western field, Faron Young has a sound (often badly imitated) all his own. This collection does indeed embody his greatest hits. His most popular song, "Walk Tall" ("Walk Straight"), is exceeded in tastelessness only by "The Yellow Bandana." The narrative (or Talking Tear Jerker) type of song is expressed in the "Old Courthouse." This number is rather appealing.

Probably the best song on the album is "Live Fast, Love Hard, Die Young." This is a very good song penned by Joe Allison, a disc jockey on KFOX Radio ("That big city station with that good ol' country sound..."), Long Beach, California. Incidentally, the album notes are by Hugh Cherry of that same KFOX. The only other really good songs on this album are "You'll Drive Me Back Into Her Arms Again," "My Friend On The Right," and "I Miss You Already." Faron Young's Greatest Hits is a good example of Faron Young as a C & W singer. For Faron Young fans it is a good record.

Bob Jones

Reviews

DAVE DUDLEY'S GREATEST HITS

MG 21046

Dave Dudley

Dave Dudley's Greatest Hits is by no means a misleading title. This album is definitely a collection of Dudley's best. The best known (and probably the best listening) of the songs on the record is "Six Days on the Road." This is the song which first brought about Dave Dudley's popularity among country music listeners. It is on these "hard-driving" (no pun intended) songs, those with a strong beat and heavily accentuated bass, that he really shines. Dudley's presentation of the ballad material (e. g., "Big Ole House," "Hiding Behind the Curtain") is more than adequate. His delivery of such songs is rather reminiscent of the late Jim Reeves. Most of the slower (ballad-like) songs are rather weak (e. g., "Last Day in the Mines" is morbid in content and maudlin in implication), and only Dave Dudley's voice saves them. This record is a good measure of Dave Dudley's talent; and he measures up very well. Although it is still very early in the year, I predict that this will be one of the very best Country & Western albums of 1966.

Bob Jones



THE MISSISSIPPI BLUES No. 2

THE DELTA, 1929-32

Origin Jazz Library

OJL-11

This reviewer has repeatedly vowed that some day, SOME DAY, he would nail OJL on a liner blurb. But not this time. Lurid? You bet! Purple Prose? As purple as anything Lomax ever wrote — "16 Previously Unreissued Sides In The Mississippi Delta Style By A Cadre Of Prophetic Bluesmen Who Voiced The Full, Raw Language Of This Area's Rich Musical Argot!" But they can't honestly be shot down, as the blurb, for all its over-ripeness, is quite true.

Instead of being dazzled by individual performances (the effect earlier OJL anthologies produced), the listener is struck by the implication of an underlying style ("...Rich Musical Argot" if you prefer) that unifies the dissimilar performances by the artists heard here.

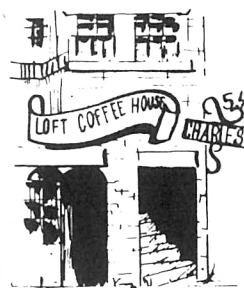
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There was (and is) a Delta style that transcended the individual stylistic differences, just as today there is a Boston style and a New York style of folk music (however ill-defined that style may be), and that style becomes most apparent when one examines the typical effort instead of the truly great cut.

The Son House cut ("Dry Spell Blues") is one of Son's six-minute epics, but the other cuts come closer to typically good than they do to spectacularly great. Louise Johnson, who recorded at the same time as Son, appears here with two cuts, backed on both with piano, but neither is more than average. Patton has two, one with Henry Sims on fiddle, and both are typical Patton. J. D. Short ends the (continued overleaf)



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SING OUT!, 165 W. 46 St., N.Y., N.Y.

Broadside

first side with two guitar pieces, of which "Lonesome Swamp Rattlesnake" is most noteworthy. Blind Joe Reynolds has an excellent "Third Street Woman Blues" and an even better "Nehi Blues." Robert Wilkins has an average pair, but Hi Henry Brown nearly steals the record with "Titanic Blues" and "Preacher Blues" with a strange, strange guitar sound that may involve two guitars. Garfield Akers has a typical cut in "Dough Roller Blues," with an instantly identifiable guitar. Joe Calicott ends the record with an excellent "Fare Thee Well Blues."

An excellent offering for the blues fan in which the whole is greater than the sum of its parts.

Phil Spiro



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GEORGE JONES GREATEST HITS

Volume II

MG 21048

George Jones

Unlike some of the Country & Western "Greatest Hits" series, this recording of George Jones is rather mistitled. George Jones fans will undoubtedly find this a very good album but, although the sound is very nice, it is not made up of George Jones' greatest hits. Conspicuously absent are such favorites as "You Comb Her Hair Every Morning," "The Love Bug," and "The Race Is On." Nonetheless, there are many delightful sounds on this collection. All the songs on this album have been recorded before. Probably the best songs on the record are "Just One More," "Money To Burn," and "Cup of Loneliness." Also very good are "You're Still On My Mind" and "Tarnished Angel."

It's not hard to see why George Jones is rated the Number One Country & Western Male Vocalist. Every song on this album appeals strongly to the Nashville-oriented Country & Western music fan.

Bob Jones



THE CAMBRIDGE CONSORT AT THE LOFT COFFEEHOUSE

January 12, 1966

On January 12, the Loft Coffeehouse began a series entitled Wednesday Concert Evenings. These concerts will feature chamber music by such groups as the Bay State Brass Quartet, the Pro Arte Woodwind Quintet, the Eleanor Gould Trio and the Dolce String Quartet. The premiere performance was given by the Cambridge Consort, who specialize in music from the Elizabethan Era to the Baroque.

The members of the Cambridge Consort are Sandra Stuart Robbins, Gian Lyman,

Reviews

Alexander Silbiger and Friedrich von Huene. First, let me say that the evening was wholly a success and if the remaining concerts equal its caliber, the Loft will be providing both a service to music and a source of fine pleasure in the months to come. The evening was a success because of both the nature and performance of the music, which included Elizabethan airs and concert pieces, music from the court of Louis XV, German songs and dances from the Renaissance, and works of Bach, Handel and Telemann. All the works were unpretentious and spirited and therefore very well suited to the informal setting. They were given sensitive and lyrical performances.

Sandra Stuart Robbins' voice is of ideal size for this type of music. Never forced, it nears the purity of that of a boy soprano. Her upper register is a bit thin, but this is of small consequence in light of her control and intonation. Her execution of the scales and ornaments in the Monteverdi songs were eloquent testimony to her musicianship and a high point of her performances. The Elizabethan songs with their abrupt rhythmic variations could have benefited from the precise enunciation she displayed in the recitative of the Telemann cantata, but this is a minor criticism of an otherwise delightful and musical performance.

The viola da gamba seems a neglected cousin of the more romantic 'cello as it drones out its bass line, but it is a demanding instrument and cannot be taken for granted. Gian Lyman was equal to the task and played very cleanly and tastefully. Her solos and pizzicati in the Praetorius dances were especially effective. In the six little preludes by J.S. Bach, Alexander Silbiger, harpsichordist, played a bit raggedly and matter-of-factly. But for the balance of the evening he provided an unobtrusive and tasteful accompaniment.

Friedrich von Huene is a consummate musician. Not only does he play almost every conceivable Renaissance and Baroque instrument, but he plays them with a high degree of musicianship and sensitivity. From the baroque flute through the recorder family to the bass krummhorn, Mr. von Huene's performances were excellent. It was good to hear again the dances from "Terpsichore" by Michael Praetorius, although the use of the bass krummhorn where I was accustomed to hearing a piccolo recorder was quite a surprise! But, as Mr. von Huene told me, Praetorius only specified the melodic and harmonic lines and left the rhythmic accompaniment and voicing to the performer's

the saga of TOM DOOLEY
with an interview with

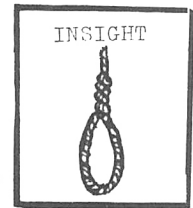
Doc Watson

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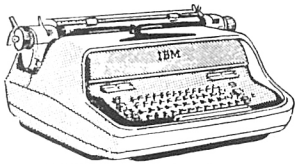
951 Massachusetts Ave.
Cambridge, Massachusetts



choosing. The spontaneity thus afforded keeps them fresh, as they were that night. They are very infectious and Mr. von Huene's playing of them sparkled. Mr. von Huene also makes instruments and his skill as a craftsman, as evidenced by the baroque piccolo he graciously allowed me to play, is equal to the artistry as a musician which he showed in the Handel Trio Sonata.

To put on a successful recital in such intimate surroundings, where the audience can scrutinize every sound, every inflection, is very difficult. That the Cambridge Consort performed so well is a credit to their musicianship. To present a recital in these surroundings, where the audience can more readily approach the music, is highly laudable. That the Loft Coffeehouse did so is a credit to their faith in the taste of their audience. These concerts are a welcome and an overdue enrichment of the Boston music stage.

Ralph Earle



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THIS IS IT! really is

by jan chartier

Bob Stuckey faked us out! His previous endeavors to provide a home for art, and lovers thereof, had little or no financial backing. For example, patrons of the Poor-man's Teahouse thought nothing of "pulling up a piece of floor" when joining a conversation. THIS IS IT, however, is comfortably furnished, has panelled walls displaying original oils by Shodu Areem, and has dim lighting PLUS candles.

The public opening was Saturday, January 15. Open from eight till two and holding about eighty people, the house was filled several times during the evening. Besides listeners, there were many artists and musicians willing to display their talents. One group, presented as a blues band, was composed of three friends with an hour's rehearsal behind them; by the end of the set, they sounded darn good. Chris Osborne played harp, Dave Lettvin was



folksingers!

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- Charles River Valley Boys
- Rev. Gary Davis
- Jack Elliott
- Jesse Fuller
- Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
- Mitch Greenhill
- Johnny Hammond
- The New Lost City Ramblers
- Jean Redpath
- Tony Saletan
- Mike Seeger
- Pete Seeger
(NEW ENGLAND AREA)
- Eric von Schmidt
- Jackie Washington

van Gend

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on guitar, and Wayne Hansen on tambourine and drums.

Protest in verse and other original poetry was read by Sandy English and Barbara Turner. A Tufts student, Ron Judkoff, wandered about singing Dylan and some originals while the mike was out of order. A brief lull was quickly broken by the wild sounds of congas played by Les Lumney and Mark Payne. And some fine harmonica work was enthusiastically displayed by Hank Spencer and Lonnie. We're told they play both acoustic and electric guitar as well.

THIS IS IT is located at 34 Westland Avenue (near Symphony Hall); their doors are open nightly.

The policy is to maintain an open platform.



WORCESTER COFFEEHOUSE OPENS

Worcester, Massachusetts, has finally opened its doors to guitar picking, bass strumming, and folk singing in the form of the Y-NOT Coffee House, 729 Main Street. The coffee house features entertainment from all areas.

Six months ago, twenty college students who had an interest in folk music and in providing a place of entertainment for young and old alike started the Y-NOT.

The Y-NOT is a non-profit organization which is run on a membership basis and is established for the encouragement of talents of all kinds. Annual membership dues are set at \$1.00 per person. An admission fee is charged on nights featuring entertainment. Fridays and Saturdays are devoted to folk entertainment. Sunday is usually reserved for jazz and Monday for open hoots. Doors open at eight o'clock and close at twelve.

COAL MINERS' SONGS
FEATURED ON NEW LP RECORD
ISSUED FOR SALE
BY LIBRARY OF CONGRESS

Through a grant from the Carnegie Corporation of New York, the Library of Congress has issued for sale a new LP record of coal-miners' songs. Produced from recordings made in the early 1940's, its title is Songs and Ballads of the Bituminous Miners.

This latest 12-inch microgroove record is part of the series of folk music recordings that have been reproduced from the Library's Archive of Folk Song with financial assistance from foundations so that the public may share in the Nation's heritage of folk music. Accompanied by a pamphlet containing explanatory notes and the words of the songs, Songs and Ballads of the Bituminous Miners may be purchased by mail from the Recording Laboratory, Music Division, Library of Congress, Washington, D. C. 20540, for \$4.95 (including shipping and handling). The order number for the record is L60, and checks should be made payable to "Music Division, Library of Congress." All orders must be prepaid unless accompanied by an official institutional purchase order. Mail order forms listing the content of Record L60 will be provided upon request.

The songs for this long-playing record were selected by George Korson from his collection of field recordings which are in the Library of Congress, and he wrote the editorial notes for the accompanying pamphlet. A Fellow of the American Folklore Society, Mr. Korson is the author of seven books on folklore, five of which relate to coal-mining. He recorded his folklore material in remote coal-mining camps and towns, mostly in the Southern Appalachian region. These songs reflect the folkways of bituminous (soft coal) miners of a generation or two ago, before automation wrought its greatest social and economic changes in the Appalachian coal fields.

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MAGAZINE

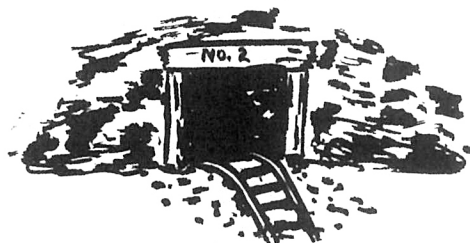
PUBLISHED by the TORONTO
FOLK MUSIC GUILD—bimonthly
\$3.00 per year

reviews • commentary • profiles
news • technique • lore • songs

WRITE: P.O.B. 879

Station 'F', Toronto 5, Ontario,
CANADA.

"Negroes played an outstanding role in the development of folk music in the bituminous industry," writes Mr. Korson. "Negro slaves were probably the first soft coal miners in the United States... Negro bituminous miners showed a marked preference for country blues as models for their improvised topical songs. Blues were sung as a solo with a guitar or some other folk instrument. This was in contrast to the anthracite miners' ballads which were rarely sung with instrumental accompaniment... The blues were worldly and sprang from everyday life, and were more suited than spirituals for the miners' purpose. The blues singer translated every occurrence into his own intimate inconvenience. After a song had been created, it was taken over by the folk, Negro and white, as its unquestioned possession. Record No. L60 has six blues songs recorded by white miners."



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



Notes from a Stanza Collector Variant ed. Freeman

As a columnist, I normally refrain from talking back at my letter-writing critics; I figure that as long as I get to shoot my mouth off every issue, those who write only occasional letters should at least have the last word. Besides, many letters that I have received and which BROADSIDE has published have raised interesting points and valid criticisms; occasionally, even I have been forced to change my mind.

It is also a matter of professional ethics not to comment on the views and opinions of other writers for this magazine. However, the temptation sometimes becomes overwhelming. Case(s) in point: A review of the Manitas de Plata record by Ralph Earle and a recent letter from Amy Golahmy. Earle criticizes Manitas de Plata for not understanding Flamenco; Amy Golahmy criticizes me for not understanding music, period.

I object.

To object effectively, however, is quite a job, because, in order to do so, it will be necessary to suggest a coherent definition of the nature of music as a whole. Here goes!

First of all, we may disregard any structural characteristics of music or differences

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between one kind of music and another. Compositional structure in music is only a guideline, never a requirement. Even our most basic feelings for dissonance and assonance have changed entirely over the past several hundred years. One composer (Chopin, I think) had this said of him: "It was not that he could not master the senate; the senate could not master him!" Form and structure are guidelines and suggestions to follow, only if the composer wants to. The Beatles have broken every "rule" there is for pop music. To my way of thinking, it is just as meaningless to criticize Manitas de Plata for not understanding the Flamenco form, if, in violating the rules for classic Flamenco, he is at the same time making beautiful music. But the question still remains unanswered — "What is (beautiful) music?"

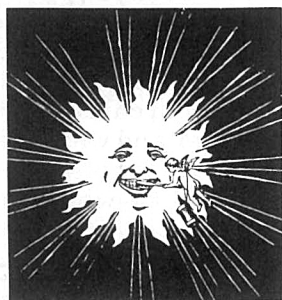
We may dispense with the scientist's view that music is nothing more than an orderly arrangement of notes of distinct pitches executed in conjunction with a certain rhythm. These are the only characteristics of music that can be written out on sheet music, but anyone who has heard and listened to Beethoven, Ravi Shankar, and Odetta (to name an eclectic few) can assure you that music has much more to it than melody, harmony, and rhythm. It may embarrass some hard-core atheists to admit it, but it is an undeniable fact that all (good) music has soul, or, more accurately, all (good) music is the expression of a soul. This is a delicate point to make in modern times, when what used to be considered the indefinable and abstract soul of music can be analyzed by oscilloscopes and reproduced by computers, but almost any musician who makes good music will admit to some spiritual element in his music. Now, you as an individual may not believe this, but it should at least arouse your curiosity that probably every musician you respect as a creator and artist does. Inspiration, which plays a vital part in any great music, is not the invention of a PR man — it really does exist and, as far as I know, has not yet been explained in terms of body chemistry, much less in terms of music theory.



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So that is what (good) music is. That, Amy Golahmy, is why all (good) music is the same. That is why Manitas de Plata is a great musician in spite of what should seem to be a very inferior technique to the aficionado. "Soul" is something that cannot be taught in conservatories, but centuries of experience undeniably prove its existence.

WINTERFEST ANNOUNCES FOLK FESTIVAL

Winterfest will be held during February, beginning on the 18th and running through the 27th. While attention will be paid to all the performing arts, the event will terminate with a three-day folk festival. Friday, February 25, will feature ethnic music and folk dances. Saturday and Sunday nights will feature folk music concerts. During the day on Saturday and Sunday, workshops and small concerts will be running concurrently in the three areas of the War Memorial Auditorium set aside for performances.

The Saturday night concert will feature the Chambers Brothers, Cousin Emmy, Mimi & Richard Farina, Roscoe Holcomb, Son House, the New Lost City Ramblers, Phil Ochs, the Stanley Brothers and the Clinch Mountain Boys, and Jackie Washington.

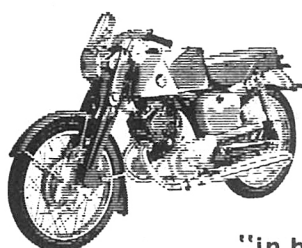
The Sunday night concert will feature the Charles River Valley Boys, the Jim Kweskin Jug Band, the Lilly Brothers with Don Stover and Tex Logan, Tom Paxton, the Pennywhistlers, Jean Redpath, Doc Watson, and the Muddy Waters Blues Band.

Afternoon concerts include performances by the Boston Folk Trio, the New Lost City Ramblers, Jackie Washington, and Ruth Rubin, plus a special afternoon concert on Sunday which will be entitled "The Boston Folk Scene." Also, workshops will be held on a number of subjects including Blues and Ragtime music, Old Timey Music, and Ethnic music forms.

Tickets for the festival will be available at most coffeehouses in the area, at BROADSIDE, and by mail.

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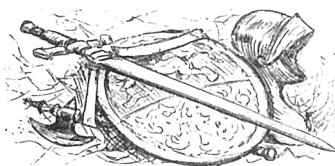
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Come Gather Round ...



THE RIDDLE SONG

I gave my love a cherry that had no stone,
I gave my love a chicken that had no bone,
I have my love a ring that had no end,
I gave my love a baby with no crying.

How can there be a cherry that has no stone?
How can there be a chicken that has no bone?
How can there be a ring that has no end?
How can there be a baby with no crying?

A cherry when it's blooming it has no stone;
A chicken when it's pippen it has no bone;
A ring when it's rolling it has no end;
A baby when it's sleeping there's no crying.



When I began this work, I followed the general assumption that this fragment was related to Child #1; but I must now disagree, even though such learned balladeers as John Jacob Niles list it so. It has no riddles in common with the Child versions, and every one concurs with riddles in versions of Child #46.

The story here was actually the reversal of that in "Riddles Wisely Expounded." In the latter, the man is the riddler; the girl must answer or he will not marry her. In "Captain Wedderburn's Courtship," it is the girl who puts forth the riddles in order to avoid the marriage, but the man answers them all, and she must marry him.

In America, all that remains of a ballad once eighteen stanzas long is this lovely little song of three stanzas. Printed here as well is a fuller version of Child #46.

--Mary Stafford



SIX QUESTIONS

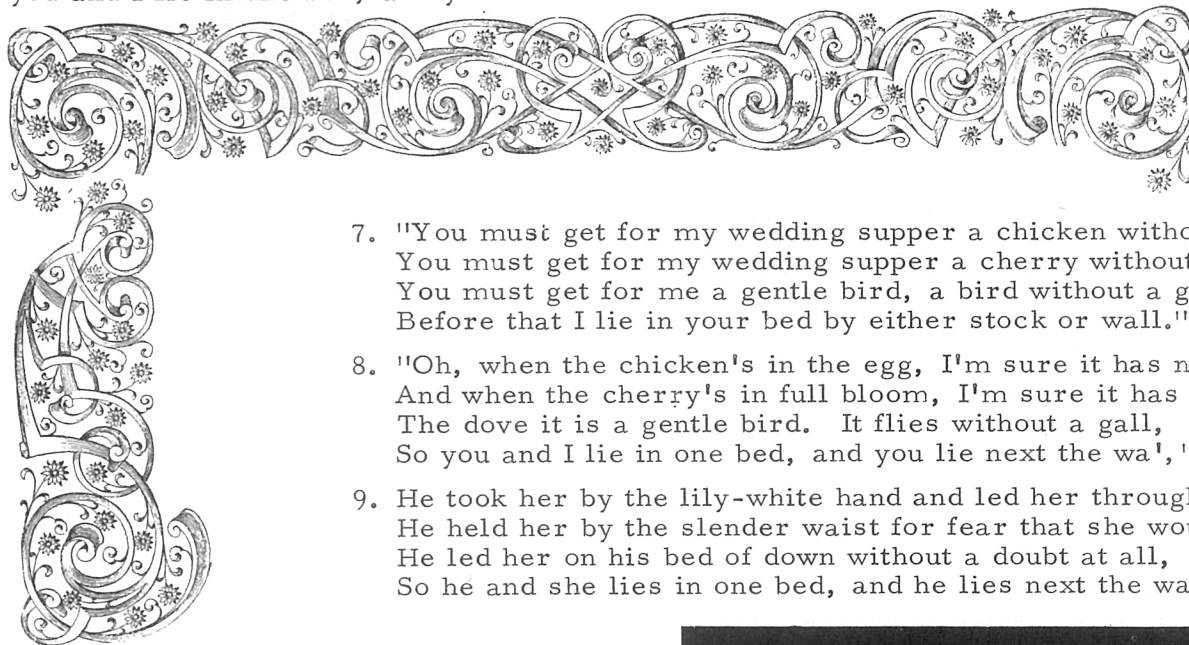
1. The Duke of Merchant's daughter walked out one summer's day.
She met a bold sea-captain by chance upon the way.
He says, "My pretty fair maid, if it wasn't for the law,
I would have you in my bed this night by either stock or wa."

2. She sighed and said, "Young man, oh, do not me perplex.

You must answer me in questions six before that I gang awa',
Or before that I lie in your bed by either stock or wa.—

3. "Oh, what is rounder than your ring? What's higher than the trees?
Or what is worse than women's tongue? What's deeper than the seas?
What bird sings first, what bird sings last? Or where does the dew first fall? —
Before that I lie in your bed by either stock or wall."

4. "The globe is rounder than your ring. Sky's higher than the trees.
The devil's worse than women's tongue. Hell's deeper than the seas.
The roe sings first, the thirst sings last. On the earth the dew first falls,
So you and I lie in one bed, and you lie next the wall."
5. "You must get for me some winter fruit which in December grew.
You must get for me a silken cloak that ne'er a waft went through,
A sparrow's thorn, a priest new-born, before that I gang awa',
Before that I lie in your bed by either stock or wa'."
6. "My father's got some winter fruit which in December grew.
My mother's got a silken cloak that ne'er a waft went through.
Sparrow's thorns they're easy found. There's one on every claw.
So you and I lie in one bed, and you lie next the wa'."



7. "You must get for my wedding supper a chicken without a bone.
You must get for my wedding supper a cherry without a stone.
You must get for me a gentle bird, a bird without a gall,
Before that I lie in your bed by either stock or wall."
8. "Oh, when the chicken's in the egg, I'm sure it has no bone.
And when the cherry's in full bloom, I'm sure it has no stone.
The dove it is a gentle bird. It flies without a gall,
So you and I lie in one bed, and you lie next the wa', "
9. He took her by the lily-white hand and led her through the hall.
He held her by the slender waist for fear that she would fall.
He led her on his bed of down without a doubt at all,
So he and she lies in one bed, and he lies next the wall.

HE didn't join



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DEAR BROADSIDE

DEAR BROADSIDE:

Please renew me for 1966. Being in Alaska, so far from the Olde Sod (Bos-Cam), is much easier, thanks to BROADSIDE.

Could someone write an article about the Library of Congress? I'd like to know if they have tapes or literature available (for sale?) or perhaps how one might visit the Folk Music section of the Library.

Do any of the Capitalist Companies (Folkways, Vanguard, etc.) have Folk Music on tape?

If any of you "Cheechakos" from the "Lower 48" plan to come north this year, be sure to drop me a line. I may be able to help with information (most painfully obtained).

Thank you,
Don Brunetti
U.S.A. Met Team Greely
APO Seattle 98733

(A catalogue listing all LP records available from the Library of Congress may be obtained by sending 40 cents in coin to the Superintendent of Documents, Government Printing Office, Washington, D. C. 20402. See the article in this issue on one of their latest available recordings...Ed.)

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DEAR BROADSIDE:

Sorry to intrude a literary* note, but here 'tis: Richard Farina was supposed to have published last fall a book titled "I've Been Down So Long It Looks Like Up To Me." Bennett Cerf and his Random House boys have not advertised it in anything I've read, so I assume that publication has been delayed. Have you any information on the book?

Sincerely,
Timothy Dolan
Stoneham, Mass.

(According to the liner notes on Dick & Mimi's newly-released album, the book is scheduled for release this spring...Ed.)



DEAR BROADSIDE:

VIVA Susan Goldman concerning her letter to BROADSIDE.

I experienced a similar situation while attending a Jackie Washington song fest. Of course Jackson told the rowdies. But, dammit, a coffeehouse isn't "Meet your neighbor." If they wanna meet their neighbor, either do it during the breaks or go to the local Pub and "blow their minds" on each other.

Concerned,
T. Trebilcock
Pittsburgh, Pa.



DEAR BROADSIDE:

Why do you publish every favorable letter about the semi-literate half of the Holy (?) Modal Rounders? Even the sub-human element of your readers can hardly be expected to appreciate such Rhetorical Barbarism. Your magazine could be greatly improved by dismissing him and reinstating Eric Andersen. Neither of them has anything to say but at least Andersen says it well.

Yours,
Al Tetreault
Laconia, N. H.

P.S. I recommend the "One-Eyed Jack" most highly.



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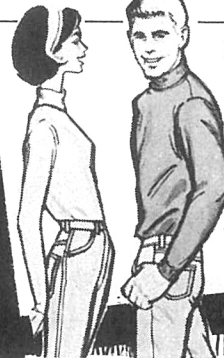
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