

THE BROADSIDE

OF BOSTON

Volume IV, No. 3

Cambridge, Massachusetts

March 31, 1965



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THE BROADSIDE

OF BOSTON

Volume IV, No. 2 March 17, 1965

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Bessie Jones

Although the entire world has become familiar with American Negro music, most people are relatively unfamiliar with the old-time country Negro music which is the bedrock underlying jazz, gospel music, and the blues. Alan Lomax has helped to fill this gap in our education with the discovery and presentation of Bessie Jones and the Georgia Sea Island Singers.

Bessie Jones comes originally from the red hills near Albany, Georgia, and married onto St. Simon's Island near Brunswick, Georgia. Bessie brought with her a rich supply of tunes and games similar to those played by the people on the Island and, being by nature a leader and teacher, came to be the leader of the Sea Island Singers. This group was organized in the early twenties by Mrs. Maxfield Parrish, a musicologist, and they probably know more about the complexity of Negro country music as it originally existed

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than any other group of singers in the country. They remember between them work songs, ring-games, shouts, and spirituals as they were sung a century ago, and, what is more important, they have preserved the original style of performing them. It is a style that is polyrhythmic, involving all of the individuals as they sing, dance, clap, and shout against the basis of the melody of the song itself and against each other. The result is a beautiful swinging blend of singing, clapping, and dancing which literally casts a spell over any audience and suddenly makes all Negro music exciting and new all over again.

Thursday evening, April 8th, at 8:30 pm, the Newport Folk Foundation and the Club 47 are putting on the third in their series of concerts of traditional folk music. Like the others, it will be at the Stebbins Auditorium, Unitarian Church of Cambridge, 3 Church Street, around the corner from the Club 47 in Harvard Square. The concert will be hosted by Alan Lomax and will be devoted to Negro Country Music and will feature, in addition to Bessie Jones and the Georgia Sea Island Singers, Ed Young, a Mississippi fife player and dancer, and Fred McDowell, the great Blues singer and guitarist. Boston is lucky to get all of these people here at one time, and this surely promises to be one of the most exciting and rewarding evenings of folk music we've seen in a long time.

••• Ramblin' Round •••

w/dave wilson

About sixty of us piled into the bus. There were a number of immediately familiar faces; Pete Seeger and Toshi Seeger, Joan Baez, Almeda Riddle, Sonny Terry, Brownie McGhee, Jean Carigan, Bernice Reagon, the McPeake Family, Jackie Washington, and Dick and Mimi Farina. The bus made its way through rush hour traffic, with most of us looking out the windows, trying to figure out just where we were going. We turned right onto Commonwealth Avenue, and many of us figured right then that we had to be going someplace in Newton. One of the officials confirmed this.

The bus stopped in a residential area, we all climbed out, walked down the steps and into the house of Stanley and Hannie Myers, who greeted us at the door, saw to it that we knew where to put our coats, and invited us to make ourselves at home.

There was plenty of food, and even though we had to climb over, under, and around TV cameras and equipment, we managed to get from the kitchen to the living room without tripping over anything.

Well-fed and thirst quenched, we all sat on the living room floor, while Pete Seeger acted as host. He introduced the McPeake Family, they played for us, and soon we were

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FOLK MUSIC

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SING OUT!

The National Folksong Magazine
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all singing along with them. The cameras had started, but no one was paying any attention to them. Next Jean Carigan played a fiddle tune which had everyone, including the musicians, open-mouthed. The evening continued with songs and tunes by Pete, Joan Baez, Bernice Reagon, Sonny & Brownie, Almeda Riddle, and all of us, because there were not many songs on which we hadn't joined in by the second or third chorus.

WGBH-TV filmed a little over three hours of the party and when it is edited, it will be shown locally, and over the National Educational Television network.

Dave Schloss, who produces Folk Music USA for Channel 2, was the planner behind this show, and the idea was as magnificent in execution as it was in concept.

He told me that the original inspiration for the show came from WGBH's station manager, Hartford Gunn, and NET President, John White, both of whom, along with their wives, joined us for the bus ride and filming. Also along were Mr. & Mrs. Edwin Bayley, Mr. Bayley being the Administrative VP for the Network.

Greg Harney was the director, and because it was a remote, couldn't be in the midst of the fun.

As yet no date has been set for distribution of the edited film, but you can figure that it will be at least a month away from the time you read this. Present plans call for the three hours to be edited into a one-hour show. It should be a jam-packed hour. I'm willing to bet one thing for sure, it's going to beat hell out of any folk show you ever saw over the commercial networks.

VAN RONK BACK TO UNICORN

Dave Van Ronk, one of Boston's favorite performers, will open a two week engagement at The Unicorn Coffeehouse on Tuesday, March 30th. Dave's repertoire, for those who have not heard him, is primarily blues, although a wide musical interest has recently led him to experiment with several other forms including theatre songs of Brecht and Weill.

BOTTEGA, DIFFERENT KIND OF FOLK SHOP

The Bottega Wire Spool Art & Folk Shop, which has opened at 78 Kilmarnock Street in Boston, is a unique store. While their stock of merchandise includes guitars, banjos, and other instruments and accessories, it also includes hand-carved wooden objects, hand-made jewelry, pottery, and clothes. The atmosphere is informal, and you are invited to drop in and make friends with the proprietors, whether you are looking to purchase or not.

SON

a biography and analysis
of his music

HOUSE

by Al Wilson

Part I

The information in this article results from many months of association with Son House. It is based primarily on tape recorded interviews, several hours of which are summarized here. Biographical information comes from the interviews of David Evans and Lauri Forti, whereas I questioned him on his musical theory, opinions on bluesmen, facts concerning the playing styles of his contemporaries, and the histories of his individual blues compositions.

Son House was born Eddie (not Edward) James House, Jr. ("Son" is simply a family nickname) on March 21, 1902, in Lyon (Cahoma County), Mississippi, two miles from Clarksdale. He had two brothers (one of whom died as a young man), and no sisters. He spent most of his youth in and around New Orleans, Louisiana, and received somewhat more formal education than he would have had in Clarksdale. In Louisiana, Son was familiar only with band music. His father and uncle played in such a group. At this time, he became acquainted (not closely) with Louis Armstrong, two years his senior, and was enthusiastic about his music. Indeed, today, he frequently refers to Armstrong, and Armstrong is the only non-blues musician he has ever mentioned in my presence.

In 1922, House returned to Lyon, to stay two years and return to Louisiana in 1924. In 1926, he returned to Lyon, leaving Louisiana for good, and it was in the next two years that he came alive musically. For it was at this time that he met the first bluesmen that interested him, Willie Wilson and James McCoy.

Willie Wilson lived in Leland, not far from Lyon, and House saw him often in both towns. House had heard a bottleneck, or knife guitarist once in his youth, but remembered this only upon hearing Wilson play bottleneck guitar in "Spanish" (Open G) tuning. Previous to this encounter, House had not been neutral toward the guitar; he had actually developed a strong distaste for the instrument, due, insofar as I can gather, to his association of the instrument with certain religious singers he had encountered who used it in a straightforward "chord-finder" fashion, and also due to his greater familiarity with band music. Willie Wilson's bottleneck playing, however, dispelled this negative image quickly.

Also, at this time, Son House encountered James McCoy, who lived in Lyon. In fact, even before House started playing, all three

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became good acquaintances and would often all appear for general revelry where either Wilson or McCoy might be playing. During 1926 and early in 1927, his interest in guitar grew and grew; and, in 1927, he began to play. The first pieces he learned were from James McCoy's repertoire. He was first interested in McCoy's "Hold Up Your Saddle, Take Your Big Legs Off Of Me," but after an abortive attempt at playing this, his interest shifted to two other songs he had heard McCoy doing. These two were none other than "My Black Mama" and "Preachin' Blues."

Son House learned "My Black Mama" by playing McCoy's guitar part (which was in "Spanish" Open G) with one significant change; in the recurring figure between the vocal phrases, Son used the bottleneck to fret certain notes that McCoy played with his "naked fingers." (McCoy never used a bottleneck.) The bottleneck introduction and coda are original, McCoy having used no introduction at all. On "Preachin' Blues," the guitar part is totally unlike McCoy's, however. McCoy used "natural" (standard tuning, key of E), but Son used "cross" (short for "cross-natural," actually Open D tuning) with a bottleneck. This is what transpired in a taped interview:

Waterman: Why did you say you switch to cross?

House: Come more easy to me.

(cont'd overleaf)

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Waterman: Where did you get the idea to switch into cross?

House: Well, I just thought of it myself, 'cause the way he was doing it, fingerboarding, I wasn't good enough to do all that.

Waterman: Did you learn Spanish tuning from McCoy?

House: Yes.

Waterman: For cross-natural, where did you get the idea?

House: I just picked that up out of a clear sky after I saw the way he tuned Spanish, then I get the idea that I could tune in this key (E) the same way.

Waterman: Where did you learn natural tuning from?

House: Willie Wilson.

In this way, Son, to avoid mistakes, "invented" open D tuning.

This is one of a few instances I am aware of when an open tuning was apparently stumbled on by a blues singer. Skip James insists he is the independent originator of E minor tuning, and I know of a Jimmy Reed-type second guitarist in Lynn, Mass., who plays all his licks in E minor and originated this tuning independently (Booker White learned E minor from another musician). Guitar Nubbit tuned to an open chord at the beginning of his career for the simple reason he knew no

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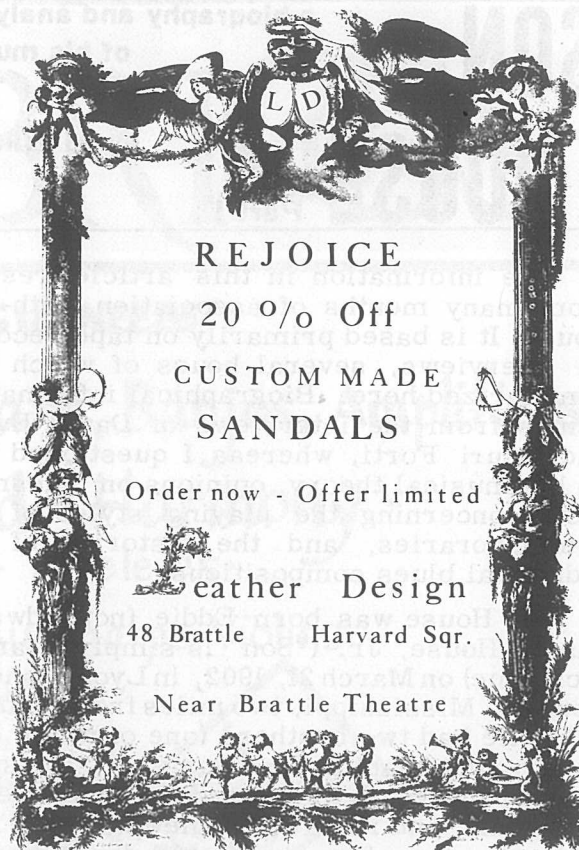
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tunings at all and didn't ask anybody for any, and there must be more cases like this in the rural South. Nubbit's records, however, are in standard tuning (and, incidentally, are all flat-picked).

When I asked House what McCoy played on "Preachin' Blues," he remembered that McCoy worked mainly on the fifth (A) string, and played none of House's bottleneck figures with his "naked fingers."

(to be continued in our next issue)



MUDDY WATERS AT JAZZ WORKSHOP

Chicago bluesman Muddy Waters will appear at the Jazz Workshop, Boylston Street, Boston, from Monday, April 5th, through Sunday, April 11th. Sharing the stage with Muddy will be Otis Spann and the rest of the Muddy Waters Sextet. Readers should be advised that if all other times are inconvenient, there is a matinee on Sunday afternoons from 4:00 pm to 7:00 pm.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

NEXT ISSUE

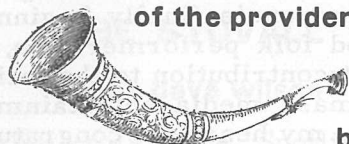
Our next issue will once again be a special one with a good part of the space devoted to the New England Folk Festival. Also included will be our continuation of the Son House story, more on the Providence scene, and a summary of the letters which we received in response to the Poets Look at Folk Music articles

PROVISCOPE

a view

of the providence

folk scene



by Don Cordori

With this issue, BROADSIDE begins its coverage of the Providence folkscene. This column is a direct result of the many requests we've had from subscribers in the Providence area to list schedules and news of concerts in their vicinity.

There are two coffeehouses in the Providence area which deserve your attention at the moment.

The Tete-a-Tete is delightful. Big Red Mama has a knack for recognizing budding talent and manages to bring out the best in all her performers. Currently appearing, but alas, long gone by the time you read this, is Elektra recording artist Hamilton Camp.

The Phoenix is a younger club, only a few months old, which has folk music on Fridays and Saturdays. A feature of this club is its constantly changing collection of art which adorns the walls. Host Bob Brown tries to give each guest a personal welcome.

Readers are advised to watch for future announcements of the opening of a coffeehouse in Pawtucket. The name - "The Zoo," and we are advised that the decor will fit the name.

More information next issue on the clubs and upcoming concerts.

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SON HOUSE AT CAFE ORLEANS

The Cafe Orleans will present Son House, one of the great rediscovered Blues singers, on the 5th and 6th of May. The Monday and Tuesday engagement will mark Son's only performance in this area before he begins a two-month cross-country tour, which will include a probable recording session with Columbia and an appearance at the UCLA Folk Festival.

ON MISSING COLUMNS

No doubt many of you get disturbed when you search these pages for your favorite column and can't find it. Please remember that many of our writers are performing musicians, and their professions often take them on the road for weeks at a time. At these times, the writing and forwarding of a column becomes difficult. Don't give up hope. Those missing will probably be back next issue.

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CASES, CAUSES, AND COUPS

Casey Anderson

I was watching the tele the Tuesday eve of February 16 when the Anhueser-Busch outfit (they brew Budweiser and such) aired the first of a series entitled "The Michelob Hour of Excellence." The show was "The Hollow Crown," Part I, in which the players of England's Royal Shakespeare Company trace English History through poetry and excerpts from theatre and literature.

It was a fine program and it brought back memories of some long-gone TV greats like "Omnibus," "Playhouse 90," etc.

In addition to enjoying the show tremendously, I was especially enchanted with the approach to their commercial messages. The idea was to show "Great Moments in American Excellence," and at the end of each they would simply, and briefly, say that Michelob beer, too, was an example of American excellence. In one "spot," for instance, they showed the original film of the Wright Brothers' first flight at Kitty Hawk, and in another they showed beautiful film clips of the Verrazano Narrows Bridge... but here's the nugget... the opening commercial spot was a gorgeously done film of Carolyn Hester singing "The Water Is Wide." And she wasn't in the cold sterile atmosphere of a studio sitting on a TV stool either... they photographed her by the sea, walking along the shore-land... close ups

...far-aways... zoom-ins... all the techniques that make for exciting and excellent motion picture photography. The sound was clean and well-recorded, and the whole thing was just beautiful. Someone's finally beginning to realize that good folk performers, too, can make an important contribution to the validity and quality of mass media entertainment... and, of course, my heartiest congratulations to Carolyn for having been chosen to do the job.

Denver's Exodus has always been considered one of the top folk clubs in the country, and when I heard it was under new ownership and management, I was a bit concerned. I just did a thing out there and was very happy to find that all is well. Matter of fact, it's swinging now more than ever.

The new owners, Bruce Tawson and Richard DaSilva, are young energetic businessmen, principally known for their auto-racing promotions; and they came into the Exodus viewing it not as just another business venture, but with a genuine love, appreciation, and knowledge of folk music and folk entertainers. Under the capable guidance of Liz Neustaeter (the former owner) they have brought to the club a new warmth and congeniality that has already won them many friends, admirers, and patrons. When I left, they were eagerly anticipating their first concert promotion featuring the Dillards, and I wish them lots of luck. They've got that lovin' feelin'.

One of the sweetest little folk clubs I've seen is the Unicorn Folk Gallery in Syracuse, New York. It's intimate, well-decorated, and just a little gem of a place. I was amazed to find how god-awful unhip (not hippie unhip, but swinging unhip) Syracuse is, especially with the big brain factory and all, but maybe the Unicorn will help. A lot of good pro-folk are working the place to help get it on its feet and it looks like a winner.

I'll join the John Fahey thing... John Fahey, John Fahey, John Fahey. I heard that album of death chants, breakdowns, and military waltzes once, and is it ever a gorgeous sound... John Fahey! John Fahey! John Fahey!

NEWPORT ANNOUNCEMENT

A large roster of performers for the afternoon and evening programs is now under consideration by the Board of Directors for the Newport Folk Festival and will be announced in the near future.

After a one-year absence, during which he made a world-wide concert tour, Pete Seeger has been re-elected to the Board of Directors. Another member is Ralph Rinzler.

SPOTLIGHT

BABE STOVALL

by dave wilson



With this issue, Spotlight is going to do something a bit unusual. The performer featured in this column is not a Boston performer, and his name appears for the first time on our schedule page with this issue.

Babe Stovall was born the youngest of eleven children in Tylertown, Mississippi, in 1907. It was because he was the youngest that he was named "Babe." While neither of his parents were musicians, all of the children learned to play one instrument or another. Babe and his brother Tom emerged as the best players.

Until shortly over a year ago, Babe (playing guitar) and Tom (playing mandolin) performed for breakdowns and parties around their native Tylertown. Days, they worked. They sharecropped, picked cotton, and picked tongue nuts. Then, one day, Larry Boernstein from New Orleans heard Babe play and asked him to come to New Orleans. There Babe cut a record for Verve, which was issued as a special release for the New Orleans area. Babe began working, singing and playing at Preservation Hall in New Orleans, haven of some of the greatest Negro music our country has known. He also worked other clubs and bars including the posh Dream Castle.

He arrived in Boston on March 18th.

On March 19th, I received six calls asking me if I had heard Babe Stovall. I was amused at the uncontained enthusiasm of my friends as they described Babe's playing. I agreed to set up an audition for Babe at a Charles Street coffeehouse and went down to listen to him. His performance was an unqualified success, and he will be performing there for two weeks this month.

Babe is an odd mixture of the bluesman and the songster. He says that the only recorded bluesman he ever met was Tommy Jackson, and from him, he learned Tommy's "Big Road Blues." He plays with an infectious rhythm on his flashing steel-bodied National. When he flips it up over his shoulder and plays holding it behind his head (without missing a beat during the maneuver) he breaks up the audience. He is harsher than Mississippi John Hurt, but softer than Mance Lipscomb. His diction while singing is far better than that of most bluesmen, and thus he is more easily understood. He plays to entertain, and that he does well.

It is my unqualified wish that you go see and hear him.

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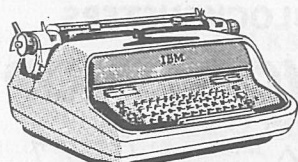
On Sunday night, March 28th, a benefit hoot will begin at 7:00 pm at the King's Rook in Ipswich. The proceeds of the evening will go to the family of the late Reverend Reeb of Boston, who died from a beating he received at the hands of hoodlums while he was in Selma, Alabama. Several of the Arts will be represented during the evening. Besides folksingers Lisa Kindred, Dayle Stanley, Jerry Corbitt and others, John Uptidek will give a reading of selections from his work, and Epic Records' newest Rock & Roll group, Barry & the Remains, will perform.

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Contry Corner

SQUARE and FOLK DANCE



by Marcia Young

NEFFA time is here again, and the dance corner of this issue is given over to drumming up some public enthusiasm for this annual event. Following is the best piece of propaganda we've seen yet; a completely unsolicited, unexpected testimonial from a satisfied customer. The "customer" is Newt Tolman, author of North of Monadnock and Our Loons Are Always Laughing, and columnist for the Berkshire Eagle, of Pittsfield, Mass. Newt is also known as a classically-trained flutist of no mean ability. In the article on the following page, Newt relates his experiences at his first New England Folk Festival.

NEW YORK FOLK FESTIVAL PLANNED

Plans are being made to hold the first New York Folk Festival early this summer. If all goes as projected, it will take place at Carnegie Hall on June 17th through 20th. Six concerts and two workshops will comprise the first festival, which will attempt to represent all phases of folk music from the traditional to the contemporary.

MIKE SEEGER RETURNS TO 47

On April 8th and 9th, the Club 47 will host Mike Seeger's first solo visit to the area since last fall. Besides the several recordings Mike has on Folkways with the New Lost City Ramblers, he also has two solo discs on Folkways along with a recent Vanguard release, all of which feature his performances of southern mountain music.

BARD THEATRE COMPANY TO PRESENT SAROYAN

The Bard Theatre Company, a newly formed professional resident company under the direction of Eileen Sokol, will present "Hello Out There," by William Saroyan, on Friday, April 2, at 8:30 and 10:30 pm. Performances will be at The Rose, 122 Salem Street, Boston.



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Up-Country Renaissance

Square and Folksy- and Nice

By Newton F. Tolman

NELSON, N.H.

BACK HERE in the underbrush, we don't claim to be in the Tanglefoot league with Jay Rosenfeld's learned music talk, from Bach to Bartok, in *The Eagle*. But when it comes to our own old "folk music" (square-dance tunes), we take a back seat to nobody. We wouldn't be seen dead dancing "Lady Walpole's Reel" to any other music than the original melody of that name; whether or not the fiddlers could manage it in B-flat. Mention any of a thousand good ancient classics like "Go to the Devil and Shake Yourself" or "The Tappit Hen" and we can tell you instantly they are played in the keys of G and A, respectively.

* * *

I'VE JUST slogged home, through late April mud, from two days at the greatest and most unpublicized of all New England cultural events, the NBFF—annual New England Folk Festival.

Held this year in Manchester, N.H., it was having its 20th anniversary. I never went before, because I hadn't practiced my flute playing enough beforehand for such a conspicuous appearance, and because the music was still dominated by "old fiddlers." This year, happily, the last of the old G-fiddlers, i.e., those who didn't read music and insisted on playing things like "Red River Valley" and "Hinky Dinky Parlez Vous" are all dead.

Gone to their reward! And after 40 years of playing for square dances with these gentlemen, I hope they are all droning away at "Hinky Dinky" in heaven on their harps, in the key of G.

* * *

SOME OF US like to think that in our little old Nelson Town Hall, back in the '20s, we played a large part in starting what became a national revival of square dancing. We put out a book on the subject* which is still a standard text. Our local prompter† ("caller" if you like) was the first to go on to national and finally international recognition. And for many years we played authentic music not heard anywhere else.

But when it got to the point where every village and town in the land had a square dance every week, and the music stores all pushed books and horrible recordings for the gullible, and New York shows and TV featured what they called square-dance numbers, we gave up. Nelson could no longer support weekly dances.

For the last 20 years or so, however, we have continued to put on dances now and then, at times like Christmas or Old Home Day, just to keep our hand in.

At one such dance last winter, we were visited by a youngish group of musicians from the Boston area and points south. They had come to fill out our meager orchestra, and when I saw they had two flute players, I said I guessed I might as well take it easy. Oh, no, they said, we came up here to learn some of the old numbers from you.

I couldn't believe my ears. I had spent half a lifetime sitting in, with square-dance bands whose repertoire of authentic melodies depended on a few such belabored classics as "Turkey in the Straw" and "The Irish Washerwoman," not to mention all the more modern abortions the "singing callers" insisted on using.

* * *

SO, THOUGH sadly out of practice, I wheezed away at some ragged second parts and obligations remembered from childhood days, to such wonderful melodies as "Ross's Reel No. 4," "Atlantic Hornpipe," "Durang's," "Smash the Window," "Maggie Brown's Favorite," "Rosebud Quickstep," and several others.

Well, next thing I knew, came a letter from the Folksy Festival music director — young fellow named Jack O'Connor — who had sat in with us at the Nelson dance. He wanted to sign me up to play for their annual wingding in Manchester. As I had been beefing for so many years that nobody, in all this latter-day enthusiasm for square-dancing, ever played any decent music, it was now a case of put-up-or-shut-up.

I GOT MY teeth cleaned and polished up my old silver flute, and started practicing away at my arpeggios, trying to make up for lost time. Then I got a swatch of music they had mailed to me — imagine, mailed! It had been a long day since I'd played for a square dance with anybody who could read music, beyond spelling it out one note at a time, if that. And best of all, some of our old favorites were included in the scores O'Connor had selected.

On a Friday night I checked in at the Armory in our "Queen City." Compared to the Nelson Town Hall, it was like playing in Madison Square Garden. Most of the 300 or so people present were of the various performing dance groups, hardly any audience.

But the music went pretty well, and it was fun. My friend Jack O'Connor, who had fiddled in Nelson, turned out to be more at home on the accordion, excellent on banjo, and capable on the bass fiddle when occasion warranted. He directed with precision and imagination.



Saturday afternoon I arrived to find the parking lot jammed. A sign on the wall said the building was designed for a capacity of 3,000, and though people came and went, it looked as though there were at least that many present. We played almost continuously from 2 p.m. until midnight.

Exhibition numbers from all the ethnic groups — Greek, Polish, Irish, Scotch, and many others, each in splendid national costume — alternated with dancing for the general public. An Irish girls' group (all about fourteen, I would guess) were so good that every time I looked at their flying feet, 20 little girls all in perfect unison, I actually couldn't help crying. It brings tears even now just thinking about them, the way a great piece of music can make you cry.

THERE WERE, of course, plenty of folksy people, and why not? One woman impresario undertook to direct the whole assembly, or as many as could get on the floor, in some kind of quaint bit with three concentric circles around the great hall. She stood in the center, a stalwart figure in what looked to me like a pregnant mother-hub-bard, and long bright red woolen stockings and black slippers. She would wave her hands and take a few mincing steps forward, then back, toeing out like a duck, and yell to the circles to imitate her.

At least they didn't have any of these "western" square-dance characters, with their nylon cowboy shirts, leather neckties, and music straight from the Hollywood Hillbillies.

Downstairs the crafty people displayed their crafts, and each ethnic group offered a table loaded with their finest national cooking. I had an Armenian dinner the first night, and a Lebanese one the second — both out of this world.

Amateur musicians were allowed to sit in with the band, but this wasn't painful, because only the regulars had microphones. So the visitors could whang away to their hearts' content, and not do any damage in the big hall. For my part, after blowing my head off for some 40 years and seldom being heard, it was luxurious to have my own mike. I could just move up to it and blast off above all the other dozen or so in the band, whenever I felt inclined.

IT WAS A bit of a shock, though, at first, to look around and suddenly realize that here was an "old-time square dance" outfit, and I was about ten years older than any of the others! But when I found how these younger people could sight-read, at a fast tempo, some score they'd never seen before — handed them by a visiting prompter — it was like being given a new lease on life. These people were dedicated, capable musicians, and played the old numbers as they were written, long ago. I never worked so hard, but it was worth the effort.

Square-dance music, like jazz, is not just played by note alone, however. My old teachers, now long dead, taught the feeling for this music which makes it good to listen to, as well as dance to, instead of a droning bore. These young people are now working to restore this quality, which I never thought I would live to hear again.

So I'm all for the New England Folk Festival. They even gave me a ten-dollar bonus at the end.

* *The Country Dance Book*, by Ralph Page & Beth Tolman,

† Ralph Page, now a resident of Keene, N.H.

... AND COFFEE TOO



UN 4-3266

March
 F 26 Keith & Rooney
 Sa 27 Mimi & Richard Farina
 Geoff Muldaur
 Su 28 Hoot w/Don MacSorley
 M 29 Tom Rush
 Tu 30 The Trols
 W 31 Image Theatre Workshop
 "The Triangle"
 & "The Reservation"

April
 Th 1 }
 F 2 } The Greenbriar Boys
 Sa 3 }
 Su 4 Hoot w/Les Daniels
 M 5 Tom Rush
 Tu 6 The Trols
 W 7 Image Theatre Workshop
 "The Rape of Bunny Stuntz"

Th 8 }
 F 9 } Mike Seeger
 Sa 10 Mimi & Richard Farina
 Nancy Michaels
 Su 11 Hoot w/Don MacSorley
 M 12 Tom Rush
 Tu 13 The Trols
 W 14 Image Theatre Workshop
 "The Rape of Bunny Stuntz"

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



LA 3-8443

March
 F 26 } Lisa Kindred
 Sa 27 }
 M 28 closed
 M 29 Gallery Theatre presents:
 "Spoon River Anthology"

Tu 30 }
 W 31 } Babe Stovall

April
 Th 1 }
 F 2 } Babe Stovall
 Sa 3 }
 Su 4 closed
 M 5 Gallery Theatre presents:
 "Spoon River Anthology"

Tu 6 }
 W 7 }
 Th 8 } Babe Stovall
 F 9 }
 Sa 10 }
 Su 11 closed
 M 12 Gallery Theatre presents:
 "Spoon River Anthology"

Tu 13 }
 W 14 }
 Th 15 } The Villagers
 F 16 }
 Sa 17 }



227-3524

March
 F 26 Steve Koretz
 Sa 27 Rogelio Reyes
 Dave Briggs
 Su 28 Andy Caponigro
 Jazz guitar
 M 29 Nancy Michaels
 Tu 30 Ed Freeman
 W 31 Paul McNeil

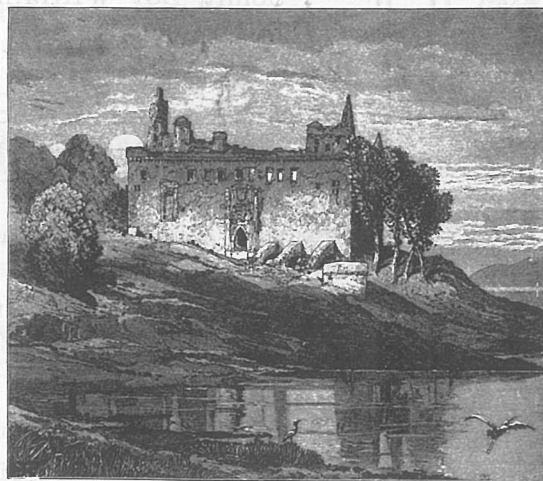
April
 Th 1 Ed Freeman
 F 2 Ray Pong
 Sa 3 Rob & Gretchen
 Su 4 Andy Caponigro
 Jazz guitar
 M 5 Debbie Green
 Tu 6 Ed Freeman
 W 7 Paul McNeil
 Th 8 Carl Watanabe
 F 9 Steve Koretz
 Sa 10 Rogelio Reyes
 Dave Briggs
 Su 11 Andy Caponigro
 Jazz guitar
 M 12 Ed Freeman
 Tu 13 Don MacSorley
 W 14 Paul McNeil



262-9711

March
 Thru Sonny Terry & Brownie McGhee
 Su 28 Joe Martellaro
 Tu 30 } Dave Van Ronk
 thru and
 Su 11 } Pat and Victoria
 Tu 13 } Casey Anderson
 thru and
 Su 25 } Judy Roderick

Every Monday: Hoot w/WBZ's Jeff Kaye
 Sunday Afternoons at 3:00:
 Topical Song Workshop
 led by Ross Winetski



March
 F 26 NEW LOST CITY RAMBLERS,
 PHIL OCHS, JACKIE WASHINGTON
 Lawrence Central Catholic High School
 8:30 pm
 Sa 27 "GRAND OLE OPRY" Boston Arena
 8:30 pm
 Sa 27 THE MANDRELL SINGERS
 Rindge Tech Auditorium, 8:00 pm
 Sa 27 ROSCOE HOLCOMB, DILLARD
 CHANDLER, GALAX STRING BAND
 Stebbins Auditorium, Unitarian Church
 of Cambridge, 8:00 pm
 Su 28 HOOTENANNY - JIM ROONEY
 AND OTHERS, Center Club,
 Boston YMCU, 2:00 pm

April
 Su 4 SHLOMO CARLEBACK
 Boston YMHA - Hecht House
 8:15 pm
 Th 8 GEORGE SHEARING QUINTET
 John Hancock Hall, 8:30 pm
 F 9 THE MITCHELL TRIO
 Symphony Hall, 8:30 pm

Children's Concert Series,
 2:00 p.m.
March
 Sa 27 Improvisational Theatre for
 Children, w/Paul John Austin
 & Susan Dorlen

April
 Sa 3 Songs of Colonial Times
 w/ Margaret MacArthur
 Sa 10 Gordon Bennett Puppet Show
 (from Sturbridge Village)

Classical Music Program (3:00 p.m.)
April
 Su 11 An Orchestral Program of Scarlatti,
 Handel, Buxtehude, and Mozart

Folk City U.S.A. with Bob Lurtsema
 WCRB 1330 AM 102.5 FM - Friday, 11:15 pm

March
 F 26 Live Performance Series
 Dick and Mimi Farina
 Tom Rush

April
 F 2 Recent Releases
 F 9 Record Reviews
 F 16 A program of blues records
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March
 F 26 Cam, Bob, & Charlie
 Sa 27 Mary DiPietro
 Su 28 }
 M 29 } closed
 Tu 30 }
 W 31 Ken Frankel

April
 Th 1 Stereo
 F 2 The Bard Players
 Sa 3 Mary DiPietro
 Su 4 }
 M 5 } closed
 Tu 6 }
 W 7 Max
 Th 8 Stereo
 F 9 Lower Blackwood Street Rag Pickers
 Sa 10 }
 Su 11 }
 M 12 }
 Tu 13 }
 W 14 } closed - Happy Easter
 Th 15 }
 F 16 }
 Sa 17 }



LA 3-9391

March
 F 26 Ray Pong
 Sa 27 Isabel Gardner
 Su 28 Jazz & Blues on tape
 M 29 Phil Rhodes
 Tu 30 Steve Koretz
 W 31 Sam & his piano

April
 Th 1 Paul MacNeil
 F 2 Ed Freeman
 Sa 3 Don MacSorley
 Su 4 Walter Bjorkman,
 12-string
 M 5 } Son House
 Tu 6 }
 W 7 Amy Boutté, piano
 Gene Perla, bass
 Th 8 Jerry Corbitt
 F 9 Nancy Michaels
 Sa 10 Ray Pong
 Su 11 Ed Freeman
 M 12 Jeff Gutcheon,
 barrelhouse piano
 Tu 13 Steve Koretz
 F 14 Sam & his piano

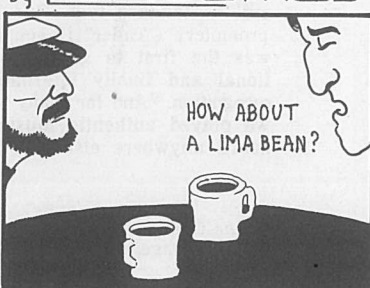
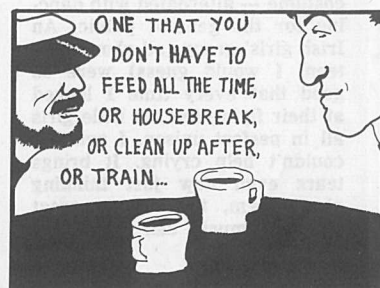
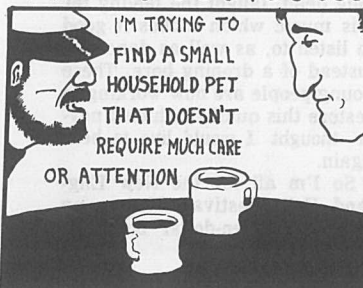


1-356-9754

March
 F 26 } Eric Anderson
 Sa 27 }
 Su 28 Rev. James Reeb Benefit Hoot
 M 29 Hoot
 Tu 30 Open House
 W 31 Carl Watanabe

April
 Th 1 Bill Staine
 F 2 } Jerry Corbitt
 Sa 3 }
 Su 4 Open House
 M 5 Hoot
 Tu 6 Open House
 W 7 Carl Watanabe
 Th 8 Bill Staine
 F 9 } Rolf Cahn
 Sa 10 }
 Su 11 Open House
 M 12 Hoot
 Tu 13 Open House
 W 14 Carl Watanabe

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 27 - Cinquin Singers
 28 - Hoot
 29 - closed
 30 - Thom Ghent
 31 - Thom Ghent

APRIL 1 - Thom Ghent
 2 - Gene Galeski
 3 - Thom Ghent
 4 - Hoot

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BLUES CLASSICS

Memphis Minnie
Sonny Boy Williamson
Kokomo Arnold/ Peetie Wheatstraw

Times sure have changed! As recently as two years ago, the blues reissue field was just beginning to unfold, and the releases could be counted on the fingers of one hand. Now, we have reached the point where nearly every important singer has been adequately represented in reissues, and releases such as the above, covering less important blues singers, are beginning to appear. These are items with no possible appeal to the overall folk audience; only blues specialists with long pocketbooks and a burning desire for complete LP collections will be interested.

Weakest of the four is Kokomo Arnold, one of the most famous mediocrities in blues history. Here he does one good cut "Original Milk Cow Blues," three or four inferior copies of this piece (he recorded dozens of words on this one song), and a couple of different but equally weak items. Worst of all is "Kokomo Blues," one of his biggest hits, interesting only in that Robert Johnson was to use elements of it (vastly improved) in his "Sweet Home Chicago." Johnson also used a falsetto lick from "Milk Cow Blues" in many spots on his recordings.

The other three share much in common. They were "pop" bluesmen, who recorded literally hundreds of sides. Their lyrics

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Broadside

range from the pleasant to the trivial, and all employ a chunking rhythm section which crank out what Sam Charters dubbed "the Bluebird beat" (all three recorded for Bluebird, a Victor subsidiary), designed for dancing. The product is, at best, pleasant and attractive, but it never even approaches the level of introspection characteristic of the deep blues.

Sonny Boy Williamson was a real style-setter, and his singing style and biggest hits ("Groundhog Blues," "Sugar Mama," "Good Morning Little School Girl") crop up everywhere. His best aspect is his harp playing, but he does less well accompanying himself (this is also true of Little Walter) than he does accompanying others. Despite his fame, there is simply not enough interest here to justify a complete LP.

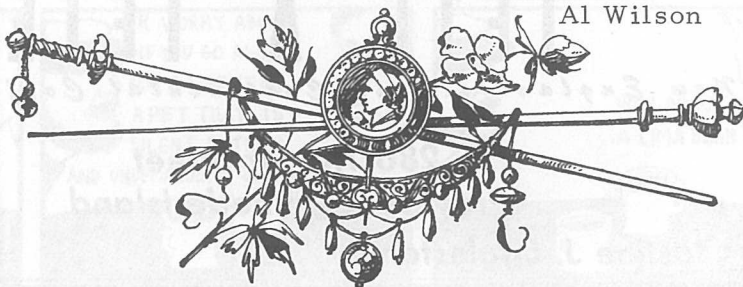
This is even more true of Memphis Minnie. Her grating singing style and trivial approach to blues wear extremely thin over two LP sides.

Best of this gang is Peetie Wheatstraw, the friendliest blues singer of them all. An utterly unpretentious performer, he is at his best (friendliest) on his several piano stomps in which he plays and sings in a most ingratiating manner. However, he also has little in the way of significance, and sounds best in small doses such as the one LP side offered here.

In toto, these albums again prove that the commercially successful performers in a field are often the least significant musically. The Negro record-buying public has little of the taste so often ascribed to it, and habitually has ignored the Robert Johnsons and lionized such people as Kokomo Arnold. Comparable situations exist today.

Peetie Wheatstraw is perhaps worth owning as a pleasant diversion, but the others cannot be recommended except to blues historian types like myself who are interested in "influences" and stylistic trends which are reflected in the work of better bluesmen and give more of an idea of their musical thinking. These recordings are important in this respect, but they are not "Blues Classics."

Al Wilson



Reviews



JUG BAND MUSIC

Jim Kweskin
& the Jug Band

Vanguard VRS 9163



When Vanguard released "The Jug Band" (VSD 2158), it was hailed as a milestone in folk entertainment. This newest release is many miles ahead of the first, thoroughly enjoyable all the way through. Bill Kieth has taken over the banjo spot previously held by Bob Siggins, and the group has profited by the addition of Maria D'Amato. Her only solo, "I'm a Woman," is one of the finest cuts on the record and should indicate that she might be ready for an album of her own.

Geoff Muldaur sounds better on this album than any I've previously heard. His "Don't You Leave Me Here" is the best sampling yet of the unique Muldaur timbre. He also does a top notch job on "Jug Band Music" and "Memphis."

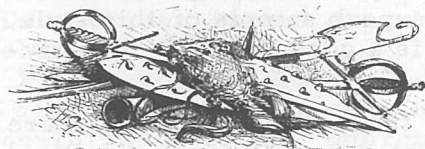
Bruno Wolfe contributes a great version of "Morning Blues," is joined by Kweskin and Muldaur for "K C Moan," and does a throw-in called "Ukelele Lady," which wouldn't have hurt the album if it had been thrown out. Fritz Richmond is still the phenomenon without which the group wouldn't exist. His jug and washtub bass are unparalleled. Listen to the great solo where he carries the melody in "Good Time Charlie."

Jim Kweskin, however, is the guiding force behind the group. It is his feeling for ragtime and his innate musical acumen that maintain the high calibre of each performance. If any criticism of the album had to be levied, though, it would be directed at Jim for the one or two places where it sounds as though perhaps he has sung the song too many times and is indicating, rather than actually experiencing, some of the joie de vivre for which he is justly famous.

Mel Lyman's harmonica sets the pace for "The Jug Band Waltz," which I've played over and over, and I still can't get enough of it. The only instrumental, it is a veritable lesson in sustained humor. This one cut is worth the cost of the whole record.

Consider your collection incomplete until you've added this album.


robert j. lurtsema



FOLK MUSIC
COFFEE HOUSE

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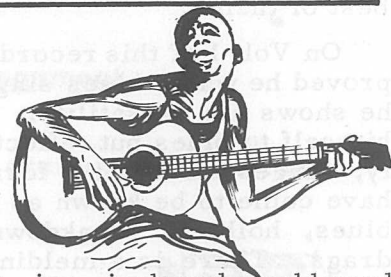


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THE JUG, JOOK, AND WASHBOARD BANDS

Various Artists

Blues Classic 3



During the 20's, jug, jook and washboard bands appeared throughout the South. They were prominent in spreading many different types of music: blues, country-dance tunes, old minstrel show numbers, dixieland jazz and pop tunes of the day. The examples used on this record range from out-and-out country blues to the phrasings of Dixieland jazz. All of the selections were taken from old 78's and the recording quality is poor and difficult to listen to.

This record will be important, however, to the collector. It features the guitar playing of Big Bill Broonzy on several, otherwise unimportant, cuts. It also has an early recording of Hattie Hart, as much of influence in the 20's as Bessie Smith was to be a little later. Johnny Dodds, an immortal of the jazz clarinet is featured briefly.

This record, as a document helpful in tracing our musical development, is important. As a record to be listened to for sheer enjoyment, it is a disappointment.

Cori Randle

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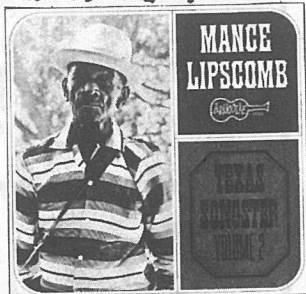
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Broadside

MANCE LIPSCOMB
TEXAS SONGSTER

Mance Lipscomb
Arhoolie F1023



Arhoolie, with but rare exception, has produced a consistently good quality of recordings. This must be considered with the best of them.

On Vol. I of this record, Mance Lipscomb proved he was a blues singer. On this album he shows his versatility. He does not limit himself to blues but, effectively and sincerely, ranges through the forms of music which have come to be known as Negro Traditional: blues, hollers, breakdowns, reels, shouts, drags. There is a melding of tradition and personal creation; an easy-going but, paradoxically intense, style of creation that leaves one without the sense of urgency found in the music of the new, urban and citified wave of blues "artists." Lipscomb's rendition of Big Bill Broonzy's "Key to the Highway" can be, in my humble opinion, a classic recording.

This album is a must for your record collection.

File under "Outstanding."

Cori Randle

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Reviews



COUNTRY BLUES ENCORES

Origin Jazz Library OJL-9

Here, after a lapse of many months, is a blues record which can be regarded as a "must" item (the last was Charlie Paton Vol. II). And yet it is a peculiar "must" item, for fully half of the sides range from mediocre to really poor.

Two are by Ishman Blacey and Henry Sims who are famous mediocrities, but the others are by obscure mediocrities. These are (Red Hot) Old Mose, Charley Jordan, Bill Wilber, John Byrd, Sonny Boy & His Pals, and Big Bill R. Thomps. The latter two are groups with no blues interest whatsoever.

The other eight sides, however, rant from the very good to the great. Among the lesser known ones are Reuben Lacy, who sings in a deep, changing voice, plays in a deliberate and compelling rhythmic picking style, and is overall an arresting and different performer. Blind Joe Reynolds plays a dynamic bottleneck guitar. Isaiah Nettles compensates for his undistinguished guitar with his high, stunning voice (much like King Solomon Hills), and Joy Bird Coleman is revealed as the finest unamplified harp player ever, with only Hammie Nixon and Bullet Williams coming close.

More familiar (they were on OJL-2) are William Moore, Tommy Johnson, Garfield Akers, and Skip James. All do very well, but Skippy carries off the honors (as usual) for "I'm So Glad," the most difficult and the fastest piece ever recorded by a bluesman.

As stated before, this is a "must" recording for any blues collection.

Al Wilson

COUNTRY BLUES VOL. II

Folkways RBF 9

Like the above record, this is a mixed bag, but it's overall quality is lower. Unlike the above, however, this record contains several cuts which lie beneath the really outstanding but above the mediocre.

Two are by the Georgia Singers, Charlie Lincoln and Peg Leg Howell, who are always pleasing but never great, and Luke Jordan (of whom I know little) seems to fall into this category. Maceo's 32-20, by Big Maceo, is in a style I consider trivial (barrelhouse piano) but is a superb sample of this style. Henry Townsend is a good singer in the driving Delta style.

Again, as on the previous record, there are many cuts that are poor, done by Blind

Willie McTell, Bo Carter, Blind Boy Fuller & Sonny Terry, Papa Charlie Jackson, Eddie Kelly's Washboard Band, Charlie Pickett (his cut is a far cry from his earlier reissue Down the Highway), and Brownsville Son Bonds. The latter is backed brilliantly by Hammie Nixon, but the guitar and harp are not in tune with each other.

There are only two cuts here of the top quality of the better half of OJL-9. They are "Levee Camp Moan" by Texas Alexander (vocal) and Lonnie Johnson (guitar), a challenging duet (Johnson plays only single line melodies) in free rhythmic style which is both pretty and significant. The great Bukka White in "Strange Place Blues" plays a bland guitar part, but the surging melodic line and stunning lyrics (certainly one of the 10 finest blues lyrics) make this a first-rank blues piece.

Al Wilson

NEW LOST CITY RAMBLERS SONG BOOK

Oak Publications CT 2037

Lovers of "old timey" music will be interested in this new Oak songbook combining the editorial efforts of Mike Seeger and John Cohen with the musical transcription of Hally Wood. The book includes more than 120 NLCR songs, considerable historical and stylistic information, and a number of well-chosen photographs.

Arranged under headings such as "Take Warning," "Wild Men and Murder," "Songs," and "Rave On," the songs are accompanied by notes giving original recording data, the instruments used, special tunings, and occasionally on original characteristic picking style. Although the notation presents the songs as they are sung by the Ramblers, it is the editors' express wish to return them to their rightful status as public domain. No copyright claims are made or listed, and all available bibliographic and recording information is included.

Although this reader would have suggested a somewhat heavier wielding of the editorial-

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literary pen with regard to the essays on old time instruments and styles, early history and revival of country music, and the copyright problem, their information certainly rounds out the presentation of the music itself. By the same token, some of the photos leave the reader with an unanswered curiosity. Short explanatory notes might have been included along with the credits.

This is not a book for the neophyte musician, but it is a worthy effort to preserve traditional southern music for those who appreciate its significance.

julie snow

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GREENBRIARS AT 47

Bluegrass favorites, the Greenbriar Boys, will be performing at the Club 47 for three nights, April 1st, 2nd, and 3rd. The group, comprised of Bob Yellin, John Herald, and Frank Wakefield, appeared at the Newport Folk Festival last year and has a recent release on Vanguard.

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BROADSIDE is seeking someone to assist our subscription department in processing the flood of new subscriptions that we receive. If you can type, you may be the one we're looking for. No pay, of course, but fun and interesting for you and us. Call UN 8-9788.

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Is your club, school or organization planning a hootenanny or folk music concert? BROADSIDE will gladly print a free announcement of your program. Send pertinent information, being sure to include who, when, and where, to:

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



BRANDEIS FOLK FESTIVAL DATES ANNOUNCED

The Third Annual Brandeis Folk Festival, which is usually held in conjunction with a Brandeis Festival of the Arts, has been announced for the weekend of April 30th and May 1st. Concerts are planned for both Friday and Saturday evening, and, on Saturday afternoon, there will be a Children's Concert, a Banjo Contest, a Blues Workshop, and a program of Songs of French Canada.

The roster of performers and additional information will be included in the next issue.

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Cases
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Banjos
Recorders
Guitars-Goya Vega Guild
Hohner harmonicas
Kazoos
Flutes

Notes from a Stanza Collector variant ed. freeman

First of all, a couple of corrections to last week's column: the paragraph about guitars in the \$50 to \$100 price range got edited out somewhere along the line. I recommend a Harmony Sovereign, which lists for around \$75; it's a big guitar — the size of a dreadnaught — and a remarkably good guitar for the price. Also, Briggs & Briggs in Harvard Square most definitely does not sell battered-up, used guitars; for these, you should go to LOC, Inc. at 114 Austin Street in Central Square, Cambridge. Briggs & Briggs has a wide variety of new guitars, some used ones, and is one of the most knowledgeable and reputable places around.

So much for guitars; on to folk poetry, record reviews and iconoclasm. I have been amused, amazed, and somewhat disgusted by the reactions of many BROADSIDE readers to the series, "Poets Look at Folk Music" and to several record reviews that have appeared in recent issues, in particular, a review of mine. The reactions have been, for the most part, very personal, very negative, and often vehement to the point of being hysterical. Some opinions expressed publicly on stage and over the radio have gone so far as to be in bad taste. Why all this big stink, why such a personal reaction to what is an expression of intellectual (not emotional) opinion? One can only think that some BROADSIDE readers listen more with their preconceptions than they do with their ears.

What is the purpose of a column or a record review in a magazine like BROADSIDE? Well, first of all, it could be strictly descriptive and informative, as are many columns and reviews. Secondly, it could be an expression of what would most likely be a popular opinion, the opinion that most people would probably have if they had the opportunity to hear that particular record, concert, etc. Thirdly, a column or a review can be an educated opinion, the opinion of one who knows more than most people about a given subject; Al Wilson's reviews of country blues recordings are an example of this possibility. But an opinion as expressed in a column or a record review can also be a deliberately unpopular opinion, a deliberately dissenting opinion, an opinion expressed for the purpose of making you, the reader, THINK. Think, reconsider, reevaluate your own opinions. Not necessarily change your mind, just shake it up a little. We all have a tendency to pigeon-hole our thinking, just because it's easier to think ready-made thoughts. And nobody is going to object to a real opinion, just so long as it is a true opinion and not a preconception. You can like Bob Dylan all


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you want, you can say he's written a whole mess of good songs, but that doesn't change the fact that he's written some lousy ones too. To have a valid opinion of Dylan, you have to keep your mind open to the possibility of his writing a bad song. And that is the purpose of unpopular, dissenting opinions: To keep your mind open.

Specifically: there are so many points in "Poets Look at Folk Music" that I disagree with, it would be impossible to discuss them all. But Myers and Milmore have demonstrated one important fact: some of the folk poetry that is being written today is just plain awful. Especially when you contrast it with the poetry in what most of us consider "good" ethnic folksongs. (And there are "bad" ethnic folksongs too — look through Child's English and Scottish Popular Ballads and you can find some real lulus.) Now just because some of the poetry in modern folksongs is terrible doesn't mean you have to smash your plaster idol of Tom Paxton to pieces and go off and live the rest of your life as a repentant hermit in the hills; all that is being asked of you is that you consider the possibility that the poetry (not the song, just the poetry) isn't quite up to snuff. RE my earlier-mentioned review: there are many different points I could have brought up about this record, most of them good points. Instead I chose to harp on one bad characteristic. Why? It's a safe bet that most of the people who read my review will have heard the record at one time or another, in which case they can form their own opinions. Most people who have heard the record have liked it. More power to them. I insisted on what I thought was a bad point because I felt it was an important point, and one that might easily be overlooked, especially when one approaches the record with the preconception that it will be a good record because Tom Rush is good. Maybe it is a good record; my point is that it doesn't necessarily have to be.



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THE SONG FINDER

TO: Sue Sloss, Lynchburg, Virginia

Linda Liebman of Elektra Records has suggested that the allegorical song you refer to is not Fennario, as we guessed, but Roll, Turn, Spin, by Len Chandler, which will be included on Judy Collins' next album.

TO: Dale Bannister, Edinboro, Pa.

Mole's Moan was written by Geoff Muldaur, and, as far as we can find, is only available on Tom Rush's Prestige Record, "Got A Mind to Ramble."

TO: Barbara Peters, Melrose, Mass.

Woke Up This Morning is an Ian and Sylvia song and may be found on their latest Vanguard Record, "Northern Journey."

TO: Jeffrey Brown, Hamilton, Mass.

Euphoria was written by Robin Remailly and can be heard on the Prestige recording, "Holy Modal Rounders."

TO: Karl Hahn, Dorchester, Mass.

Danger Water can be found in The Joan Baez Song Book, published by Ryerson. Source information is included in the introduction.

TO: Patricia Roberts, Somerville, Mass.

Codine was written by Buffy Sainte-Marie and is on her first Vanguard album. It has been printed in the current issue of "Sing Out."

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EDITOR'S CHOICE

Another Country

by Richard Farina

There are times when you have a fairly good thing going with someone and it works well enough until your time runs out and you begin mistaking relative motion for genuine movement. But you stay together just the same out of inertia, habit, perhaps the idle hope something or other will happen. It doesn't seem to be happening at home though, so you try a couple of other countries until you finally hear what your pillow has been whispering all along, and that's what this song is about.

Moderato

1. When we were ap-pren-ticed to roam - - ing, We tried the hills of
Spain, The roads were o-pen, the com-pan-y good, And we
rose where we had lain. You swore we'd find our
pleas-ure a gain, That our time was not in vain,
But the Span-ish girls with ra - - ven curls, They
eased me of my pain.

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2. When none of our hours were numbered,
We strolled on England's shore.
Our steps were anxious, our silences long
And we rose by the ocean's roar.
You tried to take my hand in your own,
You tried to rule my brain.
But the London girls with golden curls,
They eased me of my pain.

3. When all our senses were reeling,
We sailed to black Tangier.
Our eyes were clouded, our kisses were numb,
And our time was drawing near.
You searched the ashes and searched the coals,
Searching a common name;
While Arabian girls with perfumed curls,
They eased me of my pain.

4. You sang of lovers as restless as we
Who in other rooms did lie.
A-rolling and tumbling all over the night,
So why not you and I?
You asked me once, you asked me twice,
The answer was never the same -
While wayfaring girls with ribboned curls
Would ease me of my pain.

5. When we were apprenticed to roaming,
We left our tales untold.
Our loads were lighter, our burdens were few,
Our time was growing old.
For nothing was ventured, and nothing gained,
And nothing still remains.
And many a girl with her perfumed curl
Will ease me of my pain.

DEAR BROADSIDE



DEAR BROADSIDE:

Who the hell is Cori Randle? Recently, a few of the reviews given in your magazine have surprised me, but the one on Mark Spoelstra's latest album really made me seethe. Just what is meant by "material not right for his voice quality"? Come off it! And the statement that "all the things he says have been said many times before and said much better" is idiotic and absurd. I beg to differ and dare say that this album contains some of the best songs to come out in the past few years. Mark Spoelstra's voice is clear, his presentation sensitive, and, although his twelve-string is not the best around, it is more than adequate. Any one song on this record is enough to make it an important release.

Sincerely,
Brian O'Neill

(Ed. Note: Cori Randle is a writer. He has a novel due out in June and has published poems and short stories in several periodicals. He is also host of two folk-oriented programs on WTBS radio (88.1 on the FM dial).

DEAR BROADSIDE:

Do you know if Jerry Corbitt has any sort of a recording out?

Thank you.

Al Marotta

(Ed. Note: Not Yet!)

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DEAR BROADSIDE

Is it true that Richard Farina and Mimi Farina are brother-in-law and sister, respectively, to Joan Baez? If so, how come, they never say anything about it? And do they have a record out? And can you possibly print Richard's song "Birmingham Sunday," the one that Miss Baez sings on her most recent album. It's up to anything that anyone else has written.

Very sincerely,
Pauline Krause

(Ed. Note: Yes, Mimi is Joan's sister. There is no reason for them to say anything about it. They are recorded by Vanguard—due for release this month. We will attempt to print "Birmingham Sunday" in the near future.)

DEAR BROADSIDE:

We've been receiving BROADSIDE for about a year now and enjoying it thoroughly. The recent installments of "Poets Look at Folk Music" are fascinating, but my wife and I are both wondering if there are any folksong lyrics that could stand up under the analysis of Myers and Milmore. We think the merciless criticism is great fun, but how about an occasional mention of a song with a really good lyric.

Also, could you possibly send me the names, if any, of subscribers in our immediate area, which includes Plymouth, Carver, Kingston, Plympton, Duxbury, Manomet, Halifax, Bryantville, Pembroke, Marshfield, etc.? I have little hope that you will have time to fulfill this request and also little hope that you would find any subscribers if you cared to investigate. We have yet to find anyone living around here who has a really strong interest in "serious" folk music.

Sincerely,
Trudy & Sam Babbitt

(Ed. Note: We do have many readers in your area, and if they can find your name in the phone book, we're sure you'll hear from them.)

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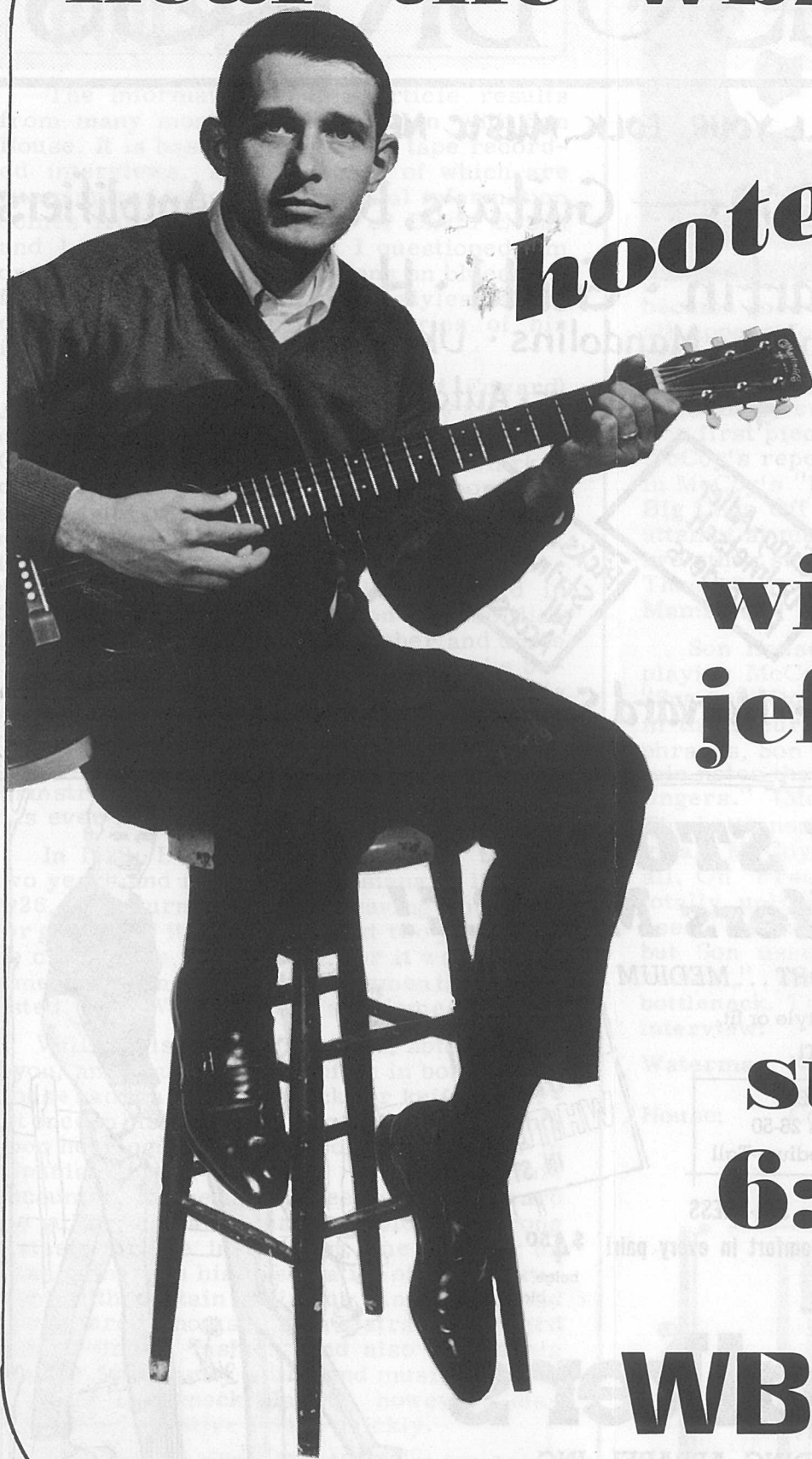
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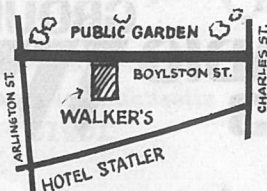
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