

THE BROADSIDE

Volume IV, No. 4

Cambridge, Massachusetts

April 14, 1965



NEW ENGLAND FOLK FESTIVAL

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THE BROADSIDE

OF BOSTON

Volume IV, No. 4

April 14, 1965

145 Columbia Street
Cambridge, Massachusetts 02139

Phone: 868-9788

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the opinion of the Staff of BROADSIDE.

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New England Folk Festival

The New England Folk Festival Associa-
tion was formed in 1944 for the purpose of sus-
taining interest in the dances, music, and
crafts which New Englanders brought with
them from their native countries. This year's
folk festival will be held the weekend of April
23 at Saugus High School in Saugus, Mass.
The program promises plenty to see, hear,
do, and eat!

The annual reunion of musicians occasions
many a jam session. Marathon song fests can
be found (and heard) 'most any time throughout
the weekend. A Scottish pipe band will be on
hand to lead the grand march. For the spec-
tator and listener, there will be folk singers
featured on the evening programs, dances of
various countries performed by ethnic groups,
and on-the-spot demonstrations by New
England craftsmen. Also on hand will be a
variety of exotic foods and handmade crafts

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cer, there'll be enough dancing to satisfy even
the most avid enthusiast.

The following page will provide you with
directions to the Festival site, and a general
program of events. For more specific de-
tails on the dances, music, crafts, and exhi-
bits, check Marcia Young's CONTRY COR-
NER in this issue.



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NEW ENGLAND FOLK FESTIVAL

DIRECTIONS TO THE SAUGUS HIGH SCHOOL

From Boston—

Go over the Mystic River Bridge or through the Calahan Tunnel and follow Routes 1 or C-1. Proceed just over 5 miles from the bridge or just over 8 miles from the tunnel. There will be a Sears Roebuck and The New England Shopping Center on the left and the Saugus High School is on the right. Continue and turn right at the sign which reads MAIN ST., SAUGUS. Then make the next immediate right onto John A. W. Pearce Memorial Drive which will bring you right to the school.



From Route 128 and the North—

Go south on Route 1 (the Lynnfield, Route 1 exit from Route 128) and proceed about 4 miles south of Route 128. At the sign which reads MAIN ST., SAUGUS make a right and go up and over Route 1. Then make a right just past the overpass onto John A. W. Pearce Memorial Drive which will bring you right to the school.

SCHEDULE OF EVENTS

FRIDAY, April 23

Doors open: 6:30

Dancing for all: 7:00

Program: 8:00 - 12:00

(includes 2 1/2 hours of general dancing)

SATURDAY, April 24

Afternoon session

Doors open: 12 noon

Dancing for all: 12:30

Children's Program: 2:00 - 5:00

Adult Dance Program: 2:00 - 5:00

Evening session

Doors open: 5:30

Dancing for all: 6:30

Program: 8:30 - 12:00

(includes 2 1/2 hours of general dancing)

SUNDAY, April 25

(Free to members--join at the Festival)

Dance Workshop: 2:00 - 5:00

(Swedish and American dances)

NEFFA Annual Meeting: 5:00 - 6:00

SUPPER: 6:00

(Followed by dancing until 9:00)

NATIONALITY FOODS ON SALE

Friday: 6:30 - 11:00

Saturday: 12:00 noon - 11:00 pm

CRAFTS DEMONSTRATIONS AND EXHIBITS

Friday: 6:30 - 11:00

Saturday: 12:00 noon - 11:00 pm

JAM SESSION AND SONG FEST

Saturday: 5:30 pm throughout the evening

TURK'S HEAD HOSTS BROADSIDE BIRTHDAY PARTY

On Saturday, March 23rd, the Turk's head Coffeehouse played host to the staff and friends of BROADSIDE. The event was in celebration of our Third Anniversary. Spring flowers were sent to us by Sing Out, Oak Publications, and Folkways Records, and two scrumptious cakes from the Turk's head and the Loft, along with numerous letters of congratulations, combined to make the afternoon a memorable event. Thank you to all!



COFFEEHOUSE

THEATRE

by jan chartier

Two issues ago Dave Wilson rambled round the "healthy" trend of coffeehouses, i.e. the current presentation of diversified art forms by some of the clubs. The timing felt right; I answered the cue by suggesting a column devoted to theatre.

Performance listings will still be found on the schedule page. This space will be reserved for reviews and backgrounds, observations and comments.

Monday night is theatre night at the Loft. The Gallery Theatre, under the direction of Alan Savage, made its debut the first of February with an early Tennessee Williams' called "Mooney's Kid Don't Cry." When it opened, the actors weren't communicating with each other, hence the audience was left cold. During its run the staging was altered, new techniques added, and the actors slowly warmed up to each other. The final performance came close to the real thing.

March 29th was the Gallery Theatre's opening of Edgar Lee Masters' "Spoon River Anthology." Spoon River is a small town in Illinois. The anthology is of past inhabitants speaking from the grave, reflecting upon their lives, exposing their truths.

Shelley Malsch and Tim Sawyer, the two folk singers, did a fine job of setting the moods. The multi-characterizations of the rest of the cast averaged high. Brendan Hanlon was equally convincing as the sober commentator and an indignant politician. Lee Savage, who seemed to force emotion in "Mooney's Kid," flowed in and out of her roles with refreshing honesty. Lee's love dance with Jose Martinez offered a few beautiful moments often difficult to capture on stage. I must add that Jose is one of those fortunates

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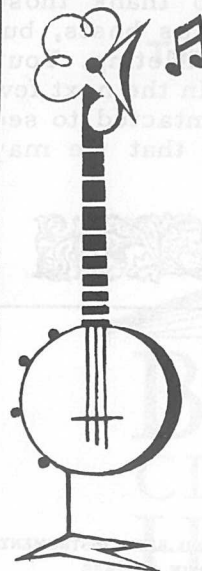
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with an innate stage presence — he physically fits, and all his moves are smooth and sure. Jone Miller impressed me only twice, first with her mirror speech, then with her portrayal of a blind woman.

There's one actor I've saved for last. His name is Al Carona. In each speech, however varied from his last, his entire body rippled in tune to what he was saying. Even when the others were speaking, he was a joy to watch.

One drawback of the play was a small part of the staging. In a few instances there seemed to be too much shuffling about. But the timing between speeches and the interaction between the actors--the spontaneous attentiveness to each speaker by the others on stage — made this presentation of "Spoon River Anthology" a dramatic success.



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ATTENTION HOSTS

BROADSIDE wishes to thank the many readers who have opened their homes to performers and offered their hospitality over the past year. Without your generosity, many of these performers would have been hard-put to find any comfort during their stays here. We also wish to thank those people who registered with us as hosts, but were not contacted for actual billeting. Your offers have not been ignored. In the next few weeks, many of you will be contacted to see if you are still amenable, so that we may update our listings.



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Notes from a Stanza Collector Variant ed. Freeman

The folk revival has been surprisingly chronological in its reviving: first off it dredged up Child ballads, then it moved on to Southern white ballads, blues, ragtime, and on up to Woodie Guthrie and the topical song bit. In the space of ten years or so, the revival has plowed its way through four hundred years of the Folk Process. Sort of reliving our heritage in Readers Digest form. But for the past couple of years, we seem to have been stymied. Having relived the Folk Process up until the apparent end of the Folk Process, there seemed to be nowhere to go. God bless the Beatles and the Rolling Stones, for they have given us new directions. They have shown us that there is yet another music to revive in our own inimitable, folky way: rock 'n' roll.

This month marks a major turning point in the history of the Folk(?) revival: nestled in amongst the Jean Ritchie records at Briggs & Briggs' folk-oriented record counter is a stack of Robert Dylan's latest record — "Subterranean Homesick Blues," and, on the flip side, "She Belongs to Me." It's a 45, complete with electric guitars, drums, the works. Bob Dylan, the kid who sang blues, the kid who came to New York to visit Woodie Guthrie, Dylan, the kid who wrote "With God on Our Side," this kid has grown up: now he sings pop music.

And man, what a gassy record. First of all, it points up one important fact about old man Dylan: he can sing. Secondly, it is fascinating to see how well Dylanism fits pop music. "Subterranean Homesick Blues" is about as far out as the title would suggest, a natural progression from all his other weirdo songs. "She Belongs To Me" is even further out than the title would suggest, with such poetical gems as: "She wears an Egyptian ring, sparkles before she speaks, (2), She's a hypnotist collector, you are a walking antique." I would venture to say that in this record, Dylan as an individual has finally found his natural medium. And folk music as a whole has found another step forward that can be taken.

Of course, there are dangers inherent in the pattern of the revival. If it takes us only ten years to go through four hundred years of music, it should take about nine days to go through one year. The way I have it figured, we're due for a revival of "I Wanna Hold Your Hand" next Tuesday at 2:00 A.M. And of course the revival will continue to catch up with the music that it's reviving. In a year or two, I foresee all records being recorded with a heavy echo chamber, the echo being the revival of the original, built in, for convenience.

SPOTLIGHT

PAUL MACNEIL



At a time when folk music seems to be raising musicians only to see them evolve into Rock & Roll singers, it is somewhat reassuring to note that at least once in a while it works the other way.

Paul MacNeil was once a member of "Miles and the Wild Ones," a Rock group from Milton, the town in which Paul was raised. A friend, Dave Treanor, introduced Paul to folk music, and noticeable changes crept into his playing. When the process was more or less complete, Paul found himself to be a ballad singer.

The country songs of the Carter family are his acknowledged influences. His fans claim him to be the best autoharp player that they have heard in Boston. His treatment of ballads and story songs is informal, as are his performances. His casual appearance on stage is surpassed only by his shyness when off.

Paul makes no claim to being a professional folk singer. Rather, he thinks of himself as a professional beach-bum - whether or not beaches are available or habitable. He has sung at The Ultimate End in Florida, the New World Coffeehouse in Portsmouth, and a number of places in between. In Boston, he sings regularly at the Turk's head and at the Orleans, where his performances usually end in discussions with his audience, and song-fests.

Although he is studying at Suffolk College, Paul is always getting ready to leave for Europe. As often as he has been getting ready, he has yet to go. But he is determined, and when he does leave, many Charles Street patrons will feel a loss.

SILVERLEAF EASTER OFFERING AT ROOK

The Silverleaf Gospel Singers will be the Easter Weekend attraction at the King's Rook in Ipswich. The group has appeared several times on the Folk Music USA TV program, at The Boston Arts Festival, and at the Brandeis Folk Festival. They have become perennial favorites at the King's Rook.

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IF I MAKE ANY SENSE, I DIDN'T MEAN TO



Plains of Nebrasky - O

by Eric Andersen

The plains are endlessly flat. It is a windless ocean, like one tremendous doldrum. I never imagined the West to be so big. They never showed this kind of country on any of those Hopalong Cassidy movies I'd ever seen. There's nothing for miles but land and a grain elevator that always seems to be looming far out in the distance. Sometimes, there's a shack or two. We've been on the road for days, non-stop, except when a plug blew just outside of Council Bluffs. The highway divides the very earth itself. It falls straight, straighter than the shadow of God's cane. It feels like we are crawling, like a bug up a stalk. Everything moves in a slow motion. Maybe it's me. There's six of us crammed into an old station wagon. We are all tired and dirty. Our shirts are turning brown. Three of us are in the back in various positions on the slow-leaking air mattresses. The other three are up front. Larry, the engine mechanic, is trying to sleep. He got sick and threw up last night in an Iowa truck stop. Raymond, the runaway student, is smoking. His hair is wild and

his face is very sullen. The others in front are speaking in low voices. They are comparing their experiences, real and imagined, in Tiajuana. Gerry, the young handsome hairdresser, sits quietly listening. He's never been to Tiajuana. Norman is laughing. He has a wife and twelve children and has been unemployed for over a year now. He's hoping to go to welding school then call his family West if he gets a job. He knows he's not very intelligent, that's what he says. He's concerned about the Negro problem. He says they are fighting for freedom and jobs, but what about us poor whites? Nobody knows about us; we got nuthin', no movements, no lawyers, no big fancy-toned speakers, nuthin'! I ain't even in the union; got 12 kids, ain't too smart, no skills, and I want to work, but nobody'll hire me. If the wife tells them welfare folks I deserted her, she may get some more money. He laughs nervously, but his eyes are scared and frantic. His frame is thin and his skin is very white. When we stop to eat he only orders coffee and a roll. We offer to buy him a meal, but he refuses, saying he's not very hungry. Raymond says it's his pride. Arthur is driving. He owns the car. He is getting his master's in playwriting at U. C. L. A. His speech is dispassionate and his face tells very little. He has made this trip over a dozen times with riders who responded to a want ad in the paper. He is very knowledgeable, his tone steady. He only perks up when the subject turns to sex. One by one they all tell their stories. They are totally honest, knowing of course, they'll probably never see each other again. Gerry, the hairdresser, is young, sort of a Tony Curtis type. He's a little insecure over his Italian background. He got a girl in trouble and finally married her after the kid was almost two years old. He's trying to improve himself. He is self-conscious, but listens to every word said in hopes of learning something. He dropped out of high school and had a rough time, and now he thinks he's on the right track. His favorite subjects are music and art films. He's going West on a rumor, a friend of a friend, who told him good hairstylists are in demand in Hollywood. He has big dreams of one day owning a whole string of shops.

My lungs are raw from smoking and I feel a sore throat coming on. I peer over the greasy smudge spots on the window. It's getting dark out there. The land turns deep red then brown. There is a pale cream streak along the horizon; it encircles us. It reminds me of a gigantic heath. Tomorrow, Colorado, then New Mexico, and on West to sunny California. The sounds of the wheels and conversation become a drone; the dashboard is a glow, like a tiny fireplace. I begin to think about the other migrants who went West, dusted out, head full of hopes, over thirty years ago. I wonder if fortune was very kind to them....

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The very record whose notes have comprised the last two blither columns! (Not all of the notes were printed, however. The song descriptions, which are as interesting as the rest of the notes, were excluded by BROADSIDE.)

"What's on the record?" you ask. A perfectly fair question.

Music! Real music!

All the selections on the record are instrumental. All are solo guitar except one band which is guitar and flute. Some of the tunes are traditional but the majority were made up by Fahey.

One thing there has been much dearth of, and that's good new tunes in folk music. About the only people I know making up tunes without the same old chords and progressions are Steve Weber and John Fahey. It is such a pleasure to hear good new tunes fingerpicked on guitar. Fingerpicked guitar is one of my favorite sounds in the world, and Fahey fingerpicks brilliantly. His technique is solid and perfect. He has taste! And taste and folk music are not usually very close.

Fahey's record is a record to live with, play a lot, listen to first thing in the morning, play several times in a row.

People who already have the record tend to consider it one of their favorite possessions. People who have played the record

The Turks Head
Boston's Oldest Coffee House
7 1/2 Charles St.



many, many times say they keep hearing things which they never noticed before. This is because Fahey (unlike most people in folk music) is a complicated person and it shows in his work. Any tune on the record can be listened to on dozens of levels.

To get more information on this record, write to Takoma Records, Box 2233, South Berkeley Station, Berkeley 3, California. Send today and make yourself happy!



TOM RUSH VOTED DJ FAVORITE

Billboard's annual supplement listed Tom Rush as the favorite new male folksinger of DJ's across the country. Others who were listed include Buffy Sainte-Marie as their favorite new female folksinger, and Jim Kweskin and the Jug Band as their favorite new folk-group.

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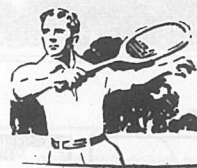
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April

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
Th 15 Paul Arnoldi
F 16 Ray Pong
Sa 17 Sylvia Mars
Su 18 Andy Caponigro
Jazz guitar
M 19 Leonda
Tu 20 Nancy Michaels
W 21 Ed Freeman
Th 22 Carl Watanabe
F 23 Steve Koretz
Sa 24 Rogelio Reyes
Dave Briggs
Su 25 Andy Caponigro
Jazz guitar
M 26 Leonda
Tu 27 Debbie Green
W 28 Paul McNeil



The Rose 523-8537

April

F 9 Lower Blackwood St.
Sa 10 Rag Pickers
Su 11
M 12
Tu 13
W 14
Th 15 Closed
F 16 Happy Easter
Sa 17
Su 18
M 19
Tu 20
W 21 Bob Gahtan
Th 22 Stereo
F 23 Max
Sa 24 Andy Caponigro
Su 25
M 26 closed
Tu 27
W 28 Max



Unicorn 262-9711

April

thru } Dave Van Ronk
Su 11 } Pat & Victoria
Tu 13 Casey Anderson
thru } and
Su 25 } Sandy Baron
Tu 27 Judy Roderick
thru } and
(May) } also
Su 9 } Biff Rose

Every Monday: Hoot w/WBZ's
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April

F 9 Rolf Cahn
Sa 10
Su 11 Open House
M 12 Hoot
Tu 13 Open House
W 14 Carl Watanabe
Th 15 Bill Staine
F 16 Silverleaf Gospel Singers
Sa 17
Su 18 Open House
M 19 Hoot
Tu 20 Open House
W 21 Carl Watanabe
Th 22 Bill Staine
F 23 Jean Redpath
Sa 24
Su 25 Open House
M 26 Hoot
Tu 27 Open House
W 28 Carl Watanabe



The Loft LA 3-8443

April

F 9 Babe Stovall
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
Su 18 closed
M 19 Gallery Theatre presents
"Spoon River Anthology"
Tu 20
W 21
Th 22 The Villagers
F 23
Sa 24
Su 25
M 26 Gallery Theatre presents
"Spoon River Anthology"



Club 47 Inc. UN 4-3266

April

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"
Th 15 Keith & Rooney
F 16 Les Daniels/Spike's Group
Sa 17 Geoff Muldaur
Mitch Greenhill
Su 18 Hoot w/Paul Arnoldi
M 19 Tom Rush
Tu 20 The Trols
W 21 Image Theatre Workshop
"The Rape of Bunny Stuntz"
Th 22 Mimi & Richard Farina
F 23 Charles River Valley Boys
Sa 24 Keith & Rooney
Su 25 Hoot w/Jim Fields
M 26 Jean Redpath
Tu 27
W 28 Image Theatre Workshop
"The Rape of Bunny Stuntz"

Children's Concert Series - 2:00 pm

April

Sa 10 Gordon Bennett Puppet Show
from Sturbridge Village
Sa 17 Finale Children's Program
w/Club 47 performers

Classical Music Program - 3:00 pm

April

Su 11 Program of vocal and orchestral
music by Bruhns, Scarlatti,
Buxtehude, and Mozart
Su 25 "Dido and Aeneas" by Purcell
"Five Contra Dancers, K. 609" by Mozart
"Contata and BWV 8" by Bach



The Orleans LA 3-9391

April

F 9 Nancy Michaels
Sa 10 Ray Pong
Su 11 Ed Freeman
M 12 Jeff Gutcheon
barrelhouse piano
Tu 13 Steve Koretz
W 14 Sam & his piano
Th 15 Jerry Corbitt
F 16 Ed Freeman
Sa 17 Paul MacNeil
Su 18 Gil de Jesus
classical guitar
M 19 Walter Bjorkman
12-string
Tu 20 Steve Koretz
W 21 Amy Boutte - Piano
Gene Perla - Bass
Th 22 Jeff Gutcheon
barrelhouse piano
F 23 Ray Pong
Sa 24 Jerry Corbitt
Su 25 Paul MacNeil
M 26 Nancy Michaels
Tu 27 Steve Koretz
W 28 Sam & his piano



April

Sa 10 The John G. Trio
Donna & Arlene
Sa 17 John Cocoran
Miss Kendall Steiman
The New Priority Ramblers
Sa 24 Eric Kauffman & John Haviland
The Carpetbaggers
Janice Allen



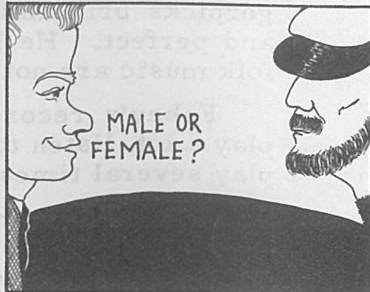
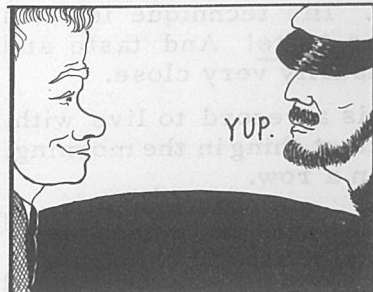
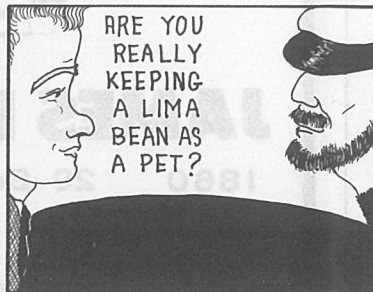
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April

F 9 Record Reviews
F 16 A program of seldom heard
blues records, with Elliot
Spring and Peter Cheney
F 23 Live Performance Series
Mimi and Richard Farina



the freebies...

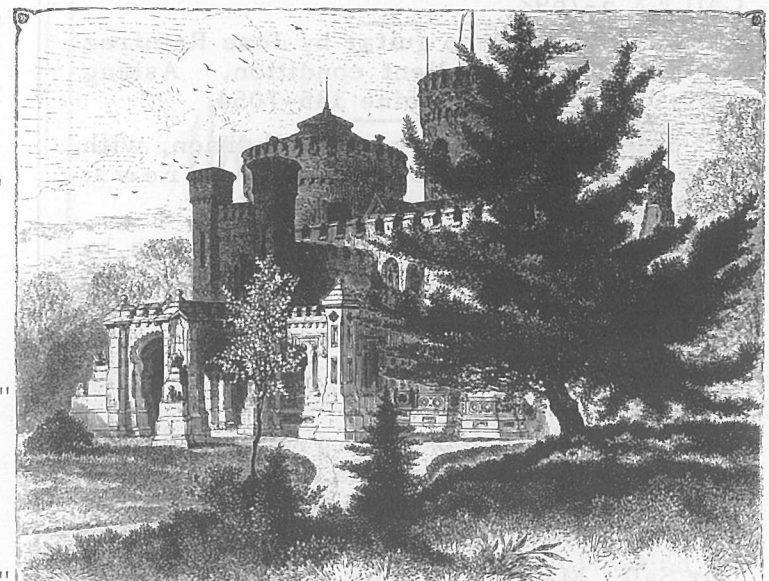


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SON HOUSE

a biography and analysis
of his music

by Al Wilson

PART II

Sometime in 1928, Son House was playing at a party, when a man went beserk and shot up the place, wounding Son. He then went outside and continued his blitzkrieg until House shot him, fatally. For this, House earned a 15 year sentence for manslaughter and wound up at Parchman Farm (where later Big Joe Williams and Bukka White were to serve time). Times there were most unpleasant, and House was fortunate to be released a little over a year later. He moved to Lula, home of Charlie Patton, and quickly became friendly with Patton. In March of 1930, M. C. Spears, who ran a music store in Jackson, Mississippi, and functioned also as a talent scout for Paramount, asked Charlie to bring along some local talent for his fourth recording session, due to take place that month. So one evening, Patton went to Robinsonville and picked up Louise Johnson, a pianist in her teens, and Willie Brown, a good friend of many years' standing. He drove them back to Lula and introduced them to Son House; and that evening they swapped songs, drank, and became fully acquainted. The next morning, they were off to Grafton, Wisconsin, and Paramount's recording studio.

At this session, Louise Johnson cut four sides, on two of which there is much shouting and pandemonium from House, Brown, and Patton. Patton also recorded four sides. One, "Some Summer Day," has never been recovered; but the others, "Moon Goin' Down," "Dry Well Blues," and "Bird Nest Bound," all rank at the very top of his form. These three, plus four sides Willie Brown recorded (two have never been recovered) and House's recordings, make this one of the most memorable recording sessions in blues history, with the possible exception of Skip James' 1931 Paramount session.

On Patton's three sides, there is a second guitarist, who must be Willie. "Bird Nest Bound" contains licks from "Future Blues" (Willie's record), and the high guitar part on "Moon Goin' Down" is Willie's music, for it is identical with House's guitar on "My Black Woman" (recorded for Library of Congress) and House says that he learned this part from Willie Brown. It is, therefore, paradoxical that Son recalls no second guitarist, neither Brown nor himself. However, Willie was there, there is a second guitar, and it is Willie's style, so it would seem to be Willie. A further hint of proof appears on "Dry Well

Blues"; the second guitar is probably flat-picked, and Son recalls that Willie often flat-picked when accompanying other singers (including House himself).

Son House recorded nine sides, for which he received \$40.00. First was "My Black Mama," parts 1 and 2. The guitar on this was discussed previously. The lyrics, so often praised, consist of two themes, the "black woman" theme and the "death letter" theme, and several throw-ins; and the welding of these three elements (all of which are mixed somewhat at random) has always been a point of interest to Delta Blues fans. Upon talking with House, the fact emerges that this piece was recorded at a most fortuitous time, for in 1927 and 1928, he had used McCoy's "black woman" lyrics (and perhaps some throw-ins) exclusively. Then he decided to add a new set of lyrics and used the "death letter" theme. In 1930, the piece was in its transition stage; and, by 1942 (and probably long before), all the "black woman" lyrics had been discarded. He then called it "Walking Blues," whence Robert Johnson's title of this piece. Today, he calls the piece "Death Letter Blues" and remembers only one of the "black woman" lyrics, but never uses it. He instead runs the "death letter" lyrics sequentially and then adds throw-ins until the piece ends. Generally, there are four or five "death letter" verses and three to six throw-ins.

House has added a new "death letter" verse since 1942:

"Seems like ten thousand people standing 'round the burying ground.

I didn't know I loved her 'til they let her down."

I have been unable to discern to what extent the "death letter" lyrics are original. Asking House is no help, for he claims lyrics such as "Lord have mercy on my wicked soul," which Patton recorded in 1929. (Skip James, incidentally, claims "Hitch up my pony, saddle up my black mare," although Patton recorded it two years earlier than Skip did, and they never met.) However, for the record, he says that the first chorus lyric on "Preaching Blues" is James McCoy's and he took it from there. It should be stated that there is probably no attempt at deception in House's or James' statements. I believe they regard traditional lyrics as "theirs" if they use them in an original piece of music, as do countless other bluesmen who have made similar statements.



April 13 - 24

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NEXT ISSUE

In our next issue, we will attempt to provide you with an extensive preview of the Brandeis Folk Festival and information on the performers. We will also be continuing with Al Wilson's in-depth analysis of the music of Son House.

PETE SEEGER WINS AWARD

Pete Seeger's recordings (Folkways) released in France under the Chant du Monde label, received the award as best foreign singer, as announced by the Academie Charles Cros. Billboard Magazine of April 3rd carried a report of the Academie winners.

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Contry Corner

SQUARE and FOLK DANCE



by Marcia Young

NEW ENGLAND FOLK FESTIVAL PROGRAM NOTES

Here are some quick jottings on what you can expect to find at the 1965 New England Folk Festival:

DANCE EXHIBITIONS: Irish, English, Polish, Swedish, Latvian, Lithuanian, Armenian, Israeli, Scottish, Nova Scotian (Cape Breton), and New England. Junior groups will appear on Saturday afternoon.

NATIONALITY FOODS: Chinese, Indonesian, Polish, German, Hungarian, Swedish, Scottish, English, and New England.

CRAFTS DEMONSTRATIONS: Chair-caning, rug-hooking, woodcarving, silhouettes, tooled leather, wheel-thrown pottery, costumed dolls, copper enameling, water-color painting, flower arranging, hand smocking, and silk-screen printing. Craftwork for sale.

EXHIBITS: Folk costumes, books on folklore, music and dance, records of dance music, handmade reproductions of Early American household articles, imported crafts, handmade jewelry, musical instruments and accessories, and — BROADSIDE! All items for sale.

MUSIC: Song fests and jam sessions are open to all. Several good singers will be on hand to lead the song fests; a very capable husband-and-wife team will have charge of the singing scheduled for the Saturday afternoon Children's Program. A well-known ballad singer will appear one evening; the other evening's folk music feature is not yet definite. The Festival Orchestra, composed of strings, wind instruments, accordions, and piano, will open each program with a medley of traditional dance tunes from New England, Canada, and the British Isles.

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DANCING FOR ALL: There will be two halls for dancing, each with its own orchestra. Square, contra and folk dances will alternate; beginners will find most of the dancing easy enough to join in, and the experienced dancers friendly and glad to help them get started.

NEW COFFEE HOUSE IN SAUGUS

The "Sachems Coffee House," sponsored by the Saugus Community YMCA, is open on Saturday nights from 8:00-11:30 p.m. The Saugus location is nearly ideal, being situated about midway between Boston and the "King's Rook" coffeehouses in Marblehead and Ipswich. Boston students find it about a ten minute ride from the Mystic River Bridge.

The "Sachems Coffee House" is determined to present the very best in folk-singing entertainment. In the short six weeks it has been open, it has presented Curt Hayashi, Clint Allen, and Fred Akuffo of Harvard, Valerie Russell and Kathy Leadbetter of Suffolk Law, the "John G. Trio," the "Scotchmen" of Springfield College, Barry Low of Lowell Stage, the "Carpetbaggers" — Scott Downs of Tufts and Ed Parker of Mass. Art, Eric Kaufman and John Navinald of Harvard, and soon to appear — the "White Mountain Singers" recently on tour with the Kingston Trio.

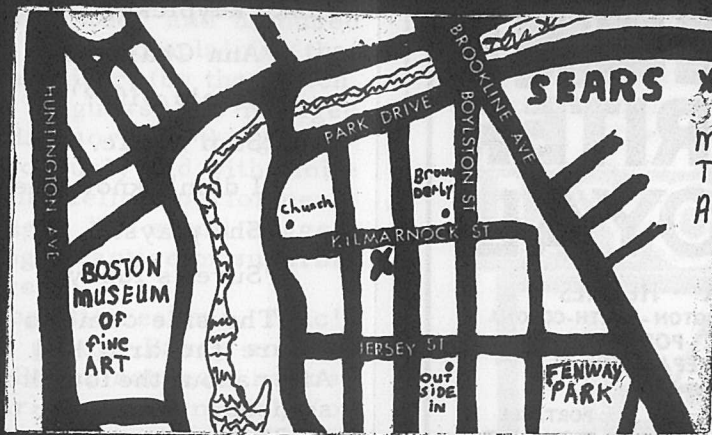
The food is low-priced, and for further information, you can call Pete Whitaker, director of the program, at 233-0443.

Folk & Square Dance Calendar

Every Monday 7:45 - 10:15	Cambridge YWCA Temple St., Central Sq.	Royal Scottish Country Dance Society	Dancing and Instruction
1st Tuesdays 8:30 - 11:30	Unitarian Church Harvard Square	Charlie Webster	Squares, Contras & Folk Dances
2nd & 4th Tuesdays 8:30 - 11:00	Boston YWCA Copley Square	Ralph Page	Squares, Contras & Folk Instruction 8:00 - 8:30
Every Wednesday 7:45 - 10:00	Cambridge YWCA	Country Dance Society	English Country & Morris Dancing w/instruction
Every Thursday 8:30 - 11:00	Cambridge YWCA	The Taylors	Advanced Folk Dancing w/instruction
Every Thursday 8:30 - 10:00	Stebbins Hall, 3 Joy St. (Beacon Hill)	Country Dance Society	Square and Contra Dancing
Every Friday 8:30 - 11:30	Stephen James House Porter Sq., Camb.	Ted Sannella	Square, Contra & Folk w/some instruction
Every Friday 8:30 - 11:00	Cambridge YWCA	The Taylors	Easy Folk Dances w/instruction
2nd Sats. Oct-June 8:30 - 11:30	Girl Scout House Concord	Ted Sannella	Mostly Square Dances Some Contra & Folk
1st & 3rd Sats. 8:00 - 11:00	Unitarian Parish House 6 Eliot St., James Pl.	Louise Winston	Square, Contra & Folk Dances
Every Sunday 7:30 - 11:00	Agassiz Hall, Radcliffe Quad., Harvard Square	Henry Goldstein	Jewish & Israeli Dancing
2nd Sundays 3:00 - 5:00	Cambridge YWCA	The Taylors, & Fred Newcomb	Family Folk Dance

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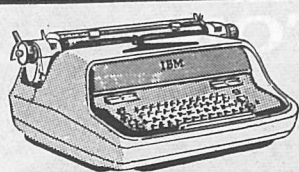
Harry Cox

Folk Legacy FSB-20



Folk-Legacy seems to have done it again. Once more they have marketed a record which should be of immeasurable value to collectors and singers of the old ballads. It is doubtful that the general record-buying (even the general folk record-buying) public will pay much attention to it.

The first time I listened to Harry Cox, it was with only half an ear and while I was busy doing something else. I stopped once or twice to listen to a phrase or a verse that seemed interesting, but devoted little real attention to him. I wrote the record off as probably being of documentary value only. I sat down to listen to the record more attentively a week



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Broadside

later. The first few cuts did little to change my original impression. But as the record continued to spin, and I became engrossed in one story after another, I became aware of a very subtle, but nonetheless effective weaving of the singers art into the songs. I finished listening to the second side, and turned again to the first few cuts. Something had happened. It was as if I had not been tuned in on my first hearing.

The selection of songs is the best I have come across in the genre. Harry Cox is a real artist, a rustic artist, but a real one. Please do yourselves a favor, and spare him more than a single hearing.

dave wilson

A JOPLIN BOUQUET

Ann Charters

Portents 1



I never did know the meaning of the word "funky." Oh, I'd heard it used often enough. Somebody would say, "funky this" or "funky that," but the evolvment of a new word necessitates many connotative alterations before it inherits an innate explicitness. And "funky" just hadn't had enough exposure. That's partly why I was so surprised to hear myself saying it. I'd just bundled a big batch of February air into the BROADSIDE staff office which literally melted to the warmth of a wild ragtime piano (the air, not the office). "WOW, is that funky!" I blurted. No one spoke. Undaunted, I pursued it further. "Who is that funky keypicker." Dave raised his head.

"Ann Charters."

"Sam's wife?"

"Sam's wife."

"I didn't know she played."

"She plays."

"Sure is funky."



The side came to an end. I had it flipped before the arm had settled on its carriage. After about the fourth time through both sides, someone came over to where I was gleefully feeding a line of "funky funky" into the linotype and confided sotto voce: "Bob, that isn't really funky, it's just damn good ragtime piano." Well, I was in no position to argue. As I said, I never did know the meaning of "funky." But I did know good ragtime piano when I heard it. So I went out and got a copy for my very own. You should, too.

Robert J. Lurtsema

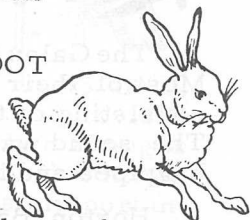
Reviews



REEB FAMILY BENEFIT HOOT

Various Performers

King's Rook in Ipswich
March 27



If hoots are difficult for the performers, you couldn't prove it by this one. In the first part of the program, Carl Watanabe's "Joel and Me," written about his six-month old daughter and her first boyfriend, Dayle Stanley's assuring us that her "Words Without Music" really is a valid vocal technique, and Bill Staine's quiet rendition of Mark Spoelstra's "A Hand to Hold" seemed to be the high spots for a quiet, attentive audience. They weren't so quiet as the Silver Leaf Gospel Singers enlisted their spontaneous participation to open the second half of the program. This reviewer, for one, hopes to have repeated opportunities to hear Debbie Green and Eric Andersen sing his "Violets of Dawn;" Dick Farina and Jerry Corbitt on harmonicas accompanying Lisa Kindred in "Love One Another," and the Farinas accompanied by Jerry in "Leavin' California," really brought the house down. (Here, the audience benefited from a small professional hoot which was evidently going on backstage.) Everything added up to a big evening for the King's Rook. Even the MC wasn't half bad. (The only drawback was a plenitude of flashbulb-popping photographers in discourteous supply.) For a finale, the whole deafening bunch were joined by Tom Jones (sans his Trols), and one small, absolutely inaudible, kazoo.

John Updike's readings of his poetry, much of it drawn directly from his native Ipswich, by turns charmed, delighted, and bemused his listeners. All the while complaining that he felt naked without a guitar, (by that token, so should Dick Farina, we guess!), he managed quite well to say similar sorts of things, albeit somewhat less rigorously and with a mite more whimsy than his fellow performers. (He wasn't performing!) We would suggest that his fears of being a captive of suburbia may herewith be allayed.

Stages last, for logistic reasons, Epic's newest rock and roll group, Barry and the Remains, rocked the Rook, not least noticeably several of the earlier performers! You don't listen to the Remains, you experience them. (In a small space where twitches are all that is feasible, this is difficult!) We hope the Remains remain, possibly even to liven up the Rook of a weeknight.

The management wishes to extend its thanks to all who contributed to the success of the event. Those who arrived early enough to get into the house at all enjoyed their donation's worth of folk music, poetry, and tumul-

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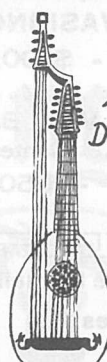
tuous rock and roll, and let those on stage know how they felt about it. Given the reason James Reeb went to Alabama, probably much more important than the sizeable amount that was collected for his family is the spirit of the gathered group whose contributions in kind produced an evening earmarked by communication.



Julie Snow

EASTER GOSPEL CONCERT AT ARENA

Starting at 3:00 pm on Easter Sunday afternoon and running into the evening, a huge Gospel spectacular will be held at the Boston Arena. The Swan Silvertones, The Five Blind Boys of Alabama, The Gospel Harmonettes, The Consolers, The Sally Jenkins Singers, The Harmonizing Four, and many others will make appearances.



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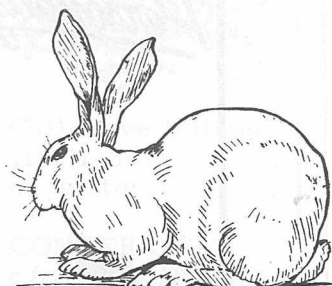
Reviews



SECOND NEWPORT FOLK FOUNDATION TRADITIONAL MUSIC CONCERT

Roscoe Holcomb,
Horton Barker,
Galax String Band

Stebbins Auditorium



On March 27th, Horton Barker, Roscoe Holcomb, and the Galax String Band gave a concert which most people in the Boston area missed. This was the second in a series of traditional music concerts presented by the Newport Folk Foundation and the Club 47.

The concert was divided in two parts. In the first, each act performed alone. In the second, the musicians sat together, trading versions of songs, and talking.

The room in which they worked was barren, to say the least: an open expanse of glaring lights, solid institutional colors, and uncomfortable folding chairs. It was, at least from the back of the room, a strain to hear the performers' words, and yet the concert stood, in spite of all, an important and moving musical event.

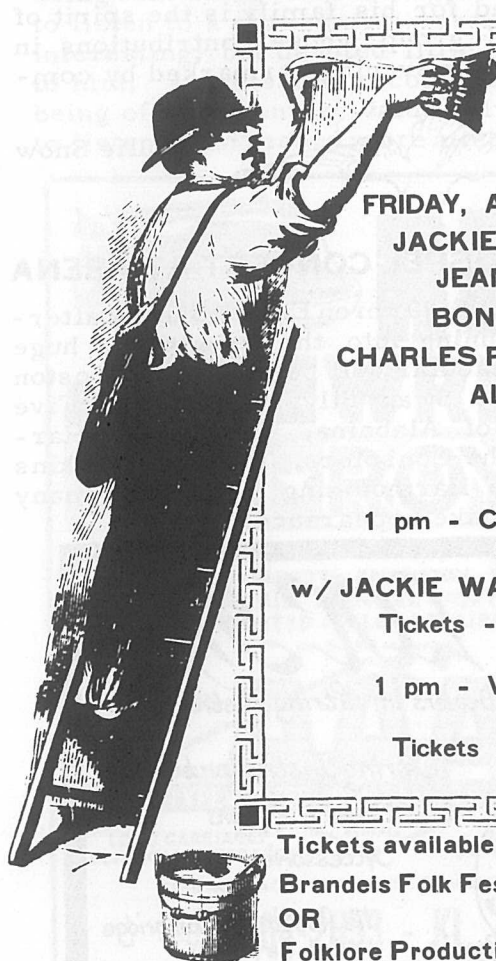
The Galax String Band has three members. Most of their music was solely instrumental, consisting of two fiddles and a fretless banjo. The sound was beautiful - almost erie, like bagpipes and rushing water.

Horton Barker, 70 years old and blind, followed them. He stood and sang (unaccompanied and with true voice) several old ballads. Later, he turned and gave out with two incredibly funny old vaudeville songs.

Roscoe Holcomb appeared last in the first half of the concert. Playing banjo and guitar, he sang with what has often been called his "high lonesome" sound - a call and fight for life. His music showed the most Negro influence.

I can't tell the people who missed the concert exactly what they missed (somebody once told me that that is what concert reviewers are supposed to do). The significance of a concert lies in its comment on human existence; no description of the sounds involved can ever make that clear. I can only say again that it was an important concert and express my regrets that it was not better attended.

Lynn Musgrave



BRANDEIS UNIVERSITY Third Annual Folk Festival

FRIDAY, April 30 - 8:00 pm

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JEAN CARIGNAN

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CHARLES RIVER VALLEY BOYS

ALAN MILLS

SATURDAY, May 1 - 8:00 pm

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1 pm - Children's
Concert

w/ JACKIE WASHINGTON

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1 pm - Vega Banjo
Contest

Tickets - \$.50

3 pm - French Canadian
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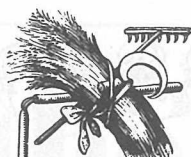
Boston, Mass.

HU2-1827

THE AMERICAN SQUARE DANCE

Margot Mayo

Oak Publications



This little manual, a classic in its field, was first published in 1943. It was revised and enlarged in 1948, and further changes have been made in this 1964 paperback edition. The discography, which was most important years ago when dance records were few and hard to find, has been omitted now that the plethora of material on the market makes a complete listing impractical. Miss Mayo has written an introduction to this new edition which I consider to be one of the best things in the book. The bulk of this introduction is devoted to a brief, concise history of the growth, changes, and trends, good and bad, in the square dance picture during the last 20 years.

The body of the book comprises several sections, first of which is an introduction giving general information on square dancing. This covers background, explanation of different country dance formations, music, calling, and planning a square dance evening. Next comes a glossary of basic square dance figures, with diagrams. Following this, instructions are given for a number of specific dances, also illustrated, including squares, contra (longways) dances, and running sets. This last is a type of dance common to the people of the Southern mountains, and Miss Mayo, who comes from that region herself, has devoted quite a bit of space to description of figures, some of which are not known in the rest of the country. Also included in the book is some written music, mostly well-known Southern fiddle tunes. Accompaniments are very simple, and several of the melodies are simplified versions of their usual written forms. Two major faults: the tunes are all written one key lower than their usual key, and repeats have been omitted in nine of the eleven pieces. The latter could really foul up a dance, because dance tunes are generally written in two 8-bar parts, each repeated once.

Miss Mayo includes a short but useful section on dancing to recorded music; however, I think this should have been brought up-to-date since I doubt that the specific records she mentions, all 78 rpm albums, are readily available today. Included is a suggested program for an evening's dancing; this is very good.

The book concludes with an excellent bibliography and a skimpy list of tune books. In spite of minor faults, this is probably the best basic square dance handbook you can get, and well worth its modest price.

Marcia Young

IN CONCERT

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at

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FOLK MUSIC USA SERIES OVER

The WGBH-TV program, Folk Music USA, has left the air and no plans have been made to renew it next fall. When a similar announcement was made last year, thousands of letters and signatures on petitions convinced the station that the program should be rescheduled. Viewers do have power.

JEAN REDPATH AT KING'S ROOK

Boston's favorite Scots ballad singer, Jean Redpath, will make one of her first appearances in this area this year, when she performs at the King's Rook in Ipswich on Friday and Saturday nights, the 23rd and 24th of April.

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DEAR BROADSIDE



(A letter from the Vineyard:)

DEAR BROADSIDE:

Re Paul Nelson: the erudition of this folkmusic chronicler has been the subject of considerable discussion. In recent years, a veritable New Wave of urban white record jacket note writers has stormed the gates of that it, that seemingly impregnable castle, for the right to say, "I write record jackets." Adam Barnes is fiddling with the loc, Maynard Solomon is looking for a hole in the wall, Samuel Charters has vaulted the first fence, but none but one has made it all the way. He is at ease anywhere, calling from within himself all the subtle stylistic nuances of a dozen incredibly complex idioms. Few can match his rampant embellishments.

"Snaker's Here," EKL 284, one of Paul's best performances, is slow and haunted; the typewriter spare and modern. It never ceases to amaze us how Paul can casually throw off the most fantastically appropriate and inventive adjectives, and hold a long jacket together by the incredible rightness of his diction. "The Blues Project," EKL 264, is so totally overpowering that one has to read it to believe it, and even then---

Paul loved record jackets, lived them, studied them in the totally non-scholarly way of the artist, understood them the way few of us ever understand anything, he could have a drink with them, talk with them, go to bed with them, act natural with them...

Paul has mastered all the techniques of

all the styles. He can dash off a hippy plug, stomp out a New Yorker number Hentoff style, or just wing it, make it up as he goes along, improvise and create out of his personal life and imagination, supply all the balls necessary for good jacket notes.

As Nat Hentoff has said, "The minute this writing acquires stature in the minds of the record-jacket-reading public, it also becomes worth studying with the respect and care it merits." Clearly that moment has arrived.

Sincerely,
Ruth Woolverton

DEAR BROADSIDE:

And that's not the half of it! We also have a friend (ex-friend?) who is associated with one of the major record companies and, through him, I learn all sorts of interesting tid-bits about my favorites - none of whom are so fortunate as to be on his label.

Did you know, for instance, that Pete Seeger is a ---beatnik? And he always sort of reminded me of my husband, who is definitely an unbeatnik. Though, come to think of it, he does play guitar - just goes to show you can be married to a man for twenty years and still not know him.

And did you know that all the "sick" folk-singers record for Elektra? That brings me to my suggestion. Could you use your influence to persuade Elektra to issue their albums with plain brown wrappers? In the meantime, I'm crocheting a cover for my Tom Paxton album - I'd just die if it got around the P.T.A. or the American Legion Auxiliary that I listened to sick stuff like "Goin' to the Zoo"!

Sincerely,
The Menemsha Jelly Rollers

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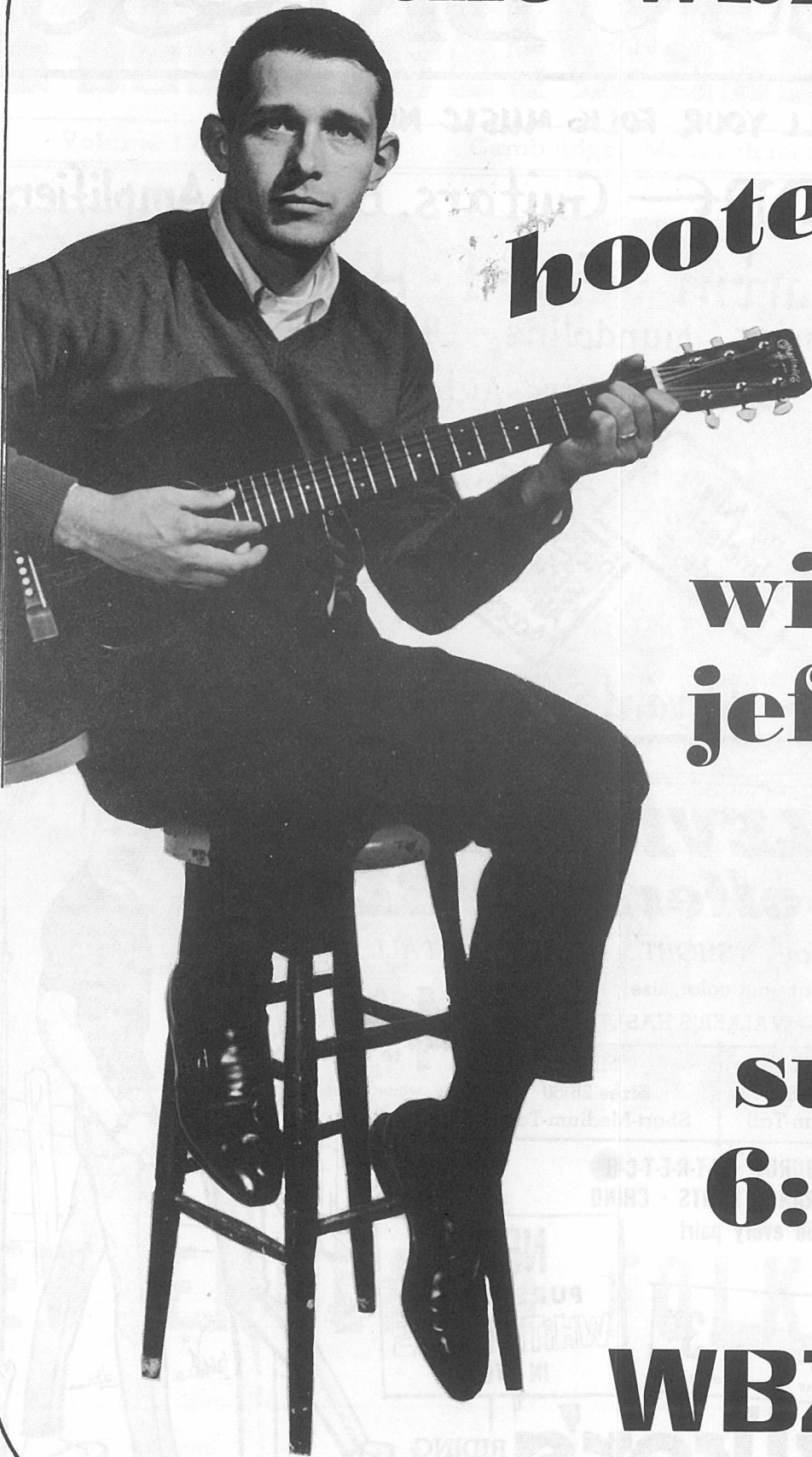
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