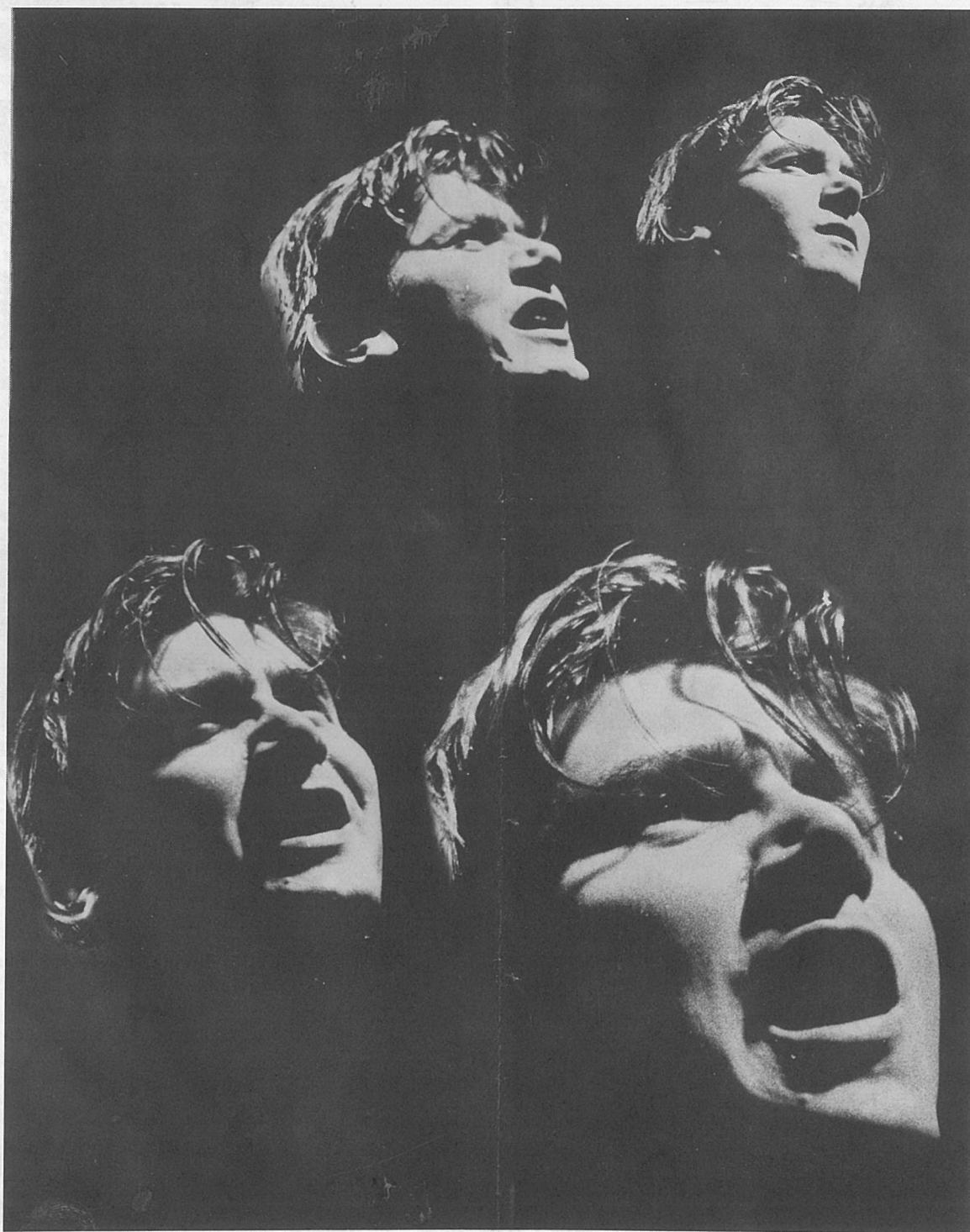


# THE BROADSIDE

Volume IV, No. 7

Cambridge, Massachusetts

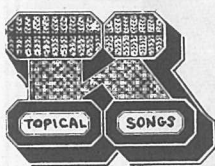
May 26, 1965



*Harmonic Tuning in This Issue*

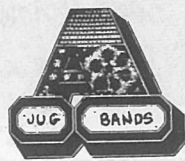
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# THE BROADSIDE

Vol. IV, No. 7

May 26, 1965

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Cover by Rick Stafford from 3 Cats

## Phil Ochs

Phil Ochs, who is on our cover this issue, not once, but four times, is a phenomenon in the folk music industry. The reactions to many of his songs have been greater than the reactions to the songs of any other writer in the field today. A Boston radio station has been threatened with legal action by a high official of a southern state because the station played Phil's song, "Here's To The State of Mississippi."

Recently, Phil was picketed when he appeared on a concert program in Baltimore. He considers these reactions to be a sign of his success.

High-strung and constantly in motion, Phil is a musical journalist. He is as apt to jump on an absurd action by the left and liberal as he is to attack the right and rigid. His musical forms include the ballad, the talking blues, and rock and roll.

Since (but not necessarily due to) his appearance at the Newport Festival last year,

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his fame and/or notoriety have risen steadily. While he has yet to reach the music industry record charts, his albums have been selling steadily. His lyrical treatment of his material makes it far more palatable to many of his listeners than the approach of other performers in the topical genre.

Violently attacked, violently defended, Phil Ochs should provide the center for innumerable controversies in the future.



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# SON

a biography and analysis  
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# HOUSE

by Al Wilson

Part V

The ninth selection done for Lomax was "Low Down Dirty Dog" (Charters' "Sun Goin' Down"), a bottleneck part in Spanish. When I asked him where this came from, he said simply, "That's my own, all my own," and, judging from his complete frankness in discussing his other songs, this would seem to be the case. It was the first song he played for his discoverers and is probably his favorite number (he calls it "Levee Camp Moan" today).

It was during the early thirties that Son House met Robert Johnson, who was at that time in his late teens. Johnson (also called "Robert Dusty" and "Dusty Saunders," the latter after his stepfather's last name) hung around when the SonHouse blues band played and, as Son recalls, played "Great Harp." As Son played, Johnson would assume a position as close as possible and gaze intently at the moving hands and, at the end of each set, would pounce on a guitar and flail away as best he could. On a couple of occasions, Son agreed to show Johnson a few things. In or about 1935, however, Johnson had a falling out with his stepfather, who wanted him to work in the fields and quit the guitar. Johnson,

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who Son remembers as an outgoing, aggressive youngster, interested only in women and the guitar, would have none of this, and ran away from Robinsonville to Greenville, and, therefore, Son House lost all contact with him. He heard Johnson's records, remembering best "Terraplane Blues," which was Johnson's featured number, his most original guitar part, and also his best-selling record. House saw Johnson but once more, when he appeared where House was playing and sat-in between sets. He, as usual, featured "Terraplane Blues" (his equivalent to other "theme songs" in the blues, such as House's "Levee Camp Moan," Skip James' "Devil Blues," and Patton's "Pony Blues") and appeared with a 7-string guitar (top string doubled), not used at the record session. Shortly after, House heard Johnson was poisoned to death by a woman. He was not surprised, for, as he recalled, Johnson was overly aggressive in this field, and got into frequent scuffles with both women and the disgruntled males with whom he vied for them.

During the thirties, House played, did manual work, and was an off-and-on preacher. In the forties, he got into railroad work and left Mississippi for increasingly longer periods of time. In fact, blues fans are fortunate that the Library of Congress recordings were done at all, for House was in Robinsonville then for a short stretch of time, usually working the trains outside of Mississippi. In 1943, he started living off and on in Rochester, New York (the end of the line of the Empire State Express), and soon he arranged for his wife Evie (whom he married in 1934) to move to Rochester. In the late forties, he retired from the railroad and joined her full time, and has lived there ever since. He returned for a vacation to Robinsonville to see Willie Brown, and Brown returned briefly with Son to Rochester where Son got Willie a job. However, Willie returned to Mississippi shortly thereafter. In 1954, a doctor prescribed a certain medicine to Willie with the strict injunction to lay off alcohol for a few hours after taking this medicine. Willie, nonetheless, went out drinking, fell into convulsions, and died.



## Ramblin' Round

w/dave wilson

Jerry Corbitt was driving home from a week's engagement at the Chessmate Gallery in Detroit. It was around 5 a.m. and he was approaching the Massachusetts border, driving along the New York Thruway at a speed which was less than the posted limit. He was thinking about home, his wife, his child, and how good it would be to get home.

It was then that he was flagged down by the New York State Trooper.

He asked for Jerry's license and registration. Jerry gave them to him. Then he asked for the keys to the car and walked back to his cruiser. Fifteen minutes later he came back. He asked Jerry if he had a pencil. Then he asked Jerry to sign his name. Jerry did. As it turned out, the paper he was asked to sign was the back of his registration form, and as a result that document is now not in proper order. Next he was asked his occupation. When he replied that he was a musician, he was immediately asked if he used narcotics. Jerry replied that he did use narcotics. The trooper's eyes glimmered, and he asked what kind. Tranquilizers was Jerry's answer. Then the trooper asked him if they were pep pills, to which he was told no, that they were tranquilizers. The trooper seemed disappointed. He asked what was in the brief case which was in the car. When he was told that there were only maps and notepaper, he wanted to see. In the briefcase there was also a small bottle. This excited the trooper, and he wanted to know what was in the bottle. Jerry told him it was only nose drops. The trooper removed the dropper and sniffed cautiously, then handed it back. He asked again what kind of narcotics Jerry used. Jerry said that he used Librium. The trooper wanted to know where he got it. Jerry told him he got it at a pharmacy with a prescription. The trooper wanted to see them. He had Jerry get out of the car, unlock his trunk, and unload to where he could get into his suitcase. He then opened the guitar cases to make sure they were really guitars.

The trooper then asked Jerry how long he had been out of work. Jerry replied that he was not out of work, that he had just finished a job in Detroit. The trooper then wanted to know what he was doing on the road at 5 a.m. Jerry told him he was driving to Boston. The next question was why was he going to Boston. He lived here, was the reply. Then he was

asked who his manager was, what kind of music he played, and several other absurd questions. Jerry answered them all.

One hour after he had been stopped he was allowed to continue his homeward journey. As the trooper turned to leave, Jerry asked him a question. He asked if there was any purpose to the hour's grilling he had just gone through.

"No," said the trooper, "just a routine check."



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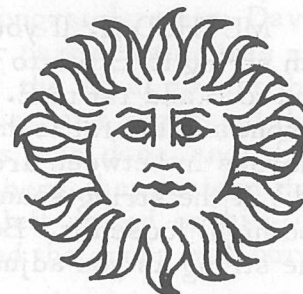
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# Tuning the Guitar

by Bob Ghatan

Tuning may well turn out to be the most difficult thing that you encounter with the guitar. The difficulty stems from having to precisely match two tones with your ear. One way to resolve this is to hum one tone, then the other. Your voice knows when it is going up or down and will tell you whether you should tighten or loosen the string.

**METHOD I.** In the beginning, if you can locate someone who can tune it for you, do so. This neatly sidesteps the problem and enables you to reach some level of comfort with the instrument so that when you do try to tune it, it won't be so arduous.

**METHOD II.** If you have a piano, tune the 6th string to E, 5th to A, 4th to D, 3rd to G, 2nd to B, and 1st to E. (The 6th string is the fat one and the 1st is the skinny one; the mesomorphs in between are respectively numbered.) If the string sounds too low, tighten it, if too high, loosen it. Be sure to keep plucking the string as you adjust it so you know when to stop.

**METHOD III.** Since you may find it awkward to lug a piano around with you to tune the guitar, you can get a pitchpipe which will give you a note for each string. Pitchpipes are inexpensive, are portable but may give you difficulty since you are now burdening your ear with matching a plucked note with a blown one.

**METHOD IV.** A better way to tune (Method I is pretty good, but you tend to wreck a lot of long term friendships) is to utilize the internal relationship that exists between the strings. Assume that the 6th string is on pitch. This

is a fairly valid assumption since it is the string which stretches the least. Press it at the 5th fret. (Those little steel bars on the neck of the guitar are called frets, and the best place to press the string is just before the fret.) The tone you get by plucking it should be the same as the open (unfretted) 5th string. If it isn't, adjust the 5th string so that it is equal.

Once the 5th string yields the same tone as the 6th string pressed at the fifth fret, repeat the process with the 5th and 4th strings. Schematically:

String	Fret	equals	String
6	5		5
5	5		4
4	5		3
3	4		2
2	5		1

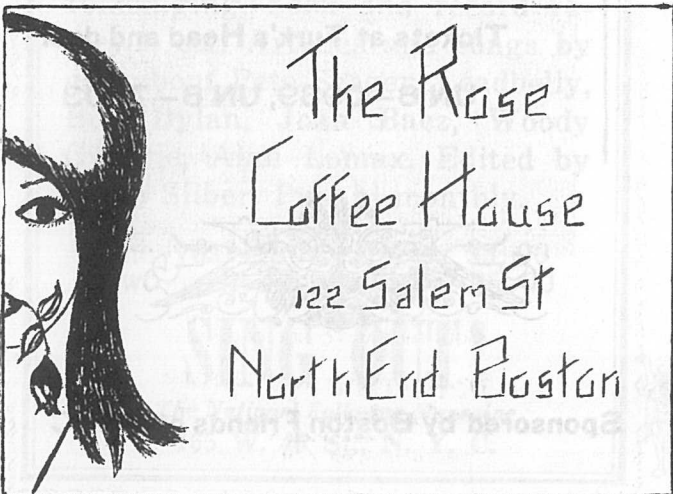
**METHOD V.** The best way to tune the guitar (even if it has steel strings) is through the use of harmonic tuning. The superiority of the method is substantial. It is not only faster and more accurate, but since the harmonic notes are higher and purer than the plucked notes, the ear finds it much easier to accommodate itself.

Before we launch into the harmonic tuning, let's get a harmonic. (1) Pluck the open 6th string with your thumb. Pluck it hard, near the bridge. The string is spongy near the hole and you can't pump in as much energy as you can closer to the bridge. After doing this 748 times, you should be able to get a clear, strong, loud note.

(2) Take the first finger of your right hand and place it exactly on top of the 12th fret. Don't press down on the string, but touch it so lightly that you can barely feel it. Now pluck the string and you will hear the first harmonic, which is an octave higher.

Using this technique, you can presently tune the guitar harmonically, by getting the harmonic on the 5th fret of the 6th string and equating the harmonic on the 5th string at the 7th fret with it. Schematically:

String	Fret	equals	String	Fret
6	5		5	7
5	5		4	7
4	5		3	7
6	7		2	open
5	7		1	open
additional identities:				
2	5		1	7
3	4		2	5





# SPOTLIGHT

## Spike's Group



John (Spike) Holden, the bass player and the group's namesake, is from Montpelier, Vermont. He graduated from Harvard in English literature and is now studying for a Ph.D. in anthropology while working as a teaching fellow in anthropology and natural sciences. Aside from his studies, Spike is a champion skier. He holds a commercial pilot license, and is a competition motorcyclist, racing at such places as Vineland, Marlboro, and Watkins Glen. Spike has played bass previously with jazz bands and concert orchestras and has been known occasionally to double on the trombone.

Jeff Gutcheon, the group's arranger and pianist, is from New York City. A graduate of Amherst in English literature, he is at present studying to be an architect at MIT design school. Jeff also works on the staff of "Connection," and is an architectural draftsman model builder. His previous arranging has been for octet singing groups at Amherst and Harvard. He is currently arranging for Harvard's Krockodilos. Jeff also plays the recorder and the guitar with the group, and joins the others in doubling on the kazoo.

Dave Barry, the guitarist, hails from New Hope, Pa. He is presently an undergraduate at Harvard in Government. In 1960 Dave left Harvard and worked for four years in New York City at a variety of jobs including mover, truck driver, motor cycle courier, bartender, and jazz pianist. He doubles with the group on piano.

The idea for the group was conceived dur-

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ing the summer of 1964. Jeff and Dave, unknown to each other then were at a Club 47 hootenanny. They had both signed up to play the piano and Gutcheon was scheduled directly before Barry. As Dave listened to Jeff's performance, deciding that there was no point in competing by playing on the same instrument, he borrowed a guitar. Jeff, impressed by his playing, went over to congratulate him. Dave, decided that the better part of valor was not to break the fingers of the rival pianist but to join him as a guitarist, and suggested that they form a duo. This was done, and after working up several numbers, they decided that a bass was needed. Jeff called on his old friend, Spike Holden, and the group was born.

In the short time they have been together they have performed their particular blend of funk at Club 47, The Orleans, The King's Rook, and at college concerts around the Boston area.

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# Notes from a Stanza Collector variant ed. Freeman

The Indian Neck Folk Festival is sort of an amorphous thing that happens every once in a while, whenever the Yale Folk Song Society can scrounge up enough money to pay for its happening. The participants - about a hundred and fifty of them - are mostly musicians; it is not open to the general public. It is, outwardly at least, totally devoid of organization, direction and purpose. And that is one of the nicest things that could ever happen to folk music.

Occasionally, even the supposedly perspective-conscious columnist gets distracted from the real worth and meaning of folk music by the bewildering politics that pervade and uphold it; a case, perhaps, of not seeing the grass for the lawn sprinklers. As in any money-making, status-conscious business, politics are important, and, as in any vulnerable art form, politics tend to exceed their real importance in folk music. So every once in a while, it's nice to be able to say to hell with who-knows-whom and who-played-where and settle down and make music together. That's what happens at the Indian Neck festival. That's what happened for three days in a row, seventy-two hours non-stop, day and

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night, a couple of weeks ago at the last Festival.

An anthropologist investigating cultural trends in the sub-culture known as the folk revival would have been delighted at what he could have witnessed at the festival (the fact that there were no anthropologists present is perhaps only indicative of the fear most non-initiates would experience when faced with the thought of a hundred-odd Scruggs-pickers flailing away simultaneously); but the walls were thick, and the banjos were not that overpowering. What was overpowering (and very indicative of something or other, says the anthropologist) was the presence of Amplifiers. Loudspeakers. Pickups. Electric Guitars. Instruments-That-Need-To-Be-Plugged-In in order to make noise. In short, Electricity has arrived on the folk scene.

This year was the first time, and, of course, there were those who objected. "Commercial," snarled one, as he heaved his dulcimer into the back seat of his Impala and drove off in air-conditioned disgust. "Pop," sneered another, as he reverently strummed the reverberating ethnic chords of "Don't Think Twice." "Loud," grumbled another at four a.m., as he stuffed another kleenex into his ear and reburied his head under the pillow. But after all, these electrified musicians were playing the music in a way that was meaningful to them, and it would seem that that is as good a definition of folk music as any - music that is meaningful, music that is reflective of the culture that spawned it.

Moral: one man's meat is another man's insomnia.



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# B HOLY MODAL | THER

by Peter Stampfel



Popular music has gone through immense changes in the last few years--specifically since 1962.

The main thing that happened in 1962 was that that was the first year the majority of popular songs were good songs. I had stopped listening to pop music in 1959 because the good records were well to the minority. Once in a while, I would play a rhythm and blues station or a hillbilly station, but mostly I listened to records. Then in late 1962, I started listening to pop radio again. And as I said, the majority of the records played were good. Sure, they still had Connie Francis and Bobby Vinton (the queen and king of melodic barf), but there was also Mary Wells, the Chiffons, the Crystals, the Shirelles, Martha and the Vandellas... that was the second big surprise - all of a sudden there were many very good girl groups. Pop singers had traditionally been male about 90% of the time.

Since 1962, I have been saying most pop records are good, but I never made an actual count until a month or so ago - I counted all the songs in the top 100, categorizing them A (I'd play it on the jukebox), B (I don't mind listening to it), or C (I can't stand it). About 33% of the records in the top 100 were in class A, almost half were in class B, and a scant 20% were in class C. However, in the top 30, there were only 5 records I couldn't stand, a Connie Francis, a Dean Martin, that "Red Roses for a Blue Lady" thing, and two others.

As a rule, the top third of the top 100 has a higher percentage of good ones and English ones than the bottom third. In a recent list, 15 out of the first 30 records were English. (We were just in Syracuse, a small, paranoid town, but it had some fine radio stations. One of them kept playing a public service announcement, telling you to investigate charities before you give to them because many of them are crooked. And the announcement has a great modern rock there behind it, so it was fun to hear.) Also heard a new coca-cola ad by Jan + Dean that was good, and there's that great coke ad by the Shirelles with a funny talking part. The Shirelles are

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blowing this rift about "who took my coke?" and "coke is what's happening, baby." The previous coke ad was by the Gateway Singers, and it sounded like they were saying "life is much more fun when you're repressed."

I was saying things went over the top in 1962. I just saw a top 10 list from 1960, and all 10 of them were in group C.

1962 was a very sudden year. There was the Cuban missile crisis. The world was supposed to come to an end in February. Greenwich Village, for the first time, took on a 42nd Street character, and it became hip, too, for 18-year-olds to panhandle. This happened almost simultaneously in North Beach and Greenwich Village.

I can remember when all the chicks in all the ads in all the women's magazines turned me off. 1962 was the first year that more than half of them turned me on.

But in 1962, I considered 1962 a very bad year. Most people I knew had very bad things happen to them. And a lot of people recognized it was a strange year by late fall. At that time, people in California were calling it "the year of the ax."

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**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

The Image Theatre Workshop at the Club 47 is presenting "Bless Me Father" on Wednesday evenings throughout the month of May. The play was written by Girard D. Hottleman and staged by Paul John Austin.

A young man named Larry Davidson, played by Paul Austin, leaps on stage to set the scene. Larry is rebelling against the standards of man's society, refusing to accept false "values" and unreal "truths." He has been rejected by this society because he has dropped all pretense and is living what is. The impact of his words rises as the action begins. Larry finds a letter in a telephone booth, a love letter written by a priest. Father John Faherty, played by Armand Asselin, hastens on stage in search of his self-betrayal. The tension builds as Larry attempts to force Father Faherty to admit that people are living a lie. Larry takes further advantage of this joyous circumstance by making a mockery of the Catholic Church, in a meaningful manner, and by forcing the Father to confess his sins.

Personally, I found it tragic that the priest is carried away by his guilt and Larry is carried along with him. It seems the priest will spend the remainder of his life in penance, and Larry will begin his journey to hypocrisy, living the lies that men have made acceptable.

Technically, the play is done quite well. My main objection arises from the last few moments when Larry is clutching Father Faherty, begging for forgiveness, and the priest is holding onto him, crying, "No" ("No" meaning, "Don't ask for my forgiveness."). It seems the priest should be turning away from Larry rather than letting Larry hold him. However, this point was brought forth in the discussion following the first performance, and it is very likely that the action has been altered.

Monday, May 10th, was the final performance of "Spoon River Anthology" at the Loft. The dialogue began that night just as several fire engines screeched down Charles



Street, but the play went on, and it was a fine performance. A major improvement since opening night was the addition of background music (guitar) underscoring several of the speeches. Also, the rapport between the actors was more intense and effective, and there was less needless shuffling about.

The Gallery Theatre, under the direction of Alan Salvage, has reached the end of its first season. We hope it will return in the fall.

### BORN WITH THE BLUES

Oak Publications, leader in soft-cover folk and jazz books, made its "cloth debut" May 15th with publication of "Born With The Blues," an autobiography of Perry Bradford.

One of the foremost jazz song-writers and publishers in America during the post World War I era, Bradford was a non-conformist in his trade. For years, he refused to sell his rights to the commercial music publishers, and eventually he became the first Negro to break through the "white only" pattern of Tin Pan Alley's business domain.

The book contains in addition to Bradford's own story, more than 50 pages of photographs and a number of original songs by Bradford.



### THE ROSE TO CLOSE FOR SUMMER

The Rose Coffee House will close for the summer on July 4 to reopen on September 8.

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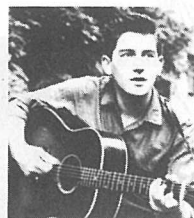
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# UNICORN COFFEE HOUSE



## PHIL OCHS

May 25  
to  
June 6

### BARD THEATRE COMPANY PRESENTS O'CASEY



The Bard Theatre Company will present Sean O'Casey's, "Bedtime Story," on three Saturdays at The Rose, 122 Salem Street, Boston. Dates are Saturday, May 22nd, Saturday, June 5th, and Saturday, June 12th. Performances are at 9 and 11 pm.

Featured in the cast are James Roche as Mulligan, Lois Rosenbaum as Angela, Brian Donnelly as Halibut, and Eileen Sokol as Miss Mossie. Production is under the direction of Eileen Sokol.

# LEATHER DESIGN

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belts

garments

## Custom Sandals

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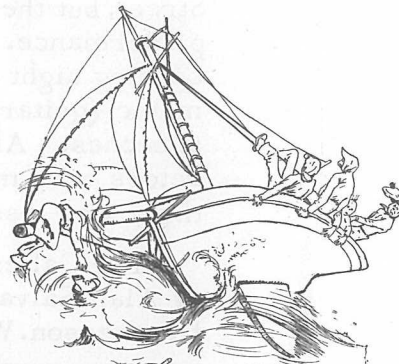
Orleans LA 3-9391

May  
F 21 Ed Freeman  
Sa 22 Walter Bjorkman  
12-string  
Su 23 Spike's Group w/  
Jeff Gutcheon  
M 24 Carl Watanabe  
Tu 25 Steve Koretz  
W 26 Walter Bjorkman  
12-string  
Th 27 To be announced  
F 28 Ed Freeman  
Sa 29 Nancy Michaels  
Su 30 Gil de Jesus  
M 31 Paul MacNeil

June  
Tu 1 Steve Koretz  
W 2 Carl Watanabe  
Th 3 Jerry Corbitt  
F 4 Ray Pong  
Sa 5 Paul MacNeil  
Su 6 Spike's Group w/  
Jeff Gutcheon  
M 7 Walter Bjorkman  
12-string  
Tu 8 Steve Koretz  
W 9 Nancy Michaels

... AND COFFEE TOO

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



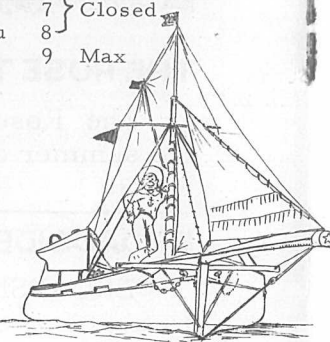
Rose 523-8537

May  
F 21 Tex König  
Sa 22 Bard Theatre Group  
"The Bedtime Story"

Su 23  
M 24 } Closed  
Tu 25  
W 26 Max  
Th 27 Andy Caponigro  
F 28 June Bell &  
John Coleman  
Sa 29 The Lower Black Street  
Rag Pickers

Su 30 } Closed  
M 31

June  
Tu 1 Closed  
W 2 Bob Gahtan  
Th 3 Martin Wood  
F 4 Tex König  
Sa 5 The Bard Theatre Group  
"The Bedtime Story"  
Su 6 }  
M 7 } Closed  
Tu 8  
W 9 Max



Kings Rook 1-356-9754

May  
F 21 } Jim Kweskin  
Sa 22 }  
Su 23 Open House  
M 24 Hoot  
Tu 25 Open House  
W 26 John Perry  
Th 27 Bill Staine  
F 28 }  
Sa 29 } Carl Watanabe  
Su 30 }  
M 31 Hoot

June  
Tu 1 Open House  
W 2 John Perry  
Th 3 Bill Staine  
F 4 }  
Sa 5 } Rob & Gretchen  
Su 6 Open House  
M 7 Hoot  
Tu 8 Open House  
W 9 John Perry

Tele a Tele 621-7998

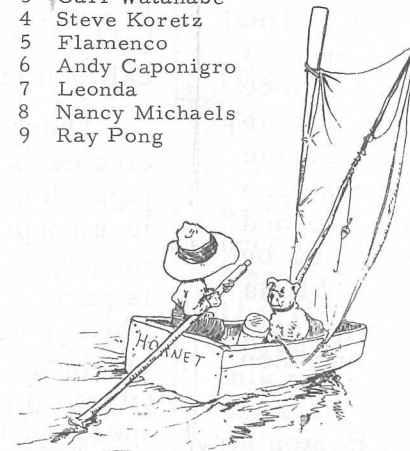
May  
W 26 } Justin Devereaux  
Th 27 }  
F 28 Bill Madison  
Sa 29 John Walker  
Su 30 Hoot  
M 31 Closed

June  
Tu 1 }  
W 2 } John Devereaux  
Th 3 }  
F 4 } Jerry & John  
Sa 5 }  
Su 6 Hoot  
M 7 Closed  
Tu 8 }  
thru } Babe Stovall  
Su 13 }

Turks Head 227-3524

May  
F 21 Steve Koretz  
Sa 22 Los Ninos de los Reyes  
Flamenco troupe  
Su 23 Ed Freeman  
M 24 Leonda  
Tu 25 Nancy Michaels  
W 26 Ray Pong  
Th 27 Paul MacNeil  
F 28 Sylvia Mars  
Sa 29 Rob & Gretchen  
Su 30 Andy Caponigro  
Jazz guitar  
M 31 Ed Freeman

June  
Tu 1 Nancy Michaels  
W 2 Paul MacNeil  
Th 3 Carl Watanabe  
F 4 Steve Koretz  
Sa 5 Flamenco  
Su 6 Andy Caponigro  
M 7 Leonda  
Tu 8 Nancy Michaels  
W 9 Ray Pong



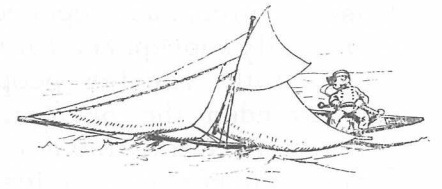
Doff LA 3-8443

May  
thru }  
Sa 29 } Jerry Corbitt

Hoots every Tuesday w/Dusty Rhodes

Concerts

Sat. GRAND OLE OPRY  
May 29 Boston Arena, 8:00 p. m.  
Sat. SNCC Folk Concert w/Jim Kweskin  
May 29 and others  
Charles Street Meeting House,  
8:00 p. m.  
Sat&Sun THE NEW CHRISTY MINSTRELS  
May 29 North Shore Music Theatre  
30 (Beverly), 8:15 p. m.  
Fri. NEW  
Sat&Sun YORK  
June 18 CITY  
19 FOLK  
20 FESTIVAL  
Fri. "Songs from a Soviet Labor Camp"  
May 21 w/ Peter N. Landerman  
Curtis Hall - Boston Center  
for Adult Education, 8:00 p. m.



Folk City USA

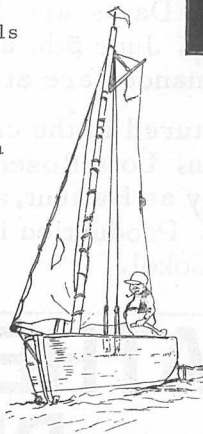
WCRB 1330AM 102.5FM - Friday, 11:15pm with Bob Lurtsema

May  
F 21 Live Performance Series  
Guests: Sylvia Mars, Noel Day,  
Bob Gahtan  
F 28 Live Performance Series  
Guests: Leonda, Paul MacNeil  
The Villagers  
June  
F 4 Live Performance Series  
Guests: Jerry Corbitt, Carl  
Watanabe, Los Ninos  
de los Reyes

Club 47 Inc UN 4-3266

May  
F 21 Hazel Dickens & Alice Foster  
Bob Siggins  
Sa 22 Charles River Valley Boys  
Su 23 Hoot w/Banana  
24 Mimi & Richard Farina  
25 Pat Sky  
26 The Image Theatre  
"Bless Me Father" by Hettleman  
Th 27 The Trols  
F 28 Charles River Valley Boys  
Sa 29 Jerry Corbitt/  
Les Daniels  
Su 30 Hoot w/ Nancy Michaels  
M 31 Geoff Muldaur

June  
Tu 1 To be announced  
W 2 Mimi & Richard Farina  
Th 3 The Trols  
F 4 Robert L. Jones/  
Jerry Corbitt  
Sa 5 Jim Rooney/  
Paul Arnoldi  
Su 6 Hoot  
M 7 "The Lovin' Spoonful"  
Tu 8  
W 9 Tom Rush  
Th 10 Jim Kweskin  
F 11 and the  
Sa 12 Jug Band



Odyssey 523-9547

May  
thru  
Sa 22 Rev. Gary Davis  
Su 23 }  
thru } Keith & Rooney  
Sa 29 }  
Su 30 To  
thru be  
Sa 5 announced

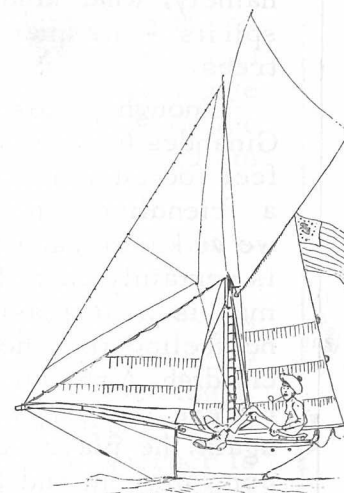
Sachems

May  
Sa 22 Kendall Steiman  
The New Priority Ramblers  
John Cocoran  
Sa 29 To be announced  
June  
Sa 5 To be announced

Unicorn 262-9711

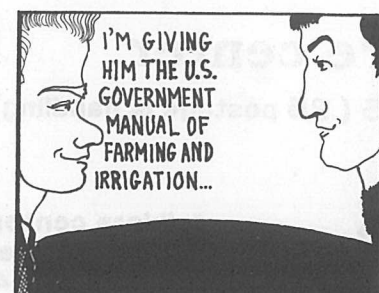
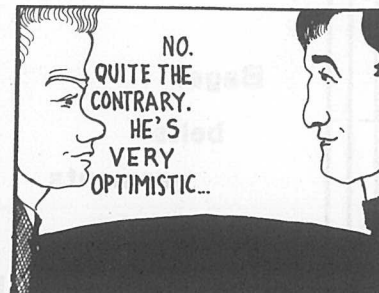
May  
thru Holy Modal  
Su 23 Rounders  
Tu 25 }  
thru } Phil Ochs  
M 31 }  
June  
Tu 1 }  
thru } Phil Ochs  
Su 6 }

Every Monday: Hoot w/WBZ's  
Jeff Kaye  
Sundays at 3:00 p. m. :  
Topical Song Workshop w/  
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SPIKE'S GROUP  
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The Freebies...





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## ODYSSEY OPENS

Long-awaited, but briefly heralded, The Odyssey coffeehouse opened its door to a world totally unprepared for the happenstance on May 10th. The few people aware of the event attended the performance of Bonnie Dobson, and faithful listeners came back each night of her performance. Jesse Fuller opened on Saturday night, the 15th and was joined by Geoff Muldaur, and Maria. Geoff and Maria are to continue through the following week. Next scheduled is Rev. Gary Davis, and then Keith and Rooney.

The Odyssey, advertising itself as Boston's newest and largest coffeehouse, is run by Frank Borsa and Joe Bartucca, who jointly owned and managed the Cafe Orleans until last fall, when they sold that club to open a larger one.

The Odyssey is located at 3 Hancock St., at the corner of Cambridge Street, just a few blocks up from the Charles Street MBTA station in Boston. Frank and Joe promise much good entertainment in the future and hope that you will drop by and introduce yourselves.



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# Broadside

DOGWOOD SOUP;

FOLKSONGS FOR CHILDREN,

sung by Shep Ginandes

Pathways of Sound, POS/023



One warm spring morning I sat me down in the M.I.T. listening room to hear Shep Ginandes sing children's songs. It's hopeless - you've got to sing along. Doesn't matter how many meteorology students stare at you through the windows; you're still singing. And if you glance down at your feet, you'll probably find them tapping away at this rhythmic, gentle, humorous music.

There is a tendency (I won't say in folk circles because it's all over the place) to pigeonhole everything we see. Protest songs, love songs, message songs. Yup, these are message songs - the message that childhood is part of all of us. The easy tunes we sang when young, the dreams we thought forgotten are lodged securely somewhere in our crusty (if you'll pardon the expression) hearts. The message that what we were is darned sure part of what we are and will be. Remember when you were 4 or 5? Nobody had to use dialectics to convince you that somebody colored purple was okay. The question was: could he climb trees? If we use the same criteria for judging people and situations that I'm hoping you'll use to judge this record - namely, what kind of lift does it give your spirits - we may even have to plant more trees.

Enough philosophy. Back to music. Mr. Ginandes has the kind of voice that makes me feel foolish calling him "Mister." There's a friendliness here that makes me certain we've known each other a long time. Respect is certainly part of the warmth I feel. This man is a professional - there's no strain, no feeling that he's forcing himself to be childish. A rhythmical guitar that never overpowers the songs he sings. And, listening again, he plays some interesting minor accompaniment and his timing is excellent and the listening rooms are open 9-5, six days a week.

Lynn Rubin



# Reviews



## SPIDER BLUES

John Koerner

Elektra EKL-290

It would be impossible to describe John Koerner's music to one who had never heard him perform; by now we are accustomed (reconciled might be a better word) to the seemingly endless series of forms that the musical expression called "blues" can take; everything from Furry Lewis to Lightnin' Hopkins to Tom Rush; but even if one's mind had been stretched beyond the breaking point by all these possible differences, one would still have to be surprised on first hearing John Koerner. Spider John sounds like no other person. His guitar style might best be described as a cross between that of Maybelle Carter, Leadbelly, and Robert Johnson, if such is possible. His singing is ninety percent Delta blues and ninety percent John Koerner — they overlap.

This is Koerner's first solo album, after two "Blues, Rags and Hollers" albums with Dave Ray and Tony Glover. Koerner is a remarkably even performer; I have never heard him do a bad job, and this record is no exception. Only one thing bothers me — Koerner's voice sounds as different as night from day on several cuts. I have heard him a dozen times in person and I have never heard him change voice as radically as he appears to do on the record. I am at a complete loss to explain this.

Tony Glover plays harp on several cuts. Very, very nice.

Perhaps the best evaluation of John Koerner and his music can be found, surprisingly enough, on the liner notes for this album, written by Paul Nelson: "The danger with a unique talent like "Spider" John Koerner is that people don't really realize just how good he is, how tremendously good he is, because he's so much fun to listen to. But make no mistake about it, Koerner's art is like Chaplin's, as great and lasting as it is entertaining. This record is proof of that."

Agreed, agreed.

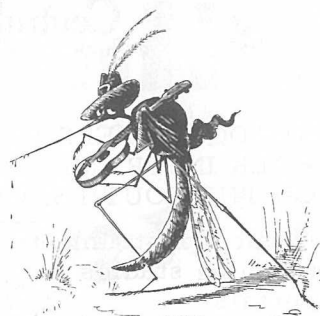
Ed Freeman

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### BABIES IN THE MILL

Nancy, Howard, and Dorsey Dixon

Testament T-3301



Dorsey Dixon will be remembered by many as the author of a number of songs which have become widely sung. The two most widely known are probably "I Heard the Crash on the Highway," and "The Intoxicated Rat." Dorsey, joined by his brother and sister on this record, play and sing their way through some 19 tunes, only a few of which deal with the use of children as a source of industrial labor.

The rest of the material is derived from tradition, country and western music, or sacred music. Also included are a couple of Dorsey's penning.

Harsh as the voice of Dorsey Dixon may be, there is a warmth and richness to it which compels this listener to pay attention. He constantly handles songs which are made-to-order for the inspiring of gross waves of sentimentality, and does it with such taste that it becomes artistic experience rather than wallowing emotion.

(continued overleaf)

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(cont'd from previous page)

Lovers of old timey music and collectors will find much in this record to delight them. Not the least of the pleasures is the Dixon style guitar which should hopefully influence younger pickers who have yet to crystallize their own styles.

Brother Howard, and Sister Nancy are added features on this disc. Dorsey carries the burden with ease and skill.



dave wilson



F, **the**

# ODYSSEY

**Boston's Newest and Largest  
Coffeeshouse**

**is open**

**thru May 22**  
**REV. GARY DAVIS**

**May 23 - 29**  
**KEITH & ROONEY**

**May 30 - June 5**  
**To Be Announced**

**CORNER OF HANCOCK  
& CAMBRIDGE STS.**  
**IN BOSTON**

## Reviews



INTRODUCING THE BEERS FAMILY  
Columbia ML6105

What a beautiful record! All too often when one of the major record companies is busily pouring the bulk of its promotional budget into making their biggest names bigger, an unheralded record appears and proves to be a more significant contribution than all of the ones issued with big fanfares. Such a record is The Beers Family, a simple, intricate, varied, consistent, authentic, skillful, unpretentious joy, without a displeasing note or unsatisfying cut in the whole album.

Bob and Evelyn Beers, who come from a small town in Montana with the unbelievable name of "New Year," made some recordings for Prestige a few years ago which are now unavailable. This album marks their debut on Columbia and also the debut of their teenage daughter, Martha. With an array of instruments that includes: old-time fiddle, limberjacks, mountain dulcimer, fiddlesticks, guitar, and the fascinatingly ethereal psaltery, this young family has produced a record that is destined to be one of the year's finest.

When an album has fourteen cuts, all delightful, all worthy of comment, there is no criterion by which to decide which ones to single out for individual attention. I can only suggest that if you like music, any kind of music, get the album as quick as you can and you'll have that much longer to enjoy it.

Robert J. Lurtsema

oooooooooooooooooooo



### KWESKIN AT 47

Jim Kweskin and the Jug Band will appear at the Club 47 for three nights in June, the 10th, 11th, and 12th.



**THREE CATS PHOTOS**  
PHOTOS FOR PUBLICATION

28 WADSWORTH STREET  
ALLSTON 34, MASS.



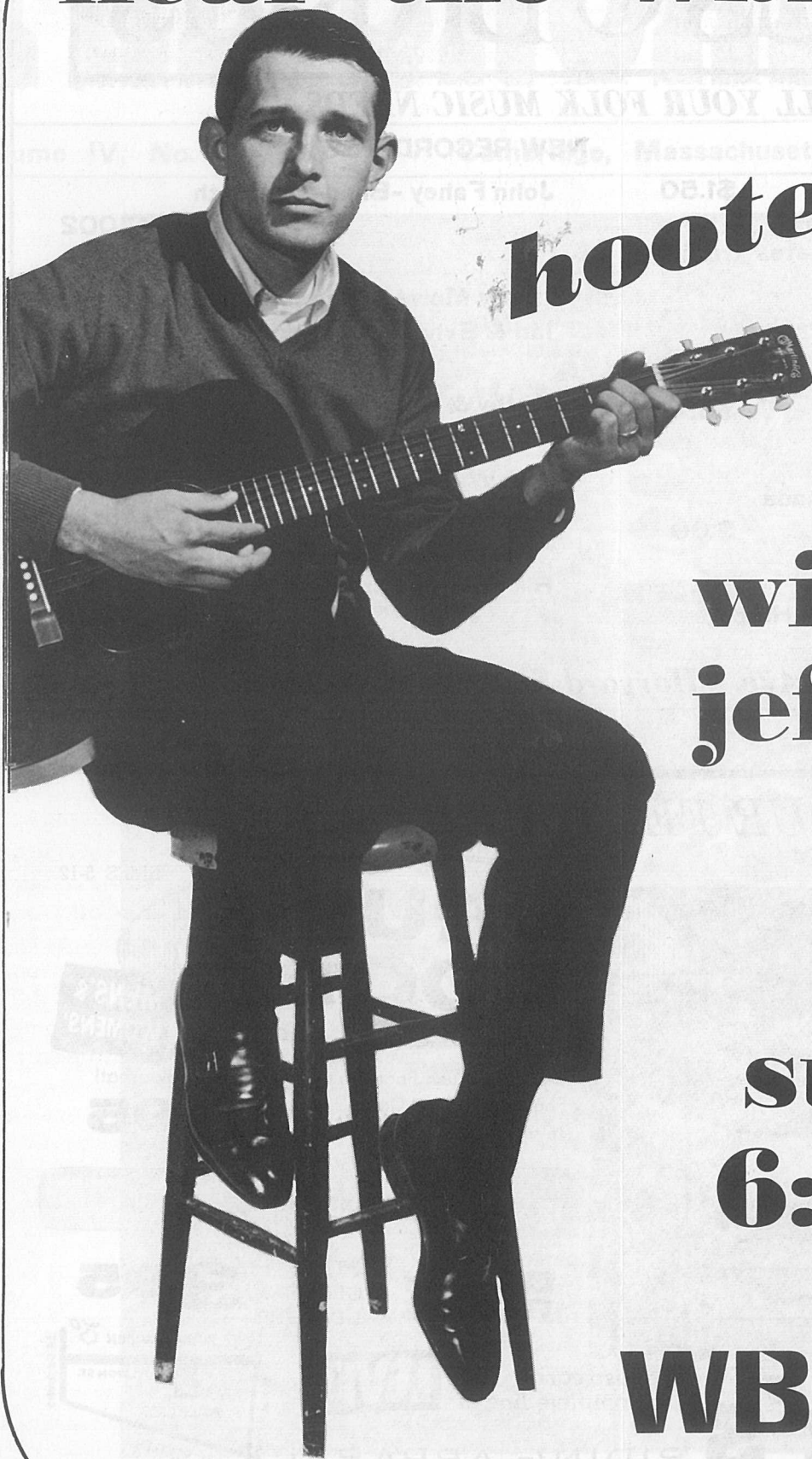
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kaye**

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**W**





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**Piedmont C1002**

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**Ian & Sylvia** **VRs 9175**

**Kathy & Carol** **EKL 289**

**Doc Watson & Son** **VRs 9170**

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SIZES 5-12

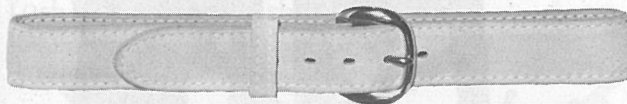


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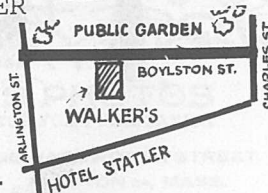
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