

THE BROADSIDE

Volume V, No. 1

Cambridge, Massachusetts

March 2, 1966



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS

Doondial



53 berkeley st. boston

SWINGS!

THE BROADSIDE

Vol. V No. 1

March 2, 1966

Phone: 617-868-9788

A Bi-Weekly Publication
All Rights Reserved

Signed articles do not necessarily represent
the opinion of the Staff of BROADSIDE.

Editor Dave Wilson
Managing Editor Sandi Mandeville
Business Manager Bill Rabkin
Art Editor Ed Murray
Photographer Rick Sullo
Production Jan Chartier
Copy Chief Chris Murray
Schedule Editor Barry Mushlin

ART: Melinda Cowles

COPY: Claudette Bonnevie

PRODUCTION ASSISTANTS: Gail Thompson,
Arlene Jaffe, Peter Schauss

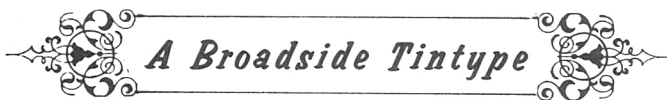
DISTRIBUTION: Jeannemarie Little,
Julie Snow

BUSINESS STAFF: Marianne Comunale,
Gerald DiBello, Jane Rosenberg, Leona Son,
Louisa Tumelaire

PROOFREADERS: Neil Nyren, Mary Jo Candy

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

©Broadside Publications 1966. No part of this publication may be reproduced with-
out prior written permission from Broadside Publications.



From the Editor--

Fourth birthdays are a drag. At least ours seems to be. The first, second, and third ones weren't so bad. The office was often electric with high spirits, and the staff seemed excited about putting out an issue that was just a little bit extra than what was ordinarily expected. But this year, it just seems to be one more issue. Isn't four years old a little precocious for sophisticated cynicism? Well, maybe the fifth.

Part of the reason for the above feelings is that during the first three years, we grew so rapidly that we were making big gains in circulation, ad sales, and public relations every month. Now, the gains don't seem to be so great, though in numbers they seem to be about the same.

Another thing is that so many people seem to take us so seriously, in fact, far more seriously than we ever take ourselves. One member of the "folk industry" recently wrote us when a request of theirs went unanswered for some time, "What a juvenile way to run

LA

THE ARTIST'S CHOICE

FOR BLUES AND

FOLK SINGING



BELLA

* Spanish Guitar Strings
bronze wire wound
precision hand made
No. 690 available in
Jumbo, Medium, Light
Gauge

* Silk and Steel No .710

* Classic Guitar

* 5-String Banjo XL

* Banjo

* Mandolin

Scientific knowledge, the world's
finest materials combined with
precision machinery and the
craftsmanship acquired from 1600
have produced the best quality
strings ever offered.

a magazine." Well, I guess in their eyes we probably were.

But I wonder if they or a lot of others have any conception of how 25 or so volunteers can mesh together to get an issue of this magazine out every two weeks. When I say "volunteer," I mean it, because just about everybody on the staff has other jobs, or are students, and none of them get paid for what they do here, at least not in any material currency. Sure, we have problems filling requests outside of the production of an issue. Often times, it's a matter of trying to figure out who in the devil is responsible for that department, and boy do we have departments. We have some I don't even know about yet. So, stick with us a little bit, and, as soon as we figure out who is supposed to take care of your need, we'll get right on it.

Just thinking about how much we have done, I'm getting cheerier already. In fact, I feel downright good. Just think, four whole years.

And the thing which has made it most worthwhile is all those lovely volunteers who are just about the nicest people in the world. I wish you could know them like I do.





RAMBLIN' ROUND

w/dave wilson

AN OPEN LETTER TO JEFF KAYE:

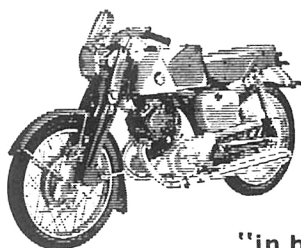
For about three years now, you have been producing one of the biggest and best listened to folk music programs on major radio stations, and now it is just about over. I know that you will leave WBZ on March 5th, 1966, and that the March 6th Hootenanny show will probably be the last one which will be aired. Who knows what will fill the time slot, possibly a country-western show, but there is little hope for a continuation of folk music.

And perhaps that is as it should be, for while your fellow dj's are fine with popular music, I can't begin to tell you about the two hours of wincing which generally accompanied the listening when one of your fellows had to take over your show if you had to be absent for one reason or another (although Dave Maynard has been heard to play a John Lee Hooker tune now and then, and Dick Summer does dip into folk things once and a while). This is by no means a discredit to those other announcers as it is a mark of the high caliber of discretion which we had come to expect of you.

I remember about three years ago when I dropped into Briggs & Briggs and Mr. Carr told me about the funny guys with Westinghouse blazers who had been around asking questions about folk music and what kind of records were selling best and who were the folksingers most of the people were buying. We kind of had a funny laugh about it and fantasized our expectations at the expense of that great voice of the establishment WBZ. And the first few shows that you did sort of made our cynicism credible. Naturally, we expected the show to get worse, figuring you would take the easiest way out on big-time radio and play the stuff which was most calculated to please the largest section of radio audiences and

Jay's Motor Service

Repairs on Foreign Cars, Motorcycles,
and Scooters.



**WINTER
STORAGE**

67R Cedar St.
Somerville
623 - 9884

"in back" of Porter Sq.

WHERE IT'S AT

660 Beacon St. in Kenmore Sq.
266-3850

feb. 25-27 ♣ Lou Christie,
The Heightsmen

mar. 4-6 ♣ Jose Feliciano,
The Moonlight
Walkers

every thurs. night hoot with
Jeff Kaye

open evenings thurs - sun.
& sunday afternoons

men - jackets & ties, please!
ladies - appropriate dress

nothing that might offend either the ears or minds of the squares.

But you sure fooled us, and the scope of material you used just got wider and wider, and the introductions you made got more and more knowledgeable; and, instead of listening and saying to ourselves, "Did you hear what he just said? What kind of fool is that man?" we started saying, "Yeah," and hoping that when you did make a slip not too many had heard it.

Anyway, what I want to say and am trying to say here (because I don't know of any other way in which you can be told) is that we damn well appreciate what you have done in the last three years. We appreciate the fact that you didn't stay in an isolated ivory tower and decide by yourself what folk music people ought to hear. We appreciate the fact that you bopped around to the clubs and talked to the entertainers and found out what it was they respected musically and who they thought was worth listening to. We appreciate your interest in finding out who our Boston-Cambridge folksingers were and that you encouraged them and gave them some of the mass media attention they deserved. Tom Rush, Lisa Kindred, Dayle Stanley, The Charles River Valley Boys, Keith & Rooney all came to respect the treatment they had in your hands on the turntable.

Occasionally, you even sounded off (I remember one blast at Ed Freeman, and a couple at me), and sometimes we really got irate; but, in retrospect, I'm pleased that it happened, for it showed more than anything else would have that you cared, too.

The folk boom is over, everyone shouts; but some of us are laughing. We know that even if jazz is dead, more records are being sold and more jazz musicians are making a living now than ever before. But a part of the Boston-Cambridge folk scene is sure going to be missing now that you are leaving; and all of us, performers, BROADSIDE, about which you said a great many nice things, and the local clubs whose schedules you often included as part of your show, are going to be sharply aware of your departure and feel that we have lost something which has been well worth having.

I guess that's about all I really wanted to say, Jeff, except that we hope you will find someplace to do the things you want to do, grow a little, and love a whole lot. And Thank you.



GUELA GILL FOLLOWS ODETTA AT MOONDIAL

Odetta will finish up her one-week engagement at the Moondial on February 25. Unfortunately, we received word of the booking too late to include notice of it in the last issue. Odetta is the first of the well-known artists who will be featured at the Moondial in upcoming weeks.

Guela Gill, Israeli singer, will open on March 4, and perform through March 13, with the exception of Sunday. Guela, who previously has sung in Boston only with the Oranim Zabar, is an Israeli citizen, teacher, and musician who has received international acclaim. This will be her first appearance in Boston in more than two years.

RAGTIME GUITAR INSTRUCTION for advanced and intermediate guitarists

offered by
ELIOT KENIN

founding director
of the Philadelphia
Folk Workshop



Call 876 - 6265

ten years' teaching experience

CENTRAL WAR SURPLUS

433 MASS. AVE. TR 6-8512
CENTRAL SQ., CAMBRIDGE

LEVIS, LEES, & WRANGLERS

BLUE DENIM CHAMBRAY SHIRTS \$1.49

LEVI & LEE DENIM JACKETS \$5.98
blue & tan

CORDUROY LEVIS & LEES

WESTERN BOOTS \$9.95 - \$14.95
black & tan

TURTLE NECK JERSEYS \$1.69 each
black, white, navy, 3 for \$5.00
green, cranberry,
& other colors

OPEN THURS. & FRI. NITE UNTIL 9:00 P.M.

C&W SERIES ON CHANNEL 38

Channel 38, New Boston Television, announces the first weekly country & western TV series to be shown on any station in the Greater Boston area. Every Saturday at 5:00 p.m., WIHS TV presents live, from its studios The Town & Country Show.

TCS headlines Coral Recording artist Bob Riley, who serves as the program's host. Mr. Riley is well known to New England audiences through his recordings on the Coral, Dot and M.G.M. labels and from the WHIL Boston Jamboree, where he served as director of the Artist Bureau and hosted a daily 12:00 to 4:00 p.m. record show.

The show features outstanding country talent from the New England area such as: The Chisholm Brothers & the Country Squires, Joey O'Neill, Don Edwards, The Rainbow Valley Boys & Sweetheart, the Kingsmen, plus guest artists.

The Town & Country Show is directed by Jay McMaster, written and produced by Bob Riley in association with Alan Enterprises.



New York News & Notes

by Kathy Kaplan

I would like to take this opportunity to wish BROADSIDE a very happy fourth anniversary. Sometimes it takes nothing short of a small miracle to meet deadlines and keep things going...

On January 28, some of the great voices of folk music gathered at Hunter College to pay tribute to the late Frank Proffitt. Sponsored by the Newport Foundation, the concert raised enough money to pay the mortgage on the Proffitt home. Although it was a sad occasion, the music was most enjoyable. Some of the highlights were Jean Ritchie's "Drowsy Sleeper," "Keep On The Sunny Side," sung by the New Lost City Ramblers, Doc Watson's version of a song that is related to "The Lass of Roch Royal," and an original composed by Caroline Paton which seemed to affect Pete Seeger considerably...

Bernard Slottman's ESP label has signed the Fugs...

Buffy Ste.-Marie was recently on "To Tell The Truth." She received only one correct vote...

Balladeer Raun MacKinnon has settled in New York City...

Banjoist Roger Sprung is recording a 4th album of progressive bluegrass. He still has a stock of special banjos. There is a possibility that Roger will open a guitar and banjo studio on Long Island which would be operated on a two-day-a-week basis...

New York's Broadside is celebrating its fourth anniversary...

It seems that folk-rock is respectable now. Walking through the Village, one can hear the sound of electric guitars pouring from almost every establishment (including the Gaslight). New York Times folk critic Bob Shelton devoted a recent column to what he called folk-rock records. (Since when were the Yardbirds, the Animals, etc., folksy?) One thing for sure — pretty soon, we'll know who was for real all along...

Two men attacked the moderator of a radio-telephone talk program and knocked him unconscious while he was on the air. The attack was said to be prompted by several appearances of a folksinger who announced on the air that he was a member of a certain left-wing organization...

The Clancy Brothers & Tommy Makem will give their annual St. Patrick's Day concert on March 18 at Carnegie Hall. Tickets range from \$4.50 to \$2.75 and may be obtained from the Carnegie Hall Box office on 57th and 7th Avenue...



"SING OUT!" — the national folksong magazine — celebrates its 15th Anniversary by going completely new. Larger format, more articles, greater selection of songs (words, music and guitar chords), photographs, special features. Want to know about folk rock, bluegrass, old-timey, topical/protest? It's all in the all-new SING OUT!

plus an LP record containing verse and chorus to songs in the issue — an exciting new concept in folk music enjoyment.

Get SING OUT! regularly and SAVE.

Send your check for \$5.00 for the next 6 issues. (Reg. price per issue \$1.00)

or

Send \$1.00 and get your copy of the deluxe 15th Anniversary Issue of SING OUT!

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

Bob Dylan gave his second L. I. concert in six months...

Leon Bibb sang at the dedication of the new community center in Rochdale...

Jac Holzman informs me that Elektra has no plans to release recordings of the Philadelphia Folk Festival, as had been indicated in September...

Bonnie Dobson returns to Gerde's for two weeks beginning March 1. She will be joined by Jeff Espina and Brother John Sellers. Remember, Monday is hoot night there...

I'm still trying to re-locate WBAI's "missing" folk shows. So far, I think I've found two: Negro Music with Charles Hobson at 3:30 Tuesdays, and Sing Out! at 8 p.m. Mondays with Irwin Silber (who else?) and Barbara Dane. WBAI can be found (generally!) at 99.5 FM...

Next time, among other things, I will have some news on a former New Yorker, Paxton's solo debut and, I hope, some more schedules.





COFFEEHOUSE

THEATRE


by jan chartier

The Damaged Angel, located in the parish hall of the Arlington Street Church, presented an evening of drama and poetry on Friday, February 11th. The hall was well filled and the entertainment well received.

First on the program was "Thoughts on Angels and Apes," presented by the Friday Street Players. A variety of sources were used to lightly debate the origin of man.

Following intermission, the Singles' Club Players presented "The Shoemaker's Wife." This is an adaptation of a medieval farce by Hans Sach.

The evening came to a close with selections from Edgar Lee Masters' "Spoon River



folksingers!

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

von Schmidt

Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

FOLKLORE PRODUCTIONS

176 Federal Street / Boston 10, Massachusetts / Tel: BUbbard 2-1827 / Manuel Greenhill, manager / Arthur Gabel, Associate

original jewelry clothing leather craft

BOB

designers 3

52 boylston st.

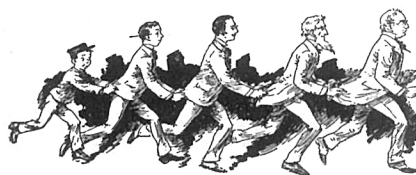
cambridge

"Anthology," read by the Friday Street Players. The outstanding performer was Carl Schmider, who successfully gave life to each of his characters. Music was recorded.

The Cultural Foundation of Boston, Inc. presented a demonstration of actor training methods for classical theatre at the Loeb Drama Center on Sunday afternoon, February 13th. Part I, Voice Production and Training, was explained by Miss Kristin Linklater; Part II, Classical Interpretation, was demonstrated by Mr. Barry Boys; Part III, Juncture of Voice and Interpretation, was presented by their students using scenes from Shakespeare.

Aside from the terrible acoustics, the program was well planned and excellently presented. I found Miss Linklater's theory extremely interesting and even learned a few facts about the human body. I suppose singers and such are well aware that voice vibrations begin below the chest, but I wonder how many people know how to relax their muscles, and even more difficult, how to keep them relaxed.

Miss Linklater and Mr. Boys have been working with a small group of trainees for several months and it appears they are being successful.



JEFF KAYE LEAVES WBZ

Jefferson Kaye, WBZ announcer who has produced and hosted the Sunday night Hootenanny show for three years, will leave WBZ the first week in March. We have been informed that the last airing of the folk show will be on March 6. There is a possibility that Jeff will be working in Buffalo, New York, and will establish a folk show there. If that happens, it can be heard in Boston.

FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

I am compiling a new songbook for Oak to publish. As a result, my lead sheets are all tied up. So let me do some articles without songs for a while.

That's not where it's at. That is where "it's" at. There "it" goes. What? "It." Oh! And, if you don't know what "it" is, it's time for you to worry. Super hippie always rides on invisible horse, a super invisible horse. 'Cause if people could see it, he would have nothing to ride.

But "it's" not just an evasive phrase to hint that the user has a direct line to the truth. It's a statement that doesn't even want to talk about what the truth is. It tells the listener that it would be futile to try and explain to him, because he would never understand anyway. And that in itself constitutes a pre-judged put-down. There is no empathy with the ignorant. There is no second thought

GUITAR

CLEARANCE

All Shapes
and Sizes

All Prices

AT JACK'S

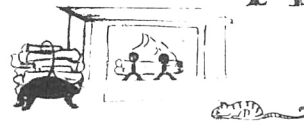
252 Boylston St.

HA-6-5222

JACK'S
DRUM
SHOP



HEARTH-SIDE FIRE-WOOD



BUNDLES, 80¢

OUR FIRE-WOOD HAS SOUL...
...BURNS WELL, TOO!

1/2 CORD,
\$22

FOR DELIVERY:

CALL RE 4-6680

to evil, because you can't change evil... it is hopeless.

There is no such thing as evil. And there is no such thing as good verses evil. One black - one white. Super hippie should know better. The best people in the world are not all good. Evil will always be around; it has to. How can a ball bounce if it has nothing to bounce off of. But because it is a part of things doesn't make it the leader of things. The idea that it's all a game and therefore doesn't make any difference is sad. Sure it's all a game, but the rules do change. They seem to change for and from the will of evil; but that is because it is easier to see, not because it happens more often. Evil and good is like a spider web. You are the spider. You are not evil or good. You built your own house and you gotta live in it, like you will.

So super invisible horse hippie says, "That's not where it's at." I say, "Whatit," and he says, "Oh come on man, don't," and I get sick.



(to be continued)

JIMMY BYRD GOSPEL SHOW

On Sunday afternoon at 3:00 pm, March 4, Jimmy Byrd of radio station WILD will host a Gospel show which will feature the Swanee Quintet of Augusta, Georgia, The Blind Boys of Mississippi, The Davis Sisters, The Soul Stirrers, and the Harmonizing Four. Other Boston groups will also perform and the concert will be held at The New Fellowship Baptist Church, 616 Blue Hill Avenue in Roxbury. Members of the folk community who are interested in attending should be advised that this is pretty much a dress-up affair, and good manners are equally desirable.

GUESS YOU BETTER LEAVE IT LIKE THAT

Words and Music by
Herbert R. Metoyer Jr.

The musical score is written on five staves in G major, 4/4 time. The first staff begins with a Dm chord and contains the melody for the first line of the first verse. The second staff starts with a Gm chord, followed by an A7 chord at the end of the line. The third staff continues the melody with a Dm chord at the end. The fourth staff is the start of the chorus, marked 'Chorus' and 'Dm', with a D7 chord at the end of the line. The fifth staff continues the chorus melody with Gm and Bb7 chords. The sixth staff concludes the chorus with Dm, E, and A7 chords. The lyrics are printed below the corresponding staves.

1. Peo-ple pay to wit-ness your dis - as-ter,
Hang-ing from the trees — and the raft-ers, Dar-ing you to
chal-lenge the here-af-ter. Some-bod - y must be cra-zy.
Aww to-mor-row won't be-lieve — what the sun is gon-na tell him, — Move
on, move on, I guess you bet-ter leave it like that.

2. Kingdoms built by men and cooperations,
Thriving on your gullible elations,
Driving you to pawn your last possession,
Somebody must be learning. (Chorus)
3. Children waking from their growing slumber,
Bewildered, disillusioned they wonder,
And your'e still trying to cover up your last blunder,
Somebody must be lying.
4. Images built by great imaginations,
Disguised to hide a person's imperfections,
Deny what is real for the sake of variation,
Somebody must be faking. (Chorus)
5. People stop and stare in fascination,
Some sit down to estimate the situation,
And there you are drowning, dying of suffocation,
Somebody must be guilty.
6. Bigots sit in judgement of your errors,
Wisdom sacrificed for public pleasure,
Making you a martyr or a vulture,
Somebody must be worried. (Chorus)
7. Foul winds ever blowing dusty whirlwinds,
Seek and find the sanctum that you live in,
Demoralize your soul until you give in,
Somebody must be crying.
8. Destiny passes the corner where you're hiding,
You jump on, it's like a bull you're riding,
And you can't get off, you swear it's even flying,
Somebody must be moving.



ON THE SCENE

with
Robert J Lurtsema

Billy Button had been a servant in the Countess of Warwick's family. When Joseph Addison (at the age of 44 and just three years before his death) married the Countess, he took Charlotte's former servant and protege under his own wing. Billy Button had opened a coffeehouse in Great Russell Street, across the way from Will's. Button's Coffeehouse was the editorial office of the Guardian, and at the door was a memorable letter box designed by the painter and satirist, Hogarth. According to Cornhill Magazine it was "formed of a lion's head, down whose gaping jaws passed the contributions of Gay, Pope and Steele."

Addison evidently felt more at ease in a coffeehouse than in a drawing room, and his famous depiction of Sir Roger de Coverly at Squire's might easily have stood for his own portrait:

"He asked me if I would smoke a pipe with him over a cup of coffee. I accordingly waited upon him at the coffeehouse. He had no sooner seated himself at the upper end of the high table but he called for a clean pipe, a paper of tobacco, a dish of coffee, a wax candle, and the Supplement, with such an air of cheerfulness and good humor that all the boys in the coffeehouse — who seem to take pleasure in serving him — were at once on several errands, insomuch that nobody could come at a dish of tea until the knight had got all his conveniences about him."

It was precisely because of such passages that "Squire's" coffeehouse was so famous during the reign of Queen Anne, for there Sir Roger de Coverly drank coffee with the Spectator, or that is to say Joseph Addison got together and bent heads with Richard Steele.

New For Spring !

Coats, Dresses,

Suits, and Skirts

from--

The Vermont Tweed Shop

44 Brattle Street

Cambridge Mass. 02138

The Pesky Serpent coffee house

612½ Page Blvd.

Springfield

But all that was before the time of Billy Button's. At Button's, Addison reigned supreme. There were times, however, when Addison and his Countess wife did not always agree, or at least so the contemporary rumors ran, and when the quarrels occurred, Addison religiously absented himself from Button's, and did not return until peace was once more restored in the family.

Some of the other prominent figures who frequented Button's were: Alexander Pope, who lasted only about a year, leaving in disgust because his irritable temper made him unpopular; Davenant, the first man to put scenery on the English stage; Carey, the musician and poet; Ambrose Phillips; and the brilliant Jonathan Swift who was also a leading member and frequent center of attention at many another politically-oriented club including "The October," founded by a group of dissatisfied Tories; "The Cocoa Tree," which began as a Jacobite association meeting at the chocolate house of that name; "The Saturday," founded by Henry St. John; the short-lived "Brothers;" and the "Jacobite Mourning Bush," afterward called the "Fountain."



Notes from a stanza collector variant ed. freeman

Where progress is concerned, standing still means going downhill. This is what is happening to pop music these days — in a field which is by definition one of progress and evolution, the process of change is grinding to a halt, which means that the quality of the music is getting steadily worse. Pop music is ephemeral music; it owes its character and very existence to the communications revolution of this century, to the fact that we can hear hundreds of new (and supposedly different) songs every month. Pop music can get by without the depth of "serious" music because it does not have to be as durable as "serious" music. But when more and more pop songs start sounding the same, the inherent superficial qualities of the music become more and more evident, and we are headed for an eventual disaster.

Such was the case not so many years ago, during the "pop music depression" of 1958-1962. Those were the days when monotones such as Frankie Avalon and Fabian reigned supreme. Those were the days of "I love you so/never let you go" and other lyrics of equal merit. Those were the days of fifteen-saxophone rhythm sections. God forbid it should ever happen to us again.

It's happening again. But now pop music is supposed to be hip; it is no longer the private domain of twelve-year-old brats; it is the folk music of today, say we, plugging our dulcimers into the local Fender Amplifier. And because it is hip and because we are no longer twelve-year-old brats and because it is folk music, we are overlooking the fact that the LSD-inspired gurglings and overwhelming electric noise of today's pop music are just as insipid as yesterday's Tin Pan Alley creations.

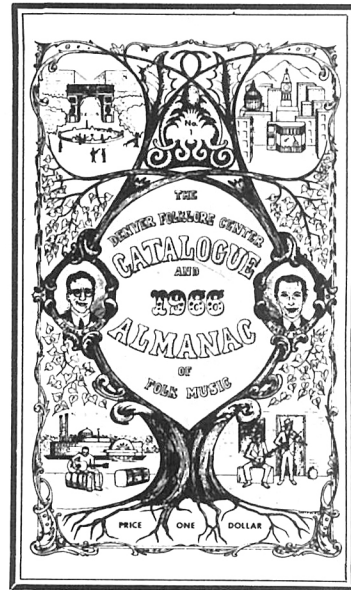
Rock 'n' roll musicians today fall into two categories: "hard-core" rock musicians who have been into it all along (The Remains, The Rolling Stones), and recent converts from folk music (The Lovin' Spoonful, The Beatles). Although the converts have been responsible for most of the new blood in pop music, they have also been responsible for its quick stagnation, perhaps because of their lack of experience and/or musical proficiency and flexibility. The Byrds albums, albeit good, sounds exactly the same from one song to the next. And the rush on the "Byrds sound," especially that of the electrified 12-string guitar, is likely to trample them in the dust.

Pop music, in spite of the Beatles, is in danger of falling into a hippie slump. We may even have to go through a whole new folk revival to get it back on its feet again.

DENVER FOLKLORE CENTER ALMANAC OF FOLK MUSIC

containing 220 pages
describing records,
books, instruments,
magazines

available for \$1, plus .25
postage & handling,



from:

DENVER FOLKLORE CENTER
Dept. 617
608 East 17th Ave.
Denver, Colo. 80203

I have enclosed \$1.25. Please
send me the Denver Folklore
Center Catalogue which I read
about in **BROADSIDE**.

Name _____

Address _____

_____ Zip _____

CLASSIFIED ADS

ROOMMATE WANTED to share large apartment on Gainsborough Street in Back Bay with three boys. Four bedrooms, bath, living-room, kitchen. One block from Northeastern University and Symphony Hall. \$12.50 wk., payable by the month. Pete or Rick, Apt. 1, 73 Gainsborough Street, Boston, Mass. 02115.

FOR SALE: One-year-old Espana (sl-11) classical guitar. Blonde finish, excellent condition, fine tone, \$125-new. Will sell, with case, for \$85 or best offer. Write: Mark Moses, 37 Havelock Road, Worcester, Mass., or call 753-8601.

FOR SALE: Karl Hauser Classical Guitar with canvas case. Excellent condition... practically new. Only \$60. Call 547-0709.

JIM DUNLOP GUITAR CAPOS for FLAT or CURVED fretboards, ELIMINATE STRING BUZZ, NO SLIPPING, COMPACT, EASY TOGGLE ACTION, PATENTED. For six or twelve string, using only the BEST of material. From your dealer, or send \$2.00 (Post Paid) to Jim Dunlop, P. O. Box 401, El Cerrito, California 94530 (mention BROADSIDE!).

How about a VISUAL (yes VISUAL) GUITAR TUNING AID for six string Acoustic and Electric, Unique Electronically tuned for accuracy. Instruction included. Send \$2.00

(Post Paid - No C.O.D.) to Vibra-Tuner Co., Box 401, El Cerrito, California 94530 (mention BROADSIDE!).

FOR SALE: Martin 00-18 guitar, steel strings, excellent condition, one year old. Present value is \$210; will sell for \$164.95 with case. Contact Mr. Frank Brunelle, 527-9834 or mail inquiries to P. O. Box A-137, Boston College (Gonzafa Hall), Boston.

HITS: Your tunes - my verses. Contact Mr. G. Kuhn at Kuhn's, 172 Newbury Street, Boston (tel. 536-0268).

FOR SALE: Gretsch folk guitar, case. Cost \$170 new. \$110. Small solid body electric guitar \$24. Amplifier \$32. Guild Award model electric, case. Will sell at small fraction of \$800 list or consider trade for smaller electric, Martin "000" or Guild "F" model. Also Hi-Fi equipment, cheap. Ed Elbert, Medford (tel. 623-9474, 666-4204).

JUDY COLLINS AT SYMPHONY HALL

Judy Collins, Elektra recording artist, will be produced in concert by the Unicorn Coffeehouse. The concert will be held in Symphony Hall on Friday night, March 11. This will be Judy's first public concert in the Boston area since December of 1964. Tickets are available at the box office or at the Unicorn.

**WHATEVER
KIND OF BAG
YOU'RE IN....**

**WE'VE GOT THE AXE
YOU NEED**

MARTIN

FENDER

GOYA

GUILD

EPIPHONE

& many, many others.



E.U. Wurlitzer INC.
MUSICAL INSTRUMENTS

76 BEDFORD STREET

BOSTON, MASS. 02111

HAncock 6-3897-3898

MUDDY'S IN TOWN



IN PERSON

CLUB 47:

FEB 28-MAR 2

& ON RECORD !

NEWEST RELEASE

"The Real Folk Blues"

CHESS LP 1501

FOURTH ANNUAL BROADSIDE READER'S POLL for the year 1965



Printed on these two pages is your ballot. The names chosen to be on the ballot were derived from nomination ballots submitted by a number of people involved professionally with Folk Music in the Boston area. The names are listed on the ballot for your convenience; they do not mean that you cannot vote for someone else. You can do this by writing the name of your choice on the line at the bottom of each list. Be sure that the name you write is that of someone who performed in the Boston area in 1965. To vote for a performer listed on the ballot, mark an X to the right of the name for which you choose to cast your ballot in each category.

In addition to the ballot, page 14 contains a questionnaire, which we would like readers to fill out before returning the ballot to us. Even if you do not wish to cast a ballot, please fill out the questionnaire and return it, so we may determine as exactly as possible the total number of readers of our magazine. This estimate as to total readership will be helpful to our Business Department and will also satisfy our curiosity.



FAVORITE BOSTON FOLK PERFORMER

MALE

1. Tom Rush
2. Jim Kweskin
3. Jackie Washington
4. Ed Freeman
5. Geoff Muldaur
6. Eric Von Schmidt
7. Paul Arnoldi
8. John Perry
9. _____

FEMALE

1. Mimi Farina
2. Maria D'Amato
3. Nancy Michaels
4. Leonda
5. _____

FAVORITE NEW BOSTON PERFORMER

1. Leonda
2. Monte Dunn
3. Bill Staines
4. John Perry
5. Peter Childs
6. _____

GROUP

1. Jim Kweskin Jug Band
2. Mimi & Richard Farina
3. Jim Kweskin Trio
4. Charles River Valley Boys
5. _____



FAVORITE VISITING FOLK PERFORMER

This is only a partial listing of performers who visited and performed here in 1965. Pick your first four choices from the list or your own memory, and list them below.

Bob Dylan
Judy Collins
Doc Watson
McPeake Family
Paul Butterfield Band
Lightnin' Hopkins

Pete Seeger
Dave Van Ronk
Ian & Sylvia
Mance Lipscomb
Chambers Brothers
Son House

Phil Ochs
Tom Paxton
Clancy Brothers & Makem
Joseph Spence
Ramblin' Jack Elliot
Gordon Lightfoot

1. _____
2. _____

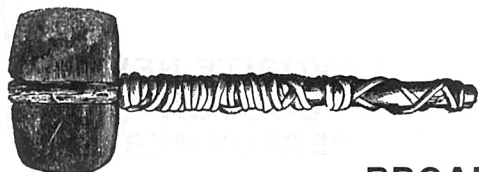
3. _____
4. _____

FAVORITE RECORDING

BY A BOSTON

PERFORMER

1. TOM RUSH
(Elektra)
2. CELEBRATIONS FOR A GREY DAY
Mimi & Richard Farina (Vanguard)
3. RELAX YOUR MIND
Jim Kweskin (Vanguard)
4. JACKIE WASHINGTON AT CLUB 47
(Vanguard)
5. JUG BAND MUSIC
Kweskin Jug Band (Vanguard)
6. ERIC SINGS VON SCHMIDT
Eric Von Schmidt (Prestige)
7. AFTER THE SNOW
Dayle Stanley (Squire)
8. BLUES, SONGS, BALLADS
Tom Rush (Prestige)
9. _____



FAVORITE RECORDING OF 1965

From the list given below, or from memory, please list your first three choices in the spaces provided.

1. BRINGING IT ALL BACK HOME
Bob Dylan (Columbia)
2. JUDY COLLINS FIFTH ALBUM
Judy Collins (Elektra)
3. THE PAUL BUTTERFIELD BLUES BAND
(Elektra)
4. EARLY MORNING RAIN
Ian & Sylvia (Vanguard)
5. I AIN'T MARCHING ANYMORE
Phil Ochs (Elektra)
6. AIN'T THAT NEWS
Tom Paxton (Elektra)
7. HAPPY ALL THE TIME
Joseph Spence (Elektra)
8. BLEEKER & MCDUGAL
Fred Neil (Elektra)

1. _____
2. _____
3. _____

BROADSIDE QUESTIONNAIRE

1. NAME _____
2. ADDRESS _____
3. AGE _____ 4. OCCUPATION _____
5. Are you a student attending school or college? _____
6. If so, where? _____ 7. What year? _____
8. Do you play an instrument? (If so, please list.) _____
9. Which features do you enjoy most in BROADSIDE? _____
10. What would you like to see in future issues of BROADSIDE? _____
11. Where did you first hear about BROADSIDE? _____
12. How many people read your copy of BROADSIDE? _____
13. Are you a subscriber? _____ 14. Do you subscribe to any other magazines? _____
(If so, please list.) _____
15. Is there a store near you that could sell BROADSIDE? (If so, please list name and address, if possible.) _____
16. Do you patronize BROADSIDE advertisers? _____
17. Are you a member of any folk music club or organization? (If so, please list name and address of organization.) _____

PLEASE MAIL BALLOT AND QUESTIONNAIRE TO: BROADSIDE POLL
P. O. Box 65
Cambridge, Mass. 02139

AND COFFEE TOO

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

Out of Town and Concerts

4-707

Worcester, Mass.

February

F	25	Jim Kweskin
Sa	26	Carl Watanabe
Su	27	Seema Nestor
M	28	Hoot

The remainder of the schedule not available at time of publication.



Folk City USA

with Bob Lurtsema
WCRB 1330 AM 102.5 FM
Friday, 11:10 pm

February

F	25	American Blues Recordings Part II Guest: Barbara Dane
---	----	---

March

F	4	Salute to BROADSIDE Vol IV Cover Artists
F	11	American Blues Recordings Part III New Blues releases

One-Eyed Jack

Manchester, N. H.

February

F	25	} Leonda
Sa	26	
Su	27	Closed
M	28	Open Hoot

The remainder of the schedule not available at time of publication.

The In

New Britain, Conn.

February

F	25	Bill Comeau
Sa	26	Broadside Brass Band
Su	27	} Closed
M	28	

The remainder of the schedule not available at time of publication.

Tete a Tete

Providence, R. I.
401-621-7998

February

F	25	} Printer's Devils
Sa	26	
Su	27	Hoot
M	28	Closed

March

Tu	1	Folk Lab
W	2	} Batman
Th	3	
F	4	} Adele Assante
thru		
Su	6	
M	7	Closed
Tu	8	Folk Lab
W	9	} Batman
Th	10	
F	11	Jody Gibson &
Sa	12	Paul Jeremiah
Su	13	Hoot
M	14	Closed
Tu	15	Folk Lab
W	16	} Batman
Th	17	

Concerts

February

F	25	} THE BOSTON FOLK FESTIVAL War Memorial Auditorium Prudential Center
Sa	26	
Su	27	
F	25	FSSGB Blues Workshop w/ Bob Gahtan Huntington Avenue YMCA, 8:30 pm

March

F	4	EDDY ARNOLD Symphony Hall, 8:30 pm
F	11	THE CLANCY BROTHERS & TOMMY MAKEM Back Bay Theatre, 8:30 pm
F	11	JUDY COLLINS Symphony Hall, 8:30 pm
Su	13	A GRAND GOSPEL CONCERT The New Fellowship Baptist Church 616 Blue Hill Ave., Roxbury 3:00 pm



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

February
F 25 Candlelight Players presents:
"The World of Carl Sandburg"
Sa 26 The Square Deal String Band
Su 27 Closed
M 28 Latin Guitar Festival w/
Gil de Jesus

March

Tu 1 } Closed
W 2 }
Th 3 Bill Schustig
F 4 Temple Theatre presents:
"The Lion"
Sa 5 Flamenco Festival w/
Los Ninos de les Reyes
Su 6 Closed
M 7 Latin Guitar Festival w/
Gil de Jesus
Tu 8 } Closed
W 9 }
Th 10 John Cowles
Poetry & Border Ballads
F 11 The Candlelight Players present:
"The Case of the Crushed Petunia"
Sa 12 John Perry/Penny Freeman
Su 13 Closed
M 14 Latin Guitar Festival w/
Gil de Jesus

Where It's At

F 25 } Lou Christie
Sa 26 } and
Su 27 } The Heightsmen

March

F 4 } Jose Feliciano
Sa 5 } and
Su 6 } the Moonlight Walkers
F 11 } Hank Ballard & The Moonlighters,
Sa 12 } also, other guests
Su 13 } to be announced



Orleans LA3-9391

F 25 John Perry
Sa 26 Steve & Elaine
Su 27 Dick & Karen
M 28 Ed Freeman

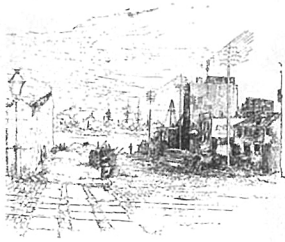
March

Tu 1 Steve Koretz
W 2 Bill Staines
Th 3 John Perry
F 4 Monte Dunn
Sa 5 Mitch Blake
Su 6 John Rowlingson
M 7 Ed Freeman
Tu 8 Steve Koretz
W 9 Peter Childs
Th 10 Paul MacNeil
F 11 Nancy Michaels
Sa 12 Dick & Karen
Su 13 Ed Freeman
M 14 Jeff Gutcheon
Tu 15 Steve Koretz
W 16 Bill Claflin



This Is It

Open nightly — Most nights, Sam Brown,
piano and jazz blues. Remainder of sche-
dule to be announced.



AND COFFEE TOO

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

Boston Area



Moondial 542-0169

February

F 25 Odetta
Sa 26 } Informal entertainment
Su 27 } w/ Leonard & Julie
M 28 } and their friends

March

Tu 1 } Informal entertainment
thru } w/ Leonard & Julie
Th 3 } and their friends
F 4 }
thru } Guela Gill
M 7 }
Tu 8 Eliot Kenin & his jan-u-yne,
honest to Gawd, authentic,
old tyme, original
whoughtin-anny.

W 9 }
thru } Guela Gill
Su 13 }

King's Rook

1-356-9754

February

F 25 } Dick Glass
Sa 26 }
Su 27 Peter Childs
M 28 Open Hoot

March

Tu 1 King's Rook Au Go Go
W 2 John Perry
Th 3 Bill Staines
F 4 } Times Square Two
Sa 5 }
Su 6 Peter Childs
M 7 Open Hoot
Tu 8 King's Rook Au Go Go
W 9 John Perry
Th 10 Bill Staines
F 11 } Eric Andersen
Sa 12 }
Su 13 Peter Childs
M 14 Open Hoot
Tu 15 King's Rook Au Go Go
W 16 John Perry



The Damaged Angel

February

F 25 Informal coffeehouse

March

F 4 Informal coffeehouse

F 11 Bow Street Irregulars
Old Timey Music
Jimmie Walsh
Classical Guitar

Club 47, Inc.

UN4-3266

February

F 25 } Lilly Bros., Don Stover &
Sa 26 } Tex Logan
Su 27 Ken McIntyre
M 28 Muddy Waters Blues Band

March

Tu 1 }
thru } Muddy Waters Blues Band
Sa 5 }
Su 6 Hoot
M 7 } Times Square Two
thru }
W 9 }
Th 10 } Jim Kweskin & The Jug Band
thru }
Sa 12 }
Su 13 Hoot
M 14 } Fred Neil
thru }
W 16 }

Children's Program (2:30 pm)

March

Sa 5 Tony & Irene Saletan
Sa 12 The Cambridge Brass Quintet

Art Exhibit thru March 12

by Art Wood

CAFE ORLEANS

13 Charles Street, Boston

Monday, March 14

JEFF GUTCHEON

Wednesday, March 16

BILL CLAFLIN

Loft

LA3-8443

February

F 25 } Sam Rivers Trio
Sa 26 }
Su 27 } Closed
M 28 }

March

Tu 1 } Closed
W 2 }
Th 3 Hoot & Auditions w/ Dusty Rhodes
F 4 } Eliot Kenin
Sa 5 }
Su 6 } Closed
thru }
W 9 }
Th 10 Hoot & Auditions w/ Dusty Rhodes
F 11 } Steve Koretz
Sa 12 }

Turk's Head

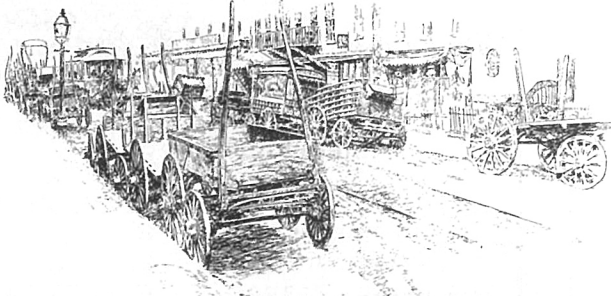
227-3524

February

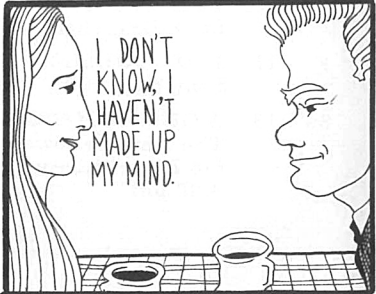
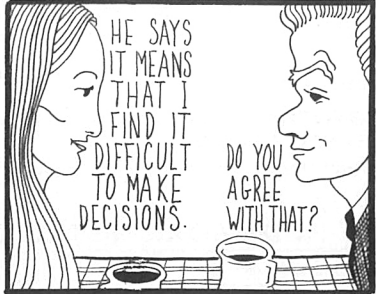
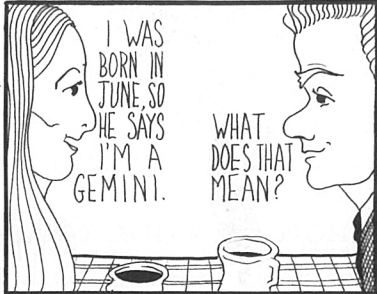
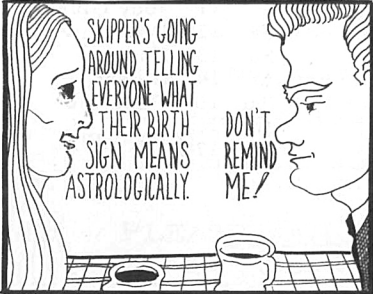
F 25 Ray Pong
Sa 26 Steve Koretz
Su 27 John Perry
M 28 Leonda

March

Tu 1 Nancy Michaels
W 2 Ray Pong
Th 3 Carl Watanabe
F 4 Steve Koretz
Sa 5 Leonda
Su 6 John Perry
M 7 Nancy Michaels
Tu 8 Paul MacNeil
W 9 Ray Pong
Th 10 Sallie Comins
F 11 Steve Koretz
Sa 12 Sylvia Mars
Su 13 John Perry
M 14 Steve Koretz
Tu 15 Paul MacNeil
W 16 Ray Pong



The Freebies...



by Lurteama

FOLK MUSIC
COFFEE HOUSE

Kings Rook

AT IPSWICH



4 S. MAIN ST. . RT. 1-A
TELEPHONE 356-9754

CLANCY BROS & MAKEM IN CONCERT

The Clancy Brothers and Tommy Makem will celebrate St. Patrick's day in Boston a week early when they appear in concert at the Back Bay Theatre on March 11. The group has long been a favorite with Boston audiences, having appeared at the Boston Arts Festival and semiannually in concert here for the last several years.



FLO'S

Personalized

Answer Service



*old fashioned service with
a modern touch*

734-6680

BOSTON • BROOKLINE • CAMBRIDGE

Broadside

THE PETE JOHNSON STORY

Compiled and Edited by
Hans J. Maurer

Humburg - Bremen - Germany, 1965

This little book from Germany fills a large gap in the ever-expanding literature on blues and blues artists. Although Pete Johnson is not, in the strictest sense of the word, a blues artist, he is recognized (along with Albert Ammons, Meade Lux Lewis, Pinetop Smith) as one of the most influential men in the development and popularization of the segment of the blues idiom known as "Boogie-Woogie."

The contents of this book includes a "foreword" by critic Hugues Panassie, "My Man Pete" by his wife Marge (reprint from Jazz Report), "My Life - My Music" by Pete, "Pete Johnson - As Viewed By His Friends And Critics" (a collection of rare newspaper clippings and articles), "Pete Johnson and His Music" (a semi-technical analysis of Pete's style. Note: This section should be read carefully by the musically tone-deaf louts who insist that "all Boogie-Woogie sounds alike"), "Pete Johnson Today" (a portrait in letters), an extensive discography by Rolph Fairchild and Hans Maurer, a listing of Pete's original compositions, and a collection of 45 rare photographs from Pete's scrapbook.

All in all, one is awed by the great amount of information packed into this little book and gratified by the fact that the profit from this project will be going to Pete Johnson.

An essential addition to the library of those interested in Blues, Boogie-Woogie, or Jazz Piano techniques.

Laurie Forti

THINKING OF A CONCERT?

Why not let

BROADSIDE

help you?



We would be glad to advise and help you make arrangements for your school, college, or organization.

Call Dave Wilson
at 491-8675
or write:

CONCERTS
c/o BROADSIDE
P. O. Box 65
Cambridge, Mass.
02139

Reviews

GIL DE JESUS IN CONCERT

Boston Lying-In Hospital Auditorium

February 9, 1966

It must be rare indeed, that a performer reaches concert level in all three styles of playing the nylon-stringed guitar: classical, flamenco, and folk. In his concert on February 9, Mr. Gil de Jesus demonstrated his versatility in all three and the mixture blended extremely well. The folk songs consisted of Portuguese fados and popular songs (like the well-known Lisbon Antigua and Manha de Carnival) and in this element the Madeira-born de Jesus was most at ease. The flamenco and classical selections were more or less typical of the popular concert numbers leaning heavily on the famous Brazilian composer Villa-Lobos for the latter. Throughout the program de Jesus projected his personality both in the commentary he delivered before each selection and in his musical interpretation.

His tone and phrasing were extremely good and his technical competence good but variable (particularly in the classical numbers). However, the overall effect of randomly mixing such items as the classical Prelude #1 (Villa-Lobos) and Oriental Fantasy, granadinos (flamenco), and an original song of de Jesus' "St. John's Feast" (dedicated to Joan Baez) was extremely pleasing. At no time in the performance did audience enthusiasm appear to wane.

Mr. de Jesus performs weekly (Monday, evenings) at the Rose Coffee House.

Dr. R. J. Weiss



THE NEW FOLK SOUND OF TERRY CALLIER

Prestige 7383

Albums like this one are a joy to review, but unfortunately all too rare. Quite simply, this is the best first album I have ever heard. Terry Callier's sensitivity, control, expression and musicianship are outstanding. Most of the songs are not new, but for this reason

JENNIE'S RESTAURANT

In the North End, off Salem Street, is a tiny yard-like spot known as Bartlett Place. Here is located JENNIE'S—a cozy restaurant serving the most delicious Italian foods ever to grace a table, with a fine selection of new and old world wines and beers. Moderate prices, too.

Open daily from noon to 1 a.m., Sundays from 1 p.m. to 1 a.m.

Boston - North End

10 Bartlett Pl.

523-9521

Callier's artistry both in his voice and his guitar is all the more evident. To sing "900 Miles," "Oh, Dear, What Can The Matter Be," and "Spin, Spin, Spin" well and make them sound fresh without sounding distorted for novelty's sake is a difficult task. Callier's style is sophisticated in that he employs the subtleties of shading and nuance available to an excellent musician, but he uses them only to bring out the simplicity and strength of his songs. This is a most impressive album from Prestige and Terry Callier should soon be acknowledged as one of the best folk performers anywhere.

Ralph Earle

The Unicorn Coffeehouse Presents IN CONCERT

JUDY COLLINS

**Symphony
Hall
March 11
8:30 pm**



Tickets at Box Office:

\$3.75, \$3.50, \$3.00, \$2.50

**also available
at the unicorn coffeehouse
and all ticket agencies**

Broadside

BORN TO LIVE: HIROSHIMA

Folkways Records FD 5525

Perhaps a quote from this record itself best evaluates this effort. Shanta Ghandi says "I am afraid art is very, very pale compared to life sometimes; very pale indeed." The intended document in its entirety is hardly the sum of its individual portions of real life.

From the initial interview, one with a Japanese girl who was in Hiroshima the day the bomb was dropped, through many following interviews with many of the world's most famous thinkers, writers, musicians, and actors, and some just plain people, the listener is confronted with the problem of whether or not man will succeed (survive) his accomplishments this century. The narrative is tied together by bits of music, mostly folk from performances by Pete Seeger, Mahalia Jackson, Miriam Makeba, Bessie Smith, and the Weavers. The record fails as a unified whole. It is, however, totally redeemed by the success of each of its individual parts.

I am not at all ashamed of the many tears I shed while listening, rather I would be more ashamed if I had not been moved.

And I wonder if I am one of the people Lillian Smith talks about when she says "They want to be on the side of truth without ever

THINKING OF TRADING THE OLD GUITAR ?

Don't know where to go ? See us !

We've Got The Goodies
And We'll Treat You Right .



GIBSON - B25 - F25 - J50 - DOVE - LGO - CO
MARTIN - D28 - 00028 - 0018C - 0018E
Guld - Hoffner - Tatra - Vega classic & arch tops

FOLK BOOKS - STRAPS - STRINGS
RECORDERS - AUTO HARPS



You'll Find What You Need At

JIMMY MOSHER MUSIC
198 Oxford St. - Lynn, Mass.
593-4450

facing truth. They want to be on the side of virtue without ever knowing what virtue is."

I can only hope that Sean O'Casey is right when he says, "Here you are: the power of darkness or the power of light. Choose what you wish. And Mankind is going to choose the power of light."



dave wilson

VIOLETS OF DAWN

The Mitchell Trio

Mercury MG 21067

This is a much heralded album due, in part, to the success of the title song as a single. But on balance, this is a mediocre album, at best. The title song is a charming fantasy written by Eric Andersen. As performed by the Mitchell Trio it comes out as a bright lollipop, pretty and sweet, but not very nourishing. Similarly, "Another Side Of This Life" is a bouncy, pseudo-folksong with no content. "Your Friendly, Liberal, Neighborhood Klu-Klux-Klan" is a failure. The jokes don't make it because instead of presenting fresh insights, they comment very predictably on the stereotype of the Klan. As satire it is ineffectual because its barbs are too blunted to wound. "We Didn't Know" suffers from crude, bludgeoning overstatement which clashes jarringly with a too-earnest sincerity of delivery. Tom Paxton's contemporary love song, "One Time And One Time Only," comes off much better, because here the Mitchell Trio gets out of the song's way and lets Paxton's craft shine. I have always found "Bells of Rhymney" very affecting although I cannot say why anymore than to comment that its mood is at once sinister and



MAGAZINE

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

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

WRITE: P.O.B. 879

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

Reviews

desperate, yet hopeful and valiant. This performance is adequate, due in large part to the excellent quartet of musicians who back the Trio throughout the record. "The Sound Of Protest (Has Begun To Pay)" is an inane attempt at folkier-than-thou one-upmanship and is its own worst example. Thanks to Paul Prestopino's banjo, "Rabbit" is good fun and the Trio relax enough to enjoy a bit of good bluegrass. "Business Goes On As Usual" is a nice idea which is poorly executed. The lyrics are at fault here ("And the TV's boom in every livingroom/And they tell us which deodorant to buy" or "Business goes on as usual/Except that my brother is dead"). They are jarring to no relevant effect. Sure I get the point, but it is almost in spite of the lyrics, not because of them. "For Bobbi" is neither good nor bad. The accompaniment is sort of country-and-western, but the lyrics and tune are urban. "Talking Football" is all right if you view televised football as a dangerous force disrupting the American family. And finally, "Peat Bog Soldiers," a song sung by political prisoners in Hitler's concentration camps in the 1930's (although the record jacket credits a W. Langhoff-Esser and an R. Goguel) is neither poignant nor powerful, desperate nor determined. There is nothing about the song that could only have come from a Nazi detention camp and so the song does not make its point. To Mitchell Trio fans, by now armed and seething, save your slings and arrows. This album is not worth it.

Ralph Earle

REFLECTIONS IN A CRYSTAL WIND

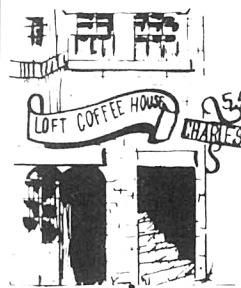
Richard & Mimi Farina

Vanguard VRS 9204

While the first recording by Mimi & Richard Farina was especially valuable for its presentation of a whole new approach to contemporary American music which was based on a number of traditional styles, this record is anticlimactic because it is only more of the same.

This does not mean that it in itself is not a good record. In fact, both performers, Mimi and Dick show a respectable improvement in their techniques if not great strides in their art per se. Mimi's singing is far stronger on this lp than on their first, as is Dick's. Quibblers might set forth some claim for a cleaner picking style by Richard on his dulcimer this trip, but, and the ordinary listener sure isn't going to be able to notice it easily.

March 4-5
ELIOT KENIN



the Loft
54 Charles St.
Boston
La 3-8443

March 11-12
STEVE KORETZ

Despite a nagging feeling of having heard this record before, (Celebrations For A Grey Day), close attention to the lyrics show that the performers have been actively writing a number of new songs which indicate an even wider scope of attention than was exposed on their first disc. Worth more than the price of the record itself is the now famous in folk underground "House Un-American Blues Activity Dream," which describes events more worthy of nightmarishness than plain old dream.

But, being a lover of their music, I do like just about everything they do, and am disappointed only in wishing that they had already achieved some of the idealism in their music toward which they continually drive. I think you will all like it, provided amplifications is not a disturbing bugaboo to you.

dave wilson



RENT
a TYPEWRITER
IBM ROYAL

ADLER · OLYMPIA · HERMES
UNDERWOOD · OLIVETTI · REMINGTON · SMITH-CORONA
ELECTRIC · MANUAL · PORTABLE
RENTED - SOLD - REPAIRED

The Symbol of Quality

FREE
DELIVERY

PORTABLE
SPECIALISTS



LONG CARRIAGES
TECHNICAL KEYBOARDS

LARGEST STOCK
34 YEARS EXPERIENCE

2158 MASSACHUSETTS AVE., CAMBRIDGE, MASS.

CALL 864-2053 - KI 7-4731

Reviews

SONGS AND BALLADS OF THE BITUMINOUS MINERS

Various Singers

Library of Congress Recordings L60

Considering that the Library of Congress is hardly in the entertainment business (nor should it be), this record would be satisfactorily received by scholars if it included nothing but songs of academic interest as sung by people of relatively little talent. Fortunately, the record has a good deal more to offer.

Take the opening selection, "The Hard-working Miners," sung by G. C. Gartin of Braeholm, West Virginia. Mr. Gartin can hold his own vocally with most of the traditional singers I have heard. Singing a capella, his voice becomes an instrument of no mean proportion, capable of expressing a wide range of emotion while always singing clearly so that the story is impressed upon the listener.

The Negro Evening Breezes Sextet of Vivian, West Virginia, also has a lot to offer musically in their rendition of "The Coal Loading Machine," an automation song.

Then listen to George Davis of Glomawr, Kentucky, sing his own composition, "Harlan County Blues." I'm left wondering how a white mineworker could sound so much like a lot of Leadbelly I have heard before. George Korson, who recorded most of the songs on the album, traces the development of much of the music found among the mineworkers and shows how Negro miners created songs which were not only borrowed by White miners, but which also influenced musical styles among the miners.

Jerrel Stanley, Uncle George Jones, Sam Johnson and the others may not have become known nationally, but their ability has built followings for them in their communities.

Not only is this a valuable musical and social document, but it is an aesthetically pleasing addition to the record collection of anyone who appreciates traditional American music.

dave wilson



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



SPIN |||||
folksong magazine of england • 10
issues \$4.00 per year • 34 thirlmere
street • wallasey, cheshire, england

STATE OF MIND

Mark Spoelstra

Elaktra EKL-307

The outstanding thing about Mark Spoelstra is his ability to write and perform well, "happy" songs with infectious rhythms. "Happy" is in quotes because although the subject and its treatment may be serious in nature, the song itself moves brightly and enthusiastically. This can often make the song more effective insofar as it catches up the listener musically and holds him in a frame of mind receptive to the content of the song. Too many bearers of doom tell you from the first chord that this is a sorrowing performance of a painful song. In "Too Late," for example, Spoelstra's message may or may not appeal to you, but his excellent guitar and just-right tempo have to. "Guns of Our Cities" and "Full Time Man" are two more examples of this. The title song, "State of Mind," seems a bit mawkish, but perhaps this is because unabashed sentiment is embarrassing in these days when it is important to keep one's cool. "Sacred Life" and "This Man" are more anti-war polemics than good songs; the lyrics desperately lack any poetic flow. With regard to the two "Blues" cuts, "Souless Blues" and "Dizzy Spell Blues," the musical tag line for each verse in the former sounds like a satirical put-on and makes me question whether "Souless Blues" is not a parody. "Dizzy Spell Blues" fails in its attempt to evoke the feeling in the title because while Spoelstra's imagery is good, when he sings "I feel like I'm falling in a foggy cave," he doesn't sound like he's falling in that cave. The song is too much a sober attempt to retell the experience rather than recreate it. I suppose that if I had never seen a Cambridge urchin, "Gimme Gimme" and "Play Run Run" would strike me as cute, but, alas, I have seen and can only say that, once again, the tunes and Spoelstra's delivery of them are excellent.

If you are attuned to Mark Spoelstra's view of things, then your enjoyment of "State of Mind" will be complete, for the music and the performances are first-rate.



Ralph Earle

WOULD
YOU
BE
SURPRISED
IF
MORE
PERFORMERS
AT
WINTERFEST
PLAYED

MARTIN

GUITARS
THAN
ANY
OTHER?

WE
WOULDN'T.

BITS & PIECES

BROADSIDE needs someone to handle the SONG FINDER column...any volunteers?*** The New York Herald Tribune has reported that BOB DYLAN is married***A dispute between SING OUT! and VANGUARD RECORDS over a band on the record included in the Anniversary issue of that magazine held up distribution for a few weeks***New Haven coffeehouse THE EXIT is moving to 1044 Chapel Street, increasing its capacity to 200 ***TOM RUSH finished a gig at the RIVER-BOAT in Toronto and is moving west***JOHN FAHEY is the artist pictured on the newest issue of RAG BABY***FOLKSINGERS CENTRAL is the name of an organization formed to help folksingers find jobs, places to stay, and keep channels of communication open between people in the folk world. It is headquartered in Berkeley***THE FUGS left the Bay Area enroute to L.A.***A third BUFFY STE.-MARIE album is due this month*** PHIL OCHS' third album, recorded at his Carnegie Hall concert, is due this month*** DAVE VAN RONK is working on a series of shows for educational TV***OSCAR BRAND is working on a Broadway Musical***Been Down So Long, It Looks Like Up To Me, DICK FARINA's novel, will be released by Random House on April 15***THE SILKIE

were refused a visa for their planned U.S. tour***"BABY BLUE" has been recorded by Rex Harrison's son, Noel***THE NEW CHRISTY MINSTRELS have published a cookbook, "Cooking With the New Christy Minstrels"***The Fourth BRANDEIS FOLK FESTIVAL is scheduled for the weekend of April 15***The Eighteenth Conference of the International Folk Music Council will be held in LEGON, GHANA, from July 26 to August 4 ***PETE SEEGER's TV series, "The Rainbow Quest," is available to local TV stations. Bug yours***ERNEST TUBB has been elected to the Country Music Hall of Fame***PETER, PAUL & MARY estimate they have lost \$250,000 in bookings due to their civil rights stand and consider it money well spent*** ART PODEL is the only original Christy left with the group***THE REMAINS have been asked by P, P & M to perform at a party in NYC this week.

47 HOSTS MUDDY WATERS, NEIL, OTHERS

Club 47 will shatter precedent when they present the Muddy Waters Blues Band for a full week ending March 5. Following Muddy will be the first appearance in Boston of the Times Square Two, followed by the Kweskin Jug Band, and the Boston debut of Fred Neil,

The Boston Folkscene at Winterfest

Sunday, February 27

3:00 - 6:00 pm

Main Auditorium



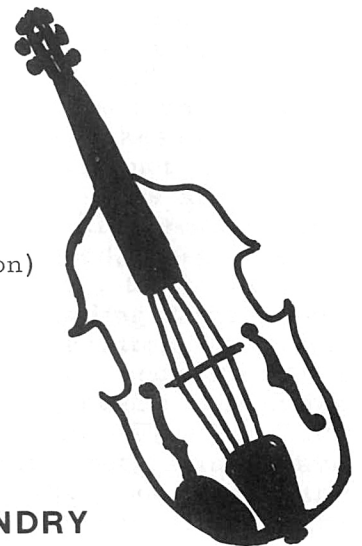
RAGTIME & BLUES

Narrator - Jim Kweskin
Silverleaf Gospel Singers
Geoff Muldaur
Spider John Koerner
Jerry Corbitt
Jim Kweskin
The Jug Band
The Kweskin Trio



COUNTRY

Narrator - Bob Siggins
The Lilly Brothers
Mother Bay State Entertainers
(Bob Siggins w/ Shahn & Jackson)
Jack Parmley
Keith & Rooney
Charles River Valley Boys

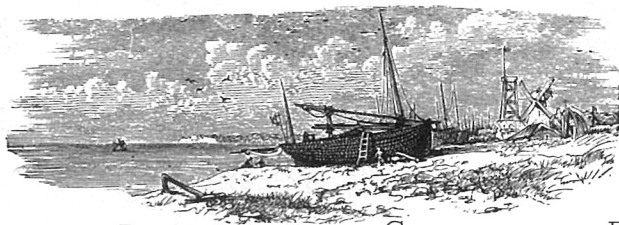


SUNDRY

Narrator - Jackie Washington
Tony Saletan
Dayle Stanley
Ed Freeman
Steve Koretz
Leonda
Dick & Mimi Farina

SOME SAFER SHORE

(I'll Meet You In Some Happier Place)



words and music
by Len H. Chandler, Jr.

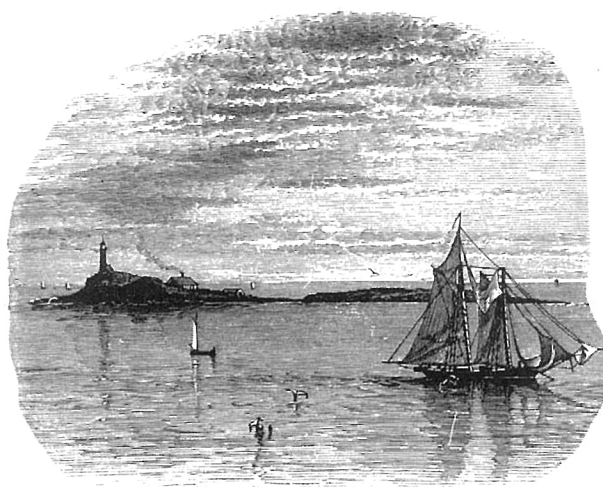
D G D
 I'll meet you in some hap-pi-er time — And on

B^m A⁹ A¹¹ A D G
 some saf-er shore, Where I can bare my

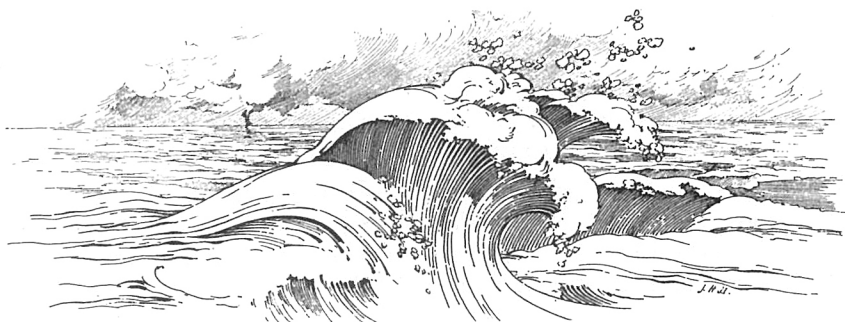
D B^m D G D
 heart to you — And un-bar my door.

A⁹ A¹¹ A D
 And un-bar my door. —

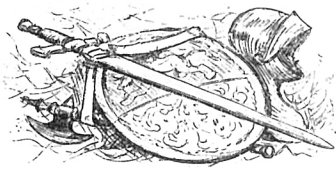
2. The odds are all against me here,
I have no chance to win,
Your father's my sworn enemy,
And so are all your kin,
And so are all your kin.
3. I have no voice for laughter here,
I have no heart for love,
I'm busy treading water, Dear,
Just to keep my head above,
Just to keep my head above.
4. I'll meet you in some happier time
And on some safer shore,
Where I can bare my heart to you,
And unbar my door,
And unbar my door.



© Copyright 1966 Fall River Music, Inc.
200 West 57th Street
New York, New York



Come Gather Round ...



LORD BATEMAN

Lord Bateman was a noble lord, sir,
He held himself of high degree;
He would not rest or remain contented
Until he had sailed the raging sea.

Well he sailed East, and he sailed Westward,
Until he reached the Turkish shore;
There he was caught and put in prison,
And there's no hope for freedom any more.

But the Turks they had one lovely daughter,
And she's as kind as kind could be;
She stole the keys to her father's prison,
Saying, "My Lord Bateman I'll go see."

"Oh have you house, and have you land, sir?
And are you a man of high degree?
What would you give to the Turkish lady,
If out of this prison, she'd set you free?"

"Oh I've got house and I've got land, ma'am,
Why half of Northumberland belongs to me!
And I'd give them all to the Turkish lady
If out of this prison she's set me free!"

She took him up to her father's harbor,
And there she ordered a ship for him,
Saying, "Fare you well, my own true lover,"
Saying, "Fare you well till we meet again!"

"Now, seven long years I'll make you a vow, love,
Seven long years give you my hand,
That you will wed no other woman,
And I will marry no other man!"

Now seven long years, she kept her vow true,
Then seven more, 'bout thirty-three;
One day she packed all her golden jewelry,
Saying, "My Lord Bateman I'll just go see!"

Oh, she rode up to Lord Bateman's castle,
And loudly tingled at the ring;
Lord Bateman sent his proud young porter
To see just who might be wishing to come in.

The story in this ballad is closely related to a popular legend concerning Gilbert Becket (father of Thomas), who was captured in the Crusades, rescued through the aid of the Saracen prince Admiraud's daughter, who later followed him to England, where she embraced christianity and they were married. A curious detail of the period exists in most versions of this ballad. Bateman, when he hears his love has come, says of his bride, "I'm sure she's none the worse by me!" This refers to the fact that a marriage is not legal until it has been consummated.

The chief differences in the text of the second version given here are the details of Bateman's prison life, and the amplified scene at the wedding feast. This is a much more serious version, and its poetry is often stirring. Such a line as "Is this the custom of your country: to choose again ere it be noon?" is not often encountered. This second version was collected by John Jacob Niles in 1907.

--Mary Stafford

"Oh, is this here Lord Bateman's castle,
And is the lord himself at home?"

"Why yes, this Lord Bateman's castle...
He has this day brought a new bride home!"

"Well, tell him I want just a piece of his bread, sir,
And I want a glass of his strongest wine;
And does he remember the Turkish lady
Who saved him from prison such a very long time?"

Oh, there stand at your gate the prettiest lady
That ever my two eyes did see,
And on her right hand she's wearing a ring, sir,
And on her left one, well, two or three,
And around her waist enough golden jewelry
As'd buy your bride and company!"

Lord Bateman jumped up from his table,
And he bursted it in splinters three,
Saying, "Mother-in-law, take back your daughter;
My Turkish Nancy's come for me!"



"Oh, mother-in-law, take back your daughter;
I'm sure she's none the worse by me;
For she came here in a horse and saddle;
I'll send her home in coaches three."

Lord Bateman took his Turkish Nancy,
And led her through rooms two or three,
And her name was put on the house enrollment,
Well, as Lord Bateman's landlady!

In London town was Bateman dwelling,
He was a man of high degree.
His father wore a noble bearing,
His father and his family.

Now he was born like it was Monday,
And he was christened Tuesday e'en.
King Henry and his court attended,
Because it was a royal scene.

Now Bateman travelled many cities,
He sailed all through the Northern Sea;
The mighty King of France he helped;
They gave him shelter and some fee.

He sailed in the Middle Ocean
Right up into the Turkish shore,
And in the harbor he made an anchor,
And then his sailing days were o'er.

For many months he lay lamenting,
A prisoner to the Turkish king.
He could not see the light of summer,
He could not hear the songbirds sing.

A tree did grow inside that prison,
To it Lord Bateman he was tied.
He pulled beside a span of oxen,
He pulled until he all but died.

The Turkish king, he had one daughter,
And she was of a high degree;
She stole the keys of her father's prison,
Saying "There be a prisoner I must see."

"Have you got lands, have you got living,
Have you get any houses free?
What would you give to the fair lady
Who out of prison set you free?"

"Yes, I've got lands and I've got living,
Umbertown belongs to me.
I'll give it all to the fair lady
Who out of prison sets me free."

She took him to her father's castle;
She bade him drink the strongest wine.
"I do not want Lord Bateman's silver;
I only wish that he were mine."

They made a vow, they made a promise,
They made it free, so it would stand.
He vowed he'd marry ne'er another;
She vowed she'd have no other man.

She took him down unto the seaside,
She left him sailing o'er the main,
Saying, "Fare you well, my own true lover,
I fear I'll ne'er see you again."



Now several years have come and gone,
And fourteen days, by one, two three;
She clothed herself in gay apparel,
Said, "'Tis the Bateman I must see."

When she did come to Bateman's castle,
She boldly tingled on the ring,
"Who's there, who's there," cried the proud young
"This is the day of his wedding!" porter,

"Has Bateman wedded to another?
Has Bateman clean forgotten me?"
And with a sigh said the Turkish lady,
"I wish I were in my own country!"

"Go tell Sir Bateman to remember,
And for to send some bread and wine,
And not forget the fair young lady
Who let him out of close confine."

"What news, what news, what news, my porter?
What news, what news bring you to me?"
"There is a gay and handsome lady,
The fairest I did ever see."

"The gold she wears upon her fingers
Would buy one half of this country;
Some bread, some wine was all she craved,
In memory of your setting free."

"Sir Bateman, I have been your porter,
Some thirty years and more by three,
There at your portals stands the fairest
Ever the eye of man did see."

Up spake it then the bride's old mother,
"Shame on this house, and shame on thee;
If he excepted not my daughter,
He should remember my great beauty."

Sir Bateman flew into a passion,
He kicked the table to a side;
"I will forsake both lands and dwelling;
Suzanna now will be my bride!"

"Take back, take back, take back your daughter,
I'm sure she's none the worse by me.
She came here by a horse and saddle;
I'll send her back in a coacheree."

Then angry spoke the forenoon bridelet:
"Your love is cold to me so soon?
Is this the custom of your country,
To choose again ere it be noon?"

He took Suzanna's hand so tender,
He stood before the nobles all,
"Now I will wed my own, my true love,
And welcome her to my bower and hall."



In the Hands of Providence

by Arlene Jaffe

Judy Collins sang a "protest" song (Tom Paxton's "Lyndon Johnson Told the Nation") at the Albee Theatre in Rhode Island, and eighteen offended Providence College ROTC cadets abruptly left the concert.

It was the cadet's prerogative to leave during the concert. The Rhode Island House of Representatives went further than prerogative in adopting a resolution commending the cadets for "displaying reasonable restraint while accomplishing their purpose — a procedure which has not been followed by many other groups, both student and adult." However, a bitter debate preceded the adoption of the resolution. Leading the opposition was Norman Jacques, who introduced into the debate the factor of constitutional freedom of speech. His pro-performer amendment to the resolution was immediately tabled, and the majority continued in their praise of the ROTC group. Some of those in favor of the resolution voiced their opposition to Miss Collins by labeling her "Communist," "bum," and "anti-American." One representative cited her recent appearance at Berkeley, California, as "evidence" of her "anti-

BRIGGS & BRIGGS

for all your folk music needs....

TRADITIONAL STRING INSTRUMENTS

Guitars Banjos Mandolins
Dulcimers Autoharps Fiddles
Lutes Ukeleles Balalaikas

RECORDS - LP'S & 45'S

All traditional & contemporary
folk artists in stock

MUSIC & ACCESSORIES

Methods, Collections, Studies
Harmonicas, Kazoos, Strings

RECORDERS & RECORDER MUSIC

Kueng, Pelikan, Heinrich, Adler,
Herwiga, Purcell, Dolmetsch

1270 mass. ave. harvard sq. cambridge
ki7-2007

BROWSE 17,500 TITLES

gifts novelties maps
childrens books travel guides
colorful posters hand crafted jewelry

PAPERBACK EXCHANGE

1011-1013 Massachusetts Ave.



Cambridge, Massachusetts

Tel. 354-5200



open 11 a.m. to midnight mon.-sat.

Americanism." Representative Edwards, champion of the cadets' cause, supported the resolution with the following reasoning: The students represented the majority opinion, while Miss Collins the minority.

In passing the resolution by an overwhelming majority, the state representatives skimmed over the fact that the cadets were initially at the Albee for a military purpose (guarding a group of paintings on display); the eighteen who left their military assignment (leaving four cadets to complete the military objective) received out-and-out commendation.

The resolution was, supposedly, drawn not to question the right of protest, but solely to commend the cadets for their action. An amendment which would have confirmed "the fact that citizens do have the right of free speech and thought" was voted down as obviously having no bearing on the resolution as it stood.

VANGUARD RELEASES JACKIE WASHINGTON SINGLE



Jackie Washington, Boston folksinger, has made a bid for pop attention with a new single just released by Vanguard records, entitled, "Why Can't They Let Me Be." The record is already receiving airplay by some dj's in this city. This release is one more indication of the inclination of many record companies who previously released only lps to move into the singles market.

FOLK MUSIC WEEKEND SPONSORED BY CDS

A folk music workshop weekend will be sponsored by the Country Dance Society at Camp Freedman in Sharon, Connecticut, on the weekend of May 13 to May 15. Instructors at the workshop will include Jean Ritchie, Caroline & Sandy Paton, Charles O'Hegarty, and Izzy Young. For information regarding attending the weekend, write to Jean Domovs, 54 Winthrop Street, Newark, New Jersey.

DEAR BROADSIDE



DEAR BROADSIDE:

Through months of Peter Stampfel columns, I have been breathlessly awaiting the imminent R&B renaissance. I have been waiting for the sign for R&B to totally inundate the floods of pop-slime in a torrent of ineffable jelly, but I am beginning to note regrettably that such an occurrence seems both remote and vaguely inconceivable. Of course, I have only the indications of WILD, Boston's soul station, and the occasional R&B played on pop stations to go on; but, from this, it seems that a renaissance of hard bop is hardly approaching. More and more R&B material that I hear relies on blaring brass sections and super-electrified organs rather than the voices and personalities of the artists to convey the moods and the messages. Certainly, there are some great people singing, like Otis Redding, Fontella Bass, etc., but what about Little Stevie Wonder? Two years ago, he was billed as a thirteen-year-old "genius." His piano and voice style was strictly hard core bop, but what has happened to him at age fifteen? Nothing, as far as I can see, except for the deadening influence of pop on his style. What he is doing now

could hardly be described as inspired. I feel that the demise of Stevie Wonder typifies the demise of R&B. The Negro blues musician has prostituted and negated much of his art by trying to grab some of the pop loot, while, in many instances, the white pop singer has become musically and financially successful by doing just the opposite. It's time for R&B to get back on the track. By digging down for the old hard core that is slowly being covered by layers of pop influence, by striving to put "the balls" back into bop, R&B CAN achieve its total renaissance. But until then, Mr. Stampfel, please don't go overboard praising the shadow. Wait for the SUBSTANCE to show, and then we can all SCREAM, BABY...

Sandra Turney
Swampscott, Mass.



DEAR BROADSIDE:

It might interest BROADSIDE readers that Bob Dylan has published a book, and it will be on sale in May. It is called Side One. It is a collection of poetry.

I hear tell that Bob Dylan made a few films while he was in England. Could you please look into this matter?

As you know, the Loft has been holding auditions on Thursday nights. In the past two weeks a singer named Bob Boregard has been singing there. I would say that he is one of the better blues singers I have heard for quite some time.

I hear tell that Bob Boregard is also a poet with two publications coming this spring.

Sincerely,
Peter Klave
Boston, Mass.

KUHN'S

arts - crafts

172 Newbury St. Boston

Dartmouth-Exeter block,

2 mins. from Copley Sq.

come
and see

you'll be

crazy

with

delight

beads
prints
dresses
earrings
gifts for showers
wedding presents
bedspreads
ceramics
jewelry
etc., etc.

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



DEAR BROADSIDE

DEAR BROADSIDE:

January 5th's issue of Broadside was really outstanding. I read Dave Wilson's Ramblin' Round twice and Congratulations Dave. Tom Paxton is my favorite folk performer. But, he condemned himself in his article "Folk Rot." I saw him in a personal appearance at the King's Rook in Ipswich, and when he introduced one of his songs — "My Dog's Bigger Than Your's" — he spoke of all the condemnation he received for selling his song to the Ken-L-Ration Company. He said that he had bought a new living room set with the money, and said that those people who criticized him could "Come and sit on my new furniture."

Many people do not agree with his protest ideas either. When he was singing "Lyndon Johnson Told The Nation" quite a few people walked out. I thought that this was rude but I felt that Tom was singing it with all the seriousness he could pull together. Those who walked out probably sensed this seriousness and disliked it because of its Anti-Americanism and thought it right to walk out — sort of a personal protest against Tom's protest.

Sincerely,
Thomas Marshall
Peabody, Mass.



DEAR BROADSIDE:

The write up Tom Rush got in January 5 issue was a real good one and I think where he wasn't an overnight smash that is why he is still so popular. I own four albums by Tom and I'm now waiting for the fifth one. I also hope it has "The Urging On" that is a real beautiful song. I'd like to say hats off to Dave Wilson and to Chris Murray for the picture. It maybe comes closer to what Tom Rush looks like than any of my other pictures. Please tell me if Tom is away for the season or the whole year. I saw it say one thing one place and then another thing in another place.

I was reading the Sunday paper just a few weeks ago and I came across something mighty interesting about men with long hair. After reading it, I'd feel safer with a man if he did have his hair a little bit longer, but I'm married and I have a five-year-old son and he wants to look like Fritz Richmond with his real long hair. He did up until last week sometime when I had to get it done because it was too long.

Can I still get some real back issues of BROADSIDE. I need them to date back about a year.

Thank you,
Shirley

P.S. Do you know of any other performers with Tom Rush on his new album outside of maybe Fritz Richmond.

(Tom will be back in this area in April. We have no definite word on who will be with Tom on his new album, but would guess that there will be many. Back issues may be ordered by sending us information on which volume and number you want, plus 25¢ for each issue ordered...Ed.)



FOR GUITAR A VISUAL TUNING

INSTRUCTIONS INCLUDED
SEND \$2.00 POSTPAID

AID
6 STRING
ELECTRIC
AND
ACOUSTIC

PRECISELY CALIBRATED

TO:

The Vibra-Tuner Company
P. O. Box 401
El Cerrito, Calif. 94532 U.S.A

THE BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS

subscription
26 issues a year

I am enclosing my check ☐ money order ☐
for \$ _____ for a _____ year subscription to

THE BROADSIDE

P. O. BOX 65
Cambridge, Mass. 02139

NAME _____

ADDRESS _____

2 _____ ZIP _____

NEW ☐ RENEW ☐ GIFT OF _____

1 Year, \$4.50; 2 Years, \$8.50; 3 Years, \$12.00

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE

*on your
Anniversary!*

Greetings



from **Folk City U S A**

with **Robert J Purlsema**

on **W C R B** 1330 AM and 102.5 FM

Presented in Stereo Every Friday Night
Following the Eleven O'clock Newscast

MOOD OF SPRING . . . WALKER'S STARTS THE ACTION WITH STYLE!

FRENCH SAILOR SHIRT

IS HITTING ALL THE HIGH NOTES
FOR GUYS AND GALS AT WALKER'S

We've taken the French Navy shirt . . . made it still better in a rugged cotton rib in 2 traditional colors — navy stripes and Breton red stripes on natural, unbleached background.

Sizes: small, medium, large, extra large.

6⁹⁵

"NAUTICAL" BELL BOTTOM JEANS
Navy • Breton Red • Scrubbed Denim

5⁹⁵

DUTCH BOY CAPS!

"Mod", "Fiddler", "Pussycat", "Arthur" —
call it what you will. Wide wale corduroy
in colors: burgundy, antelope, black, loden.

4⁹⁵ Sizes: small, medium,
large, extra large.

YOU'RE ALWAYS A WINNER WITH

Walker's

THE STORE THAT SETS A TREND!



Walker's

RIDING APPAREL, INC. 292 Boylston St., Boston (opposite Public Gardens) Tel. 267-0195

Open Wed. Evening till 8:15 PM

KREY'S DISC

in Boston

60 Boylston St.
every day til 8:30

116 Bromfield St.

623 Washington St.

Northshore

Northshore Plaza
Peabody

Northgate Plaza
Revere

Southshore

Southshore Plaza
Braintree

Westgate Plaza
Brockton

DURING **winterfest** VISIT

OUR NEW PRUDENTIAL CENTER STORE.

TO CELEBRATE THE OPENING OF UPTOWN BOSTON'S MOST COMPLETE RECORD DEPARTMENT,

WE ARE OFFERING AN ADDITIONAL

10 %

ON OUR REGULAR DISCOUNTED PRICES

TO ALL OF OUR CUSTOMERS. FOR THE CONVENIENCE OF LATE SHOPPERS, THOSE WHO LIVE IN THE AREA, AND FOR THOSE OF OUR CUSTOMERS WHO FIND THE NEW STORE MORE CONVENIENT THAN OUR OTHER LOCATIONS, WE WILL CARRY A WIDE SELECTION OF TRADITIONAL AND MODERN JAZZ, CLASSICAL, POPULAR, AND A BROAD RANGE OF SELECTIONS FROM THE MAJOR RECORD CATALOGUES AVAILABLE IN THE UNITED STATES. WE WILL ALSO CARRY A COMPLETE LINE OF SHEET MUSIC, CLASSICAL AND FOLK GUITARS, HARMONICAS, AND ASSOCIATED ACCESSORIES.

► OPEN EVERY EVENING EXCEPT SATURDAY UNTIL 9 PM ◀