

THE BROADSIDE

Volume V, No. 2

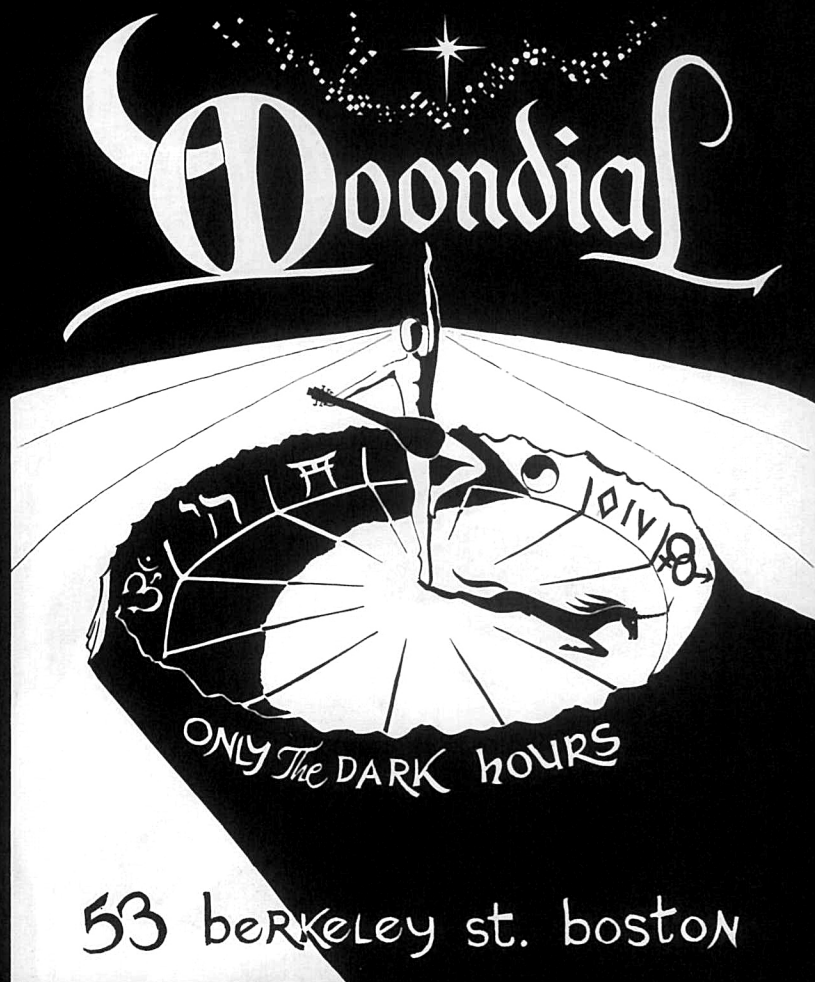
Cambridge, Massachusetts

March 16, 1966

photo by Chris Murray



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS



SWINGS!

GEULA GILL March 4-13

March 15-20 ERIC ANDERSEN!

THE BROADSIDE

Vol. 5, No. 2

March 16, 1966

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Maybelle Carter

One of the most important groups in the history of American Country Music is, without doubt, the Carter Family. In the course of fifteen years, they recorded nearly five hundred songs, many of which have become "folk" standards, such as the "East Virginia Blues," "Wildwood Flower," "Foggy Mountain Top," "Sunny Side of Life," "Storms on the Ocean," and "Little Darling Pal of Mine." Most of us have had to be content to hear these songs as played by the New Lost City Ramblers, Joan Baez, or others of the younger folk singers, for we couldn't hear the original.

This month, we will at last hear the real thing. For Maybelle Carter will be appearing at the Club 47 March 22 - 24. Those who saw her last year at the Newport Concert here or at the Newport Folk Festival will attest to the fact that this woman is better, if anything, than when the original records were made. For students of the guitar, her effortless, swinging "Carter picking" will be a revelation.

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Her approach to songs is warm and thoughtful, never harsh, always true to the melody line. Her whole demeanor is modest and unassuming. She is proud of the contribution she and her relatives made to folk music, but she never intrudes between the songs and the audience.

Whether your interest runs to guitar or autoharp styles, the history of country music, or just the simple singing of simple, honest songs, you will want to make an effort to see this wonderful woman while she is here.

Jim Rooney



CLOSING DATE FOR POLL BALLOTS

Two days after the last issue, completed ballots for the fourth annual BROADSIDE Poll began flooding in. Readers are reminded that they still have time to get their votes included in the counting. All ballots received on or before March 17 will be included in the tally, and our next issue will include the results of the poll.



RAMBLIN' ROUND

w/dave wilson

The first I heard about Barry Sadler's being added to the Folk Fest was an announcement to that effect over the radio. This was pretty strange because I was supposed to be a member of the Folk Fest committee, and it seemed to me that I should have had some notice as to what was happening before it was a fait accompli. At a Winterfest meeting the following day, I and the rest of the Folk Fest committee, Jim Rooney and Manny Greenhill, registered strong protest to the whole proceedings.

The explanation of how it happened is pretty involved, and whether or not it will ever be clearly understood is moot. In any event, as nearly as I can unravel it, it happened something like this:

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

m. Schmidt

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

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With Sgt. Sadler's "Ballad of the Green Beret" riding salty on the charts, Winterfest directors thought it would be a good idea to use the Sergeant as an attraction sometime during the Winterfest. When they contacted the Sergeant's agent, he asked for a definite commitment to arrange an appearance. Winterfest agreed. They were then told that they would have to use him in the Folk Fest. The Winterfest committee felt that they had to honor their fellow director's commitment; and so there we were.

Many of the people I knew registered reactions which ranged from rage to a fit of the giggles. I was concerned for several reasons, not the least of which was fear of a possible riot.

While my political philosophy is about 180 degrees away from the sentiments expressed in Sadler's songs, I certainly couldn't object to his appearance on those grounds. If Phil Ochs, Tom Paxton, and the Farinas could present their views in song, Sgt. Sadler had an equal right to do so. My objections were based strictly on musicality (and rightly, so it turned out). Sadler is no musician and certainly no musician in the folk idiom. It was the wrong place for him to be.

Nonetheless, it had to be, and we tried to place him on the program where it would do the least harm. He ended up appearing in second position both evenings. On Saturday night, playing to a full house, he received an enthusiastic response from about a third of the house. I am happy that the other two thirds were polite if not enthusiastic, and merely sat on their hands, with the exception of a minority who made vocal exhibition of their displeasure. Sunday night, to a large audience but not a capacity crowd, Sadler received a slightly warmer accord, with the cat calls and jeers coming only from the balcony. Evidently, the audience on high was divided, because Paxton received his share of dissent from that same area.

In an attempt to be hospitable, Sadler was invited to appear at the Country Music Afternoon Concert, but he declined.

His performances reminded me musically of Terry Gilkerson's hit of a decade ago when "Mary Ann" was a big song. Sgt. Sadler was not quite as proficient on the guitar, however.

But now it's over, and we can hope that a like mistake is not in store for us next year. My commendations to the mature members of the audience who were hip enough to express their feelings as politely and as effectively as they did.



the veer city rider

by Peter Stampfel



More shards — first concerning our recently-released Prestige record. It was cut in mid-1964; it took them only a year and a half to get it out. The recording job was done by Sam Charteris, whose recording technique sucks rotten eggs. He's a gross butcher. In our first record, I put him up tight so he recorded Weber louder. In this one, Weber put him up tight so he recorded me louder. And Weber was quiet in front. Weber was about at his worst during that session. And — that incredible Prestige touch — the songs are put in the dullest conceivable order. Not only are all the fiddle tunes in a row, but most cuts are in order according to key. In one place, I believe there are 4 cuts in a row in the key of A, and all the cuts with banjo are in a row.

However, this record is not pressed on compressed buffalo dung like the first one. Many people complained that after many playings, our first record wore out and they couldn't hear it any more. It was pressed on a special shoddy disc that was 30¢ cheaper than the regular one. Despite all these draubachs, us at our worst are better than 95% of the people in folk music at their best. Several people have even told me this record sounds better than our first one. The liner notes are good, too. Buy it. In 5 years it'll be a collector's item.

Incidentally, Phil Spiro said something about the fact that we always play things the same — we always played them different. We never did a song the same way twice. Ever. No complaint about Phil, he does the best and most tasteful reviews in BROADSIDE.

Now the Fug record. I just heard it for the first time a week ago. I'm just on two cuts ("Swinebourne Stomp" and "Nothing"). I quit playing with them when I quit playing with Weber. The record sounds a lot better than I thought it would and when I talked to Ken Weaver, their drummer, a week ago, he said they play worlds better than the record. Best thing on the record is the incredible Webertune, "Boobs a Lot." Weber was, incidentally, kicked out of the Fugs in January for irresponsibility. Aiee! The cut of "Nothing" is where Harry Smith (of anthology fame) broke a wine bottle in the middle. Listen real hard.

Just saw the new Hit Parader. Has a page about the CHARLATANS who I hosanned a

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few issues ago. You can look at them now! Buy it and do it!

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Lastly, the reason for the change in column head is since rounders are defunct, I don't want to use that name anymore. Veer City Rider is a pun on a Milwaukee motorcycle gang from the 50's called The Beer City Riders. They drove Harley-Davidsons.

Ratios —

The Dave Clark 5 are to the Beatles as the Animals are to the Stones as Hugh Alpert is to Tito Puente as Joan Baez is to Dayle Stanley as Al Hirt is to Miles Davis.





photo of Jeff Kaye by Chris Murray
all other photos by Rick Sullo

FOLK AT WINTERFEST

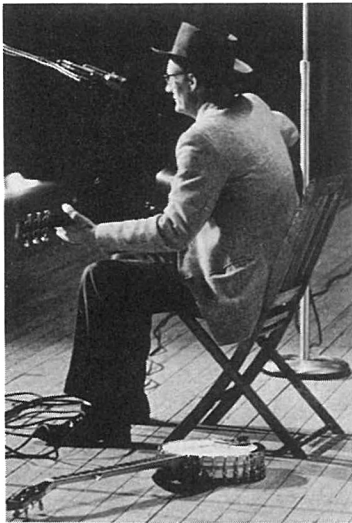
by Ralph Earle

SATURDAY NIGHT

The Stanley Brothers and the Clinch Mountain Boys started off the evening with a brilliant "Worried Man" and followed it up with a bit of good-humored buck-and-wing by Chip Stripling, the bass player. If it was unorthodox, it was entertaining and the full house enjoyed it. They ended their set with a good performance of the old standard, "Rank Strangers." So the Saturday night concert of the First Boston Folk Festival was off to a good beginning in the War Memorial Auditorium. But what's this? To the cadence of muffled boos, in marched STAFF SERGEANT BARRY SADLER!!! (and chorus). They kindled patriotic fervor first with "Bamiba," a mournful lament about a G.I. who was "in the Pleiku Jail" because he had been "caught on the Ho Chi Trail." (He should have been rejoicing that he wasn't "shot on the Ho Chi Trail" since it is pretty much controlled by the Viet Cong and quite a hike from the mythical Pleiku Jail.) But don't sweat the nickel-dime stuff. Next, we heard a pseudo-calypso ballad with Vietnamese lyrics and a dramatic recitative, then an uproarious ditty about the modern-day "gold-bricker" or "Garret trooper," "I think he was called. By now, what else

could cap the surge of emotion swelling in our breasts but "The Ballad of the Green Berets"? As in all the performances, the homesick chorus was weak, out of tune, and hopelessly ill-informed as to the nature of their duty. It seemed that the applause for "Green Berets" overlooked both the egotism of the song and its poor performance in registering its approval of the sentiment it embodies. Sadler's previously-unannounced presence seemed to be an attempt to represent the hawks versus the doves (Tom Paxton and Phil Ochs?). It's too bad there weren't a few more owls among those making the decision.

Now that the politics were over, Son House came out and sang three blues, "Sundown," "Empire State Express" and "Death Letter." Suffice it to say he was excellent and moving; he is one of the greats. John Cohen, of the New Lost City Ramblers, took over from Bob Siggins as m. c. and introduced "Cyp Landraneau's Mamou Playboys," a Louisiana Cajun band. As to their performance, I can only quote Bob Jones who said, "Where but in America could a band like that play to a full house?" Roscoe Holcomb was ill with a bad leg, but he came on anyway to play "Pretty Polly" and "Old Smokey." In the former, his guitar was better than I had ever heard before, and his astringent voice in the latter was the very epitome of the Appalachian style.



The NLCR did a nice job on "Battleship of Maine" and "My Gold Watch and Chain," but for sheer brilliance they really outdid themselves on two instrumentals, "Train 45" and the traditional "Our Cow Wouldn't Give No Milk So We Sold Him." (You may know it by the variant title, "It's Hard To Get Milk From A Cow Named Ben.") They were joined by Cousin Emmy, who broke up the show. Cousin Emmy is unbelievable. She is blonde, shapely, sixty-three, and unabashedly corny. She belted out "Lonesome Road Blues" and "Goin' Around This World," fiddled like a woman possessed through "Old Timbrook" and "Dance All Night," slapped "Turkey in the Straw" out of her cheeks and encored, on the rubber glove, naturally, "You Are My Sunshine"—an amazing performance by a remarkable lady.

Dick and Mimi Farina played "Celebrations for a Grey Day," "Pack Up Your Sorrows," "Bold Marauder" and "House Un-American Activities Dream." "Pack Up Your Sorrows" was appropriately directed to STAFF SERGEANT BARRY SADLER!!! and "HUAC Dream" found much sympathy. I enjoy Richard and Mimi and their performance was, as ever, excellent.

After the intermission, Jackie Washington sang Guthrie's "Dust Bowl," "Sugaree," "Relax Your Mind," and "Cotton-Eyed Joe." "Times

Are Gettin' Hard" was quite affecting. After noting that folk music had changed with the appearance of "folk-rock" and that he had decided to move away from performing, he sang "Long Cadillac," a folk-rock protest, reminiscent in tune of "Like A Rolling Stone," about someone he "knew very well." I couldn't help but think that that someone is Jackie Washington. Upon demand, he reverted to his old self and sang "Sweet Momma" with such spirit as to almost deny his previous sentiments.

Jackie stayed on to introduce Phil Ochs, who sang "Is There Anybody Here?" for STAFF SERGEANT BARRY SADLER!!! His new song, "Changes," seemed not so effective as other of his songs. The tune is pleasing enough, but not until the last two verses do the images appear fresh. "The Party" is an Ochs' epic. From the ideal vantage point of a piano-tuner under the rug, he made some very telling points about the party goers, including the piano-tuner. I have always admired Phil Ochs as a lyricist; one of the best reasons why came at the end of his last song, "Call it peace or call it treason, call it love or call it reason/But I ain't marchin' anymore."

And then the Chambers Brothers. They did "Just a Closer Walk With Thee," "Sum-

(Continued on page 16)



ON THE SCENE

with
Robert J Lurtsema

Wills' and Billy Button's, the two coffee-houses to which we devoted the majority of the last two installments, though they may have been the most famous, were certainly not the only famous coffeehouses in Old England. The Bedford Coffeehouse in Covent Garden was another favorite place. Among the frequenters of this resort were the two Fieldings, Goldsmith, Churchill, Woodward, Lloyd, Hogarth, Foote, and Garrick.

This celebrated resort once attracted so much attention as to have published "Memoirs of the Bedford Coffeehouse" (two editions, 1751 and 1763). It stood "under the Piazza in Covent Garden," in the northwest corner, near the entrance to the theatre.

In The Connoisseur, No. 1, 1754, we are assured that "this coffeehouse is crowded every night with men of parts. Almost every one you meet is a polite scholar and a wit. Jokes and bon mots are echoed from box to box; every branch of literature is critically examined, and the merit of every production of the press or performance of the theatres weighted and determined."

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If this was, indeed, typical of the day, it indicates a healthy evolution from a generation earlier when Horace Benedict de Saussure observed in 1726: "What attracts enormously in these coffeehouses are the gazettes and other public papers. Workmen habitually begin the day by going to coffee-houses in order to read the latest news... Some coffeehouses are a resort for learned scholars and wits; others are the resort of dandies or of politicians, or again of professional newsmongers; and many are temples of Venus."

Apparently, food was sometimes served in these early English coffeehouses, for we read of Oliver Goldsmith "eating his supper at the Grecian." As a rule, however, they were concerned only with light refreshments and J. Macky (Journey Through England, 1714) remarks that "the general way here is to make a party at a coffeehouse to go to dine at the tavern."

Macky also mentions certain "ordinaries" run by Frenchmen in Suffolk Street which seem to have been nearer the modern idea of a restaurant than to the contemporary coffee-houses and taverns. The word "restaurant," however, was unknown until about 1765, when it was first applied to a Parisian house serving meals and light refreshments which Boulanger opened in the Rue des Poulies. In England the word was not generally used until the end of the 19th century.

One of the last of the old coffeehouses to carry on business was The Chapter, in Paternoster Row, which was finally closed in 1854. When Anne and Charlotte Bronte came to London in 1848, they went to stay there, having heard their father mention the place. This is probably the only time that two women were seen there.



The Turks Head

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FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

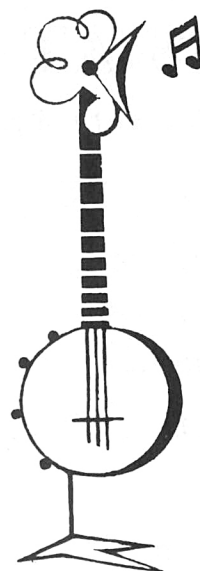
THAT'S WHERE IT'S AT
continued

Sex is one of those words like *it*. You know, sort of mystical and something no one really wants to talk about. When reality appears, the imagination is stifled and "*it*" ain't all that big a thing; but no one wants to admit it.

It and sex have other things in common. Money. People usually don't pay for things that they already know all about. If it were ever fully exposed, no one would want to hear about it. So it becomes a very interesting tool of intrigue and mystery.

Believe it or not, all this is related to songwriting. Not only is the phrase used in a lot of songs nowadays, but it's used in articles and other writings as well. It is quite effective, usually, in establishing that the listener or, perhaps, another person or group, is really out of the swing of things. It might even imply that this ignorance is inexcusable and a festering cancer to boot. Or, it can be used for self escalation on the part of a songwriter — "I know where it's at, you don't and I ain't about to tell you." It more often than not exhibits an inability of the author to come out with what he really has on his mind — maybe because he doesn't know how to say it, maybe because he doesn't really know what's bothering him, or maybe because the phrase is an end in itself. Not implying that something mysterious is happening that you are missing; but that you are missing from yourself. It could mean you. You don't know where you're at. This makes it a much more interesting phrase and I choose to take this interpretation. So when someone tells you that you don't know where it's at, he's actually telling you that you are lost within yourself. There are better ways to say it.

Mostly, it's just a disturbing way to communicate. I guess because it's being used for more credit than it is worth. If someone says to you, "Hey man, let's make it over to so and so's," whatever is happening will have sexual promise in the air when you get there. Because that's what's happening. So it is sex, but don't worry about it if you know "where it's at."



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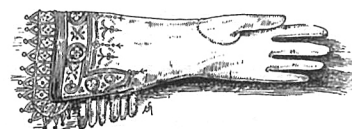
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OAK PUBLICATIONS ANNOUNCES FOUR NEW TITLES

Oak Publications has added four new titles to their current list. Finger-Picking Styles for Guitar, by Happy Traum, includes descriptive analysis and transcriptions of traditional styles from the playing of the major influences in American guitar picking. Second in the new list is From the Folk Bag, a collection of folk-oriented cartoons. Born With the Blues, the autobiography of Perry Bradford, in soft cover edition, and a new, redesigned edition of Songs for Swinging Housemothers complete the listing. All four titles will be available in March.

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FRED NEIL TO PERFORM HERE

Fred Neil will make his first professional appearances in the Boston area when he plays Club 47 and the King's Rook this month.

In the folk underground, Neil has been an idol for years. His virtuosity on the guitar, and the high degree of control he has over his voice have astonished and inspired many of today's leading folk artists. Wherever Neil played he developed an impressive number of followers and fans, but he has spend the majority of his career in Greenwich Village and Coconut Grove, Florida.

Although he had previously recorded with Vince Martin for Elektra, it was not until his solo Elektra LP, Bleeker and MacDougal, that Neil caught the attention of the general folk audience. Besides being a top notch musician, he is also a creative writer, and many listeners will be familiar with several of his songs, which include "Blues on the Ceiling" and "Just a Little Bit of Rain."

In any event, Fred Neil can be experienced at Club 47 from Monday, March 14, through Wednesday, March 16, and at the King's Rook in Ipswich Friday and Saturday, March 18 and 19.

New York News & Notes

by Kathy Kaplan

Tom Paxton made his long overdue solo debut at Town Hall on February 18. Although Buffy St. Marie also had a concert that night (at NYU), I am happy to report that Tom sang to a full hall. There weren't many new songs, and the stories were the same, but the audience saw a new, more mature Tom Paxton. Of his new songs, "Where Were You When the Lights Went Out?" "I Believe, I Do" and "One Time" seemed most promising...

"Folk Music of the World," Sundays at 5:07 pm on WQXR (1560 AM and 96.3 FM) lives up to its name...

The last issue of Little Sandy Review reported a forthcoming Folkways album by Hally Wood. I called recently to check on it and was given a flat "no." Someone's wrong.

February 2 Newsweek has an article on Howlin' Wolf; February 20 New York Times has a series of letters probing folk rock's existence as "white rock." The same issue has an interview with PP&M in which Peter Yarrow blatantly states that the Limelighters broke up because they were "too commercial" ...

Attorney General Louis Leftkowitz is now investigating record pirating. There will probably be a law passed dealing with this in the near future...

Herb Gart now manages Chuck Berry...

A while back, in this magazine's "Song Finder" column, Brian Dennis of Winnipeg asked for a song called "Ribbons of Darkness." This song, written by Gordon Lightfoot, was recorded about a year ago on a single by Marty Robbins. I will supply the words upon request...

If any schools or organizations in New York are planning folk events and would like them listed in this column, please call me at 516-766-9303 about four weeks in advance of the event with all necessary information.



CLASSIC GUITAR COMPETITION

The Boston Guitar Circle will hold a contest for all interested guitarists belonging to the Circle at its April meeting. Competition will be held in two sections, Intermediate and Advanced. Guitarists interested in joining the Guitar Circle and competing should write to The Boston Guitar Circle, Inc., Box 524, Brookline Village, Brookline, Mass.



BITS and PIECES

THE CHAMBERS BROTHERS are featured with BARBARA DANE on a new Folkways release***Dick Glass has formed a new group, to be called THE GLASS MENAGERIE***TOM PAXTON may soon be seen on TV doing a Gerber Baby Food commercial***ORPHEUS is the name of the magazine published by the Boston Guitar Circle***The second annual BERKELEY BLUES FESTIVAL will be held on April 15***FANTASY RECORDS is now the national distributor of Arhoolie records***NEWPORT FOLK FESTIVAL set for July 28-31***MACMILLAN soon to publish a book titled Ballads, Blues, and the Big Beat, concerning topical song developments***N.Y.C. has a second topical song magazine. It is called TOPIC***Vanguard has just released a second ERIC ANDERSEN album, 'Bout Changes and Things***TAJ MAHAL and his group, The Rising Sons, are featured in a full page Columbia ad in Billboard, announcing their first release, "Candy Man"***The New York Times recently printed a letter by Irwin Silber regarding FOLK ROCK, with opposing letters by Nat Hentoff, Bob Shelton, and Paul Nelson***SHENANDOAH is the name of a new company which will take over RBF's former function***PAT SKY's Town Hall debut on March 4 was to a standing room only audi-

ence*** We hear that DUSTY RHODES has gone to Nashville to record***Due in at the Unicorn coffeehouse shortly are WE FIVE and the MANDRELLS***JOSE GRECO and a troupe of Spanish Dancers will be at Symphony Hall on March 23***MITCH GREENHILL is currently at the Gaslight South, in Miami, Florida *** On Thursday evenings, the Seventh Circle coffeehouse will be holding readings from J.R.R. Tolkien's The Hobbit.

JOHN PERRY JOINS

SERENDIPITY SINGERS

It is as yet unconfirmed, but reliable sources have informed us that John Perry is about to join the Serendipity Singers.

John has been performing in local coffeehouses as a solo act for the last year. He was originally with the folk-jazz Moonshiners. John was nominated in this year's BROADSIDE Poll in two categories: Best Male Performer and Best New Performer.

BOSTON GUITAR CIRCLE CONCERT

The Boston Guitar Circle is presenting a concert, to be held at the Boston Lying-In Hospital, 221 Longwood Avenue, Roxbury Mass. Robert Sullivan will be presented in a guitar concert; also present will be Ronald Warnek, Luthier. The concert takes place March 16, at 8:30 pm. Members will be admitted free of charge.

Before You Cast That Ballot REMEMBER

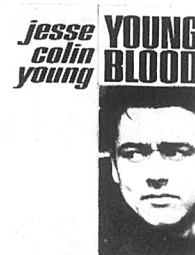
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COFFEEHOUSE

THEATRE

by jan chartier

It's encouraging to note that the dramatic endeavors at Boston Winterfest were well attended. Boston was represented by participants of private, public, and parochial schools, the People's Theatre of Cambridge, the Charles Playhouse, the Theatre Company of Boston, the Boston Children's Theatre, the Dramaturgy Guild, and the Magic Carpet Players, who appeared three additional times after their first scheduled performance. Rhode Island was represented by the Trinity Square Playhouse; Cleveland by the Karamu Theatre, this country's foremost integrated theatre group.

There were puppeteers and pantomimes, poetry readings and lectures, as well as many dance and music forms, including a computer's concert of electronic music. Daily, there were two or three showings from an international film exhibit.

Thanks to the hard work of those behind the scenes and the enthusiastic response from the public in general, the prospects

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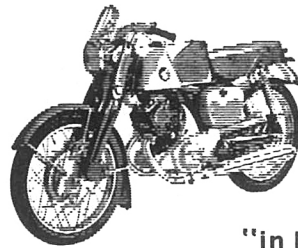
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seem high that this exhibition of the cultural scene in Boston will be a yearly event at the War Memorial Auditorium (despite its name).

△△△△△△△△△△

A rousing version of John Henry, ably sung and played by John Coles, paved the way for an evening's entertainment of song and verse at the Rose Coffeehouse on Friday, February 25. The Candlelight Players, directed by Ed Shade, presented a program from the World of Carl Sandburg, with music from the American Songbag.

While watching the performance, I realized that my tremendous enjoyment stemmed from the fact that actors John Coles, Kay Bourne, and Clair Harden weren't simply acting. They were having fun on stage; they were enjoying what they were doing, and the waves passed through to the audience.

The selected poems ranged from descriptions and definitions of fog, glass, and tablecloths to bugs and snakes, to love and hate and the struggle of man. The Candlelight Players took his poems (some humorous, some tragic) and painted a picture of Carl Sandburg.

GRAND OLE OPRY TO ARENA

A Grand Ole Opry show will move into the Boston Arena for a one-night performance on Saturday night, March 19. Featured on the program will be Sonny James and the Southern Gentlemen, Slim Whitman, Del Reeves, and Connie Smith. A number of other acts will also be included.

The Arena is now boasting a new stereo sound system which should greatly enhance the acoustics.

A part of the proceeds from the show will go to support the Richard Cardinal Cushing Charity Fund. Advance tickets for reserved and general seating are available at a lower price than those that will be sold at the door. They are available at the Box Office and at ticket agencies.



AND COFFEE TOO

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Out of Town and Concerts



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March

- F 11 American Blues Recordings, Pt. III
New Blues Releases
- F 18 American Blues Recordings, Pt. IV
The Delta Sound
Guest: Muddy Waters
- F 25 American Blues Recordings, Pt. V
The Rural Blues

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March

- F 11 } Paul Geremia &
- Sa 12 } Jody Gibson
- Su 13 Hoot
- M 14 Closed
- Tu 15 Folk Lab
- W 16 }
- Th 17 } Batman
- F 18 }
- Sa 19 } Kenneth Girard
- Su 20 Hoot
- M 21 SPRING BEGINS
- Tu 22 Folk Lab
- W 23 }
- Th 24 } Batman
- F 25 }
- Sa 26 } Carl Watanabe
- Su 27 Hoot
- M 28 Closed
- Tu 29 Folk Lab
- W 30 }
- Th 31 } Batman

Concerts

March

- 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 Avenue, Roxbury
3:00 pm
- W 16 Boston Guitar Circle presents
ROBERT SULLIVAN AND
RONALD WARNOCK in Concert
Boston Lying-In Hospital Auditorium
8:30 pm
- F 18 FSSGB Song Swap
Huntington Avenue YMCA, 8:30 pm
- Sa 19 CHARLES RIVER VALLEY BOYS
Framingham State Teacher's College
8:00 pm
- Sa 19 GRAND OLE OPRY
Boston Arena, 8:00 pm
- W 23 JOSE GRECO SPANISH DANCE CO.
Symphony Hall, 8:15 pm

Turk's Head

227-3524

March

F 11 Steve Koretz
Sa 12 Paul McNeil
Su 13 Bill Staines
M 14 Steve Koretz
Tu 15 Paul McNeil
W 16 Ray Pong
Th 17 Carl Watanabe
F 18 Steve Koretz
Sa 19 John Braheny
Su 20 Bill Staines
M 21 Paul McNeil
Tu 22 Peter Golden
W 23 Ray Pong
Th 24 John Braheny
F 25 Ray Pong
Sa 26 Steve Koretz
Su 27 Bill Staines
M 28 Steve Koretz
Tu 29 Nancy Michaels
W 30 Ray Pong



Rose

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

March

F 11 Candlelight Players:
- Tennessee Williams' "The Case
of the Crushed Petunia"
Sa 12 Guitare & Viola
Su 13 Italian Guitar Festival
w/ Guy Principato
M 14 Latin Guitar Festival
w/ Gil de Jesus
Tu 15 } Closed
W 16 }
Th 17 Bill Schustik
F 18 Tempo Theatre presents
"The Lion"
Sa 19 Gil de Jesus in concert
Su 20 Caravan Theatre:
"Pause and Begin Again"
M 21 Latin Guitar Festival
w/ Gil de Jesus
Tu 22 } Closed
W 23 }
Th 24 Poetry & Border Ballads
w/ John Cowles
F 25 Candlelight Players:
Tennessee Williams' "The Case
of the Crushed Petunia"
Sa 26 The Villagers
Su 27 Italian Guitar Festival
w/ Guy Principato
M 28 Latin Guitar Festival
w/ Gil de Jesus

Orleans

LA3-9391

March

F 11 Nancy Michaels
Sa 12 Dick & Karen
Su 13 Ed Freeman
M 14 Jeff Gutcheon, piano
Tu 15 Steve Koretz
W 16 Bill Claflin
Th 17 Paul McNeil
F 18 Jeff Gutcheon, piano
Sa 19 Peter Childs
Su 20 John Rowlingson
M 21 Bill Staines
Tu 22 Steve Koretz
W 23 John Rowlingson
Th 24 Eliot Kenin, ragtime guitar
F 25 Steve & Elaine
Sa 26 Mitch Blake
Su 27 Ed Freeman
M 28 Jeff Gutcheon, piano
Tu 29 Steve Koretz
W 30 Bill Staines



This Is It

262-8858

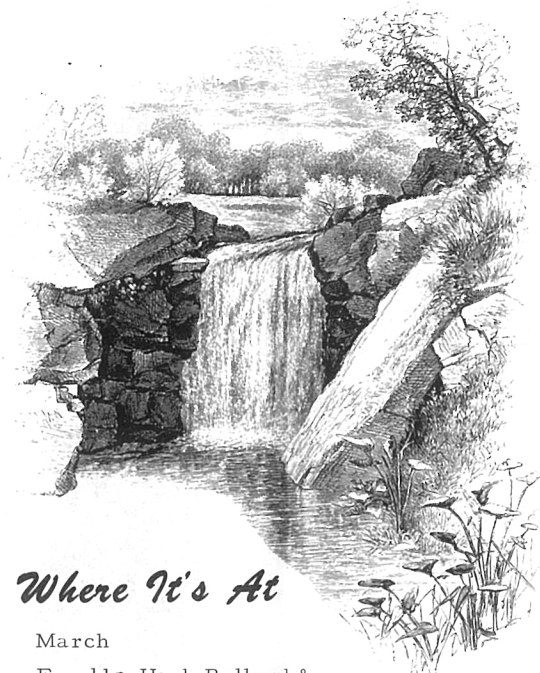
March

F 11 Oriental dancing to Charlie D's
Middle Eastern Trio
Paul Lolax & Scott Crout (folk)
Sa 12 Gil de Jesus - classical &
flamenco guitar
Su 13 } Closed
M 14 }
Tu 15 Ali Josef "creative jazz" Trio
W 16 Don Moors Jazz Quintet
Th 17 Dave Dan Jazz Quintet
F 18 Oriental dancing to Charlie D's
Middle Eastern Trio
Paul Lolax & Scott Crout (folk)
Dave Dan Jazz Quintet
Sa 19
Su 20 } Closed
M 21 }
Tu 22 Ali Josef "creative jazz" Trio
W 23 Don Moors Jazz Quintet
Th 24 Dave Dan Jazz Quintet
F 25 Oriental dancing to Charlie D's
Middle Eastern Trio
Paul Lolax & Scott Crout (folk)
Sa 26 Gil de Jesus - classical &
flamenco guitar
Su 27 } Closed
M 28 }
Tu 29 Ali Josef "creative jazz" Trio
W 30 Don Moors Jazz Quintet

AND COFFEE TOO

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Boston Area



Where It's At

March

F 11 } Hank Ballard &
thru The Midnighters
Su 13 } The Toweds
F 18 } The Crystals
thru The Brothers
Su 20 }

The Damaged Angel

March

F 11 Bow Street Irregulars --
Old Timey Music
Jimmie Walsh - Classical Guitar
F 18 Informal Coffeehouse
F 25 To Be Announced

Loft

LA3-8443

March

F 11 } Eliot Kenin
Sa 12 }
Su 13 } Closed
thru }
W 16 }
Th 17 Hoot & Auditions w/ Dusty Rhodes
F 18 } Los Ninos de los Reyes
Sa 19 }
Su 20 } Closed
thru }
W 23 }
Th 24 Hoot & Auditions w/ Dusty Rhodes
F 25 } Los Ninos de los Reyes
Sa 26 }

Moondial 542-0169

March

F 11 } Geula Gill
thru }
Su 13 }
M 14 Eliot Kenin & his jan-u-yne,
honest to Gawd, authentic, old
timey, original whoughtin-anny.
Tu 15 } Eric Andersen
thru }
Su 20 }

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March

F 11 } Jim Kweskin & the Jug Band
Sa 12 }
Su 13 Hoot
M 14 } Fred Neil
Tu 15 }
W 16 } Eric Von Schmidt
Th 17 }
F 18 } A Maple Sugaring Party
w/ Dudley Laufman'
& the Canterbury Country Orchestra
Sa 19 Sam Rivers - Jazz
M 21 Charles River Valley Boys
Tu 22 } Maybelle Carter
W 23 }
Th 24 }
F 25 Les Daniels &
the Double Standard String Band
John Braheny
Sa 26 Paul Arnoldi / Nancy Michaels
Su 27 The Caravan Theatre:
"Pause and Begin Again"
M 28 Charles River Valley Boys
Tu 29 } John Hammond
W 30 }

Children's Program (2:30 pm)

Sa 12 The Cambridge Brass Quintet
Sa 19 Dudley Laufman and the
Canterbury Country Orchestra
Sa 26 The Cambridge Consort

Classical Music Program (3:00 pm)

Su 20 The Brandeis Chamber Players
The New England Conservatory
Brass Quintet
Su 27 The Cambridge Consort
Baroque and Renaissance Music

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March

F 11 "Millhouse" Nixon - Folksongs
Sa 12 John Holt - Ballads and Songs
Su 13 } Closed
thru }
W 16 }
Th 17 Reading from The Hobbit by
Tolkien
F 18 The Bopest Brothers - Folksongs
Sa 19 Mel Lyman - Folksongs
Su 20 } Closed
thru }
W 23 }
Th 24 Reading from The Hobbit by
Tolkien
F 25 Rev. Donald Thompson speaking on
"Work in the South in Civil Rights"
Sa 26 "Social Drama" - New England Council
of Christians and Jews



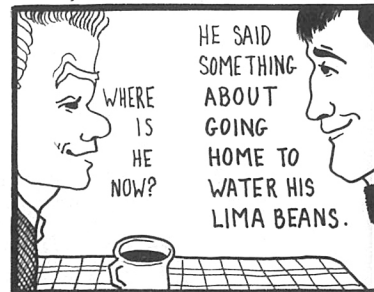
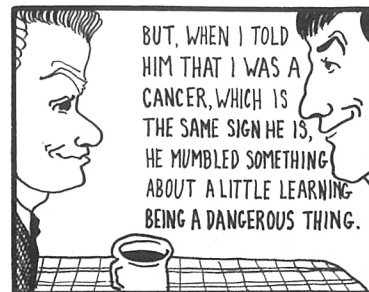
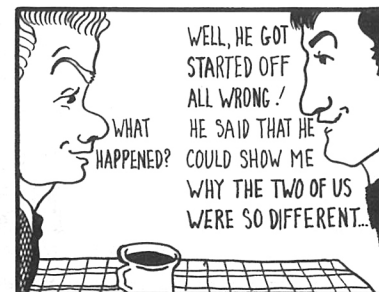
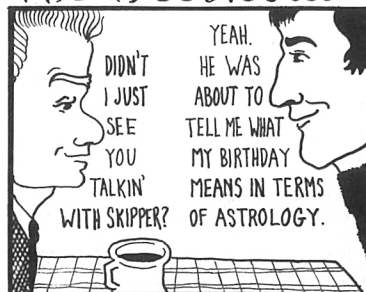
King's Rook

1-356-9754

March

F 11 } Eric Andersen
Sa 12 }
Su 13 Peter Childs
M 14 Open Hoot
Tu 15 King's Rook Au Go Go
W 16 Dayle Stanley
Th 17 Bill Staines
F 18 } Fred Neil
Sa 19 }
Su 20 Peter Childs
M 21 Open Hoot
Tu 22 King's Rook Au Go Go
W 23 Dayle Stanley
Th 24 Bill Staines
F 25 } To Be Announced
Sa 26 }
Su 27 Peter Childs
M 28 Open Hoot
Tu 29 King's Rook Au Go Go

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ERIC ANDERSEN AT MOONDIAL

Eric Andersen will open at the Moondial Concert Gallery on March 15 for a one-week engagement. Eric, topical song writer and performer, lived in the Cambridge area for a short while last year and has recently had his second lp released by Vanguard Recordings.

His song, "Violets of Dawn," is the title song of the Mitchell Trio's latest album and has also been released as a single. Eric's songs occasionally appear in this magazine in his column, "If I Made Any Sense, I Didn't Mean To."

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Broadside

(FOLK AT WINTERFEST-A REVIEW
continued from page 7)

mertime," "Satisfaction" and, with the inspiration of two frenetic go-go girls, ended the night with "Love Me Like The Rain." It was a great end to a great night for folk music and for Boston.



THE BOSTON FOLK SCENE

From 3 to 6 pm on Sunday, the Boston Folk Scene took the stage of the War Memorial Auditorium. The Mother Bay State Entertainers, alias Bob Siggins, Clay Jackson, Jon Shahn, and Bob Mamis, started things with four tunes, the best of which were "I Wish I'd Stayed in the Wagon Yard" and "When the Train Comes Along." Bob Mamis on fiddle was especially good. The Bow Street Irregulars (Jack Parmley, Tom Kruskal and David Watson) came on next. Tom Kruskal's dulcimer playing on "Rakes of Marrow" and "Jubilee" was the highlight for me, although his singing was weakly enunciated (and hampered by the less-than-glorious sound system). Continuing the traditional vein were Keith and Rooney (and Lilly and Val). "Sweet Dixie" and "Silver Bells," a medley, and "Will You Be Lovin' Another Man" were their best, and, of course, Bill Keith showed why there is no one better on the banjo. Next came a surprise. George and Margie Geisser and Little Georgie did "When I Lay My Burden Down." It's too bad this family doesn't get more recognition than they do; they're better than a lot of country groups around, and Little Georgie is phenomenal. It has been said that by the time he is twelve years old, he will be one of the best fiddlers in the country, a sound prediction.

The CRVB kept up the spirit with Jim Fields doing a nice job on "Electricity," and their version of "Swing Low, Sweet Chariot" was novel and good. Jim Kweskin sang "Sheik of Araby" and "Moving Day" with Jeff Gutcheon playing piano. Their styles weren't well matched, and it was difficult to hear the piano. With Fritz Richmond on washtub, "I Wish I Could Shimmy Like My Sister Kate" came off well, and Mel Lyman, on harp, backed Jim up very well on "The Cuckoo."

Randy Green and the Silverleaf Gospel Singers roused a somewhat listless audience with five numbers, the best of which were "So Many Years I've Lived In Sin" and "Oh, Mary, Don't You Weep." They have a good

Reviews

ensemble sound and project a lot of feeling without any histrionics.

Leonda got well-earned applause for "You Used to be Sweet, But You Done Turned Sour On Me" and "Ain't Nobody Shake It Like My Daddy Do." She made the songs believable, no mean feat. I did not understand the imagery of "Drums," by the late Peter LaFarge, but judging from their reaction, the audience fared better and appreciated it.

Funky Ed Freeman (whose name means Manitas de Plata) next eloquently espoused the cause of the Surgeon General and resurrected an olde English ayre, only to be re-interred. In between, he sang "MacPherson's Lament" rather well.

For me, the afternoon was worthwhile for "Hokeydinkum" alone. It was sung by Tony and Irene Saletan and Jackie Washington. Irene's lyrical voice was lovely, and together they gave a fine, sensitive performance of a gentle, unpretentious song. Perhaps the afternoon's program was heavy with traditional and bluegrass music (I missed John Koerner), but with only that small reservation, it was an enjoyable success.



SUNDAY NIGHT

Mel Lyman pronounced the invocation with a sensitive "Rock of Ages" on his harp. The Lilly Brothers and Don Stover with Tex Logan set a high standard for the evening, especially with some fantastic fiddling by Tex Logan on "Orange Blossom Special" and Don Stover's banjo on "Flint Hill Special." With the Lilly Brothers et. al., tempos were just a little faster and solos a little more brilliant, making them just a little better than any other group I've had the pleasure to hear.

Hey, look! It's stuffed sergeant sadly battered??? Perhaps he would have sounded better on Sunday night if I had not been sitting next to the screaming hawk I was. Phil Ochs made a special effort to see the show (he loves a big parade) and seemed to have enjoyed it, so perhaps I missed something in my temporary deafness.

Ruth Rubin attempted the difficult task of singing unaccompanied and in a foreign tongue. I did not understand her songs, but I did appreciate her true and pleasant voice.

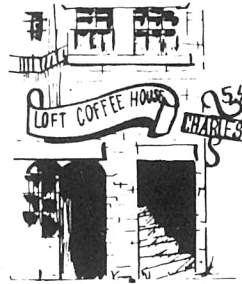
Those few who had never heard Doc Watson play learned something, and those who have, had it reaffirmed: Doc Watson is the best flat-picker there is. "Darby's Ram," "Never

march 11-12

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march 18-19, 25-26

LOS NINOS
DE LOS REYES

No More Blues," "Georgie," and "Doc's Guitar" testified well, and we were treated to an encore, "Windy Morn."

What a beautiful, free spirit Jean Redpath is. The "Song of the Seals" was the highpoint of my evening, and indeed of the whole weekend. I can believe that it works; it transported me to a misty Hebrides island shore. Her performance was one to cherish for a long time.

The Jug Band gave definitive performances of "Blues My Naughty Sweetie Gave To Me," "That's When I'll Come Back To You," "Guabi,"
(continued overleaf)

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Broadside

Guabi," "Rag Momma" and "My Gal." For sheer fun, not even s.s.s.b. ??? can beat them.

After intermission, The Charles River Valley Boys did "Down on Penny's Farm," "My Little Georgia Rose," and "I've Just Seen a Face," which was quite clever. Joe Val was too much on Messrs. Lennon and McCartney's tune, and the encore, "Mule Train," went well. The presence of Jim Fields has improved the group considerably.

Throughout their first six Slavic songs, I thought the Pennywhistlers sang beautifully, with a nice ensemble sound a spirit which projected well. On "Portland Town," I was struck by the dramatic impact of the austere harmonies they used to drive home the simple lyrics of a bitter mother. It was a moving performance by a group of excellent musicians, and it was gratifying to note the audience's appreciation for such fine music.

Tom Paxton quite effectively rebutted the more militant with "I Read It In The Daily News," "Lyndon Johnson Told The Nation," (which got more applause than "The Ballad of the Green Toupees"), and "What Did You Learn in School Today." He also sang "Can't Help But Wonder Where I'm Bound" and "Last Thing On My Mind." If he had only written those two songs, he would deserve his pre-eminence in contemporary song-writing.

It was left to the Muddy Waters Blues Band to bring the evening to a sensuous and driving close. They ended a successful and rewarding Winterfest and the First Boston Folk Festival. To Jefferson Kaye, m.c., should go our thanks for his help in exposing performers to Boston and Boston to folk music. To Manny Greenhill, Eli Goldstein, and Mayor Collins should go our gratitude for this and support for many more Winterfests.

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ODETTA

Live at Moondial

February 19 - 25



All too often one finds showmanship replacing good taste — TV, Hollywood, best sellers, expensive coffeehouses, big-name performers — the list is endless. A rejoicing then, on witnessing the opening of a name entertainer at a new coffeehouse and finding showmanship and good taste in both.

Odetta first:

This reviewer has achieved a certain degree of infamy as a traditional/ethnic crank. This is due in part to a certain inability to stomach the insipid, tasteless arrangements that seem to be the hallmark of "popular" folk music. But allow me at least one exception to that generalization about "popular" performers: Odetta. She delighted me and she moved me; I joined the rest of the audience in the palm of her hand, from the first show on the 19th to the final standing ovation on the 25th. She is a superb singer backed by superb accompanists (Bruce Langhorne on guitar, Leslie Grinage on bass), and her praises have been sung by more eloquent voices than mine; you can believe what they say — and what she says, too.

And now to Moondial:

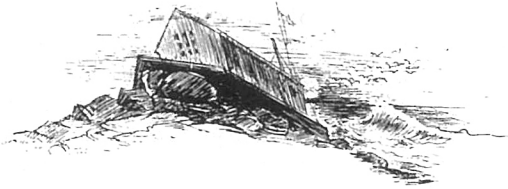
—Which is not a coffeehouse. The proprietors, Leonard Wolf and Julie Meredith, call Moondial a "concert gallery," and that is precisely what it is. During all of Odetta's performances seating was done quietly and efficiently, and one might well have been in a concert hall; between the sets, there was all the bustle and talk of the coffeehouse as orders were taken and refreshments were served. These not-so-small considerations were appreciated by both the audience and the performer. The concert atmosphere was

Reviews

further enhanced by the excellent lighting effects and the sheer size of the place — the main floor can hold over 300 without crowding.

The admirable combination of thinking big and paying attention to small details has created a unique atmosphere for both the performer and the audience. Much as I hate to agree with anyone's advertising, "Moondial Swings!" and for that matter, so does Odetta.

Phil Spiro



CLIFTON CHENIER — LOUISIANA BLUES AND ZYDECO

Arhoolie F 1024

Zydeco, like country brass bands and fife and drum dance music, is a brand of music that is quite popular within a particular area, but virtually unknown elsewhere. Zydeco is a peculiar fusion of blues and Cajun (Louisiana French) music from the Texas-Louisiana Gulf Coast, and is primarily a dance music. Judging from the very few samples of Zydeco that are available on other records, the proportion of blues to Cajun vary strongly with the individual performer. The basic elements are usually accordion lead with fiddle, guitar, and some variety of percussion; the Cajun forms usually seem to dominate the blues elements.

Chenier is an established artist with a wide following in the Gulf Coast area. He plays both Zydeco and R&B, and tends to keep the two forms separate. The first side is almost all R&B in English (with some Cajun French vocals) with typical R&B instrumentation behind Chenier's vocals and accordion. The cuts on this side are nothing more exciting than merely competent Rhythm and Blues, and only the accordion makes it unusual. The second side is Zydeco with accordion, drums, and rubboard (a rubberized washboard??); vocals are in Cajun French. The cuts here are strongly rhythmic and eminently danceable.

This is a good record that would have been much better if both sides had been Zydeco. Those who enjoyed the Cajun Band at Winterfest will find the Zydeco here to be very much to their liking.

Phil Spiro

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MANCE LIPSCOMB VOL. 3

Arhoolie F 1026

There is not a lot to be said about a predictably fine album from an unvaryingly excellent performer. Lipscomb is a "songster" from the Brazos River area of Texas discovered by Chris Strachwitz and Mack McCormick in 1960. He has recorded three records for Arhoolie and one for Reprise, and has appeared many times at West Coast coffeehouses and festivals. He has had few public appearances in the East, but his records have made his music fairly well known on this Coast.

Lipscomb has a nearly endless repertoire of ragtime, straight blues, and religious songs. The flavor of his music is very much like that of John Hurt's, but Lipscomb uses a fair amount of bass damping on the guitar and is inclined a bit more toward blues than is Hurt.

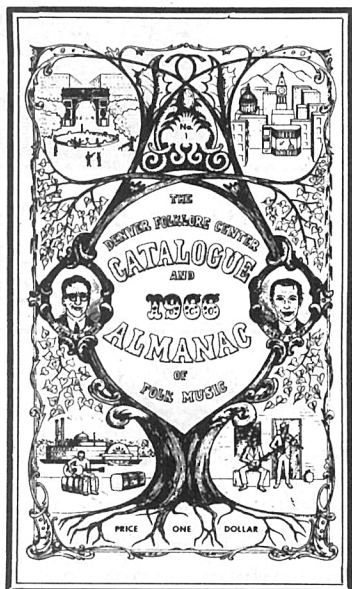
This one was recorded live at The Cabale in Berkeley, and is an excellent introduction (if one is needed) to the music of Mance Lipscomb.

Phil Spiro

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Reviews

THE REAL FOLK BLUES

Muddy Waters

Chess LP 1501

That the content of this album is "real folk blues" is rather doubtful. There are no traditional blues on the album. The material on the record is, however, a fairly good selection of Waters' own style of rhythm and blues.

The vocals are Muddy Waters' usual fine quality rhythm & blues singing. At the first listening, this reviewer found the instrumental support rather poor. While trying to decide whether the mouth harp was being played by Little Walter or Jimmy Cotton, about the third or fourth time through, I decided it was neither. After several more listenings, it became rather obvious that the back-up here is some studio band and not Waters' own group. Most of the instrumental arrangements are not particularly appropriate either to the songs or the singing. This inadequacy on the part of the instrumentalists ruins what could otherwise be a very good rhythm & blues recording.

Waters is responsible for most of the best songs on the album. His "Walking In the Park" and "You Can't Lose What You Ain't Never Had" are quite good. Another excellent selection is Waters' "Rollin' and Tumblin'." This song seems to be more than just nominally related to Spider John Koerner's "Ramblin' and Tumblin'." He also does a good job on Willie Dixon's "Walkin' Blues," the only really good Dixon song on the record.

Another less important failing of the album is the inarticulate notes by Willie Dixon. This is only one more factor in what is, finally, not a very good album. No doubt real Muddy Waters fans will want this album anyway, but it isn't a particularly good example of the blues.



Bob Jones

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I Come and Stand at Every Door

Words by Nazim Hikmet

Music from "The Great Silkie"
adapted by Dr. James H. Waters



2. I'm only seven, though I died
In Hiroshima long ago
I'm seven now as I was then
When children die, they do not grow.
3. My hair was scorched by swirling flame,
My eyes grew dim, my eyes grew blind.
Death came and turned my bones to dust,
And that was scattered by the wind.
4. I need no fruit, I need no rice,
I need no sweets, or even bread,
I ask for nothing for myself,
For I am dead, for I am dead.
5. All that I ask is that for peace
you fight today, you fight today,
So that the children of the world
May live and grow and laugh and play!



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Notes from a Stanza Collector variant ed. freeman

"The folk revival is dying," say I, casting a pessimistic eye on the capacity crowds at Winterfest. "Death, doom, oblivion," say I, as thousands of fans scream for more—bluegrass, jug band music, spirituals, you name it—at Boston's first folk festival. "The folk boom is over," prophesy I, counting up the dozen or so coffeehouses (including three new ones) now operating in the Boston area. Perhaps I'd better explain myself. It would appear to the uninitiated, from all outward appearances at least, that folk music is still going strong.

It is and it isn't. The kind of music most BROADSIDE readers think of when they think of folk music seems to be holding out pretty well, the main reason being that its following is small enough and isolated enough not to be completely controlled by overall public tastes. But most Boston folkies seem to be blissfully unaware of the big outside world of folk business, the world that thinks of Josh White as ethnic and never heard of Mississippi John Hurt.

That world is, or rather, was, enormous compared to our cloistered little world of "real" folk music, and that world is dying, or at least mutating to the point where it is no longer folk music by any stretch of the imagination. And, although we dyed-in-the-wool Jack Elliott fans may reject the outside world of so-called commercial folk music, we cannot reject the eventual effect that the

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



death of commercialism will have on our listening habits.

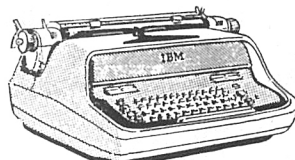
What's happening: With the exception of a very few, most commercial folk groups have either gone electric (the Dillards, the Kingston Trio, the Modern Folk Quartet) or have disbanded (the Limelighters, the Tarriers). Around Boston, the endless series of small-time professional folk groups of two and three years ago has turned into an endless series of small-time professional rock 'n' roll bands. Many former folk clubs are going in for pop music; many that have held out have been forced to close. Two major record labels have all but dropped folk music; most labels will not record single, unestablished singers any more; the one label that seems to be showing signs of life is the one which has a twenty-year-long reputation of not paying its artists. Cashbox and Billboard, the two main trade papers, hardly mention folk music anymore—two years ago, it was the center of attention.

What it all means: the money is no longer in folk music. It came with commercialism, and is going out with commercialism. It stayed around just long enough to establish a solid underground movement, and then moved on—to the Beatles. The era of the million-dollars-a-year folksinger is over. Folk music fans are going to have to reconcile themselves to being minority freaks, just as jazz buffs did twenty-five years ago when swing got kicked off the altar. But, no doubt we will survive, just as jazz people have survived. Someday, folk music may even become respectable music, like jazz. As a matter of fact, now that it is being freed from the stagnating burden of popularity, it may even develop at a faster rate and in healthier directions than before.



FOLK FOLIO RETURNS TO WERS

WERS-FM (88.9) has announced that its folk show, Folk Folio, is once again included in the Friday evening programming from 8:00 p.m. to 9:00 p.m. The show often features tapes of live performances such as the March 4 airing of Muddy Waters' appearance at Club 47.



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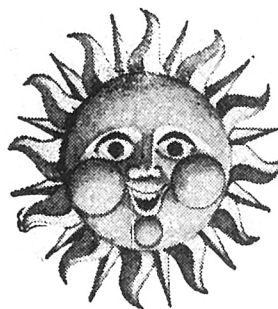
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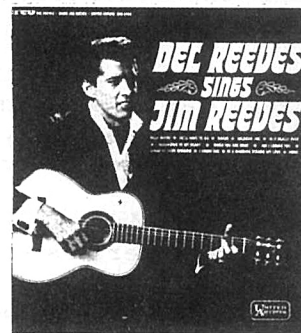
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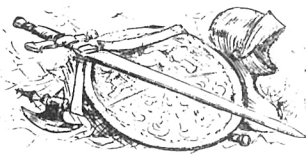


AND
OTHERS



SONNY JAMES

Come Gather Round ...



This strange little ballad is said to be based on one of the pseudo-Matthew Gospels, and has been pictured often in folk paintings. It is certainly a human story. Thinking men must often have wondered how Joseph felt about marriage in his old age to a woman already pregnant by an unknown person. His gruff retort to Mary's gentle request is most natural; and the ensuing little miracle is charming.

The tune here is modified from Sharp's tune, collected from Mrs. Margaret Dunagan, St. Helen's, Lee County, Kentucky, September 12, 1917.

Mary Stafford

THE CHERRY TREE CAROL



Joseph was an old man, an old man was he
When he wedded Mary in the land of Gallallee.
When he wedded Mary in the land of Gallallee.

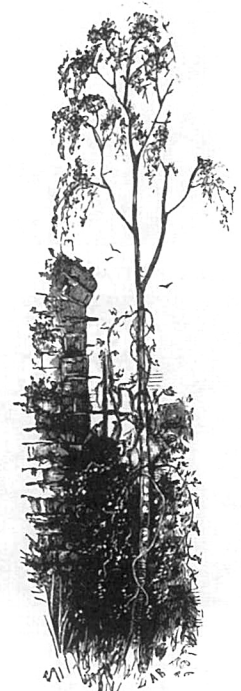
Joseph and Mary walked in an orchard green
Where was berries and cherries as thick as might be seen.

Then bespoke Mary, so meek and so mild,
"Pluck me a cherry, Joseph, for I am with child."

Oh then bespoke Joseph, with words so unkind,
"Let him pluck thee a cherry who brought thee with child!"

And then bespoke Jesus, within His mother's womb,
"Bow down, you highest cherry, that my mother may have some."

Then bowed down the highest cherry unto His mother's hand,
And she cried, "See, Joseph, I have cherries at command!"



dear BROADSIDE



DEAR BROADSIDE:

I was most pleased to see a letter about my column; perhaps Bill Lyons and I aren't the only ballad lovers left, after all! But though I am glad Miss Carns reads the column, I cannot agree with her interpretation of the thorn symbol in "The Cruel Mother." Child gives 13 versions of this ballad, of which fully six use the thorn verse, but describe the slaying of the babes with a pen-knife. In two versions the thorn and knife are both missing; the mother binds and buries the babes, presumably smothering them. Two versions have thorn and grave, but of these one suggests strongly the babes are alive and full-born buried. Only one version, then, allows the possibility of abortion, the first in the series, and it shows the mother burying the babe, but with no indication of its condition.

Other ballads describing attempts to do away with unwanted babies, such as "Mary Hamilton," never to my knowledge use the modern "knitting needle" approach. Instead leaves are pulled from trees, potions are drunk. I personally believe the intent of the thorn symbol is the same as that of the oak and stone: to suggest pain, suffering and bitter travail. To bear two babes unaided and alone is indeed a painful thing for body and soul.

I would be most interested to know, however, where Miss Carn found this suggestion, and if later ballads collected in this country support the theory. Perhaps it is an addition to the original theme. I'd certainly like to read more about it.

Sincerely,
Mary Stafford
Allston, Mass.



DEAR BROADSIDE:

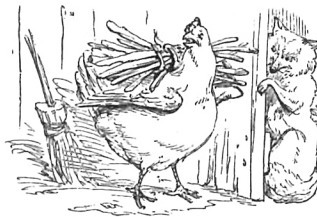
You have robbed me of all masochistic pleasure by not including a column by Pete Stampfel in your most recent issue. There's only one way to make up for this omission — and that's by continuing your policy of refusing to publish him.

Consult the great editorial we, and then look at his last column. Grasping for lost

youth is the job of those who don't have it anymore, and the teen-age mags that Stampfel gurgles over are the rather cool messengers of a bunch that wants their own brand of maturity. They certainly aren't gateways to Utopia for those who have had their chance at an out-dated method of aging. Stampfel = Over-enthusiastic Scoutmaster.

I don't know the reasons for stopping his column (please, say it's over), since he seemed to have a lock on the board. A Raggedy-Andy assumption might be that he has at last discovered Woman's Home Companion and has assumed a fatal position. But I didn't think it would happen so rapidly — at least he could have put out one final blurb with a small foot-print at the end.

After all, kids (like grammar-school types) have been using "ineffable jelly" and "slurp city" for years to describe their school lunches and skimmed chocolate milk.



Till Eulenspiegel
Brighton, Mass.

DEAR BROADSIDE:

Would you please tell me why the Unicorn schedule isn't included with the other coffee-house schedules.

Thank you,
P. Browne
House in the Pines
Norton, Mass.

(Unicorn schedules are not included on our schedule page at the request of the owner of that coffeehouse...Ed.)

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dear BROADSIDE



DEAR BROADSIDE:

I was very disappointed in your article on the Scottish lad, Donovan. The write-up was so dull and unimaginative, merely telling facts about the boy's life and not giving the reader a feeling for the charming, sensitive person that Donovan is. His performance at Jordan Hall was without a doubt one of the greatest that I have ever attended. From the moment he walked on the stage in his corduroy pants and black jacket, until he left with a shy smile and a wave for the audience. I was completely hypnotized. Donovan spun a magic web of song which held the audience captive for two hours. The effectiveness of his soft, pleasant voice with its slight accent and his fine guitar playing was reflected in the happy, relaxed faces of the people that sat enthralled and silently appreciative listening to his songs.

I would also like to question your statement that Donovan is a "hard core" protest singer. This could not be farther from the truth. In his concert at Jordan Hall, he sang only two songs which could be labelled protest, and one of them, "The Universal Soldier," was written by Buffy Ste. Marie, not by Donovan. "The Ballad of the Crystal Man"

was the sole protest song written by the performer. Actually I disagree more with the adjective "hard core" than with the word protest itself, for Donovan is a protest singer in a manner of speaking. But his form of protest is gentle and wistful. In his glorification of love and beauty and freedom, he protests a stale, dried-up world in which people are too busy to stop and look at a flower and too wrapped up in themselves to care what happens to others. He protests the materialistic, mechanistic world that de-humanizes man and destroys his imagination. There is a fairy tale quality about Donovan that endears him to people and the poetic, delicate words of his songs have an impact that few "hard core" protest singers ever achieve. Donovan is a unique and wonderful performer, and I hope that he will be around for years to come.

Sincerely yours,
Paula F. Ebbitt
Boston University



DEAR BROADSIDE:

The third person in question on the February 2 issue's cover, behind Bill Monroe and Peter Rowan, is Georgia's Don Lineberger, who was playing banjo for Monroe at the time.

The other members of the band were Gene Lowinger on fiddle, and James Monroe, Bill's son, on bass.

Sincerely,
Neil Ross
Hingham, Mass.



DEAR BROADSIDE:

I'm frustrated. A couple of us here Peter, Paul, and Mary nuts have been trying to get a picture of their bassist (Dick Kniss) for ages. No such luck. The camera just doesn't happen to feel like working each time we try. We now feel that it's time to take drastic action. Anyone with pictures (even distant ones) please write or call:

Ann Nowak
17 Furbush Avenue
W. Newton, Mass. 02165
332-5909

Thanks all.

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