

Meredy Mullen

THE BROADSIDE

Volume V, No. 3

Cambridge, Massachusetts

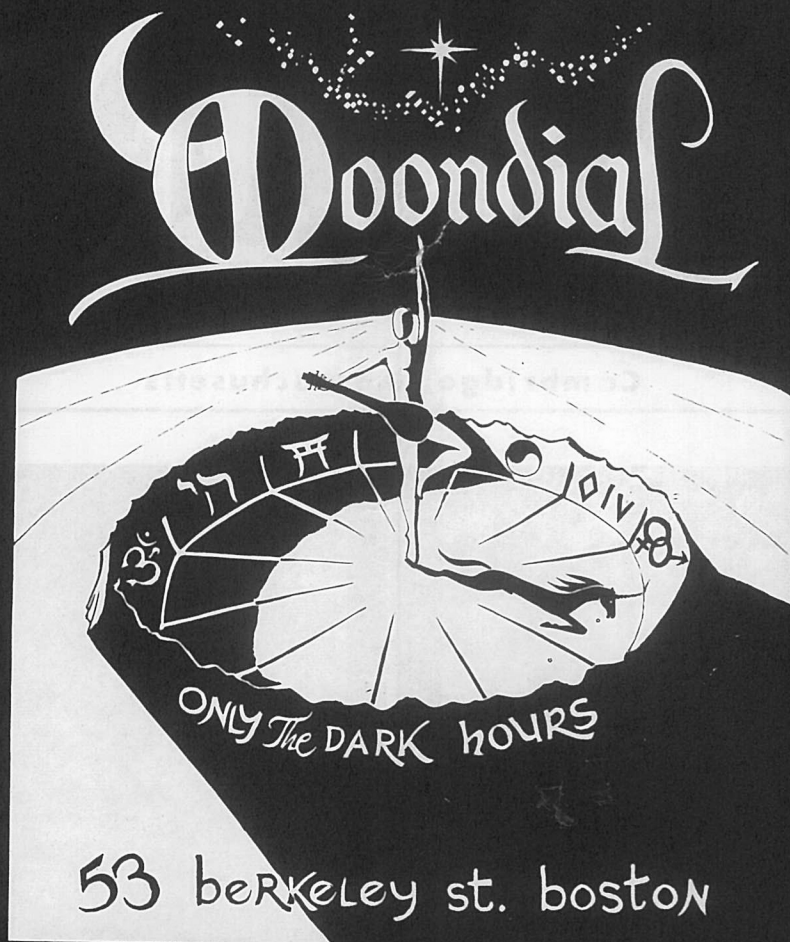
March 30, 1966

photo by Rick Sullo



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THE BROADSIDE

Vol. 5, No. 3

March 30, 1966

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Leonda

On pages 6 and 7, you will find the results of this year's poll of BROADSIDE readers. There will probably be a few surprises for everyone, most of them (I hope) of a pleasant kind, but some naturally disappointing.

The number of ballots returned this year was twice that of last year. The scope of interests evidenced by the voters was much wider, and our decision to invalidate the Beatles and the Rolling Stones as contestants was not graciously accepted by all of our staff. Purists may, however, rest assured that the aforementioned did not receive a large number of votes.

This year, as always, we had a few run-aways, and also a few places that were fought for right down to the last day's balloting. But, there is little sense in talking about it here, when all you have to do is turn to the results and see for yourself. But first, from the staff and from the winners, many, many thanks to the voters for their efforts. There would be no poll and no winners without you.

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RUSH CONCERT POSTPONED

The Tom Rush concert scheduled for April 2 at Stoneham Town Hall has been postponed. For information regarding this new concert date, call 438-9211.


CANTO II OPENS KINGSTON, R.I.

Student and faculty members have joined hands to sponsor a weekend coffeehouse. Program will include music, films, theatre, discussions during evenings, and afternoons will be set aside for open hoots. Canto II is located at Canterbury House, Lower College Road, Kingston, Rhode Island and is open on Friday nights and Saturdays from noon.

the Loft

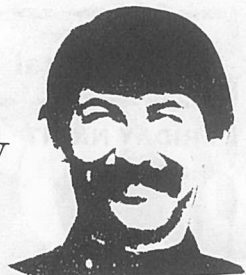
54 Charles St.
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April 1-2, 8-9
THE VILLAGERS



the veer city rider

by Peter Stampfel



Last December we were feeling exceptionally nasty. While nasty, we thought of nasty things to do to creeps. Worse and worse things we thought of. Finally we thought of the New Jersey phlegm vats to put creeps in. Vast vats of phlegm, 14 feet deep and heated to 120 degrees. The top of the vat is covered with a network of catwalks on which leopards bopped around to make sure no one tried to get out successfully. And all the creeps in it would be trying to crawl up each other all the time. Ha, ha, we snickered. For hippy creeps, like Dave Clark, there would be cool phlegm vats, identical with the others, but maintained at a temperature of 55 degrees. And do you know what? The more we talked about the vats and making people go "splat" into them, the better we felt. Furthermore, whenever we felt nasty ever since we just think of, for instance, Lou Christy and Nancy Sinatra going SPLAT! into the cool vat and the nasty feeling feeling is replaced by a feeling of Deep Satisfaction. We have found the vats, indeed, a PHYSKIC BOON!

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Lightning strikes, these boots are made for walking, up tight, my love. BLEECCHH! SPLAT!

In the meantime records like Dionne Warwick's "Are You There" weren't played because they were busy with Nancy Sinatra and Pet Clark. The people responsible for this are the program directors. If Noah were a program director, he'd throw out the horses to make room for the wart hogs.

For another thing, it is very perceptive of the dj's to play both sides of the Beatle records as a matter of course. And it took them only 2 years to learn! All the ace groups do two-sided hits as a matter of course. Why don't they play the Stones "b" sides? or the Miracles? or the Yardbirds? or the Kings? or Otis Reddings?

Disc Jockeys. There are some good ones. Almost any rhythm & blues jockey is all right. Almost any pop jockey is a creep. Among hookers, disc jockeys are the lowest. "Anybody want a dj? I told him I'm sick." It's hard to say which way they're most offensive. When they play an awful record and gush... "It's beautiful! It's beautiful! I love it!" When they blab over the beginnings and ends of records with especially quiet or subtle beginnings and ends. Let me count the ways.

A few weeks ago we saw Patti LaBelle and the Blue Belles at the Apollo. They're the best chick group I've ever seen. Rhythm & Blues shows are different from pop shows just like R&B radio is different from pop radio - no hysteria and you can hear and see everything that's going on.

Both Sam & Dave and Sam & Bill are several times as good as the Righteous Brothers.

The new Spoonful album is incredible. All the cuts on it but one are their own songs. Their sound is getting more and more like nobody else at all.

There's a bay area group called The Jefferson Airplane. I haven't heard them. They're supposed to be more like the CHARLATANS than anyone else.

I worked with the Jesse Colin Young-Jerry Corbitt group at the Gaslight for two weeks. They've really taken off since trimmed down to four members. The more I watched them the more I liked them. Usually two weeks of someone else's music is enough to put you up a wall. But more and more of their tunes got through to me. And they kept trying new things every night. Their interest was contagious - by the last week they were getting encores after every set.

David Blue did a few guest sets. He is easily one of the best songwriter musicians in the world.



ON THE SCENE

with
Robert J Lurtsema

Famous literary men have all had their favorite beverages. Tea and coffee, however, head the list, with coffee well in the lead. These two drinks, which the famous William Cobbett denounced as "slops," have been the means of spurring many a drowsy journalist to renewed energy, including at the moment, the writer of this column (slurp).

Dr. Johnson was one of the few famous men who preferred tea. Cowper was another. Voltaire, the king of wits and literateurs, was a confirmed coffee drinker. In his old age, he often drank fifty cups a day, which sadly hurt his digestion and doubtless hastened his death.

Balzac, the great novelist, was almost a coffee drunkard. In fact, he rarely drank anything else, and during the early hours of the morning (for, by habit, he usually began writing about midnight) he would depend on copious drafts of coffee for stimulation. He thought nothing of drinking twenty or thirty cups a day, or a night, almost to the day of his death in 1849 at the age of fifty. When he was poor and lived in an attic, he made it for himself. When he could afford it, the best chefs in Paris made it for him.

Flaubert, Hugo, Beaudelaire, Paul de Koch, Theophile Gautier, Alfred de Musset, Zola, Bernhardt, Coppee, Guy de Maupassant and George Sand were all addicted to the juice of the berry, and each, at onetime or another fashioned some sort of literary tribute to the source of their addiction. One of the most glowing of these was written by Francis Saltus in Flasks and Flagons:

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When having dined, we sip thy essence
rare,

And feel towards wit and repartee inclined?

Thou wert of sneering, cynical Voltaire
The only friend; thy power urged Balzac's
mind

To glorious effort; surely Heaven designed
Thy devotees' superior joys to share.

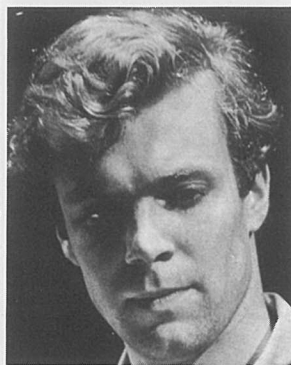
Whene'er I breathe thy fumes, 'mid sum-
mer stars,

The Orient's splendent pomps my vision
greet.

Damascus, with its myriad minarets,
gleams!

I see thee, smoking, in immense bazaars,
Or yet, in dim seraglios, at the feet
Of blonde sultanas, pale with amorous
dreams!

Next issue, in our twelfth installment of
this somewhat attenuated history of coffee
houses, we'll journey on to the new world.

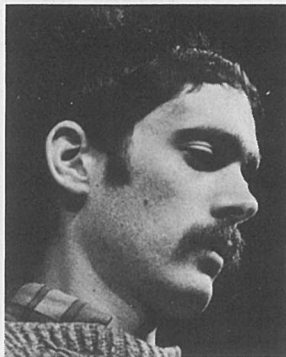


Favorite Male Performer

For the third year in a row, Tom Rush wins the crown, capturing 53% of the votes cast.

1. TOM RUSH

2. Jim Kweskin



3. Jackie Washington



Favorite Folk Group

This was the closest and most exciting race of the poll. First and second places swapped daily until the last week. The Jug Band won it, but by only a few percentage points, as they polled 48% of the vote.



1. JIM KWESKIN JUG BAND



2. Mimi & Dick Farina



3. Charles River Valley Boys



1. MIMI FARINA

FOURTH ANNUAL BROADSIDE POLL RESULTS

Favorite Female Performer

No contest at all this year, as Mimi Farina walked off with 60% of the vote.



2. Maria D'Amato

3. Leonda



Favorite New Performer

Winner Leonda captured only a third of the vote, indicating a close race, with all three finishers showing strong support.

1. LEONDA
2. Peter Childs
3. John Perry

Favorite Boston Folk Recordings

The Farinas seem to end up in all the close races, and on this one they nudged out their good friend Tom Rush. Third place was also close, with Jim Kweskin's solo album running against the whole Jug Band.

1. CELEBRATIONS FOR A GREY DAY
Dick & Mimi Farina
Vanguard VRS-9174
2. TOM RUSH
Elektra EKL-288
3. JUG BAND MUSIC
Vanguard VRS-9163



1. BOB DYLAN



4. Ian & Sylvia



1. BRINGING IT ALL
BACK HOME
Bob Dylan
Columbia CL-2328

2. JUDY COLLINS'
FIFTH ALBUM
Elektra EKL- 300

3. EARLY MORNING RAIN
Ian & Sylvia
Vanguard VRS-9175

4. PAUL BUTTERFIELD
BLUES BAND
Elektra EKL-294

5. I AIN'T MARCHING ANYMORE
Phil Ochs
Elektra EKL-287

6. AIN'T THAT NEWS
Tom Paxton
Elektra EKL-298

7. HIGHWAY 61 REVISITED
Bob Dylan
Columbia CL-2389



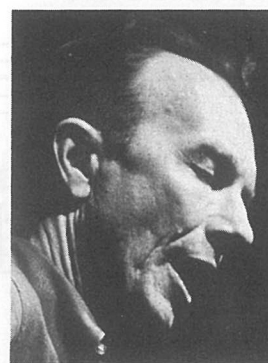
2. Judy Collins



5. Paul Butterfield Band

Favorite Visiting Performers

Dylan captured exactly the same percentage of points this year as last (about 17%) to wineasily, but he was by no means as far ahead of everybody as he was last year. Judy Collins was never out of range of first place, and even gained toward the end. Only two newcomers to the top ten this year, but the order is somewhat different.



6. Pete Seeger



7. Tom Paxton



8. Dave Van Ronk
9. Doc Watson
10. Chambers
Brothers

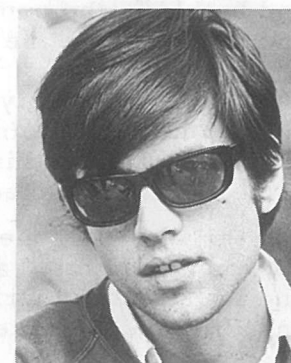
Favorite Folk Recordings

The lineup here is close, if not identical to, the visiting performers' results. Dylan becomes the first to have two records end up in the top ten. Elektra, Vanguard, and Columbia take it all this year.

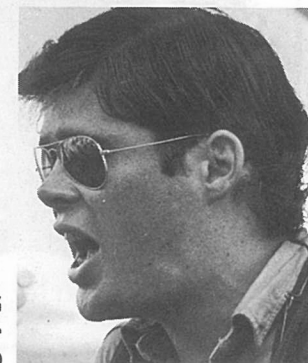


8. FAREWELL,
ANGELINA
Joan Baez
Vanguard
VRS-9200

9. TODAY IS
THE HIGHWAY
Eric Andersen
Vanguard
VRS- 9157



10. SPIDER BLUES
John Koerner
Elektra EKL-290



Bill Lyons has written numerous songs, but few if any (with the exception of the one printed below) have ever been transcribed. "Bag On The Table" is finding its way into the repertoires of quite a few folksingers, and many of you will already be familiar with it. The rest of you should take note...right now!

The Bag on the Table

tune: traditional Irish

words by Bill Lyons

Transpose notes to A^m from D^m



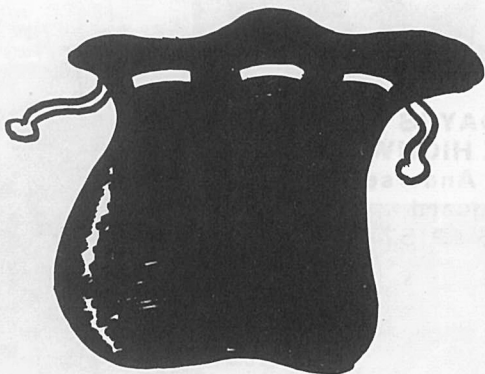
The cracks in the cei-ling let in all the rain; it drips and it
drips through the cracks in my brain, A child born of plea - sure to a
life full of pain, the pain in the bag on the ta - ble — The
street from the win - dow is a wet sea of light, I'm bur - ning my
eyes on the cold, drip-ping sight, And the on - ly damn thing that can
keep me al - right, is there in the bag on the ta - ble.

2. Pussycat, pussycat, where have you been?
I've been to London and I've seen the Queen
But nothing can equal the sights that I've seen
When I open the bag on the table.

The green fields of pleasure I've roamed with delight,
To the island of wonder I've taken my flight,
And bath'd in the sun on a cold winter's night
And it's all from the bag on the table.

3. The bag is now empty and the glass has run dry,
The top is the bottom and the bottom is high,
And the only real thing that's in front of my eye
Is the tear that I shed for another.

The thrill is all gone and the wonder is past
I'm losing my mind and I'm losing it fast.
And I just cut my wrist on a sharp piece of glass,
And I'm bleeding like hell on the table.



Defending an Image

by Malcolm Greaves

Things have gone too far. I have just read the Playboy (March, 1966) interview with Bob Dylan. The accusations are too wide-spread and simply wrong.

The interviewer's fourth question asks Dylan "Is it for the money?" Dylan says, "No" and explains. The fifth question and practically every one after that asks, "Why did you change?" with overtones of "Wasn't it the money?"

Dylan repeats his reasons for changing a few times and finally sees all is futile; he is up against a non-receptive brick psyche. The remainder of Dylan's answers consist of putting the interviewer down and spontaneous dreams to fill the vacuum.

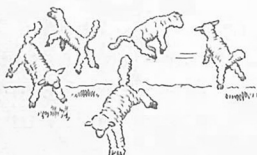
As for me, I don't think Dylan's change was because of the money (not that there's anything wrong with money anyway).

During his Boston concerts back in October, Dylan, when playing unaccompanied and un-electrified, was less animated than my record player. During the second half of his concerts, with drums, organs, et al., he blew his mind. Obviously, he enjoys his new sound and the wide range of moods his instrumentalist can produce.

But, it's not just Dylan's sound that has changed; his whole philosophy has changed. If he stays the same, Dylan will never again vomit up such gloomy, whining, altruistic garble as Hattie Carroll or Hollis Brown. He will be less concerned with attacks on poverty and segregation and more with personal attitudes and involvements.

He expresses his switch away from altruistic involvements and toward his "new sound" in the Playboy article.

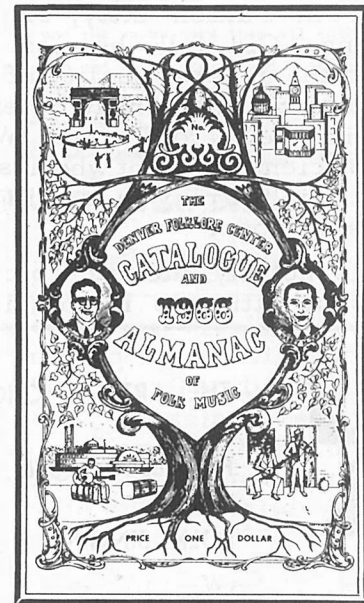
"I was very drained, and the way things were going, it was a very draggy situation - I mean when you do Everybody Loves You for Your Black Eye and meanwhile the back of your head is caving in.... Contrary to what some scary people think, I don't play with a band now for any kind of propaganda-type or commercial-type reasons. It's just that songs are pictures and the band makes the sound of the pictures." (If you don't see anti-altruism in the first part, read the bit about Lifelessness on the back of "61 Revisited.")



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RAMBLIN' ROUND

w/dave wilson

The kind of weather we are having today (warm and sunny) is by no means conducive to the writing of any kind of column, save perhaps an ode to the sensual pleasures associated with greenery soon to come, but here I am trying to think of something to say to you people which is fitting to the "family type" magazine we produce.

The day does, however, raise thoughts about the New York City phenomenon at Washington Square on Sunday afternoons. From Spring to Fall, folk musicians gather around the fountain on Sunday afternoons and pick and sing. On walking around the fountain, a listener can catch an earful of bluegrass, ballads, labor songs, the latest Phil Ochs or Tom Paxton ditty, or an Israeli harvest song. Old folk hippies smile disdainfully at the general quality of the music, but will stop for a moment to listen to someone like Bill Keith, or Winnie Winston, or another proficient itinerant who hasn't learned that it's not "hip" to play in Washington Square on Sunday afternoon.

But it is not my intention to comment on folk mores or attitudes in this issue. I'm

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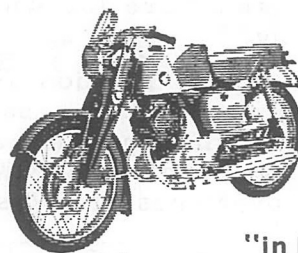
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only saying, isn't it too bad we don't have a similar center here in Boston or Cambridge where people could gather on weekend afternoons, swap a few licks, meet a few people, and sing for fun.

A few years ago, The Charles River Valley Boys and associates used to gather down by the Charles River to play and sing. Sizeable gatherings would occur. They even drew some MDC policemen who came to disperse all the crowd and admonish the musicians. Prior to that by a year or so, I knew some people who tried to get away with some quiet singing and playing in the Boston Public Gardens, but along came Boston's finest and, with more rudeness than finesse, convinced the participants to move along.

Well, it's all pretty discouraging, but it seems that there ought to be someplace where people could gather, that is outside and near some pleasant scenery. When the privilege of playing in Washington Square was suspended by N.Y.C., the participants reacted so effectively that their privilege was restored.

In our city, someone would have to start from scratch. Now, I don't know if there is a fountain at the Prudential Center, but there is a moat.



SUPREME COURT LINER NOTES FOR SEEGER

Two weeks ago, Columbia Records released the new lp, God Bless the Grass. Most of the songs reflect the conservation problems of the United States, so Pete suggested that Justice William O. Douglas should appropriately write the liner notes. Justice Douglas was asked and he accepted.

This is the first time that a United States Supreme Court Associate Justice has written "liner notes." In lieu of the usual payment for such notes, we understand that Justice Douglas selected some lp's from the Columbia Record catalogue.

Notes from a Stanza Collector variant ed. freeman

One of the most unnoticed, yet potentially important developments in folk and pop music today is the use of that music in events of religious and spiritual nature. This relatively recent development can be seen as a product of two more established ones: The "humanization" movement taking place in many of the major religions today, and the ever-increasing impact of "the people's music" on our whole existence and those institutions which influence and control our existence (mass media, churches, education, etc.) Then again, these "separate" developments can be seen as natural extensions of the greatest happening of our age: The communications revolution.

It is almost impossible to comprehend the overwhelming effect of modern methods of communication on our present way of life; perhaps the vivid illustration was given by Pete Stampfel several months ago when he noted that the average peasant in medieval Europe would see no more than two hundred other human beings in his whole life - fewer people than we see today in five seconds in a subway station during rush hour. Two hundred people means only two hundred possible different points of view; two hundred different ways of looking at the same thing. Not nearly enough differences to discover, as we are discovering today, that in truth there is no difference at all - there is only true and not true.

What all this has to do with the price of eggs is this: Religions of the world are discovering their similarities instead of doting on their differences (the direct result of bad communications). A broader understanding of truth means a greater understanding of the people who seek truth; thus, the "humanization" of the church. On the musical side of the question: Greater possibilities of communication have made it possible for us to experience the complete spectrum of the

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musical expressions of all peoples and all times. Eventually, we will also understand music for what it is: The differences between jazz, pop, folk, classical, etc., (if indeed there are any differences) are unimportant - the only really valid distinction is one of good and bad - valid and not valid - true and not true.

The end result: We already have the "Missa Luba" and the "Missa Creola," two Catholic masses written to native "primitive" music. There exists at least one folk mass and several jazz masses. And a couple of weeks ago, it seems, The Lost, a local rock 'n' roll group, played at a Lenten service at a church in Saugus, amidst bitter complaints of "heresy" on one side and appreciation and understanding on the other.

At the risk of sounding like a hayseed Vermont philosopher; I would say that it's not how you say it, but rather what you say that counts.....



"A JOYFUL NOISE" ON SUMMER TOUR

A musical play with lyrics by Oscar Brand chronicles the rise of a country balladeer to fame as a big-time folksinger. John Raitt has been signed for the lead. It is scheduled for a performance at the Carousel Theatre in Framingham on August 15.



COFFEEHOUSE

THEATRE

by jan chartier

The Theatre Company of Boston is continuing the policy they initiated last fall of producing staged readings of new plays. They're backed by a grant from the Rockefeller Foundation supporting their commitment to the new and experimental in playwrighting material. The next production in this series (tentatively scheduled for March 28) is entitled "All the Old Familiar Places," by Marjory Taubenhauser. Admission is free, and an informal discussion follows the performance.

The Caravan Theatre is still travelling with their production of "Pause and Begin Again," a revue in song and verse based on the theme "Make Love, Not War." The script provides humor as well as serious thought and is presented in an enjoyable and stimulating manner. I strongly urge those of you who have not yet seen it to check our schedule page for current performances.

On Thursday evenings at the Seventh Circle -- readings from The Hobbit, by J.R.R. Tolkien.

Channel 4 recently presented a special, "The Face of Genius," outlining the life of Nobel Prize-winning playwright, Eugene O'Neill. The program was narrated by Jason Robards, and showed films of O'Neill, his various surroundings, and excerpts from a few of his plays. For those who never heard of O'Neill, the show must have been meaningless and probably distasteful (several references to divorce, drug addiction, alcoholism). For those who have read a great deal of and

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by O'Neill, the show was probably now very interesting and not at all enlightening. However, the majority of viewers were most likely somewhat familiar with O'Neill, and for them it should have been extremely informative and somewhat stimulating.

O'Neill felt that "a work of art is happy, all else is unhappy." His plays were based on personal experiences and his life was a series of emotional conflicts. He suffered while writing by reliving those experiences, and his only joy was through sharing the meaningful with his audiences, by making them feel the depths of his characters.

When O'Neill was dying, he didn't want a priest: "...if there is a god, and I meet him, we'll talk things over personally, man to man."

The first American performance of "The Lion," a new play by Amos Kenan, translated by Rossette LaMonte, has been performed by the Tempo Theatre at the Rose. Jack Sheridan directed, Reggie Stewart played the baby, Bill Barnum the chauffeur, and Geraldine Marshall the woman.

In general, the acting was fair, although Mr. Stewart delivered some of his dialogue with a powerful emotion. The play itself is quite open to interpretation. The characters keep switching relationships to each other, bringing in the Freudian concept. There is a great deal of symbolism - shoes and walls, which could be war, or personal running, or both.

The play somewhat intrigued me, but I don't feel that I understood it. If anyone has any thoughts about it, I'd like to hear them.

JIM KWESKINS HAVE BABY GIRL

Our congratulations go to Jim and Marilyn Kweskin on the birth of a baby girl, Corinna Louise, March 17.

IT'S CAMP!

An International summer camp for boys, located in New Hampshire, is hiring counselors who are proficient folk musicians & who like Old-timey music. The job consists of looking after kids, playing folk music, and going on wilderness camping trips. For more information, call 527-2933 any evening, or write:

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- F 25 American Blues Recordings
Part V - The Rural Blues
- F 1 April Fool's Day Program
of humor in folk music
- F 8 Recent Releases & Record Reviews



Concerts

- Sa 26 Dave Van Ronk
Alumni Hall, Brown University
Providence, Rhode Island - 2:00 pm
- Sa 26 Ray Pong
Temple Tif-er-eth Israel
Malden - 8:30 pm
- F 1 Swarthmore Folk Festival,
Sa 2 Swarthmore, Pennsylvania
Friday - Charles River Valley Boys
Saturday - Son House
Little Walter and his
Chicago Blues Band

Out of Town and Concerts



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March

- F 25 } Carl Watanabe
- Sa 26 }
- Su 27 Hoot
- M 28 Closed
- Tu 29 Folk Lab
- W 30 Batman &
- Th 31 } Folk Lab

April

- F 1 } Eliot Kenin
- Sa 2 }
- Su 3 Hoot
- M 4 Closed
- Tu 5 Folk Lab
- W 6 } Batman &
- Th 7 } Folk Lab
- F 8 } Roy Clayton
- Sa 9 }
- Su 10 Hoot
- M 11 Closed
- Tu 12 Folk Lab
- W 13 } Batman &
- Th 14 } Folk Lab



Turk's Head

227-3524

March

F 25 Ray Pong
Sa 26 Steve Koretz
Su 27 Bill Staines
M 28 Steve Koretz
Tu 29 Nancy Michaels
W 30 Ray Pong
Th 31 Carl Watanabe

April

F 1 Steve Koretz
Sa 2 John Braheny
Su 3 Bill Staines
M 4 Paul McNeil
Tu 5 Peter Golden
→ W 6 Ray Pong
Th 7 John Braheny
→ F 8 Ray Pong
Sa 9 Steve Koretz
Su 10 Bill Staines
M 11 Steve Koretz
Tu 12 Nancy Michaels
W 13 Ray Pong

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March

F 25 Les Daniels & the Double Standard
String Band w/ 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 }
Th 31 Gaelic Ceilidh w/ Norman Kennedy

April

F 1 Gaelic Ceilidh w/ Norman Kennedy
Sa 2 } Red Allen & The Kentuckians
Su 3 }
M 4 Charles River Valley Boys
→ Tu 5 } Jim Kweskin
W 6 }
Th 7 } The Dirty Shames
Su 10 }
M 11 }
thru } Eric Andersen
W 13 }

Children's Program - 2:30 pm

Sa 26 The Cambridge Consort
Sa 2 Jackie Washington
Sa 9 Mother Bay State Entertainers

Classical Music Program - 3:00 pm

Su 27 Cambridge Consort

Orleans

LA3-9391

March

F 25 Steve & Elaine
Sa 26 Mitch Blake
Su 27 Ed Freeman
M 28 Jeff Gutcheon
Tu 29 Steve Koretz
W 30 Bill Staines
Th 31 Paul McNeil

April

F 1 Steve & Elaine
Sa 2 Dick & Karen
→ Su 3 Gil de Jesus
M 4 Bill Staines
→ Tu 5 Steve Koretz
W 6 Peter Childs
Th 7 Paul McNeil
F 8 Steve & Elaine
Sa 9 Mitch Blake
→ Su 10 Gil de Jesus
M 11 Bill Staines
Tu 12 Steve Koretz
W 13 Mel Lyman

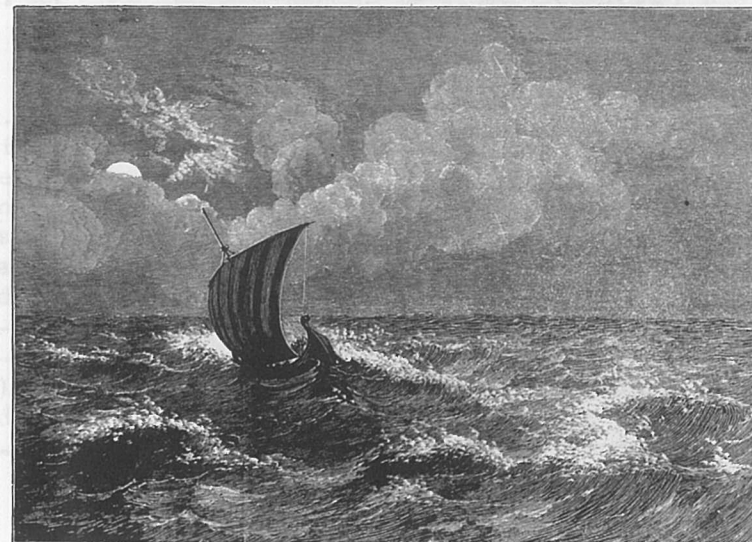


The Parable

Sa 26 Al Sears

April

Sa 2 Film: "The Parable"



AND COFFEE TOO

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Boston Area



Loft

LA3-8443

F 25 } Los Ninos de los Reyes
Sa 26 }
Su 27 }
thru } Closed
W 30 }
Th 31 Hoot and Auditions w/Dusty Rhodes

April

F 1 } The Villagers
Sa 2 }
Su 3 }
thru } Closed
W 6 }
Th 7 Hoot and Auditions w/Dusty Rhodes
F 8 } The Villagers
Sa 9 }
Su 10 }
thru } Closed
W 13 }

Moondial

542-0169

F 25 Little Walter and
Sa 26 his Chicago
Su 27 Blues Band
M 28 Eliot Kenin & his jan-u-yne,
honest to Gawd, authentic, old
timey, original whoughtin-anny.
Tu 29 Little Walter & his
W 30 Chicago Blues Band w/
Th 31 Lisa Kindred

April

F 1 Little Walter & his
Chicago Blues Band w/
Lisa Kindred
Sa 2 } Lisa Kindred
Su 3 }
M 4 Eliot Kenin & his jan-u-yne,
honest to Gawd, authentic, old
timey, original whoughtin-anny.

→ Tu 5 } Mississippi John Hurt
thru }
Su 10 }

M 11 Eliot Kenin & his jan-u-yne,
honest to Gawd, authentic, old
timey, original whoughtin-anny.

SNCC Sunday Benefits (2-7 pm)

April

Su 3 Hoot
Su 10 Gospel Concert
Su 17 SNCC Freedom Singers
Su 24 Chambers Brothers

Rose

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March

F 25 Candlelight Players Present
Tennessee William's:
"The Case of the Crushed Petunia"
Sa 26 The Villagers
Su 27 Italian Guitar Festival w/
Gil de Jesus
M 28 Latin Guitar Festival w/
Gil de Jesus
Tu 29 } Closed for Rehearsal
W 30 }
Th 31 Bill Schustik/Prasilla
John Cowles

April

F 1 Tempo Theatre presents
Ferlingetti's:
"Soldier of No Country"
Sa 2 Stage Collen Players presents:
a happening
Su 3 Intalian Guitar Festival w/
Guy Principato, Tenor:
Larry Templeton
→ M 4 Latin Guitar Festival w/
Gil de Jesus

Tu 5 } Closed
W 6 }
Th 7 Bill Shustik/Prasilla
John Cowles

F 8 closed
Sa 9 The Sekels
Su 10 Easter Sunday Special
M 11 Latin Guitar Festival w/
Gil de Jesus
Tu 12 } Closed
W 13 }
Th 14 Bill Schustik/Prasilla
John Cowles

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with his autoharp

Seventh Circle

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
Su 27 } Closed
thru }
W 30 }
Th 31 Reading from "The Hobbit"
by Tolkien

April

F 1
Sa 2 Bill Lyons — ballads

The Damaged Angel

March

F 25 Readings from "Spoon River"

April

F 1 Informal Coffeehouse
F 8 Priscilla DiDonato - folksongs

Where It's At

March

F 25 The Remains
Jack & the Spades
The Hallucinations
Sa 26 The Barbarians
Jack & the Spades
The Jellyroll
Su 27 The Barbarians
Jack & the Spades
M 28 Closed
Tu 29 } The Leafmen
W 30 }
Th 31 }

April

F 1 } The Markettes
Sa 2 }
Su 3 }
M 4 } Closed
Tu 5 }
W 6 } To Be Announced
Th 7 }
F 8 }
Sa 9 } John Lee Hooker
Su 10 }
M 11 }
Tu 12 }
W 13 } The Toweds
Th 14 }

King's Rook

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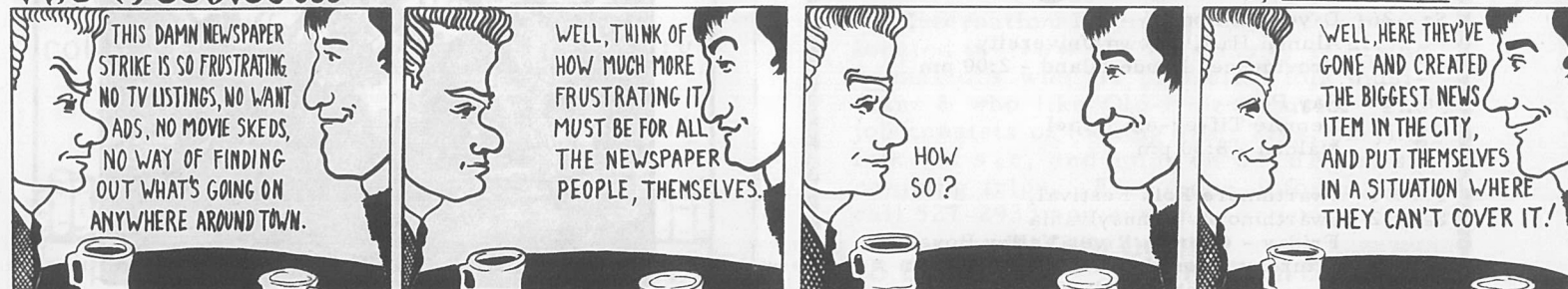
March

F 25 } Lisa Kindred
Sa 26 }
Su 27 Peter Childs
M 28 Open Hoot
Tu 29 Kings Rook Au Go Go
with Guest Band
W 30 Dayle Stanley
Th 31 Bill Staines

April

F 1 } Arlo Guthrie
Sa 2 }
Su 3 Peter Childs
M 4 Open Hoot
→ Tu 5 Kings Rook Au Go Go
with Guest Band
W 6 Dayle Stanley
Th 7 Bill Staines
F 8 } Tony & Irene Saletan
Sa 9 }
Su 10 Peter Childs
M 11 Open Hoot
Tu 12 Kings Rook Au Go Go
with Guest Band
W 13 Dayle Stanley

The Freebies ...



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FESTIVAL NOTES

The Brandeis Folk Festival will be held on April 15 and 16. The next issue of BROADSIDE will highlight the Festival and its performers. Now scheduled for appearance are Rev. Gary Davis, Wee Willie Dixon & Sunnyland Slim, Mitch Greenhill, the Silverleaf Gospel Singers, Buffy Ste. Marie, the Osborne Brothers, and Eric Andersen.

Newport Festival head, George Wein, has announced that the Newport Folk Festival will be held on July 21 through 24, the Jazz Festival July 1 through 4, and, for the first time, a Metropolitan Opera Festival, from July 12 through 16.

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Broadside

HOWLIN' WOLF

THE REAL FOLK BLUES

Chess LP-1502

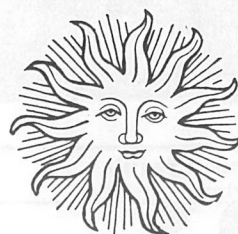
Born Chester Arthur Burnett in Aberdeen, Mississippi, fifty-six years ago, Howlin' Wolf has become one of the best known blues-oriented rhythm and blues vocalists. This album provides welcome exposure for his famous gravelly voice and tasteful R&B guitar and harmonica.

The opening number ("Killing Floor") is almost rock 'n' roll in nature, complete with honking saxophone and rock drummer banging the edge rather than head of the drum. A strong rock beat and rock guitar sound is also the basis of several other songs on the album: for example, "Poor Boy," "Nature," and Willie Dixon's "Three Hundred Pounds of Joy."

All but three Willie Dixon songs are credited to Wolf, (Chester Burnett) - even the traditional ones. Two traditional numbers, "Louis" and "Sittin' On Top of the World," get a distinctly "Wolf-ish" treatment. The three Dixon numbers all get really fine treatment at the hands (paws?) of "The Wolf."

A couple of the cuts, "Natchez Burnin'" and Dixon's "Built for Comfort", exhibit some very tasteful piano backing. The last two cuts ("Oh Baby, Hold Me" and "Tell Me What I've Done") are fine examples of fast heavy beat and slow heavy beat rhythm and blues respectively. The latter shows off "Wolf's" good R&B guitar sound.

Howlin' Wolf's tasteful guitar and harp, plus his excellent singing, make this a very good album. Although it is probably the worst record "The Wolf" has in circulation, it is definitely a worthwhile investment. This recording elevates the quality of the Chess "The Real Folk Blues" series.



Bob Jones

SONNY BOY WILLIAMSON

THE REAL FOLK BLUES

Chess LP 1503

Around the time of the First World War, a baby boy was born in Jackson, Mississippi; he was to contribute a great deal to the peculiarly American music called "the blues."

Reviews

Sonny Boy Williamson was first heard doing studio work for Bluebird on the race records of the middle and late thirties. He was probably the world's best harp player until his untimely (and violent - murdered with an ice-pick) death in 1948.

A few years later, Rice Miller came on the blues scene. He too called himself Sonny Boy Williamson (often being referred to as Sonny Boy Williamson Number Two), and was one of the leading exponents of rhythm and blues harp until his death in the late spring of last year. This recording is of Rice Miller who is (according to Dixon) Howlin' Wolf's brother-in-law. Since he was first recorded in 1951, Miller has backed up such popular "folk" artists as Josh White.

Most of the cuts on this album are good examples of Sonny Boy's moaning (almost whining) blues voice. His harp style often sounds like a "close mike" version of Sonny Terry's (especially in "Down Child"). Several of the songs (such as "Checkin' Up on My Baby") give the listener an amazingly powerful feeling that the vocalist must be Howlin' Wolf. On other numbers ("Too Old to Think" and "So Sad to be Alone") his voice is distinctively his own. "Trust My Baby" shows to fine advantage his moaning voice and plaintive harp. On "Bring It On Home," his voice is reminiscent of Rev. Gary Davis'. The mournful harp on "Dissatisfied" exemplifies his close mike "soul" harp. On the other hand, the violent attack on the harp on "That's All I Want" (a nice sound, with a heavy beat) shows Sonny Boy's fine early R&B harp sound.

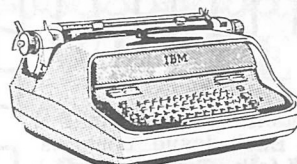
This record is the finest release thus far in the Chess "The Real Folk Blues" series. It records one of the leaders in the rhythm and blues sound of electrified harmonica.



Bob Jones

CHICAGO BLUES - THE EARLY 1950's
Blues Classics BC-8
Various Artists

The blues have had a long and contorted history, from the field hollers and work songs of fifty years ago to the electric paroxysms of today (with more than a few excursions into



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jazz along the way). The finest flowering of the blues was in the early and middle thirties with Skip James, Robert Johnson, Son House, and Booker White all in their prime; blues was the common musical currency in the South and for many during the Depression, the only currency. After the war, the northward migration, coupled with amplification of the instruments, gave birth to a tighter, more penetrating sound that spoke for the Northern city in the same way the earlier forms had spoken for the rural South. The lyrics changed to fit the new environment and the structures became considerably more rigid. The sound became known as Chicago Blues and it may well prove to be the last stand for blues as a distinct musical form. Some of the early greats of Chicago blues have lost their lean and hungry look and are trailing off into

(continued overleaf)

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NATIONAL FOLKSONG MAGAZINE

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what approaches a plush self-parody, but the music is still very much alive where there are relief checks, unemployment and bitterness to be found.

Chris Strachwitz has chosen 16 cuts that give an excellent picture of the best of the early Chicago style. Many show strong country influences in vocal and instrumental style ("Rollin' and Tumblin'," "Dark Road") and occasionally even in instrumentation (mandolin and guitar on "Money Taking Woman"). Interestingly enough, Muddy Waters appears five times and Jimmy Reed once -- as sidemen!

The best cuts are: "Rollin' and Tumblin'" (2 parts) -- Baby Face Leroy Foster -- vocal and guitar, Muddy Waters -- guitar, Little Walter -- harmonica; "Hoodoo Man" -- Junior Wells -- vocal & harmonica, Muddy Waters -- guitar, David Miles -- guitar, Henry Gray -- piano, Fred Below -- drums; "Falling Rain Blues" -- Little Willie Foster -- vocal & harmonica, with drums, piano, and guitar; and "Dark Road" -- Floyd Jones -- vocal and guitar, with piano, bass, and drums.

Although some cuts are too typical, this is a fine collection of early Chicago that should interest anyone with a leaning toward blues.

Phil Spiro

Broadside

ERIC ANDERSEN
'BOUT CHANGES AND THINGS

Vanguard VRS 9206

Eric Andersen is a song writer whose lyric poetry is similar to Bob Dylan's to the extent that it is often a collage of ambiguous images. But where Dylan's is severe and Neoclassical, Andersen's is mottled and Romantic. Consequently Eric Andersen is more accessible as a performer. One of the chief elements of the folk revival is its Romanticism. Ballads of pale, wasting lovers abound; the frontier ethic and its protagonist, the cowboy, have been glorified and imitated to more than a superficial degree. Andersen appeals to this feeling; his songs and delivery are soft and insinuating; he is a good composer in the form.

On this, his second album, he has recorded "Violets of Dawn," "Thirsty Boots," "Blind Fiddler," and "Close the Door Lightly When You Go" -- all of which are examples of what I mentioned above. It makes no sense to write about his performance of them, for insofar as he is the songwriter, his style of singing and playing is an integral part of the songs and, therefore, perfectly complementary. Andersen's performances, moreover, are such as to put only the poetry before you, and not the poet. Personally, I like his work because of its immediate appeal and accessibility. Andersen's images are intense enough to be readily perceived, yet ambiguous enough to beguile and enchant. Like butterflies, to chase them is what is important, not to catch them, for while they are elusive they have an imprecise but vital meaning, but when caught reality can be disappointing.

Ralph Earle



PLAY ONE MORE

Ian & Sylvia

Vanguard VRS-9215

With this, their fifth album, Ian & Sylvia have gone "folk-rock" and happily so. Much of the abuse of folk-rock has stemmed from the fact that it is neither good folk nor good rock; if it had been done well, there could not have been so many charges of prostitution. Ian & Sylvia have indeed done well. This is one of few albums which are worthwhile because of a single cut, in this case, "When I Was A Cowboy." This song is a satire of the old tune and as such is not intended

Reviews

to have the content of a folk song, but it is a great rock cut. Nearly the same is true of "Gifts Are For Giving," written by Sylvia, except that here there is a point, deftly made. The other two folk-rock cuts, "Twenty-Four Hours From Tulsa" and "Play One More," are not so successful. In the former, Paul Griffin on organ (who really makes "When I Was A Cowboy") sounds like he just finished a soap-opera gig, and in the latter the orchestra (strings, brass, etc.) overpowers the song.

This still leaves eight other cuts which are all up to Ian & Sylvia's standard. "Short Grass" is evocative of "Early Morning Rain." "The French Girl" uses a string quartet a la "Yesterday," but the accompaniment is very baroque in feeling and therefore does not complement the song as well as it might. Nevertheless, "The French Girl" is a gem. Phil Ochs' "Changes" comes off well also — in short, this album is a source of delight to the followers of Ian & Sylvia and an object lesson to folk-rockers. Listen to "When I Was A Cowboy" and "Gifts Are For Giving," and if you do not feel that folk-rock can be any good, you will be a long time convincing.

BARBARA DANE AND THE CHAMBERS BROTHERS

Folkways FA 2468

When I first saw this record in the BROADSIDE office, I said, "This ought to be really good." To be honest, I was disappointed. Separately, Barbara Dane and the Chambers Brothers are rightly regarded as outstanding performers, but on this recording of freedom songs they generally do not mesh their styles effectively. I was always aware that I was listening to Barbara Dane and the Chambers Brothers. This dichotomy may be due to the fact that Barbara Dane sings the blues primarily and the Chambers Brothers sing spirituals, so for Miss Dane there is the problem of changing style from a personalized one to that of an ensemble. She is, moreover, the lead singer and therefore the problem is all the more acute. They seem to be aware of this, but the result is a self-conscious sound. In the first cut, "It Isn't Nice," Barbara Dane uses some of the idiosyncrasies of rock-and-roll rather stiffly. She seems ill at ease and I could not help but feel that, judging from other of her performances, she was trying to sound Negro. Perhaps the album was cut before they had time to get comfortable with each others' style, for in the notes Bar-

WHERE IT'S AT

660 Beacon St. in Kenmore Sq.

Fri. March 25

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Jack & The Spades

The Hallucinations

Sat. March 26

The Barbarians

Jack & The Spades

The Jellyroll

Sun. March 27

The Barbarians

Jack & The Spades

shows

fri. & sat. 8:30 & 10:30

sun. 3:30 & 8:30

men - jackets & ties, please!

ladies - appropriate dress

Barbara Dane writes, "One day soon we'll make a blues album together, with plenty of time to work it all out just right..."

Although this album is not the sum of their individual talents, it is nevertheless a qualified success. In "You've Got To Reap What You Sow" and "I Am A Weary and A Lonesome Traveler" they are relaxed and the result is two excellent cuts. And throughout the album it is obvious that these people have feeling and taste. I respect and admire Barbara Dane and the Chambers Brothers, so I shall wait for their blues album. It will be great.

Ralph Earle

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New York News & Notes

by Kathy Kaplan

There's a hot feud going on between Izzy Young and Bob Shelton. I best not go into detail here for a number of reasons, one being that you'll all probably know about it by the time you read this. All I can say is that there's going to be a lot of mud-slinging before this is over. Meanwhile, we're all taking sides...

No comment dept: It has been reported that Judy Collins and Ian & Sylvia will be accompanied by amplified instruments on their next albums...

And whatever happened to that solo blues album that Sylvia was going to do?...

Sam Charters is off to India...

The New York Times magazine had an article on Joan Baez' School for Non-violence. It was a fairly good profile on Joan, but upon finishing, one is still wondering what the school is all about...

On February 28, a Supreme Court Justice in Mineola refused to order the East Meadow School Board to permit Pete Seeger's concert to go on as planned. A few days earlier, Pete's manager (Harold Leventhal) argued

before the Board in what was termed a "one-sided debate." Leventhal described Seeger as the only man he knows who "does what he wants, goes where he pleases, and says what he feels." It was, by the way, called one-sided because none of the "loyal opposition" volunteered to oppose Leventhal!...

C.B.S. may do a program on protest music, if they ever figure out what it is...

Mark Spoelstra made an appearance at the Gaslight after a three year's absence from New York...

Two people in the broadcasting business have mentioned the possibility of Jerry White's getting a show on WNEW-FM. Jerry admits that there is a possibility, but will not name a station. However, he added that "It won't be WJRZ." We all wish him good luck...

Schedules: Eric Andersen in concert at Town Hall, April 9...

If you must buy Julie Felix's Second Album (which there is no reason to), I must warn you that several songs listed on the jacket are not on the record...

Sgt. Barry Sadler is supposed to sing at some sort of benefit here. It's pretty sad to see the same kids who were confirmed pacifists when they dug "Eve of Destruction" buying his record. Taking it one step further, a fellow New Yorker commented thusly: "Sgt. Sadler is one of this decade's saddest jokes...his song belongs side by side with 'Here's To The State of Mississippi.' There's a bit of irony for you." Amen!...

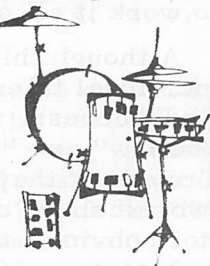
Pat Sky played to an SRO audience at Town Hall recently. Although he was in good form musically, I was rather disappointed with the concert in general. Perhaps it was because I'm overly familiar with his work, or maybe I'm just beyond the level that an entertainer (as opposed to a performer) works at. Whatever, I'm not criticizing Pat for that. He's darn good — and don't let anyone tell you otherwise! Pat's best songs are still the ones about life — real-life. "Nectar of God" is beautiful, but "Mahogany Row" always has me on the verge of tears. I don't think a song like that has ever been written, and I doubt if anyone will ever come close...Due to publicity received from Sing Out! over the song, I came to know Ernie Marris, author of the original "M.R." Ernie is one of our best writers, but more than that, he is a rare human being — one of a kind. Someday, maybe I'll get a chance to say more...



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CANNONBALL ADDERLEY

Folk and the Freedom Revival

by Arlene Jaffe

One of the most dominant factors in folk music today is the revival of the traditional Negro song and cultural form. The movement is being revitalized from three different directions:

Young Southern Negroes who are no longer ashamed to ally themselves with the cultural traditions of their forefathers are now determined to return to the music which they recently excluded as being native to them. This force to discovery has come out of the freedom movement.

Secondly there are the scholars who want to preserve the varied culture patterns of America, and it is through the Negro youth that their want can be satisfied.

Finally, there are the whites from both North and South who are actively participating in the civil rights movement. They too have found, through re-discovery of the Negro heritage, a simple but strong joy in the music of tradition.

Representatives from these three groups met last fall at a workshop in Knoxville to discuss the various cultural forms and the re-emphasis on the value of Southern Negro music. Their chief purpose, all agreed, was to bring the language in the traditional music back to the children of those who produced it.

The workshop planned a series of community music festivals throughout most areas of the South. The festivals not only gave local performers new appreciation in their own area, but presented the Southern Negroes a richness of their native culture.

Heading the Knoxville organization was Mrs. Bernice Reagon - one of the SNCC freedom singers and a nationally acclaimed artist in the Negro blues sphere. With her, Guy Carawan, the white folk-singer who helped give the freedom movement its songs, created the revival workshop. Representatives from the Newport Folk Foundation are now helping to finance both this workshop and the grass-roots festival in the South.

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Actual revival of this cultural tradition dates to the late 1950's, when Carawan joined the staff of the old Highlander Folk School in Tennessee. Here, he adapted and combined classic spirituals to the contemporary struggles of the Negro freedom movement. ("We Shall Overcome," for example, is the merging of a topical new music with that of the Negro church.)

Later, along with Mrs. Reagon and other members of SNCC, Carawan organized a festival in Atlanta and then one at Edwards, Mississippi. These festivals also related the old culture of the Negro in the South, and stood as a further source of power and strength in the revitalizing of tradition.

The main performers were those already legendary as pioneers in the freedom movement of the Deep South. Those like the Georgia Sea Island Singers, Sam Blood, Willie Peacock, and Jerome Smith were taking Negro folk music back to the Negro.

The freedom movement did not incite a revival of anti-white music, but rather a renewal of a pro-black heritage. Yet, the songs of the Negro are not solely the old hand-clapping, soul-searching spiritual. Their music reflects the impact of one of America's most controversial subjects and contains a deeper and closer meaning for the listeners of today.

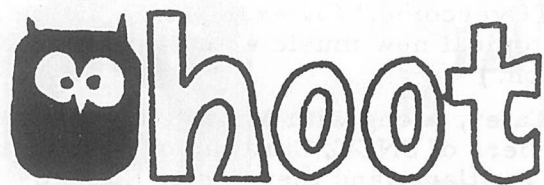
Bits & Pieces

CAROLYN HESTER currently in England for BBC and Edinburgh concert***KWESKIN JUG BAND now cutting their third album for Vanguard***Elektra will soon release an album featuring DAVID BLUE***NANCY AMES has recorded "He Wore A Green Beret."***Mary Travers of PETER, PAUL AND MARY is expecting. The group will give up performing from May - August***TARANTULA is the title of the Dylan Book to be published by MacMillan in August. The publisher is planning a huge initial printing, believing that it is a certain best-seller***The Farinas, DICK & MIMI, will be on the Johnny Carson show in April***Judy Collins is touring England, and will perform at the first BELGIAN FOLK FESTIVAL***JOHNNY CASH arrested for narcotics (amphetamines), in Texas last fall was fined \$1000 as result***ASCH RECORDS have released a 2 lp box called "The Asch Recordings, 1939-1947, Volume 1, Blues, Gospel, and Jazz***



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Word on Joan Baez's next album has it all rock. It will feature arrangements by Dick Farina, Danny Kalb on lead guitar, and will include hard rock treatments of "House of the Rising Sun," "Twelve Gates to the City," and "If I Had a Golden Thread" and a Baroque treatment of the Beatles' "Yesterday."



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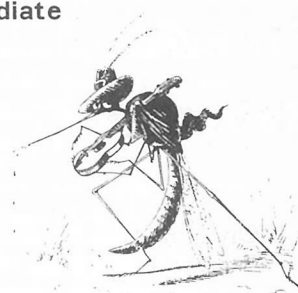
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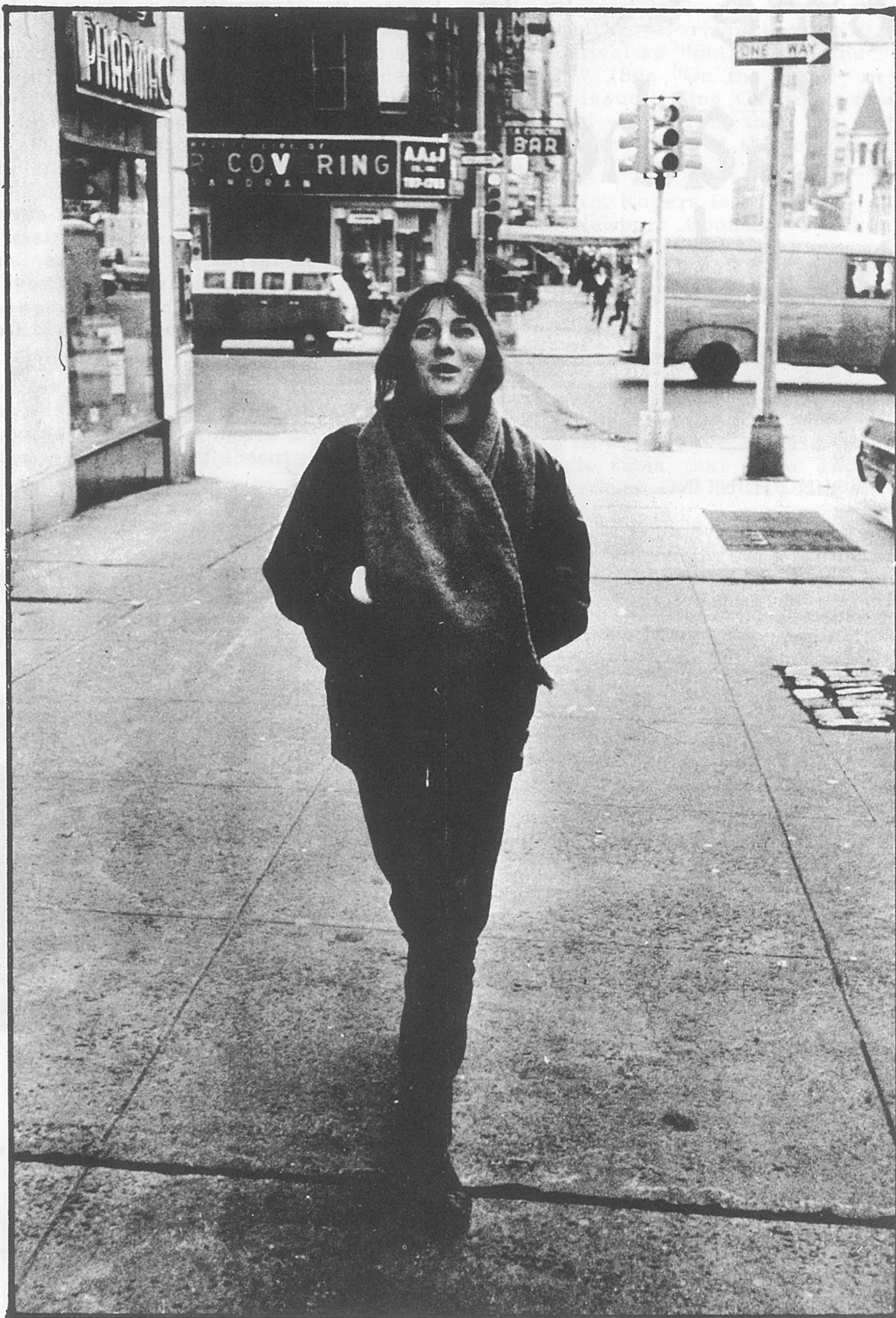
HITS: Your tunes - my verses. Contact Mr. G. Kuhn at Kuhn's, 172 Newbury Street, Boston (tel. 536-0268).

For Sale: Electric Guitar, Guild Starfire - 3 mos. old - double pickup - 3-way toggle switch - Bixby Tremolo - dual tone & volume control - jet black - excellent condition - hard plywood case - new \$417 - will sell for \$285 - An unsurpassable bargain - call Fred, 254-7448.

For Sale - 1965 Honda Super Hawk, exactly \$550. Call 491-3846.



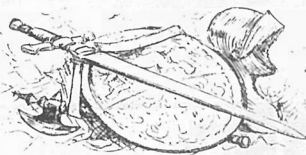
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Come Gather Round ...



YOUNG HUNTING

"Light you down, light you down, Love Henry," said she,
 "And stay with me the night;
 For I have a bed and a firewise, too,
 And a candle a-burning bright!"

"Oh, I can't light down, and I won't light down,
 Nor stay the night with thee,
 For that little girl in the old Declarn
 Would think so ill of me!"

But he slid down from his saddle skirt
 To kiss her snowy white cheek;
 She had a wee pen knife in her hand,
 And she plunged it in him deep.

"Oh, I can light down, and I will light down,
 And stay the night with thee;
 There's no little girl in the old Declarn
 That I love any better than thee!"

"Must I ride to the east, must I ride to the west,
 Or anywhere under the sun
 To find some good and clever doctor
 To cure this wounded one?"

"Neither ride to the east, neither ride to the west,
 Nor anywhere under the sun;
 For there's no man save God's own hand
 Can cure this wounded one."

She took him by his golden locks,
 And also by his feet,
 And threw him down yon dolesome well
 Full fifty fathoms deep.

But as she was turning around to go home,
 She heard some pretty bird sing,
 "Go home, go home, you cruel girl;
 Lament and mourn for him!"

"Fly down, fly down, my pretty poll,
 And come on home with me!
 Your cage shall be made of the finest gold,
 And hang in the willow tree!"

A young woman, living in a remote spot, hears her lover coming. But when she goes out to meet him, he refuses to dismount and stay the night with her. He has a fairer love, says he, who would think ill of it. She asks a kiss and when he leans down from his horse, she stabs him. With the unwilling aid of her maid, she throws the body in the river nearby. When he is missed and asked after, she denies having seen him recently. But a bird sings that he is murdered and in the river. The searchers float candles in loaves of bread, a traditional method of finding a corpse. When the body is found, the lady accuses her maid. The maid is put to the stake, but the fire touches her not; the lady however, it consumes. Sometimes the two women are brought to the body, whereupon its blood flows.

In this version of the ballad, time has eradicated the margin. The action and motives are still quite clear, but the candles and fire are omitted. However the bird, probably the young man's soul-image, is retained.

--Mary Stafford



"I can't fly down, and I won't fly down,
 Nor go on home with thee;
 For you have murdered your own true love,
 And God knows you might kill me!"

"Oh, I wish I had my little bow ben,
 And had it with a string;
 I'd surely kill that cruel bird,
 That sits in the briers and sings!"

"Well, if you had your little bow ben,
 And had it with a string,
 Then I would fly from vine to vine,
 And you'd always hear me sing!"

dear BROADSIDE



DEAR BROADSIDE:

I have read your mag for quite a while and I have noticed that nobody ever mentions the fact that we have a few coffeehouses up here in the North. I mean, like we're not that far out of it you know. For your enlightenment I'll fill you in on our illustrious collection.

There is the "New World Gallery" in Portsmouth, New Hampshire; they have no formal schedule, but local performers are usually there on weekends. The place is small and is actually an art gallery but real espresso is served (when the machine is working) along with teas and the whole bit. An interesting place — different.

There is a coffeehouse of sorts which was set up recently here at the University of New Hampshire. It's called "In Loco Parentis" and features exotic coffees, teas, and hours. A huge 10' Batman mural is on the wall, which makes for a rather unique atmosphere, even though it is in a spare room of the Student Union Building. The prices here are also very reasonable although the assortment of refreshments is not as extensive as some of the better-known places.

The third place is the "One Eyed Jack," in Manchester, New Hampshire. I know that this place has a formal schedule of events, but I have never been there. It has both folk singing and poetry reading.

I noticed in Broadside (Feb. 16) that there was some discussion about Church-operated, non-profit coffeehouses. We have one of those here in Durham also. It is called "The Canterbury Club Coffeehouse," and features very informal atmosphere and low prices. (Note: Friday nights only.)

I hope I have given you some new information as to these little-known places and their goings on.

Many Thanks,
Larry Dow
University of New Hampshire



DEAR BROADSIDE:

I would like to take exception to Ralph Earle's opinion that as a performer Grant Rogers is "certainly ordinary" (see his review of Folk-Legacy FSA-27 in the January 19th issue of BROADSIDE.) If this is true, how

could BROADSIDE's own Bob Lurtsema describe Grant's performance at the Philadelphia Folk Festival as "delightful" and "concert-stealing"? (See "On the Scene" in the Sept. 29, 1965 issue.) Sing Out magazine was so impressed with Grant that his picture was printed at the head of the lead article of the January, 1966 issue of that publication.

If Grant Rogers is so ordinary, why then has the Newport Foundation asked him to participate in a concert at a new arts center in Minneapolis? Why then has Pete Seeger invited him to sing on his New York television show? Could it be that Mr. Earle is so dazzled by folkum that he can't recognize the real thing when it is presented to him?

And what makes him feel confident to classify "Three Nights Drunk" and "The Butcher Boy" as "old mountain songs"? Does Mr. Earle think that Child and Broadside ballads are unknown to flat-landers?

What on earth is happening to the quality of BROADSIDE record reviews?

Sincerely yours,
Linda Swenson
New York, New York

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dear BROADSIDE



DEAR BROADSIDE:

Many pages of your past issues have been devoted to attempting to distinguish folk music from pop music, if this is possible. After reading all your solutions?, I have come to one conclusion as to how they differ? and why "folk-rock" has become a dominant part of today's music.

The Loving Spoonful were recently in town for a short time, and I went to see them. Although the pop world of commercial radio and television has popularized them, I feel that they are really folk. I support this by the fact that I believe "true" folk music is a part of its creator and interpreter. The Loving Spoonful, under the leadership of John Sebastian, a fine musician, sing and play songs which seem to be a part of them, and

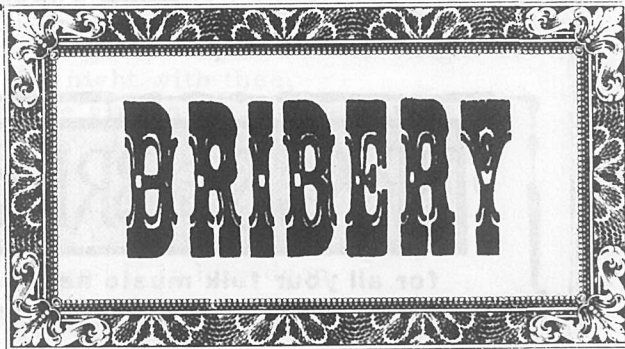
seeing them perform emphasized this fact.

The Rolling Stones and Beatles are entered under the ambiguous category of "folk-rock." Although the Stones are a part of their music, I get the impression that they are hiding something by their songs and are aiming more for entertainment than personal expression. The Beatles are somewhat the same and appear as if they are succeeding in pulling the whole world under in a complete farce.

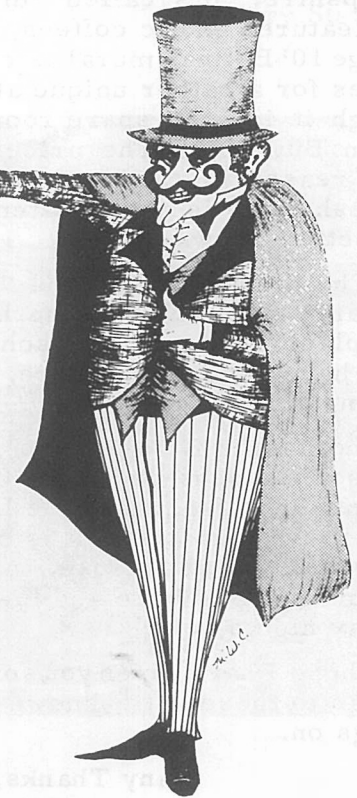
Thus "folk" and "pop" can be distinguished, but not separated. To me, folk music is a reflection of a peoples' or the translator's feelings and more personal than the skeule entertaining pop.

Possible solution finder,
Pamb

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