

THE BROADSIDE

Volume V, No. 4

Cambridge, Massachusetts

April 10, 1966

photo by Rick Sullo



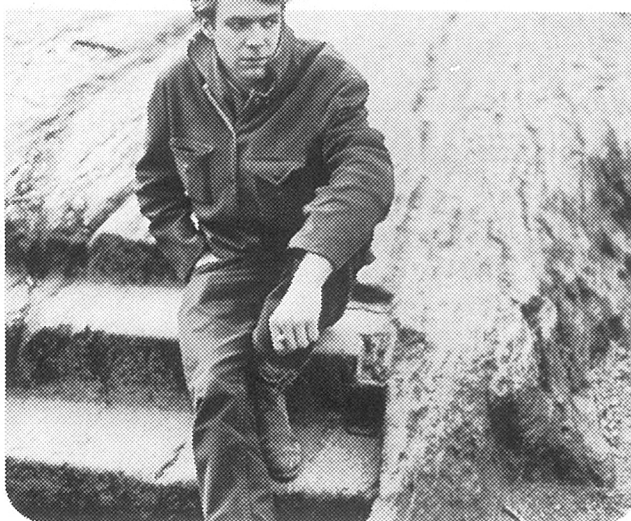
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THE BROADSIDE

Vol. 5, No. 4

April 10, 1966

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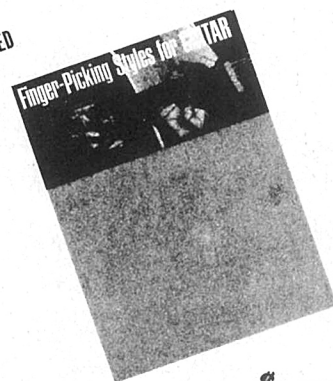
Arlo Guthrie

Arlo Guthrie never heard his father, Woody, play or sing. However, at eighteen he has been playing and singing himself for so long that he doesn't even remember how or when he learned to play, although he does say that it was his mother who taught him his first chords. While Arlo cannot be called a virtuoso on the guitar, he does have control over more picking styles than most performers know exist. From the stage his performances are a mixed bag which include lots of Dylan tunes, some Ochs songs, a great deal of country-western music, and some Arlo Guthrie original tunes.

Watching Arlo approach the stage for the first time, it would be easy to be skeptical. Small of stature, dark glasses, tousled hair, — you might think that here was one more "come-on." A few songs are enough to change most minds. Arlo manages to make it obvious to his audience that he is there to have fun, and you are welcome to join. It becomes ob-

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by Happy Traum

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vious that music is solarge a part of his life
that he would be singing whether he was on
stage or not.



CHANGES IN 47 SCHEDULE

Due to visa problems, Canadian performers The Dirty Shames will not be able to appear at Club 47 as earlier scheduled. Check the schedule pages in this issue for replacements.

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MARION WILLIAMS AT EMMANUEL CHURCH

Marion Williams, star of Black Nativity and formerly of the Clara Ward Singers, will perform at Good Friday services to be held at the Emmanuel Church April 8, beginning at 8:00 p.m.

Marion will be accompanied on the piano by Mr. Marion Franklin.

The public is invited. Emmanuel Church is located at 15 Newbury Street, just off the Public Gardens.



RAMBLIN' ROUND

w/dave wilson

You don't have to be a professor to collect folklore. Most people are already walking anthologies of the stuff, whether or not they are aware of it. If you ever told, maybe made up, or changed an "elephant joke" of the kind rampant a few years ago, you participated in the oral transmission of folklore.


Now that you have all been forced to admit your complicity, at least once, examine your conscience, and I'm sure that you will find once again that you have participated. Don't believe me, huh? Have you ever read some inscription from a wall, remembered it, and mentioned it to someone else? Hah! Or perhaps you have even contributed to the art by adding your own adornment. That's "graffiti" a whole area of study under the inspection of folklorists.

Minority groups are the largest protectors of folklore. Not just ethnic minorities, but age groups (adolescents and octogenarians), special interest groups (I know chessplayers have a folklore, and so, I suspect, do bridge-players, gardeners, and athletes) and, of course, the underworld.

After my series of columns on drugs and narcotics a few months ago, I was contacted by a number of people. One was a reporter from a Boston paper who is working on a feature article on use of drugs around this area. Others wanted no more than a few minutes' chat and often included an anecdote in their conversation. The first time I heard a story which was a variant of one I had heard before, I suspected that I was being exposed to what seemed to be a rather widespread folklore. Now I have heard enough tales to know that there is a remarkable body of such, and I have decided that there is where I shall begin my academic pursuit.

So far, almost all of the stories fall into three basic themes. The "bust" story and the "get away scot free" story are two sides of the same coin. There is also the story revolving around the user who gets burned (cheated) by a dealer, or who is stupid or inexperienced and thinks he gets burned, and finally the incredible drug experience story in which a user goes through some remarkable happenstance while high.

Here is a sample of one story I have heard several times, but with three or four variants. A guy who used everything from Matte Green Tea to Cocaine lived in Washington, D. C., and was quite unexpectedly raided one morning by the police. Since he was caught with



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all sorts of things in plain evidence, he decided that there was no way to cop a plea and no sense protesting, so he accepted his fate philosophically. Not yet being dressed, he asked the arresting officers if they would like coffee while he was getting ready. Preparing the coffee for them, he used LSD-injected sugar cubes with which to sweeten it. The drug did not seem to have any effect however, and shortly thereafter the police delivered their prisoner to the station, and he was locked up. Returning to the front desk, one of the cops looked around him at all the other police officers moving around the room. Turning to his companion, he said fearfully, "How come all those guys are wearing guns?"

Sometimes the story ends there. The humor arises from the fact that one of the effects of LSD is a heightened sense of paranoia. One variant of the sotry goes on to tell how the two threatened policemen attempt to arrest their fellow workers for carrying guns, another of how they end up in a cell until the drug wore off. These stories are all supposed to be true.

So, now I'm a collector, and if you have heard or know of any stories, I would be happy to hear them. If possible, mention whether your source was oral or printed and, if printed, where it might be available. If I ever get to publish a collection, all contributors will be recipients of a copy.



NEWPORT OFFERS TICKET DISCOUNT

Tickets for the Newport Folk Festival may be ordered at a 20% discount if purchased before May 15. Address all inquiries to Newport Folk Festival, Newport, Rhode Island 02840.

Festival dates are Thursday, July 21, through Sunday, July 24, with a special pre-festival program for children scheduled for the afternoon of the 20th.

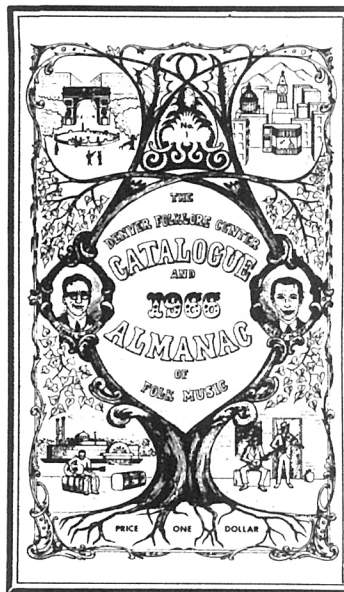
Artists now scheduled to appear include Theodore Bikel, Oscar Brand, Brownie McGhee and Sonny Terry, Judy Collins, Bob Dylan, Jack Elliott, Mimi & Dick Farina, Flatt & Scruggs, Carolyn Hester, Bessie Jones, Phil Ochs, the Pennywhistlers, Jean Ritchie, Grant Rogers, Buffy Sainte-Marie, Joseph Spence, and Howlin' Wolf.

Persons wishing information of housing should write early to the Newport Chamber of Commerce, Newport, Rhode Island.

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Notes from a Stanza Collector Variant ed. Freeman

I must admit I am a little jaded as far as folk music is concerned. It is perhaps understandable that a professional "folk" musician should get fed up with "folk" music after a while, because folk music was never made to sustain a professional interest in it; "professionalism" in folk music is contrary to the very definition of folk music. I say this not to excuse my preoccupation with rock 'n' roll in this column over the past few months, but rather to highlight a rather encouraging development I see taking place among professional "folk" these days.

A year or two ago, when the pop folk revival was at its horrible, horrible climax, many professional folk musicians would have preferred death to being caught playing folk music on their own time. The nearest anybody got to folk music after hours was improvising blues, mostly with rock 'n' roll overtones. More often, it was just straight rock 'n' roll. A professional who professed a weakness for Maybelle Carter or Woody Guthrie was sneered at, looked down the nose at, hustled off into a corner when everybody else sat around and blithered for hours on end in praise of the Beatles. But now, a complete about-face is happening. Folk music

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is so out of it in the higher-up, hipper-than-thou circles that it's coming back in again. The up-tightness about liking it because it's "in" is no longer there because it's no longer "in." And so a whole new underground folk revival is starting up. Musicians who used to play folk music for money and rock 'n' roll for fun are now playing rock 'n' roll for money and folk music for fun. (It comes as somewhat of a shock to find out that the bass player for the Barbarians is an excellent old-timey banjo player and that their lead guitarist is very probably the best C&W finger-picker in town...)

At one of the late-night parties at Newport last year, there was an event that has stuck in my mind, not as a ghost of the past, but rather as an indication of what is to come. A group of at least fifteen professional folk musicians, in a situation already oversaturated with folk music, stood around in a circle and sang folk songs. For fun. Not for money. Eric von Schmidt sang, and Joan Baez sang, and Liam Clancy sang, and many others sang with a spirit I have rarely heard produced on stage for profit. As a matter of fact, if my memory serves me correctly, jaded ol' Bob Dylan was one of the people who joined in and sang, with complete openness and sincerity, on "The Patriot Game"...

JUDY RODERICK AT KING'S ROOK

Woman Blue, Miss Judy Roderick, will make her next appearance in this area when she comes into the King's Rook in Ipswich for the weekend of April 22 and 23.

MOONDIAL CANCELLATION

Contrary to information printed elsewhere in this issue, The Times Square Two will not appear at the Moondial Concert Gallery on April 7-12, we have been informed by Moondial. Check the schedule page of this issue for latest information on scheduled performers, or call 542-0169.

FIVE AND TWENTY QUESTIONS

by Mark Spoelstra

One of the most unfortunate results of folk music becoming a business for so many is the present name-calling and squabble going on in New York between Bob Shelton and Izzy Young. It is, to say the least, petty, childish, and to no one's good use. And that notables like Paul Nelson and Nat Hentoff should jump on the bandwagon indicates the state of unsure change and direction that popular music is in. Don't they have anything better to do? Isn't the whole discussion on pop-folk or whatever it is a little antique? When it comes down to personal slander and threats of suit I think it's time for a sober comment and then I'll forget it.

I am familiar with what the argument is about but do not want to further interest by elaborating on it. There is no side to take, so I won't do that either. The point of this article is for the musician, for once, to watch the show and criticize the critics.

Izzy Young is a talented critic and gossipier who is well oriented to the finer qualities of folk music. He has done an irreplaceable job in presenting musical events of real importance. However, his seemingly adolescent emotional contributions are rather puppy-like



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and not of real importance. The best way to attack someone who is doing a poor job, or is misled, is to give him a worthwhile example.

Robert Shelton has always been highly overrated for his part as a critic. He tends to lose his audience with lengthy defenses that seem to imply confusion. But what seems important is always a matter of personal taste anyway. However, this critic has lent much of value by bringing to the public eye many important artists; not always good ones but somehow important ones.

Paul Nelson is an up-and-coming new young critic. He tends to be original in his narrowness and creative in his hero worship. He should stay away from bandwagons and concentrate less on 14-syllable words. Yet, he does manage to keep his audience's attention and one has a marvelous sense of completion and release after reading his writing. After all, everyone needs some kind of release of hostility. He has a universal appeal in that way.

Nat Hentoff is a good jazz critic, I've heard.

Now, each one of these phony reviews is a good example of the kind of review no one needs. They are the kind of statements that cause silly response which goes on and on until the whole common purpose is completely lost. The main fault is personal reference rather than objective analysis. The reason this article is necessary is that the music scene needs good critical opinion and analysis. It does not need a confused circus of hatchet jobs among the critics.



ARLO GUTHRIE AT 47

Arlo Guthrie, 18-year-old son of Woody Guthrie, will make his Cambridge debut when he appears at Club 47 on Thursday and Friday nights, April 21 and 22. Reviews of Guthrie's performances which have recently been printed in Billboard and Variety have been near raves.

the veer city rider

by Peter Stampfel



All my life I've been hung up on media. All forms. You know, communication. (There was a Batman song I only heard one day by the Camps — do you know about the trickle-theory? I'll explain that later... — and this Batman song had this very chorus:

"We're behind the wheel
of the Batmobile
It's fun-fun-fun to drive in every day.")

But those nerds at the National Comics group squashed the record along with all "unauthorized" Batman grist.

For a long time (wow! I just thought back and it goes back to before I could read) I've been hung up on Magazines. I've always read several dozen at least every month. Some because I like, some to see what those people were like, most for both reasons and many others. Here, for instance, is a partial list of the magazines I read every issue of, or only miss once in a great while or when flat broke — I will start with the magazines now in touching distance. I'm writing this on the March '66 Glamour...

Village Voice

East Village Echo

Time

Teen Screen

Tiger Beat

Flip

Teen Life

Harper's Bazaar

Mademoiselle

Playboy

Air Progress

Popular Science

Rave

Fabulous

Billboard } Read other people's;

Cash Box } going to subscribe to

Fantasy & Science Fiction

BROADSIDE (this one)

Fantastic Four

Thor

Spider Man

X-men

Metamorpho (and a few others)
Thunder Agents (drawn by Wally Wood!)

The Realist

16

Cosmopolitan

Creepy } (Many old e.c. artists)

Eiree

There's a number of magazines I seldom buy but always read other peoples, Life, Look, Scientific American.

It's fun to listen to the radio with ears half shut — they were just playing "Shake Me, Wake Me," which stinks, and it sounded like a masochist litany.

Yes, the trickle-down theory. It's about the way something goes from specialized knowledge to general knowledge — the famous lowest common denominator who sits at the bottom of it all with his cosmic catchers mitt. Example: first references to the beat thing I saw were in the Nation & New Republic in the summer (August) of 1957. I was in Southern California in June of 1958 when I heard a radio blurb which started "there's been a lot of talk lately about the beat generation..." By summer 1959, there was an article about the beat generation in This Week magazine and the word "beatnik" was current. That word sure copped the public mind. It was a case of timing. Mind-copping usually is timing — the sputnik shot was right in between beat articles by The Nation and Playboy.

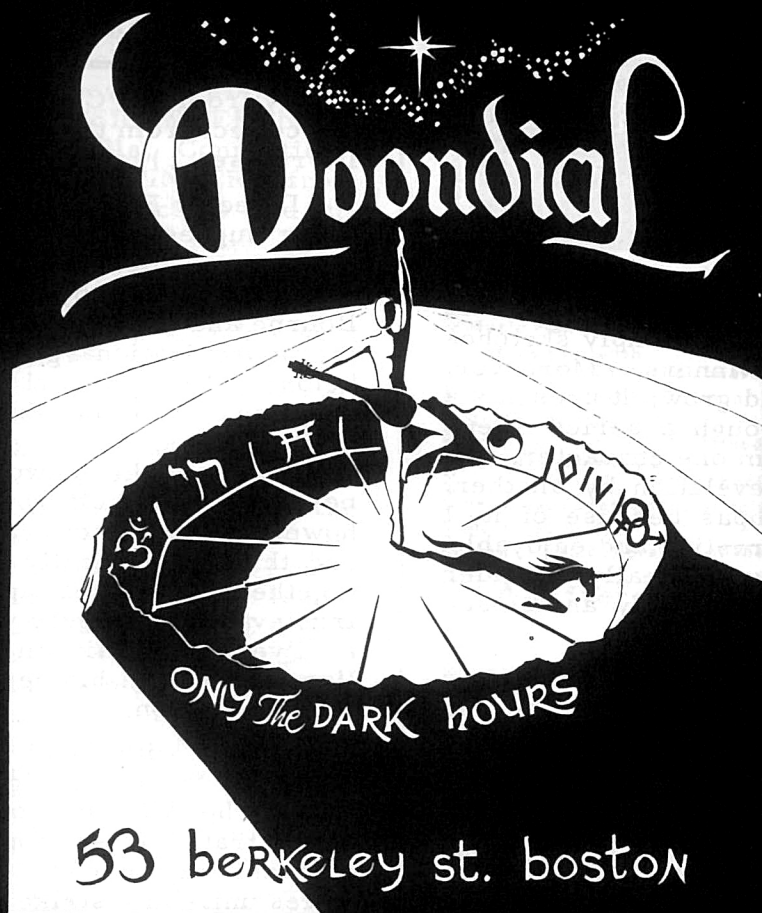
Now radio is playing "Wiggle-Wobble" by Les Cooper and The Soul Rockers. His record "Let's Do The Boston Monkey" is one of the best things I ever heard. By the way, the hard bop revolution will not crack until sometime between 1967 - 1970. The Stones, Otis Redding, Yardbirds, etc., are the second wave of shock troops, so to speak. The first wave (Little Richard, Fats Domino, Ray Charles, etc.) cracked 10 years ago.

1958 was the focal point for all kinds of funny stuff. Folk music cracked, the beat thing, the concept of "soul." There was a recession (can't think of how to spell it), "sick" humour cracked (it had been "underground" since 1956 like the beats). Many scenes that had been separate joined during 1958 to 1962. "Old timey" was another 1958 crack. The current old-timey-hippy-folk-music-rock-motorcycle-leather jacket scene is quite a hybrid. It is encompassing other scenes and is being encompassed by still other scenes.

The 20's was the decade of flaming youth, the 30's was the decade of the worker, the 40's was the decade of the average man or slob, the 50's was the decade of the neurotic, the 60's is the decade of the in crowd.

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THE TIMES SQUARE TWO



COFFEEHOUSE

THEATRE

by jan chartier

"The action of the play takes place in the Simple Notion Shoppe. The town is Primanproper, Massachusetts, which lies within the cultural orbit of Boston." Thus, the scene is set for "The Case of the Crushed Petunias," one of "Tennessee Williams' earliest works.

The audience didn't have to be told that Williams' wrote this at the beginning of his career; the characters are simply sketches of some of his future winners. Moreover, the play doesn't flow and grow; it presents a personal philosophy through a series of enthusiastic speeches from one character, and a conversion through revelation by another. In spite of this, or perhaps because of it, I found the play both interesting and enjoyable. (...does the outside world really consider Bostonians to be quite so stuffy and close-minded?)

"The Case of the Crushed Petunias" was presented at the Rose Coffeehouse by the Candlelight Players. (Again, I did not make

The Turks Head
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money from the Club 47 last year, and I do not collect from the Rose this year; not that I'd refuse...)

Director Ed Shade played the Officer and Mary Hughes played Mrs. Dull. The main characters, Dorothy Simple and the Young Man, were played by an interesting pair, Kay Bourne and Clair Harden. Kay, director of the improvisational group, I've seen just once before ("World of Carl Sandburg"); I've seen Clair on several occasions with the Candlelight Players. Off stage, considering physical features, these two people would simply never be paired off by onlookers. On stage, however, they react beautifully to each other, and this automatically makes them look well together (or makes appearance completely irrelevant, whichever you prefer). As much as I've liked Clair in the past, I feel that I've seen him at his best as the Young Man in this production.

Board with bed? - beginning Friday, April 15, the Candlelight Players will present "The Wit to Woo," a play based on "Lysistrata" by Aristophanes. It seems the quickest way to end a war is to have all females unite in a strike!

Next issue: Review of "A Happening" (whatever that is)!



BRANDEIS FOLK FESTIVAL POSTPONED

The Fourth Annual Brandeis Folk Festival has been postponed due to a conflict over the availability of the auditorium facilities where the programs were to be held. A possible date for the rescheduling of the Festival is the weekend of May 6 and 7, but the date is not at this time definite. We will report arrangements for the Festival as soon as they are made available to us.

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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BITS & PIECES

PRESTIGE Records has opened a branch in London***BOB DYLAN is featured on the cover of the most recent issue of RAMPARTS Magazine in a Quixotic caricature***TIM HARDIN claims gunman John Wesley Hardin as an ancestor***The Pinewoods Folkmusic Club will offer a FOLKMUSIC WEEKEND at Camp Freedman, Little Falls, Connecticut, May 13 to May 15***THE SPINNERS from Liverpool will be here for concerts and appearances in July***The 42nd OLD TIME FIDDLERS CONVENTION is being held on April 8 and 9 at Union Grove, North Carolina***The NEW LEFT school is teaching courses in the folk origins and traditional backgrounds of rock & roll***AL WILSON who used to write blues reviews for this magazine, is playing harp with an L.A. rock band called the CANNED HEAT BLUESBAND***Death Valley's SINGING RANGER, from the early radio shows, Charlie Marshal, will be appearing at this year's Berkeley Folk Festival***TOM FLANDERS, formerly Tom Jones, has left the BLUES PROJECT***THE FUGS have allied themselves with ESP records***CANTOMETRICS is the name given by Alan Lomax to his new science of folk music***Vanguard Records now has MISSISSIPPI JOHN HURT on their roster***A new IAN CAMPBELL FOLK GROUP is in the stores***Folk Legacy Records will soon offer a new HEDY WEST album***Sam Charters has prepared a three-volume release on contemporary Chicago Blues to be released by Vanguard***The FUGS have a songbook out, published in New York***Chicago nitery, MR. KELLEY'S, has closed after a bad fire***JUDY COLLINS taped several TV shows at L.A.'s Troubadour which are to be telecast later this year***Brand new albums by favorites BUFFY SAINTE-MARIE, TOM RUSH, and PHIL OCHS should be available by the time you read this***



KRASSNER SPEAKS FOR SNCC

Paul Krassner, editor of The Realist magazine will be featured on Sunday afternoon, April 17th at a benefit for Boston Student Non-Violent Coordinating Committee. The event which is the third in a series of Sunday afternoon benefits for SNCC will be held at the Moondial Concert Gallery as have the others.

Also on the program with Paul Krassner, will be the Freedom Singers.

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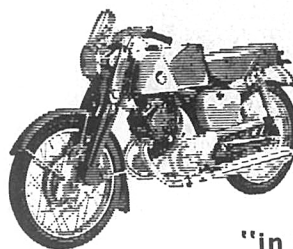
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IMBROGLIO MANAGER IN MC ACCIDENT

Dick Jaffee, who established the Imbroglia, Tufts University campus coffeehouse, collided with a parked car after avoiding another car which had stopped in the middle of an intersection. Injuries to his legs and body have resulted in a few weeks in the Mass. General Hospital, where surgical steps were taken to repair his leg. At the end of his first week in the hospital, he was reported to be in good humor and on the mend.

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TOM RUSH RECOVERS CONCERT RESCHEDULED

Boston favorite Tom Rush, whose April 2 concert at Stoneham was cancelled when Tom was rushed to a Detroit hospital for an emergency operation, has recovered and will perform on Saturday, May 7. The concert will be held at Stoneham Town Hall and begin at 8:30 p.m.

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This year's New England Folk Festival will be sponsored by the North Kingstown, Rhode Island, Chamber of Commerce on April 15, 16, and 17 and will be held in the North Kingstown High School.

The program will feature folk and square dancing, exhibits, and booths, where a wide variety of folk crafts and foods are available. For further information, contact the New England Folk Festival Association or the Country Dance Society at 3 Joy Street in Boston.

Blues Fans

R+B Fans

Sonny Boy

Williamson Fans

Yardbird Fans

DIG!

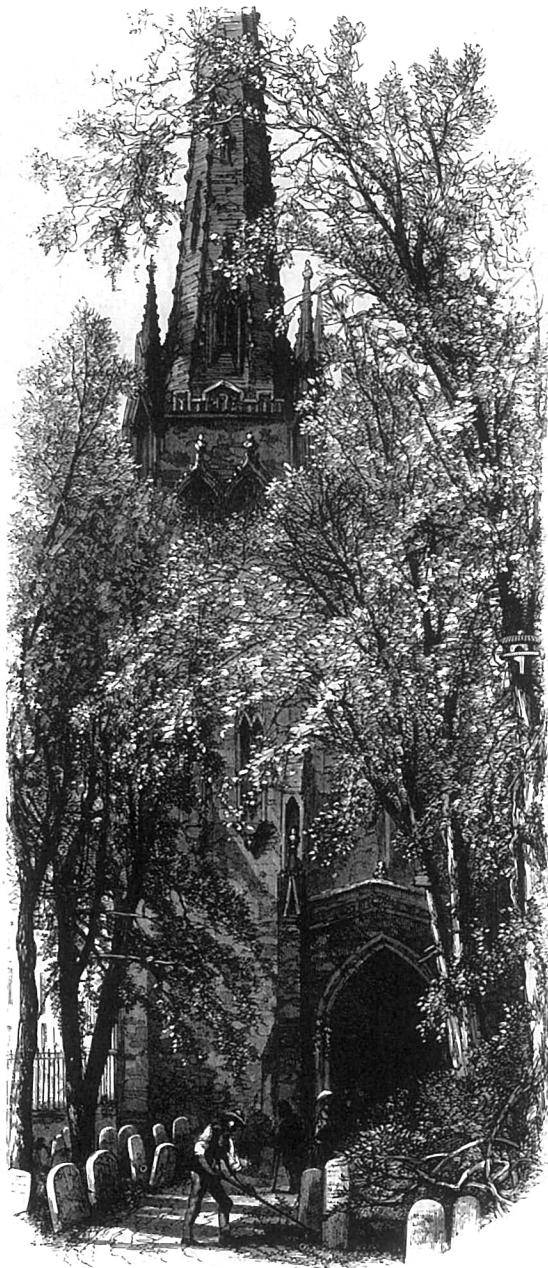


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AND COFFEE TOO

Out of Town

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Main Point Bryn Mawr, Pennsylvania

April

F	8	} Easter Hoot
Sa	9	
Su	10	} closed
thru		
W	13	
Th	14	} Arlo Guthrie
thru		
Su	17	
M	18	} closed
thru		
W	20	
Th	21	} Eric Andersen
thru		
Su	24	

Tete a Tete

Providence, R. I.
401-621-7998

F	8	} Ray Clayton
Sa	9	
Su	10	Hoot
M	11	closed
Tu	12	Guitar Workshop - Ron Murray, instructor
W	13	Folk Lab - J. J. Egleston Instructor
Th	14	7:30 - Batman
F	15	} Leonda
Sa	16	
Su	17	Hoot
M	18	closed
Tu	19	Guitar workshop - Ron Murray, instructor
W	20	Folk Lab - J. J. Egleston Instructor
Th	21	7:30 - Batman
F	22	MacMullen - Russ
Sa	23	Jazz Returns
Su	24	Hoot
M	25	closed
Tu	26	Guitar workshop - Ron Murray, instructor
W	27	Folk Lab - J. J. Egleston Instructor
		7:30 - Batman

Folk City USA

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

F	8	Recent Releases & Record Reviews
F	15	The BROADSIDE Poll Winners
F	22	Leadbelly Library of Congress Recordings Guest: Moses Asch

Club 47, Inc. UN4-3266

April

F 8 Charles River Valley Boys
Sa 9 to be announced
Su 10 Hoot
M 11 Eric Andersen/also,
Tu 12 a film by
W 13 Bob Neuwirth
Th 14 Osborne Brothers
F 15
Sa 16 Willy Dixon and
Su 17 Sunnyland Slim
M 18 Charles River Valley Boys
Tu 19 New York Public Library
W 20
Th 21 Arlo Guthrie
F 22
Sa 23 Clarence Ashley &
Su 24 Tex Isley
M 25 Tom Rush
Tu 26
W 27 Skip James
Th 28

Children's Program - 2:30 pm

Sa 9 Mother Bay State Entertainers
Sa 16 Carol Langstaff

Classical Music Program - 3:00 pm

Su 17 Contemporary Program performed
by Joan Brookway & Elinor Preble

Art Exhibit

April Robert Nason

Seventh Circle

F 8 John Holt - folkmusic
Sa 9 N. E. Conservatory
Woodwind Quartet
Su 10
thru 13 closed
Th 14 Reading from The Fellowship
of the Ring by Tolkien
F 15 Bob Sproul - folksongs
Sa 16 Norm Paley - guitar music
Su 17
thru 20 closed
Th 21 Reading from The Fellowship
of the Ring by Tolkien
F 22 Contemporary music w/
violinist & violist of the
New England Conservatory
Sa 23 Weston College Singers



Moondial

542-0169

April

F 8 Mississippi John Hurt
thru and
Su 10 Major Wiley
M 11 Sing-Around w/Eliot Kenin
Tu 12
thru Julie Meredith
Su 17
M 18 Sing-Around w/Eliot Kenin

Where It's At

F 8 John Lee Hooker
Sa 9 and
Su 10 The Hallucinations
M 11 closed
Tu 12
thru The Toweds
Th 14
F 15 Jerry Lee Lewis &
thru his band
Su 17
M 18 closed
Tu 19
thru The Lost
Th 21
F 22 The Ronnettes
Sa 23
Su 24 The Barbarians



AND COFFEE TOO

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Boston Area



The Damaged Angel

April

F 8 Priscilla DiDonato
Sa 9
thru closed
Th 14
F 15 Informal Coffeehouse
Sa 16
thru closed
Th 21
F 22 to be announced

Loft

LA3-8443

April

F 8
Sa 9 The Villagers
Su 10
thru closed
W 13
Th 14 Hoot & Auditions w/
George Henry
F 15 The Villagers
Sa 16 Gil & Gila - Israeli music
Su 17 closed
M 18
thru The Clouds
W 20
Th 21 Hoot & Auditions w/
George Henry
F 22 The Villagers
Sa 23 Gil & Gila - Israeli music
Su 24 closed
M 25
thru The Clouds
W 27

Turk's Head 227-3524

April

F 8 Leonda
Sa 9 Steve Koretz
Su 10 Bill Staines
M 11 Leonda
Tu 12 Peter Golden
W 13 Ray Pong
Th 14 Paul McNeil
F 15 Steve Koretz
Sa 16 Leonda
Su 17 Bill Staines
M 18 Leonda
Tu 19 Bob Gahtan
W 20 Ray Pong
Th 21 Carl Watanabe
F 22 Rob & Gretchen
Sa 23
Su 24 Bill Staines
M 25 Leonda
Tu 26 Tod Lloyd
W 27 Ray Pong

King's Rook

1-356-9754

F 8 Tony Saletan &
Sa 9 Irene Kossoy
Su 10 Peter Childs
M 11 Hoot
Tu 12 Grim Reapers - Go Go music
W 13 Dayle Stanley
Th 14 King's Rook Au Go Go w/
The D-mentions
F 15 Steve Koretz
Sa 16
Su 17 Peter Childs
M 18 King's Rook Au Go Go w/
The D-mentions
Tu 19 King's Rook Au Go Go w/
The Islanders
W 20 Dayle Stanley
Th 21 King's Rook Au Go Go w/
Billy & The Kids
F 22 Judy Roderick
Sa 23
Su 24 Peter Childs
M 25 Hoot
Tu 26 Candymen Au Go Go
W 27 Dayle Stanley

This Is It

262-8858

April

F 8
Sa 9 Don Moors' Jazz Quintet
Su 10
thru closed
Tu 12
W 13 Gil de Jesus
Th 14
thru Don Moors' Jazz Quintet
Sa 16
Su 17
thru 19 closed
Tu 20
W 20 Gil de Jesus
Th 21
thru Don Moors Jazz Quintet
Sa 23
Su 24
thru closed
Tu 26
W 27 Gil de Jesus

Rose

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

F 8 closed
Sa 9 The Sekel Sisters
Su 10 Candlelight Players Present
"The World of Carl Sandburg"
M 11 Latin Guitar Festival
w/ Gil de Jesus
Tu 12
W 13 closed
Th 14 Poetry, Songs, & Ballads
w/ John Cowles, Priscilla,
Bill Schustik
F 15 Candlelight Players Present
"The Wit to Woo"
Sa 16 Emerson College Presents
the Four's Co.
Su 17 Italian Guitar Festival
w/Guy Principato and
Rosemary Roma
Latin Guitar Festival
M 18
Tu 19 closed
W 20
Th 21 Poetry, Songs, & Ballads
w/John Cowles, Priscilla,
Bill Schustik
F 22 Tempo Theatre-Ferlinghetti's
"Soldier of No Country"
Sa 23 The Square Deal Band

The Parable

April

F 8 Steve Burns - guitar
Sa 9 Suzanne Kittles - readings from
Kantizkoskis
F 15 John Frink - guitar
Sa 16 "Extremism" - lecture by
Gordon Hall
F 22 Bob Sproul - guitar
Sa 23 Pam Poirier - guitar

The Freebies ...



Broadside

GRAND OLE OPRY SHOW

Boston Arena - 19 March 1966

As has been customary in the Boston productions of the Grand Ole Opry, the show started off with local talent. Getting the show rolling was Doug Terry. He was accompanied by the house band, as were all subsequent acts except Del Reeves and Sonny James. The next act was the exuberant Bob Riley (formerly of WHIL-FM Radio, presently running his own show, "Town and Country," on Channel 38 UHF-TV). After a terrific display of bad taste, which reached a climax with Stuffed Sergeant Sadly Battered's "Ballad of the Green Beret," Riley (always a good showman) did a fine job on Roger Miller's hilarious "Dang Me." The next (and, fortunately, final) filler was Steve and Elaine. This astounding folk duo sang one of the worst ever ("That's What You Get for Lovin' Me") of Peter, Paul, and Mary. After this overwhelming demonstration of bad taste, Steve (without Elaine) butchered Hank William's beautiful "Your Cheating Heart." It must be admitted that both have rather pleasant voices. This could not save a rather poor presentation, however.

The name acts were led off by Slim Whitman. For those who haven't heard Slim it must be mentioned that most of his songs are presented primarily as vehicles for his fabulous voice rather than for the songs themselves. This is not to slight his taste in songs, which is excellent. It is also rather gratifying for this reviewer to watch a big name performer who plays guitar from the wrong side like said reviewer. Slim, who is one of the warmest and most human personalities in country music, yodels better than just about anybody in the business. Although he put on a very good performance, it was substandard for him. This was due in large part to an incompatibility between Whitman and the house band and a very inconsiderate audience. More on this fine performer at a later date.

The second name performer was Capitol recording star Del Reeves. Attired in a bright red outfit and backed up by a group of really competent musicians, Reeves put on a show which whipped up the enthusiasm of the rapidly growing audience. In addition to good singing of good country songs he did some hilarious imitations of country favorites Ernest Tubb, Hank Snow, and Johnny Cash.

Next up was Connie Smith, the vivacious young lady from RCA Victor's Nashville contingent. She put on her usual fine show,

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JUDY HEADLINES SDS CONCERT

Judy Collins will be joined by Phil Ochs, Son House, Tom Paxton, Earl Robinson, Tom Lehrer, Skip James, and Barbara Dane in a benefit concert for Students for a Democratic Society. The performance will be on May 4, at the Back Bay Theatre. Tickets and further information may be obtained from the SDS office, 1785 Cambridge Street, Cambridge, Mass., or by calling 547-5457.

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Reviews

her fine voice blending with an excellent choice of material.

The final act was that of Sonny Jones and the Southern Gentlemen. His vocal performance ranged from the offensively tasteless (for example, a rather pale arrangement of "Tom Dooley") to the very finest (his popular heart songs, for instance, and a spiritual, "How Great Thou Art"). James and the Southern Gentlemen (made up of three vocalists and a bass player), engaged in a lot of horsing around on stage to the delight of the audience. In the midst of all this, the vocal support deserted and James, after some fast talking, got "stuck" with the job of playing the fiddle. After screeching and squawking for a couple of "attempts," he played "Orange Blossom Special" so fast and well that one thought the train would get there before he did. Following that, Sonny James proved himself to be one of the finest trick fiddlers in the business. He played the fiddle in close to a dozen different positions — including laying the bow on the floor and moving the fiddle across it! Sonny James and the Southern Gentlemen put a pleasant closing on the show with their big hit, "True Love's A Blessing."

In all, it's nice to have a country music show in Boston occasionally. Some have been better, some have been worse. This Grand Ole Opry show was a very pleasant evening's entertainment.

Bob Jones



MAXWELL STREET JIMMY DAVIS ELEKTRA EKL 303

This is a confusing record. One can well understand a fellow named McKinley Morganfield choosing to perform under the name Muddy Waters, but why does someone named Charles Thomas (according to the liner notes) call himself Jimmy Davis? Davis' style clearly demands an electric guitar (indeed, the guitar he is playing on the cover has a pickup and knobs), yet the guitar played on the record seems to be unamplified.

Davis' style is about 1 part country

LET'S TALK ABOUT THE MARTIN O-18 TENOR

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(Mc Clennan and Hollins), 1 part early Chicago (Wolf and Waters) and 1 part Hooker. The combination is interesting, but is not too likely to excite either the country blues fans or the Chicago fans. His voice is strong and certainly well suited to blues but his material is far from original.

With a bit of amplified guitar behind him, Davis would sound a lot better. As it stands, this record is not much more than a small step above the typical Prestige Bluesville release of a few years ago, featuring that immortal blues artist, What'shisname.

Phil Spiro

JENNIE'S RESTAURANT

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

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Boston - North End

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Broadside

THE SECOND ALBUM

Julie Felix
London LL 3442

First off, the person who buys this record after reading the liner notes is going to be upset. Only 12 of the 14 songs listed on the back are on the record. Evidently the American issue of the record has fewer tracks than does the English, and the jackets were not changed. My doubt about this reason is that not only are two extra songs listed, but the 12 included are not in the order listed or even, in a couple of cases, on the same side that they are supposed to be.

I was fairly excited about Julie Felix's first release, though unsatisfied with the record as a whole, and noted that she appeared to me to be a proper talent rushed a bit too soon into the recording studio. This record is evidence that Julie is certainly ready to record if she is handled properly. Unfortunately, on this release she is not, quite.

Listening to her performance, I was aware of some quality which was hauntingly familiar, but for a long time could not pin it down. Then while listening to her singing of "Port Mahon" I caught it. If I had been told so before listening, and did not recognize the songs as recent ones, I would have been convinced that here was a recording of a young Cynthia Gooding. Miss Felix sings in the same range, has the same richness to her voice, and has many of Cynthia's vocal nuances. Taken by themselves, the performances by Julie on this album are rather good. The producers however, have managed to garbage up the background with some devitalizing accompaniment, not always, but often enough to distress my ear.

All the songs on this album are contemporary, and by Ian Tyson, Tom Paxton, Phil

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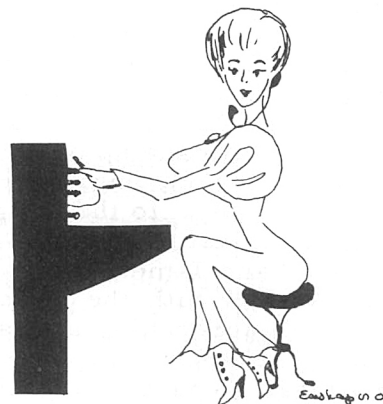


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Ochs, Bob Dylan, Burt Jansch (an English songwriter who is compared with Donovan as we compare Eric Andersen to Dylan, i. e., moving up), and lesser-known British folk-writers. The two songs listed on the jacket, but which are not on the record are Paxton's "Last Thing On My Mind," and "Guantanamo." One of the best performances on this disc is her satirical treatment of Peggy Seeger's (whom I neglected to mention above) "Space Girl."

I quote Miss Felix: "Tradition is like parents whom we love, but must break away from in order to find our own freedom, our own way." Her singing is certainly distinct from traditional styles, but at the same time it shows a respect for those styles.

As I did last time, I will wait for the next album, and hope.

dave wilson

THE SAXONS/
LOVE MINUS ZERO NO LIMIT
Mirrosonic AS-1017

On the whole, the art of musical satire and parody is languishing in this country. With the exception of Peter Schickele, Tom Lehrer and a few others, examples of good burlesque are few and far between. This album makes an attempt to plug one of the gaps. The Saxons are Marvin Solley, a baritone,

Reviews

and Don Goggin, a "counter-tenor." They are backed by a harpsichord, guitar, and bass. As you can see, this combination could easily result in some very funny bits and in fact a few cuts are really hilarious: "I Want To Hold Your Hand," "Mr. Tambourine Man," "It Was A Very Good Year," and "Ten Thousand Miles" get even funnier on re-hearing. Unfortunately, because their humor is based on a gimmick (i. e., the "straight" baritone vs. the unbelievable "counter-tenor" plus a "boom-chuck, boom-chuck" harpsichord), it is rather limited and difficult to maintain. Some of the cuts just don't make it; they are unfunny almost to the point of sounding as though they were really trying to be serious. "Folksong," "Andorra," and "Take Her Out Of Pity" are examples of this.

On balance then, The Saxons have given us four really uproarious cuts, but I fear that if they pursue this gimmick, the novelty will soon wear away, exposing the lack of substance, and will cease to amuse.

Ralph Earle

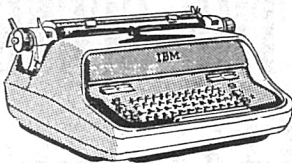
COWBOY SONGS AND OTHER FRONTIER BALLADS

Collected by John A. Lomax & Alan Lomax
Macmillan February 1966

Urban folk music enthusiasts are far more acquainted with the real music of many agrarian cultures outside of this country than they are with that of our own Western Frontier of the late 1800's. It is, in truth, not an easy music to uncover. I wondered for several years why we seemed to have no equivalents to the "bothy" songs of Scotland, or the Tinker songs of Ireland. We do. However, the music industry in America has quite successfully foisted off a saccharine sweet singing movie cowboy image of western music on to the average American. Roy Rogers, Tex Ritter, Gene Autry — these are the musicians and the style which the average listener, even average folk listener, associates with the cowboy song. There are few images which could be greater misconceptions.

There are sources where the interested party can get an unadulterated sample of one of this country's richest musical heritages. On record, perhaps the best source is Folkway's 2LP album of Harry Jackson. In print, the most definitive text is the Lomax Cowboy Songs and Other Frontier Ballads.

This edition has been revised and enlarged from the original printed in 1910. At



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that time it was the first publication (outside of one volume of Negro songs) of native American music to be collected and copyrighted.

One unfortunate characteristic, more obvious in this collection than in ones later published, is the puritan habit of not printing anything apt to be offensive to the most innocent ear. This is, however, preferable to changing lyrics to allow them to pass, a regrettable practice of some of the best-known collectors.

Within the songs printed here is all sorts of information — the attitudes and the feelings of the cowpuncher toward his God, his boss, his woman, his horse, politics, philosophy, the advancing civilization, and the closing up of the open range. The songs come from many sources. Some are immediately recognizable as ballads which crossed from England and were reworked to fit cowboy country, some were made up by cowboys on the spot, and some were eastern show tunes which caught the western fancy and passed into oral tradition. The Lomaxes are careful to give sources for each piece, and the notes, while not extensive, are interesting. The music is scored for piano, but anyone with any guitar skill should be able to work out chords. Better yet would be to sing them a capella, the way most of them were composed.

This is a valuable text for the collector, including the ballad collector looking for variations of older material.

dave wilson



ON THE SCENE

with
Robert J Lurtsema

It was a full century after the Pilgrims landed at Plymouth Rock. Coffee had been the vogue in Paris for fifty years when a young French naval officer was assigned as captain of infantry at Martinique, a small island in the Lesser Antilles. His name was Gabriel Mathieu de Clieu and his story is one of the most dramatic chapters in the history of coffee.

The year was 1770 and de Clieu on one of his irregular visits to France heard of the Dutch success in transplanting coffee from Arabia to the East Indies. De Clieu knew the climatic conditions were similar to those in the Antilles, and he became determined to carry the cultivation of coffee to Martinique.

What few coffee plants that existed were then being cultivated in Paris and were care-

folksingers!



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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
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fully guarded in the hothouse of King Louis XV, so de Clieu took his plea to M. de Chirac, the king's "physician-in-ordinary." De Chirac, convinced that de Clieu's motive was a patriotic one, granted him permission to obtain one of the precious plants.

De Clieu's troubles had just begun. His return trip across the Atlantic was fraught with one plight after another. He was beset upon by pirates which he finally outmaneuvered, but only at the cost of considerable sailing time. No sooner had he got his ship back on course than he ran into violent ocean storms. The tiny vessel floundered in the heavy seas constantly in danger of going under. The ship's water supply was getting lower and lower. There was the imminent danger of scurvy. Finally, the water had to be rationed.

In his own papers, de Clieu wrote that for more than a month he was obliged to share his scanty ration of water with his tiny coffee plant, "upon which my happiest hopes were founded and which was the source of my delight." Then, Land Ho! The island of Martinique was sighted and de Clieu's ship sailed into port.

The precious little coffee tree was finally planted in Martinique and carefully nursed to its first harvest of coffee cherries. For the next fifty years de Clieu and his helpers cultivated the offspring of this one plant. By the year 1777, three years after the death of this zealous pioneer, there were nearly 19,000 coffee trees on the island of Martinique alone. It was from the seeds of that one tree brought across the ocean by an adventurous Frenchman that the vast majority of coffee trees in the Americas are said to be descended.

By the twentieth century, although practically every country in the world between the Tropic of Capricorn and the Tropic of Cancer produces some coffee, the concentration of production was centered in the Western hemisphere, and had become responsible in a large measure for the income and livelihood of millions of people.

EGO - I (the Not-Self song)

words & music
by Steve Scotti

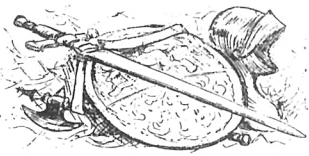
The musical score is written on five staves in G major (one sharp) and 4/4 time. It includes lyrics and chord symbols. The lyrics are: (chorus) There is a man called E-go I, Lives in the land where die-hards die He walks and talks like a Pur-i-tan, O what a sin He wears his in - side in — (verse) Childhood days long lost ways — — When the world was e - ver - green. — His ti - ny friend had no con - scious yen — to be King or Queen —

Chord symbols: F, B^b, F, B^b, D^m, F, B^b, F, B^b, C, F, D^m, C, E^m, A^m, G, D, D^m, C, E^m, A^m, B^b (add 9) C, F.

2. Teen time came
Waving a flame
In the middle of his brain,
Cupid is cute
So are his brutes
Maybe they're to blame.
3. College cares
Mores beware
He's farther in but further out
Ideals come
Ideals go
Needs a job you know.
4. Family ties
Business wise
Can't take time to open his eyes
Running here
Running there
Trying to get back where he's been.
5. Then some night
In the not self light
He'll be lost in quandary
He'll find out
What he's about
Inside out no doubt.

EGO

Come Gather Round ...



Thomas asks his mother to choose his bride; she chooses the brown girl because of her wealth. He rides to his mistress Eleanor's bower to tell her the sad news. She asks her mother whether she should go or stay, then, ignoring her mother's wise council, goes to the wedding. Thomas himself brings her in, sitting her in the seat of honor. She disparages his bride, Thomas replying that he loves Eleanor's finger more than his bride's whole body. The bride secretly stabs Eleanor, who becomes pale, bleeding beneath her gowns. Thomas asks her what ails her, and, when she tells him that she is mortally wounded, he draws his sword and kills his bride. Little is left to do; he runs himself on his sword and dies,

gasping directions for the burial. The last verses, with the soultree theme, are commonplaces.

This is one of the most powerful and beautiful ballads in current tradition and is well known in America. The Child collection gives only eight versions, but Sharp found 31, and by 1929 this ballad had been collected in 17 states. Its popularity is easy to understand, for the "eternal triangle" it describes is familiar to many.

The poetry here is of the first quality, and the meanings of many phrases must be carefully considered. Here, as in "Edward," the sycamore tree is mentioned, and it is clear that there must be a symbolism, for "beneath the sycamore tree" is an unlikely place for a wedding. It stands for grief and truth. Then, Thomas brings Eleanor to the noblest seat in his hall, "among the ladies all." There is the suggestion here that her relation to him makes her ineligible for the position.

So far, we have discussed specific ballads in this column. Beginning with the next issue, we will spend some time discussing the ballads in a general sense, the techniques and circumstances which make them unique among folk songs. The ballad commonplace and its purposes, "leaping and lingering" and its peculiar results, the metrical schemes and their effects, and oral transmission and its virtues and failings will all come under some scrutiny. A knowledge of these things makes the ballads all the more interesting and beautiful.

-- Mary Stafford



LORD THOMAS

Lord Thomas he was a bold forrester
And keeper of our king's deer;
Fair Eleanor she was a gay lady,
Lord Thomas he loved her so dear.

"O riddle my riddle, dear mother" he cried,
"Riddle it now unto me,
Whether I should marry the brown girl,
Or bring fair Eleanor home?"

Lord Thomas he rode to fair Eleanor's bower,
Tingled so loud at the ring;
There was none so ready as fair Ellen herself
To let Lord Thomas in.

"What news, what news, Lord Thomas?" she said
"What news bring you to me?"
"I've come to ask you to my wedding
Beneath the sycamore tree."

"O God forbid that any such thing
Should ever be by my side!
I thought thou wouldst have been my bridegroom,
And I would have been thy bride!"

"O riddle my riddle, dear mother," she cired,
"Riddle it now unto me;
Whether I to Lord Thomas's wedding should go,
Or whether I stay with thee?"

"Well, it's hundreds are your friends, daughter,
But thousands are your foes;
Therefore I charge you upon my blessing,
To Lord Thomas's wedding don't go!"

"Well, it's thousands are my friends, mother,
And hundreds are my foes;
And betide my life or betide my death,
To Lord Thomas's wedding I'll go!"

New York News & Notes

by Kathy Kaplan

Lately, I've been getting a number of odd clippings. Some of them are rather amusing. I think from time to time I'll quote from a few of them. One gave advice to the novice on buying a guitar: "Be prepared to spend about \$30 — and buy an established name like Martin..."

A second quoted Dylan, "There are exactly 136 protest singers," he said, "or maybe 142..."

Speaking of protest singers—I think the movement is dying out (judging from the repertoires of our foremost eclectics). Written songs are still "it" (pardon me, Mr. Spoelstra), but new things are being said. Joan Baez followed the pattern at her recent concert, singing only one genuine protest song, "There But For Fortune." The concert, for my money, (the tickets were awfully high) was rather disappointing. She sang something like 16 songs, 1/3 Dylan's, and acted like we ought to be grateful that she decided to give a concert. I still think her best area is country music, so naturally, I thought the best numbers were "Satisfied Mind" and "Tramp on The Street" — in spite of the final verse on the latter...

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That album that Harry and Jeanie West recorded for Verve/Folkways was never released. No one knows why, but we think letters from aficionados of old-timey music might remedy this...

Judy Collins recently made her first tour of England. While there, she starred in a special for the BBC. She also went to Antwerp, where she participated in the first Belgian Folk Music Festival...

Buffy Ste.-Marie returned from her tour of Italy and England to do a concert at St. John's...

Don't mention the word "cafe" to Theodore Bikel. His second show with that word in the title closed after only three performances...

Roger Miller won 5 Grammys...

Ronnie Gilbert made a rare appearance at the Upstairs at the Duplex in March...

A third recording has been made of "Violets Of Dawn." This one's by the Blues Project...

A group of musicians, including Roger Sprung, made a documentary film which will be aired May 15 at 3:30 on the CBC in Canada. The subject? Roger describes it as "High Mass in bluegrass"!!!!...



RON LANDRY CONTINUES BZ HOOT

WBZ has not forsaken folk music, as was earlier reported as their intention. Ron Landry, who has taken over the position vacated by Jeff Kaye, is also hosting the weekly folk show aired between 6:00 and 8:00 each Sunday eve.



OUR ERROR!

The unconfirmed listing of The Chambers Brothers as appearing at a SNCC benefit to be held at Moondial was an error on our part. The tentative arrangements were mistaken by the staff as final. Our apologies to all parties involved.

dear BROADSIDE



dear BROADSIDE:

Was it really necessary to blast Sgt. Barry Sadler so mercilessly? You attacked his guitar playing. Phil Ochs, every thinking liberal's idol, is no genius with a guitar, and he flubbed the introduction to "I Ain't Marchin' Anymore" pitifully. You say Saddler doesn't sing in a folk style. Ochs sounds a lot more like Kurt Weill than Doc Watson. And what the hell is a folk style, anyhow?

Yes, attack Sadler's political views. But don't intimidate the man, as you and Ochs did. Try to change his mind. Argue his politics, not his worth as a singer or a human. You might even learn something if you sat down and talked with him. I had the pleasure of talking with a Green Beret at length a while back. The man could talk fluent Viet. He'd been there and talked with many people, from officials to peasants. He has strong convictions on why we should be there. He even makes sense, more sense than does Big Daddy Lyndon.

SGT. BARRY SADLER did risk his life for a cause which is better than most of us liberals can say (excepting a few who have done civil rights work). He does represent our country's policies. And they are our country's policies. A fellow named Woody Guthrie (any "folkies" remember him?) protested a lot of things this country did that he disliked. He still sang "This Land Is Your Land, This Land Is My Land." And he got torpedoed twice in World War II, fighting on our side.

SGT. BARRY SADLER showed a basic strength of conviction that was impressive. He didn't claim to be Doc Watson on the guitar. He didn't claim to have a voice like... what male folk or protest singer has a musically good voice? While we are at it, let's be objective. A lot more than one third of the audience was enthusiastic; double that figure would be a lot closer.

I am as opposed to the war as are your reviewers. I'll state anytime anybody cares to listen that we ought to get out now. I'm much too sophisticated to accuse your reviewers of being traitors or Communists. However, until those who dissent from our government show a little more maturity, I ain't marchin' anymore, on picket lines, that is.

Disgustedly,
Dave White
Newton and Clark University

dear BROADSIDE:

I have just finished reading "Folk-Rock, The Bob Dylan Story," by Sy and Barbara Ribakove, a 50¢ paperback Dell publication. Except for much research, it is a poor excuse for a book and for Bob Dylan.

The book deals with the background of Bob's rise to fame and then it excuses him for changing from a folk topical song to the rock music, that he is known for now.

I would like to know who Sy and Barbara Ribakove are and their relationship to Bob Dylan, and, if you have read it, what are your opinions.

Also, what's the news on Bob Dylans' supposed novel to be published this spring?

Sincerely and thank you,
Edward A. J. Poskus, Jr.
Brockton, Mass.

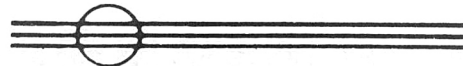
(Not having read the book about Dylan, we don't feel qualified to comment. Dylan's new book is tentatively scheduled for release by Macmillan Company this fall ... Ed.)

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dear BROADSIDE

dear BROADSIDE:

I hate to write even a mildly critical letter when I so often want to shout Peter Stampfel! Peter Stampfel! Peter Stampfel! but it's like this, man: I'm sitting under a folk-rock avalanche that I'm told you are beginning to approximate in the East, and I might as well pen this while waiting for the rescue team... There's a lot of rubble, yes, but essentially, this is what's happening:

There are at least two huge dances a weekend, with at least two bands. It's not just the Charlatans, and the Jefferson Airplane... Big Brother & The Holding Company, The Loading Zone, 15 or more insane groups are doing that thing. None of them sound like The Charlatans, especially not the Airplane, but for that matter, The Charlatans don't sound like The Charlatans anymore, either. The basic rule is to break the rules, and to not sound like any other group. Most groups base their 'uniqueness' on distorted sound; and while this is often tiresome and just plain too loud, there is definitely a lot of good music at these weekly holocausts. S. L. L.

Berkeley

dear BROADSIDE:

This is a comment on Dave Wilson's column in which he felt the need to absolve himself of all "blame" for the appearance of Sgt. Barry Sadler in the folk portion of the Winterfest.

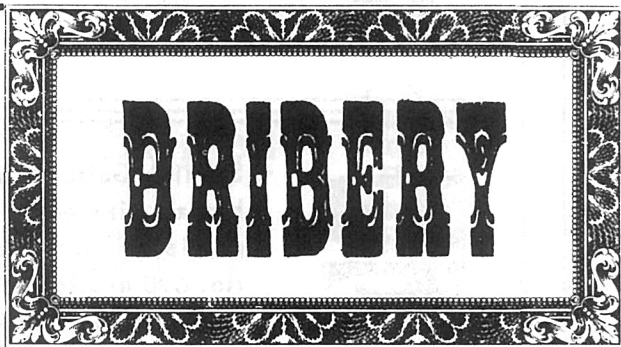
I am sorry for him and for the "hip" crowd whose favor he seems to need so badly, if the presence of one performer, whatever their opinion as to his singing ability, can drive them to the point where Mr. Wilson fears that a riot may erupt.

Mr. Wilson's comments as to "putting him in a position where he could do the least harm" made me wonder if Sgt. Sadler had brought his gun instead of his guitar, which may not have been a bad idea.

I feel nothing but embarrassment for the immaturity shown by these people and by Dave Wilson in their reaction to this performer. I can only hope his presence did not result in the early demise of any of those who had to restrain their rage with such difficulty.

Sincerely,
B. Geromini
Boston

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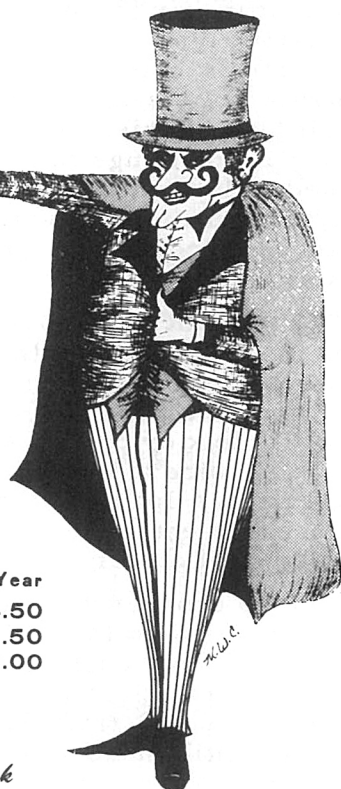


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