

# THE BROADSIDE

Volume V, No. 5

Cambridge, Massachusetts

April 24, 1966

Photo by Chris Murray



## FOURTH ANNUAL BRANDEIS FOLK FESTIVAL

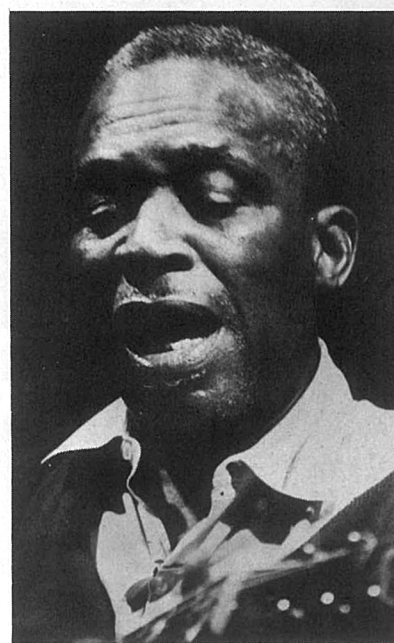
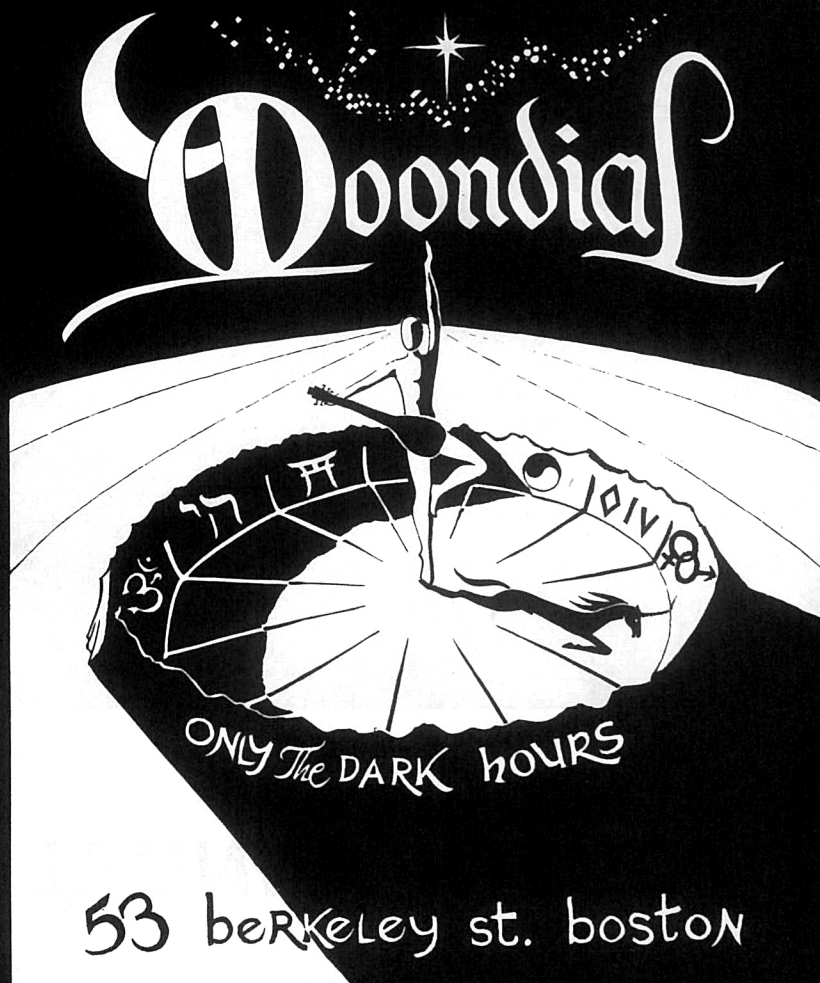


Photo by Rick Sullo

Photo by Rick Sullo

FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS



**Julie Meredith - art - folk**  
**Leonard Wolf - poetry**



# THE BROADSIDE

Vol. 5, No. 5

April 24, 1966

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## Brandeis Folk Festival

Four years may be a short time in which to make a tradition, but it has been long enough to firmly establish the Brandeis Folk Festival as an annual event of importance for the ever-growing Boston Folk scene. Since its inception in 1963, the Festival has continued to produce concerts and workshops of the caliber of many of its better-known counterparts around the country, while at the same time serving the function of bringing in performers seldom, if ever, heard in the Boston area. Rare, and in some cases, first New England performances, with the exception of Newport, have been given at Brandeis by people such as Mance Lipscomb, Hobart Smith, Roscoe Holcomb, Alan Mills, Jean Carignan, and the Georgia Sea Island Singers, not to mention at the First Brandeis Folk Festival, an appearance by a still relatively unknown singer by the name of Bob Dylan.

The performers this year are all ones who should be more or less familiar to Boston folk audiences. The Friday night concert on

# Where It's At

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**sun. April 24**  
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May 6 will feature singer/songwriter Eric Andersen, once a regular columnist and now an occasional contributor to this magazine; Son House, the Delta bluesman who was thought to be long dead by all the "experts" but who was found by Dick Waterman and Phil Spiro of Cambridge two years ago; The New Lost City Ramblers, the most widely known of the city interpreters of southern country music; and Scots singer Jean Redpath, the young lady whom no self-respecting seal with any sense of aesthetics would refuse to come to when called in song.

The afternoon of Saturday, May 7, will see a Children's Concert, and workshops on Blues, Harmonica, and other subjects not yet announced.

Saturday night will be an evening of Blues and Gospel. Featured on the program will be The Chambers Brothers, for whom Boston has become a foster home; also, the street-singing preacher and influential folk guitarist, Rev. Gary Davis, Boston's own Mitch Greenhill, and perhaps the greatest singer of all time, Skip James.

A special weekend ticket is available along with tickets for individual events. Contact Brandeis Folk Festival, Brandeis University, Waltham, or Folklore Productions, HU2-1827.

Neil Nyren



## RAMBLIN' ROUND

w/dave wilson

I did mention an issue or two ago that spring was herè didn't I? I'm sure that I did. Mostly it has been in disguise as late winter, but there are some undeniable clues. One of the clues I notice more often than others is the higher hemlines on Charles Street, and I remember when a chick could be in trouble with a cop for wearing shorts that were not longer than dresses are today. But, I'm not complaining. In any event, one other thing which just happens to coincide with the advent of 1966's spring to Charles Street is the opening of the Turk's Head Coffeehouse from 11:00 a.m. to 5:00 p.m.

We (you and I, I think) usually think of coffeehouses as evening phenomena. However, there is plenty of precedent for daylight operation. Back when coffeehouses were really in their flower (19th century in Boston), they were open from 5:00 a.m. to midnight and were attended daily in this city by almost 250,000 people. (I'm sure the licensing board doesn't know about that.)

What I am trying to get around to telling you (despite the intrusion of so many pseudo-poochisms) is that I dropped into the Turk's Head early this past week on an afternoon to see if the sandwich board on the sidewalk proclaiming their daylight operation was an authentic declaration. It was. But the difference between the nighttime operation and daytime operation is as great as that between ... night and day. First, I was astonished to see each table covered with long white table cloths, and in the afternoon the sun gets into the room via the front windows. The room, while not bright, was comfortably lit and warm.

Hosting the operation is Patrick O'Connor, late of London. He produced a menu with a flourish and, in his British accent, proceeded to suggest some of the house specialties. Be-

### JENNIE'S RESTAURANT

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sides the normal Turk's Head fare, including Vichyssoise, Bouillabaise, French Onion soup and Chowder, Arabic Meat Pie, and cheeses, the afternoon menu offered sandwiches with caviar, smoked salmon, black olives and liver pate' as well as more staple items such as ham, turkey, and tuna. After bringing me a glass of iced Jasmine tea to wash down my sandwich, Patrick joined me to talk about some of the differences between restaurants in England and here, about muck-ups in high places, and his philosophy in general.

In the end, I left reluctantly to fight Boston traffic, and promising myself to partake again soon of the luxury of some afternoon calm in those pleasant surroundings, perhaps over a chessboard next time. Maybe you and I can get together there sometime.

After hearing several mixed reports about the We Five, who were appearing at the Unicorn, I thought I'd drop down to see what they were all about. I found them to be most interesting of the so-called folk-rock groups I've yet seen. The f-r label is misleading. Certainly the group is folk oriented, certainly they rock a lot of tunes, but they do so much more than that. I was charmed by their "Merry Unbirthday" from Alice in Wonderland, and very pleased with their treatment of Ewan MacColl's "First Time." Beverly Bivens, the only chick in the group, is not only attractive, but one hell of a singer with a wide vocal range and a wealth of nuance at



her ready grasp. Mike Stewart, who plays guitar, banjo, and who knows what else, handles most of the intro's with a folky and hip humor, and the group meshes well. I suspect that they have only begun to explore the areas of music with which they will be working; and they may not be "where it's at," but they will be as soon as "wia" catches up with them.



### **TOM RUSH AT STONEHAM**

Tom Rush, three times winner of the BROADSIDE Readers' Poll, will make his first public concert appearance in this area since he won this year's poll, when he performs at Stoneham Town Hall on Saturday night, May 7.

Previously scheduled for April 6, the concert had to be postponed when Tom was rushed to a Detroit hospital to undergo surgery. Now, nearly mended and with a new single being played on Boston radios, Tom should be in good shape for his engagement.

### **NEWPORT FESTIVAL INNOVATIONS**

Newport will be making some innovations at the Folk Festival this year. First will be a special pre-Festival program for children on Wednesday, July 20. Oscar Brand will organize the program and will be helped by Theo Bikel, Judy Collins, Bessie Jones, Jean Ritchie, and Buffy Sainte-Marie.

Another innovation which will be included in this year's Festival will be an exhibit of traditional folkcrafts; the wool process, for example, will be demonstrated from the sheering of a sheep to the making of finished wool tweed.

Next issue, we will include a list of all performers announced to appear up till that time.

### **SDS SPONSORS FOLK SPECTACULAR**

Wednesday night, May 4, the Back Bay Theatre will be the scene for one of the biggest folk concerts to be held in Boston this year. Featured on the program will be Judy Collins, Phil Ochs, Tom Paxton, Son House, Tom Lehrer, Earl Robinson, Barbara Dane, Skip James, and the New Lost City Ramblers.

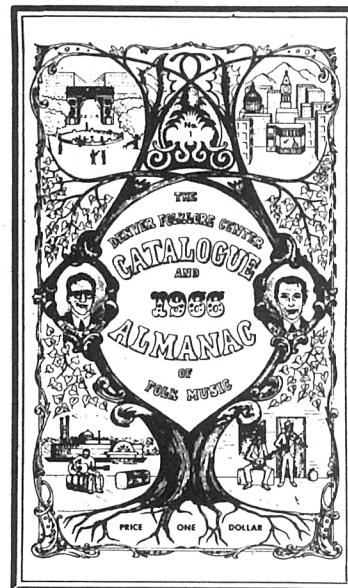
Perhaps of more interest than the other performers who are well known and have played Boston numerous times is Earl Robinson. This will be his first appearance in Boston that we know about. Earl was one of the most important of the early songwriters in the folk movement and worked closely with the Almanac Singers and others.

Proceeds from the concert will benefit SDS projects.

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# Notes from a Stanza Collector variant ed. freeman

A bit of folk music theory:

One of the stickiest problems a beginning folk guitarist has to face is that of figuring out the chords to songs learned off records, like performance, etc., where there are no handy chord diagrams to do your thinking for you. Some manage to figure out chords instinctively, others don't; to those, the following theory may be of some help.

To begin with, the most efficient and accurate way to refer to chords is by number. To number a chord, one must know the scale of the key in which it is being played. For example, let us take the key of D. The notes of a D scale, with their corresponding numbers, are as follows:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	8 (or 1)

An E chord in the key of D would be based on the second note of the scale, and would therefore be called a 2 chord, a G chord would be a 4 chord, an F# minor would be a 3 minor, and so on.

If you don't know the scales of the five basic major keys used on guitar, learn them.

Note Number:	1	2	3	4	5	6	7	1
Key C		C	D	E	F	G	A	B
G		G	A	B	C	D	E	F#
D		D	E	F#	G	A	B	C#
A		A	B	C#	D	E	F#	G#
E		E	F#	G#	A	B	C#	D#

Exercises: An E chord in the key of C would be a 3 chord, an A in the key of D would be a 5 chord, an F# in the key of A would be a 6, an F# in the key of E would be a 2, a C minor in the key of G would be a 4 minor, a G#<sub>7</sub> in the key of E would be a 3<sub>7</sub>, and so on.

(Note: Do not confuse the number of the chord with the subscript, which means an en-

tirely different thing. More about this some other time.)

The major advantage in numbering chords comes when you transpose from one key to another; the numbers of the various chords remain constant, although they refer to different chords. Example: say you are playing in the key of E and you have a progression as follows: E/A/B<sub>7</sub>/E/F# minor/B<sub>7</sub>/E. Translated into numbers, that would be: 1/4/5/1/2 minor/5<sub>7</sub>/1. Transposed into the key of C, the same numbers for the chord progression would apply, except that they would represent the following chords: C/F/G<sub>7</sub>/C/D minor/G<sub>7</sub>/C.

Next week, how all this garbage applies to Home on the Range, et. al.

## Bits and Pieces

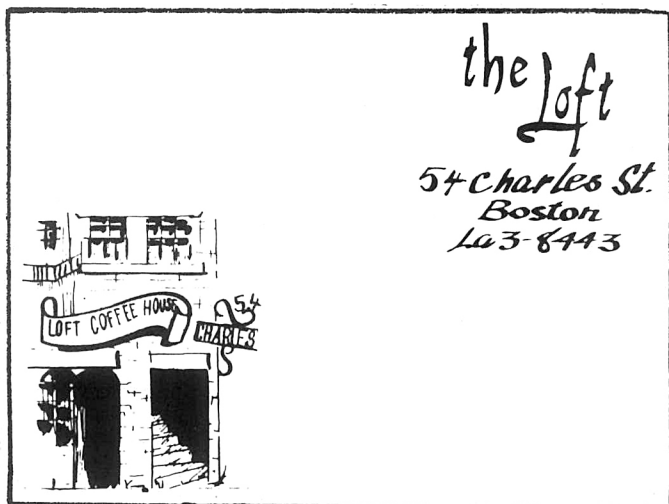
THE UNIDENTIFIED FLYING OBJECTS is the name of a projected all-girl electric group which is being formed by Lisa Kindred. It will include Cambridge musicians, Ann Sternberg, Helena (Dyane) Tribuno, and Laurie Stanton\*\*\*UNICORN proprietor, George Papadopolous and his wife are traveling in Greece\*\*\*WE FIVE banjo player Mike Stewart is cousins to K3's John Stewart\*\*\*PETE SEEGER will make a rare concert appearance at the University of New Hampshire this month\*\*\*A movie depicting hip Boston is using the Loft coffeehouse as one of their locations\*\*\*A book of POOHSONGS is now in the bookstores\*\*\*KING'S ROOK is opening a second Honda dealership, this one on Route 1 in Saugus\*\*\*Sounds Editor, Larry McComb recently reported to be on a trip to Berkeley\*\*\*E & O MARI have just published a new Guitar Instruction Book\*\*\*LEONDA has just returned from Florida and a two-week engagement at the Flick\*\*\*"THE URGE FOR GOING" is disappointedly not on Tom Rush's new LP\*\*\*The 5th PHILADELPHIA FOLK FESTIVAL will be announced shortly\*\*\*



### STAPLE SINGERS HEADLINE 47 MAY

Club 47 will bring the Staple Singers to this area for their first full week engagement. These most popular of all Gospel singers in folk circles will appear at 47 from May 10 through May 14.

Other important appearances at 47 during the first two weeks of May will include the Times Square Two on May 6 and 7, Carolyn Hester on May 4 and 5, and Rev. Gary Davis on May 8 and 9.







**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

Although many stage events are self explanatory, programs or introductions offering a hint of place, plot, or purpose often hasten audience rapport, and discussions after the fact sometimes reveal fresh interpretations. In the case of the Stage Coach Players' "A Happening," performed at the Rose on April 2, an explanation, ANY explanation, was tragically missed by the audience.

Happenings are the op art of the theatre world, best described as series of events, sometimes related, always unexpected. Generally, directors only outline the blocking (movements), using a script explaining the theme. The actors, within this fine basic structure, are then allowed a great deal of freedom through improvisation. An excess of props may be used for effect.

The happening of the Stage Coach Players was evolved from and directed by Bill Gile and Bob Bruyr. They allowed only two rehearsals, stressing the need of spontaneity. There were no breaks during the production; taped music guided both actors and audience

from scene to scene. The events here were meant to be related - progressive comments on life using nature's basic four - air, water, fire, and earth.

Amid swift movements and loud exclamations, there was one scene the entire audience was able to appreciate. Bill Gile stepped to the front of the stage, mimicked what could have been a real country hick of a farmer, and painstakingly read an Ode to a Robin. It is one of the funniest pieces of would-be verse I have ever heard.

For what they were doing, the actors in general were fine. They were all enthusiastic and quite compatible. For a few special minutes, there was one outstanding actress, Betsey Turin. In this particular scene, there was a single-file parade, with Betsey out of step and in everyone's way. The line-up symbolized conventional non-thinking followers; Betsey was the rebel, the non-conformist. She briefly disrupted the majority, making them slightly alter their course without changing the way of things. But Betsey succeeded elsewhere. She brought her character to life; she made the audience feel her aloneness and share her search. Those few moments were very sad and very real.

Next issue we'll discuss the war of some sex-starved women against their men who deserted them for battle in "The Wit to Woo" by the Candlelight Players.



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# the veer city rider

by Peter Stampfel



As human thought is becoming more conceptual, data becomes camp.

The other day I was talking to an up-and-coming rock group, The Brass Monkeys. Lead singer, Philly Dawg Subtrafuge, had a lot to say on the subject.

"Don't mean a thing if it ain't got that swing," he said. "Foom is a word you don't meet every day."

Your Reporter asked, "What's going on here?"

Philly Dawg: "Total WAR AGAINST THE DETROIT MACHINE! It's a sign of the times."

Your Reporter: "Seems the whole pop music field has taken up politics."

Philly Dawg: "I never was much of a one for dictators myself, but I think the whole country should be run by electricity."

Your Reporter: (laughing) "Well, that would eliminate the element of human error!"

Philly Dawg: "Plastic. Everything's going to be made out of plastic."

Your Reporter: "Lately I've been eating a lot of Knorr's beefnoodle soup..." (At this juncture, Your Reporter fell headlong over an

extension cord that was connected to Death on the Highway, the Brass Monkeys' lead guitarist.) "Excuse me. I didn't mean to unplug your instrument."

Death on the Highway: (blank horrible silence.)

Philly Dawg: "It's all right. He's just been on this diet of turtle come and radishes. Says it makes him think of the guitar in a totally different context."

Your Reporter: "How about you, Philly Dawg? Do you take anything special to improve your singing?"

Philly Dawg: "Yee Har Har!"

Your Reporter: "Actually, I would like to know where you got the name Brass Monkeys."

Philly Dawg: "It's an old blues term."

Your Reporter: "Could you be more explicit?"

Philly Dawg: (His pupils slowly dilating in time to his story) "Down in the Okeefenokee Swamps there are things unknown to civilized man. The swamps are as old as time; the ferns saw the passing of the dinosaurs, the marsh gasses rise, and the wind whispers, 'Who's to know? Who's to know?'"

Your Reporter: "I see."

Philly Dawg: "It's deeply personal."

(At this juncture, Your Reporter turned back to Death on the Highway, who had not looked up from his guitar since the other juncture. It was difficult to break the spell of his concentration, but I finally captured his attention by disconnecting him again.)

Your Reporter: "Your-uh-style and appearance seem to attract a great many of the young lady fans. Do you feel this may detract from your reputation as a musician?"

Death on the Highway: (He replied, but Your Reporter hesitates to report such a phrase. Then he replugged the amplifier, picked up his guitar, and resumed his incomprehensible stream of sounds.)

Your Reporter: "Well, Philly Dawg, how much of your success do you feel you owe to the Little Guy — you know, the Man in the Street?"

Philly Dawg: "None. The trouble with the common man is, he's common."

Your Reporter: "What is it about the common man that makes him so — well, common?"

Philly Dawg: "The common man is absolutely structurally incapable of having a revelation."

Your Reporter: "And this is one of the things that you feel makes the Brass Monkeys special."

Philly Dawg: "Yes, I have this feeling. We have lots of revelations, especially at breakfast and on tour."

Your Reporter: "Is there some final summation you'd like to give the public before we end this interview?"

Philly Dawg: "Stand back! I ain't finished with my crazy dance!"

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**MAY 6 & 7**

**FOURTH  
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## WASHINGTON-BALTIMORE FOLK SCENE

by Mike Esterson

All signs these days seem to say that the big folk boom is over. The Baltimore-Washington folk scene backs up this fact. The area's radio folk music programs are now far and few between. WAVA-FM of Arlington, Va., which used to have folk music 7 nights each week, now has it 9 till midnight Saturdays and Sundays. Washington's Shadows, and Baltimore's Blue Dog and Le Flambeau, some of the area's first coffeehouses, are all long gone. So is the Ontario, which used to be the home base of John Hurt and many other blues artists.

The remaining folk spots, however, have been booking top acts to good crowds in most cases. The Foghorn in Baltimore has featured the likes of Bob Gibson, John Hammond and the Greenbriar Boys in recent weeks, and will spotlight Pay Sky from April 18 to April 23. As I meet my deadline, further schedule is unavailable.

The Cellar Door in Washington has been slipping jazz acts between such folk as Josh White and Geula Gill, among many others. Future dates are unknown, but Ian Tyson is expected for a week as a solo performer while Sylvia is expecting.

Meanwhile, in Timonium, just north of Baltimore, Patches' 15 Below, operating on a week-end only basis with Sunday as hoot night, has built up a big following that fills the place each Friday and Saturday to see the best area talent plus folk like Ed McCurdy and Jim & Jean. Bob Jason will sing April 22 and 23, followed by the Beers Family the next week, April 29 and 30.

There have been very few concerts in Baltimore in recent months, but on May 6, Phil Ochs will sing at the Lyric Theatre. I have not heard of any coming D.C. concerts at my deadline.

Next column I'll focus on the "local folk-singing spots" of the area.

Anyone having any news of the area please write to me at 3503 Southvale Road, Baltimore, Md. 21208.

\*\*\*\*\*

Ian & Sylvia's new album has stirred up a lot of controversy in the area because of the four numbers which include accompaniment by an organ, drums, and even trumpets on "Play One More," the album's title song. Many people are disappointed by the "new sound" while just about as many are wild about it; nobody is neutral on the subject. I am one of the latter group. The "new music," as I call it, is an awful lot of fun to listen to, especially the Lovin' Spoonful, and I try to treat it as fun.



## TIMES SQUARE TWO RETURN TO 47

Many years ago, at a large hotel in the quaint little town of Montreux on the lake of Geneva in Switzerland, there lived a certain Mycroft Partner, born in Malaya of British stock. He was in the habit of singing for guests, usually at dinner time, sometimes at breakfast, and occasionally as he led them through nearby mountain passes — in fact, if the truth were to be told, whenever the opportunity presented itself.

It was at an after-ski party that he met one Andrew i,...

Thus begins the incredible text of "A Terribly Condensed History of the Times Square Two," a document which hopefully will be printed in full in this magazine in the near future. On two weekends, April 29 and 30, and May 6 and 7, the Times Square Two will be presented in all their glory on the stage of Club 47.

If you have yet to see their performance, a paragon of impeccable taste and savoir-faire, you ought not miss them this trip around.

## Questions + Answers

(OUR QUESTIONS + OUR ANSWERS)

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# AND COFFEE TOO

## Out of Town

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## and Concerts



### Tete a Tete Providence R.I. 401-621-7998

#### April

- F 22 McMullen - Russ
- Sa 23 Jazz Returns
- Su 24 Hoot
- M 25 closed
- Tu 26 Guitar workshop, Ron Murray
- W 27 Folk Lab - J. J. Egleston  
instructor

- Th 28 7:30, Batman
- F 29 } Justine Devereaux
- Sa 30 }

#### May

- Su 1 Hoot
- M 2 closed
- Tu 3 Guitar Workshop -  
Ron Murray, instructor
- W 4 } Folk Lab - J. J. Egleston
- Th 5 } instructor
- F 6 }
- Sa 7 } Ellen Stoney
- Su 8 Hoot
- M 9 closed
- Tu 10 Guitar Workshop -  
Ron Murray, instructor
- W 11 Folk Lab - J. J. Egleston  
instructor
- 7:30, Batman

### The Flying Lion Fall River, Mass.

672-1553

#### April

- Su 24 Chuck Miville, Bob Cangello  
Bob Wills & Bill Hahn - Blues

#### May

- Su 1 Dyane Tribuno, experimental  
film "Very Nice, Very Nice"
- Su 8 Ed Freeman, Louis Andraed -  
Poetry reading
- Su 15 Eliot Kenin - Ragtime

### Folk City USA

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

#### April

- F 22 Leadbelly  
Library of Congress Recordings  
Guest: Moses Asch
- F 29 People for Peace Concert  
Guests: Judy Collins  
Barbara Dane  
Phil Ochs  
Tom Paxton

#### May

- F 6 Recent Releases &  
Record Reviews



### Concerts

#### April

- Su 24 CHAD MITCHELL, PAT SKY,  
BERNICE REAGON, Kresge Auditorium  
8:30 p.m.
- Su 24 THE HALLUCINATIONS  
Benefit for SNCC, Moondial, 3-5:00 p.m.
- F 29 The American Banjo from Origin  
to Jazz (The Banjo Prior to Folk  
and Bluegrass), FSSGB, YMCA  
316 Huntington Avenue, 8:30 p.m.

#### May

- W 4 JUDY COLLINS, PHIL OCHS,  
TOM PAXTON, People For Peace  
Back Bay Theatre, 8:00 p.m.
- Th 5 RAY CHARLES, Four Seasons Arena  
Walpole, 8:00 p.m.
- F 6 ERIC ANDERSEN, JEAN REDPATH,  
NEW LOST CITY RAMBLERS,  
SON HOUSE, Brandeis Folk Festival  
Brandeis, 8:00 p.m.
- Sa 7 CHAMBERS BROTHERS, SKIP JAMES,  
REV. GARY DAVIS, MITCH GREENHILL  
Brandeis Folk Festival, Brandeis, 8:00 pm
- Sa 7 TOM RUSH, Stoneham Town Hall, 8:30 pm



## Orleans

April

F 22 Dick & Karen  
Sa 23 Mitch Blake  
Su 24 Gil de Jesus  
M 25 Mark Worthington  
Tu 26 Steve Koretz  
W 27 Mel Lyman  
Th 28 Nancy Michaels  
F 29 Bill Staines  
Sa 30 Peter Childs

May

Su 1 Tod Lloyd  
M 2 Howard Soren  
Tu 3 Steve Koretz  
W 4 Mel Lyman  
Th 5 Nancy Michaels  
F 6 The Whinin' Boys  
Sa 7 Ed Freeman  
Su 8 Howard Soren  
M 9 Tod Lloyd  
Tu 10 Steve Koretz  
W 11 Mel Lyman  
Th 12 Nancy Michaels  
F 13 The Whinin' Boys  
Sa 14 Ed Freeman  
Su 15 Don MacSorley  
M 16 Peter Childs  
Tu 17 Steve Koretz

## Loft

LA3-8443

April

F 22 The Villagers  
Sa 23 Gil & Gila - Israeli music  
Su 24 closed  
M 25 }  
thru } The Clouds  
W 27 }  
Th 28 Hoot  
F 29 }  
Sa 30 } The Villagers

May

Su 1 closed  
M 2 }  
thru } to be announced  
W 4 }  
Th 5 Hoot w/ George Henry  
F 6 to be announced

## King's Rook

1-356-9754

April

F 22 Steve Koretz  
Sa 23 Peter Childs  
Su 24 Hoot  
M 25 Candymen Au Go Go  
Tu 26 Dayle Stanley  
W 27 Rocking at the Rook  
Th 28 Dayle Stanley  
F 29 }  
Sa 30 }

May

Su 1 Peter Childs  
M 2 Hoot  
Tu 3 Rocking at the Rook  
W 4 Dayle Stanley  
Th 5 Rocking at the Rook  
F 6 }  
Sa 7 } to be announced  
Su 8 Peter Childs  
M 9 Hoot  
Tu 10 Rocking at the Rook  
W 11 Dayle Stanley

## Moondial

542-0169

April

F 22 Held Over, Julie Meredith  
thru } mistress of art folk, &  
May } Leonard Wolfe, poetry  
F 6 }

April

Su 24 Concert - SNCC Benefit:  
The Hallucinations, 2-5 pm

## AND COFFEE TOO

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## Boston Area



## The Parable

April

F 22 Bob Sproul - guitar  
Sa 23 Speaker for Quincy Community  
Action  
The Poirier Family  
F 29 Pam Poirier - guitar  
Sa 30 The First Annual Quincy  
Folk Festival

May

F 7 Bob Gamble - reading from  
Catch 22

## The Damaged Angel

April

F 22 The Fours Company  
Sa 23 }  
thru } closed  
Th 28 }  
F 29 Informal Coffeehouse  
Sa 30 }  
thru May } closed  
Th 5 }  
F 6 Bow Street Irregulars  
Sa 7 }  
thru } closed  
Th 13 }  
F 14 to be announced

## Club 47, Inc.

UN4-3266

April

F 22 Arlo Guthrie  
Sa 23 } Clarence Ashley & Tex Isley  
Su 24 }  
M 25 } Tom Rush  
Tu 26 }  
W 27 } Skip James  
Th 28 }  
F 29 } Times Square Two  
Sa 30 }

May

Su 1 Hoot  
M 2 } Son House  
Tu 3 }  
W 4 } Carolyn Hester  
Th 5 }  
F 6 } Times Square Two  
Sa 7 }  
Su 8 } Rev. Gary Davis  
M 9 }  
Tu 10 }  
thru } Staple Singers  
Sa 14 }

Concert & Children's Programs

Will resume in fall

Art Exhibit

April Robert Nason  
May

## Turk's Head

227-3524

April

F 22 } Rob & Gretchen  
Sa 23 }  
Su 24 Bill Staines  
M 25 Leonda  
Tu 26 Tod Lloyd  
W 27 Ray Pong  
Th 28 Peter Golden  
F 29 Steve Koretz  
Sa 30 Leonda

May

Su 1 Bill Staines  
M 2 Leonda  
Tu 3 Tod Lloyd  
W 4 Ray Pong  
Th 5 Paul MacNeil  
F 6 Steve Koretz  
Sa 7 Leonda  
Su 8 Bill Staines  
M 9 Leonda  
Tu 10 Tod Lloyd  
W 11 Ray Pong

## Seventh Circle

April

F 22 Violin and viola, contemporary  
music  
Sa 23 Weston College Singers  
Th 28 Continuing Tolkien's "The  
Fellowship of the Ring"  
F 29 Father O'Looney - "The  
Berkeley Crisis"  
Sa 30 Korean music with Kim

May

Th 5 Continuing Tolkien's "The  
Fellowship of the Ring"  
F 6 Mary Murtagh and Doris  
Jackson - Folk Songs  
Sa 7 Hoot

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**Howard Soren**

**May 2&8**

**Whinin' Boys**

**May 6&13**



## Rose

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evenings: 523-8537

F 22

Candlelight Players present  
"To Wit to Woo"  
Sa 23 The Square Deal String Band  
Su 24 Italian Guitar Festival w/  
Guy Principato  
Guest Singer - Larry Templeton  
Latin Guitar Festival w/  
Gil de Jesus

M 25

closed  
Th 28 Songs, Ballads, & Poetry w/  
J. Cowles, Priscilla,  
Bill Schustik  
F 29 "To Wit to Woo"  
w/ The Candlelight Players  
Sa 30 Steven Associates present  
John Harris & John Soren

May

Su 1 Italian Guitar Festival w/  
Guy Principato  
Guest Singer - Ramon Tonelli  
Latin Guitar Festival w/  
Gil de Jesus

M 2

closed  
Th 5 Poetry, Ballads, & Songs w/  
J. Cowles, Priscilla,  
Bill Schustik

F 6

Tempo theater presents  
Ferliaghetti's "Soldier of No  
Country"

Sa 7

Stagecoach Players Present  
"Happening Number 3"

Su 8

Italian Guitar Festival w/  
Guy Principato  
Guest Singer - Larry Templeton

M 9

Latin Guitar Festival w/  
Gil de Jesus  
Tu 10 }  
W 11 } closed

## Where It's At

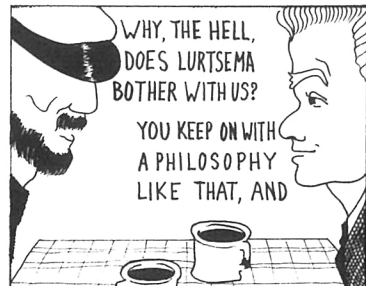
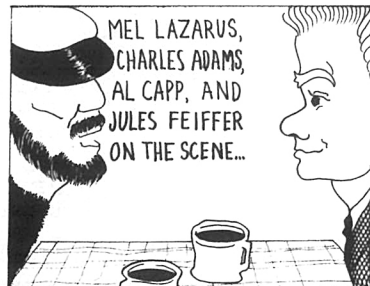
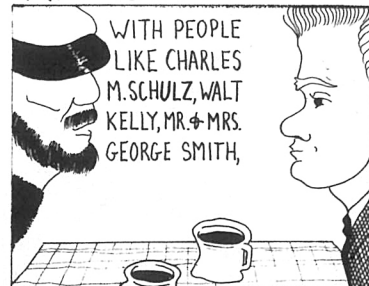
April

F 22 } The Ronnettes  
Sa 23 }  
Su 24 The Barbarians  
M 25 closed  
Tu 26 }  
W 27 } Little John and the Sherwoods  
Th 28 }  
F 29 } The Flamingos  
Sa 30 }

May

Su 1 Mitch Ryder & The Detroit Wheels  
M 2 closed  
Tu 3 }  
W 4 } to be announced  
Th 5 }  
F 6 }  
Sa 7 } The G Clefs  
Su 8 }  
M 9 closed  
Tu 10 }  
W 11 } Teddy & The Pandas  
Th 12 }

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by Lurtsema

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# Broadside

THE RIGHTS OF MAN

The Ian Campbell Folk Group

Elektra EKL-309

The Rights of Man is the Ian Campbell Folk Group's second recording, and its release should have been a long-anticipated event. Why word of this English group's artistry has not spread much is a mystery; their musicianship and taste should make them very popular with any discerning audience. They are excellent musicians, but, more fortunately, their skill is matched by their sensitivity and taste. Their songs have an immediate appeal, and their performances are marked by a style that can only be described as thoroughly appropriate. Their material is almost exclusively English, and some of it is contemporary, but in a traditional vein.

I especially enjoyed "Come Kiss Me Love," "Four Pounds A Day," "Dirty Old Town," and "Thirty Foot Trailer," but every cut on this record has much to recommend it. Ian and Lorna Campbell are excellent singers, and Dave Swarbrick is an outstanding fiddler. Perhaps what distinguishes this group most is their easy grace and charm which they project with an engaging lilt. This is a fine album, and the Ian Campbell Folk Group deserves what will be a rewarding listen.

Ralph Earle



PHIL OCHS IN CONCERT


Elektra EKL-310

It has been said of Phil Ochs that all his songs sound alike. This is true to the extent that his melodies rarely achieve individuality by adding to his statements and that he uses virtually no vocal inflection to shade his meanings. As a result, his impact comes almost exclusively from his lyrics. I have long admired Phil Ochs as a lyricist, but, unfortunately, the vocabulary of protest has become diluted by repetition; and in this, his third album, the songs do seem very similar to one another and to other of his songs. But there is an element here which is new. It is a more militant, more vituperative feeling. "I'm Going To Say It Now" really says very little, but it projects a feeling of barely controlled hostility; "Cops Of The World" is extremely harsh and condemnatory; "Santo Domingo" is completely lacking in a sense of detachment and perspective which is usually Ochs's trademark. These three, and

## NEW BEDFORD COFFEEHOUSE OPENS

We have been informed that The Shipwreck has opened in New Bedford at the Rodman Job Corps Center. It will be open Friday, Saturday, and Sunday nights, featuring informal talent by local performers and Boston performers in the near future. Hoots will take place Sunday afternoons, and Sunday night will be considered stag night. Coffee, tea, and snacks will be served.


The coffeehouse is managed by Job Corp students under the supervision of Job Corp workers.



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# Reviews

"Bracero," "Ringing of Revolution," and "Canons of Christianity" suggest that Ochs has given up as ineffectual attempts to persuade by gentle reason and incisive wit and has decided to become more direct, honest and occasionally more inflammatory. He says this very nicely in "When I'm Gone." If my own reaction seems to be of dismay, it is because I have in the past also appreciated Ochs' subtlety and understatement. It is hard to admit that perhaps these are not the most effective weapons at hand.

I should at this point say that since writing about "Changes" a month ago, I have changed my opinion of this song. Ochs' performance here is very musical, his voice and melody amplify and complement his perceptive lyrics; "Changes" is a good song.

In this album, Phil Ochs has become more insistent; he demands that his audience hear and heed as well as listen. That audience is going to have to face themselves and make a commitment one way or the other. It will be interesting to see their reaction.

Ralph Earle

SONNY BOY WILLIAMSON  
& THE YARDBIRDS

Mercury  
MG21071

This record was obviously released a few years ago overseas. The death of Sonny Boy Williamson (Rice Miller) was received here with much sadness and I would imagine with more such among Blues fans in England and on the Continent.

Thankfully, Mercury saw fit to release this album in the United States. Recorded live at the Crawdaddy Club, London's home of electric blues, Sonny and The Yardbirds do up nine tunes evidencing a rapport that would not be expected to exist between any older and younger performers, let alone between an aging American Negro and a group of adolescents who grew up in England, part and parcel of another culture.

According to the liner notes, the recording session at the Crawdaddy Club, in front of a live audience, was one in which a bewildering chaos of patch cords, makeshift arrangements, and a temperature not much higher than the zero degree weather outside, proved no hindrance. Technically, the sound is one of the best I've heard on any record, not muddy at all with both the vocals and the music coming through crisply.



MAGAZINE

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WRITE: P.O.B. 879

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

While supposedly all new material, any listener familiar with Sonny Boy's numerous other recordings will hear many familiar phrases and phrasings. Good Harmonica, good performance, good backing by the Yardbirds. We deserve more releases like this from Mercury.

dave wilson

THE SMOTHERS BROTHERS PLAY IT  
STRAIGHT

Mercury  
MG 21064

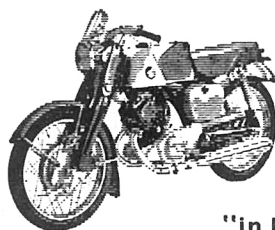
Tom and Dick Smothers prove with great conclusiveness that comedy rather than music is their forte. What was before charming in combination with their repartee, drags here disastrously. Only for the Trivia collectors of tomorrow.

dave wilson

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### TO ANY BUYERS, BORROWERS, BEGGARS OR THIEVES OF BLUESHARP...

For reasons totally beyond my comprehension, I didn't get to see proofs of this book before it went into print. As a result, several typographical errors got through. Many are just punctuation, etc., but a few affect the charts and diagrams, in some places making the book unclear or hard to use.

Sheets of corrections for these errata have been prepared for both the first and second printings.

I am told that all copies shipped hereafter will include these sheets, but those of you who bought the book before this can get these corrections free. Just write: Bluesharp. Box 1109, Minneapolis, Minnesota 55440, specifying which printing you have, and enclose a self-addressed, stamped envelope, and the lists will be sent.

By the way, many (but not all) of the errors were corrected in the second printing, and one hopes the third printing will be as beautifully correct as the original manuscript. Shall we pray?

Tony "Little Sun" Glover

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# Reviews

## FOLK AT THE PHIL

The Spinners - Fontana TL 5219

## MORE FOLK AT THE PHIL

The Spinners - Fontana TL 5234

In the two albums, *Folk at the Phil* and *More Folk at the Phil*, American listeners have the opportunity to hear one of England's finest folk groups. The albums are live recordings of The Spinners' concert at the Liverpool Philharmonic Auditorium. There are, admittedly, many groups who preserve more ethnic authenticity, and groups whose performance is more polished and slick. No group, however, has produced as pleasant a blend of the two extremes. The Spinners are serious about their music, without the somber sterility of many "serious" folk singers (like, for example, Ewan MacColl - who is, after his own fashion, excellent). The live performances are exhilarating due to their own exuberance. Their enthusiasm for their music is infectious, and they are responsible for many converts to the pleasures of English folk music.

The group is made up of four young men from the British Commonwealth. Cliff Hall, from Jamaica, is responsible for their calypso songs; the other three are from the British Isles: Tony Davis is English, Hugh Jones (no relation) is Welsh, and Mick Groves is Irish.

Their material is, naturally enough, mostly British in origin. "Philimiooriay" is a song of the Irish immigrants working on the American transcontinental railway. "Strangest Dream" is a very beautiful, very gentle "protest" song by Ed McCurdy. The rest of the album, with the exception of the calypso songs (from the Caribbean), "Aram-sa-sa" (Israel), and "Wimoweh" (an African song by Solomon Linda), is made up of songs from the British Isles. There are three contemporary songs including one ("The Ellan Vannin Tragedy") by Hugh Jones. The remaining songs are English, Welsh (Coshier Bailey), and Irish traditional songs and sea shanties.

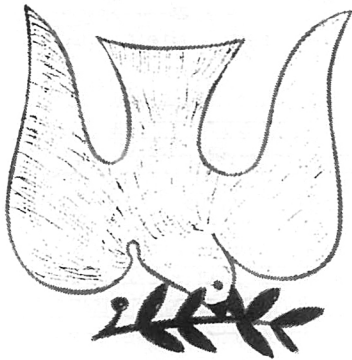
These two fine albums contain folk music handled very well. The sound is much more realistic and genuine than the insipid renditions of groups like the Kingston Trio, but much more pleasant listening than Blind Seamus O'Funk.

Bob Jones

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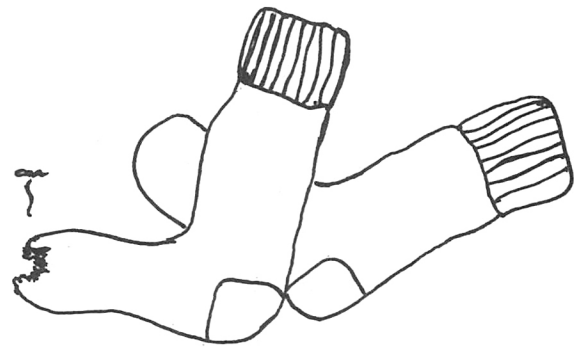


# BALLAD OF THE PINK SOCKS

by Fred Hellerman & Fran Minkoff

He marched a - long on his si-lent feet; He marched a-long to a  
 si-lent beat; Heed-ing the si - lent Bu - gle call, Read-y to  
 si - lence one and all — (cho) Ma-ny as-pi-red but few they chose,  
 Out of the top of the box — These are the he-roes who hide their  
 toes and wear — pink socks!

2. Long days and nights over dirt and rocks,  
 He travelled on wearing his Pink Socks;  
 The enemy trembled when he did pass ---  
 Those socks were more deadly than poison gas!
3. He met his end ere the bird had flown,  
 And left his Pink Socks standing all alone;  
 And when he was gone from this vale of strife,  
 They sent his last words to his loving wife:
4. "Dear," said the letter, "My race is run ---  
 Take special care of my baby son;  
 Keep him from measles and chicken pox,  
 And when he is grown give him my Pink Socks."



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## ON THE SCENE

with  
Robert J Lurtsema

According to legend, Captain John Smith, the founder of Virginia, is said to have been the first person to bring knowledge of coffee to America in 1607, but there are no records establishing the fact that he actually carried coffee with him, nor for that matter is there a definite "first date" for the appearance of coffee in North America. The records show no evidence of coffee aboard the Mayflower in its 1620 voyage, nor is there any proof that the Dutch brought coffee from Holland to New Amsterdam in the early or mid-17th century.

The first verifiable evidence of coffee in North America appears in the early town records of Boston, when Dorothy Jones applied for and was licensed to sell "coffee and cuchaletto" which was the seventeenth century way of spelling chocolate or cocoa. The date was 1670, and it is the first known reference to coffee in the Massachusetts colony. Even here, though, the record is not clear because it isn't stated whether Dorothy Jones was a vendor of coffee as a drink or of "coffee powder," as ground coffee was known in early days.

There is even some question about whether or not Dorothy Jones was actually the first vendor. Londoners had known and drunk coffee for eighteen years before she got her coffee license. Since British government officials were frequently travelling from London to the Massachusetts Colony, it seems likely that they would have brought tidings and samples of coffee with them, especially considering that it was the latest fad of the English gentry.

No doubt they also told about the new-style coffeehouses that were springing up all over London and were an established rage in Paris. The landlords of the inns and taverns of colonial Boston would have been hard-pressed not to add coffee to their list of beverages, and without necessarily bothering with the formality of a license.

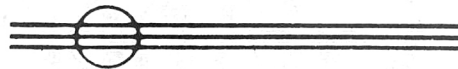
The history of coffee in Colonial New England is so closely interwoven with the stories of the inns and taverns themselves that it is difficult to distinguish the genuine coffeehouse as it was known in England from the public houses where drinks were available as well as lodging. And coffee didn't come in with a "band" the way it did in London and Paris. There was strong competition from the heady wines, the liquors and imported teas, and consequently coffee didn't attain the vogue among colonial New Englanders that it

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did among Londoners of the late seventeenth and early eighteenth centuries.

Robinson, writing about these early New England coffeehouses (or more precisely, taverns, where coffee was only one of the beverages served), says that "They were generally meeting places of those who were conservative in their views regarding church and state, being friends of the ruling administration. Such persons were termed 'Courtiers' by their adversaries, the Dissenters and Republicans." With the establishment of the actual coffeehouse, this situation was destined to undergo a decided change.

Most of the coffeehouses were established in Boston itself, the metropolis of the Massachusetts Colony, and the social center of New England. While Plymouth, Salem, Chelsea and Providence had taverns that served coffee, they never achieved the name and fame of some of the more illustrious and celebrated coffeehouses of Boston.

In the next issue, we'll devote this column to New England's first coffeehouse.

### PHILADELPHIA FOLK FESTIVAL UNDER WAY

Definite plans are under way for the Fifth Annual Philadelphia Folk Festival. More specific details will be available to us in the near future; but we do know that this year's Festival will be held at a new location.

# Come Gather Round ...

by MARY STAFFORD

It occurred to me quite suddenly last month that so far I had written this column as an exercise in erudition, referring to Professor Child as if he were a personal friend, and tossing about comments on "soul trees" and "commonplaces" without any attempt to let anybody in on the party. Now that is bad, because as I see it, the reason for writing this column is to try to show lots of people that those stuffy old ballads are really pretty groovy, fun to read and fun to explore.

What makes a ballad? It is first of all a story, and the best of the ballads are as moving read as sung. Anyone who has heard Jean Redpath recite "Mary Hamilton" can attest to this. The plots are of the basic material of life and its emotions: love, hate, revenge, grief, and consolation. Ballads have survived the centuries because of the universality of their themes. No longer can we picture life in castles or knights at battle, but love turned false and the shame of illegitimate birth are still real enough. And the reality of such situations keeps ballads from becoming static, for a singer may alter them to add his own thoughts about the emotion expressed.

If you asked the average listener what his impression of ballads was, he would probably tell you that they are interminably long. It is true that many of the ballads are twenty verses or more, but considering the story told in such a ballad, the supreme understatement should seem more striking than the length. The poetry of ballads wholly fulfills MacLeish's definition, "For all the history of grief/an empty doorway and a maple leaf."

One writer has said of ballads, "It is like coming in at the fourth act of the play." We are confronted with people doing great and gory deeds, and we have no idea why. Some-

times, as in "Edward" or "The Two Brothers," we never do learn why. Sometimes, as the story unfolds, motives become clearer. But we are always plunged directly into the action, for that is the real stuff of ballads.

Now, since ballads deal in action, and there are in the stories only certain peaks of action, a peculiar device occurs, called "leaping" and "lingering." All this really means is that the ballad ignores the minor scenes, concentrating on the important action, and so years may be skipped in the space of a verse, as we are transported from one event to the next. In "Lord Bateman," thirty-three years pass between two verses! Time is unimportant in the ballad; even characters are relatively unimportant, and are never developed far. Action, what happens, is the moving force.

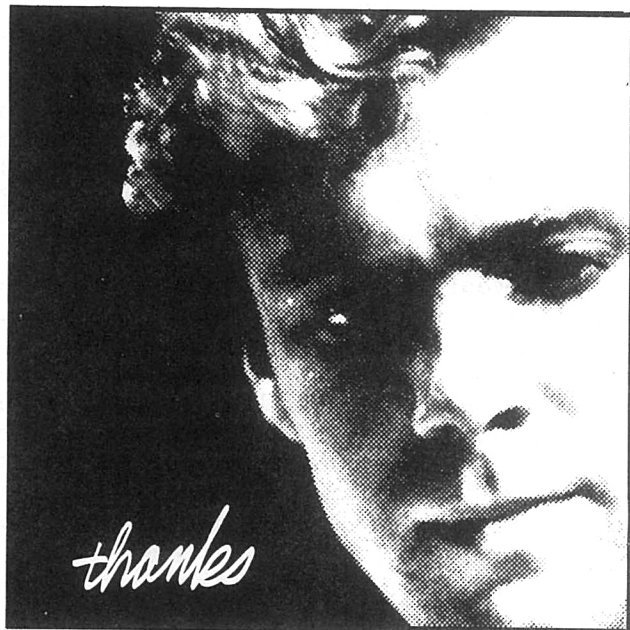


Everybody who has read many ballads notices the repetition of phrases that occur. Hands are "lily-white," water is "wan," steeds are "milk-white" or "dapple grey," knives are "wee pen knives." This may seem unimaginative, but it serves an important purpose. Such adjectives are unimportant in the plot of the ballad, serving only to complete rhythms and meter. Such set phrases help the singer to remember the particular ballad, acting as guideposts for the rhymes. These are the ballad commonplaces. Whole verses become commonplaces, taken from one ballad to another as they suit the plot. Thus a verse from "Sir Hugh" is removed to "The Cruel Mother," or from "The Unquiet Grave" to "The Two Brothers."

Ballads are written in a consistent meter, usually two lines of seven metrical feet, which are often written as four lines, alternating four and three feet. Occasionally, the lines are of eight feet, written as 4-4-4-4. This consistent meter serves an interesting purpose. Suppose you have learned a ballad with a specific tune, and then somebody sings another ballad that you have never heard before and which you really like. The plot is easily

remembered, and you manage to piece the words together, using ballad commonplaces to fill the parts where your memory fails a bit, but the melody is much harder to recall. No matter! It will fit the tune you already know. If you want to prove this, just think of a ballad tune you know, look back through your old BROADSIDES, and try to sing the words of another ballad to your tune. I tried this on a friend recently, using "Mary Hamilton" as the tune, and had gotten through "Lord Thomas and Fair Eleanor," "The Unquiet Grave," "The Two Brothers," and several more before I hung up on "Lord Bateman," which happens to be one of the 8-beat exceptions. But if you think about it, all you need to be able to sing any ballad in the Child collection is two tunes - one for the 7-beats, and one for the 8-beats. A little boring, perhaps, but workable!

In the next issue, I will talk about oral tradition and what it has done to ballads, as well as the extremes to which the "ethnic" nuts have carried the oral tradition idea as a criteria for ballad purity. We are seeing a great revival of ballads, although some readers may not agree, and I believe that there will be much growth of the traditional ballads, if people stop worrying about the proper way to sing them and authenticity of versions and just have fun with them, as people have for two centuries before.



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### MARIPOSA FOLK FESTIVAL DATES

The Mariposa Folk Festival, Canadian equivalent to our Newport Festival, will be held this year on August 5, 6, and 7. The location of the festival is somewhere on the outskirts of Toronto. More specific information is forthcoming.



### CHAD MITCHELL, PAT SKY, BERNICE REAGON AT MIT

The MIT Civil Rights Committee will present Chad Mitchell, Pat Sky, and Bernice Reagon in a Concert for SNCC on Sunday, April 24, at 8:30 p.m., at Kresge Auditorium. Tickets are available in the lobby of MIT Building 10, or by calling 864-6950, ext. 2910. Proceeds from the concert will go to aid SNCC projects in Alabama and Mississippi.

For further information, call 868-0939.



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# New York News & Notes

by Kathy Kaplan

Congratulations to Leonda; although not many people down here have heard her, I'm sure they will before long...

It has been said that PP&M will play enemy agents on "I Spy" and "The Man From U.N.C.L.E." next season...

New Yorker Mary Vernon now manages Hazel Dickens and Alice Foster. Maybe now they'll come "up north." Meanwhile, their Verve/Folkways album is not being carried by any of the stores (including Sam Goody's) although the other titles on that label are readily available. When I asked why, I was always told "It's not a big seller." It figures...

Schedules: Gaslight - April 27 thru May 2, The Greenbriar Boys; May 4 thru 9, Bill Monroe. Concert: The New Lost City Ramblers at the Brooklyn Academy of Music, May 7...

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

### FOLKLORE PRODUCTIONS

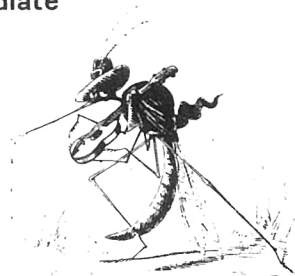
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The LP Ballad of the Green Berets has sold more than a million copies and is still going strong. Sgt. Saddler recently stated that he will not re-enlist next March. Hmmm...

A big-city newspaper recently carried a story on Phil Ochs in which he stated that he is getting away from protest songs because he has to think of his career. "Although they (protest songs) are fine for a fast buck, the non-political songs will be the ones remembered." He also stated that his 4th album will be entirely non-political...

The Clancy Brothers and Tommy Makem commemorated the 1916 Easter Rebellion on Nat Hentoff's "Profile on the Arts."...

Buffy Sainte-Marie recently appeared on Andy Williams' show. Williams singing Bukka White equals the Brothers Four singing Led-belly...

The April Hi Fi/Stereo Review contained an article on protest songs called "Down With Musical Uplift." It did not make its point, if for no other reason than it was entirely based on hit rock songs, not real protest songs...

Record notes: From Elektra: Within the month, expect a solo album from Dave Blue, as well as The Electric Blues Project... I'm surprised that Tom Rush did not record "The Urge for Going." It seemed so popular. Hope Judy Collins does "La Colombe" and "Over The Water"... A great second album has just been released by the Ian Campbell Group, and Lorna Campbell easily has one of the best voices in the field...

The RCA album, Belefonte/Makeba, won this year's Grammy in the folk category. (You didn't really expect Roscoe Holcomb to win, did you?)...

That concert at BAM was originally supposed to be the NLCR and Dayle Stanley. During her long absence from New York, Dayle has been going through a complete evolution. When she is again heard here, people expecting the "old Dayle Stanley" will be surprised.

# dear BROADSIDE



dear BROADSIDE:

It's question and answer time. Could you please answer a few questions for us? When can we get tickets for this year's Newport Folk Festival? When is the Paul Butterfield Blues Band coming back to Boston, and where do you get the pictures which are printed throughout BROADSIDE? The ones with scenery and the ones on the inside back cover of each issue.

We would appreciate it very much if you can help us. Thank you.

Jo, Jan, Mary & Mary  
Brockton, Mass.

(Tickets for the Newport Folk Festival can be purchased by writing to: Newport Folk Festival, Newport, Rhode Island 02840. They may be ordered at 20% discount if purchased before May 15. Regarding the Butterfield Band, who knows? The "scenery" pictures and ones on inside back cover are stolen from old magazines...Ed.)



dear BROADSIDE:

From his remarks concerning the adverse effect of commercialism on folk music, it would appear that Ed Freeman eagerly looks forward to the return to the pure folk idiom (March 16 issue). However, as most purists do, he neglects to observe one fact; the purist steps into the stream of art at one specific point. Discovering a particular form of art at this point, the purist assumes that this form was never any different, nor will it ever be any different. Folk music, in particular, is not a static form of art. It is a form of art which is forever modifying and diversifying itself as it progresses through time. What may not be considered "true" or "pure" folk music at this time may be more pure when it is viewed in retrospect by future generations and musicologists. That which we consider "pure" folk music now may have been thought of as "commercial" when it was first introduced.

In essence, there is no possible way by which we can judge if a particular style departs from the "pure" vein of folk music, for folk music is an individual form of expression. When a person becomes interested in folk music, he adapts himself to the music, and

vice versa. Earl Scruggs could not be termed commercial, yet his particular style of picking brought a totally new concept to folk music and Bluegrass. Thus it is with all performers, including Ed Freeman. They adapt their music to themselves, and themselves to the music. Ed cannot present any evidence that his style is the pure way of singing a particular song.

Is folk music really lacking in respectability? Folk songs, sung by people who have experienced that which they sing command as much respect from the intelligent public as a work by Mozart, Wagner, or Beethoven. It is only when folk music is performed by some group that has no knowledge of what they are singing does folk music lose respectability.

A minor point with which I take exception is the classification of the Dillards as having an "electrified, commercial" sound. Not being unfamiliar with the Bluegrass sound, I am interested in knowing the grounds on which Mr. Freeman bases his decisions.

Sincerely,  
Dave Coleman

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# dear BROADSIDE

dear BROADSIDE:

I just thought I'd drop you a line to let you know that we, of Spin Magazine, are nowhere near London, as quoted in BROADSIDE, Vol. 4 No. 23, and so we can't give much information regarding the folk clubs in London.

Wallasey, where we live, is just across the river from Liverpool, much the same as you in Cambridge are to Boston. If, however, Amy Golahmy or anyone else should find themselves in the Liverpool area, I'm sure they'll find it one of the best in Britain for folk song.

The clubs here are of an independent nature - each club hiring its chosen premises, usually a room over or under a "pub" for the evening, and with its own resident group or nucleus of singers they sing until closing time. Although each club is only open one night a week (except for the Spinners Club, which opens twice), there are, if you were of the mind, enough clubs within striking distance to visit a different club each night for a couple of weeks without repeating yourself. Most of the clubs have joined together to form the Merseyside Folk Federation for mutual support and co-operation.

Liverpool is a vast mixture of races and cultures - there are the Liverpool-Irish, the Liverpool-Welsh, the Liverpool-Scottish, the Liverpool West Indians and the Liverpool-everything - so you can imagine the wide range of music created by all these Liverpoolians.

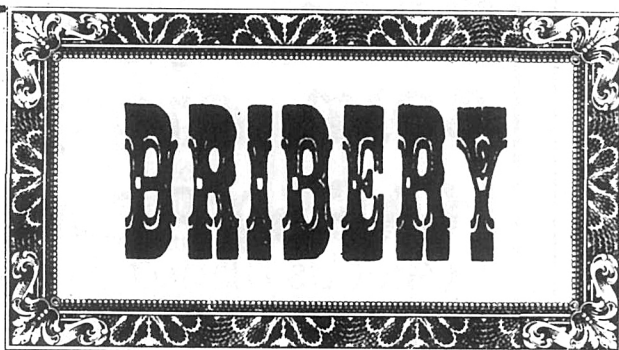
For those who are unable to visit our "singing city," there is a 15-minute color film (16mm) about Liverpool called "The World Listened." It is a publicity film for Liverpool, and although the selling point is based on "beat" music (sung by the Beatles, Billy J. Kramer, and the Searchers), the background music is traditional Liverpool songs and shanties sung by the Spinners, and it works out approximately 50-50 folk and beat.

The film is free of charge to non-profit making organizations, so if any colleges or film clubs are interested, they should write to the Liverpool Information Officer, Municipal Buildings, Liverpool. I'm sure they would enjoy it.

Our very best wishes to the staff and readers on BROADSIDE.

Beryl Davis  
"Spin" Magazine

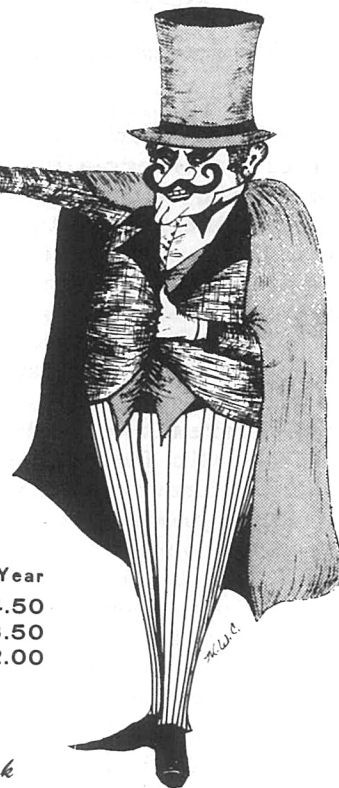
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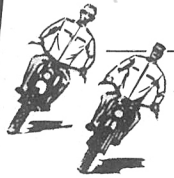
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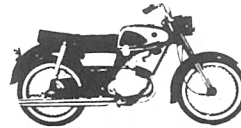
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