

THE BROADSIDE

Volume V, Number 18

Cambridge, Massachusetts

October 26, 1966

photo by Rick Sullo



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

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THE BROADSIDE

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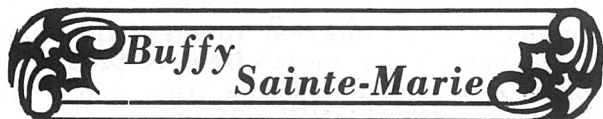
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Buffy (Beverly) Sainte-Marie was raised in Wakefield, Mass., and attended the University of Massachusetts in Amherst. There she became interested in and studied oriental religions, and spent many free hours singing at a local coffeehouse, The Saladin. After college, she went to New York City and began singing in clubs around the Village. It was then that the songs which she was writing began to receive the attention of her audiences. "The Universal Soldier" went on to become a minor hit in the pop world last year.

Part American Indian in ancestry, Buffy has devoted much of her time and interest to the problems of the Indian in this country. A number of her songs reflect this concern.

The career of Buffy Sainte-Marie is paradoxical in at least one way. It seems strange that a performer who grew up in this area, a

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center of folk interest, and who went on to become a nationally recognized artist, has never appeared in concert in this town. Club dates (rare ones at that), a few TV appearances, and a small number of private concerts in the suburbs, have been the only opportunity local Sainte-Marie admirers have had to hear her live.

This month, the situation will be remedied. Buffy Sainte-Marie will appear in concert on Friday night, October 28, at Back Bay Theatre.



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RAMBLIN' ROUND

w/dave wilson

One thing for sure is that there is never really a chance to say time out, and have the rest of the world stop and wait for you to get your breath back. One thing about things is that they keep happening.

Charles Street has been revitalized. The Turkshead kept things going through the summer, but the street itself seemed to be ebbing in vitality. Then in the last few weeks the Sword in the Stone opened, providing a new showcase for local talent, and the Loft returned to full schedule operation and announced a list of top traditional performers who will be appearing there.

The Rose has reopened and again promises to extend their unique concept of coffeehouse entertainment, featuring theatre, mimes, and music, bless them.

The world of the weekend organizational coffeehouse bloomed anew with the reopening of The Parable in Quincy, The Damaged Angel in the Arlington Street Church, and The Seventh Circle in Back Bay.

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A large Boston organization has begun steps to open a new coffeehouse near Copley Square, but more about that when plans become solidified.

Radio has been revitalized too. For those who really dig hard city blues, we suggest you try tuning in Uncle Tea, and Tea Time from 2am till dawn Sundays on WTBS-FM, 88.1.

We recently received a letter from Till Eulenspiegel, who has occasionally popped up in the Dear Broadside column. The writer usually has something noteworthy to say, but I am generally reluctant to print strong opinion unless it is signed by someone with the courage to say "This is my name and the above is what I believe." If T.E. heeds this I would like to invite same to come out in the open and join us in cooperation, rather than as an anonymous gadfly.

The host of Boston's biggest radio folk show has been changed again and the first outing seemed to me to be along the cataclysmic lines of disaster. A little more judgment is needed, not only of the records to be played, but as to the wisdom of talking over openings and closings of songs. We hope for steady and immediate improvement.

Reading the Boston Globe last night, I came across an article on Pat Boone and his chartbusting song, "Wish You Were Here." The author of the article went to great lengths to point out that Pat Boone had never served in the armed forces, and, although eligible for service during the Korean Conflict, did not enlist. He is claimed to have said that at that time he was a partial conscientious objector. The ad hominem argument aside (the question of whether Pat Boone is guilty of hypocrisy is of no interest to me), the song itself is one of the most effective pieces of agitprop I've heard in some time and I am awed at the skill which went into its writing. It begs for an answer, and for some skillful analysis by people concerned with the issue involved. I'm skeptical about how much hope there is for either.

Nightmares To Be Concerned About: If the Republican Party does nominate Richard Nixon to run against LBJ in the next election, who can you vote for, or against?



QUEST OPENS THIS MONTH

The Quest, a new weekend coffeehouse, will open on Saturday evening, November 12, in Boston. Located at the corner of Clarendon and Stuart Streets, The Quest will run on a membership basis. However, on its opening night, anyone may attend, and there will be no admission charged.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Last week provided New Englanders with an opportunity to hear Jim and Jesse and The Virginia Boys. They put on a fine show. The Virginia Boys must be one of the top one or two bands in the country. They appeared in Connecticut twice last week. A couple of fine local bands appeared with Jim and Jesse: Big John and The Western Ramblers on Thursday night and Bill Rawlings, Fred Pike and The Twin River Boys on the big Friday show in New London.

Probably not very many bluegrass fans read the Journal of American Folklore. Nonetheless, there is something of interest there: a series of four articles by L. Mayne Smith. It is interesting (and rather strange) to see a formal discussing of bluegrass music. I haven't seen the whole series, but the second installment appeared in the July-September 1965 issue, Vol. 78, No. 309 (pp. 245-256). At least the installment mentioned above has been reprinted in Bluegrass Unlimited (Vol. 1, No. 4), possibly they have printed the entire series.

There are several good bluegrass (45 rpm) records of recent vintage available. Red Allen has demonstrated once again that he is one of the finest singers in bluegrass. With his former band (the one which included the Yates brothers, not the current group with Dave Grisman), Red Allen recorded Kitty Wells' hit, "Whose Shoulder Will You Cry On?" and the Korean War song, "Purple Heart." Two new Billy Edd Wheeler compositions have been recorded on the Blue Hill label. The songs, recorded by Scottie Henson and The New Kentucky Travelers, are "Politician's Dog" and "She Was a T-Bone Talking

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Woman (But She Had a Hot Dog Heart)." Both are very amusing. The winners of the Warrenton contest (this year) have been recorded on the Major label. The band is recorded under the name Virginia Playboys, including winners Cal Newman (on fiddle) and Bank Satterwhite (on banjo). The instrumental side is called "Playboy Rag," being their arrangement of "Back Up and Push." On the reverse side is a "heart" song done by Stuart Lee called "Take Me Back."

Cincinnati (Ohio) readers may have been missing something if they haven't been to the Ken Mill Cafe on McMillan Street. Jim McCall and the Bluegrass Partners (Harley Gabbard on dobro and Junior McIntyre on banjo) appear there nightly except Tuesday. Frank Wakefield, one of the finest (if zaniest) mandolin players in the business, is appearing weekends with Howard Aldrich (banjo) at Bill's Cafe on Loganda Street in Springfield, Ohio. In addition to Bill Barrell and The Virginians (Wednesday nights), Whitey Johnson has included The Bluegrass Travelers (last Sunday and Monday nights) and Del Delaney and The Windy Mountain Boys with the irrepressible comedian Boatwhistle on bass (Sunday afternoons) in the country music programming of his Zebeleans Lounge in Baltimore, Maryland. Martin's Place in Lexington, Kentucky, now features J. D. Crowe and The Kentucky Mountain Boys on Friday and Saturday nights. J. D. Crowe is that fine banjo player who used to play with Jimmy Martin's band. Bill Monroe will appear at the Club 47 next month. More news and a brief article on Bill Monroe next issue.

WHERE IT'S AT MOVES

"Where It's At," Boston's non-alcoholic night club, will move from its present location. The club will close at its present 660 Beacon Street location on October 29. It will then move to a larger location at 1106 Commonwealth Avenue, and will reopen as soon as possible. One of the first performers to be announced when the club opens its doors at its new home will be Chuck Berry.



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the veer city rider

by Peter Stampfel & Antonia



There's a man going 'round making trains;
or, Rider, see what you done done:

Suddenly, from nowhere, New York City
is covered with squadrons of caterpillars.
Where did they come from? No one knows.
But I've been told that they'll turn into moths.
Better pray for another big rain.

For those who are interested, Van Van
Oil combined with John the Conquerer root
can be obtained from The House of Candles,
99 Stanton Street, N. Y. C. Frankincense,
too.

Assorted objects time — just purchased
a day glo stick-on sign for our mirror that
says DREAM BIG. That seemed to be a good
thing for a mirror. Also decorating our instru-
ments with buttons and diffraction gratings.
Part of getting set for the work season (cold
weather). And today's cleaning turned up an
official U. S. Army tuning fork. What hath
God wrought?

Speaking of the official U. S. Army and
stuff like that, there's a dumb fad going around
here of people carrying pistols and stuff.
Oddly enough, these are the same people who
are always getting in trouble.



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

Back to Music. AH! (sigh of relief).
Yes — we said we would tell more about Lothar
and the Hand People. Yes, there is such a
group, check with the Nite Owl Cafe here if
you don't believe me. Lothar is a theramin.
He (she? it?) is played by John, who also
sings lead. Also very much in evidence are
Kim King on lead guitar, Paul on rhythm
guitar, Rusty Ford on bass and Tom Flye on
drums. I don't believe those names either.
They came together from all parts of the
country to form LOTHAR AND THE HAND
PEOPLE on January 1, 1966. They make
MUSIC. What else can I say? Agitate to get
these people into the Cambridge area and see
for yourself.

Jesse Colin Young and the Youngbloods
have just finished cutting their record for
RCA Victor. A tremendous amount of work
and talent have gone into this, and it should
be something special. More on this later.

Oh well, time to put some more incense
on the fire. This is a hell of a way to run
a railroad.

SWAMP LILIES GO FOURWARD (not to
mention sideways): Now we are tentatively
four. Eddie the drummer appeared on the
Swamp Lily doorstep last night. He will
hopefully be working out with us in about 2
weeks — when we hope to have a place where
we can rehearse with drums. Then, we'll
get to hear what we all sound like together.
Is the world ready for this? Bigger question
— are we? Meanwhile, Freddy and us are
continuing our super secret closed Rehear-
sals. Well, it makes us feel important.

Boy, did I make a lot of funny discoveries
this summer. To teach myself bass I was
playing the bottom 4 strings of a guitar since
they are the same 4 notes as an electric bass
only an octave higher. I would play with the
radio or records. This is perhaps the easiest
way to learn. Anyway I was playing with a
record of country blues and nothing worked
until I tuned the guitar one full tone lower so
the bottom was D instead of E. And once I
did that, I did the same damn lick for the last
5 cuts of the album. Then I turned on the
radio and it played "Paperback Writer" and
it fit perfectly. Then the radio played "I
Saw Her Again" and the same lick worked
again. Been trying to draw a conclusion ever
since. But I've decided to tune my bass one
full tone lower than standard. Next issue
I'll tell about the Grand Monochord of the
Universe!

TIME IS ON THE SLIDE!





ON THE SCENE

with
Robert J Lurtsema

For me, one of the high points of this year's Newport Folk Festival was the extensive Sunday night appearance of Ali Akbar Khan. It was ample retribution for the overscheduling and concomitant lack of control over other performer's encores that were the cause of his cancellation from the afternoon concert.

Imagine my surprise when I overheard an acquaintance from Boston (one whose opinion I generally respected) complaining that "it wasn't fair to take a whole twenty-five minutes of the evening concert for someone nobody was interested in." I knew the person to be a regular listener to my radio show and so I mentioned that I had frequently devoted whole programs to Ali Akbar Khan and his brother-in-law, Ravi Shankar, to which he replied, "Sure, well when you play that Indian stuff, we just don't listen."

I mention this anecdote because it underscores a disturbing concept. Perhaps we (radio hosts, writers, and to a greater extent, festival talent co-ordinators) have been assuming a catholicity of taste that just doesn't exist. Is it, after all, logical to assume because someone flips out over a

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Delta bluesman that he is necessarily going to be enraptured by an Austrian yodeler or a bluegrass band? And what about the transition from one performance to its divergent successor? Isn't it just possible that producers of the larger festivals (Newport, Philadelphia, etc.) have been accepting prima facie an adaptability that may only seem to be there in post hoc analysis?

How easily can an audience shift from an African dance group to a Scots balladeer? And how much does one act lose by the proximity of the other, from the standpoint of the spectator and also in the attitude of the performers themselves? How easily does a performer, who moments before was a part of his predecessor's backstage audience, readjust to his own mode? And even more important, how much of an obstacle is this in terms of reshaping the mood of his own audience? Granted, some performers are more adept at repacing the mass adrenalin flow, but it is a sad fact that these are most probably the season, highly-polished performers, and it is the unsophisticated, non-professional folksingers for whom this hazard is the most inimical.

Many of the larger festivals, it seems to me, have in a spirit of "something for everyone," in an attempt to be all-encompassing, produced a monstrous distortion of their once laudable goals. It is not only that they have become too big — they have become too thoroughly engrossed with the idea of "spectrum." Their more enviable objectives have dwindled out of sight in the ever-expanding vista, and the festivals themselves have become lost within their own panorama.

This has put them (and us, by the way) in the embarrassing predicament of constantly demanding more and then complaining because we have too much. We are all aware of the fallacy of wishing a venture success and then, once it is achieved, criticising it for its commerciality. It is just as unfair to plead with festival directors for greater scope and then censure the lack of cohesiveness. The basic problem here may be that this scope is more charismatic than kaleidoscopic. A kaleidoscope depends for its symmetry on design and a continuous systematic reflection of itself within its own finite limits.

It is easy to ask questions, to pose problems, to offer criticism. In the next issue we shall attempt the more formidable task of probing some possible solutions.

New York News & Notes

by Kathy Kaplan

By the time this appears in print, there should be a new single out by Red Allen & the Kentuckians. New Yorker Dave Grisman, a sometimes member, will play mandolin... Vanguard may issue a single of "Distant Drum" by the Greenbriar Boys... Kyle Creed & the Camp Creek Boys are under contract for County. So are Galax band champs, the Mountain Ramblers...

The second of Pete Seeger's broadcasts from the Shaker Museum in Old Chatham, N.Y. will be on the November 20 "Lamp Unto My Feet." (10 am, ch. 2) Pete recently appeared on the "new" "David Susskind Show." It is new in that it involves a studio audience in informal conversation...

Another year of workshops and songswaps is scheduled to begin this week at the NYU Loeb Student Center (Cor. West Broadway & 4th.) with John Langstaff. Paul Clayton will be featured November 4th. These events are co-sponsored by the Pinewoods Folk Music Club and the NYU Loeb Student Center Board. Remember, you don't have to live in NY to be a Pinewoods member! (Write Pinewoods c/o CDS, 55 Christopher St., NYC...

As of this writing, Mike Seeger is in Britain doing solo work... Word is that Burt Jansch and John Renbourn will hit the East Coast shortly...

Buffy Ste. Marie was recently Nat Hentoff's guest on "Profile on the Arts." She sang six songs, mostly of her own creation, which reflect her various facets...

Theodore Bikel will be in concert October 29 at Carnegie Hall. November 5, the Clancy Brothers & Tommy Makem will appear...

"Country" music, as C&W seems to be mistakenly called, is gaining a stronger foothold in this area all the time. LI even has it's own C&W radio station. Korvette's Westbury

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store, which never carried small labels, now sells Starday Records. And we have yet another TV program, too. This one's called "Midwestern Hayride", but there's not much hay. It's on Saturdays at 6 pm on ch. 5...

I heard that a second season of country-blue-grass hoots began in Massapequa's Bar Harbour Library this month. I think they're open to the public. If anyone has any information on this, I will pass it on...

Lou Killen, one of the greatest English city folk singers gave his second concert at the Folklore Center. For two and one half hours he kept his audience almost spellbound with his wide repertoire of British folksongs. The high point of the evening (for me) was Killen's singing "The Blacksmith." I have not heard it sung so well in a long time. Several prominent people were spotted in the audience...

The abovementioned concert was the first in a series of traditional concerts held at the Folklore Center. Scheduled to follow were Robert Pete Williams, the Rodriguez Brothers, Joe Heany, and Stefan Grossman...



THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Washington has a new radio folk music program. It is broadcast Saturdays, 6:30 to 9:00 p.m. over WGTB-FM, 90.1, the radio station of Georgetown U. Ken Loewinger, whose name now appears on our byline, will run it. The accent is on the roots and modern day interpreters with a special accent on blues. Features are not quite set yet, but plans call for interviews, open forums, and possibly playbacks of tapes taken at the hoots at Patches' 15 Below over in Timonium, Md.

* * * * *

At this point, we'd like to survey the clubs in the area.

Washington has two places regularly booking "circuit" acts. The Cellar Door, at 34th & M Streets, presents its feature acts Monday through Saturday with Sunday as a hoot night. The Bricksellar has its doors open Tuesday through Sunday with Monday dark. It is at 1523 22nd Street NW.

The other commercial coffeehouse in Washington is the Blue Sparrow, which is open seven nights each week. It features folk music until midnight with jazz until 4:00 a.m. The folk music stage is open to whoever drops in during the week with feature performers taken from the best local singers on weekends. The Blue Sparrow is at 10th & K Streets NW.

Washington also has two church coffeehouses, the Gate Too, off 16th & Kennedy, and the Through the Gate, at 201 4th Street SE, two blocks off North Capitol. Both are open weekends only and will be featuring local talent or running an open stage.

Over in Baltimore, there is one open coffeehouse, Patches' 15 Below, at 2020 1/2 York Road in Timonium. It presents circuit acts and the top area talent on Friday and Saturday. It also has a policy of taking outstanding acts from the Sunday hoots and giving them second act status on the feature nights.

The Listening Ear should be open by the time that this sees print. It will be in Linthicum, just south of Baltimore. We will give details as they become known.

The 12 Gates is a church coffeehouse located in back of the Govens Lutheran Church on York Road just south of Bellona. It is open Friday nights from 9:00 to 12:30 with featured area talent. From 8:00 to 9:00 p.m. is the weekly audition hour.

* * * * *

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Word is that "folk-rock" singer Julie Monday is really Raun MacKinnon.

* * * * *

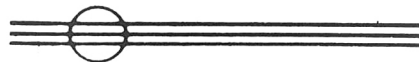
Ed Morris, a very fine local blues guitarist, recently cut a single called "Morning Glory" with the Rusty Clark Group.

* * * * *

With any kind of luck, our next column will include the Folklore Society of Greater Washington's schedule of fall activities. See you then.

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COFFEEHOUSE

THEATRE

by jan chartier

Occasionally, this column strays from "coffeehouse theatre" as such to the field of art in general. This is one of those times when I'd like to relay the aspirations of a large group of people who are aware of, and working toward, the need of centralization of the arts in Boston.

Bob Stuckey, who has been bringing people together in art studios, various homes, and social teahouses since 1942, is currently involved in the organization of an International Arts Association. He is being encouraged and aided by people in advertising, banking, decorating, and shopkeeping, as well as singers, artists, musicians, and general appreciators of the arts.

The immediate project is to hold a festival next spring at the Boston Arts Center on Soldiers Field Road in Brighton. The facilities there were built for the public, but are no longer being used. Stuckey and friends plan to organize artists in the New England area (and gradually from all sections) in a program to be presented for the people on these grounds.

The long-term aspirations include ample meeting space for artists to discuss and exchange ideas, an exhibition hall, an auditorium, a recreation area, classrooms, and temporary lodging for visitors and new residents. It is being established on a self-supporting basis with the primary function of

enlarging artistic appreciation, simultaneously bringing about a greater peace and understanding among peoples of the world.

This is to be an unlimited cultural movement for all peoples; the old and the new will be presented, with no prejudice, no censoring. Teenagers as well as adults, the layman and the intellectual, will have a place and a purpose, a focal point for sharing and experiencing.

One of the many tasks before the current group is to catalogue all artists and art clubs. (Listings will appear in the future arts magazine.) Anyone interested in volunteering time, donating funds, being a listed member, or an active participant, should contact President Joe McLellan at 279 Western Ave., Cambridge (temporary headquarters and present clubhouse).

Better yet, why don't you stop by some weekend.

The Stockholm Marionette Theatre of Fantasy will appear in this country for the first time in November at John Hancock Hall, 200 Berkeley Street, Boston. Winners of the First Prize for the most imaginative puppet theatre in the world at the Bucharest International Festival in 1965, the Stockholm Theatre of Fantasy has puppets like giants, some 10 feet tall, others that glow in the dark and move without strings.

They will perform "The Wizard of Oz" for children at 4 p.m. Thursday, November 10, and again at 11 a.m. and 3 p.m. on Friday the 11th, and Saturday, the 12th. Adults will be presented the classic "Threepenny Opera" at 8:30 p.m. every evening from Tuesday through Saturday, November 9-11. Tickets may be purchased in advance at John Hancock Hall.

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I certify that the statements made by me are correct and complete. William Rabkin, Business Manager.

Second Fret

Philadelphia

AND COFFEE TOO



October

F 21 }
thru } "Spider" John Koerner
Su 30 }

November

W 2 }
thru } Mark Spoelstra
M 14 }

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

The Other Side Fayetteville, N. C.

October

F 21 }
Sa 22 } Allan-Ward Trio

M 24 }
thru } Mike & Judy Calahan
Sa 29 }

M 31 }
thru } To be announced
Sa 5 }

M 7 }
thru } Times Square Two
Sa 12 }

The Other Side Charleston, S. C.

October

M 31 Mike & Judy Calahan

November

Tu 1 }
thru } Mike & Judy Calahan
Sa 5 }

M 7 }
thru } George Stevens
Sa 12 }

Patches' 15 Below

October

F 21 }
Sa 22 } Pat Webb plus Carole Supp
Su 23 Hoot

F 28 }
Sa 29 } Don Leace
Su 30 Hoot

November

F 4 }
Sa 5 } To be announced
Su 6 Hoot

Out of Town Concerts

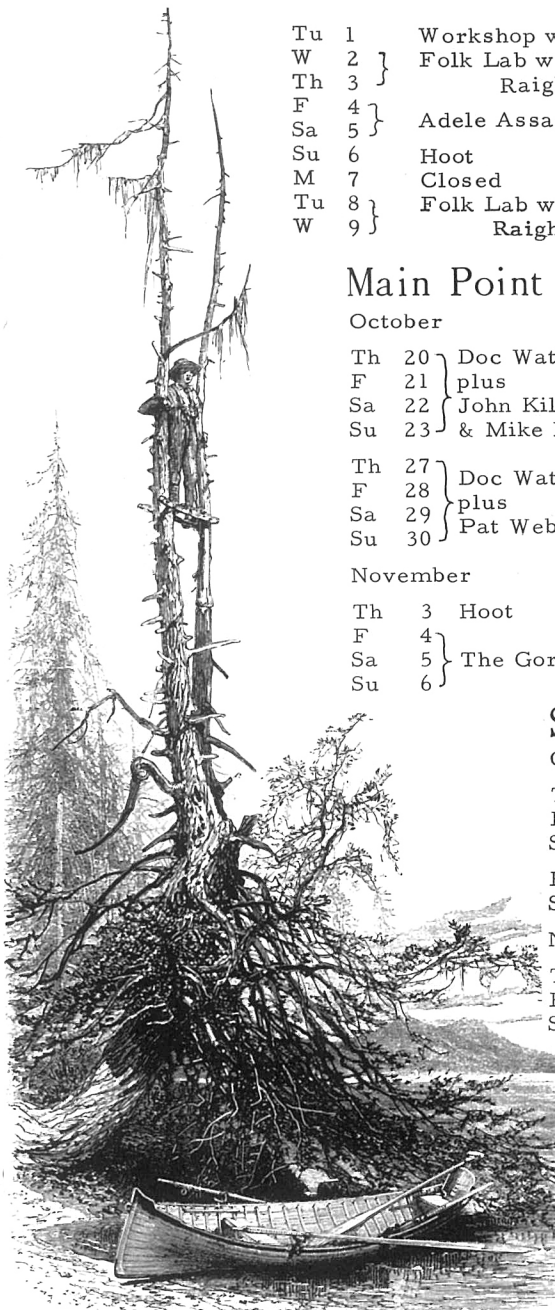
Oct. 29 TOM RUSH
Philadelphia Town Hall

Oct. 29 THEODORE BIKEL
Carnegie Hall, New York

Nov. 5 CLANCY BROS. & TOMMY MAKEM
Carnegie, Hall, New York

Nov. 5 IAN & SYLVIA
Burlington Memorial Auditorium
Burlington, Vermont

Out of State



Tete a Tete

401-621-7998

October

Providence, Rhode Island

F 21 }
Sa 22 } Lynne Kushner
Su 23 Hoot
M 24 Closed
Tu 25 }
W 26 } Folk Lab w/ Big Mama & Raigh
Th 27 } Salk
F 28 }
Sa 29 } George Ryan
Su 30 Hoot
M 31 Closed

November

Tu 1 Workshop w/ Barbara Jacobkind
W 2 } Folk Lab w/ Big Mama &
Th 3 } Raigh Salk
F 4 }
Sa 5 } Adele Assanti
Su 6 Hoot
M 7 Closed
Tu 8 } Folk Lab w/ Big Mama &
W 9 } Raigh Salk

Main Point

Bryn Mawr, Penn.

October

Th 20 } Doc Watson
F 21 } plus
Sa 22 } John Kilby Snow
Su 23 } & Mike Hudak
Th 27 } Doc Watson
F 28 } plus
Sa 29 } Pat Webb
Su 30 }

November

Th 3 Hoot
F 4 }
Sa 5 } The Gordon Lightfoot Trio
Su 6 }

Sword and Stone

October Oklahoma City,
Oklahoma

Th 20 }
F 21 } Mance Lipscomb
Sa 22 }

F 28 }
Sa 29 } Robert Hudson

November

Th 3 } Pat & Victoria
F 4 }
Sa 5 Sandee Lacasso

La Cave

October

F 28 }
Sa 29 } Jim & Jean

November

Tu 2 }
thru } The Blues Project
Su 6 }

Loft

LA4-8443

October

F	21	
Sa	22	The Villagers
Su	23	Hootenanny *
M	24	Jack McGann & Pinky *
Tu	25	
W	26	Bob Jones
Th	27	
F	28	Charles O'Hegarty
Sa	29	
Su	30	Hootenanny *
M	31	Paul Lolax *

November

Tu	1	Paul Lolax *
W	2	Bob Jones
Th	3	Auditions & Tryouts w/ Bob Jones
F	4	
Sa	5	The Villagers
Su	6	Hootenanny *
M	7	
Tu	8	Paul Lolax *
W	9	Bob Jones

* No cover, no minimum

Where It's At

266-3850

Schedule unavailable at time of publication

Turk's Head

227-3524

October

F	21	Steve Koretz
Sa	22	Chris Smither
Su	23	Paula Larke
M	24	Leonda
Tu	25	John Braheny
W	26	Chris Smither
Th	27	Michael Cooney
F	28	Chris Smither
Sa	29	Steve Koretz
Su	30	Nancy Michaels
M	31	Leonda

November

Tu	1	Steve Koretz
W	2	Michael Cooney
Th	3	Leonda
F	4	Chris Smither
Sa	5	Steve Koretz
Su	6	Nancy Michaels
M	7	Leonda
Tu	8	Steve Koretz
W	9	Michael Cooney

Damaged Angel

734-9115

October

F	21	Jerry Brown, folksinger
F	28	One-act play at 9:15 pm
		Walter Howard, poetry, at 10:45 pm

November

F	4	One-act play at 9:45 pm
---	---	-------------------------

Club 47

October

F	21	Jim & Jean
Sa	22	Dudley Laufman & N.E.
Su	23	Hoot Contra Dancers
M	24	Charles River Valley Boys
Tu	25	} Skip James
W	26	
Th	27	} Mark Spoelstra
F	28	
Sa	29	Mike Cooney
Su	30	Hoot
M	31	New Lost City Ramblers

November

Tu	1	} New Lost City Ramblers
W	2	
Th	3	} Carolyn Hester
F	4	
Sa	5	Carol Langstaff
Su	6	Hoot

King Arthur's

338-7718

October

F	21	} John Braheny
Sa	22	
Su	23	} Closed
M	24	
Tu	25	
W	26	Hoot & Auditions w/ Dan Gravas
Th	27	Closed
F	28	Indirect Approach 3
Sa	29	Bill Lyons
Su	30	} Closed
M	31	

November

Tu	1	Closed
W	2	Hoot & Auditions w/ Dan Gravas
Th	3	Closed
F	4	Chris Smither
Sa	5	Dan Gravas
Su	6	} Closed
M	7	
Tu	8	
W	9	Hoot & Auditions w/ Dan Gravas

AND COFFEE TOO

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Massachusetts Area

The Sword in the Stone

October

F	21	Sian Marché
Sa	22	John Braheny
Su	23	Closed
M	24	Hoot & Auditions w/ Dan Gravas
Tu	25	} Jamie Brockett
W	26	
Th	27	Sanda
F	28	Dan Gravas
Sa	29	Paula Larke
Su	30	Closed
M	31	Hoot & Auditions w/ Dan Gravas

November

Tu	1	Nancy Michaels
W	2	Jody Mann
Th	3	Dan Gravas
F	4	Indirect Approach 3
Sa	5	Sian Marché
Su	6	Closed
M	7	Hoot & Auditions w/ Dan Gravas
Tu	8	Bill Staines
W	9	John McQuade

The Parable Quincy, Mass.

October

F	21	} Manteau Singers
Sa	22	
Su	23	Dick & Karen
F	28	} Allen Soares
Sa	29	
Su	30	Dick & Karen

Y - Not

October

F	21	} Bill Staines
Sa	22	
Su	23	Tony Rubino
M	24	Hoot
F	28	} The Villagers
Sa	29	
Su	30	Jaime Brockett & Stan Lawrence

King's Rook

1-356-9754

October


F	21	Go-go dancing to 2 bands
Sa	22	Go-go dancing to 2 different bands
Su	23	Folk Music
M	24	Free Hoot
Tu	25	Go-go dancing to 2 bands
W	26	Folk Music
Th	27	Poetry & Readings
F	28	Go-go dancing to 2 bands
Sa	29	Go-go dancing to 2 different bands
Su	30	Folk Music
M	31	Free Hoot

November

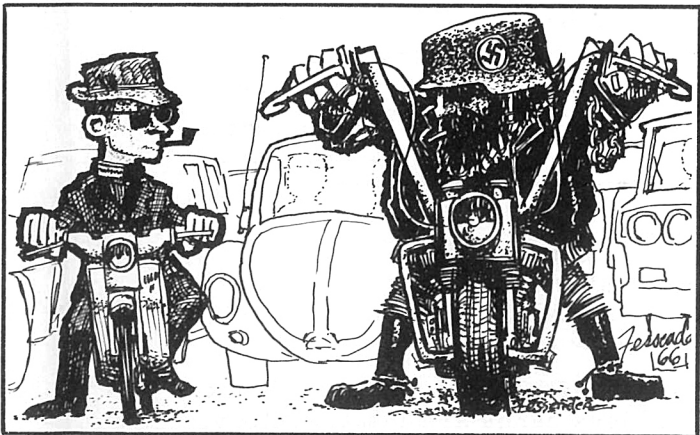
Tu	1	Go-go dancing to 2 bands
W	2	Folk Music
Th	3	Poetry & Readings
F	4	Go-go dancing to 2 bands
Sa	5	Go-go dancing to 2 different bands
Su	6	Folk Music
M	7	Free Hoot
Tu	8	Go-go dancing to 2 bands
W	9	Folk Music

Local Concerts

- Oct. 22 JACKIE WASHINGTON sings for the children - Benefit, The New School Sanders Theatre, Cambridge 8:30
- Oct. 28 MANITAS DE PLATA Symphony Hall, 8:30
- Oct. 28 BUFFY SAINTE-MARIE Back Bay Theatre, 8:30
- Oct. 29 LOU RAWLS, DIZZY GILLESPIE & SLAPPY WHITE Symphony Hall, 8:30
- Nov. 2 RAFAEL PUYANA, Harpsichordist Sanders Theatre, Cambridge, 8:30
- Nov. 4 CLANCY BROS. & TOMMY MAKEM Back Bay Theatre, 8:30
- Nov. 9 THE RENAISSANCE QUARTET Sanders Theatre, Cambridge, 8:30



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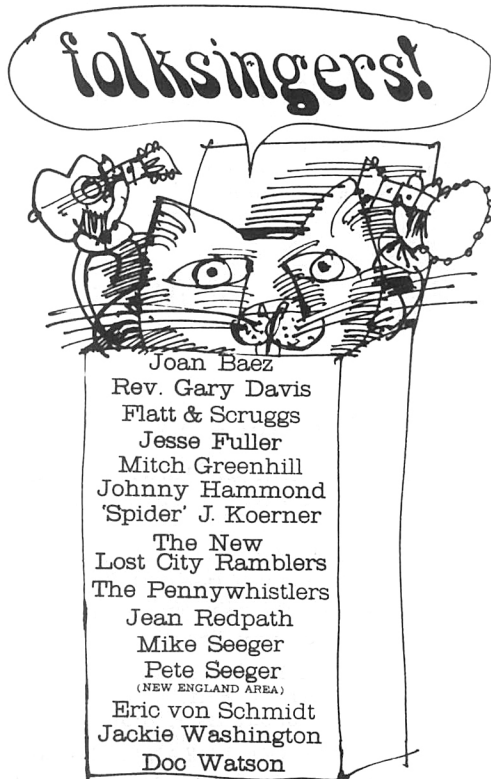
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RUSH CONCERT SELLS OUT

A few days before Tom Rush was to sing at Symphony Hall, there were no seats to be had. In addition to the near 3000 capacity of the auditorium, 200 seats on stage were set up and sold quickly. For a review of the concert, see this issue's review section.

Tom Rush fans will be interested to note that his release of "Urge For Going" is being picked by local one stoppers as a smashlocal hit due to heavy orders they are already receiving from local shops.



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

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Broadside

TOM RUSH in concert

Symphony Hall — October 7

It finally happened. Tom Rush presented his entire concert with the best in electrical back-up. Obviously, this is the way Rush likes Rush, and this is the way he'll probably perform from now on.

Not only was the performer pro-electricity; the audience, which filled Symphony Hall to capacity, applauded most enthusiastically after each amplified tune. Symphony Hall's acoustical set-up lent itself beautifully to reflect every twang in the Rush repertoire.

Electrified or not, Rush couldn't miss with a host of songs written by Eric Von Schmidt and also a beautiful song by Tim Hardin called "Look to Find a Reason To Believe." Then too, there was also a kind of Buddy Holly tendency in some of the other tunes. Rush has a unique voice which just does NOT sound like that of a rock 'n' roll singer. Therefore, his Charlie Rich specials and other rock songs lost most of their Bo Diddley zing. This is not to say that the back-up detracted from all of Rush's songs. In fact, such accomplished musicians as Brooks and Langhorne could never blow a concert! And with the addition of Paul Harris' piano, a different, haunting kind of sound was added to Joni Mitchell's "Circle Game" and the popular "Urge For Going."

Rush's popularity may have shifted toward those folk-rock supporters, yet I doubt it. Long-time fans who followed Rush from coffeehouse to coffeehouse still follow. This Symphony Hall audience was definitely not a majority of pro-noise teeny bops, but a variety of people who know that Rush has a musical and an extremely individual talent.

arlene jaffe

EAST ↔ WEST

The Butterfield Blues Band

Elektra EKL 315

This album attests to two things. Studio recordings of blues bands are unsatisfactory. The Butterfield Blues Band's outstanding asset is Paul Butterfield's harmonica and their fortunes vary directly with the number of notes he plays.

Reviews

On this album, you have to wait eleven minutes to hear Butterfield play, and that's bad. He is no vocalist, but he tries to be for the first three cuts. And, with a valiant assist from Elvin Bishop, he tries again on side two. The result is a mediocre album instead of an outstanding one.

Mike Bloomfield has developed some finesse; he does not scream anymore. Butterfield, when he plays, is better than ever (and anyone else). Sam Lay was a better drummer than Billy Davenport, because although he was self-taught, his lack of preconceived notions made up for any (unapparent) technical deficiency. Naftalin's ensemble playing is competent; Bishop seems to have caught up with the rest of the group.

"Walkin' Blues" is good blues. "Get Out Of My Life, Woman" is bad rock — too much singing, not enough blues and a piano more clunky than funky. "Work Song" is traditional jazz and for a first recorded effort, pretty good. The instrumental dialogue near the end is especially noteworthy. "Mary, Mary" is lousy, "Two Trains Running," sad, and "Never Say No," bad — too much vocal, too much rock, not enough blues.

"East-West," in a modern jazz style, has a pseudo-Eastern feeling due most notably to Bloomfield. It's not bad for nine minutes, then it lapses into a musical non sequitur, unless it is some sort of meandering travelogue jumping from the Levant to the Caribbean to Latin America.

Back to points one and two. There is precious little soul here. Get the band out into the real world and record them there. And above all let Butterfield play. The band bears his name for a reason. The supporting cast is admirable, but there is only one star — let him be heard.

Ralph Earle

OUTWARD BOUND

Tom Paxton

Elektra EKL 317

Tom Paxton's third album is somewhat disappointing; it is distinctly below his best. No one reason explains my judgment; it is the result of several different things.

Traditional folk songs are noted for their simplicity, and this trait has made Paxton the excellent folk song writer he often is. His songs convey their humanity in a straightforward style, both lyrically and melodically.

Ron Delsener presents

Buffy Sainte-Marie

IN CONCERT

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at 8:30



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His departure here from this standard is perhaps the most consistent fault I have to find.

In "My Son John," the harmonic modulation which accompanies the third and fifth stanzas of each verse is inappropriate to the terse style of the song because it introduces a musical complexity which is at odds with the textual simplicity. Also, I cannot sufficiently suspend my disbelief to ignore the fact that Paxton has never had a son to return from a war. True, someone who has had, may indeed feel exactly as the song says, but I cannot be sure.

"One Time And One Time Only" is potentially the best cut on the record, but it suffers

the Loft

54 Charles St.
Boston
La 3-8443



Reviews

from a metric irregularity (which is not even consistent throughout the song) that disrupts the flow of the song. "All The Way Home" is a bit more successful along this line because its metric variation is regular (four bars of 3/4, four of 4/4) and it sounds slightly English, and the English get away with this sort of thing.

Two of the satires are poor. "Is This Any Way To Run An Airline?" is so because its criticisms are both trite and far-fetched. "I Believe, I Do" lobs barbs dulled by old age.

"I Followed Her Into The West" is exquisitely made. The melody, however, sounds annoyingly like "Cruel Mother," as recorded by Judy Collins. But on the plus side are "Outward Bound," "When You Get Your Ticket," "The King Of My Backyard," and "Talking Pop Art," which should outlive its subject.

My criticism has been based upon several different grounds, consequently I am not concerned by the seeming multitude of them. Only if I thought that underlying them was one ominous weakness would I worry about Paxton's art.

Ralph Earle

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BLUES CLASSICS BY WASHBOARD SAM

Blues Classics 10

Many thanks are due to Blues Classics for releasing this LP, which is, to my knowledge, the only one ever issued of Washboard Sam — if there are any others, I'd like to know about them — although he released innumerable 78's under various labels in the thirties and forties. Accompanied by piano, bass, guitar — usually Big Bill Broonzy — an occasional sax, and, of course, the ever-present washboard, Sam sings a bountiful sixteen songs, many of them his own compositions. The occasional percussion effects heard at the end of a song are additional contributions of his, being made by striking a phonograph turntable which he at one time screwed through the center of his washboard. The two cuts with saxophone, "Back Door" and "Digging my Potatoes," are among the best on the album, as far as one can choose the best cuts, as are "Out With The Wrong Woman," "Levee Camp Blues," and "I'm Going to St. Louis." Broonzy's guitar and the various pianomen are likewise superb. Definitely a GOOD THING.

neil nyren



WHERE IS JOE HEANEY?

Joe Heaney, featured on the cover of the last issue of this magazine, is among the missing. He failed to appear during his announced engagement at the Loft coffeehouse in Boston. Cancellation caused great embarrassment to the Loft, which had been advertising his appearance on radio and posters, and in several newspapers. Although disappointed, Jim Pope, manager of the Loft, announced that he still holds great hope for his club's new policy of presenting the best of traditional performers.

CLANCYS & MAKEM IN CONCERT

The Clancy Brothers with Tommy Makem will appear in concert at Back Bay Theatre on the night of November 4. This will be their second Boston concert this year. If rousing Irish music is to your taste, you can pick up tickets for the event at any of the major ticket agencies around town, or at the box office.



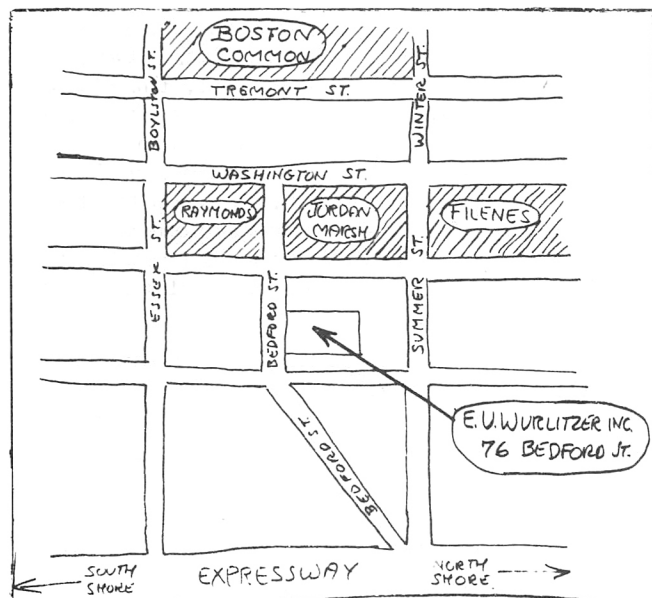
WEDNESDAY NIGHT FOLKDANCING

The YWCA in Cambridge will offer folk dance sessions on Wednesday nights. Three styles will be presented, at various times. English Country Dancing will be offered at 7:45, Morris Dancing at 9:15, and Sword Dancing at 10:15. All sessions will include complete instructions. Anyone may attend any or all of the sessions. Arthur and Helene Cornelius will be leading.



NEXT ISSUE

Featured in the next issue will be as complete a guide to Radio Folk Music in the Boston Area as we can compile. Also, we will attempt to include, at the request of many letters, an article on the Autoharp and how to buy one, by Paul McNeil.



★ There are still a few (very few) people who have trouble finding E.U. (EEE-YOOO) Wurlitzer Inc. at 76 (that's the spirit) Bedford Street. For these few, we have made up this wallet size map (so, fold it!). Now, if you still have trouble, you can phone us at 426-3897 and we'll "talk you" to --

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Bits & Pieces

DOC WATSON has been stricken with appendicitis and is in a Nashville hospital. Cards and well wishes may be sent to Folklore Productions, 176 Federal Street, Boston*** WGBH-TV, Channel 2, in Boston, is presenting a series of televised guitar lessons. Check local TV schedules for time and days ***PAT SKY has been off on a tour of England ***MIMI FARINA, now performing as a solo, opened last week at the Hungry i in San Francisco***ALFRED DELLER and the Deller Consort will tour America this fall***JONI MITCHELL has named her song publishing company GANDALF MUSIC***MGM is now trying to gain control of recording rights to THE FUGS***Contributions are being solicited for a FRANK PROFFITT MEMORIAL. They should be sent to Frank Warner, YMCA, Franklin Avenue, Mineola, New York, and should be marked for Frank Proffitt Memorial***VANGUARD RECORDS will soon release blues albums by Junior Wells and Charlie Musslewhite. They have already released new albums by Skip James and Mississippi John Hurt***



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ARAN TAMS Handknit in the West of Ireland. Very "IN" this year. More at Best's and Peck, but \$3.50 postpaid and sales tax from: R. McDonough, 243 Savin Hill Ave, Dorchester, Mass. 02125 (off-white natural only). (Inquire about low prices on Aran sweaters.)

GUITAR LESSONS—Mitch Greenhill—864-8668.

To place Classified Ads in BROADSIDE, send copy for ad and \$1 (for three typewritten lines) to: BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139. Add 50¢ for each additional line of copy.

Folk News: Philadelphia

by Chuck Klein

Well, while Chuck sits here in Philly writing this column on a magnificent loving autumn day, helper Rachel is off wandering around Boston taking it easy. However, she left some messages scattered here and there for general information:

"There is a folk dance group meeting every Wednesday night at 8:30 at 20th and Chestnut. All invited. Admission is 75¢."

"The Folk Dance Center has begun classes and dances at their new address, 3808 N. Broad St."

"Van Ronk is great! Absolute great! Totally raunchy!"

Thanks, Rachel.

As for me, I've been wandering around and seeing many good things. Sherry and Shayne Thunder, at the Second of Autumn, were a lot of fun. I also saw Jim Dahme there, who is not bad at all. He has a surprisingly full voice for a guy his size, and his guitar does some nice things.

Len Chandler was out at the Main Point, being typically Len. Delighted everybody, filled a few houses, made himself a lot more friends.

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Juan Serrano was at the Second Fret, and he evoked my usual open-mouthed response. Fantastic technician.

The Third of Autumn exists! Her name is Tracy, and she was born about the middle of September. Congratulations to Bob and Kathy.

Good things for the future are popping up. It seems like my advice of a few weeks ago is being heeded. The Fret is having Chuck and Joni Mitchell in November, and Sandy and Jeannie did a set at the Point in early October.

Manny Rubin is producing a Tom Rush concert at Town Hall on Sat., Oct. 29. Tickets are available at the Fret, the Guitar Workshop, and Record Mart stores. It should be a good concert, people. If response and attendance are good, then we may well see some more good things this year. Perhaps Eric Andersen? I'm sure that anyone who saw Eric's concert in New York this past Easter would love to see another. Pay close attention, Manny, wherever you are.

Oh yes, Rachel wants to say thanks to Gene Shay, whose Folklore show has featured selections from the Bill Keith and Jim Rooney album two weeks in a row.

Me, I like the weather here. Autumn colors and sounds and air and ah, those colors. Think I'll go love them for a while.



WATCH FOR

THE QUEST

Opening Saturday, November 29
corner of Clarendon & Stuart St

The Song Finder

TO: Louise Wilder, Hyde Park, Mass.

The song "Just A Hand to Hold" was written by Mark Spoelstra and was recorded by Cathy & Carol on their album titled Cathy and Carol Electra-289. The words and music were printed in Broadside Vol IV No. 16.

TO: Steven Karp, Boston, Mass.

The instrumental "Overseas Stomp" can be heard on the Vanguard album Jim Kweskin and The Jug Band VRS-9139.

TO: Richard Goin, Duxbury, Mass.

I found three sources for you on your request for "Cocaine Blues." Jack Elliot sings one version on his album Mule Skinner recorded on the Topic label (12T 106). Tom Rush adds another on his Prestige album Blues, Songs, Ballads, (7374). Words and music to a "Cocaine Blues" number can be found in Sing Out Vol 14 No. 12. This is the type of song that changes with different performers, but the above three should help you out.

TO: Linda Aronow, Chelsea, Mass.

Here's a request that maybe one of the readers can help us with. Linda is looking for a song "John-John" which is about John Kennedy Jr. and contains the line "And he held a little flag in his hand." The closest I could come was a song by Maluina Renolds titled The Boy Salutes. If this is any help it can be found in the anthology Broadside Vol I published by Oak.

TO: Patricia Baker, Boston, Mass.

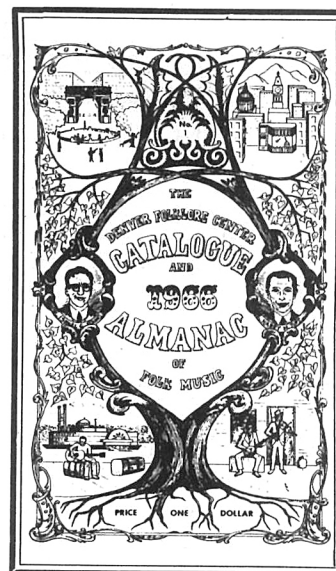
E.A. Poe's "Annabel Lee" was recorded by three local boys, The Three D's, and received a lot of play in this area about three years ago. The album is titled New Dimensions in Folk Songs on the Capital label (T-2171).



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Dream of Freedom

words by Michael Maccoby

music by Blair Weille

I once had a dream of a land where ev-'ry - one is free.
 Free-dom from want and the free-dom to be. Where
 men are nev - er fear-ful to feel a - live, no
 war or hate or hun-ger, no rea-son to hide. Where
 ev - ery one is free, you are you and I am me. Where
 man's not a thing, nei-ther slave nor king, he makes his des-tin-
 y. 2. I -y

2. I look for that dream of a land where everyone is free
 But many black faces stare back at me.
 For some of them are fearful, and others don't care;
 No guts, or hope, or anger, why aren't they aware?
 CHORUS

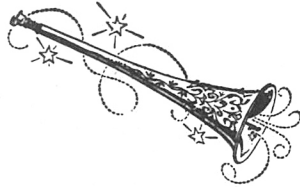
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ANNOUNCING



a
songwriters
competition



TO BE CALLED:

THE RICHARD FARINA ANNUAL AWARD COMPETITION

In order to encourage the writing of songs pertinent to contemporary circumstances and, at the same time, to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.

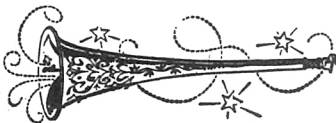
1. PRIZES

A minimum annual cash prize of \$50.00.
Other prizes to be announced.



2. RULES

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. All entries become the property of BROADSIDE publications.
- E. One winner will be chosen during each three-month period of the competition. Of these winners, a grand winner will be chosen annually.
- F. Quarterly deadlines for each entry are: December 31, 1966; March 31, 1967; June 30, 1967. Entries received after June 30, 1967, will automatically be considered in the first quarter of the second annual award competition.



3. JUDGES

TOM PAXTON
DAVE WILSON

Other Judges To Be Announced

dear BROADSIDE



dear BROADSIDE:

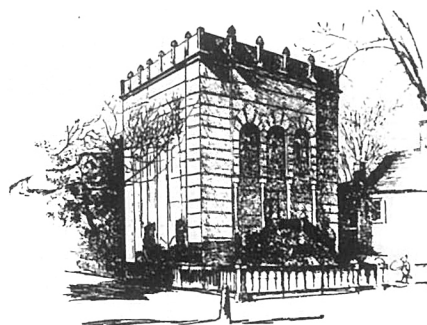
Last year I wrote you a letter criticizing a write-up of Donovan which I felt did not do justice to his imaginative, whimsical talent. Now he is recording songs like "Sunshine Superman" which with its funky electric guitar background and inane lyrics is obviously aimed at the teenybopper level. Why are all the most talented and promising folksingers resorting to rock 'n' roll, when they could better use their ability in the field of folk music?

Just last night I attended the Tom Rush concert at Symphony Hall and was sorely disappointed by his performance. With the exception of a few lovely numbers (especially "The Urge For Going") Rush limited his repertoire to pop-rock causing the younger members of the audience to sigh ecstatically. A delightful personality, a fine, strong voice and an extremely competent guitar characterize the singer who could be accomplishing so much more in his original field. I hate to see the folk tradition die out so quickly, since it has been such a beautiful influence for quite a few years now. Tom Paxton and Phil Ochs seem to be the only strong voices left in folk

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music, yet perhaps they, too, will eventually "sell-out" pressured by the pop consensus. When and if this ever happens, I will know that it is over — the majority triumphs again.

Sincerely yours,
Paula F. Ebbitt
275 Babcock St.
Boston, Mass.



dear BROADSIDE:

On August 30, 1966, I mailed a check for a renewal of my Broadside subscription. Since then, I have received three renewal slips in my Broadside's, the latest being the September 28 issue. I hope this matter will be looked into, for I do not want my subscription ended.

Cindy Glassman
36 Hillcrest Avenue
Haverhill, Mass. 01830

(Renewal notices are sent out mechanically in the last three mailings of each subscription. Don't worry... Ed.)

dear BROADSIDE:

I've just moved to Boston and am having considerable trouble finding a good local rock and roll station. I enjoy a couple dj's on one station but the programming is garbage. Are there any good r&r spots in the area? (AM or FM).

Also, would you mind printing the names of any stations with folk shows and the times.

Thanks very much.

TJ

(WBZ (1030) and WMEX (1510) for rock. WILD (1090) for Gospel, Soul, and R&B, early morning and afternoons until sundown. A radio schedule of all folk music available in this area will be printed soon... Ed.)

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More than 90% of those who play folk guitar in America do not know how to read music and know almost nothing about formal music theory.

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But if you are a young person, interested in a great variety of styles of music, playing the folk guitar for fun and as a means of self-expression, a working knowledge of the rudiments of music can be most valuable.

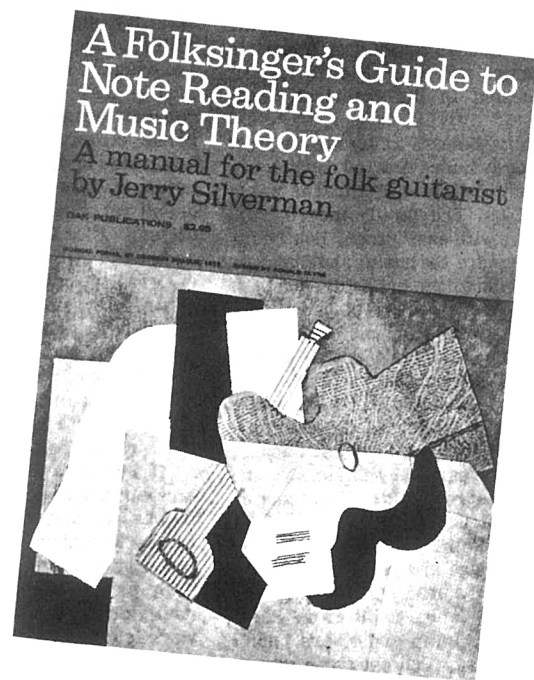
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