

THE BROADSIDE

Volume V, Number 19

Cambridge, Massachusetts

November 9, 1966

photo by Chris Murray



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THE BROADSIDE

Vol. 5, No. 19

Nov. 9, 1966

Phone: 617-868-9788

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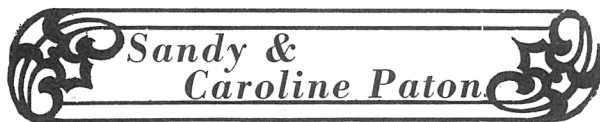
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Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price:
\$4.50 a year (26 issues). Address all correspondence to P.O. Box
65, Cambridge, Massachusetts 02139.

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It is an unfortunate truth that it is usually
the bright and beautiful more than the soft
and beautiful which most attracts our atten-
tion. Those of gentle voice often do not get
heard above the clamor.

Sandy and Caroline Paton could, if they
were prone to that sort of thing, complain of
being victims of the above, but then they are
not the kind to think they have anything about
which to complain.

Sandy and Caroline met at a program he
was giving for students at the University of
California at Berkeley. Five days later, they
were married. They sailed to England after
hitch-hiking back across the country, spent
time over there collecting, singing, and
camping, settled for a short time in Chicago,
and eventually ended up at their present home

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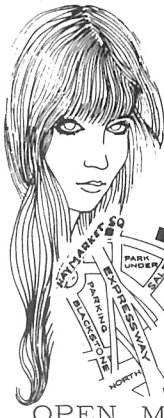
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in Huntington, Vermont. After collecting
songs in the Appalachians, they were en-
couraged to issue the songs on their own re-
cord label, and Folk-Legacy Records was
born.

In between collecting, producing records
(including a recent one of themselves) and
raising two boys and some purebreed dogs
they find time to perform in concert at
schools and colleges, and occasionally at
festivals.

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COFFEEHOUSE

THEATRE

by jan chartier

The perserverance of Greg DiBella during the past couple of years has become evident in a very tangible form. On the few weekends I've visited The Rose this season, the house has been filled to capacity, with an overflow of patrons patiently awaiting intermission.

Although music is a large part of the format at the Rose, theatre, mimes, poetry, and happenings prevail on weekends. Much of the theatre is experimental.

Such was the case on Friday evening, October 21, when "The Curate's Egg" presented Sam Shepard's "Chicago," "a one-act play taking place one day once."

The name "The Curate's Egg," selected by Directress Kay Bourne and her fine group of actors, is taken from an early Punch cartoon in which a Curate is served a bad egg for breakfast, but comments to his Superior that part of it is excellent. The company likens this to experimental theatre in that some aspect of any production may be a failure, whether it stems from the script itself, the actor's work, or the director's concept.

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Steve Koretz, Gil de Jesus

The main of the play takes place in a very real, old-fashioned bath tub. The sound of running water was attempted by off-stage actors, sitting in the audience, gargling. This part of the experiment was intended to conflict with, rather than distract from, the play. Personally, I felt the lines and the acting were strong enough to force the audience to ignore this noise each time it was presented. It was an interesting experiment, and hats off to the participants who must have been embarrassed to no end!

It's rather difficult to give a synopsis of a play like "Chicago." To give it the form of a "story," one could say it's the end of a love affair. Yet the more immediate message of the script seems to be a communication instantly followed by a total lack of the same; a violent thrashing of the positive and the negative, presented in calm, clear tones, to, with, around, and between the characters.

"Chicago" could be Boston or anyplace; the people could be anyone who drifts, anyone who spies an attractive gleam and latches on, anyone who gives into the games and finally can't stand it and drifts anew.

The acting was fine all around, with special plaudit to Jim Cooke, who played the main character of Stu. He glided in and out of moods and speeches with convincing ease and sincerity. His stance and movements were smooth and sure. His voice was clear and unflinching.

Programs distributed before the performance listing backgrounds and patrons include the following sentence: "For obvious reasons there are no hooks used on the fish lines." Only a few moments ago did I realize that this sentence was meant to be taken literally; fishing lines were indeed used as props in the play, and obviously did not have hooks because of the closeness of the audience.

However, whether Kay Bourne realized it or not, this sentence has an entirely different meaning when one considers the essence of the play. As the play begins the audience is not aware that fish lines, as tangible objects, are to be used. Yet the script is written in such a way that the lines flying from the actors' mouths, rather than baiting the audience, leave the task to each individual to reach out and flow with the tide, or simply drown in a current of meaningless words. (The biscuits are cold.)

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Those who haven't heard the album of Red Allen on Melodeon will certainly want to do so. It is one more recording of one of the finest voices in bluegrass. Look for a new album by the Charles River Valley Boys within the next couple of weeks. The contents are most unusual for a bluegrass group.

Patsy Stoneman is appearing with Dave and the Country Playboys at the Black Poodle (across from the back door of the Grand Ol' Opry) in Nashville. They began a two-week engagement there on October 24. That extraordinary fiddler James Buchanan is appearing regularly with the Virginia Ramblers. They play in the Washington, D. C. area, on Wednesday and Friday nights. Those nights they're at Margaret's Restaurant on Wilson Blvd. in Arlington, Va. Saturday nights the Ramblers are at the Moose Lodge in Vienna, Virginia, and Sunday nights they appear at Phil's Truck Stop in Centreville, Va. Blue-

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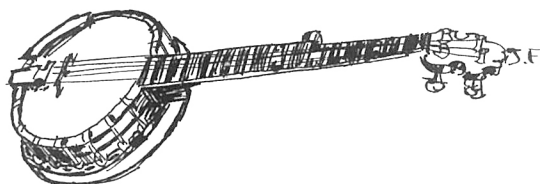
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grass fans in southern New Jersey and northern Delaware should watch the Chicken Coop in Bridgeton, New Jersey. They sometimes have name bands like Bill Harrell and the Virginians (with the great Don Stover on banjo). Readers in the Detroit area have a selection of night spots featuring country music. Wendell Smith and his group appear Sundays at the Dixie Bell Bar on West Vernon Street. Riley's Bar on Fort Street and Jerri L's on West Jefferson Street also feature bluegrass and country music. In Columbus, Ohio, there are at least two places which feature bluegrass on weekends: Chet's Bar at First and High and the Yellow Bar on Parsons Street. More about live shows next issue, including some listings of interest to Canadian readers.

Don't forget that Bill Monroe and His Blue Grass Boys will be at the Club 47 in Cambridge, Massachusetts from the 16 to 19 of November. In this column next issue, we'll begin the story of the man who is one of the greatest musicians of our time.



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the veer city rider

by Peter Stampfel & Antonia



MOTION TIME! Fight Terminal Stasis! Move NOW! Jump up and down and make music all night. FEEDBACK LIVES! Treat it kindly — it'll do the same for you sometime.

Recording contracts fallin' down like rain. The Raves are recording for Laurie Records today, and we hear that Capitol has signed Lothar and the Hand People. WHAOO! Maybe that will end the wave of galloping crud that is now engulfing the airwaves. If I hear one more bloody Motown record that sounds like every other Motown record —

Thank God for the few moving records around — Joe Cuba's "Bang Bang," "Good Vibrations," "Ain't Nobody Home," "Winchester Cathedral."

SWAMP LILIES NOVA: Radical shake-down in the lineup now has Peter on bass, Bill Barth on guitar, Nancy Jeffries on vocals, and our manager on tranquilizers.

We've been getting up in the morning lately, just like daypeople. What a multi-level bringdown! It's cold in the morning, and everybody surly and short-tempered. The only way to survive is by putting on the record player LOUD and eating beef noodle soup. Wonder what people did to wake up before record players happened? Faked it, I guess. Us too. It's down with the beef noodle soup and then blindstagger out into the crashing daylight, singing "How is it that I could come out to here and be still floating?" A good question indeed.

Soon we find ourselves in the subway where we read the daily augury. The subway's a good place for that. Lots of entrails to read and all those cryptic messages on the walls. Feedback City. It's a wonder anybody goes aboveground. You could stay there forever, just watching the tides. And the minute you go down there, you're rid of that damned nuisance, Time. This factor alone is worth the price of admission. Been looking for a simple way to get rid of Time for years, and here the New York Transit Authority has done it without half trying. Ah, technology.

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Where there's boxes and dials
And you can hear a pin drop
For miles and miles

Next week: Fuzz Tone comes to the Swamp!

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Dave Rave of the Raves is easily one of the best and most interesting guitarists in New York City. Kim King is another one of these. Kim is the lead guitarist for Lothar and the Hand People. Dave, I believe, started playing rock guitar but watched the different things people used in the Village: folk-type chord patterns, finger picking and all the incredible hybrids. Kim started out in folk music — he appeared at the Newport Folk Festival. Their styles, like the styles of all *Ace* guitar players, are 'way different. Both Dave and Kim are also fun as hell to watch while they play.

Great Shakes, that unbelievable beverage with the song that sounds like, you know,

Every house can be a soda fountain now
With Ape Shake, new Ape Shake

Anyhow I just had one for the first time and it's great.

The Youngbloods have cut their single record; "Grizzly Bear" on one side, "Tears" on the other. Watch for this one.

I just sat down to write this a half hour ago and since then I had my first Great Shake(s?), and E.S.P. Records called and said they bought this tape me and Weber and the Fugs cut with Harry Smith in March 1965. It has 5 things with me and Weber alone as well as those early Fug classics like "Coca Cola Douche," "We're the Fugs," (GREAT song), and "F***ing A Man — C.I.A. Man," as well as two of my early works, "Romp Through the Swamp" and "New Amphetamine Shreik." Wow is that going to be a record.

Man of the Year — 1965

MICK JAGGER

Man of the Year — 1966

JEFF BECK

(Next issue: What's a Jeff Beck?)





back in school one time, we had been assigned to write a "free paper" for the humanities course. That is, we could submit anything we wanted: a short story, an essay, etc. Thinking it was an easy way out of the assignment, I chose to submit three sonnets that I had written previously, under the hastily improvised heading of "Three Poems." The paper was returned to me with a barely passing grade and a lengthy critique from the professor that began, "Poetry is not..." It occurred to me that I had been graded not on the work itself, but rather on the title. Had I chosen the heading, "Three Attempts at Verse," I would probably have fared much less harshly.

In many ways this situation is analagous to the dilemma of some of the major folk festivals; how to contend with their own grandiosity without being censured for being too all-inclusive or unjustifiably exclusive. Part of the reason for the praise that was heaped on the Beers Family Festival at Fox Hollow was that it purported to be no more than a small gathering of friends offering traditional music. Anything that was offered beyond this (puppet shows, story-telling, crafts, guest appearances, etc.) was considered a plus, an extra dividend. Had this gotten out of hand, had there been too many digressions, then the Festival would have been subject to criticism for that, too.

At Fox Hollow, the delicate balance was maintained by the firm control of one person, Bob Beers. Obviously, the multifarious nature of the larger festivals, such as Newport and Philadelphia, does not lend itself as easily to monocratic restraint. But, rather than using this as an alibi for lessening restraint, it should make the need for balance an even more imperative desideratum. Acting in direct opposition to this (in actuality, though not in necessity) is the "Board concept."

The most desirable Board of Directors is one wherein the individual members contribute a wide range of tastes and interests. But, without a controlling factor, this could be, and usually is, the Board's greatest liability. The adage of "Too many cooks..." holds true only when there is no master chef to exercise control over the ingredients. To outward appearances, it would seem that the board members all too frequently choose the various components before they've decided on a recipe, or perhaps just without consulting it. But the mere process of throwing another good thing

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into the pot does not necessarily enhance the flavor. In fact, the resultant potpourri is generally tasteless and ill-defined.

To return to our original premise, perhaps the basic problem lies within the stated goals of a festival. When the accent is placed on "scope," when the greatest emphasis is on "spectrum," then the whole bubble is open to two pins of criticism, one labeled "getting out of hand" and the other "leaving something out." Nor is it enough, if the stated goal is merely to exist as a "locus operandi where people can gather to appreciate folk music."

What is needed is "finite limits" rather than "scope," "emphasis" rather than "spectrum." Too much allowance has been made for the all-encompassing vista at the expense of the overall view. The antidote is to be found in the establishment of a force powerful enough to hold decisions within prescribed limitations. This could conceivably be the board itself, although the potential of the hassles involved in determining those limitations is ominous.

Preferably, there should be one individual, chosen from the board or added to the board, voting or ex-officio, whose primary function would involve the clarification of concepts, resolving or translating these concepts into definite patterns of operation, and then unyielding maintenance of the established boundaries. It is this rigid "border patrol" that is needed to spell the difference between a significant, tenable contribution and a conglomerate confusion.

Come Gather Round ...

by MARY STAFFORD

When one writes about a subject of such narrow interest as ballads, it is easy to feel as if one were bellowing into an empty barrel. Over the past year, I have heard from perhaps a dozen people who read my column. It sweetens the pill, however, to know that among those few are Dayle Stanley and her husband, Steve Scotti, Ed Freeman, Tony Saletan, and Pete Seeger.

I discovered in a most embarrassing way that Pete reads my column. I have been somewhat out of touch with the editor for the past few months, and so it was only when I read

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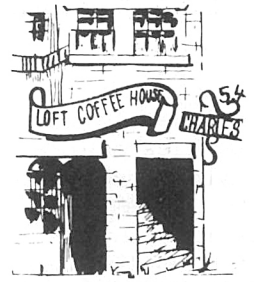
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the September 14 issue that I found Pete Seeger had sent a ballad in answer to some very rude comments I had made in a column devoted to a general discussion of modern ballads. I have just received another letter from Pete, with two more ballads. To tell the truth, I am tempted not to answer them, in hopes of seeing more of his new songs! But such a gracious reaction to my petty snideness deserves an answer, and I will try to explain myself.

The basis of my comments about Mr. Seeger versus Mr. Child comes from three recordings of Pete's. The first is an old Weavers album on which Pete and Lee Hays take some digs at "Greensleeves," which Pete claims to have looked up in the Child collection, "all 40 verses." It isn't there. It isn't a ballad. The second is a record of American ballads, which includes a fine version of "Johnson," which Pete says in the notes is a Child ballad called "The Three Butchers." I finally found it in the Sharp collection. The last is a recent Columbia record with a version of "Lady Isabel and the Elf-Knight" identified by the correct Child number but the wrong name. He calls the song "The False Knight Upon the Road," which is Child #3, not #4.

Let me also re-list the chief characteristics of a classic ballad. It deals with action, not characters; the people in the ballads have no faces, as it were. Their actions and reactions are what the song is concerned with. Then, a ballad covers a fair span of time, either directly or indirectly. That is, some ballads tell of a series of actions that clearly take up some time, as in "Lord Bateman," where the Turkish maiden waits for thirty-three years; others depend upon undisclosed but pertinent action before the events of the song, as in "The Two Brothers," where we are never told a reason for the fatal quarrel. And last, but not least, the true ballad does not take a side in the issue, but simply states the facts and usually in the third person. American ballads tend to start off, "Let me tell you a story," but the older ballads, those which are my primary interest, do not. Often what appears

in the English ballads to be use of the first person is quoted dialogue between the principles in the action, and subsequent verses show the typical use of third person.

Now, all of these definitions are picky-picky, and I admit it. When it comes to ballads, I automatically begin to sound like a white-haired old pedant (I am not one!). But the two people I cited have written ballads which satisfy my terms. "Tom Joad" and "Hattie Carroll," although they both manage to get a point of view across, do it indirectly. The three songs Pete has sent me express point of view directly, and so I would class them as protest songs rather than ballads, despite their rhythmic form.

Now I happen to like protest songs as much as ballads. I am not a professional singer, but I like to learn songs for my own and my children's amusement, and of the almost 500 songs I know, only 44 are Child ballads. Probably another 50 to 100 are ballads, like "Abdul the Bulbul Amir" and "The Chandler's Wife." And some of the loveliest in my collection are lyric songs by Pete Seeger: "Oh, Had I a Golden Thread," "Where Have All the Flowers Gone?" and "Italian Christmas Carol."

There is no rule that says that every major writer of folk songs must produce a ballad before he gets his union card. The ballad is a difficult form to write straight-away without sounding silly. Proof of this may be found in plenty in the Child collection, where some of the broadsides that were later refined by the folk process are printed as first written. "Sir Walter Raleigh Sailing in the Lowlands" is absolutely unsingable, it doesn't scan, and it is obviously intended to smear a man's reputation. But "The Golden Vanity" is a good ballad.

And so, my apologies to Pete for my unwarranted remarks, and may he continue to write songs for many years to come. Who knows, indeed, what form they will take in other centuries?

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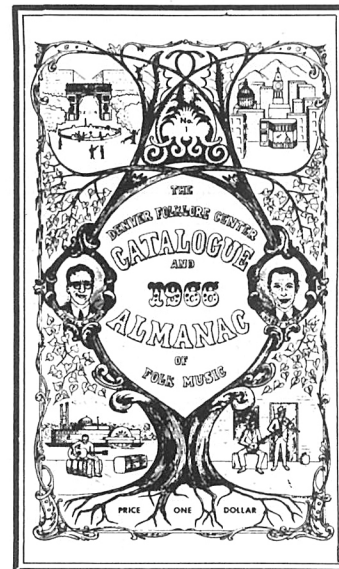
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EYES OF THE CITY

words & music by David Blue



1. Too long too long have I been here Too
 long too long I've been no-where In the
 emp - ty months no one to care as the dawn is
 ris - ing o' the eyes of the cit-y won't find me
 here

2. I bid farewell to the bare brick walls
 The smell of death in tenement hall
 The dead on the streets no one helps at all
 You kill with your eyes turned to the wall
 As the dawn is risin, o the eyes of
 The city won't find me at all.
3. No parting tears will fall from me
 No hunger is fred on life's misery
 The stories you told me were not believed
 As the dawn is rising, o the eyes of
 The city won't fall on me.

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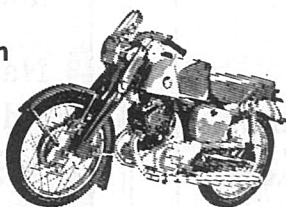


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2nd of Autumn

Philadelphia Penn.

November

F 4 }
Sa 5 } Bryan Sutton

F 11 }
Sa 12 } Michael Cooney

Second Fret

Philadelphia, Penn.

November

F 4 }
thru M 14 } Mark Spoelstra

W 16 }
thru M 21 } Chuck & Joanie Mitchell

W 23 }
thru M 28 } Patrick Sky

The Other Side

November Fayetteville, N. C.

M 7 }
thru Sa 12 } Times Square Two

M 14 }
thru Sa 19 } Dick Rosmini

M 21 }
thru Sa 26 } Gordon Lightfoot

Main Point

Bryn Mawr, Penn.

November

F 4 }
Sa 5 }
Su 6 } Gordon Lightfoot

Th 10 }
F 11 }
Sa 12 } Jack Elliott

Th 17 }
F 18 }
Sa 19 } Greenbriar Boys

Su 20 }

La Cave

Cleveland, Ohio

November

F 4 }
Sa 5 }
Su 6 } The Blues Project

F 11 }
Sa 12 } Eric Andersen

F 18 }
Sa 19 } Phil Ochs

Tete a Tete

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November

F 4 }
Sa 5 } Adele Assanti

Su 6 Hoot

M 7 Closed

Tu 8 }
W 9 } Folk Lab with Big Mama
& Raigh Salk

Th 10 Workshop w/ Big Red & Mamma

F 11 }
Sa 12 } Dan Gravas

Su 13 Hoot

M 14 Closed

Tu 15 Guitar Workshop w/ Barbara

W 16 }
Th 17 } Workshop w/ Jacobskind
Big Red & Mama

F 18 }
Sa 19 } Bill Madison

Su 20 Hoot

M 21 Closed

Tu 22 Guitar Workshop w/ Barbara

W 23 Workshop w/ Jacobskind
Big Red & Mama

The Other Side

November Charleston, S. C.

M 7 }
thru Sa 12 } George Stevens

M 14 }
thru Sa 19 } To Be announced

M 21 }
thru Sa 26 } Dick Rosmini

Turk 's Head

November		
F	4	Chris Smither
Sa	5	Steve Koretz
Su	6	Nancy Michaels
M	7	Leonda
Tu	8	Steve Koretz
W	9	Michael Cooney
Th	10	Leonda
F	11	Steve Koretz
Sa	12	Chris Smither
Su	13	Nancy Michaels
M	14	Leonda
Tu	15	Steve Koretz
W	16	Michael Cooney
Th	17	Leonda
F	18	Steve Koretz
Sa	19	Chris Smither
Su	20	Nancy Michaels
M	21	Leonda
Tu	22	Steve Koretz
W	23	Bill Staines

Massachusetts Area

The Parable

November		
F	4	Bill Gleason & John Gravin
Sa	5	Andrea Ames
Su	6	Manteau Singers
F	11	John Braheny
Sa	12	Mary Murtagh & Doris Jackson
Su	13	Manteau Singers
F	18	Vern Marsden
Sa	19	
Su	20	Manteau Singers


AND COFFEE TOO

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Where It's At

November		
Th	10	The Lost, plus, The Beacon Street Union Matinee (4-7), The Lost Chuck Berry
F	11	
Sa	12	
Su	13	
F	18	



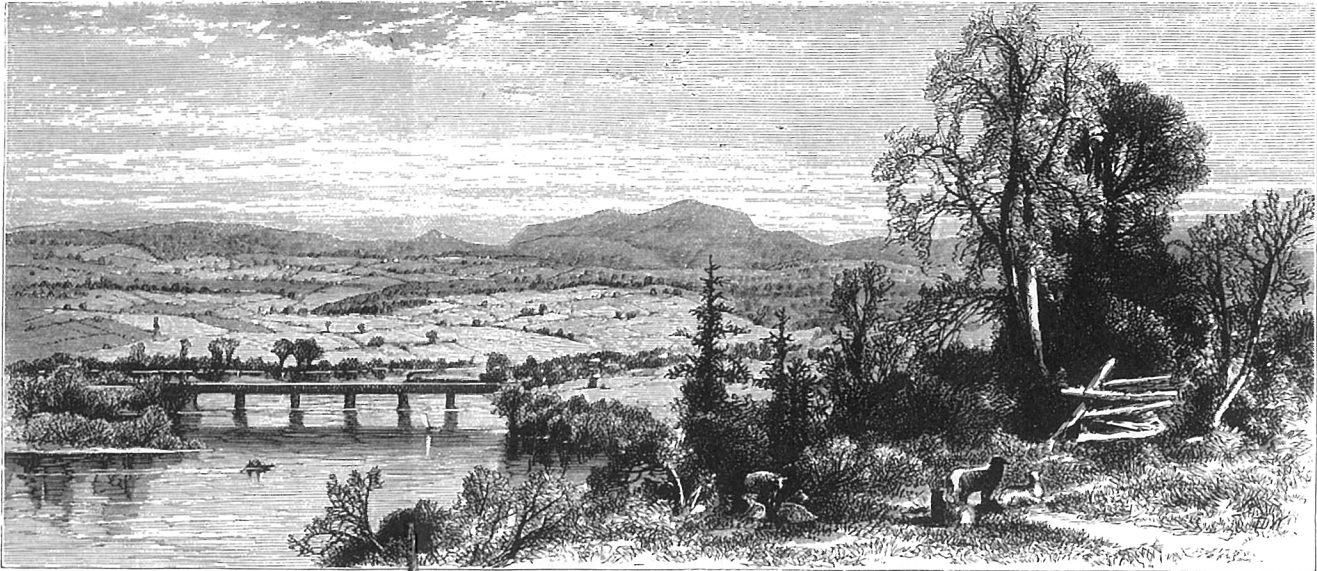
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The Sword in the Stone

November		
F	4	Open
Sa	5	Sian Marche
Su	6	Closed
M	7	Hoot & Auditions w/ Dan Gravas
Tu	8	Bill Staines
W	9	John McQuade
Th	10	Jodi Mann
F	11	Ian Hardie
Sa	12	Eliot Kenin
Su	13	Closed
M	14	Hoot & Auditions w/ Dan Gravas
Tu	15	John Synnot
W	16	Nancy Michaels
Th	17	Bill Lyons
F	18	Dan Gravas
Sa	19	Ian Hardie
Su	20	Closed
M	21	Hoot & Auditions w/ Dan Gravas
Tu	22	Chris Smithers
W	23	Jaime Brockett

Y - Not

November		
F	4	"Spider" John Koerner
Sa	5	Charles River Valley Boys
Su	6	Bart Massey
M	7	Hoot
Tu	8	Closed
W	9	
Th	10	
F	11	Mitch Greenhill
Sa	12	Dan Gravas
Su	13	Tony Rubino
M	14	Closed
Tu	15	
W	16	
Th	17	
F	18	Leonda
Sa	19	Ray Pong
Su	20	Norman Schell & Jaime Brockett
M	21	Hoot



Damaged Angel

November		
F	4	One-act play
F	11	One-act play
F	18	Mary Murtath & Doris Jackson folk music

KE 6-7050

Rose

November		
F	4	The Curate Egg presents: "Chicago" by Sam Shepard; also, Nancy Michaels
Sa	5	
M	7	Latin Guitar Festival with Gil de Jesus
W	9	Evening of Flamenco with Nino Antonio
F	11	Tempo Theatre presents: Megan Terry's "Keep Tightly Closed in a Cool, Dark Place" also, Oud Artistry
Sa	12	
M	14	Latin Guitar Festival with Gil de Jesus
W	16	Evening of Flamenco with Nino Antonio
F	18	An evening with the Seekels and Gil de Jesus
Sa	19	
M	21	Latin Guitar Festival with Gil de Jesus
W	23	Evening of Flamenco with Nino Antonio

Closed Sunday, Tuesday, and Thursday

King Arthur's

November		
F	4	Chris Smither
Sa	5	Dan Gravas
Su	6	Closed
M	7	
Tu	8	
W	9	Hoot & Auditions w/ Dan Gravas
Th	10	Closed
F	11	Bill Lyons
Sa	12	Indirect Approach 3
Su	13	Closed
M	14	
Tu	15	
W	16	Hoot & Auditions w/ Dan Gravas
Th	17	Closed
F	18	Ian Hardie
Sa	19	Jack McGann
Su	20	Closed
M	21	
Tu	22	
W	23	Hoot & Auditions w/ Dan Gravas

King's Rook

November 1-356-9754		
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
Th	10	Poetry & readings
F	11	Go-go dancing to 2 bands
Sa	12	Go-go dancing to 2 different bands
Su	13	Folk Music
M	14	Free Hoot
Tu	15	Go-go dancing to 2 bands
W	16	Folk Music
Th	17	Poetry & readings
F	18	Go-go dancing to 2 bands
Sa	19	Go-go dancing to 2 different bands
Su	20	Folk Music
M	21	Free Hoot
Tu	22	Go-go dancing to 2 bands
W	23	Folk Music

Club 47

November		
F	4	Carolyn Hester
Sa	5	Gleason & Gravelin Carol Langstaff
Su	6	Hoot
M	7	Charles River Valley Boys
Tu	8	Greenhill & Gutcheon
W	9	Leonda
Th	10	Charles O'Hegarty
F	11	
Sa	12	The Patons
Su	13	films
M	14	Charles River Valley Boys
Tu	15	Greenhill & Gutcheon
W	16	Bill Monroe and
Th	17	
F	18	The Bluegrass Boys
Sa	19	
Su	20	Hoot
M	21	The Chambers Brothers
Tu	22	
W	23	

Loft

November		
F	4	The Villagers
Sa	5	
Su	6	Hootenanny*
M	7	Paul Lolax
Tu	8	
W	9	Bob Jones
Th	10	Auditions and tryouts w/ Bob Jones
F	11	Ian Hardie
Sa	12	
Su	13	Hootenanny*
M	14	Blues Guitar Workshop
Tu	15	Movies
W	16	
Th	17	Owen McBride
F	18	
Sa	19	
Su	20	Hootenanny*
M	21	Ragtime Guitar Workshop
Tu	22	Movies
W	23	

* No cover, no minimum

Local Concerts

Nov. 9	THE RENAISSANCE QUARTET Sanders Theatre, Cambridge, 8:30
Nov. 18	JUDY COLLINS Symphony Hall, 8:30

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WE RAN OUT OF ROOM

The promised radio schedules and the article on the autoharp promised for this issue were held up one issue due to lack of space. The radio schedule will definitely be included in the next issue.



JUDY COLLINS IN CONCERT

Judy Collins will appear in concert at Symphony Hall on November 18. Ticket information is available by dialing UNICORN.



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Broadside

HOMESICK JAMES

Blues On The South Side

Prestige PR 7388

This is an excellent album. Homesick James (Williams) is a fifty-year-old, bottle-neck bluesman who is still creative in a vital and distinctive way. Williams is rooted in the delta style, consequently his vocal style is much more soaring and introspective than the usual Chicago style. To me it is the epitome of the blues because it is always musical yet always personal. The best way I can describe his playing is to say that it is lyrical, as opposed to ornamental; it constantly sings with his voice, rather than answering it.

The most impressive thing about this record is that every cut has fresh ideas. Many bluesmen lapse into stringing the words of their own musical vocabulary into a few phrases which lose their meaning through repetition, but Williams always says something new, both lyrically and melodically.

Eddie Taylor, bass, and Clifton James, drums, know what Williams is doing, but I wonder if Lafayette Leake, piano, does. His style is too "citified." He seems to be wandering around, not saying very much for fear of saying the wrong thing.

The cuts are all Williams' and they are good. Sometimes he takes 13 bars to say what he feels, sometimes only 11. This adds to the feeling of an individual expressing himself on his own terms, which is the essence of this album. Although the blues is an area pretty much of personal taste, the fact that so infrequently is the bottleneck guitar played as well as it is by Homesick James should recommend this album unreservedly.

Ralph Earle



BILLY BOY ARNOLD

More Blues On The South Side

Prestige PR 7389

The best word to describe this album is undistinguished. Arnold is the older brother of Jerome Arnold of the Butterfield Band and

Reviews

I suspect that Butterfield's singing style was influenced by him. Here Arnold plays (harmonica) and sings in the Chicago style (and the overall similarity to the Butterfield Band is striking).

But his playing is just a series of riffs strung together and his vocal style never changes. Since he sings all the songs in the same manner, the listener's attention becomes focussed on the lyrics, which are inconsequential, except insofar as they point up the fact that no matter what is said, how it is said stays the same.

The band is all right. Lafayette Leake seems to be more at home and Mighty Joe Young, Jerome Arnold, and Junior Blackman are in their element and relaxed. They have played this kind of blues, heavily laced with rock-and-roll, many, many times before — and it shows.

Ralph Earle



RUSSIAN SONGS

Edited and arranged
by Jerry Silverman

Oak Publications

This collection of old and new songs of the Russian people does not pretend to be in any way a cross-section sampling of Russian folk music. As the editor, Jerry Silverman, says in his introduction: "They were selected because they are all good songs. Good, singable, musically and lyrically interesting songs."

The editor has done his best to make the singing of these songs easy for the buyer of this collection. Each song is printed in the Cyrillic alphabet, in English translation, and in phonetic English transliteration of the original language. Even with the pronunciation guide provided for the transliteration, I am skeptical of the success of anyone who tries to sing phonetic Russian without some knowledge of the Slavic intonation, but I suppose it is possible.

The songs included in the text fall into three categories: traditional material, modern songs composed in the traditional style, and modern songs in contemporary idiom. The traditional songs, with a few exceptions, are

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laments on lost or unrequited love. Modern songs in the traditional style are a bit more hopeful, and the contemporary material covers a wide range of moods and themes.

The preface material to the text of the songs includes information on the style of the traditional material, contemporary songwriters, and musical accompaniment.

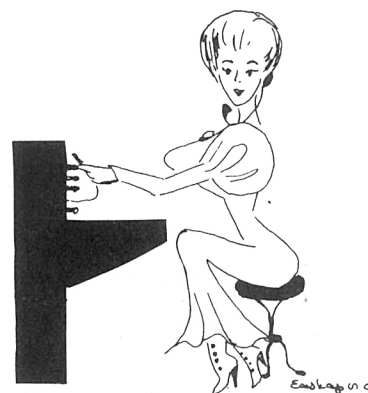
Much of the material within the book is set for choral, rather than solo, voices. A recording of the arrangements printed in the text is available from Folkways (Folkways FC7743), prepared by the editor.

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Riff.

Say it again.

Riff.

What.

Riff.

Oh yeah so it's Friday. Friday. Out of garbage into garb. Secret identity riff.

r. "Say, did you hear Sandy and Jeannie on the Folklore show last week?"

c. "Sort of."

r. "They walked they talked they did all sorts of silly things. Mentioned Peter Townshend, writer for the Who, Who's latest creations have been unavailable in this here country. 'I'm A Boy' is Townshend's. They rapped about him for a while. Interesting. The Who used to be blasted at me through ear-phones by the Remains (ref: Ed Freeman). Loud."

c. "Heard Jim and Jean's record. Dug it greatly. What is was was good interpretations with good people. Musically excellent in spots, vocally delightful."

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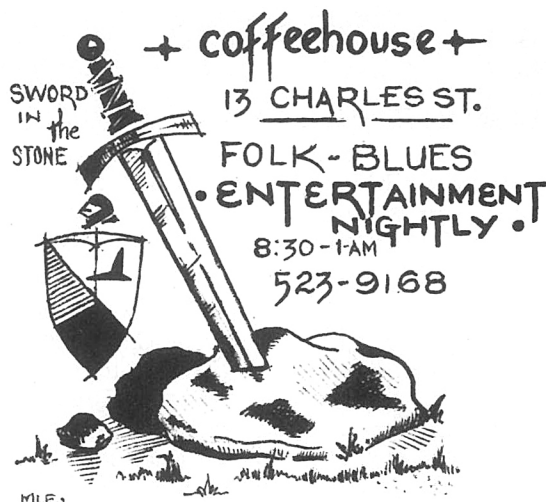
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r. "A folk song and dance session sponsored at Penn should be cropping up on Sunday afternoons."

c. "Mike Cooney is coming to the Second of Autumn October 12. Glad to hear it. He is getting popular around here and I think he deserves it."

r. "The Greenies are cumming hoorah hoorah."

c. "Benji Aronoff - bass and guitar
John Pilla - guitar
Gimmer Nicholson - guitar
Eric Henderson - drums

Lazy Applesauce

Hey we're being interviewed
Relax

Assume a pose

Is two months the group's been
together

Well counting yesterday...

We get along with the Whittier's and
the Whittier's get along with us
self preservation riff

On top of old smokey north carolina

r. "All those wanting Jim and Jean here,
raise your hands. Can't write. Both hands
in the air."

c. "Hey whaddya think of Richie Havens?
Good, Glad to hear it. I remember him
at Newport this year holding his own con-
cert with Lance Wakely under the stage.
Very impressed. Love to see him here
sometime. Hint."

r. "Harvey Brooks. I ovation Harvey Brooks."

r. "Take advantage of the weekend. Get your
mind's supply of music (?) to help battle
the week's tedia. Start humming Pete
Seeger on the subways."

c. "Avoid subways. As universal love comes
falling down in grey veil over my face, I
breathe deep the urge for goin'. And go."

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Three more coffeehouses in the Washington area have come to our attention. The Behind the Wall, at 3507 Columbia Pike, Arlington, Va., is a church coffeehouse which operates on a Friday only basis with local talent showcased. The Real Dirt is a church coffeehouse in Silver Springs, Md. At present we have no further information on it. On the campus of George Washington University, the Agora has opened up. It is operating on a Wednesday thru Monday basis. On Friday and Saturday it features booked local talent, open stage prevailing on the other days of operation.

The Folklore Society of Greater Washington is sponsoring a series of major concerts as well as its regular showcasing of lesser-known talent. The first in the series was a two-day stand at Lisner Auditorium by Pete Seeger in October. There are two concerts scheduled for November. First is Sara Cleveland at the All Souls Unitarian Church, 16th and Harvard Streets, on November 18. At Lisner Auditorium on November 26 will be the Clancy Brothers and Tommy Makem. Set for 1967 are Judy Collins in January and Buffy Sainte-Marie in May. FSGW is also sponsoring a series of open sings the last Saturday of each month at Union Memorial Church, 814 20th Street NW. Admission is 25¢ for society members and 50¢ for non-members.

One of Arena Stage's presentations in Washington this season will be a play originally written for the Charles Playhouse in Boston. It requires a guitarist and a bluegrass banjo player, neither of which has yet been casted. Anyone interested in these roles should call Alan Rafel at 202-422-1148.

Continuation of Folk Festival Comment Department: Tom Paxton has a very good suggestion for the Philadelphia Folk Festival. He proposes a Ballad Singing Contest, somewhat similar to the Banjo Contest. It would be run on an invitational basis, and would offer a cash prize, with choice of material, style, and performance being the criteria for judging. Definitely a good idea, Tom.



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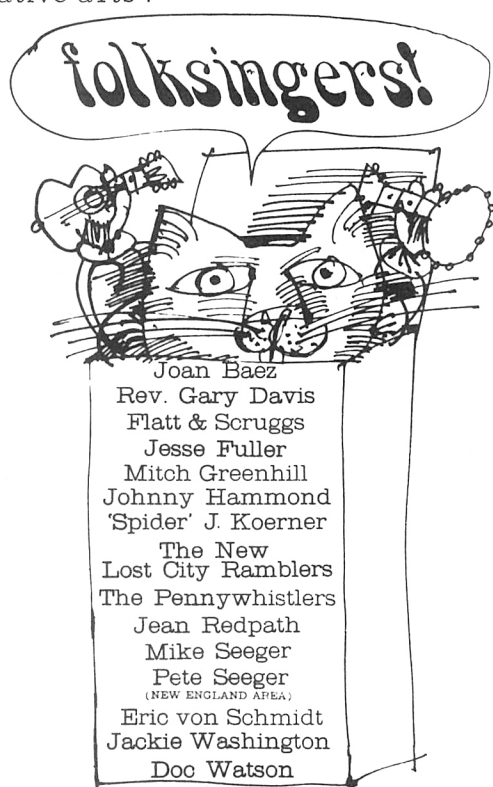
Contact- LEONDA
Broadside
P.O. 65
Cambridge, Mass. 02139
or Call: 617-491-8675

THINK-IN edfreeman

A friend of mine, who is in a position to know about such things, was interviewed recently by a reporter who was writing an article on drugs and music. One question he asked was, "How many musicians do you know who take drugs?" and my friend answered, "Well, let's put it this way. I don't know any who don't."

A slight exaggeration, perhaps. But a reasonable estimate would be that about 90% of professional musicians use or have used drugs, especially musicians working in creative fields (folk, pop, and jazz).

This should not surprise anyone who listens to today's music with any kind of awareness for such things; nor should it surprise anyone who has at least glanced at the countless articles on drugs in the popular magazines to know that an overwhelming majority of creative people in all fields today have at least experimented with a variety of drugs. The important questions are: "What attraction do drugs have for these people?" and "What is going to be the eventual effect of drugs on the creative arts?"



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Drugs, especially psychedelic ones (marijuana, hashish, peyote, DMT, mescaline, and LSD) are of interest to creative people because they increase one's ability to perceive. (It is interesting to note that the only consistent users of stupefying, or consciousness-lowering, drugs such as heroin and morphine have been jazz musicians.) Since creativity is a coupling of ability to perceive and ability to communicate, it is only natural that creative people should be interested in something that develops one of these. (Communicative ability, i.e., technical virtuosity, is only improved by practice, sad to say.)

"What perceptions have been arrived at through the use of drugs?" For what they're worth, most of today's pop music, pop art, op art, mod whatever, avant-garde theater and literature, and even some architecture is either directly or indirectly the produce of drug perceptions. The common link as far as the observer is concerned is that all these art forms are aimed at hyper-stimulating the senses — like using monosodium glutamate in food — in an attempt to recreate for the receiver the drug experience. That is the first and most obvious step to be taken by the drug users. However, a bigger, far more important step is beginning to develop in the field of drug-oriented art. It is the development of Spiritual Consciousness.

Whether or not Spiritualism seems to you to be a plausible subject of interest in itself, it is going to be essential to have some feeling and understanding for it if you are to fully understand the implications of the creative arts that are coming out today. Therefore, I propose to fill you in on what seems to be happening — not as an expert, which I'm not, but rather as a ground-floor observer, which everybody can be.



The Song Finder

TO: All those interested in "Urge For Going"
Due to the great interest in this song, it
will appear in this magazine next issue.

TO: Steve Green, Winchester, Mass.
The "Jolly Senator" by Dayle Stanley
can be heard on her first album Dayle
Stanley, (Squire 33002).

"Wasn't That a Mighty Storm" or "Gal-
veston Flood" by Woody Guthrie was
recorded by Tom Rush on his Elektra
album Take A Little Walk With Me.

TO: Daniel Whittel, Wakefield, Mass.
If you had trouble finding the Shel
Silverstein album that contained "Beans
Taste Fine," Phyllis Harrison took the
time and effort to copy the words from
the record and sent them to me. If you
are still interested, let me know and I'll
be glad to send them to you.



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TO: Amber Hardin, Denver, Colorado.
Yes, there is an old English or Irish
ballad entitled, "The Flying Cloud" and
it became quite popular with American
sailors during the Clipper Ship era. The
song, though, is older than the famous
ship, Flying Cloud and has nothing to do
with her except that her name may have
supplanted another name in the ballad.
This ballad can be found in The Ballad
Book edited by Mac Edward Leach and
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Bits n' Pieces

The LOFT will initiate a series of guitar workshops to be held on Monday nights *** PATRICK SKY will do the music and narration for a conservation film entitled "Down The Road" *** OSCAR SCHMIDT INC. just moved to Union, N. J., and announced manufacture of a solid-body stereo electric auto-harp *** A documentary film is being made of JULIAN LEE RAFORD and his chants and streetcries *** HOWIE MITCHELL has invaded the world of the hammered dulcimer *** MO ASCH suffered a compound leg fracture in a fall through a sidewalk grating recently *** Newest member of the Newport Festival Board of Directors is FRANK WARNER *** JEAN RITCHIE is touring England *** Vanguard has released an album by JOAN BAEZ singing Christmas carols *** Columbia will soon release "CHRISTMAS WITH THE BEERS FAMILY" *** New titles from OAK Publications include "A Folksinger's Guide to Note Reading and Music Theory," "The Panic Is On," "Reprints from Sing Out! Vol. 9," "The Flatpickers Guitar Guide," "Songs For Peace," and "The Ella Jenkins Song Book." *** DAVE VAN RONK's newest record, "No Dirty Names," is being released on Verve-Folkways ***



FOLK NEWS: CLEVELAND

by Dave Loebel

Evidently the ban on Janis Ian's "Society's Child" is not as complete as previously stated. One of the big three rock stations has been playing it with a degree of regularity, but usually precedes it with a speech on the line of either "Don't worry kids, it's not really about inter-racial dating," "This is about a girl who isn't the same as her boyfriend," or "Janis Ian will some day replace Bob Dylan and Joan Baez."

Some of the best folk music in the area is presented by the Oberlin Folk Song Club (Oberlin College), which began its season with a concert by Phil Ochs on October 15. Diversification is the rule at Oberlin, as shown by the concerts presented last year with such varied artists as Son House, Doc Watson, Buffy Sainte-Marie, Tom Rush, Mississippi John Hurt, The Stanley Brothers, and Koerner, Ray & Glover. In addition, the club sponsors regular hoots, with singers from Oberlin and neighboring campuses. Four or five more concerts will be held this year, with the possibility of a folk festival in the spring.

Leo's Casino, which usually presents singers on the line of Ray Charles, the Supremes, etc., featured a blues festival with B. B. King, John Lee Hooker, and Jimmy Reed.

Though New York may have Radio Unnameable, Cleveland has the Perlich Project. Heard Saturday mornings from 12 to 6, it features every conceivable type of music, plus interviews, etc. Host Martin Perlich is extremely knowledgeable and is one of those wonderful people who doesn't believe in classification of music and who judges every performance on its own merit, regardless of what form it is or isn't.



ALFRED DELLER AND THE DELLER CONSORT

Alfred Deller will make his fourth appearance in Boston on November 19, 1966, at Jordan Hall, as part of the 10th Annual Folklore Concert Series, it was announced by M. A. Greenhill of Folklore Productions. The eminent counter-tenor, Mr. Deller, has given a variety of concerts. This visit will include the complete Deller Consort plus Mark Deller, also a fine counter-tenor and will again include the expert lutenist Desmond Dupre.

Tickets are available now at Jordan Hall box office.

by Kathy Kaplan

Pinewoods' Bernie Klay has started a folk program for children. It's held every Sunday at 2:30 at Olivea's Atelier (on West 4th, opposite Gerde's). The programs will involve the direct participation of the children and will cover such areas as folk singing, folk dancing, folk tales, and folk magic. For further information, call (212) FI 3-9575.

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The Quest, Boston's newest coffeehouse, will open at 140 Clarendon Street on Saturday, November 12, and will be open each Friday and Saturday evening from 8-12 thereafter. There will be no cover or admission on opening night and Steve Koretz and Gil de Jesus will perform. Beginning Friday night, November 18, and every Friday evening thereafter, WTBS-FM (88.1) will broadcast live, a two-hour portion of the Coffeehouse Theatre program. The aired segment will run from 8 to 10 p.m.

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dear BROADSIDE



dear BROADSIDE:

I read in an article in your magazine about Richard Farina that he had recorded a 45-rpm and an LP abroad in England. I was wondering for what company these records were released and where they may be obtained.

Also, have you published any of Richard Farina's songs?

Thanking you in advance,

T. M. McKeon

(BROADSIDE has published four of Richard Farina's songs. "Another Country" appeared in Volume IV, No. 2. "Birmingham Sunday" was included in Volume IV, No. 7. Volume IV, No. 18 included "A Swallow Song," and "Joy 'Round My Brain" was published in our Volume IV, No. 23 issue.



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dear BROADSIDE:

I see by your letter column that some of your readers are liable to get the idea that Woody was an alcoholic who could only be bribed by a drink to going for a good cause.

'Tain't true. Until the last couple years when his Chorea disease took him to the hospital, Woody was a normally dependable and responsible guy. Unconventional, yes — but he was not an alcoholic. Like most musicians, he was highly dependable when it came to producing a good song, but he worried less about the coming and goings of dollar bills, than the average person.

His book "Bound For Glory" gives a pretty clear picture of him in 1942. The book "Born To Win" culled from his files, is a picture of him more in the late forties and early '50's, just before he was hospitalized.

Sincerely,
Pete Seeger



dear BROADSIDE:

Could you please tell me if the Tom Lehrer albums are still available at his old Cambridge address. If not, where?

Sincerely yours,
Betsy
Somerville

(Most of Tom Lehrer's albums are available at record shops throughout the Boston area, including his newest albums... Ed.)

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