

THE BROADSIDE

Volume V, Number 20

Cambridge, Massachusetts

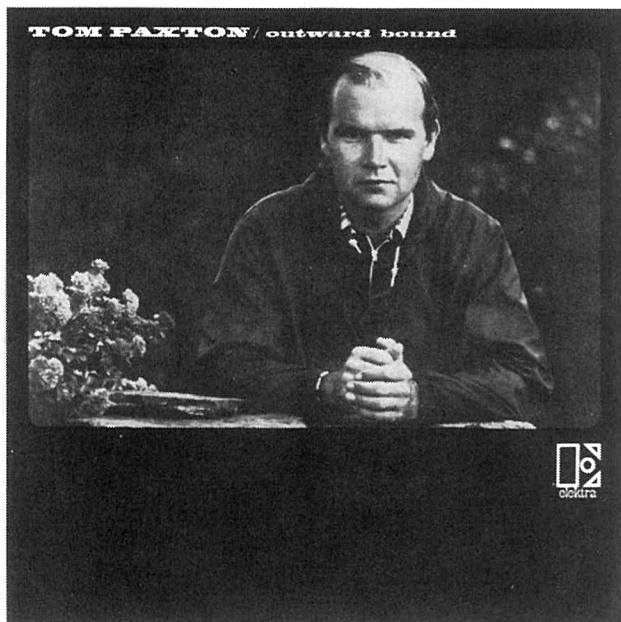
November 23, 1966

photo by Rick Sullo



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

TOM PAXTON



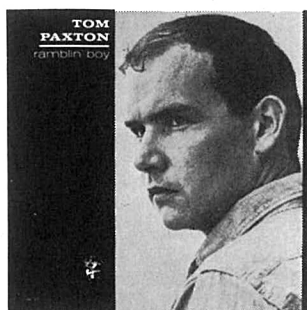
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THE BROADSIDE

Vol. 5, No. 20

Nov. 23, 1966

Phone: 617-868-9788

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Signed articles do not necessarily represent
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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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Mississippi John Hurt

Candy Man has come and gone,

Candy Man, Candy Man.

Candy Man has come and gone,

Candy Man, Candy Man.

Candy Man has come and gone,

Lord, how we loved that Candy Man.

On Wednesday night, November 2,
Mississippi John Hurt suffered a heart
attack and died almost immediately,
while at home in Avalon, Mississippi.

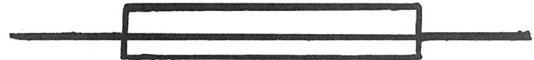
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ARTISTS' LIBERATION FRONT

A meeting to found an Artists' Liberation Front for the Boston area will be held at 8:00 p.m. on Tuesday, November 22, at 210 Columbia Street, Cambridge (1st floor right). The name and the idea are taken from the Artists' Liberation Front of San Francisco, a group which was founded last May in order to increase cooperative, non-commercial relations between artists, and to involve artists and communities with each other. The new Artists' Liberation Front of Boston will promote the same purposes through a variety of activities, such as neighborhood street fairs which will involve artists and community people together in such activities as jam sessions, plays, painting, dancing in the streets. People in all the arts, and anyone else who is interested, are invited to come to the planning meeting.



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RAMBLIN' ROUND

w/dave wilson

A few days ago I was asked if it were really true that Boston might have an annual folk festival which would be comparative in size and quality to Newport. I stopped for a moment to try and figure how they might have heard about it and then remembered I had made a passing reference to the possibility a few issues ago.

Until the sponsoring organization breaks the news officially, I can't tell you very much about it; but I can tell you this. It is pretty definite that such a festival will take place. Initial plans have already been approved, the location has been secured, and the dates have been set. Some of the talent has already been approached. If the first one is successful, it will be an annual event. The dates for the festival are April 20 through April 23, 1967.

Projected for this column are a series of vignettes or essays to be entitled "Coffeehouse Flora and Fauna." If anyone out there can suggest some of the species of each which should be included in any encyclopedia of wild life, I invite their contributions, all in the name of science, of course.

In that strange sort of inverse psychology, Ralph Earle's prestige seems to be on the rise here at the BROADSIDE office. He is getting more hate mail now than anyone else. We will try to talk him into writing an essay on his philosophy of reviews, which will either soothe a few angry breasts, or give them more ammunition.

Some of you may remember seeing letters from Carol Sterkel in past issues. We had an hour and a half chat with her the other day when she called, all the way from Denver. The result of that call is that soon we will be including a regular column from the Denver area, which seems to be going through a musical explosion at this time.

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Now that the elections are over, I won't feel that I'm unfair in observing that the campaign songs of this past season just don't seem to be as applicably spirited as in years past. Then again, it could be this writer's growing cynicism. If anyone around the country heard any good campaign songs this year, especially ones based on traditional songs, maybe they would be good enough to send them to us.

At this time, I would like to make a personal plea to all songwriters in the reading audience to consider doing something creative about the latest advertising plague. The deodorant ads I've seen and heard on TV and radio are about the most offensive things to come to my attention in some while. I object to the concept that human beings should not smell like human beings, but would do better to smell like walking aerosol cans or roll-on tubes.

And, speaking of songwriting, a few potential entrants to our songwriting contest for which we are offering a \$50 cash prize have voiced concern about their songs becoming the property of this magazine. The reason behind that rule is that we want to be free to publish the song, either in our pages, or in other song collections, or to make arrangements for the writer without having to get hung up in correspondence which is first, time-consuming, and second, beyond our functioning capacity at this point. So, get those songs in.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Surprisingly, few fans of bluegrass music are very familiar with Bill Monroe, his story, and his intensely personal music. Many people who are bluegrass fans in virtually every sense think that Bill Monroe is some old-timey musician who was last recorded shortly before or after the Second World War. This belief, naturally enough, is more prevalent among Yankees and foreign bluegrass buffs. In the great American South, where Bill Monroe's wonderful music is so popular, it is a rare country music fan who hasn't heard at least a couple of Bill's records.

Like his music, Bill Monroe is still very much alive and active today. On Bill Monroe's battered-looking mandolin case are the words "Original Blue Grass Since 1927." Although the sound we know today as bluegrass didn't come about until the early forties, the Monroe brothers (Bill, Birch and Charlie) formed their first band in 1927. At that time, Bill had been playing music seriously for about four years, although his musical experiences stretch back to early childhood.

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Strictly speaking, bluegrass music does not come from the Blue Grass area of Kentucky, but from further west in the "Blue Grass State." Bill Monroe was born on September 13, 1911, in Rosine, Kentucky. He grew up learning music from shape note hymnals and from the singing of his mother, Melissa Vanderver Monroe. It is reported that Bill's mother had an excellent voice and sang many old songs and ballads in addition to playing harmonica, accordion, and fiddle. Apparently, Bill's father, James Buchanan Monroe, did not sing or play, but was a good (and enthusiastic) dancer. Bill played a little on guitar and mandolin from the age of eight or nine, but he was twelve years old before he began to work seriously at playing music.

When Bill Monroe was about twelve years old, his mother's brother, Pen Vanderver (the now famous Uncle Pen), began teaching Bill to play fiddle, guitar, and mandolin. Bill's Uncle Pen was one of the biggest influences on what was later to become bluegrass music. From his twelfth year on, Bill would ride once or twice a week with his uncle to accompany the older man at country dances. Uncle Pen and his fiddling so impressed Bill that through the years he has planned to record an album of Uncle Pen's songs as a tribute to Pen Vanderver, not to mention Bill's own song, "Uncle Pen."

* * * * *

Carter Stanley of the Stanley Brothers is seriously ill; well-wishers can write to him at the Bristol Memorial Hospital, Bristol, Tennessee



Urge For Going



words & music
by Joni Mitchell

(verse) I a-woke to-day to find the frost perched on the
town. It hov-ered in a froz-en sky, then gob-bled sum-mer
down. When the sun turns trait-or cold, and all the trees stand
shiver-ing in a na-ked row... I get the urge for
go-ing, but I nev-er seem to go. I----

(chorus) get the urge for go-ing, when the mea-dow grass is
turn-ing brown, and sum-mer time is fall-ing down, and
win-ter's clos-ing in.

2. I had a man (girl) in summertime, with summer-colored skin
And not another girl (man) in town my darling's heart could win
But when the leaves fell trembling down, and bully winds did rub
their faces in the snow,
He (she) got the urge for going, and I had to let him (her) go.

CHORUS - He (she) gets the urge for going...

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3. Now the warriors of winter give a cold, triumphant shout
And all that stays is dying, all that lives is getting out.
See the geese in chevron flight, flapping and a-racing
on before the snow
They've got the urge for going, and they've got the wings to go.

CHORUS - They get the urge for going...

4. So I'll ply the fire with kindling, pull the blankets to my chin,
I'll lock the vagrant winter out, and bolt my wandering in.
I'd like to call back summertime, and have her stay for just
another month or so,
But she's got the urge for going, so I guess she'll have to go.

CHORUS:

She gets the urge for going
When the meadow grass is turning brown,
And all her empire's falling down
And winter's closing in.
And I get the urge for going
When the meadow grass is turning brown
And summertime is falling down...

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COFFEEHOUSE

THEATRE

by jan chartier

Experimental theatre appears to some as playtime for the actors, but problem time for the audience. This point was expressed during the audience discussion following Tempo Theatre's production of "Keep Tightly Closed in a Cool, Dry Place," a one-act play written from a series of improvisations by Megan Terry, performed on Friday evening, November 11, at the Rose.

Too often the audience expects a clear plot, a story they can follow and completely understand. When they are caught off guard with a contemporary script, their enjoyment and knowing attitude is forcibly cast aside; they struggle to "understand" and "relate" what occurred on stage five minutes before. Consequently, they miss half the performance.

To those beset with this problem I can only suggest that they force their minds to concentrate on all that is being done and said; absorb as much as possible. The understanding can be attempted after the fact, when the total can be viewed in relation to itself.

"Keep Tightly Closed in a Cool, Dry

Place" sounds like a label one might find on numerous canned and bottled goods. This theme of "commercial sayings" runs throughout the play, in a mechanized, society-acceptable way. Interwoven are character changes into familiar situations with the stark contrast of presenting them in unnatural ways. For example, a serious death scene, seemingly ending with a compelling chant of "ashes to ashes" suddenly evolves into a vaudeville-type chorus of "asses to asses."

The basic setting of the play is that of a murderer and two accomplices locked in a jail cell. Early in the play a great deal of vulgar language is used in bad taste. However, there is a brilliantly written scene in which the three men enact a fantasy of being homosexual; one man symbolically reaches sexual release in a driving, ecstatic manner that is not at all offensive.

The jail is evidently a tangible example of how each man is a prisoner within himself; the murderer could be a symbol of all the harmful parts of society; the accomplices may be the masses who not only go along with, but often encourage the state of things today. But, the people and situations are really only what the audience sees them as; the actors provide bits of information and parts of feelings to stir the perceptions of those watching. It is for the audience to dwell upon later, to use their minds and their memories and their feelings, to sort out the overlapping messages, to discover the new and re-evaluate the old.

Jack Sheridan directed and played Jaspers, Jim Wrynn was Michaels, and Bill Barnum was Gregory. The acting was generally good, with a few very high spots. Bill Barnum, who has been mentioned in this column many times before, has now proved that he is a very fine actor when he has his own speeches connected with physical movements; when he is able to show what he is saying, he is very effective. Jim Wrynn looked as though he felt natural on stage, and went through several convincing voice changes, the best being his witch soliloquy.

All in all, it was a stimulating evening at the Rose, and I'm looking forward to Tempo Theatre's next production.

SEEGER, OCHS, HERE SAME SAME WEEKEND

Both Pete Seeger and Phil Ochs will appear in Boston concerts on the same weekend. Pete will appear at Back Bay Theatre on Saturday night, December 3, as the third concert in this year's Folklore Concert Series. On the night before, December 2, Phil Ochs will give his second Boston concert, this time at Symphony Hall. Phil's concert is being presented as a part of this year's Unicorn Concert Series.

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compiled by Karen Klegg

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
	Sunrise - 7:30 a.m. WILD Ship of Zion	Sunrise - 7:30 a.m. WILD Ship of Zion	Sunrise - 7:30 a.m. WILD Ship of Zion	Sunrise - 7:30 WILD Ship of Zion	Sunrise - 7:30 WILD Ship of Zion	Sunrise - 7:30 WILD Ship of Zion
12:00 - 1:00 WHIL-FM Folk & C&W	12:00 - 1:00 WHIL-FM Folk & C&W	12:00 - 1:00 WHIL-FM Folk & C&W	12:00 - 1:00 WHIL-FM Folk & C&W	12:00 - 1:00 WHIL-FM Folk & C&W	12:00 - 1:00 WHIL-FM Folk & C&W	9:30 a.m. - noon WHRB-FM Hillbilly at Harvard
5:00 - 6:30 WHRB-FM "Folkways"	1:00 - 2:00 WILD Ship of Zion	1:00 - 2:00 WILD Ship of Zion	1:00 - 2:00 WILD Ship of Zion	1:00 - 2:00 WILD Ship of Zion	1:00 - 2:00 WILD Ship of Zion	12:00 - 1:00 WHIL-FM Folk & C&W
6:00 - 8:00 WBZ Hootenanny	6:00 - 6:30 WGBH-FM Folk from around the world	5:00 - 5:15 WYRT-FM C&W	6:00 - 6:30 WGBH-FM Folk from around the world	5:00 - 5:15 WYRT-FM C&W	6:00 - 6:30 WGBH-FM Folk from around the world	1:00 - 4:00 WHRB-FM Folk (or football)
6:00 - 9:00 WTBS-FM Folk & Pop		6:00 - 9:00 WTBS-FM Tuesday's Child	7:00 - 8:00 WTBS-FM Ramblin' Round	6:00 - 6:30 WGBH-FM Folk from around the world	6:00 - 9:00 WTBS-FM Coffeehouse Theatre	9:30 - 11:00 WBZ Town and Country
Midnight - 1:00 a.m. WBCN-FM		6:00 - 6:30 WGBH-FM Folk from around the world		6:00 - 9:00 WTBS-FM Chicago: yesterday and today	8:00 - 9:00 WERS-FM Folk	
				7:00 - 7:45 WHRB-FM Folk		
WBZ - 1030 AM, 106.7 FM WBCN - 104.1 FM WERS - 88.9 FM WGBH - 89.7 FM WHIL - 1430 AM, 107.9 FM WHRB - 550 AM, 95.3 FM WTBS - 88.1 FM WYRT - 99.5 FM				ALSO WGBH-TV - Folk Guitar Lessons Friday, 7:00 - 7:30 ON THE BRANDEIS CAMPUS WBRS - Monday, 9:00 - 11:00 Tuesday, 7:15 - 9:00 Wednesday, 9:00 - 11:00 Friday - 9:00 - 12:30		

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The Song Finder

by Kenn Basler

TO: Linda Aronow, Chelsea, Mass.

The song "John-John" was composed by Dennis Duffy, a frequent performer at the Unicorn hoots. There is no lead sheet available, which means that the song has not appeared in print, but you can probably obtain the words and music by contacting Dennis at the Unicorn.

"Sugar Babe," as done by Tom Rush, can be heard on his last album, Take A Little Walk With Me on the Elektra label, EKL-308.

TO: Sherry Murphy, Halifax, Nova Scotia

"Pack Up Your Sorrows," by Richard Farina and Pauline Marden, can be found in Sing Out!, Vol. 16, No. 1.

TO: Seth Rubenstein, Burlington, Mass.

Words and music to Pat Sky's "Nectar Of God" can be found in the New York Broadside, No. 42. It was also recorded by Pat on his album, Patrick Sky, Vanguard, VRS-9179.

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"Mole's Moan" has not appeared in sheet music form. Your best bet is to take it from Tom Rush's album, Got A Mind To Ramble, Prestige-Folklore 14003.

We hope to have "The Circle Game" and other songs by Joni Mitchell appearing in BROADSIDE soon.

Bob Dylan's first songbook, The Free-wheelin' Bob Dylan, is still available in most music stores - Briggs & Briggs in Harvard Square, for one.

TO: Marcia Castognali, Arlington, Mass.

Donovan's "Catch The Wind" was published in sheet music form by Southern Music. By checking the local music stores, you will probably find a copy.

If you are looking for words and/or music to a particular song or would like to know where a song came from, write to SONG FINDER, BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139. If we can't refer you to a source, we will publish your request in the hope that one of our readers may be able to help you.

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November

F 18 } Bill Madison
Sa 19 }
Su 20 Hoot
M 21 Closed
Tu 22 Guitar Workshop w/Barbara Jacobskind
W 23 Folk Workshop w/ Big Red Mama &
Rraye Saulk
Th 24 The Frog Reads John Barth
F 25 } Ellen Stoney
Sa 26 }
Su 27 Hoot
M 28 Closed
Tu 29 Guitar Workshop w/Barbara Jacobskind
W 30 Folk Workshop w/ Big Red Mama &
Rraye Saulk

December

Th 1 The Frog Reads Blue Material
F 2 }
Sa 3 } Curtis Rabey
Su 4 Hoot
M 5 Closed
Tu 6 Guitar Workshop w/Barbara Jacobskind
W 7 Folk Workshop w/ Big Red Mama &
Rraye Saulk

Main Point

Bryn Mawr, Pa.

November

F 18 } The Greebriar Boys &
thru } Robbie Robinson
Su 20 }
Th 24 } The Pozo Seco Singers &
thru } Mike Cooney
Su 27 }

December

Th 1 }
thru } The Beers Family
Su 4 }

La Cave

Cleveland, Ohio

November

F 18 } Phil Ochs
Sa 19 }



"... Well my act's changed a little bit
since you've seen me last. ..."

... AND COFFEE TOO

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



OUT OF TOWN

Second Fret

Philadelphia, Pa.

November

W 23 }
thru } Patrick Sky, also, Carol Hunter
M 28 }
W 30 } Charles O'Hegarty,
thru } also, Ellen O'Rigby
M 5 }

The Other Side

Charlestown, S.C.

M 21 }
thru } Dick Rosmini
Sa 26 }
M 28 }
thru } Judy Roderick
Sa 3 }
M 5 }
thru } Leonda
Sa 10 }

The Other Side

Fayetteville, N.C.

November

M 21 }
thru } Gordon Lightfoot
Sa 26 }
M 28 }
thru } Leonda
Sa 3 }
M 5 }
thru } Pozo-Seco Singers
Sa 10 }

Out of Town Concerts

December

F 2 GLENN YARBROUGH,
Carnegie Hall, New York
Sa 3 JUDY COLLINS
Carnegie Hall, New York

Children's Folksong Happenings - 2:30 p.m.
12 West 14th Street, New York
212-982-6282

Saturday, November 19, Ed Badeaux
Saturday, November 26, Shelley Gordon
Saturday, December 4, Evelyn Challis

Loft LA3-9391

November		
F 18	}	Owen McBride
Sa 19		
Su 20		Hootenanny *
M 21		Ragtime Guitar Workshop
Tu 22	}	Movies
W 23		
Th 24		Auditions w/ Bob Jones
F 25	}	Nancy Michaels & Jack McGann
Sa 26		
Su 27		Hootenanny *
M 28		Folk-rock Guitar Workshop
Tu 29	}	Movies
W 30		

December		
Th	1	Auditions w/ Bob Jones
F	2	
Sa	3	The Villagers
Su	4	
M	5	Ballad Workshop
Tu	6	
W	7	Movies

Unicorn Dial UNICORN

November		
F 18	}	Dr. West's Medicine & Junk Band
Sa 19		
Su 20		
M 21	}	Hoot w/ Dick Summers
Tu 22		Dr. West's Medicine & Junk Band
W 23		
Th 24		
F 25	}	Hoot w/ Dick Summers
Sa 26		
Su 27		
M 28	}	Ian & Sylvia
Tu 29		
W 30		

December		
Th 1	}	Ian & Sylvia
F 2		
Sa 3		
Su 4		

Where It's At

November

266-3850

F	18	Chuck Berry, plus the Beacon Street Union
Sa	19	The Lost, plus another band
W	23	To be announced
Th	24	
F	25	
Sa	26	Screamin' Jay Hawkins

Club 47 UN4-3266

November		
F 18	}	Bill Monroe & the Bluegrass Boys
Sa 19		
Su 20		
M 21	}	Chambers Brothers
Tu 22		
W 23		
Th 24	}	Jackie Washington
F 25		
Sa 26		
Su 27	}	Joe Ferguson Quartet
M 28		Chambers Brothers
Tu 29		
W 30		

December			
Th	1	}	Richie Havens
F	2		
Sa	3		Michael Cooney
Su	4		Hoot
M	5	}	George Benson Quartet
Tu	6		
W	7		

Turk's Head

November		227-3524
F	18	Steve Koretz
Sa	19	Chris Smither
Su	20	Nancy Michaels
M	21	Leonda
Tu	22	Steve Koretz
W	23	Bill Staines
Th	24	Eileen
F	25	Steve Koretz
Sa	26	Chris Smither
Su	27	Bill Brown - gospel songs
M	28	Steve Koretz
Tu	29	Mike Cooney
W	30	Ray Pong
December		
Th	1	Mike Cooney
F	2	Chris Smither
Sa	3	Steve Koretz
Su	4	Bill Brown - gospel songs
M	5	Mike Cooney
Tu	6	Bill Staines
W	7	Ray Pong

December		
Th	1	Mike Cooney
F	2	Chris Smither
Sa	3	Steve Koretz
Su	4	Bill Brown - gospel songs
M	5	Mike Cooney
Tu	6	Bill Staines
W	7	Ray Pong

Y - Not

752-9682, 755-6101

November

F	18	Leonda
Sa	19	Ray Pong
Su	20	Normal Schell & Jaime Brockett
M	21	Hoot
F	25	Bart Massey
Sa	26	Bill Staines
Su	27	Tony Rubino

... AND COFFEE TOO

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MASSACHUSETTS AREA

King Arthur's

November		
F	18	Ian Hardie
Sa	19	Dan Gravas
Su	20	}
M	21	
Tu	22	
W	23	Hoot & Auditions w/ Dan Gravas
Th	24	Closed
F	25	Dan Gravas
Sa	26	Bill Lyons
Su	27	}
M	28	
Tu	29	
W	30	Hoot & Auditions w/ Dan Gravas

December		
Th	1	Closed
F	2	Indirect Approach 3
Sa	3	Bill Shustik
Su	4	} Closed
M	5	
Tu	6	
W	7	
		Hoot & Auditions w/ Dan Gravas

Rose

November		523-8537	F 2 Sa 3
F 18	}	The Seekels & Gil de Jesus	
Sa 19			
Su 20			
M 21	}	Latin Guitar Festival w/Gil de Jesus	
Tu 22		Closed	
W 23		Flamenco w/ Nino Antonio	
Th 24	}	Closed	
F 25		Tempo Theater presents: Megan	
Sa 26		Terry's "Keep Tightly Closed in a	
		Cool, Dark Place", also, Paula	
		Larke	
Su 27	}	The New Boston Musical Company	
		presents: "Pink Elephants Do	
		Drive Convertibles" - 2-hour show	
		at 8:30	
M 28	}	Latin Guitar Festival w/Gil de Jesus	
Tu 29		Closed	
W 30		Flamenco w/ Nino Antonio	

December		
Th	1	} Tempo Theater presents: Tennessee Williams' "Speak to Me Like the Rain and Let Me Listen", plus Salazar Bondy's "The Suitcase"
F	2	
Sa	3	
Su	4	"Pink Elephants Do Drive Convertibles"
M	5	Latin Guitar Festival w/Gil de Jesus
Tu	6	Closed
W	7	Flamenco w/ Nino Antonio

Damaged Angel

November		
F	18	Mary Murtagh & Doris Jackson folk music
F	25	Old silent film comedy
December		
F	2	Closed due to performance in the church of Benjamin Britten's "Curlew River"

The Quest


November		
F	18	John Braheny
Sa	19	Gary Cooper, folk music & improvisational drama
F	25	Chris Smither
Sa	26	The Quest Finds
December		
F	2	Jim Oestereich
Sa	3	Songwriters Night

December		
F	2	Jim Oestereich
Sa	3	Songwriters Night

King's Rook

November			1-356-9754
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	
Th	24	Poetry & readings	
F	25	Go-go dancing to 2 bands	
Sa	26	Go-go dancing to 2 different bands	
Su	27	Folk Music	
M	28	Free Hoot	
Tu	29	Go-go dancing to 2 bands	
W	30	Folk Music	

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



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The Sword in the Stone

November		523-9168
F 18	Dan Gravas	
Sa 19	Ian Hardie	
Su 20	Closed	
M 21	Hoot & Auditions w/Dan Gravas	
Tu 22	Jaimie Brocket	
W 23	Chris Smither	
Th 24	Dan Gravas	
F 25	Bill Lyons	
Sa 26	Jaimie Brocket	
Su 27	Closed	
M 28	Hoot & Auditions w/Dan Gravas	
Tu 29	Mark Worthington & others	
W 30	Steve Koretz	

December		
Th	1	Bill Shustik
F	2	Bill Shustik
Sa	3	Open-Special
Su	4	Closed
M	5	Hoot & Auditions w/Dan Gravas
Tu	6	Larry & Bernadette ("We Two")
W	7	Chris Smither

Seventh Circle 247-8729

November		
F	18	Dr. Carl Salzman: Is Consciousness Expansion Good?
Sa	19	Rev. Deane Starr: Sex for Fun & Profit
Th	24	To be announced
F	25	Old Timey Records - Blues, Folk, Jazz
Sa	26	Linn Jones, folk songs

December		
Th 1	}	To be announced
F 2		Hootenanny
Sa 3		Dr. Doubilet & the Park Street Undertakers, country & bluegrass

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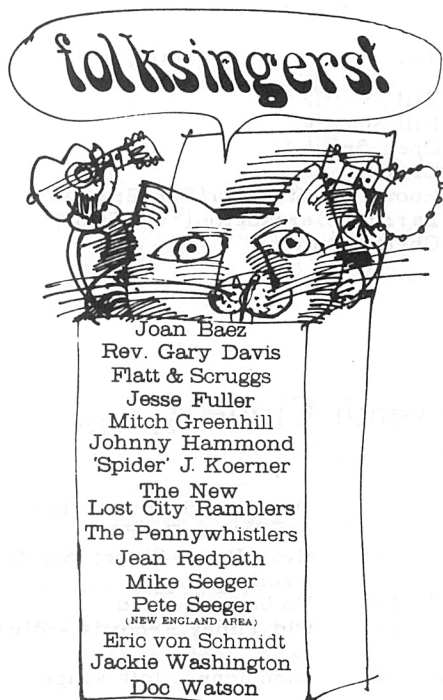
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JAZZ HIGHLIGHTS 47 SCHEDULE

Club 47 will offer more concentrated scheduling of jazz in the next few weeks than it has in the past. On November 27, the Joe Ferguson Quartet will appear. Beginning on December 5, the George Benson Quartet will be in for a full week. Jim Rooney stated that after having heard them a few months ago at Lennie's on the Turnpike, he felt he had to have them at the club. Other highlights of the 47 schedule in the next few weeks are the return of the Chambers Brothers to the local area, and engagements by Jackie Washington, Richie Havens, and Michael Cooney.



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LEHIGH FOLK FESTIVAL

Lehigh County, New York

October 22, 1966

Each new year sees the birth of several folk festivals, some of which are on college campuses. Because they are not generally big enterprises, there are less demands and restrictions, hence more artistic freedom. October 22nd I attended one such event. The talent consisted of three local acts (the Breezy Ridge Boys, Mary Rhoads, and the Munchkins) and three "names" (Skip James, Glenn Ohrlin, and the New Lost City Ramblers.)

Although the festival was presented by the Residence Halls Council, it seemed that the guiding light was John F. Szwed, Professor of Sociology at Lehigh University.

The afternoon workshop, held out of doors, was attended by about 150 people. Although none of the performers seemed to know beforehand what the theme would be, it conveniently turned out to be a sort of history of American folk music. The program began with an a capella song ("Tom Sherman's Barroom," sung by Tracy Schwarz) and ended up with some modern bluegrass by the Breezy Ridge Boys. In between, the different instruments and styles were demonstrated in more or less chronological order.

The evening concert, held in Grace Hall, was attended by about 600. Although there was a poor sound system, the audience was very enthusiastic.

The Breezy Ridge Boys opened the concert. The Boys (all from Lehigh County) are Bill Arner (mandolin and fiddle), Dick Blattenberger (dobro), Leon Reichard (guitar), Bob Kehres (bass), and Shorty Reichard (banjo). Judging from their repertoire, they are ardent Flatt & Scruggs admirers. Although they have performed in various combinations before, this was their first time together as a group. Although most of the solo work was done by Shorty, I think Leon's numbers came across better. Their harmonies are good. I know the first time is always the hardest. Like a good instrument, they will be come better in time.

The second performer, Mary Rhoads, is a senior at Muhlenberg College in Allentown. Besides singing, Mary does a weekly radio program, "Folkside," on WMUH-FM. Her repertoire covers a wide range—from English ballads to contemporary songs by people such as the late Dick Farina. She accompanies

Reviews

herself on guitar, dulcimer, and autoharp. Although I'm usually partial to autoharp music, I think her best song was "Now My Friends, the Meeting's Over," which she sang unaccompanied. There is a touch of individuality in Mary's work, which is something you rarely hear from the young female singers today.

The serenity was broken by the Munchkins, a folk-rock group which consists of: Louise Armitage (lead singer), Craig Boyln (lead guitar and second voice), Larry Morris (bass), Tom Schaeffler (rhythm guitar), and Charlie Svetec (drums). John Cohen said that, taken on their own grounds, they are good. I'll have to take his word for it, because I know nothing about this kind of music.

There's not much left to be said about Skip James. He's one of the great Delta bluesmen, a legend in his own time. He was greatly received by the audience, and was on possibly the longest time. I think, however, that the sound system did not do him justice.

Some of Glenn Ohrlin's material interested me greatly, from the standpoint of seeing how British songs were changed over here. (One of the numbers he introduced in the morning, "Trails of Mexico," seemed to be related to "Early, Early, In The Spring." No longer on the coast, the singer could not keep his old role as a sailor.) If he didn't sing, I think Glenn could've won the audience over with just his jokes and stories.

The New Lost City Ramblers closed the program. Once again, I don't think there are any superlatives left to use. They did about ten numbers. Particular favorites of mine were "Dark and Stormy Weather," "Two Soldiers," and "The Sioux Indians." (The last mentioned was an unaccompanied song done by Tracy. I never realized how well he did those things.) Besides being excellent musicians, the NLCR are "spontaneous." Therefore, I can see them many times without getting the feeling that something's gone through the wringer too many times. That would seem to be something you can't rehearse.


Kathy Kaplan

THE SOLID BLUEGRASS SOUND OF THE KENTUCKIANS

Red Allen, Bill Emerson,
and the Yates Brothers


Melodeon MLP 7325

Is Red Allen the finest singer in bluegrass? Well, for my own taste, I prefer Bill Monroe; nonetheless, a strong case can be



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made for Red Allen. His voice is clear, true, and very, very powerful. This particular recording was made some time ago. It is not Red Allen's current group, nor is it the one immediately previous. The banjo player on these cuts is the same Bill Emerson who is currently working with Jimmy Martin and his Sunny Mountain Boys.

These performers have adequate instrumental technique. Red Allen plays an incredibly solid rhythm guitar. Bill Emerson is not nearly as impressive as someone like Bobby Thompson or Don Stover, but Emerson does have a nice sound. Jimmy Martin refers to Bill Emerson as "the world's smoothest banjo player." It's possible. Wayne Yates, who sings baritone and bass when the occasions arise, plays mandolin on this album. His breaks are all quite short, so his playing ability may be considerably more than this record indicates. The real point of this recording (as with most bluegrass, indeed, most folk-inspired music of any sort) is in the singing. Red Allen's terrific voice is enough



MAGAZINE

PUBLISHED by the TORONTO
FOLK MUSIC GUILD—bimonthly
\$3.00 per year

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WRITE: P.O.B. 879

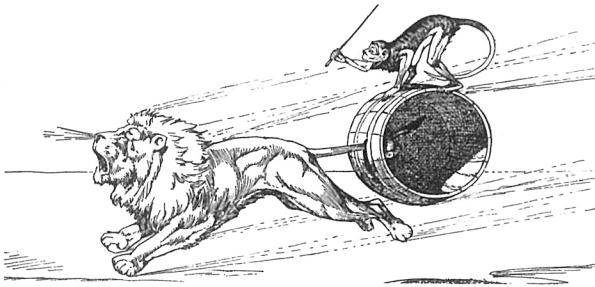
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CANADA.

Reviews

to support the whole session by itself. His inflection, his every phrasing contributes something worthwhile to each song.

Actually, the only real problem with this album is the choice of material. Many of the songs, of course, are excellent, Pete Roberts is credited with authorship of "Worry My Life Away" and several of the other songs on this album. The above-mentioned song is one of the finest on the record, but Roberts' "Out On the Ocean" somehow loses the bluegrass sound. Two standouts on this record are "Hello City Limits" by Johnny Elgin and the old favorite, "Sad and Lonesome Day." Not all the songs on this album show off Red Allen's voice to its best advantage, but one can't help but notice that it is (as had been said before) one of the finest voices in bluegrass.

Bob Jones



MISSISSIPPI JOHN HURT

TODAY!

Vanguard VRS 9220

This is not going to be a review of John Hurt's last album, for Mississippi John Hurt could do no wrong. Adjectives were inappropriate to the man, even the word "perfection" was inadequate. To me he was simply a man not to be measured. He was a man of absolutes, a man of honesty, of humility, of gentleness, or warmth, of cheerful acceptance

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of his life, of all these in unbounded wealth. He did not play or sing, he was.

This album contains some old, some new. "Talking Casy" is a bit shorter here than on Piedmont, but here he comes right out and tells you what Casey thought of those sheep blocking the trace. The Candy Man's business is booming. In "Coffee Blues" John gives Maxwell House the best unsolicited testimonial they will ever receive and reveals where The Lovin' Spoonful got their name.

On a Thursday evening just about two years ago I went to see John Hurt. There were only twenty or thirty people there, and I sat right up front. He sang every song for me, just to make me smile. I was embarrassed to applaud, to reduce this man to the level of a performer for hire. When he did "Talking Casey," he blushed about the sheep and then, backstage, laughed merrily when he found out that we knew what his guitar had said. That evening he filled me with such joy that my eyes overflowed.

I went back on Saturday night. The room was filled, and I felt good because so many who were living full, rich lives had come because of this man who had made a testament of his own poor life. But they had not come to know him. They talked and laughed and clattered until their insensitivity became unbearable and drove me out. And now, like Louis Collins, he's dead and gone.

Ralph Earle

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THE LOST BAEZ ALBUM

or GHANDI VERSUS FOLK-ROCK

by Larry McCombs

Joan Baez has announced, in an interview with Sunday Ramparts (a Bay area newspaper published by Ramparts Magazine), that the rock album she recorded last spring will not be released. At the Vanguard sessions under the direction of Richard Farina (shortly before his death), takes were made of five Bacharach songs, three Farina songs, and two Dylan songs. Vanguard has released two of the Farina songs ("Swallow Song" and "Pack Up Your Sorrows") on a single, which failed to catch on despite hit-bound predictions by the trade papers. Joan says that a few of "the lighter ones will be put on an album coming out later."

Joan's reasons for suppressing the rock album are noble enough: "I listened to all the tapes for two or three months. They just didn't make me happy. I read something Ghandi wrote, something I was thinking about how art should elevate the spirit. That decided me. It's hard to tell what's going to make me feel good. Good rock 'n' roll at its best makes me feel good, but there is a whole other level of being which rock doesn't come close to. In other words, I'm trying to grow up. That involves eliminating, not adding to, what's in your head."

Now that last statement is a rather amazing one. It explains a lot about Joan's thinking, and why she's dropped out of the current Dylanesque expansion of pop/folk music. And it certainly explains why she wouldn't want to release many of Farina's songs!

Joan's future plans include a January tour and a visit to Japan and India. Meanwhile, Mimi Farina will be leaving the rock group she's been singing with (The Only Alternative and His Other Possibilities) to make a record in New York with members of the Blues Project. "I want to put out a pretty record," she said. "It's nice to be coming up with ideas all the time. Rock 'n' roll is a gas, when people get together it's nice they can make music. It's also a nice way to spend your time, avoiding the draft, or avoiding college or whatever you're doing." I hope that Mimi is also avoiding growing up—at least by Joan's definition!

CHICAGO NEWS

by Larry McCombs

Big John's has been closed. This was the Old Town club where Butterfield and Goldberg's groups got their start, and the northside home of Muddy Waters, Otis Spann, Howlin' Wolf, and so on. Their license was finally suspended for a year after a number of miscellaneous incidents (gambling, soliciting, etc.) over the past few years. The owners apparently don't expect to reopen—furnishings are being sold. Meanwhile, the bookings have been moved to Mother Blue's—Old Town's leading "folk music" establishment—which has been searching for a type of entertainment that would revive its sagging fortunes. However, the r&b dancers and the posh nightclub decor don't seem to be getting along too well together. The carpet is torn, and everybody is getting unhappy.

Poor Richard's has given up on big name acts, at least for the time being. Local singers such as Willie Wright and Malcolm Hale are again doing weekend stints in the bar downstairs.

Bob Slawson's old rock 'n' roll group, The Time, has been reformed by a New York record company as The Chicago Loop, and they now have a record on the charts. Sad thing is that the original demo they cut was much closer to Tom Rush's original version of "When She Wants Good Lovin'" and a much better r&r record! No credit is given to Rush or to the original composers on the new record. Judy Novy (once of Len & Judy, Prestige Records) is also with the group.

The Yellow Unicorn in Chicago also had its license suspended (for 20 days) because of a fight and a sale-to-minor incident both going to court within a 30-day period.

Ginni Clemmens (Folkways Records) is singing at The Bulls and The Earl of Old Town.

EGG PLANT THREATENS BOSTON

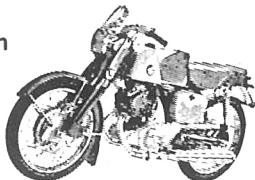
The Eggplant that ate Chicago will threaten Boston as Dr. West's Medicine and Junk Band hold down the stage of the Unicorn Coffeehouse for two weeks beginning Tuesday, November 15.

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the veer city rider

by Peter Stampfel & Antonia



I just watched the sunrise. Wow. All this stuff about watching the sun come up being edifying and enlightening is cow flop. In winter, anyway. It's all grey, like clam soup or something. And the music they play on the radio in the early morning is enough to make you hide under the bed. Only WKBW in Buffalo remains in motion, and our reception starts fading out around this time.

At last! A good book out in paperback — Marie Beginning by Alfred Grossman. Sort of a black comedy morality play. A pleasant change from all those suburban neurosis and nazi concentration camp novels.

TULI KUPFERBERG IS A POET! And E.S.P. records is releasing his "Morning, Morning" as a single record. Smart move. Record #4508.

The Youngbloods: Jesse Colin Young on bass, Jerry Corbitt on guitar, Joe Bauer on drums, and the incomparable Banana on piano and occasional guitar. Vocals by Jesse and Jerry. We mentioned their record, but stu-

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pidly forgot to rave about their stage act. Will do so now. They're tight. They're frequently found at the Cafe a Go Go here in New York.

Metaphysical B----- Department: Yesterday I tried something called Congo Bath. Put it in the bath water, which turned slimy pink. The whole mess smelled disgusting, but I thought, oh well, and got in. The water promptly turned a nice brownish pink color and smelled just fine. When I got out I felt GREAT and full of energy, like my batteries were recharged. It's the next morning now, and I still feel good, but the bathtub stinks.

Sure have been a lot of "flying saucers" sighted lately, haven't there? I was talking to a news photographer this morning who said that he had just taken pictures of some, and the Air Force had verified the sightings. Said he didn't know what they were, but a big news story would be breaking soon.

Carol Hunter has written a "Triumphal March For Those Who Walk in 5/4 Time." She's one of those rare beings who radiates from the inside.

Wow! Camomile tea! Is that how you spell it? My grandmother used to make it, and I tried some today. It's great tasting stuff and good for cold weather. You can get it at the drug store.

"Gee, we were going to write a column about Jeff Beck."

"And I was supposed to write one about Grand Monochord of the Universe." It'll have to be a separate column. It'll take at least a column to talk about Jeff Beck."

"I couldn't think of a whole column of things to say about Jeff Beck."

"I sure could."

"I wouldn't mind reading a whole column on Jeff Beck but I don't think most people would want to do that."

"Everyone wants to read a whole column on Jeff Beck. He's the most copied guitar player in the world. Everyone is talking about him."

"Well, I couldn't write more than a few hundred words about Jeff Beck without getting pornographic."

"Great! Do it!"

"No, we couldn't consider it."

"I've already considered it. Let's do it!"

"No, the Yardbirds' lawyer could sue us for libel or something..."

Short pause.

"But then we could get to meet Jeff Beck."

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THINK-IN ed freeman

In New York, they're getting into a variety of Eastern religions, notably Hinduism. On the West Coast, Subud, an offshoot of Yoga, seems to be the big thing. Boston is hung up on astrology. These differences in disciplines can be attributed to geography and the different ways of life that seem to prevail in various parts of the country, but the all-over picture is abundantly clear: the folkies, ex-folkies, brats, rock 'n' roll heads, jazz heads, heads, everybody from Woody Guthrie fans on up are suddenly becoming very interested in spiritual matters.

The fact that differences exist is not even very important, except inasmuch as they are only fragments of the picture, and not the complete picture. But they are all fragments of the same picture.

What is the whole picture? Far be it for me to say. However, I may be able to give you a feeling for what is happening, using a fragmentation of my own...

In a generation that Christian evangelists have all but given up on, there is happening an immense spiritual revival. Unorganized though it may seem, it has more fundamental cohesiveness than the Christian church ever did up until a couple of years ago, because nobody in the "New Revival" basically disagrees with anybody else over fundamental issues. They have merely chosen different paths that appear to be more immediate and meaningful to them personally.

This revival is happening in a generation that has grown up more aware of science and rational thought than any preceding generation. It would not be too much to assume that they would reject any teaching that disagrees with what has been satisfactorily proven scientifically.

In spite of this, in spite of our present astronomical understanding of the heavens,

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for example, people are showing a renewed interest in astrology. Which is to say that if both sciences are correctly and fully understood, astronomy should in no way disagree with astrology.

The basic precept of the New Revival is that everything is explainable, everything is understandable; seen from the highest level, everything fits into a perfect pattern, everything makes sense. No scientist would disagree with this. But science works on a relatively lower level, on the particulars, whereas the people in the New Revival are interested in attaining the highest level, thereby achieving the most all-encompassing view of reality.

They have turned towards religion as a whole because it was discovered that once sociological differences were overcome, all religions seemed to be saying more or less the same thing. And, once historical and linguistic differences are overcome, science and religion seem to be saying the same thing.

They have turned towards eastern religions because the possibility of attaining that highest point (enlightenment, satori, call it what you will); that possibility is developed into a system in eastern disciplines, whereas it exists only as a chance happening in western religions. Think about that.

One of the cornerstones of the New Revival is the concept of a "New Age." More about that next time.

Folk News: Philadelphia

by Chuck Klein

One of my favorite performers and people did a two-night stand at the Main Point recently — Gordon Lightfoot. Though short, the engagement was successful and promising of more appearances here. Gordon, by the way, is travelling with two musicians these days, Red Shea, on guitar, and John Stockfish, on electric bass. The combination is good.

Gordon also has a new single release called "Spin, Spin" out on the United Artists label. It is well into the top 10 on Canadian charts, but it is first starting to get off in the U.S. The song has more electric and rock content than anything he has done before, but it does not bog down. The only real fault, to me, is the too-accentuated drum. However, the song itself is excellent, and the arrangement is, I think, quite fitting with the contemporary pop mode.

#

Tom Rush's concert was a little bit of a disappointment. The poor attendance was disheartening, for one. However, what is more important is the concert itself. Rachel and I are both very fond of Tom and of good rock, but it seemed to us that he did too much rock that was not suited for him. People came to hear Rush, not Diddley. It also appeared that his voice was strained, that he really wasn't at his best. On the whole, though, the concert was enjoyable. Harvey Brooks, Bruce Langhorne and Paul Harris all did excellent back-up jobs. Songs like "Circle Game" are always good to hear, and Tom does them real

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well. The major fault simply seemed to be in the choice of material — too much rock done in too repetitious a manner.

#

Anybody who reads this column regularly will notice that I am always pushing for new performers to come to town. Some of these new people do get to play in Philly, but a very large number don't. There are many reasons for this — most of them so variable that they can't even be discussed. There is one factor, however, which can be mentioned. We can analyze it in a hypothetical manner. We can assume John X, a singer of good talent and potential. He has one moderately successful album out and is popular in New York and Boston, where he gets good money. Now, let's say that a club in Philly would like to book him. They contact him, and he says he wants (of course) his usual salary. Now here's the rub: past experiences have undeniably shown that a performer in much the same category will not draw large crowds at his first one or two Philadelphia appearances. It is logical then that the club owner cannot afford to pay a top salary to an act he knows will not do well. So what happens? The performer doesn't perform here. Simple as that. Nobody loses except for the club owner, the performer, and the audience. Now if John X would only say to himself, "Well, if I take less money for myself this once or twice, I'll be increasing my popularity, and the next times I play here, I'll get better crowds and my usual salary. This can serve as an investment in my own future."

I say this not to castigate anybody. I refer to nobody in particular. It's just that I want to see better music and newer music here. Why? Because I enjoy it, as do all of you, and I can understand any resentment on the part of audiences towards anything which prevents them from seeing whomever it is they want.

One other thing. Most clubs here (and everywhere, actually) have provisions for people in the audience to list performers they'd like to see. Don't take these things lightly! They are seriously considered when booking time comes up. List who you want, whoever it is, and you may very well be helping to bring that person to town. And when he gets here, don't forget to go see him.

#

So much for my serious side; it gets tiring after a while. Have a good time.



THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Washington's Cellar Door has discontinued its series of Sunday night hoots, which used to be broadcast live on WAVA-FM. For that matter, the Door is booking less and less folk music these days, the schedule for the immediate future including only jazz.

#####

Still another church coffeehouse has opened in Washington. The Pilgrims' Cave is located in the basement of the Church of the Pilgrims, at 22nd and P Streets. It is open on Friday nights from 8:30 til 12.

#####

Currently running on the Georgetown U campus is a Saturday afternoon seminar series on jazz. As it is run by Earnest F. Dyson of the Library of Congress, a great emphasis is on Negro blues.

#####

Last time we listed folk music shows in this area, we forgot to list two:

Friday nights on WAMU from 9 to 10, John Dildine's fine longrunning show continues.

Each show is concerned with a topic related to traditional folk music.

"Rusty" runs a jazz show that deals very heavily with the blues, both country and city. It is on WGTB Sunday nights from 9 til 11.

#####

When Tom Rush was on Philadelphia's Gene Shay Program early in September, a listener called in to inform Tom that the Panama Limited runs from Chicago to New Orleans, not from Washington, as he had always sung. He has since included the change in his singing. (Note to all contemporary folklore trivia collectors.)

#####

Back in August, the Alexandria Folklore Center opened up its doors. It has built up a fine stock of guitars old and new, including many old Martins, Guilds, Gibsons, and a Washburn. There are also many old banjos. You can play any instrument in the place, and, as a result, spontaneous group picking occurs all the time.



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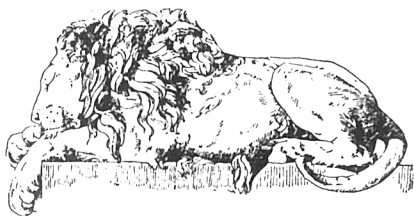
dear BROADSIDE



dear BROADSIDE:

BROADSIDE has been getting some excellent coverage of the 'big time' at the Fret and the Mainpoint, but, WOW, it shouldn't stop there. There is a lot more happening on the folk scene with exceptionally fine local performers who will be real greats as soon as they move out of Philadelphia. I'm speaking of people like Benji Aaronoff, Bob Patterson, John Pilla. It seems as if Philadelphia has always let some other city acclaim its singers for themselves. How about some coverage on these folks? Many more fans will love BROADSIDE.

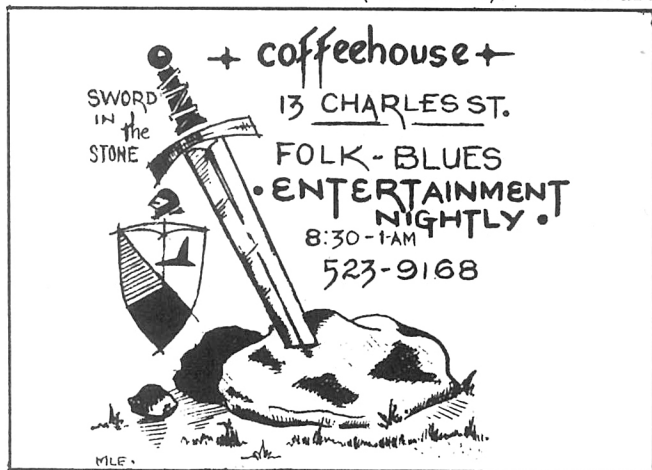
Best,
Robert Bruce
Philadelphia, Pa.



dear BROADSIDE (attn: Bob Jones):

Many praises to your bluegrass column; authoritative, though, the articles by Big Bean Men and Funky Einsteins may be, they are no comfort for one who is starved for bluegrass conversation.

There are a few points that you have written in various articles that I would like cleared up, mainly about the dobro. In your article about Bill Monroe, he is quoted as saying of the dobro, "I wouldn't have one." Where does he get off with that one? Unless I am mistaken, Purist William uses an electric guitar in his Songs with the Bluegrass Boys on the Vocalion label (VL 3702). It would



seem to me that dobros are more traditional than electric guitars, perhaps even more traditional than Scruggs-style banjo, to be a slight bit ridiculous. Is Mr. Monroe concerned about authenticity when he snubs the dobro, or doesn't he like the sound that is achieved when one is employed? I'll send Bill a Fender for Christmas (sarcasm).

One think I dislike is your criticizing Flatt and Scruggs. True, they are the "Damn Yankees" of bluegrass, and they did degrade their music to make a folkum buck, but think of all they did for country music, such as Scruggs' banjo style or even their arrangement of "You Are My Flower." Okay, give their latest album to a rhythm-and-blues fan, but go easy on the criticisms, please.

Sincerely,
Alan Marotta
Andover, Mass.

(When Bill Monroe said that he wouldn't want to use a dobro, he did mean that he does not feel the dobro fits into standard bluegrass music. However, he has long experimented with instrumentation, and the inclusion of the electric guitar on the above-mentioned album is an expression of this creativity.

--Bob Jones)



dear BROADSIDE:

What's become of the Chambers Brothers? Will they be coming back to Boston this Fall or Winter? We sorely need their soul. Their gutsy blues, along with driving guitar rhythms, and a funky harmonica make them the most exciting group I've ever seen or heard. Their album (People Get Ready) testifies to this fact.

Incidentally, I think you were a little rough on Butterfield's latest album, especially the title song, "East-West." True, songs like "Mary, Mary" lack soul, but I think "East-West" is truly creative and unique. I think Butterfield and Bloomfield just let loose on this cut, as all great performers must do at some time or other

Sincerely,
Jim Dioro
Randolph, Mass.

(Ed. Note: The Chambers Brothers will be appearing at the Club 47 November 21-23, and 28-30. Check the schedule pages in later issues for other appearances in this area.)

"But I Can't Read Music!"

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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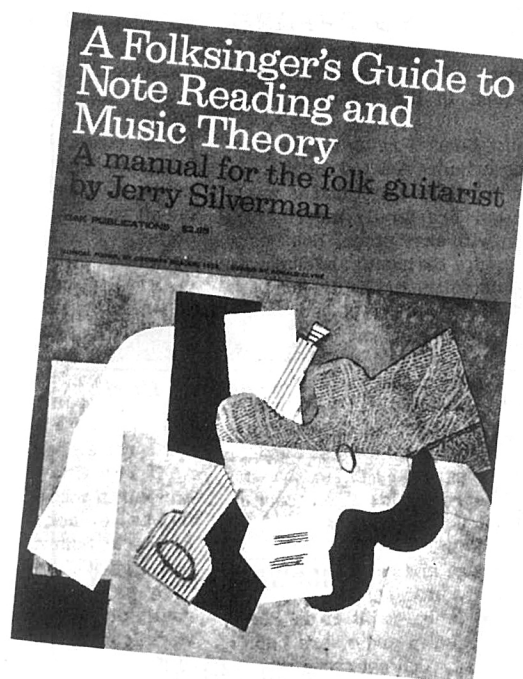
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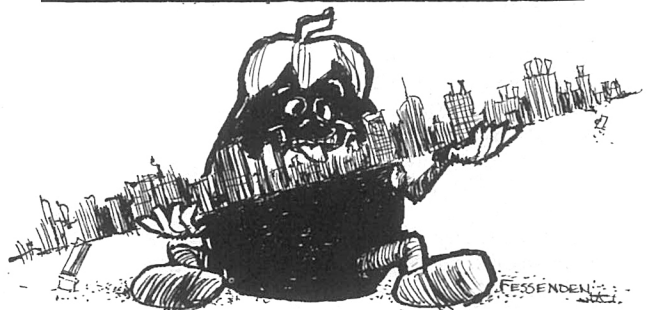
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