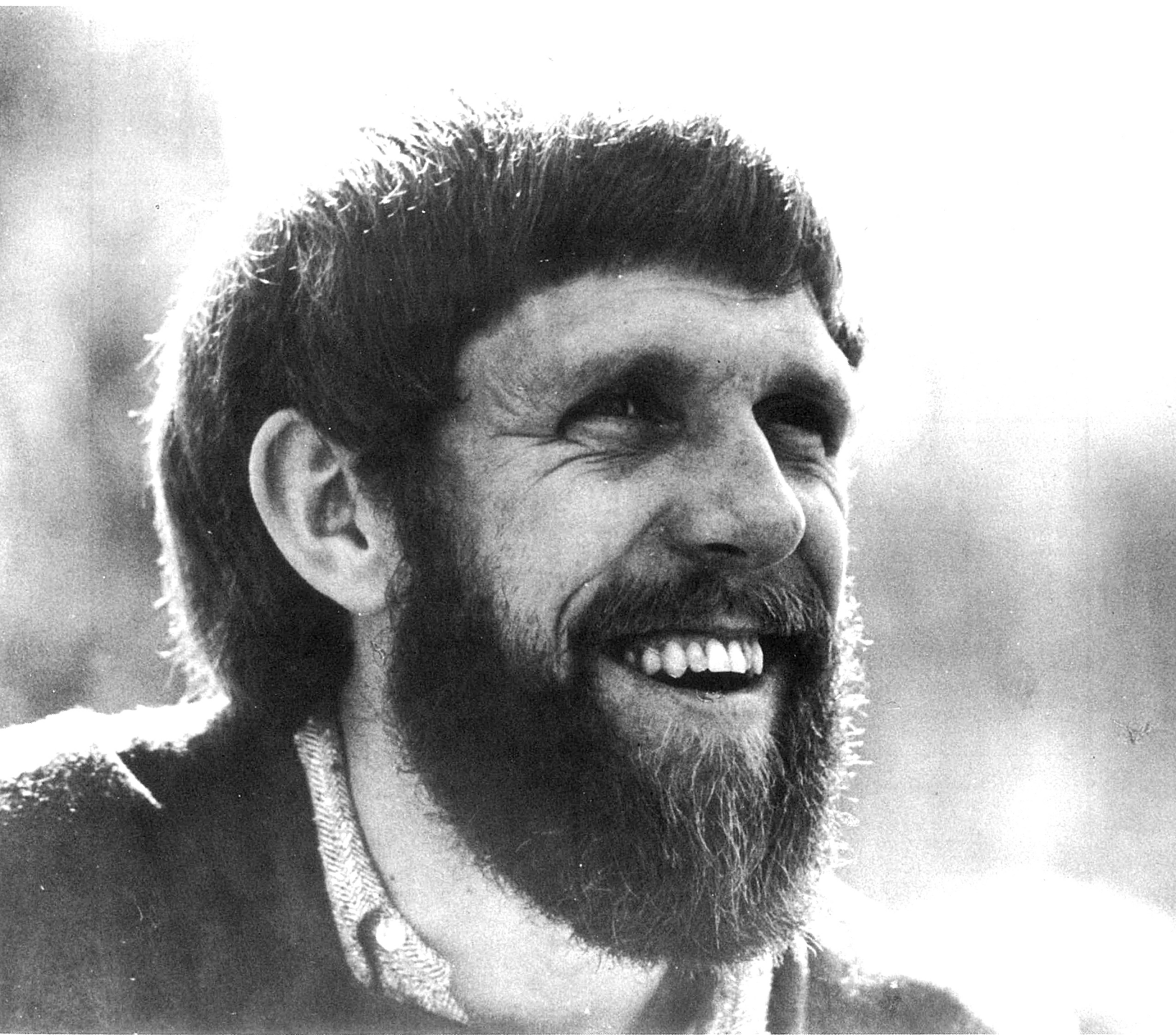


THE BROADSIDE

Volume V, Number 21

Cambridge, Massachusetts

December 7, 1966



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chine, Grand Hotel, Justine, I'd Like To
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THE BROADSIDE

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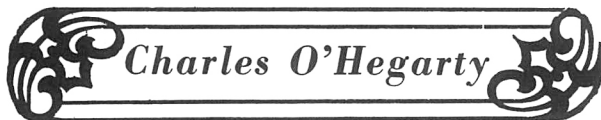
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It was just a bit more than a year ago when the grapevine between the West Coast and here began to relay information about Charles O'Hegarty. The temptation to relegate him to myth was strong. Stories of his travels about the world seemed to include most known major land masses and a few of doubtful existence. Likewise, his occupations included rancher, farmer, miner, factory hand, and a score of others, some more dubious than usual. He had drifted across Canada from the East, then South along the Pacific coast, and had settled for a short space around Berkeley. His success at the Berkeley Festival last year became a subject for discussion here in the East.

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When Charles O'Hegarty arrived at this end of the country, he gave the lie to none of the stories, save that we found him to be no myth. Singing traditional, and some not so traditional but none the less thirst-raising songs, he has quickly established himself as one of the most welcome visitors from England we have had since Ewan MacColl.

Charles has popped into town several times in the last few months, appearing at both the Loft and Club 47. Check the schedules to see where he will be in the next two weeks.



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STONE

MLE.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Not that I'm one to pick on preafrooders, but they sometimes get carried away with themselves. For those who may be interested in the first installment of the current article on Bill Monroe (THE BROADSIDE, Vol. V, No. 20) you'll get a more accurate representation of the intended meaning if you omit the comma in the first line. It's good to have the Lilly Brothers performing again after their trip to West Virginia, brought about by a death in the family. Bill Harrell and The Virginians are still appearing at Zebeleans Lounge in Baltimore, Maryland, on Wednesdays. Benny and Vallie Cain and the Country Clan are at Jimbo's (near Manassas, Va.) on Friday and Saturday nights. Appearing with them on the banjo is Bill Emerson. Canadian friends from the Maritime Provinces might want to hear the Boutilier Brothers who appear nightly at the El Strato Lounge, Halifax, Nova Scotia. The Country Gentlemen have just finished a week long engagement at The Brickskellar in Washington, D. C. The Rainbow Valley Boys and Sweetheart are appearing every Sunday at the Red Barn in Lunenburg, Massachusetts. The peripatetic Blue Ridge Mountain Boys

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may be appearing on the East Coast again soon. Lester Flatt and Earl Scruggs and the Foggy Mountain Boys will be appearing at Club 47 in Cambridge, Mass., some time during the month of January. Alex and Olabelle Campbell appear on WCOJ (Coatsville, Pa.) Saturday and Sunday afternoons from two to five. New York bluegrass fans should listen to Pete Wernick's show on WKCR each Sunday.

Last issue we began a look at the man who is probably America's greatest living musician, Bill Monroe. Those who have been fortunate enough to hear Bill Monroe and his Blue Grass Boys in any of their recent appearances can certainly attest to the fact that he is still an active performer and that his music is as powerful as ever. This article will attempt to bring the story of Bill Monroe a little further along the road from his early youth in Rosine, Kentucky, to the present-day "father of Bluegrass."

As mentioned in the last installment, the bluegrass sound has been influenced by a wide variety of musical sources. Of course, the music which Bill Monroe heard around home as a youngster had a tremendous impact on the music which later evolved into bluegrass. In addition to the music of Bill's mother and her brother, the southern Baptist and Methodist hymns deeply affected Bill Monroe's later musical creations. Another important factor which differentiated Bill Monroe's music from earlier country music was the influence of both white and Negro blues singing and instrumental techniques. While accompanying his Uncle Pen at a local dance, Bill Monroe met Arnold Schultz, a Negro guitar player and fiddler well known in the Rosine and Beaver Dam area of Kentucky. Ralph Rinzler reports that "Schultz influenced Kennedy Jones who in turn influenced Mose Rager, the man from whom Merle Travis learned to play the guitar during his boyhood." Although Schultz did not sing, his instrumental work had a syncopated blues sound which can be heard in the music of Bill Monroe today.

THE PORTABLE LANDSCAPE

The title of this column is to be explained in the content. The Landscape dealing with "where-it's-at" musically is contained in your own head and things — your own personal interpretation. In terms of this rapidly growing Denver area, this Landscape is still portable — but it is bubbling about and billowing into good things... the Scope is broadening via folk-oriented Fantastix, Rock 'n' Roll Neumusikers, Bluesy Bubblers, and the inevitable tonal days and nights of good sound. Naturally, the "fringe" is gathering, but that is to be expected. To date — more good than else.

The overflow of intelligence, aim, goal, determination, et al, is abundant within this current music. The Music-makers are so able to state their feelings — their criticism — their values. We are highly impressed with the minds in music today — in short, intellect is abundant at this time. Pray it lasts.

The Cycle turns once again — and with each spin, The Wheel gains more emotional momentum. We would like to introduce you to: "THE FANTASTIC ZOO" — (formerly "The Fogcutters"). They have a record out on Double-Shot Label, entitled: "MIDNIGHT SNACK." It is about food. ("Well, gee... that's what they SAID..."). It isn't as indicative of their sound as I wish it were, but it is a good record.

The group is made up of four personable young men, attending Denver University. ERIC KARL, DON CAMERON, BILL COOPER, MIKE JOWETT comprise the group. Eric is m.c., pianist, guitarist, vocalist and charmer; Don (a beautiful Virgo) is guitarist, shares vocals, writing and arranging chores with Eric, gets beautifully sanctified without being pretentious about it (the busiest cat on stage), and likes grape lollypops. Bill is the drummer, doubles on kazoo and beard, and Mike is guitarist-bassist who walks and stomps all over everything tastefully. The Zoo was made up of five people until about two weeks ago, when one "just left" and the remaining four are holding up, working harder, yet showing no signs of strain. They are good showmen and MUSICIANS!

Eric feels his biggest influence is Jr. Welles, but doesn't like to be "categorized." They are striving for their own sound, and have reached a good level to date. Mention Al Kooper, Bloomfield, or Butterfield and Don's eyes light up like happy headlights. They have a lot of what appears as yet-unleashed power and are excellent bluesmen!

When you hear them (and don't miss them!) — you will no doubt ask, just as I do,

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the enigmatic question — "Now, just WHO is going to clean up that stage?"!

"THE DILLARDS" open Nov. 20 at the "Buff Room of the Huddle" for ten days. (Who in blazes was it that said they were electric now — and why?) They did a stint here to SRO crowds not long ago and we got to see them several times. The only electricity they have (that we've seen) is in their schmaltzy high-voltage humor and music. Rodney's brain is miraculous. RODNEY is miraculous! MITCH can still blush — DOUG still has a mouthful of bumblebees — and DEAN... well, hope he "humors up" a mite. (MIGHT?)

Harry Tufts's FOLKLORE CENTER sponsors two concerts every Saturday night. VINCE and KATHY DeFRANCIS performed Saturday night, having just returned from the east.

"SPLOTCHES ON HORIZON DEPT.:" Everybody should listen to "The Who's" Decca recording of "The OX" and "My Generation" EVERY DAY OF THEIR LIVES!!

...archy and mehitabel, won't you please return? — Blues Magoos are fun — We have a basset hound. Her name is Phoebe. We are teaching her to talk. To date, she has learned "hello," and "I love you." Seems a good place to stop! —

the veer city rider

by Peter Stampfel & Antonia



RED ALERT! Good records being buried under the crudwave on the radio! Seek 'em out! For instance, the Critters have quietly slipped in a new entry called "Bad Misunderstanding" which is a perfect little gem of a record, and you hardly hear it anywhere. "Talk Talk" by the Music Machine, is yet to be heard in our area. Then there's the new Yardbirds "Happenings 10 Years Time Ago," the record that answers the burning question — is Jeff Beck really the Eggplant that ate Chicago? As a substitute for all this jelly, we are offered Ronnie Dove and Nancy Sinatra and the Outsiders. FAUGH.

Also, I like Question Mark and the Mysterians and Neil Diamond and "Bend It." Do they play "Bend It" on the air in Boston. They don't in N.Y.C., but they do in Buffalo.. Good smut-rock is hard to find. Good smut of any kind is hard to find. There are all these books with sex, I mean, but nobody has much fun at it and everybody's neurotic and it's

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hard to get your prurient interest aroused, even. If sex was that big of a hassle, I don't think many people would bother, unless they were masochists. Peter Willow is a good smut writer. He writes for a company called "Original First Niter Books" (honest!).

2 good books — HOORAY — after all this time with nothing to read! Night of Light by Philip Jose Farmer (sort of about religion) and The Night Clerk by Stephen Schneck (sort of about love).

There are a number of groups working out of California who haven't cracked here yet. Two of the prime ones are the Buffalo Springfield and the Seeds. We have had the Springfield's "Nowadays Clancy Can't Even Sing" on order at our record store for months. I just bought the Seeds' first album A Web Of Sound on the Crescendo label. It's very hard-rock, something like the first "Them" album but even better. Skillful use of strange sounds and organ. This is where hard rock groups mess up the most. You need taste to use feedback or organ effectively. The Seeds have taste. Easily one of the best groups in the country.

A number of the most important books ever written have recently appeared in paperback or have been re-issued in new and cheaper editions:

<u>The White Goddess</u>	Robert Graves
<u>Naked Lunch</u>	William Burroughs
<u>Understanding Media</u>	Marshall MacLuhan

New Love album, Da Capo, due for release soon. Some good new single records:

Little Black Egg	the Night Crawlers
Long Hair	Tony & Sigrid
Fifi the Flea	Sidekicks
I Need Someone	? and the Mysterians

Incidentally, the 2 songs I wrote won't be on the new Fugs album because the E.S.P. record boss insisted on half the publishing rights. Such a piggy record man. Speaking of piggy record men, Koppelman & Rubin

owe me several hundred dollars for "Blues in the Battle," my version of which is on the first Spoonful album. They are currently being sued because that's the only way to deal with their ilk.

Where are all the honest record makers? 97% of all record company executives pass their time doing the toe jam circle suck. "Nothing like thinking on your feet," one was heard to remark as he wiped his mouth with a Kleenex.



JACKIE WASHINGTON DEBUTS WITH NEW GROUP

On Thanksgiving night, at Club 47 in Cambridge, Jackie Washington's new ensemble was unveiled. The group consists of Mitch Greenhill on guitar, John Nagy on bass, and Steve Ambush on drums.

The repertoire of this new performing entity consists of a mixture of some of Jackie's regular material, some of his songs rearranged, and some new tunes. Jackie does most, if not all of the vocalizing.



FOLK NEWS: CLEVELAND

by Dave Loebel

Eric Andersen had to cancel an engagement at La Cave due to illness and was replaced by Judy Roderick.

* * * * *

La Cave won a suit against "The Cave," a discotheque. The suit concerned the use of the word "cave" in the name, La Cave citing facts indicating a national reputation.

* * * * *

The Upbeat TV show featured the Youngbloods and the Blues Project.

* * * * *

P. F. Sloan gave a guest set at La Cave while Phil Ochs was performing. Phil was interviewed on the Perlich Project and stated that his next record would contain arrangements with string quartets, flutes, etc. He also expressed the view that the only really American sound in rock is the Beach Boys, since everybody else derives their sound from the Beatles.

* * * * *

Concerts by PP&M and the Lovin' Spoonful are on top for December.

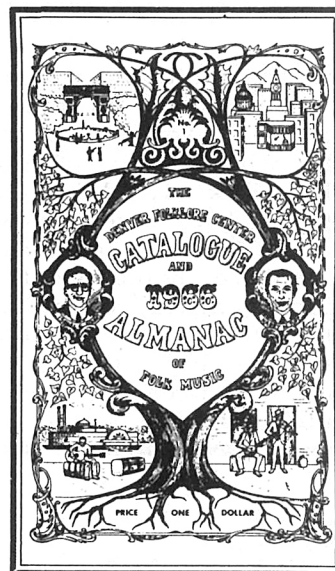
* * * * *

Jim & Jean's next record will be tentatively called Time Goes Backwards. Their first album continues to sell well here.

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New York News & Notes

by Kathy Kaplan

We've been hearing a bit of bad news lately. Starday has cut out a large number of records, including most of the better bluegrass and country lp's. Some King albums are disappearing, and Dick Spottswood reports a rumor that King might go out of business altogether. However, yesterday, the final blow came when I heard that County will probably have to fold. It seems that it's just too much for one man to handle...

Which reminds me — there may have been some confusion about the Red Allen singles mentioned by Bob Jones and myself several issues back. The one Bob mentioned consists of two tracks from Allen's County lp, which was released in April. (It's really good, Dick Greene followers might note that he was "borrowed" for this session.) The one I mentioned was a new one, featuring the current group...

While I'm on the subject of records, here's some more information on the record by Bucky Walter and the Voices of Bluegrass that I mentioned a while back: It's on the Big Country Label (Box 31, Elgin, Pa.) and is "My Baby's Gone" b/w "Five Days of Heaven." Although it isn't quite as good as the group really is, it is nevertheless worthy of attention. The group, again, consists of Bucky Walter, guitar; Jeff Wisor, banjo and fiddle; and Marlene Wisor, bass. (Since four instruments are heard, I presume that Jeff overdubbed.) Watch for them...



MAGAZINE

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news • technique • lore • songs**

WRITE: P.O.B. 879

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

Someone by the name of Johnny Freedom has recorded a song called "Ain't It Right" which calls Civil Rights' workers Communists. ("... You bring a little trouble to a town, then you leave That's part of the Communist game...") The song was written by Marty Robbins, and several people have claimed that Johnny Freedom is really Robbins...

You'll be reading this in December, but as I'm writing it's only the week before Thanksgiving. Generally on the holidays there's lots of musical activity. This year is no exception. But alas, it's all protest or rock. Not a thing for us purists. Good music is scarce, but grass and country are virtually nonexistent. Yet there seems to be no trouble getting a show or an audience anyplace in/or south of Pennsylvania. Is it possible that there is no interest here beyond the handful of people I know? Is it just lack of exposure? (Ronald Alt of "Disc Collector" has spoken to the manager of WTUE, our local "country" station, and was flatly told that the listeners were "used to the 'Nashville Sound' and just wouldn't take to grass.") Whatever it is, I think we ought to try to do something. (If by any chance there are any of you in this area who are disturbed by the lack of interest or whatever it is — I would like to hear from you. Write to me at 3247 Perry Avenue, Oceanside, New York.)...

Bernie Klay and several other Pinewoods members made a recent appearance on "Radio Unnameable." Bernie has become a producer of sorts. He's presenting a series of Friday night folk shows at St. Peter's Church (346 W. 20th St.) in NYC. Each show is 3 hours long and is divided into several segments. First, a formal concert is given by a "name" artist and this is followed by a showcase of "unknowns." This is followed by folk dancing and a songswap which go on simultaneously in different sections of the church. Anyone may participate. So far, the Reverend Gary Davis and Cynthia Gooding have performed. Upcoming concerts will feature Roger Sprung (Dec. 9) and Carolyn Hester (Dec. 16). It's reasonable, too. Call Bernie at (212) FI 3-9575 for further information...

Other schedules: Dec. 6-18 Pat & Victoria and Dominic Chianese (at Gerde's)...

Pete Seeger in concert at Carnegie Hall Dec. 23...



JONI MITCHELL AT 47

Joni Mitchell, author of "Circle Game" and "Urge For Going," as well as many other songs, will make her first scheduled appearance in the Boston area. She will be performing at the Club 47 on December 16 and 17.

we're putting up with PHILADELPHIA

chuck klein & rachel rubin

Chuck and Joni Mitchell were at the Second Fret for a week, and it was wonderful to see them. These two are definitely going to be very big someday, and it's only a question of time, for the quality is already there. Contrary to what a lot of people think, they are not a duo; they work separately. Chuck's bag runs towards a cabaret kind of affair—songs based on Brecht poems, some folk material, some original songs. He has a smooth voice and fine control.

Joni is into more of a folk thing. She does all her own songs, and does them remarkably well. Her voice is sweet, her entire performance relaxed and easy. Many of her songs are quite good, some are excellent, such as "Urge For Goin'" and "Circle Game." They drew surprisingly large crowds for a first appearance here, so I'm sure we'll be seeing a lot more of them.

While here, they were also on Barry Berg's Broadside show. This show is on every Saturday night from 8-12, WRTI-FM, 90.1. Barry usually has interviews, discussions, tapes of performers, and a whole lot of good music.

#

Rachel has a lot of work to do, so she just gave me some things to say for her:

"There are three folk dance groups meeting every Friday night at 1.) YMCA at Broad and Arch, 2.) Heritage House, and 3.) Folk Dance Center - 3808 N. Broad Street.

"The University of Pennsylvania Folk Dance Club is planning to hold one festival per month on a Sunday afternoon, 12-5, at Houston Hall, 35th and Spruce. The festivals will be comprised of dancing, dancing lessons and singing. For further info, call Bob Rovinsky at GI 7-4426."

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Rachel also mentioned that she plans to be covering the activities of the Philadelphia Folksong Society in detail in the future. So far this year they've already had two dances and a sing, so things look busy for them.

#

Phil Peterson will be back in Philly a bit this year—at the Second of Autumn Dec. 9 and 10, and at the Main Point Dec. 15-18. Phil is quite talented as both a writer and musician. Worth seeing!

#

Apology Department:

Contrary to what was printed here a few weeks ago, the Gilded Cage is open every Sunday. Sorry, Ed!

#

We know that there are many things going on that we fail to mention. The reason is that we're only human and have only so much time. If you know of anything happening that would interest us, drop a line to me, 6030 N. Broad St. I would especially like to get in touch with the heads of folk groups from the various colleges around here, and with representatives of any clubs in or around Philly that I haven't been to. 'Nuff said. See ya'.

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

The Cellar Door's reason for suspending its series of Sunday night hoots is a "shortage of performers." It seems that they were not too willing to pay a regular cover charge for the privilege of seeing themselves.

#####

The performers have largely turned to the Alexandria Folklore Center, which was the subject of a big spread in the October 23 issue of Patomac, the Washington Star's Sunday rotogravure section. The Center is running a series of Sunday night hoots with free admission, free coffee, open stage, and seating on the floor, the counters, or wherever there is room to sit. The singing often goes til about 1, or longer if people are around. By all means, stop by because it's the best bargain around.

#####

The Gate Too has closed. Also, scratch the Listening Ear.

#####

A coffeehouse is opening on the University of Maryland campus. More as we get it.

#####

Patches' 15 Below has to be the most comfortable coffeehouse around, featuring spacious tables, friendly atmosphere above all, beautiful acoustics, and now a smoke filter to relieve everyone's eyes, and incidentally eliminate pollen at hay fever time. Word is that air conditioning is on the way for next summer.

#####

Upcoming Folklore Society of Greater Washington events include a festival to be held at W. T. Woodson High School on Route 236 in Fairfax, Va., on Dec. 2 and 3. Both concerts and workshops will be held. Performers will include John Jackson, Chuck & Nan Purdue, Helen Schnayer, the Country Gentle-

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men, Elizabeth Cotton, Andy Wallace, Mike Rivers, Ed Morris, and other area performers.

#####

The next FSGW open sing will take place on December 3 at 8:30 p.m. at the Union Methodist Church, 824 20th St. NW. Admission will be 25¢ for FSGW members, 50¢ for non-members.

#####

On Dec. 9, the Society will present a program called "Barn Dance Music and Song." It will feature Tony Alderman and Fields Ward, and will be at Pierce Hall, 16th and Howard Sts. NW. Admission will be 25¢ to members, 50¢ to students, and \$1 to all others.

NEW COTTON BAND AT UNICORN

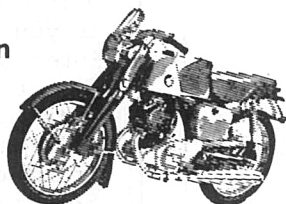
James Cotton, best known for his work with the Muddy Waters Band, will be back in Boston this month, but this time with his own group. The James Cotton Chicago Soul Blues Band will open at the Unicorn on Tuesday, December 6, and will appear nightly through December 18. Another familiar face in the band is Sammy Lay, formerly with the Butterfield Blues Band.

CAPITOL FORMS FOLK LABEL

Capitol Records has announced the formation of a subsidiary record label which will be named Folk World. Capitol was inspired to launch the new label by the recent successes of Elektra, Vanguard, and Verve-Folkways in releasing chart-reaching albums. Among the artists already signed with the new label are Fred Neil, and Lisa Kindred's new group, the UFO's (Unidentified Funky Objects).

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The Other Side

Fayetteville, N.C.

December

F 2 } Leonda
Sa 3 }
M 5 }
Tu 6 }
W 7 } Pozo-Seco Singers
Th 8 }
F 9 }
Sa 10 }
M 12 }
Tu 13 }
W 14 } Judy Roderick
Th 15 }
F 16 }
Sa 17 }

... **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 STATE



Hickory House

Lancaster, Pa.

December

Sa 3 }
Su 4 } Fred Padgett & Don Bichoff
M 5 }
Sa 10 }
Su 11 } Robby Robinson
M 12 }
Sa 16 }
Su 17 } Scott Thomas
M 18 }

La Cave

December Cleveland, Ohio

F 9 } Eric Andersen
Sa 10 }
F 16 } Tom Paxton
Sa 17 }
F 20 } Jim & Jean (tentative)
Sa 25 }

Main Point

Bryn Mawr, Pa.

December

Th 8 }
F 9 } Dave Van Ronk
Sa 10 }
Su 11 }
Th 15 }
F 16 } Kweskin Jug Band
Sa 17 }
Su 18 }

Tete a Tete

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December

F 2 Paul Gerimia
Sa 3 Paul Gerimia
Su 4 Hoot
M 5 Closed
Tu 6 Guitar Workshop w/ Barbara Jacobskind
W 7 Folk Workshop w/ Big Red Mama
Th 8 The Frog Reads
F 9 } Questionable - Larry & Bob from Philly or
Sa 10 } Curtis Rabey
Su 11 Hoot
M 12 Closed
Tu 13 Guitar Workshop w/ Barbara Jacobskind
W 14 Folk Workshop w/ Big Red Mama
Th 15 The Frog Reads
F 16 } Dan Gravas
Sa 17 }
Su 18 Hoot
M 19 Closed
Tu 20 Guitar Workshop w/ Barbara Jacobskind
W 21 Folk Workshop w/ Big Red Mama

The Other Side

Charlestown, S.C.

December

F 2 } Judy Roderick
Sa 3 }
M 5 }
Tu 6 }
W 7 } Leonda
Th 8 }
F 9 }
Sa 10 }

Second Fret

Philadelphia, Pa.

December

W 7 }
Th 8 } Charles O'Hegarty
F 9 } also
Sa 10 } Scott Fagan
Su 11 }
M 12 }
F 16 } Charles River Valley Boys
Sa 17 } also
Su 18 } Camp Films

Patches 15 Below

December

F 2 } Joe Martellaro, plus
Sa 3 } Terry Blake and Brother Bill
Su 4 } Hoot
F 9 } Mike Boran, plus Andy Wallace
Sa 10 }
Su 11 } Hoot
F 16 } Mike Cooney
Sa 17 }
Su 18 } Hoot

2nd of Autumn

Philadelphia, Pa.

December

F 2 } Jim Dahme
Sa 3 }
F 9 } Phil Petersen
Sa 10 }
F 16 } John Pilla
Sa 17 }

Out of Town Concerts

December

Su 4 EVELYN CHALLIS
Children's Folksong Happening
Olivea's Atelier East, 12 West 4th Street
New York - 2:30 p.m.
F 9 ROGER SPRUNG
St. Peter's Episcopal Church, 346 West 20th St.
New York - 8 p.m.
F 16 CAROLINE HESTER
St. Peter's Episcopal Church, 346 West 20th St.
New York - 8 p.m.
Sa 17 HOLIDAY HOOT - Steve Ansell, Bergerfolk,
Dave Farkus, Jay Forbes, Ricardo Gautreau,
Paula Goldman, Joseph Keyes, Marsha & Lou,
George Lorrie, Stuart Weiss MC.
Town Hall, New York - 5:15 p.m.

King Arthur's

338-7718

December

Schedule to be announced

Damaged Angel

December

F 2 Closed - come see Curlew River instead
F 9 Carolyn Moseley, folksongs
F 16 Laurie Cote, classical piano

Turk's Head

227-3524

December

F 2 Chris Smither
Sa 3 Steve Koretz
Su 4 Bill Brown - Gospel
M 5 Mike Cooney
Tu 6 Bill Staines
W 7 Ray Pong
Th 8 Eileen
F 9 Steve Koretz
Sa 10 Chris Smither
Su 11 Bill Brown - Gospel
M 12 Nancy Michaels
Tu 13 Bill Staines
W 14 Ray Pong
Th 15 Eileen
F 16 Steve Koretz
Sa 17 Chris Smither
Su 18 Bill Bown - Gospel
M 19 Nancy Michaels
Tu 20 Bill Staines
W 21 Ray Pong

Unicorn

Dial UNICORN

December

F 2 }
Sa 3 } Ian & Sylvia
Su 4 }
M 5 Hoot w/ Dick Summer
Tu 6 }
W 7 }
Th 8 } James Cotton's Chicago Soul Blues Band
F 9 }
Sa 10 }
Su 11 }
M 12 Hoot w/ Dick Summer
Tu 13 }
W 14 }
Th 15 } James Cotton's Chicago Soul Blues Band
F 16 }
Sa 17 }
Su 18 }
M 19 Hoot w/ Dick Summer

Rose

523-8537

December

F 2 } Tempo Theater presents: Tennessee Williams
Sa 3 } play and "Pink Elephants do Drive Convertibles"
Su 4 Closed
M 5 Gil de Jesus
Tu 6 Closed
W 7 Gil de Jesus
Th 8 Closed
F 9 } Brattle St. Players present 3 scenes from
Sa 10 } B'dway plays, plus British & Spanish folksongs
Su 11 Closed
M 12 Gil de Jesus
Tu 13 Closed
W 14 Gil de Jesus
Th 15 Closed
F 16 } Dr. Doubilet & the Park Street Undertakers,
Sa 17 } also, guest performer
Su 18 Closed
M 19 Gil de Jesus
Tu 20 Closed
W 21 Gil de Jesus

King's Rook

1-356-9754

December

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
Th 8 Poetry & Readings
F 9 Go-go dancing to 2 bands
Sa 10 Go-go dancing to 2 different bands
Su 11 Folk Music
M 12 Free Hoot
Tu 13 Go-go dancing to 2 bands
W 14 Folk Music
Th 15 Poetry & Readings
F 16 Go-go dancing to 2 bands
Sa 17 Go-go dancing to 2 different bands
Su 18 Folk Music
M 19 Free Hoot
Tu 20 Go-go dancing to 2 bands
W 21 Folk Music

... AND COFFEE TOO

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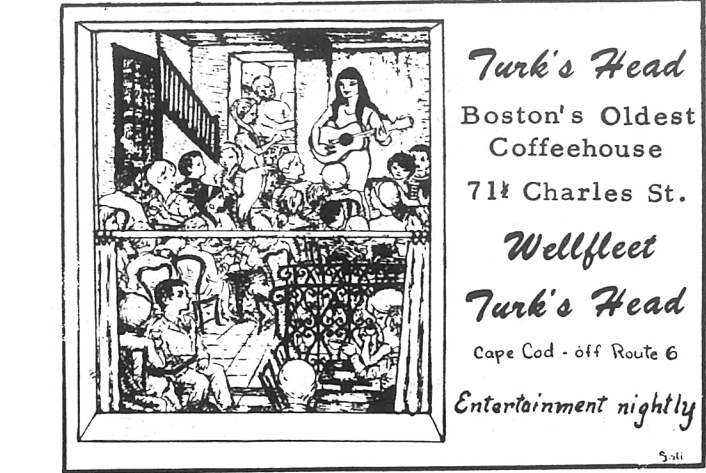
MASSACHUSETTS AREA

The Sword in the Stone

December

523-9168

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
Th 8 Dr. Doubilet & the Park Street Undertakers
F 9 Dan Gravas
Sa 10 Bill Shustik
Su 11 Closed
M 12 Hoot & Auditions w/ Dan Gravas
Tu 13 Chris Smither
W 14 Leslie Silton
Th 15 Dan Gravas
F 16 Eliot "Ragtime" Kenin
Sa 17 Bill Lyons
Su 18 Closed
M 19 Hoot & Auditions w/ Dan Gravas
Tu 20 Bob Jones
W 21 Indirect Approach 3



Loft

LA3-9391

December

F 2 }
Sa 3 } The Villagers
Su 4 }
M 5 Workshop Night - ballads
Tu 6 Movies - "The Seige of the Saxons"
W 7 Movies - "Voyage to the Bottom of the Sea"
Th 8 Auditions w/ Bob Jones
F 9 } John Cowles - traditional ballads
Sa 10 }
Su 11 Hootenanny *
M 12 Workshop Night - blues
Tu 13 Movies - "Rebecca"
W 14 Movies - "Petrified Forest"
Th 15 Auditions w/ Bob Jones
F 16 } John McQuade, also Bill Brown - gospel
Sa 17 } & work songs
Su 18 Hootenanny *
M 19 Workshop Night - bluegrass, country & western
Tu 20 Movies - "The Pied Piper of Hamlin"
W 21 Movies - "Casablanca"

Y - Not

Worcester, Mass.
752-9682, 755-6101

December

F 2 Mike Cooney
Sa 3 Charles River Valley Boys
Su 4 Stan Lawrence
Th 8 Hoot
F 9 Eliot Kenin
Sa 10 Bart Massey
Su 11 Jaime Brockett
Th 15 Hoot
F 16 Pat Sky
Sa 17 Pat Sky
Su 18 Norman Schell

Flying Lion

Fall River, Mass.

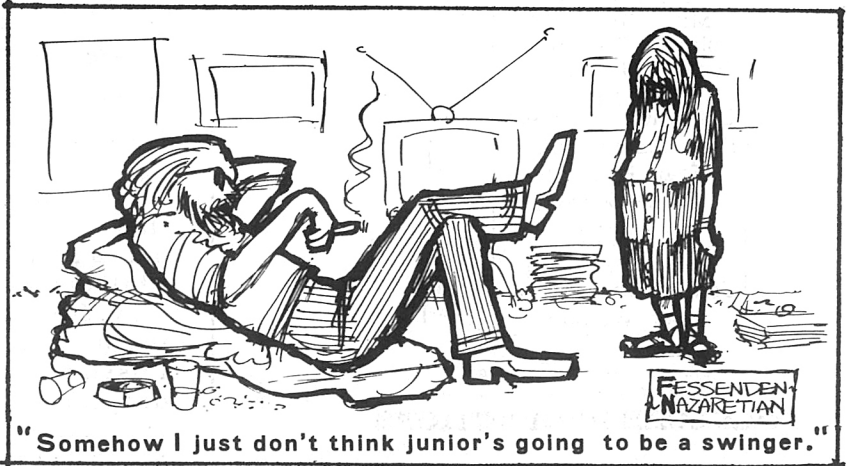
December

Su 4 Nobbie Morgan
Su 11 Allen Sdaks
Th 15 T. G. Sandinaht, also Bill Brown

Club 47

UN4-3266

F 2 Richie Havens
Sa 3 Mike Cooney
Su 4 Hoot
M 5 }
Tu 6 } George Benson Quartet
W 7 }
Th 8 }
F 9 }
Sa 10 }
Su 11 Hoot
M 12 }
Tu 13 Johnny Hammond
W 14 }
Th 15 Charles River Valley Boys
F 16 }
Sa 17 Joni Mitchell
Su 18 Cambridge Consort - Renaissance Music
M 19 }
Tu 20 Patrick Sky
W 21 }



JENNIE'S RESTAURANT

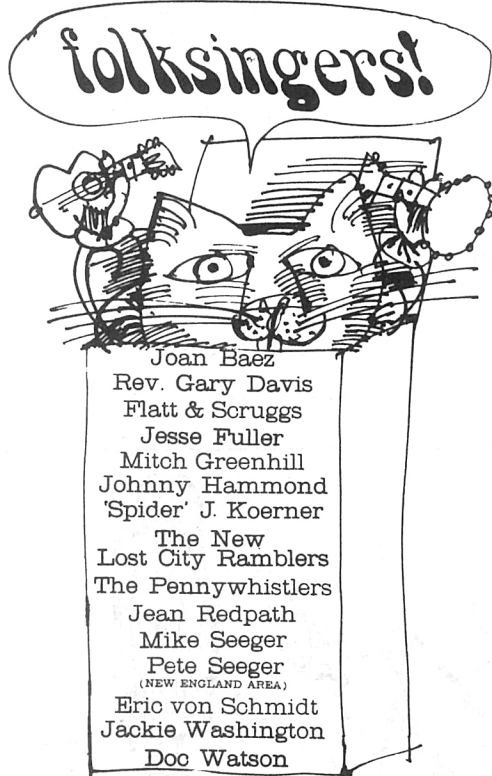
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FOLK ARCHIVES TO TAPE

The vast amount of field recordings done between 1928 and 1950 and stored in the Archives of the Library of Congress were, for the most part, transcribed on rather impermanent acetate discs. However, the danger of losing the music has been reduced. A series of donations from non-government sources has permitted the Archives to transfer the music to more preservable magnetic tape, and to begin investigating the feasibility of cataloguing the entire collection for computer reference.



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Broadside

TIM BUCKLEY

Elektra EKL 4004

This is a most impressive album. I first heard Tim Buckley at the Cafe Wha last summer where he was alternating sets with The UFO and Time. I did not remember his name, nor did I recognize his picture on the record jacket, but as soon as he started "I Can't See You" his voice told me who he was. He reminds me a bit of John Herrold, but there is something of a prophet in his voice, serene and ominous beyond his years.

Buckley has had a hand in writing all 12 of the songs, and has done all the arrangements, except for the strings, which were done (less well) by Jack Nitsche. In a word, they are outstanding in the folk-rock field. The melodies and their settings are inventive and arresting. ("Song Slowly Song" is unsurpassed by any other folk-rock tune.) They are obviously the product of considerable talent.

Buckley's singing is always controlled, always true to pitch. He has quite a large range and he projects very forcefully. His band, especially lead guitarist Lee Underwood, is equal to the task of matching his level of quality.

It makes no sense to go through the album cut by cut; they are all excellent. The only criticism I have is that sometimes Buckley does not seem to know quite how to end a cut. He tends simply to end them, and the sudden loss of intensity and drive is jarring, but it is in character with the tautness of Buckley's voice.

Tim Buckley deserves to make it big. He is the complete musician. I hope his imposing talent is recognized.

Ralph Earle



OLIVER SMITH

Elektra EKL-316

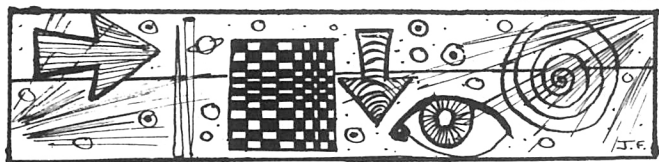
How many East Coast "folkies" remember the redheaded fellow known as Ziggy? It's not surprising to run into musicians from Philadelphia, Cambridge, Bucks County, or New York who know him. The point of bringing him into the picture here is just this: when I used to see him in New York he would always drag me uptown to see this blind street singer and guitar player. Now you can hear Oliver Smith even if you don't know Ziggy — without

Reviews

even going to New York. Oliver Smith has been a street singer for almost forty years. As might be expected, he has learned to play his flattop Gibson guitar rather well in that time. Apparently Smith played with Riley Puckett and Gid Tanner during his youth. One word of warning, though, don't try to count rhythm while listening to some of his songs (for example, "Just A Closer Walk With Thee"); you'll distrust your sanity. His guitar playing is very good, rather flashy, but not fantastic. Smith sounds like a Doc Watson without the disciplined practice obvious in Doc's playing. Oliver Smith's singing sounds like a cross between Doc and "Spider" John Koerner.

Several of the songs on the album are credited to Oliver Smith. His "Manhattan Blues" is really a variant on "Brown's Ferry Blues." One of the best features of this album is the inclusion of two very fine country songs which have been recorded all too rarely. The first is the often mentioned but little recorded "Little Box of Pine on the '7:29'" and the other is the very fine "I Only Want a Buddy" (Not a Sweetheart). Oliver Smith's singing and guitar picking make for very pleasant listening. This album is truly folk music in the finest senses of the phrase.

Bob Jones



THE IN SOUND FROM WAY OUT

Perrey-Kingsley

Vanguard VRS 9222

Supposedly the message of this waste of good acetate is that electronic music is not an alien force to be feared but actually our friend. The album is billed as "electronic pop music of the future" and, we are told, utilizes electronically synthesized sounds to achieve its effects. Actually it is being dishonest. There are a few sounds here which were probably synthesized from tone generators, but most of them are produced either by live musicians playing tone-oscillator organs or by short splices of "real" sounds, such as animal noises and baby gurglings. The "synthesized" sounds are used almost exclusively as a percussion instrument, as if instead of hitting a drum, you turned on some radio static to accent a beat.

Live musicians provide the insipid melodies like "Computer in Love" and (who could

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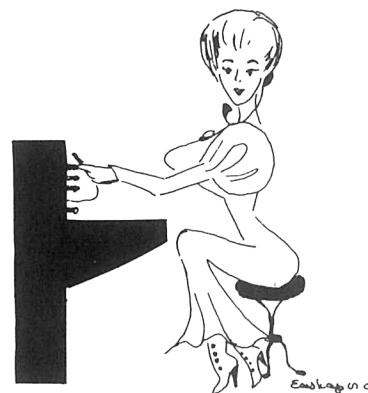
ever forget) "Jungle Blues from Jupiter," while the synthesized foolishness plays in the background or punctuates a rest with a vulgar belch. Even though they steal from Tchaikovsky and Ponchielli, this gimmicky album does not have a thing going for it, except a few laughs the first time you hear it. The jacket says that 275 hours plus intricate overdubbing, the likes of which Vanguard believes have never been heard, went into this derriere-garde oeuvre. That it is a total loss is of no consequence; what is disturbing, however, is that somebody at Vanguard thought it was worth the bother.

Ralph Earle

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Reviews

THE DELLER CONSORT

November 19, Jordan Hall

Alfred Deller and his company provided a fascinating evening of English madrigals, part songs, and lute songs for an appreciative audience at Jordan Hall. Judging from the reception of the audience, the high point of the evening was Alfred Deller's three solos (accompanied by lute), followed by three encores.

The Deller Consort consists of two soprano voices, two counter-tenors (Deller and his son, Mark), a tenor and a baritone. The ensemble is highly polished, and capable of a wide variety of mood and emotion. Particularly noteworthy were the English madrigal, "Out from the Vale" (in which the blending of voices and the control of each individual voice reached a point of perfection rarely heard) and the final scheduled number of the evening, "The Cries of London." In this latter number, particularly impressive was the interplay of voices, over and under one another, with a strain of melody dominating only for a moment before giving way to another.

Mention must also be made of Desmond Dupre, lutenist, who accompanied the ensemble in part of their performance, and distinguished himself admirably in a series of four lute solos. Particularly impressive was his final number, Dowland's "Fantasia," in which Dupre's technical ability shone.

The audience at Jordan Hall was familiar with the form of music being presented, if not with the group itself. At the end of the concert, it was obvious from audience reception that the Deller Consort had distinguished itself as highly-respected and highly-enjoyed interpreter of its chosen musical form.

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In 1530, a Scottish outlaw named John Armstrong incurred the wrath of both the English and Scottish kings by looting and stealing from both sides of the border. King James V of Scotland captured Armstrong by deceitful means and hanged him and several of his followers. There is no record of a trial, and the execution was probably as summary as the arrest was perfidious. Immediately, a ballad developed — it is mentioned as early as 1549. The ballad was popular throughout the eighteenth century. Oliver Goldsmith mentions in an essay that "Our old dairy-maid sung me into tears with Johnny Armstrong's Last Good-Night."

It is still a good story, for in 1965, John Arden, one of England's leading playwrights, wrote a drama based on the ballad. "Armstrong's Last Goodnight," a powerful play filled with song and dance, is being presented by Theatre Company of Boston from Dec. 1 through 18. For tickets or further information about this play, performed by the same resident professional company that recently staged "Marat/Sade," call Theatre Company of Boston at 426-6609.

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What's a Music Store? Parts and parts, accessories — bridges, tuning gears, strings for stringed instruments (more brands than we can mention, including our own Wurlitzer "Custom-Craft"), end pins, bridge pins, bridge saddles, nuts, pick guards, scratch-plates, Keith pegs, banjo pegs, uke pegs, 5th pegs, capos, straps, arm rests, pitch pipes, flat picks, finger picks, thumb picks, reeds, polishes and waxes, repairs, services,...

What's a Music Store? Customers, some tall, some short, some loud, some quiet, some eager, others reserved — customers, customers, customers,...

What's a Music Store? Sales and Salesmen: Ernie and Al, Tim, Bob, Phil and Billy...wishing all of you the happiest of Holidays and good health for the coming year...

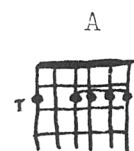
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NOTE: D Modal tuning is suggested for this song. The first and sixth strings of the guitar are lowered to D and the chords formed thusly:

--Jon Talbot



TOBY'S SONG

words & music
by Jon Talbot

(All verses except 7 and 11 conform to this pattern)

When first I came to New York town and could not earn my keep. I
met a girl named To-by she gave me a place to sleep. She
gave me kind a- fec - tion, and did in - crease my hope. And it
didn't make no difference that she was hung on dope. 2. We

(verses 7 and 11 conform to the following pattern:)

7. "Let me take the first shot," she said, "'cause it's been quite a while, and I'm
feeling kind of shaky, don't you know?" She filled the needle
ner-vous-ly, and stuck it in her arm, and waited for the
he-ro- in to blow. 8. A

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2. We smoked a lot of reefer then, and, damn, I remember well,
Each night we shared a joint or two to see the fires of hell.
But when the smoke had settled down and we lay down to rest
No moon shone down on New York Town to calm our loneliness.
3. I stayed with Toby for about three weeks, I'm sure it was no more,
'Til I found a job, selling books, in a fancy New York Store.
No man can accept charity when he can make it on his own,
So I said goodbye to Toby, and I went to live alone.
4. A year or so went swiftly by, I made the run non-stop
'Til I found myself a-singing in a village coffee shop.
I forgot all about Toby, 'though once with her I'd lain,
'Til one rainy day on Bleeker Street I met her once again.
5. She flashed a little nervous smile, 'mid the falling of the rain,
And said, "Why don't we make my pad and live old times again?"
So we went to her apartment, and there we locked the door
As if to chase all time away and be as once we were before.
6. We smoked some real fine Panama Red and the world began to sigh,
When Toby says, "I scored some H that'll really get us high."
She got her works from a kitchen drawer and her stash from a coffee pot,
And making up a solution, she heated it quite hot.
7. "Let me take the first shot," she said, "'cause it's been quite a while,
"And I'm feeling kind of shaky, don't you know?"
She filled the needle nervously, and stuck it in her arm,
And waited for the heroin to blow.
8. A dreamy look passed over her face, but then the dream turned black.
She started to shake all over, and her eyes they rolled way back.
She sunk down onto the floor, her face a lifeless stare,
And when I felt for her heartbeat, well, there wasn't nothing there.
9. First I called an ambulance, but then I could not stay
I feared the questions of the cops, and had to get away.
I wandered 'round Manhattan Island, trying to ease my mind.
Wondering where she'd gone to, and the reception that she'd find.
10. On page seven of the Daily News, early the next day,
I found a single paragraph with a headline that did say,
"Beatnik girl dies of an overdose in a Greenwich Village flat"
I closed my eyes to hide my tears, 'cause she was more than that.
11. Now there are those who think it cool or hip or swift or fine
To shoot up drugs and really blow your mind.
But next time you turn on, beware the coming dawn,
And think of those that you might leave behind.

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THINK-IN edFreeman

It is becoming increasingly apparent that the various disciplines of science, philosophy and religion are striving towards the same goals, and that the closer they get to achieving these common goals, the less disagreement there must be between them. Especially within the past hundred years or so, science has worked its way down to the most basic, nitty-gritty questions of all: What is the most fundamental nature of matter and life? Science is looking for evidence to answer the same questions that philosophy tries to figure out and religion tries to understand.

The more thorough and basic our understanding of the laws of nature, the more seemingly incredible things we can do with that understanding: an understanding of molecular reaction produces TNT; understanding of atomic reaction produces the atomic bomb. Within the past fifty years, we have learned more scientifically about the laws that govern nature than we did in all the preceding time.

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It would seem reasonable to say, then, that we are entering a "new age" of sorts, even if only from a scientific standpoint. Add that to the development of non-objective art, two world wars, the growth of Communism, the invention of flying machines, the communications revolution, space travel, etc., etc., and it certainly seems that this century will stand out as a major turning point in many ways. The all-over effect is that we have fundamentally altered, deepened, and expanded our understanding of, and reaction to, reality.

Funny thing is, the developments that are happening in science and world history correspond with amazing accuracy to what astrologers have been predicting would be happening about now. Now, I am not so thoroughly sucked in by those zodiacal Boston freaks as to consult my horoscope before deciding what to eat for lunch, but I must say that when astrology comes up with an explanation that makes more sense than any other, it is the least you can do to listen seriously to what they have to say.

What they say: According to astrology, the world runs on what are called "cosmic years," each of which is twenty-five thousand earth-years long. A cosmic year is divided into twelve ages, each one being roughly two thousand years long. Each age is governed by a different sign of the zodiac. Astrologers thousands of years ago computed that right about now we would be entering the age of Aquarius. Aquarius is the sign of the zodiac that governs consciousness; accordingly, astrologers figured out that this would be the age of expanded consciousness. Some go so far as to say that this age will witness the final act in the drama of creation; the reuniting of man and God, or, the development of "cosmic consciousness."

It certainly seems that we are headed in that direction. All these achievements of science that give us an increasingly deeper insight into the workings of nature cannot but lead people to investigate the most basic building block for all existence. LSD, a consciousness-expanding drug, was "accidentally" discovered twenty or so years ago. There is widespread interest already in other, higher levels of consciousness, whether or not they are induced by drugs. And, there is a reawakened interest in the nature of spiritual experience, fostered strangely enough, by the "God-is-dead" movement.

Astrology also tells us that each age has a messiah incarnated on earth to preach the gospel for that age. Jesus was supposedly the messiah for the age we are now leaving, the Piscean Age. Most astrologers agree that the new Messiah has already been born within the past twenty years, and that within

a few years his influence as a teacher will start to be felt.

Such is the astrological view of the New Age. Much has been written on the evolutionary development of "cosmic consciousness" also, viewing it as the natural next step in the growth from the most primitive forms of life to the most developed (a state we have certainly not yet reached.) But, however you see it — from a scientific, astrological, or historical-evolutionary standpoint — it certainly seems that we are on the verge of something new. Think about it.

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dear BROADSIDE



dear BROADSIDE:

WBZ's "Hootenanny" dealt us a severe blow recently. We were just getting used to the "folk-rock" business and were even getting rather good at steeling ourselves to the sight of so many good singers going electric. But then we turned on the radio one night and heard a strange voice — in between Beatle songs — telling us we were listening to "folk music." The next week the voice, mostly dispensing with the music, discoursed at length on the proposition that "folk music" is what "the folk" sing.

A valid point, to be sure — so much so that, under the new policy, "Hootenanny" is indistinguishable from the other teeny-bop shows to which the folk so avidly listen. It got us to thinking, however, about categories. Previously we had listened to what we liked and ignored the rest, lazily calling the whole "folk" music. Comes the electronic revolution, however, and we find a whole class of sounds that we'd rather not listen to. It is, in a real sense, a blending of two traditions into an amalgam with (relatively) high musical content and a wide appeal, and it is fair to call this "folk." It puts us into a minority,

however, given that we don't particularly empathize with the new sound — yet a minority large enough to make us want to be able to communicate with our counterparts. (To the extent that communication is possible in the middle of the amplified brouhaha.) In other words, if labels are being passed around, we want one.

What label we use, though, depends clearly on what sort of music we do like. And as usual it is hard to isolate a thread running through it all. How do you lump together the simplicity of Howie Mitchell with the complexity of Doc Watson, the rough edges of the Jug Band and the polished singing of Judy Collins, the traditional ballads of Jean Ritchie and the intensely personal and contemporary songs of Tom Paxton and Len Chandler? There are some things that pop up oftener than others, however; unamplified instruments, "living room style" approach to performance, content of songs being in general more important than virtuosity, and so on. In general, the "mood" (for want of a better term) of the music we like is closer to the state of folk music in oral tradition than to the rock 'n' roll side of the new sounds. For this reason, we propose the term "traditional" as a definition. It is a great expansion of the term, which has been used to refer to oral tradition, but it does no undue violence to the concept — the pace of change — of innovation and its acceptance, is faster today due to the fact that we are in an urban society, but individual creativity and change has always been of the essence of the traditional idiom.

It was the presence of this "traditional mood," we feel, which ran through the Fox Hollow Festival and made it such a unified and relevant experience to us. It is, in fact, the possibility of such a grouping as Bob Beers accomplished that makes worthwhile giving it some sort of label. We hope this proposal will be helpful in clarifying interests of those who feel as we do — for example, in making it easier to ask for a "traditionally" oriented radio program or concert.

Sincerely,
Rich and Dody Kirby
New Haven, Conn.



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