

# THE BROADSIDE

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Cambridge, Massachusetts

December 21, 1966

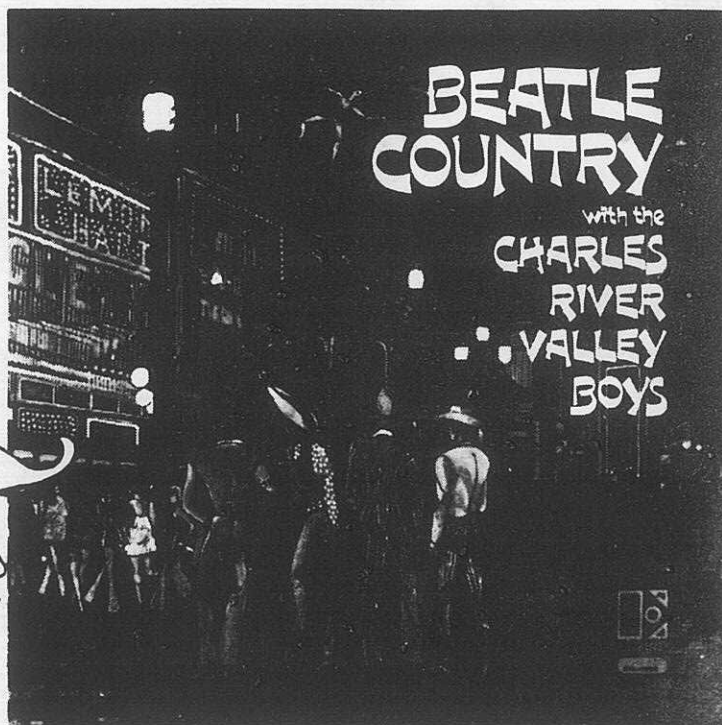


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# THE BROADSIDE

Vol.V, No. 22

Dec. 21, 1966

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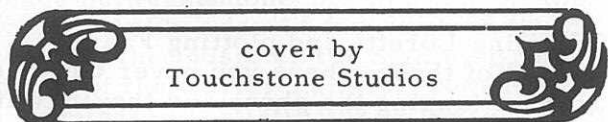
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Christmas comes but once a year, and we all like to get together with old friends to make the most of holiday cheer. Sometimes we haven't been able to do this because many of our favorites on the folk scene have been spread out around the country singing and playing to audiences elsewhere. This year we are assured that some of Boston's happiest folkies will be here for the holidays to help spread the cheer around in real style. Even Scrooge would have to loosen up a bit when faced with Eric Von Schmidt, Spider John Koerner, Bill Keith, Fritz, Geoff and Maria, and Jim Kweskin all in one room. So take the opportunity to spread a little happiness and love around and join us for a real holiday get-together at Symphony Hall on Friday, December 30.

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'67 NEWPORT - 7 DAYS

It is reported that George Wein expects the 1967 Newport Folk Festival to be a seven day affair. The program will be expanded to run from Monday through the following Sunday. The additions to the schedule would include folk and country dancing, folktales, and, once again, a day devoted to programs for children. While no official announcement has yet been made, the expanded festival seems to be a certainty.

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# the veer city rider

by Peter Stampfel & Antonia



Summer is gone. Winter officially broke its back as a Thanksgiving treat. Son of murky lurkey turkey. Revenge of Nameless Horror. But we had our day this summer and a fine one it was too, long and warm and full of — you know, everything. We've been doing experiments in musical alchemy in deepest earnest, pressing the frontier of knowledge and experience on, sail on, thru thick and thin, pennants bravely fluttering, then tautly vibrating as the wind from outer space approached the sound barrier. Excelsior! we chanted.

The black riders of Mordor plagued us, hiding in our heads and accusing us of witchcraft and seduction of the innocent. The innocents in question plagued us with sonic booby traps that when sprung emitted gargantuan farting noises. "How is it that I can come out to here and be still floating?" we kept asking the crowded empty rooms while the Flying Circus and Floating Opera called from outside.

The flashing crashing songs chased each other zodiacally across the summer sky, a pinwheel of stars...a galaxy holds its breath and prays for nova.

And it is after midnight, the first of December, and Nashville, Cincinnati, and Buffalo are playing king of the mountain on the end of my radio dial.

WOR-FM, New York's FM pop station plays the country top 40, R&B top 40, and Latin top 40 as a regular Saturday feature. Roman candle salute and Banzai bouquet, good people.

Hey, wanna try something WEIRD? Got an electric guitar, kid? OK, plug it in. Fine, leave it plugged in but don't play it. Let music happen around it, radio, records, you, etc. Don't play the left-on guitar. Just let it be for 3 or 4 days plugged in and on all the while. I'd tell you what happens next but you wouldn't believe me.

COMPLAINT DEPT: Take time, now. (Yes, but where?) It's funny stuff. First of all, it doesn't exist. Eternity exists. Time is something invented by the human mind. It's the ole power play game. Do you have time right now, or does time have you? When I have time by the tail, for example, guitar and writing and such are easy. When time has me, I might as well knock off and read comics for

## BROWSE ABOUT SHOPPE

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a while, because I know I caught myself in my own trap again. People invented time to help them deal with eternity, and find themselves having to deal with time to. What????? Down with this nonsense. JOIN THE MARCH ON TIME! In the next issue, we shall take up space.

While we're stomping things, let's get paranoia. There it is, under the bed. In the air, in your hair, everywhere. We have composed an appropriately convoluted anthem, sort of Gregorian-ragtime, for the occasion.

\*\*\*\*\*BYZANTINE ROCK\*\*\*\*\*

Do I hear the voice of my Byzantine queen  
Who calls from a country that never quite was  
Across an abyss with my fears in between  
And is she in my mind or am I in hers?  
The chasm between us is deeper than sin  
Its walls are a mountain that's turned inside  
out  
By something that wants me to stay where I've  
been  
And spends its time plotting against me, no  
doubt.

Chorus

Scheming Loretta and plotting Frank  
And all of those others you never quite see  
They're tapping the phone and they're watch-  
ing the house  
And I got a feeling they're out to get me.  
Meanwhile back in Byzantium  
The moon is always full and red  
And someone that I almost know  
Watches the inside of my head.

2

My Queen is as dark as the midnight sky  
I've not seen her face but I know she is fair  
She whispers a secret that may be a lie  
Or may be the truth if in truth she is there.  
For women are born knowing how to deceive  
And men are a greedy and treacherous lot  
And I am the only one I can believe  
Unless I should find myself part of the plot.

Repeat Chorus



# KNEE-DEEP IN BLUEGRASS

by Bob Jones



Country and folk music fans the world over have long realized the artistic integrity and musical worth of the Stanley Brothers. It is with deep regret that we record here the passing of a country music great. Carter Stanley was born near Stratton, Virginia on August 27, 1925. He died in Bristol, Tennessee, two weeks ago on Thursday, December 1, following an illness of about a month and a half. At Carter Stanley's request, his funeral services were Primitive Baptist. It was a most moving ceremony, indeed, with Bill Monroe, his hand on the casket, singing "Swing Low Sweet Chariot." Carter Stanley was laid to rest in a family plot high on a knoll above his mother's house near McClure, Virginia. "An early end to a poetic tragic man," as Mike Seeger has said.

Carter and Ralph Stanley are the oldest of a family of ten children, six boys and four girls. Their mother, Mrs. Lucy Stanley, influenced them greatly with her banjo playing. The area where the Stanley brothers were raised, Clinch Mountain, is in the same general area of Virginia which produced the Carter Family. The Stanleys were actually about forty miles south of where the Carter family lived, and the people there, like the country, are in many ways similar yet dissimilar. The difference between rolling, open country and country filled with land good for little more than coal mining, and the difference between the people who inhabit these places probably account for much of the difference in the music of the Stanley Brothers and that of the Carter Family. Nonetheless, the spiritual and artistic link is there, as well as the geographical proximity. Carter Stanley had a subtle voice, rather more Virginia than bluegrass. His lead singing had a gentle power found only in the finest artists. The beautiful mountain harmonies of the Stanley Brothers' part singing were responsible for much of their fine reputation.

Ralph and Carter Stanley formed the Clinch Mountain Boys in 1946. The Stanley Brothers and the Clinch Mountain Boys have long been considered one of the very finest bluegrass bands. They have kept their sound much closer to the old-time traditional mountain sound than most bluegrass bands have. Carter Stanley started playing and singing at about the age of twelve (approx. 1937). In addition to doing most of the lead singing with the Clinch Mountain Boys, Carter Stanley was

the leader of the band. Deep though the loss we feel may be, it must be as nothing compared to the grief felt by Carter's brother Ralph. Our heartfelt sympathies to him in his moment of sorrow. To quote Mike Seeger again, "Ralph is now searching for the direction he must take."

Besides being a talented singer, Carter Stanley was also a gifted songwriter. His memory will live on in such songs as his well-known, "Nobody's Love Like Mine" or his touching "I Long To See The Old Folks." Many will remember Carter Stanley's moving composition, "Our Last Goodbye." Others will call to mind the beautiful duets heard when Carter Stanley sang with Bill Monroe during the early fifties. Whatever the particular memories of Carter Stanley one has, we all miss him. The passing of Carter Stanley is a great loss to everyone in country music.

\*\*\*\*\*

Due to the long period of time during which the late Carter Stanley was confined to the hospital and because of other related factors, the Stanley family is faced with overwhelming hospital bills. Benefit shows are already planned in Washington, D. C., Dayton, Ohio, and Detroit, Michigan. Hopefully, country music fans, artists, and promoters in other localities will follow suit. Carter Stanley was given over eighty pints of blood, so obviously blood donations would help. If you give blood, be sure it is credited to Carter Stanley, Bristol Memorial Hospital, Bristol, Tennessee, or Carter Stanley, c/o Lucy Stanley, McClure, Virginia. Many thanks to Mike Seeger for his assistance in the preparation of this tribute to the late Carter Stanley.



## NOW IS THE TIME TO COME TO...

Now is the time to come to the aid of BROADSIDE. If you have wondered at all about how you would like knocking yourself out for no financial remuneration, and the only reward being the meeting of other similarly inclined people and the satisfaction of doing something you have never tried before, now you can find out. Our new organization has created a number of tasks just begging someone who can embrace them with a frenzied passion.

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## The Obligations of a Critic

by Ralph Earle

As Dave Wilson mentioned in the issue before last, my reviews have been evoking a fair amount of visceral response, none of it at all helpful, except insofar as it provides mild cathartic relief for its senders. But on the chance that it stems from a misunderstanding of my aims as a critic, let me take some otherwise perfectly good copy space to explicitly state my intent.

A critic's function is both to judge and to explain the bases of his judgments. Now, we all have our preferences and many of us can explain why. What should distinguish a critic is his ability to bring to bear appropriate and relevant criteria to his evaluations. If your father used to beat time on your head with a rolled-up newspaper whenever he sang "Dixie," that's a perfectly reasonable explanation of your hatred of the tune. But it is not a musically rational one. The bases of a critic's judgments must be contained within the scope of the musical form the example of which he is assessing. He should then state what he understands to be the relevant criteria and to what extent they are fulfilled in the particular instance. He should not make personal, irrational (in the sense indicated above) comments. If he must unburden himself, he should explicitly inform his readers that he has ceased to maintain a critical stance and wishes to say something which should not be interpreted as having any weight due to whatever reputation for critical expertise he may enjoy.

I try to make every review a self-contained unit. Theoretically, it ought to be possible for someone to pick up his first copy of **BROADSIDE**, read only one of my reviews, and know exactly the reasons for my comments. It may be helpful to follow a critic for some time, but it should not be necessary.

Well, so far the sine qua non of a critic should be the ability to judge for the right reasons and to articulate those reasons. Beyond this (and there are many "critics" who fail to meet these prerequisites), what should distinguish a good critic from a bad one? Definitely not an identity of opinion between himself and his readers. A good critic illuminates, he does not reinforce. To the extent to which his point of view exposes facets of a performance which his readers might not otherwise consider, to that extent is he helping his readers understand his tastes, by contrast their own, and together, the scope of the music involved.

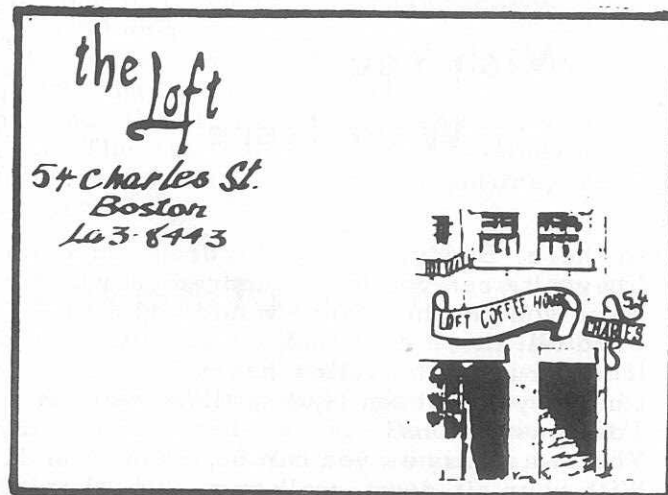


One credo of my philosophy remains. I referred above to the imperative of a critic's using the right reasons. "Right," I said, "meant relevant, musically rational." If you believe other standards than those I profess are applicable, or, concomitantly, if you feel that I do not apply my standards correctly, then here is where legitimate disagreement lies. But I must add as my own arbitrary value that the fundamental "right" basis of judgment is one of musicality. And, as a corollary, the broadest possible musical experience is required to judge musicality. The more forms of human expression through music a man knows, the better he will be able to understand anyone. I realize that specific knowledge of the intent and style of any single form is necessary, but I am not apitimistic about attempts to understand and especially to explain one area of music out of the context of all music. As an example, I used to abhor country and western music because I felt it was not in the least musical. Now that I realize that its primary intent is not one of musicality, I can appreciate (and enjoy some of) it on its own terms. But I still feel that on a scale of musicality, which is most important to me, it is decidedly inferior.

Now it is your turn to be told what to do. This essay was prompted by some critical letters, one of which, Mr. Douglas Graham's, is printed in this issue. I am going to use him as a horrible example.

If a critic has the responsibility to give relevant reasons for his criticism, then so do his critics. Mr. Graham delivers a damning indictment, charging me with resting my "so-called criticism on pure prejudice" which "erupts into ridiculous, illogical value judgments, rather than having any substantive objective value." The next paragraph adds the charge of lack of perceptiveness. But where is the evidence to support these charges? What Mr. Graham's letter boils down to is that he feels Lightfoot is being paradoxical, by which I interpret him to mean that Lightfoot is really saying the opposite of what he appears to say. On this point, let us grant Mr. Graham possibility. He still has not told us what the prejudice is upon which my "so-called criticism" is based. Prejudice against honesty? Arrogance? Egotism? Cruelty? Paradoxes? Canadians? Is it an illogical value judgment to find cruelty thoroughly repugnant? If Mr. Graham does not refer to this comment, then to what does he refer?

What is central to this polemic is the fact that just as I owe you, my reader, explicit, valid reasons for my opinions, you, if we are to increase both our and our onlookers' understanding of music, owe me your reasons for your disagreement. Quite frankly, when Carol Sterkel or Larry McCombs writes a letter assailing my ignorance, I do not worry



about it. What is more important, I cannot worry about it, for they give me no reasons to do so.

I like good folk music. I try to separate the worthwhile from the trivial because I believe that there is much worthwhile to be heard and encouraged to grow. If you think I am pulling flowers and watering weeds, say so, but give me cause to believe you.

## CLUB 47 PRESENTS CONCERTS

The Club 47 is presenting two outstanding mid-winter concerts. The first will be on Friday, December 30, at Symphony Hall — a holiday concert of good fine music featuring Boston favorites Eric Von Schmidt, Spider John Koerner, and, in their only Boston appearance this season, Jim Kweskin and the Jug Band.

The second will be a blues show with the fabulous Otis Rush Blues Band and the incredible Butterfield Blues Band in their only Boston appearance this season. This concert will be given two nights, Friday and Saturday, January 13 and 14, at Jordan Hall. Tickets are now on sale at the Club 47, 47 Palmer Street, Harvard Square, Cambridge.

## ERIC ANDERSEN TO APPEAR IN CONCERT

Eric Andersen will make his Boston debut as a solo concert artist when he performs at Jordan Hall on Saturday night, January 6. Eric has many admirers in this city who first became aware of him when he was living in Cambridge and appearing regularly at the Club 47 and other local coffeehouses. Recognized today as one of the most prolific and promising of the singer/songwriters, Eric now lives in New York, records for Vanguard records, and has been appearing in concert at colleges all over the country. His next album, due early next year, is planned to be a repeat of his last, exactly, save that electric instrumentation and accompaniment will be used throughout.

# Wish You Were Here

Despite its content, Pat Boone's "Wish You Were Here" is very cleverly written in words and music, and is very well performed. It behooves us to do better. Here is an attempt to do better. The tune, title, and format are the same as Pat Boone's. The content is intended to be an answer to his song, the first verse and chorus of which follow.

--Eliot Kenin

Hi there, Buddy, thought I'd drop you a line  
I haven't seen you for a hundred years.  
When you get the chance would you write  
and tell me  
If it's true what a fellow hears.  
I heard you've been leading those campus  
demonstrations  
You're as busy as you can be.  
With your sit-down, walk-out, and other  
aggravations  
That you hardly ever think of me.

## Chorus

I'm on a little vacation in south Vietnam  
An expense paid trip for one.  
I've got my own little rifle and a fine uniform  
And a job that must be done.  
It's sleeping in the jungle and ducking real  
bullets,  
And, Man, it's a lot of fun.

---

Here follows my version of the song.

1.  
Hi there, Soldier, glad you dropped me a line  
I've been meaning to write to you.  
'Cause you're out there fighting in the  
Vietnam jungle  
That's a mighty hard thing to do.  
I know it's kill or be killed when the bullets  
are flying  
And you're fighting on the jungle floor.  
And you never get a chance to stop and rest  
your weary body,  
Or to wonder what you're fighting for.

## Chorus

You're on a little vacation in South Vietnam  
With a job Uncle Sam says "do"  
While I've been home agitating and talking  
to the voters,  
And now I want to talk to you.  
I'd like to see you home safe with your girl  
and your family  
And I wish this war were through.  
Wish you were here, wish you were here.

2.  
Well I heard you had some trouble with the people in the country  
They'd rather not have you around.  
And the farmer in the paddy and even little children  
Are the Viet Cong underground.  
Now the president says you got to burn all the villages  
To keep the people free.  
But just whose freedom are you fighting for,  
If your only friend is General Ky? (Chorus)

3.  
Now I've got a buddy, and he comes from Harlem  
And he couldn't find a job at all.  
He lived in a slum and he had no freedom  
But he answered old Uncle Sam's call.  
He fought in Vietnam and he just got back  
And this is what he said to me,  
That the people he was fighting are another colored people,  
And they, too, want to be free. (Chorus)

4.  
Say now, Soldier, think we ought to get together  
There's an awful lot we could do.  
We could bring you home safe, get to fixing up the country,  
Make a better place for me and you.  
We could build some new houses and some real fine schools,  
Get a government that knows the score.  
Get better health care and a lot more money,  
But first we've got to stop the war. (Chorus)

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# THE PORTABLE LANDSCAPE

by Carol Sterkel

**LOTHAR AND THE HAND PEOPLE---**  
What sweet people, good musicians, and brilliant minds. We braved (quite willingly) snow and sleet, et. al., to attend a press party for this group, and came away highly impressed with their unique qualities--individually and collectively! The group consists of John Emelin, player of "LOTHAR" (a theramin); Rusty Ford, bass; Tom Flye, drummer; Paul Conly, electric piano and guitar; and Kim King, lead guitar. He (Kim) puts "Statesboro Blues" into the Upper Echelon of Sound. Kim is the reincarnation of Mandrake the Magician when he stands at the amp wailing with dials, buttons, and Feedback-things. He calls himself D'Artagnon. I call him Mandrake. D'Artagnon Mandrake. Mandrake D'Artagnon. Kim King!

"L-O-V-E, Ask For It By Name," with John singing lead, and "Rose Colored Glasses" will probably be their first single. Heard their demonstration records before hearing the group "live." Glad it happened that way. There is a tendency, currently, to attempt identification influencing new groups. These people have such a tightly-knit, unique sound, which is UNrepresentative of anyone but themselves, that I have no difficulty understanding why Peter Stampfel feels "taken abash and aback" by them. I was overwhelmed. They headed to California to play in San Francisco and Los Angeles, and will probably be signed by Capitol by the time this is printed.

\*\*\*\*\*

Paul Butterfield Blues Band hits charts in Denver, thanks to KLZ-FM's lovely Max Floyd, with "Come On In"...The Monkees are to concert here December 26..."War of Distortion" (Leaves) is a gas...When is a leave? (Don't answer that?)...Someone ought to set Corso's "Boom" (or was it "Bomb"? Can't recall) to music...A drive beginning to stamp out snotty record distributors and companies who are too cheap to pay attention to special orders and catalog requests from the little guys...(Been trying to get Fahey, Basho, et. al. records for six

months, and the Dumbheads want to know why someone in Denver wants these records. This is not Siberia, for crine out loud...The Dillards were here last week, and they are greater than ever...will tell you more about that and other things next issue...Also, next issue: The Adventures of Broom--Undaunted Opinion-Enforcer...In the meantime, read the dictionary! Enlightening!

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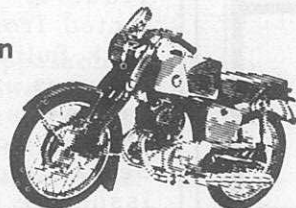
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A few Sunday nights ago found us out in New Jersey at a club called The Fifth String. The events and particulars thereof shall here-  
 in be related.

The Club, then. The Fifth String opened around May and has been following a policy of weekend shows featuring local Philadelphia talent, such as Kris Crawford, Bob Patterson, Terry Shore, John Pilla and Larry Thomasson. It plans to continue along the same line in the future. Open seven nights a week, it is located in Westville, New Jersey, which is not all that far from Center City, Phila. Hope things go well for them.

Bob Patterson is one of the finest Philadelphia talents still around. He has been playing professionally for three years, at first with a group called the Liberty Bell Singers and currently with Terry Shore. Bob plays occasional 6-string and more often 12-string guitar, has a fine voice and nice style.

Terry Shore has been working with Bob for only four months, yet the two of them have found a surprisingly good blend together. A good portion of their material is written by Terry, who seems to be on her way towards becoming an excellent songwriter. They have appeared in clubs in Philly, the Jersey Shore, and Providence R.I. For the present, they



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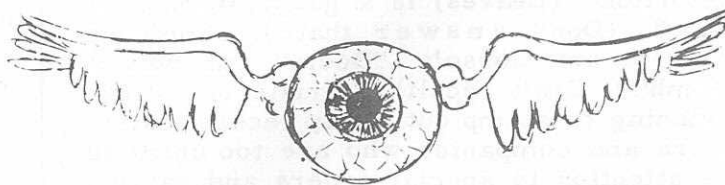
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plan to concentrate on appearing in the Philadelphia and New England areas, but the spring will find them heading south and west to expand themselves. They will carry with them much potential and good expectations.

Larry Thomasson has played in the Philadelphia area at the Second of Autumn and Fifth String, and in Providence at the Tete-a-Tete. A blues-oriented singer, he is now becoming known for his rapidly progressing harp playing, and he is coming into his own as a member of the professional folk community.

Just before writing this latest epistle, we found ourselves at a bit of a spontaneous writers conference out at the Main Point. Rachel and I, David Kahn and Bob Lurtsema (incorrigible imp-nut) got together to see the Beers Family, who are still thoroughly delightful (I dig looking at Marthy), and Paul Cadwell, who has just got to be one of the best banjo players ever. Only strict discipline, well administered, ever got this column written at all, so we're sorry we missed the party.

Watch out for monkey demons and low-flying hummingbirds!



**BROADSIDE CALENDAR**

The BROADSIDE has produced a calendar which should prove desirable to many of its readers. Twelve photo portraits were selected from the files of staff photographers Rick Sullo and Chris Murray. Included are pictures of Tom Rush, Eric Andersen, Buffy Sainte-Marie, Bob Dylan, Lightnin' Hopkins, Odetta, Son House, John Sebastian, Pete Seeger, and Patrick Sky. Elsewhere in this issue are instructions for ordering your copy.



# New York News & Notes

by Kathy Kaplan

This has been some week! Since the Greenbriar Boys are usually in town on one of the major holidays, I was hoping that they'd be here on Thanksgiving this year. I wasn't disappointed. I hadn't seen them since June (when they cut their LP, which is out now), so it was really great. They are still without a fiddler, and indicated that they might remain so. However, early in the week they were joined by Richie Brown (of Cambridge) on bass. Later, Fred Weisz returned, and it was like old times when they did "Walk in Jerusalem" and "Ain't No Grave Can Hold My Body Down."...

While I was with the Boys I came to know Steve Gillette. Steve has a number of interesting and unusual songs in his repertoire, and could go far. He'll be recording an album for Vanguard shortly, and there's a possibility that Frank Wakefield will play mandolin on several numbers. Frank says that Steve is one of the only non-grass musicians that he can listen to. Knowing Frank, that would be quite a compliment...

Jack Elliott, with a Sherlock Holmes hat, came around a few times. He's had some bad luck, and was trying to earn enough money to get home. Jim Field came down and told about the Charles River Valley Boys' new album, Beatle County. Bluegrass Beatles sounds odd, I guess, but then again so did Berry Picking...

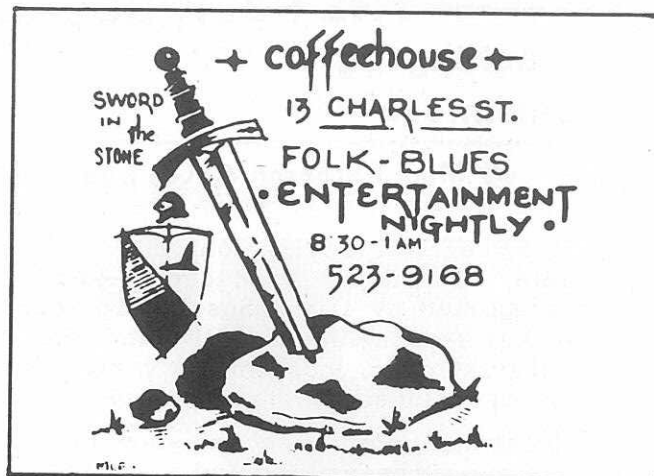
\*\*\*\*\*

New York is losing two of its most knowledgeable citizens; Ralph Rinzler to Cambridge, and Bill Vernon to New Jersey...

Judy Collins revealed that her new album will include several songs from "Marat/de Sade," "Pirate Jenny," "La Colombe," "Just Like Tom Thumb Blues," and "Hard Loving Loser." I was sort of hoping for some things like "Over the Water," "Liverpool Lullaby," "Dewie Dens of Yarrow," and "Blackjack Oak." She also mentioned the possibility of doing a production of "The Threepenny Opera" sometimes in the coming year. Judy's having a concert in a few days, and it's been said that she'll bring a full orchestra. (More on that next time)...

Rumors have it that Bob Dylan is leaving Columbia. Prime contenders at this point seem to be MGM and RCA Victor...

Before leaving for her tours of Appalachia and Britain, Jean Ritchie wrote to me of her schedule. She conclude with two New Year's resolutions, which I thought I'd pass on: 1) Not to travel so much in '67. 2) To subscribe to BROADSIDE...



## Schedules:

- Dec. 27-Jan. 7: Cafe Au Go-Go, Ian & Sylvia
- Jan. 6: Loeb Student Center, Jean Ritchie
- Jan. 6-8: Folkmusic festival sponsored by Pinewoods and radio station WRVR
- 6th: Concert & songswap - 8 pm
- 7th: Marathon concert at Riverside Church, broadcast live on WRVR 11 am - 7 pm
- 8th: Workshops

No further information was available, but I hear that Mary Rhoads will conduct the auto-harp workshop...



## 5TH BROADSIDE POLL

Plans are now being made for the taking of the fifth annual poll of BROADSIDE readers. Nomination ballots will be distributed during the last week in December to performers in the Boston area, as well as to members of this area's folk community. The results of the nomination ballot will determine the content of the reader's ballot, which is scheduled to be included in the January issue of this magazine.

### THE GARRETT

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## THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Pete Seeger is working on a new syndicated television series produced by Ted Mills and supported by David Susskind. According to Variety, the series will trace "the origins of folk music, including the various 'protest' expressions."

Meanwhile, Pete's second show for CBS-TV has quietly been aired and again has been well received. As the last one, it was taped at the Shaker Museum in Old Chatham, New York, before a small audience largely of young people from the area.

\* \* \* \* \*

Bluegrass Unlimited is a new society that produces a magazine of the same name. The magazine includes reviews of bluegrass live in clubs and concert on records, radio and television as well as news of what's happening and articles. The annual \$3.00 membership includes a subscription to the magazine and several records at discounts. The address is P. O. Box 1611, Wheaton, Md. 20902.

\* \* \* \* \*

Note to Veer City Readers: The new Hit Parader which should be out by now includes a spread on Lothar and The Hand People.

\* \* \* \* \*

More new church-coffeehouses in Washington are the End of the Road in Arlington at the end of Fairfax Drive (open Fridays), and an as-yet unnamed place at 20th and G Streets, N. W.

\* \* \* \* \*

On December 18, CBS-TV will repeat last year's "Tell It On The Mountain" which features Judy Collins and Chad Mitchell.

### CAMBRIDGE FOLK WORKSHOP

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Bob Jason replaced the Chatham County Ramblers at Patches' 15 Below over Thanksgiving weekend. Bob just keeps getting better and better. It's frightening to see that exciting a talent.

\* \* \* \* \*

Next time we'll give our awards for 1966, they will express only our opinions. Don't blame the editor.



## NEWS FROM TORONTO

by Leigh Cline

Ian and Sylvia gave a concert at Massey Hall on November 25. Although the sound wasn't balanced for the first half, they gave one of the best I&S concerts I've seen. The second half's performance more than overcame the problems. Both Ian and David Rea (their accompanist) had their flat-tops equipped with De Armond pick-ups.

# # # # #

Phil Ochs appeared in concert on November 11. Although I wasn't able to make it, I heard it was one of his better performances.

# # # # #

The Seven of Clubs has changed its policy. It now operates only on Sunday nights, featuring hootenannies. More news about this club as it comes in.

# # # # #

The Riverboat has virtually cornered the market on big names. Tom Paxton is there now for two weeks, to be followed by Eric Andersen, the (new) Dirty Shames, and Gordon Lightfoot.



The Penny Farthing has been offering just about every type of entertainment. Recent performers have been Josh White, Geula Gill, and a four-man revue.

#####

The Mousehole continues to feature local talent: Greg Winkfield, Jackie Washington (from Hamilton), and Owen McBride (who plays almost every Sunday).

#####

Ian Tyson and Montreal poet Leonard Cohen are featured together with several others, on a new CDC program called SUNDAY. The show is produced by Darryl Dahe, of QUEST and DOCUMENT fame.

#####

The Beers Family will appear in the lobby of the National Trust Building for about two weeks, beginning December 13. (?) The lobby features an old-timey decor. The Beers Family will be doing about four shows a day.

#####

The Toronto Folk Music Guild will be presenting workshops every two weeks. Future topics include Country Blues, Guitar Styles, Bluegrass, and The Autoharp. Anyone wanting more information should contact the Toronto Folk Music Guild, P. O. Box 879, Station F, Toronto 5, Ontario, Canada.

## BITS & PIECES

The seventh annual UNIVERSITY OF CHICAGO Folk Festival is scheduled for January 27 through 29\*\*\*London now has a FOLK-SINGERS COMMITTEE for Peace in Viet Nam\*\*\*For a free directory of folk music on New York radio, write Don Wade, 35-35 75th Street, Jackson Heights, New York\*\*\*ERIC ANDERSEN is reported to have left the Arthur Gorson office\*\*\*A four-part series entitled THE WORLD OF FOLK MUSIC is scheduled to begin on Network TV in February\*\*\*LIMBERJACKS are available at Design Research\*\*\*New songbooks now available from Big 3 include Dylan's BLONDE ON BLONDE, and also a LOVIN' SPOONFUL songbook\*\*\*JUDY COLLINS' new album has already made the charts, and her single of Farina's HARD LOVING LOSER seems to be headed there as well\*\*\*THE YOUNGBLOODS' single of "Grizzly Bear" is also getting a great deal of airplay in some cities\*\*\*PETER & GORDON have released a single of Ochs' "Flower Lady"\*\*\*For a real folk Christmas record, check out the Phillips recording of MISSA CRIOLA. Even Christmas-hating Dave Van Ronk flipped for this one\*\*\*Consensus of opinion seems to indicate that the new JAMES COTTON Chicago Soul Blues Band is great

# REMARKABLE!

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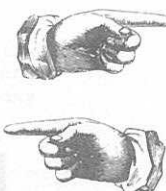
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SYMPHONY HALL Dec. 30 Friday



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ERIC VON SCHMIDT

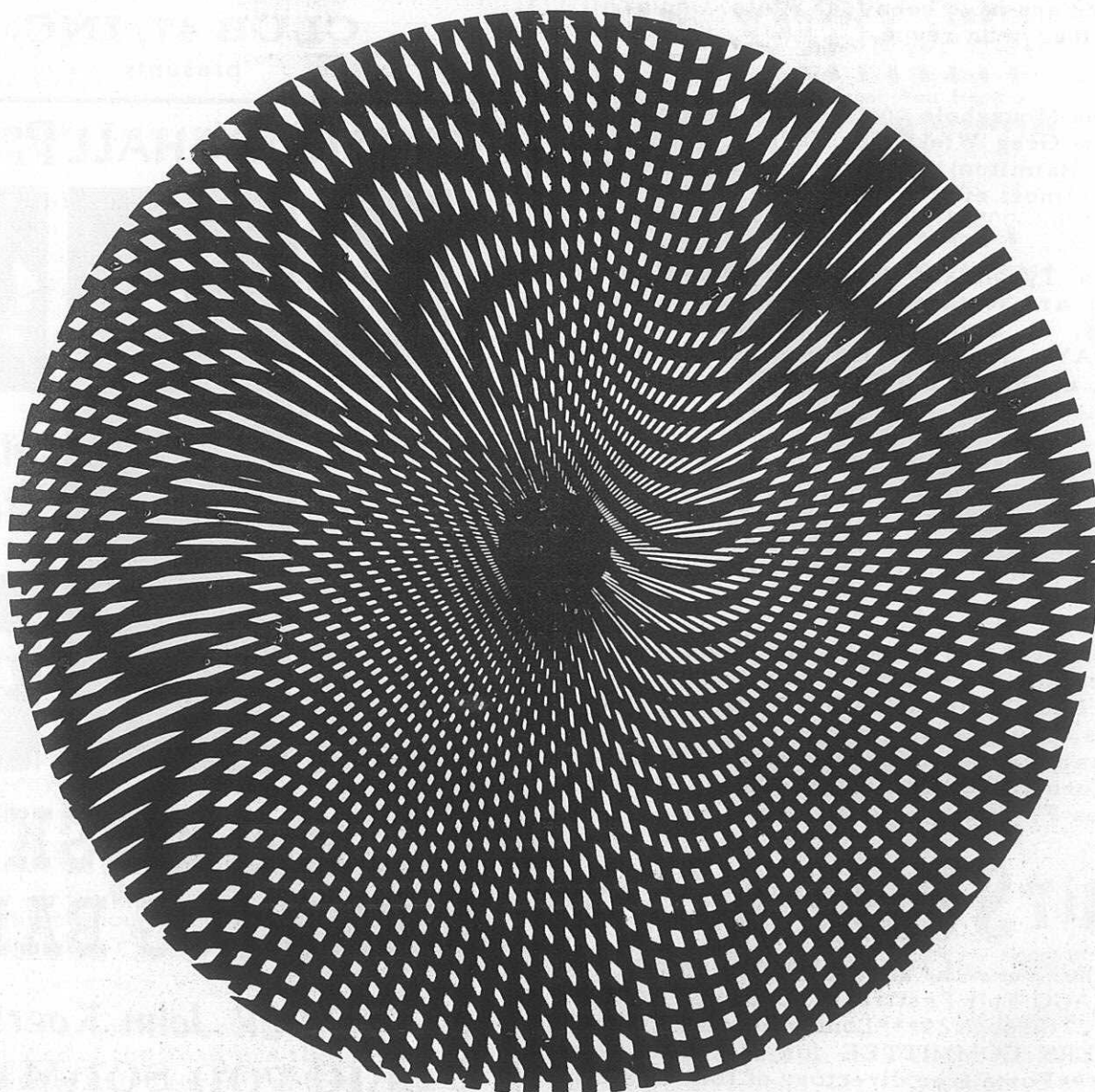


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Tickets: 2.50, 3.50, 4.00, 4.50

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# ... AND COFFEE TOO



## OUT OF STATE

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

### Main Point

Bryn Mawr, Pa.

#### December

F 16 }  
Sa 17 } Kweskin Jug Band  
Su 18 }

Th 22 }  
F 23 } Hoots  
Sa 24 }  
Su 25 }

Th 29 }  
F 30 } Hoots  
Sa 31 }

#### January

Su 1 }  
M 2 } Hoots

### Tete a Tete

Providence, R. I.

#### December

F 16 }  
Sa 17 } Dan Gravas  
Su 18 Hoot  
M 19 Closed  
Tu 20 Guitar Workshop  
W 21 Folk Workshop  
Th 22 Fun and Games  
F 23 }  
Sa 24 } Curtis Rabey  
Su 25 Hoot  
M 26 Closed  
Tu 27 Guitar Workshop  
W 28 Folk Workshop  
Th 29 Fun and Games  
F 30 Bill Madison  
Sa 31 Happy New Year (go celebrate elsewhere!)

#### January

Su 1 Hoot  
M 2 Hangover nursing  
Tu 3 Guitar Workshop  
W 4 Folk Workshop

## Out of Town Concerts

### IN NEW YORK

F 16 CAROLINE HESTER  
St. Peter's Episcopal Church - 8:30 p.m.  
346 West 20th Street  
S 17 HOLIDAY HOOT - Steve Ansel, Bergerfolk,  
Dave Farkus, Jay Forbes, Ricardo Gautreau,  
Paula Goldman, Joseph Keyes, Marsha & Lou,  
George Lorrie, Stuart Weiss MC.  
Town Hall - 5:15 p.m.  
W 21 RAVI SHANKAR  
Th 22 Philharmonic Hall  
F 23 Lincoln Center - 8:30 p.m.

## The Sword and the Stone

Oklahoma City, Okla.

#### December

F 16 }  
Sa 17 } The Buchanan Trio  
F 23 }  
Sa 24 } Special Christmas Show  
Tu 27 Dave Jones  
W 28 }  
Th 29 } Budd Davisson  
F 30 }  
Sa 31 } Pete and Jennie

## Second Fret

Philadelphia, Pa.

#### December

F 16 }  
Sa 17 } Charles River Valley Boys  
Su 18 } also, Camp Films  
F 23 }  
thru } Dave Van Ronk  
Sa 31 } also, Camp Films

## La Cave

Cleveland, Ohio

#### December

F 16 }  
Sa 17 } Tom Paxton  
Tu 20 }  
thru } Jim and Jean  
Su 25 }  
Sa 31 The Youngbloods

## Patches 15 Below

Timonium, Md.

#### December

F 16 }  
Sa 17 } Mike Cooney  
Su 18 Hoot  
F 23 }  
Sa 24 } Lorraine Nelson and  
George Richardson  
Su 25 Hoot for the Holiday  
F 30 }  
Sa 31 } Beldon Burns

#### January

Su 1 Hangover Hoot

## Cafe Lena

Saratoga Springs, N. Y.

#### December

F 23 }  
Sa 24 } Frank Wakefield (of the Greenbriar Boys)  
F 30 }  
Sa 31 } Pat Webb

#### January

Su 1 Pat Webb

## Unicorn

Dial UNICORN

### December

F	16	
Sa	17	James Cotton's Chicago Soul Blues Band
Su	18	
M	19	Hoot w/ Dick Summer
Tu	20	
W	21	
Th	22	
F	23	To be announced
Sa	24	
Su	25	
M	26	Hoot w/ Dick Summer
Tu	27	
W	28	
Th	29	The Irish Rovers
F	30	
Sa	31	

### January

Su	1	The Irish Rovers
M	2	Hoot w/ Dick Summer
Tu	3	
W	4	The Irish Rovers

## Loft

LA3-9391

### December

F	16	John McQuade, also Bill Brown, Negro
Sa	17	work songs, gospel, & blues
Su	18	Hootenanny *
M	19	Bluegrass, country & western Workshop
Tu	20	Movie: "Pay or Die"
W	21	Movie: "Devil at 4 O'Clock"
Th	22	Auditions with Bob Jones
F	23	
Sa	24	Jack McGann & Pinky
Su	25	Closed
M	26	Closed
Tu	27	Movie: "Gentleman Jim"
W	28	Movie: "Fall of the House of Usher"
Th	29	Auditions with Bob Jones
F	30	
Sa	31	John Basset

### January

Su	1	Hootenanny *
M	2	Ballad Workshop
Tu	3	Movie: "High Noon"
W	4	Movie: "Treasure of the Sierra Madre"

\* No cover, no minimum

## The Quest

### December

F	16	Christmas Happening
Sa	17	"The Zoo Story" by Albee, performed by The Inquests, drama group of The Quest
F	23	
Sa	24	Closed
F	30	
Sa	31	Closed

## Rose

### December

F	16	Dr. Doubilet & the Park St. Undertakers,
Sa	17	also, Chris Smither
Su	18	Pink Elephants do Drive Convertibles
M	19	Gil de Jesus
Tu	20	Closed
W	21	Gil de Jesus
Th	22	
F	23	Closed
Sa	24	
Su	25	
M	26	Gil de Jesus
Tu	27	Closed
W	28	Gil de Jesus
Th	29	Closed
F	30	The Seekels
Sa	31	New Year's Party with the Seekels, Gil de Jesus, & Paula Larke (by reservation only)

### January

Su	1	Closed
M	2	Gil de Jesus
Tu	3	Closed
W	4	Evening of jazz w/ the Don Garcia Trio

## Y - Not

Worcester, Mass.  
752-9682, 755-6101

### December

F	16	Patrick Sky
Sa	17	
Su	18	Norman Schell
Th	22	Hoot
F	23	
Sa	24	Tony Rubino
Th	29	Hoot
F	30	Bill Staines

## King's Rook

1-356-9754

### December

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

### January

Su	1	Folk Music
M	2	Free Hoot
Tu	3	Go-go dancing to 2 bands
W	4	Folk Music

## ... AND COFFEE TOO

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## MASSACHUSETTS AREA

## Damaged Angel

### December

F	16	Barry Doherty & Kip Crosby - poetry
F	23	Laurie Cote - classical piano
F	30	Jimmy Santos - classical guitar

## Where It's At

### December

F	16	Beacon St. Union
Sa	17	(Matinee Sunday 4 - 7)
Su	18	
M	19	
Tu	20	Closed
W	21	
Th	22	The Lost
F	23	
Sa	24	Closed
Su	25	
M	26	The Lost
Tu	27	Closed
W	28	
Th	29	The Ramrods
F	30	
Sa	31	The Ramrods plus the Beacon St. Union

## Club 47

UN4-3266

### December

F	16	Chuck & Joni Mitchell
Sa	17	
Su	18	Cambridge Consort plays Renaissance music
M	19	
Tu	20	Patrick Sky
W	21	
Th	22	Charles O'Hegarty
F	23	
Sa	24	Closed
Su	25	Hoot
M	26	Charles River Valley Boys
Tu	27	
W	28	
Th	29	Doc Watson
F	30	
Sa	31	Closed

### January

Su	1	Hoot
M	2	
Tu	3	Jackie Washington
W	4	

## The Parable

### December

F	16	Jim Friedrich
Sa	17	
F	23	Open hoot
Sa	24	Closed
F	30	Open hoot
Sa	31	Closed

## The Sword in the Stone

### December

523-9168

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
Th	22	Steve Koretz
F	23	John Synnott
Sa	24	Special
Su	25	Closed
M	26	Hoot & Auditions w/ Dan Gravas
Tu	27	Hoot, guest special
W	28	Chris Smither
Th	29	Dan Gravas & guest
F	30	Jaime Brockett
Sa	31	Open, special

### January

Su	1	Closed
M	2	Hoot & Auditions w/ Dan Gravas
Tu	3	Guest special
W	4	Larry & Bernadette

## 7th Circle

### December

F	16	To be announced
Sa	17	Snoopy & the Sopwith Camels (Jug band)
Su	18	
M	19	
Tu	20	Closed
W	21	
Th	22	
F	23	Recorded music & talk
Sa	24	
Su	25	
M	26	Closed
Tu	27	
W	28	
Th	29	Recorded music & talk
F	30	
Sa	31	Closed

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## Local Concerts

### December

M	26	The Little Angels, Back Bay Theater
thru		
Sa	31	11:00 am & 2:30 pm
F	30	Jim Kweskin & Jug band, Spider John Koerner, & Eric von Schmidt, Symphony Hall, 8:30 pm

### January

F	6	Eric Anderson, Jordan Hall, 8:30 pm
F	13	Otis Rush Blues Band & the Butterfield
Sa	14	Blues Band, Jordan Hall

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## NEW YEARS EVE AT UNICORN

Once again, the Unicorn will be open on New Year's Eve and holding a special party. As usual, only patrons who have made prior reservations will be admitted. Featured on stage that night will be the Irish Rovers, with additional performers to be announced. The price of admission will include all beverages, party favors, and noisemakers. The event in past years has attracted capacity crowds and the Unicorn has had to turn away many customers. Best bet is to make your reservation early. You can do that by dialing UNICORN.

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# Broadside

PETE SEEGER

Back Bay Theatre, December 3

For me Pete Seeger is a turned on state of mind into which I willingly slip every time his name is mentioned let alone when he is on stage. I imagine I feel somewhat like the screaming Beatle fans who don't even have to hear the songs. So how do I review Pete's concert when I'm thinking, "Yeah! Yeah!"?

This went through my mind as Pete sang his first couple of songs. Then I noticed that I wasn't turned on. Where was the magic? Pete was singing a series of songs everyone knew, "Oleanna," "Irene Goodnight," etc., and saying that he wanted to do a reunion sort of evening traveling around the country with familiar songs. We sang along (for Pete I'd sing along on "Melancholy Baby"), but we weren't with it. Neither, I thought, was Pete.

Somewhere around the fourth or fifth song he stopped after the first chorus to tell a joke, and we all loosened up with a mild laugh. Then he stopped after the second chorus and told another; then after the third. By the end of the song we were all laughing and the magic was back. From then on it was a Pete Seeger concert in the Classic style. A few new songs, a few new ideas, a few instrumentals (not enough for me). Through it all we sang along on songs we'd known for years and songs we were hearing for the first time. I should note here for people who haven't experienced it that each member of the audience at a Seeger concert feels that the whole audience is one collective "we." I include in that myself, the hippies who probably regard Pete as outmoded but came anyway, and the fellow near me who said to his neighbor, "See? I told you he was a Communist" after a peace song.

The same three themes, politics, love, and traditional music, that run through all of Pete's concerts ran through this one. As usual he sang a few of his own songs. For the most part I consider his concepts lovely, his tunes pleasant, and his lyrics so-so with occasional greatness; but to tell the truth, it's hard for me to remember specific songs. The concert left me with a glow that refuses to be analyzed into particulars. The one song that struck me most was, of course, his one rag of the evening, a hilarious little song written by a friend of his about how the friend's car is in such good shape because his wife, Molly, "keeps it lubricated all the time."

At the end of the concert I realized that all of the very familiar songs we'd sung, songs we've known all our lives, it seems, were

# Reviews

popularized by Pete Seeger. From "Irene Goodnight" at the beginning to "We Shall Overcome" at the end, the whole concert was a demonstration of a fact that Pete almost never takes credit for and probably didn't notice that night. This one man with infinite love of people and music, despite blacklists, red-baiting, and snotty kids making fortunes from songs he taught them, has influenced the musical heritage of an entire country.

Eliot Kenin



SKIP JAMES / TODAY!

Vanguard VRS-9219  
VSD-79219

Unbelievable as it seems, this is the first time that this man, the Pablo Casals, the Charlie Parker, the Andres Segovia of country blues has been recorded properly. His 1930 recordings are incredible pieces of music, but the fidelity is far from today's standards; the 1964 recording at Newport was done only a few weeks after he had been rediscovered, and shows an understandable hesitancy, the Melodean record (1964 or early '65) was cut almost immediately after a long stay in the hospital. But here we have Skip James relaxed, in good health, and in superb form.

Describing Skip's music is nearly impossible; once past the point of categorizing it as country blues, one is left without any kind of descriptive reference. His guitar, piano and vocal styles and technique can only be called incredible, an adjective which may be accurate and emotionally satisfying, but hardly informative. It is not his breathtaking musicianship that makes it impossible to adequately describe his music; it is the uniqueness of his styles. It is difficult to imagine anyone who had heard him before ever mistaking his voice, guitar, or piano. There is an indefinable "otherness," a strange nostalgia in his music...

We have this record. An excellent cross-section of Skips' music. Guitar - Piano - Voice - Admirable bass by Russ Savakus - Informative, perceptive, well-written notes by Bruce Jackson - But most important, the unique, extraordinary music of the finest bluesman ever recorded.

Phil Spiro

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Jim Kweskin and The Jug Band

Vanguard VRS 9234

Have you noticed that the Jug Band is THE jug band? There just aren't any others around, to speak of, and one of the biggest reasons is the high standard Jim Kweskin and The Jug Band set. To be even considered worthy of the name "jug band," any other group would have to be at least almost as good as The Jug Band, but any bidders are simply priced out of the market.

(continued overleaf)

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# Broadside

And with this album the standards have been raised higher. As usual, taste and musicianship run rampant throughout the performances, but what is more impressive is the spontaneity and warmth which negates the fact that these are studio performances. The idea of a jug band means, above all, fun and love, and these are here in full measure. "Christopher Columbus" is pure Saturday morning cartoon show; "That's When I'll Come Back To You" is awesome in its refulgent display of erudite mellifluence.

I used to think that Maria was the weakest member of the band, but after hearing "Christopher Columbus," "Never Swat A Fly" and "Richland Woman," I have no right to that opinion any longer. The inventiveness in improvisation that I previously found wanting is here in abundance and her singing is more refined and tasteful than ever.

Although everyone performs heroically, Bill Keith has to be singled out for elegance above and beyond the call for his beautiful job on "Richland Woman." It is discouragingly fine.

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(near George's Folly)

MON.-SAT. 10a.m.-9p.m.

SUN. 1p.m.-6p.m.

# Reviews

Great is the temptation to write lofty peans (in the hope of being quoted on a future record jacket as my noble leader is on this), but let me just say that Jim Kweskin and The Jug Band have exceeded every reasonable expectation.

Ralph Earle

## COUNTRY MUSIC CONCERT

Willie Nelson

RCA Victor LPM-3659 (mono)/  
LSP-3659 (stereo)

For some time Willie Nelson has been considered one of the leading songwriters in Country and Western music. With this album he has shown that he is a capable performer as well. In addition to country music, Western swing and pop music have heavily influenced Nelson's singing style. Nevertheless, Willie Nelson has a very distinctive style of singing. In the liner notes, Don Bowman says, "When speaking of a singer or entertainer, people often say, 'he sounds a lot like so-and-so' or 'he reminds me of such-and-such.' You never hear this about Willie Nelson because there is no one to compare to him." Quite true. Nelson does strange things to the timing of the words in a line, perhaps putting half the words in a quarter of the rhythmic pattern.

Most of the songs on this album are Willie Nelson compositions. The three that are not include "Yesterday," a Beatles hit. Another that is not by Nelson is "The Last Letter." Although Jack Elliot is hardly what one would call a country and western singer, it is interesting to compare his version of "The Last Letter" with Nelson's very personalized one. The other song not credited to Nelson is "Night Life," a C & W rework of "Sportin' Life Blues." With the exception of the rather grisly "I Just Can't Let You Say Goodbye" and the totally uninspired "I Never Cared For You," the remainder of the songs are of a very high caliber. Nelson does an excellent job on his "Mr. Record Man" and comes out sounding something like Dave Dudley. As might be expected he does a really fine job on his very famous "Hello Walls."

This album was recorded at a live show at Panther Hall in Fort Worth, Texas, and suffers more than usual from the normal problems of such live concert recordings. Despite these drawbacks it is quite a good record.

Bob Jones

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TANBOURINES



Come gather 'round me, readers,  
And a story I will tell  
'Bout how poor old Eddie Freeman  
Has blown his mind to Hell!

by MARY STAFFORD

After the last nasty remark I made in this column, I'm most cautious about personal references; in fact, the above quatrain will be my only direct comment, I promise! If you can identify other characters in the following diatribe, you may do so at your own discretion. I didn't say it was so-and-so.

A contention of a recent "think-in" article was that most "creative" people regularly use, or have at least experimented with, psychedelic drugs. Furthermore, the strong implication was that without such wonderful mind-stretchers these people would not be able to spew forth their artistry for us poor uncreative slobs to gobble up. The question "What attraction do drugs have for these people?" was raised but never satisfactorily answered. I'd like to venture some personal opinions about the possible answers.

Creative people are viewed in our society with a mixture of envy, distrust, and downright hatred. In this culture of the norm any variation is a sin. Consequently, the creative person, from his earliest youth, is under severe pressure; the less gifted around him want him to deny his talent, and those few who tolerate his ability will probably be hammering away at him with asinine admonitions to work harder. Very few creative people grow up without scars; they are often neurotic, and, simply because most of the world isn't creative, they are maladjusted and out-of-place. Is it any wonder that such people want what escapes they can find?

Another question is what effect drug-taking has on the art itself. Ed has partially covered this. He defines creativity as "a coupling of ability to perceive and ability to communicate," and quickly admits that communication is gained only through hard work. The big danger is that a performer (or any artist) under the influence of drugs is living in his own little world of perceptions, and is unable to judge them or evaluate anyone else's reception of them. Even if the whole audience were "turned on," there would be no guarantee that they would be enjoying the same thing.

I have seen one performer spend a full hour on stage tuning an instrument; apparently to his heightened perceptions this was fantastically moving music. Another singer I know once delivered a meaningless and sometimes inaudible speech which left the entire audience in the dark as to his point. The saddest part of all is that both performers are of

better-than-average ability and certainly capable of communicating when they want to.

But the danger of drugs for the creative artist is far greater than the failure to communicate. It is that his own neuroses make him an easy victim. For the unhappy outcast from the world of little people, what more tempting place could there be to live in than a world of his own where no one can touch him or hurt him? The fact that there are bad "trips" as well as good ones doesn't act as a deterrent at all. And, lest I have letters of indignation from people who will inform me that pot and LSD aren't addictive drugs, let me say that any intelligent observer will soon see that physical addiction is easy to overcome, but that emotional dependency is nearly impossible to break.

So far I have talked about the effects of psychedelics on the regular user. Most of these don't apply to the experimenter, whose motives and reactions may be quite different. Many creative people have minds already open and inquiring, and the drug experience is another sensation to try. The difference between casual experimenters and addicts is that the former don't need the world that drugs make. They may (or may not) enjoy the experience, but they are not dependent upon it to create. Their artistic abilities are within themselves, and while the psychedelic experience may open new vistas, the basic work of their creativity is shaped by a real world.

## The Song Finder

by Kenn Basler

TO: Wanda Adams, North Weymouth, Mass.

"Tomorrow Is A Long Time," by Bob Dylan, can be found in the recent Bob Dylan Song Book that contains most of the songs he has recorded. It was published by M. Whitmark and Sons.

Words and music to Lee Hays' "Seven Daffodils" can be found in the songbook Travelin' On With The Weavers, published by Harper & Row.

"Nobody Knows You (When You're Down And Out)" can be found in The Weavers Songbook - Harper & Row.

Your local music store should have them in stock or be able to order them for you.

TO: Donna Davignon, Peacham, Vermont

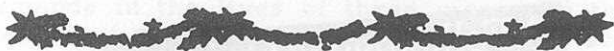
Words and music to Geoff Muldaur's "Ginger Man" were published in Sing Out! Vol. 14, No. 3. This is one of the back issues still available. Enclose 75¢ to Sing Out!, 165 West 46th St., New York, N. Y. 10036

TO: Mark Deloss, Boston, Mass.

From the information you gave me, the song is entitled "Jesus Was A Teenager Too." The song first appeared in 1958 and is widely sung all over the country, principally by highschool and young college students. The author is unknown and there are as many different verses as people who sing it. Two versions of the song were printed in the New York Broadside, No. 68. Back issues are available.

TO: Cliff Shea, Worcester, Mass.

Martin Wood's "Runnin' On Home To You" was published in Folkin' Around, Vol. 1, No. 5. The name of the magazine is now Sounds, and information on back issues can be obtained by writing: Sounds, 428 West Deming Pl., Chicago, Illinois.



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### SOME APOLOGIES

Those readers who tend to scrutinize our issue more closely than do some others may note that the printing of this issue is not quite up to par. The reason is simple. With this issue, BROADSIDE has become its own printer, and we have much to learn. However, this new organization will allow us to provide you with what we think is a better publication. Watch our progress.

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# "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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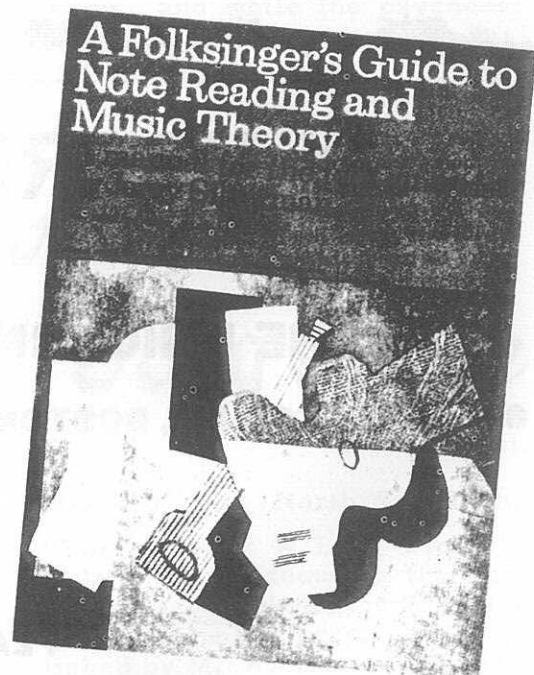
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**COFFEEHOUSE**

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*by jan chartier*

Jack Sheridan directed a strange combination at the Rose Coffeehouse on Friday, December 2. The first one-acter presented was by a South American, Sebastian Salazar Bondy, entitled "The Suitcase." This was followed, with only a moment's break, by an early Tennessee Williams play, "Speak to Me Like the Rain..." More about this choice later.

The audience was attentive and introduced several controversial comments after the performance. The major question Director Sheridan confronted them with was whether "The Suitcase" is a political play. Jack feels quite certain that it is indeed a politically-oriented piece, specifically typical of Latin American countries. However, if this was intended in the writing, Bondy failed to communicate it to me.

In terms of plot, the play depicted a brief episode in the lives of three men. To the owner of the suitcase, it was a fleeting acquaintance soon to be forgotten. To the hobo, it was a glowing period of dreams or memory, not altogether new, and not so soon to be cast away. To the railroad station watchman, it was a totally new, thrilling experience; one to forever alter his life.

The acting was passable, and the set served the production well. The play itself is sad; there seems to be a wave of false hope flaunted before the broken characters. To me it was almost a character study, with the politics of the outside world non-existent to those involved.

Be that as it may, my mind would not focus on the Williams play. A break was definitely needed before attention could be given to the soliloquies of two lovers lost in their individual lives. The acting was better here, with June Judson as the Woman and Al Chermakian as the Man. As with many of Williams' early plays, this serves as a study for his future, best-known characters. Other than that, all I can say is I love the title - "Speak to Me Like the Rain and Let Me Listen."

An interesting experiment is in the works - a production of the same play, on the same night, by three different groups of actors. This presentation is not definite at the moment, but will hopefully soon appear at the Rose. It should especially be of worth if each group is allowed freedom of interpretation

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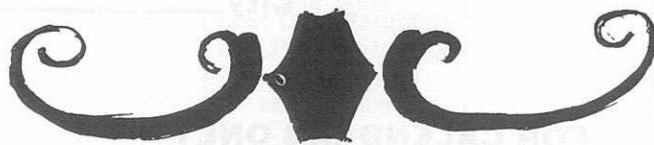
and movement. This, of course, will be highly dependent on the director.

\*\*\*\*\*

Next issue I hope to review a new production of Spoon River playing at The Quest.

\*\*\*\*\*

The North Shore Music-Theatre has announced a Poster Design Contest for high school students. Sponsored by the North Shore Community Arts Foundation, all posters submitted will be displayed in an exhibition at the theatre during the annual Shakespeare Program to be held May 15 to 27. Deadline for entries is January 20. For pertinent information please contact the Foundation.



## WINTERFEST FOLK SCHEDULED

The second Winterfest Celebration will again include a Folk Festival within its program. The folk performances will take place on the concluding Saturday and Sunday of Winterfest. Performers are expected to be announced in the next few weeks.



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# dear BROADSIDE



dear BROADSIDE:

Speaking of "puerile pretention," Ralph Earle's recent "review" of Gordon Lightfoot's album is one of the most inane pieces of prose I have ever read. His so-called criticism rests on pure prejudice, and then erupts into ridiculous, illogical value judgments, rather than having any substantive objective value.

Mr. Earle's allusion to Lightfoot's "arrogant egotism," manifest in "For Lovin' Me" and "I'm Not Sayin'," strongly suggests how much perceptiveness the critic lacks. Just as Lightfoot is an honest and sensitive person, his music reflects his internal needs and conflicts, which he chooses to most effectively express in paradox form. Both his poetic technique and his mastery of understatement obviously overwhelm Mr. Earle.

Gordon Lightfoot is unique to the folk music genre because he loves and feels and shamelessly admits it in his tunes. If he is at all arrogant or egotistical, it is a Byronic arrogance, a trait that commentators such as Mr. Earle would do well to encourage, if they only had the awareness to understand it.

Very truly yours,  
Douglas D. Graham  
Detroit, Michigan

(The nub of Mr. Graham's point seems to be that Lightfoot is being ironic; i.e., in "For Lovin' Me" the protagonist is not Lightfoot, but really the girl involved. Although I am not convinced, it is possible. (I can see, however, no analogous justification for "I'm Not Sayin'.") But, Mr. Graham, paradox is stating the opposite of what you mean; understatement is stating what you actually mean, but with less force than you justifiably might. I cannot grant you both. --Ralph Earle)

dear BROADSIDE:

Has Tom Rush recorded "Duncan and Brady"? Also, are Tom Rush's early albums still available?

Thanks,  
Joanne Smith  
Philadelphia, Pa.

(Tom Rush recorded "Duncan and Brady" on his album, Got a Mind to Ramble. For availability of his early recordings, we suggest you contact a record store in your own community to find out whether they can obtain the albums for you. Ed.)

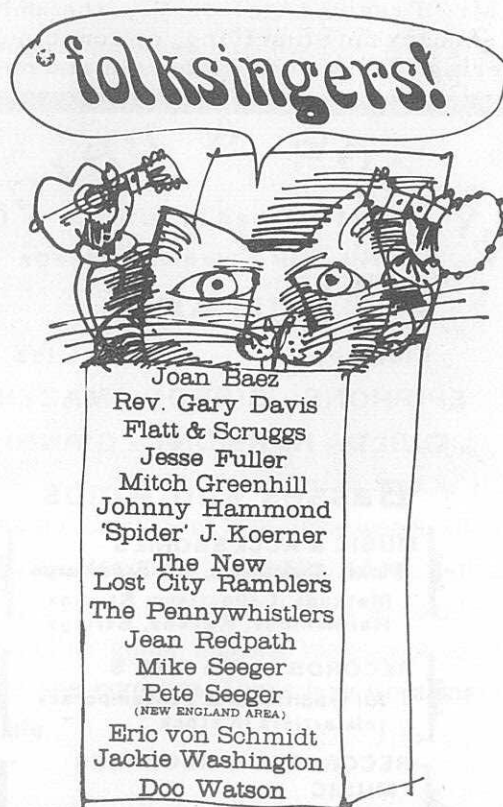
dear BROADSIDE:

In answer to Robert Bruce's letter: Benji Aronoff appeared at the Main Point last summer, but this fall joined a rock & roll group in the South. John Pilla often performs at the Point and will be seen next with Doc Watson the last week of January. The fine talents of Bob Patterson have been heard several times at Main Point hoots and he will be booked as soon as the schedule allows.

The Point is proud of supporting local performers as well as being "big time." Some local names to appear this fall are: Phil Petersen, Chuck Aronson, The Munchkins, Robby Robinson, Johnny O'Dea, John Kilby Snow, and Raun MacKinnon.

Sincerely,  
Bill Campbell, of the Main Point

P.S. We have read several reports that the Joan Baez Christmas album is the best of the 1966 holiday season. By comparison, this makes Christmas with the Beers Family the best of all time.



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# dear BROADSIDE



dear BROADSIDE:

I enjoy your little publication but I find Ed Freeman's column particularly offensive. Such discussions as on "reality" (Think-in, July 6, 1966) are merely harmless and sophomoric; the more recent piece on "drugs" (November 9) is not so harmless and demonstrates an appalling lack of thought.

To say "...about 90% of professional musicians use or have used drugs..." is a fantastic statement. Certainly "drugs" should be defined - Mr. Freeman must be including penicillin. "Anyone who has glanced at the countless articles on drugs in the popular magazines" would think "that an overwhelming majority of creative people in all fields today have at least experimented with a variety of drugs." However, the "popular magazines" are not the best sources of information for research on any, but especially this, subject. The masses are against creativity and afraid of the creative personality - they pay a good deal for the pleasure of receiving information that aids them in damning that which they dislike.

Mr. Freeman states: "...the only consistent users of stupefying, or consciousness-lowering, drugs such as heroin and morphine

have been jazz musicians." In actuality, the consistent users of these drugs are non-achievers, of every kind. The incidence of drug addiction in the jazz world is much exaggerated and over-reported in the popular press for the reasons mentioned above, plus the fact that many victims are Negro and make it even more profitable for the press to sensationalize on the subject. It is my belief that the incidence of drug addition in the jazz world is due to psychological and sociological difficulties thrust upon the Negro population in our country, not anything to do with jazz. If the Negro had brought with him the visual arts as his major means of expression, the drug addicts we read about on the front pages would be painters. Rarely do we read that the largest single group of drug addicts in this country is made up of housewives. Yet this is so. (Are American housewives developing "Spiritual Consciousness"?)

The development of this "Spiritual Consciousness" began with the first man who realized that he was a being apart, not with "drug-oriented art." To state that most of today's pop and op art, avant-garde theatre, literature and some architecture is the product of drug perceptions shows a total lack of understanding of these art forms and a probable total lack of experience with drugs. To think that most artists' motives are to recreate drug experience is preposterous! Most working artists are too damn busy to fool around with time-consuming "experiments." The drug experimenters are usually the hangers-on around the periphery of a creative group, those individuals who cannot quite make a commitment to ideas, so make their commitment to things instead - drugs or beads or rope shoes - or all three.

I am not against experimentation - be it with wine, women, men, song, or LSD. I am against the kind of foggy thinking and "reporting" that clouds the issues of art, psychology, and communication for a young and inquiring audience.

Sincerely yours,  
Elizabeth Crowell Chase  
West Brookfield, Mass.

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