

THE BROADSIDE

Volume V, Number 23

Cambridge, Massachusetts

January 4, 1967



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THE BROADSIDE

Vol. 5, No. 23

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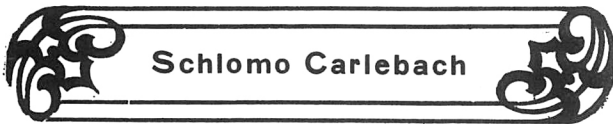
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Schlomo Carlebach

One of the most picturesque personalities on the folksinging scene, black-bearded revivalist Schlomo Carlebach is an extraordinary artiste with an extraordinary art form. An ordained rabbi, a scholar, and a scion of scholars, he left the pulpit several years ago to pursue a remarkable career of service through song. He has composed over four hundred melodies, and now has five LP's circling the globe.

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the intensity, the immensity, the wistfulness, the frenzy and the fire of life on many levels.

Rabbi Carlebach has performed in practically every state and every city from Toronto to Texas. He has completed six European tours, with concerts in London, Paris, Jerusalem, Rotterdam, and Rome.

This past season he toured South America twice, including among his performances a command performance at the Presidential Palace in Buenos Aires, Argentina.

Among his plans for this season is an appearance here in Boston, at the Loft coffeehouse. Check the schedule pages for further details.

BUTTERFIELD BAND, OTIS RUSH IN CONCERT

An unusual scheduling will put the Paul Butterfield Band and Otis Rush in concert two nights in a row in Boston this month. On both January 13 and 14 the two attractions will perform in evening concerts at Jordan Hall. The Butterfield Band is currently riding high on the LP charts with their East-West album. We believe this will be Rush's first concert appearance in Boston.

“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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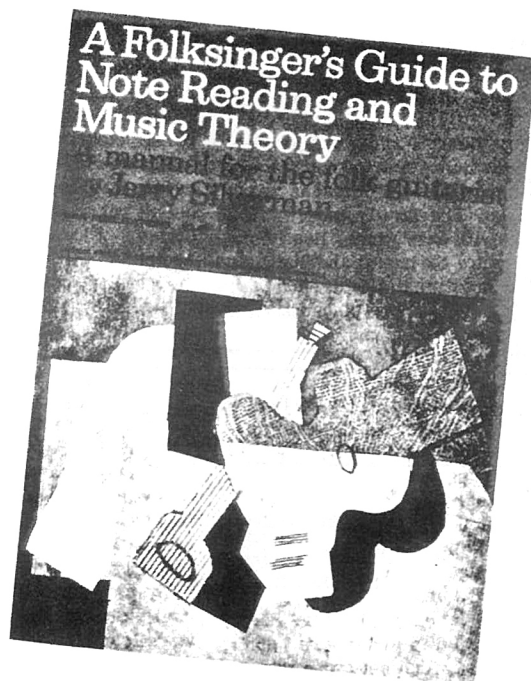
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Beans in My Ears

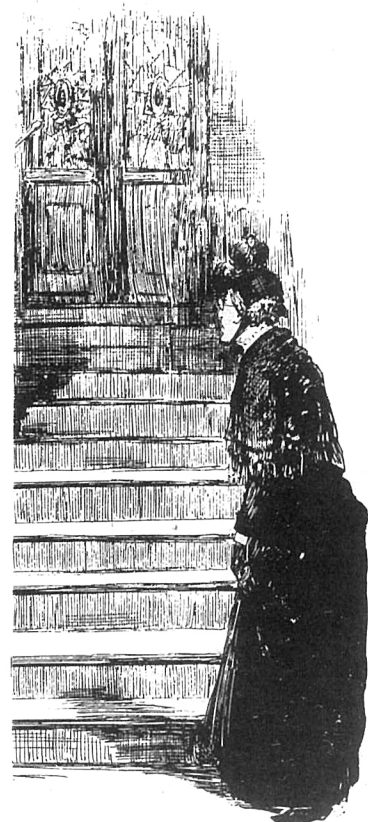


words and music
by Len Chandler

1. My mom-my said not to put beans in my ears,
beans in my ears, beans in my ears. My mom-my said
not to put beans in my ears, beans in my ears.

- *2. Now, why would I want to put beans in my ears?
Beans in my ears, beans in my ears,
Why would I want to put beans in my ears?
Beans in my ears.
- *3. You can't hear your teacher with beans in your ears,
Beans in your ears, beans in your ears,
You can't hear your teacher with beans in your ears,
Beans in your ears.
- 4. "What's that you say -- let's put beans in our ears?
Beans in our ears, beans in our ears.
What's that you say -- let's put beans in our ears?
Beans in our ears."
- 5. "You'll have to speak up -- I've got beans in my ears,
Beans in my ears, beans in my ears,
You'll have to speak up -- I've got beans in my ears,
Beans in my ears."
- 6. "Hey, Mommy, I've gone and put beans in my ears,
Beans in my ears, beans in my ears,
Hey, Mommy, I've gone and put beans in my ears,
Beans in my ears."
- 7. "That's nice, son, just don't put those beans in your ears,
Beans in your ears, beans in your ears,
That's nice, son, just don't put those beans in your ears,
Beans in your ears."
- 8. I think that all grown-ups have beans in their ears,
Beans in their ears, beans in their ears,
I think that all grown-ups have beans in their ears,
Beans in their ears.

*Optional





RAMBLIN' ROUND

w/dave wilson

After missing two issues in a row, I appear before you now, blushing a little, and feeling a little audacious in attempting to write something for you when my thoughts are all jumbled, and there seems to be little or no connection between all the items I would like to pass on to you.

BROADSIDE is going through changes right now. We have, essentially, become our own printers, mailers, and promoters. This means some sticky times in the beginning. Things are not always going to turn out the way we intended them to at first, but we are learning, and the end result, we hope, is going to be a finer, more flexible, more exciting magazine than we have been able to give you up to now. I would like to ask you all to have a little patience with us as we go about straightening out the hangups. And watch us. I think you will see some exciting innovations in the next few months.

Something I have noted are the differences that exist among our subscribers, especially those who have yet to receive their first issue. Some of them come on like Anslingers, accusing us of fraud, thievery, and sundries, when they are not even sure if we received their order, or if they remembered to include their address, or if, without informing us, they moved right after subscribing. Others



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\$3.00 per year

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news • technique • lore • songs

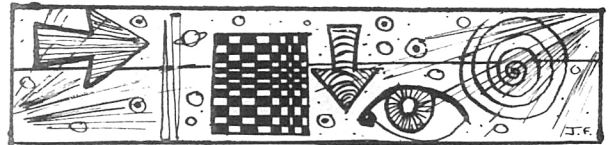
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have the patience of saints, more I'm sure than would I if I was in their position. But, we love them all, and hope that we will one day satisfy them all.

Although in conversation I have often talked about the function that I intended this magazine to serve, I guess I never have in print. In some issues, less than ten or twenty per cent of the material is agreeable to my thoughts (even though I have to take the responsibility for it all). Fact is, I visualize the magazine as an open forum for the folk community. I am not willing to deny any voice its hearing. If some points of view have not been heard, it is only because no champions have arisen to present them, to put them forward. If at times we seem to get involved with an endless exchange of trivial disagreement, it is because we are reluctant not to let someone have the full opportunity to hang or justify himself.

Looking back over this column, I seem to be coming on far more patriarchial than I ever intended. Excuse it if you can. May this New Year seem as promising to you as it does to us. Next issue, I'll talk to you in some detail about the American Festival of Music, 1967.



FOLK NEWS: CLEVELAND

by Dave Loebel

Eric Andersen, who evidently has parted ways with Arthur Gorson, cancelled another La Cave engagement. He was replaced by Jack Elliott (sans cowboy garb), who gave his first performance here.

* * * * *

The Gate was closed by police because it was the site of the reading of some poetry deemed obscene. The padlocking resulted from the arrest of the owner of a bookstore where copies of the poems were sold.

* * * * *

The Cleveland Folk Arts Association is sponsoring a folk festival in January which will concern itself with music, art, and dance of some of the nationality groups in town. These groups are numerous and varied, and there are even two radio stations that devote much of their programming to them.

* * * * *

Former La Cave manager Reeve Little is alive and managing a coffee house in California.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Country music fans in and around the Boston, Massachusetts, area should watch for the Bluegrass and Country and Western workshops at the Loft Coffeehouse. The most recent workshop had some of the finest talent in the area picking and singing. Buffalo, New York, recently had an extremely good bluegrass show. Headliners were the great Jim and Jesse, Mac Wiseman, and the Country Gentlemen. Mac Wiseman went on from there to an engagement in Toronto, Canada. The man who put the banjo in the country music, Earl Scruggs, and his partner, Lester Flatt, will be appearing in a coffeehouse, no less! Look for them at the Club 47 in Cambridge, Mass. Speaking of Massachusetts, the Blue Ridge Mountain Boys will be in that region during late January and perhaps February. Further good news for residents of the Boston area is that Kentuckians and their fantastic leader Red Allen will be there during February.

Interrupted by the tragic passing of Carter Stanley, the story on Bill Monroe is continued in this issue. Before the time when Bill Monroe began playing with his brothers, the mandolin was used strictly as an accompaniment, chorded rather than played for melodic and harmonic significance. Bill's syncopated, almost "blues" sounding mandolin playing has set the style which is used almost exclusively by country musicians today. The influence of Bill Monroe (and, indeed, of the Monroe brothers) is not confined to techniques of mandolin playing. Country string bands before the advent of bluegrass and the music of the Monroe Brothers sounded rather harsh. Early country music has a sound which has often been described as primitive. Bill Monroe's creation has a melodic, rhythmic, and harmonic sophistication which earlier country music lacked. Perhaps much of the difference can be visualized in this way: even the best of the earlier country string ensembles sounded like a group of backyard amateurs — very good amateurs, but amateurs nonetheless. Good bluegrass bands (Bill Monroe's Blue Grass Boys, Jim and Jesse, for example) sound professional. One of the major differences between the old-time sound and the bluegrass sound can be heard in the singing. The phrasing and the haunting tenor harmonies (built on intervals of fourths and fifths) differ markedly from those of earlier country music.

When most people think of bluegrass music, the first instrument that comes to mind is the five-string banjo. Paradoxically,

the banjo was the last instrument to be added to bluegrass instrumentation. Perhaps that should be amended to say "the last instrument to be added to true bluegrass instrumentation." Also included in some bluegrass bands have been the Dobro (Hawaiian type steel guitar), the accordion, the electric guitar, and even the pedal steel guitar. Many listeners believe that some of the above additions take a band out of the bluegrass category. Originally, the Monroe Brothers were a trio (fiddle, mandolin, and guitar). Later, Bill and Charlie recorded the famous vocal duets with guitar and mandolin accompaniment. Still later, when Bill formed the "Blue Grass Boys," the original trio of instruments was supplemented by the addition of a string bass. With the addition of the banjo a little while later, the "standard" bluegrass band became the five-piece group it is at present. Today "bluegrass-type" bands can be found which omit the bass, the fiddle, or even the mandolin. Occasionally, the banjo is omitted, but rarely the guitar.

Next week's column will be devoted to a discussion of the Monroe Brothers, the transition to the Blue Grass Boys, and the development of the Blue Grass Boys.



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New York News & Notes

by Kathy Kaplan

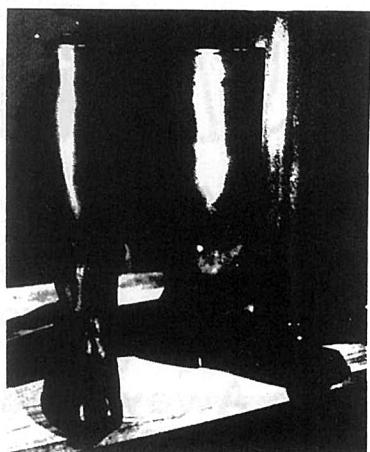
Without a doubt, Mike Seeger's concert was the best thing that happened here in quite a while. It seems that Mike can do just about anything and is truly the best of the "city-born interpreters." Although he is known primarily for his old-timey music, Mike did not limit himself to the old songs. His comments, especially those on current folk music, were particularly pertinent. He says he likes playing—and it really shows. Even the most familiar material never sounds tired. This concert, like several of the other outstanding events of the season, took place at the Folklore Center. I hope that Izzy and FOTM will see fit to continue...

The November issue of Harper's contained a run-down on some of the New York nightspots, including a not-too-kind portrait of the Gaslight and a not-too-accurate description of some of the singers who were there at the time...

Surprise guests at our December songswap was a couple named Mike & Sue from New Zealand, who stopped over here on their way to England. Among other things, they did a good "Ballad of a Carpenter." It was funny that they chose that song, as I kept thinking how much Mike sounded like Ewan MacColl...

The Greenbriar Boys were held over a second week. After the holidays, when things had

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MILE

calmed down quite a bit, they occasionally deviated from their regular program and did songs such as "Wabash Cannonball" and "Deep Elm Blues." It was a nice change... Frank Wakefield, who as you probably know can play just about anything with strings, decided he wanted to learn the autoharp. So, I started him in, and he says now he'll have to buy one. The only trouble is that he insists on using a flat pick. If he learns to finger pick it by the next time he comes to NY, he'll get a dulcimer lesson!...

Judy Collins admitted that she's not a folk singer, which was a good thing, since she sang only one genuine folksong ("Dewie Dens of Yarrow") in her Carnegie Hall concert. As expected, she brought along a small orchestra. However, they accompanied her only during the second part of the concert. During the first half, she only used a four-piece band. Many of the songs were familiar, but the arrangements were for the most part new. The audience wasn't as large as it was last year, and one might wonder if it has anything to do with all this "evolution."...



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THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

The Folklore Society of Greater Washington will hold its second weekend-long 'Get Away' in Prince William Forest Park in Triangle, Virginia, either the last weekend in April or the first one in May. We are calling attention to it this early because space will be limited to 130 people. Cost will be \$12. Write Nan Perdue, c/o FSGW, P. O. Box 19174 - 20th Street Station, Washington, D. C. 20036 for reservations.

#

WAVA-FM in Arlington has replaced the 11-12 week-day segment of Music Americana with Joe Pyne. Hmmm...

#

Bluegrass and Country-and-Western on radio is in pretty good supply these days. WDON (1520 AM) in Washington, and WEND (750 AM) and WISZ (1590 AM) in Baltimore all feature it more or less continually. WWVA of Wheeling, West Virginia, can also be readily picked up.

WOOK-TV in Washington also has a regular show on 8:30 to 9:00 every night.

There is live bluegrass at Cousin Nick's on 14th Street NW, near the D. C. transit bus terminal and at Margret's Restaurant next to the Wilson Theater on Wilson Blvd. in Arlington.

#

Two more church coffeehouses have opened up. The Universal Joint is open Saturday nights in the Silver Spring Unitarian Church, 10309 New Hampshire Avenue, Silver Springs, Maryland. The Coffee Gate in the Corcordia Lutheran Evangelical Church, 20 & G Streets NW, Washington, is open Friday nights.

#

Word is that a campus coffeehouse is in the planning stages at Goucher College in Towson, Maryland.

#

For better or worse, I (Mike) have decided to put down a few thoughts about 1966 and 1967, since this seems to be the time of year to do such things.

This last year was the year of the church coffeehouse (about 10 are open now in the area). The commercial clubs featuring folk music generally didn't fare too well: In

Baltimore, the Foghorn and the Blue Dog both folded, while in D. C., the Cellar Door and the Brickskellar both feature folk music only occasionally, the Door using jazz as its main staple, and the Brickskellar rock.

This was the year that rock (which is no longer rock 'n' roll in the old sense, but has become quite an intricate hybrid of many things) achieved full respectability and almost full acceptance just when the Beatles (who really started the ball rolling to the present form) seem just about to have called it quits. This year, groups like the Lovin' Spoonful, The Butterfield Blues Band, the Blues Project, and Mamas and the Papas, and many, many others are on the crest of their popularity just as their music is maturing and getting better and better. And poets like Paul Simon among others are really getting heard.

Basically, I think the whole trend shows that folk music is finally catching up to the sixties, and at the same time is being liberated from the arbitrary confines of the acoustic guitar to be free to use the new instruments and sounds of right now. You see people like Tom Rush, Dave Van Ronk, Donovan, Jim & Jean and a whole army of others using these new amplified sounds while some others like Judy Collins and to a lesser extent Joan Baez among others are using orchestral sounds to strike out in totally new directions.

As for 1967, I look for the hard beat to soften, for more experimentation in more new directions (I couldn't say what yet). But we shall see what we shall see.

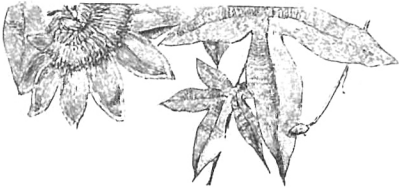
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In any case, Happy New Year to you all, and stick around. We need all the readers we can get.



the Loft

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Maybe the Next Time (I Fall in Love)



words and music
by A. H. Johnston

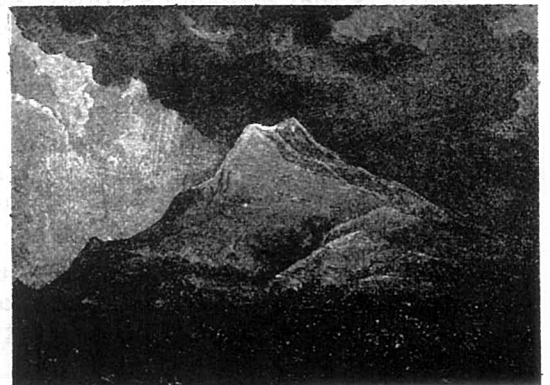
Maybe the next time I fall in love, if I do,
It won't be some one like you

I'll just take my time and look a- round, and when I do,
I'll find a man who can be true

You gave me that same old go- round
But I was blind with this new love I'd found, so

May be the next time I fall in love, if I do,
It won't be some one like you

2. I know my pride hid what I knew inside,
You were only fooling me
Now, I don't think that anyone is to blame,
It should have been so clear to me
You didn't want a love that would last
Well, I've been hurt, but now that's all in the past.
So baby, the next time I fall in love, when I do
It won't be someone like you.



we're putting up with

PHILADELPHIA

chuck klein & rachel rubin

Few people realize exactly how active the Philadelphia Folksong Society is. It plans, sponsors, and carries out the Phila. Folk Festival, for one. Other regular activities include monthly meetings, at which there are open sings and featured performers; public concerts; and a publication called Tune-Up. Further information can be obtained by writing to P. O. Box 215, Phila., Pa.

Meetings are held the second Sunday of each month at International House, 15th and Cherry Streets. Last month's meeting featured Gordon Bok, a traditional performer whose repertoire includes many sailing songs and square dance tunes. Next meeting, Jan. 8, will present Dick Weissman, former member of the Journeymen.

The next open sing will be held on Friday, Jan. 6, at the home of Burt and Judy Haynes, in Strafford, Pa.

The newly-elected president of the Society is Lee Aaron, who, along with wife Tossi, has received acclaim in the traditional and international song field. Lou Linet is festival chairman this year, and he is already busy organizing and choosing a new site for the Festival. The date has been pushed up to late August.

Future plans for the Society include a series of concerts, among which will be: Feb. 10 - Doc Watson, Mar. 11 - New Lost City Ramblers, Mar. 31 - Beers Family and Pat Sky, Apr. 14 - Pete Seeger.

The Seeger concert is co-sponsored by Harold Leventhal, and will be held at the Academy of Music. The others are to take place at the University Museum Auditorium, 34th and Walnut Streets, on the Penn campus.

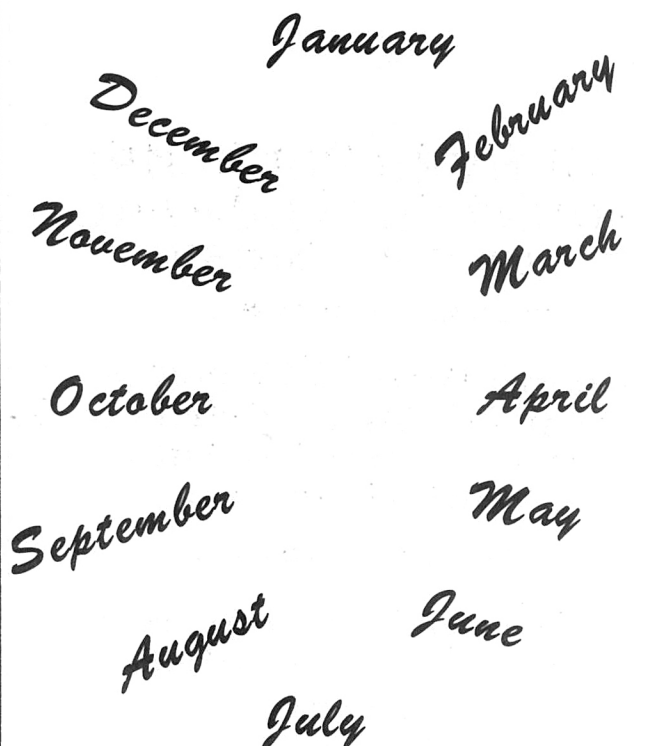
Other additional facts: Membership in the Society entitles you to discount rates or free admission to all Society-sponsored activities, and reduced prices in some stores on records, books and instruments.

Hop onto this bandwagon, yes?

* * * * *

Last issue, we started talking about Philadelphia performers. We continue. Phil Petersen got his start here a few years ago by winning a hoot contest at the Main Point. He proved to be an immediate local success and has since played extensively in the Philly and New York area. He toured the country this summer, performing in Houston and

(continued on page 10)



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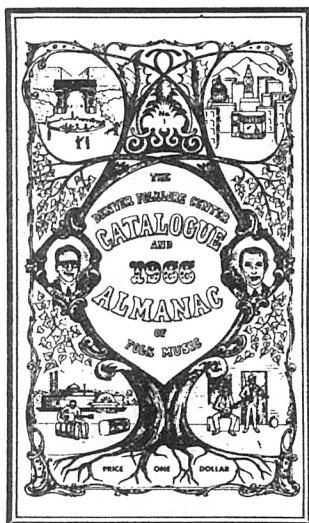
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many spots in California. Boston-area residents will get a chance to hear him Jan. 20 and 21 at the Loft. Phil plays a nice 12-string guitar, has a smooth voice, and writes some beautiful and perceptive songs. We consider him one of our very best local talents, and his plans for recording an album in the near future may make him a widespread figure in folk music.

David Kahn, who is a noted folklorist and collector, will have a radio show of his own from Jan. 23 through Mar. 21. On for two hours a week, it comes out of Muhlenberg College, Allentown, Pa., WMUH-FM, 89.7 on the dial. Entitled "Letters and Travels in the World of Folk Music," it will feature David's own tapes, interviews, and parts of his fantastic record collection. This should prove to be quite educational.

Barry Berg was the first in this area to play the new Charles River Valley Boys album, "Beatle Country." While we haven't heard it yet, it is said to be extremely interesting. I expect Bob Jones will have something to say about it.

Charles O'Hegarty was at the Second Fret for three weeks in a row, and we dug him. He is thoroughly delightful; gentleman and complete nut all rolled into one. Refer back to BROADSIDE # 21 for a picture and more complete story about him. Enough said that he made a hit here.

NORTHERN FOLK

A small monthly folk music magazine is published by the Caim's Folk and Jazz Centre and The Folk Club in North Queensland, Australia. Anyone who is interested in sample copies or subscriptions should write to editor Ron Edwards, Wolloways Beach, North Queensland, Australia. Since it is 90¢ for six issues in Australia, we suggest you figure in a little extra for the trans-ocean postage.

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Gilded Cage

Philadelphia, Pa.

Mondays } Movies
Tuesdays }
Wednesdays } Open
Thursdays }
Fridays } Esther Halpern sings
Saturdays }
Sundays } Open Hoot at 3:00

Out of Town Concerts

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January 8

Main Point

Bryn Mawr, Pa.

December
F 30 } Hoots
Sa 31 }
January
Su 1 } Hoots
M 2 }
Th 5 } Tom Paxton
thru }
Su 8 }
Th 12 } Tom Paxton
thru }
Su 15 }

Patches 15 Below

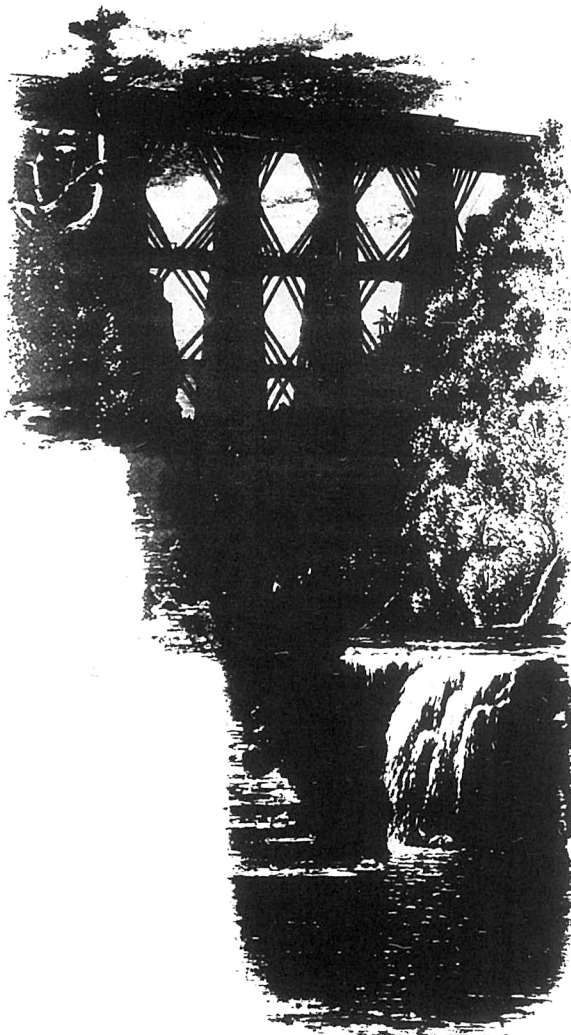
Timonium, Md.

December
F 30 } Beldon Burns
Sa 31 }
January
Su 1 Hoot
F 6 } Tom Pasle
Sa 7 }
Su 8 Hoot
F 13 } Allison & Blake
Sa 14 }
Su 15 Hoot

Second Fret

Philadelphia, Pa.

December
F 30 } Dave Van Ronk, also Camp Films
Sa 31 }
January
W 4 } John Hammond
thru } also, to be announced
M 9 }
W 11 } Judy Roderick
thru } also, to be announced
M 23 }



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December
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
Th 5 Poetry & Readings
F 6 Go-go dancing to 2 bands
Sa 7 Go-go dancing to 2 different bands
Su 8 Folk Music
M 9 Free Hoot
Tu 10 Go-go dancing to 2 bands
W 11 Folk Music
Th 12 Poetry & Readings
F 13 Go-go dancing to 2 bands
Sa 14 Go-go dancing to 2 different bands

Loft A3-9391

December
F 30 John Basset
Sa 31
January
Su 1 Hootenanny*
M 2 Ballad Workshop
Tu 3 Movie: "High Noon"
W 4 Movie: "Fall of the House of Usher"
Th 5 Shlomo Carlebach
F 6 Ian Hardie
Sa 7
Su 8 Shlomo Carlebach
M 9
Tu 10 Movie: "High Noon"
W 11 Movie: "Treasure of the Sierra Madre"
Th 12 Auditions w/Bob Jones
F 13
Sa 14 Eddie & Joe
Su 15
* no cover, no minimum

... AND COFFEE TOO



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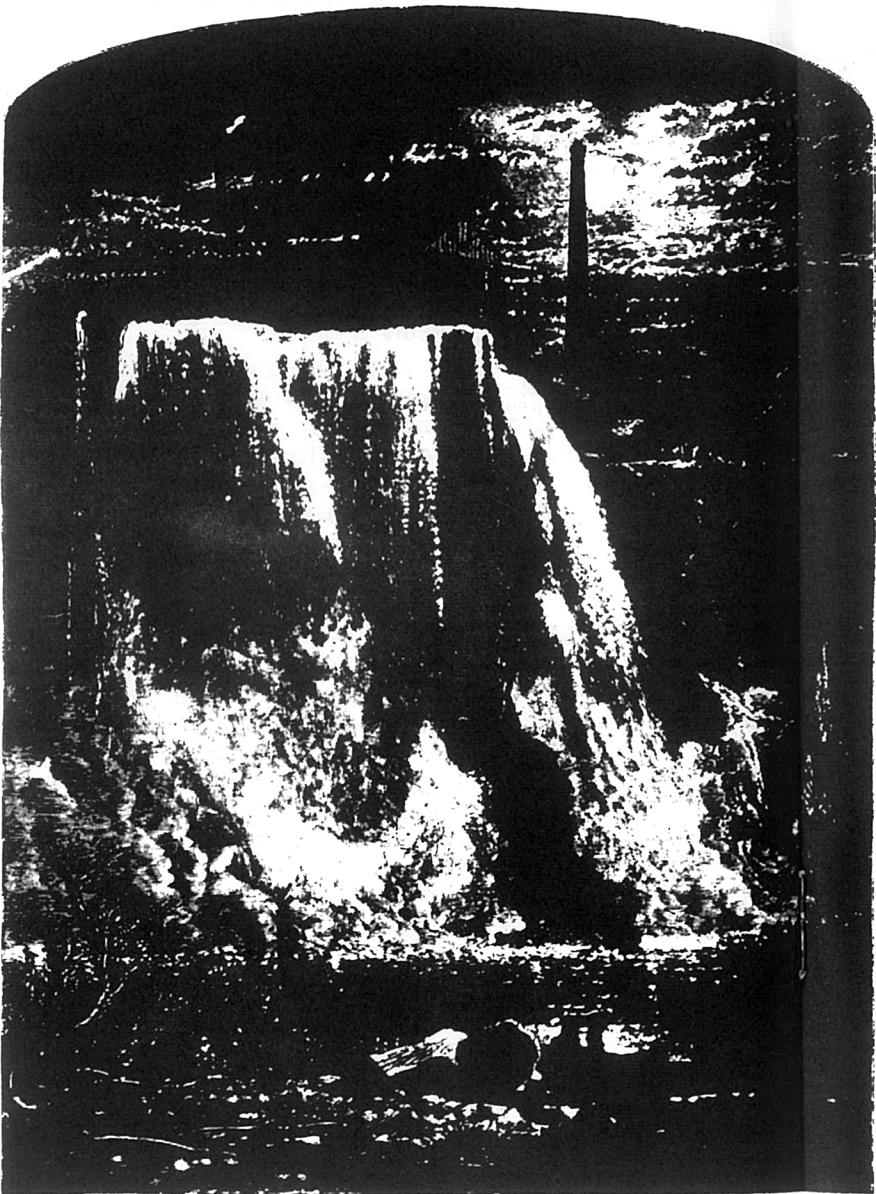
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Club 47 UN4-3266

December
F 30 Doc Watson
Sa 31 closed
January
Su 1 Hoot
M 2
Tu 3 Jackie Washington
W 4
Th 5
F 6 Judy Roderick
Sa 7 Charles River Valley Boys
Su 8 Contemporary Music Concert
M 9 Lester
Tu 10 Flatt & Earl
W 11 Scruggs
Th 12 & The Foggy Mt.
F 13
Sa 14 Boys



The Sword in the Stone

January 234-9164
W 4 Larry & Bernadette
Th 5 Dan Gravas
F 6 Dr. Doubilet & The Park St. Under-Takers
Sa 7 Eliot "Ragtime" Kenin
Su 8 closed
M 9 Hoot & Auditions w/Dan Gravas
Tu 10 Joan Minkoff & Steve Tooker
W 11 Jack Parmley & The Shirefolk
Th 12 Steve Koretz
F 13 Dan Gravas & guest
Sa 14 special

The Parable

December
F 30 Open Hoot
Sa 31 closed
January
F 6 Open Hoot
Sa 7 Scott Ackerman
F 13 Open Hoot
Sa 14 Judy Larson

Turk's Head

227-3524
December
F 30 Steve Koretz
Sa 31 Chris Smither

January
Su 1 Bill Brown - Gospel
M 2 Nancy Michaels
Tu 3 Bill Staines
W 4 Ray Pong
Th 5 Eileen
F 6 Steve Koretz
Sa 7 Chris Smither
Su 8 Bill Bornw - Gospel
M 9 Nancy Michaels
Tu 10 Bill Staines
W 11 Ray Pong
Th 12 Eileen
F 13 Steve Koretz
Sa 14 Chris Smither



Local Concerts

December
M 26 The Little Angels thru Sat at The Back Bay Theatre
Sa 31 11:00 am and 2:30 pm
F 30 Jim Kveskin & Jug Band
Spider John Koerner
Eric Von Schmidt
at Symphony Hall, 8:30 pm
January
F 6 Eric Andersen
at Jordan Hall, 8:30 pm
F 13 Otis Rush Blues Band
Sa 14 Butterfield Blues Band
at Jordan Hall

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LOFT TO CONTINUE WORKSHOPS

The Loft Coffeehouse will continue to program workshops on various Monday nights in the New Year, as they did during the end of 1966. A ballad workshop is scheduled for Monday night, January 2, and on January 16 another blues workshop will be held. Hosting and filling in the gaps on the blues workshop will be Phil Spiro, whose blues reviews and old timey articles have appeared in this magazine. The Loft reports that these workshops have been attracting more people each time, and, more important, each program has left those who attended with a greater understanding and appreciation of the forms discussed.

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Broadside

VIVE LA CAUSA — Songs and sounds from
the Delano strike

Los Huelguistas de Delano
and el Teatro Campesino

Out of the grape pickers' efforts to organize in California against Schenley and the Digiorgio Corporation has emerged an unexpected but welcomed byproduct: a rapidly expanding volume of folk art associated with it. This record is but a mere sampling of the many songs about the migrant farm laborer's way of life and about his struggle to be recognized as an organized element of America's labor force. The migrant worker has long been dormant in the struggle for power, and he preferred, whenever he had a guitar in his hands, to sing the corridos ("ballads," roughly translated) about a revolution that had taken place long ago in the country of his parents or distant ancestors: the Mexican Revolution. Or else he would compose his own corridos about local happenings: for example, one about some local young pachucos ('zoot-suiters') in Cucamonga, California, who are caught red-handed by the cops, smoking pot, and are hauled off to jail.

But then came a rude awakening for the Mexican farm laborer in California: the growing momentum of the Negro civil rights struggle, with all its concomitant militant marching songs began to be heard and noticed in the Mexican community of that state. The final touch was the decision by a group of Filipino grape pickers to go on strike in Delano for recognition of their union in general, and for higher wages in particular. A group of Mexican workers from the same area, lead by Cesar Chavez, decided to follow suit. They joined forces with the Filipinos and called themselves the NFWA (National Farm Workers' Association). This happened during the middle part of 1965. Almost a year later they had still not been recognized, but they had become extremely popular among the other farm laborers of the Southwest, and had attracted the attention of the radical and liberal element of the California population.

They developed a teatro campesino (farm workers' theater) in which they did short skits on strike themes: Don Sotaco or el patroncito, the big boss they were trying to force recognition out of; el esquiro, the fink, brought in from Texas or from across the border to break the strike by replacing the workers who had left the fields, and several others. They also recruited musical talent from among their ranks, such as folk-singers, guitarists, and people who liked to compose their own songs.

Reviews

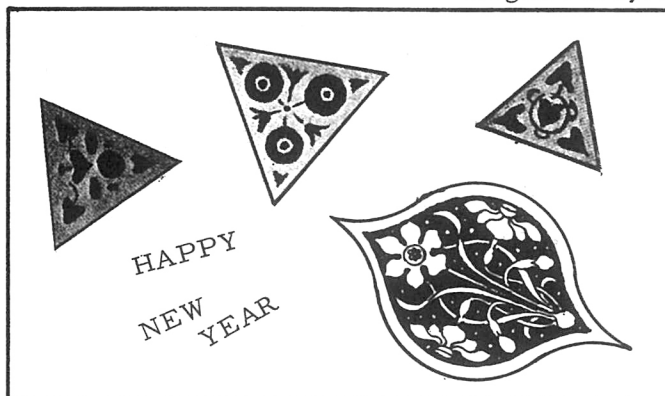
Out of that effort came the present recording. Not only is it interesting from a musical point of view, but it is also a valuable social document. As a folk musician, a linguist, and an ex-fruit picker in Arizona and California, I find that it can be an extremely valuable source of information for people interested in such matters. Fortunately, the album includes a complete transcription of everything said or sung in the recordings, verbatim, which gives the reader an idea of the dialectal peculiarities of the Spanish that is spoken in that part of the country. There are a few typographical errors in the transcription, but they are nothing serious. Complete translations of the spoken part of the record are furnished, but not of the songs themselves. Only the Spanish is given in print.

Side one consists of songs written and performed during the strike, and also a few traditional Mexican folk-songs, not directly having to do with the strike, but having the same basic theme in common: revolution, real or anticipated.

Side two consists only of interviews with the workers and speeches by the leaders, recorded during their 300-mile march from Delano to the State Capitol in Sacramento. (Gov. Brown, incidentally, tried to avoid a sticky political problem by leaving via the back exit, but some of the marchers had taken their positions there, too. I have been told that he had to comment on the strike.) I imagine that this side could be somewhat boring to someone not interested in the strike, per se, but only in the music that has come out of it.

Finally, I regret that the technical aspects of the recording are not what they could have been. Better fidelity would have been appreciated. But all things considered, it is a unique record, and I hope that Thunderbird Records will continue to put out more and better ones of its kind.

Rogelio Reyes



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PSYCHEDELIC LOLLIPOP

The Blues Magoos

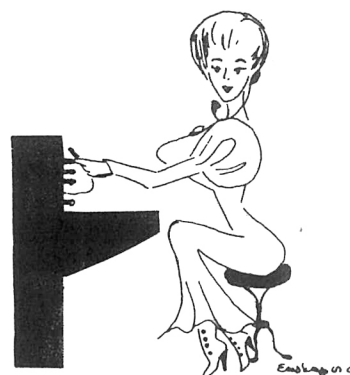
Mercury MG 21096

"Here is the debut of the newest and most exciting group in the last five years. The Blues Magoos represent the biggest single departure of conventional music form today." So says the record jacket, but neither statement is true. The first implies that The Blues Magoos are more exciting than the Beatles; in fact, much of their work here is highly derivative of the Beatles ("One by One"). The second is true to the extent that their performances are shapeless, but to imply that this anarchy is a new musical form is misleading.

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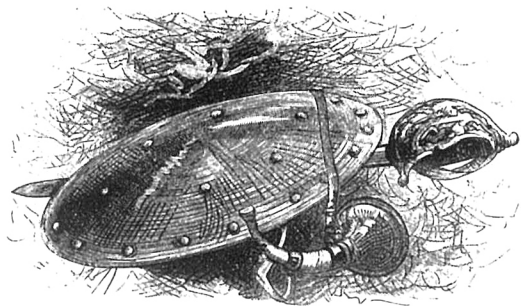
BOSTON • BROOKLINE • CAMBRIDGE

Broadside

If you disregard the extravagant claims and the foolish use of the adjective "psychedelic" and instead listen to this as just another rock album, you will probably conclude that The Blues Magoos have some talent, but it is still undeveloped and undirected. All five of them play reasonably well, those who try to sing notably can not. The arrangements are eclectic and not integrated, and the songs are undistinguished, with the possible exception of "She's Coming Home."

The Blues Magoos are pretty much in the mainstream of rock. The title Psychedelic Lollipop is an attempt to differentiate them from a host of similarly adept groups. Forget about lollipops, they're only good for one thing anyway, and wait until The Blues Magoos mature.

Ralph Earle



THE YOUNG TRADITION

Royston Wood, Heather Wood, and Peter Bellamy

Transatlantic TRA 142

As though proof were wanting, The Young Tradition have shown conclusively that English traditional music is by no means the exclusive domain of Ewan MacColl. The YT (Royston, Peter, and Heather) are the nicest thing that's happened to English traditional music in many years. The singing of these three young people is similar in many ways to that of the Watsons and to that of Bob and Ron Copper of Rottingdean, England. Excellent though the Coppers and the Watsons certainly are, there is a certain liveliness

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which makes the music of the Young Tradition stand out.

All their songs are done a capella, some individually and many in harmony. Each of the members of The Young Tradition has an excellent voice alone. Together they are astounding. The lush harmonies they produce are incredibly beautiful. Those who already have an appreciation of English traditional songs discover a whole new dimension to the music they already know. Those who have not enjoyed the beauty of traditional English music may well find here (as I did a few years ago) the sound which reveals and even enhances the natural power and graceful beauty of the material.

The sound of The Young Tradition on record is so beautiful that it's difficult to remember what a tremendous visual impact the group has. One is led to hope that the YT will make some personal appearances in this country soon. This album contains eleven songs which, together and individually, mark an historical moment in English traditional music. The only major drawback to this record is the frustration one feels when both sides have been played and the only thing left is to play them both again. Let's hope they'll put out another record soon. Until then get a copy of this one - it's great.

Bob Jones

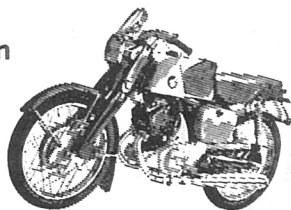


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Reviews


THE BLUES/A NEW GENERATION
Larry & Hank Prestige 7472

Every so often there appears in print an article to the effect that the blues tradition is dying out among young Negroes. The current generation, it is said, looks upon the blues as a symbol of a way of life which should be rejected because it smacks of white supremacy and "Uncle Tomism." Young Negroes are instead turning toward jazz where they have long been recognized as equals and in some cases been the beneficiaries of a reverse segregationism.

This album presents some strong countervailing evidence. Larry Johnson and Hank Adkins are 27 and 24, respectively. Both were brought up in Georgia and moved to New York City in the 1950's. Here they sing and play guitar together in twelve blues written by Johnson. They alternate vocal solos, while accompanying each other. Their style is spirited, mostly up-tempo and ragtimely. While the songs are generally personal, they are outgoing enough to allow relation to the listener. They are performed well, but I wish Larry and Hank had tuned their guitars more carefully. A few passages lack confidence because they are playing at the limits of their ability.

To return to the opening point, what is notable here is the fact that these two men, city based for the last 7-11 years, are carrying on the tradition of the blues. In their form, the blues have become slightly less oppressive in theme and more optimistic in musical outlook, as would befit their hopefully brighter prospects for life. But the important thing is that here the blues are continued in an organic form, not merely in a preserved one. In the process they are both performing a service and making music.

Ralph Earle



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THE COUNTRY MUSIC STORY

Robert Shelton and Burt Goldblatt
Bobbs-Merrill

No one has ever accused Bob Shelton of being a particularly good writer, and no one is about to now. A comprehensive book on country music has been needed for some time. It's a shame that this one does not fulfill the potential which the subject provides. Actually there are many good reasons for buying this book: most of them are pictures. One cannot really criticize this publication without a certain amount of trepidation for fear of discouraging others from making an attempt on the subject.

One is immediately stricken by the immense amount of researching data-gathering Shelton must have had to go through. The task seems so nearly insurmountable that one is led to forgive a good deal of Shelton's poor choice of inclusion and omission. It is annoying to see that Shelton is sometimes just plain wrong. He gets facts mixed up, lost, confused, and sometimes, correct. The mountain of material which went into compiling the text of this book would have confused anyone; still, Robert Shelton should know better.

Photographic editing was done by Burt Goldblatt. What a fine job he did! Somehow, Goldblatt seems to have unearthed just the right pictures for each requirement. He has come up with some beautiful old gems, like the picture of "Little Georgie Gobel" on page thirty-nine. How many will recognize the well-known guitar picker, Merle Travis, with "Pappy" McMichen's Georgia Wildcats, on page thirty-six? This book is worth acquiring for the pictures alone.

Every serious country music fan will want a copy of this book. In addition to providing relatively interesting reading, it makes a useful reference source. Shelton's text traces the history of commercial country music from the very early days to the present day. This book, unfortunately, stands alone in its field. It is a must for the country music fan.

Bob Jones

Broadside

CONFESSIONS OF A BROKEN MAN

Porter Wagoner

RCA Victor LPM 3593

Probably the best way to discuss this album is to begin with the jacket and work in. The first thing which one notices is the striking picture on the cover. Those who are less familiar with Porter Wagoner's physiognomy may not be as startled by the cover photograph as this reviewer. A makeup man, a photographer, and Porter Wagoner have conspired to produce a very striking picture of Porter Wagoner as a skid row bum. Actually, the cover layout rather exemplifies the whole content of the record. All twelve songs are of the "down and out," "end of the road," "don't become..." and "aren't you glad you're not..." variety. This collection is practically a documentary of this sort of material.

Of the "electrified" country musicians Porter Wagoner has stayed closer to the tradition than most. He always has a rather bluegrass sounding fiddler with his band and also usually has a banjo player (Buck Trent) even if the banjo is electrified. Few other country and Western singers could make the material on this album come off as well as Porter Wagoner does. He has a sincere sound that really enhances the songs. As might be expected, the songs on the record are by the great Hank Williams: "Men with Broken Hearts," "May You Never Be Alone," and "I've Been Down That Road Before." In addition, there is a fine composition by the Ernest Tubb, "Take Me Back and Try Me One More Time." It is not the sort of record one would play often, but is a valuable record to have in one's collection.

Bob Jones

THE GREATER WASHINGTON FOLK FESTIVAL

December 2 and 3

Fairfax, Virginia

The Greater Washington Folk Music Festival was held at Thomas Jefferson High School this year. A child of the Folklore Society of Greater Washington, the festival reflected the philosophy of its sponsor. The program centered on a wide spectrum of traditional music, with a nod toward the con-

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temporary writers. The "names" included Libba Cotton, John Jackson and Mike Seeger.

The Friday night concert highlighted John Jackson. John who is far better than his fine Arhoolie recording, spans the gap from Blind Lemon Jefferson to Jimmie Rogers to gospel and does a beautiful job on all. Bluesman Ed Morris, a close friend of Skip James, included a great version of Skip's "Special Rider" among the several fine blues he played. He later returned with singer-songwriter Rusti Clark for several songs, highlighted by Skip's "Devil Got My Woman." Chuck and Nan Perdue, polished traditionalists, did Kay Cochran's "Coal in The Stone," the best mining song going. Helen Schnayer closed the evening with religious songs in her wonderfully powerful style.

Saturday saw four uniformly fine workshops. The relaxed approach made them real learning sessions, not just mini-concerts. Andy Wallace, who did a fine set with Mike Rivers Friday night, ran the Topical and Contemporary Workshop. The Blues Workshop, run by Melodeon's Dick Spottswood, heard the first public performance in two years of Mike Stewart (backwards Sam Firk). It was well worth waiting for. Stewart is technically superb, inventive, and ranks alongside Fahey as a traditional innovator. Morris, Clark, and Jackson kept up the uniformly high quality. Mike Seeger and Mike Rivers ran the country workshop, and Seeger's abilities were put to good use. A pleasant surprise was Jerry Dallman's autoharp

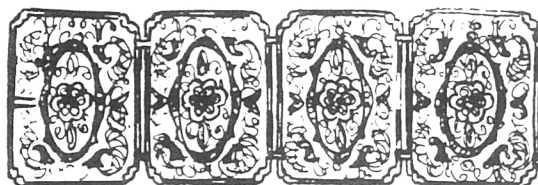
Reviews

playing — must be heard to be believed. Mike Rivers combined with Dick Drevo and Dave Essig for several bluegrass numbers. Drevo may be Monroe's next banjo player. Watch Rivers, too, a solid bluegrass guitarist and fine fingerpicker.

The Saturday night concert returned Stewart, Dallman, Libba Cotton, the Rivers, Drevo & Essig combo, and traditionalist fiddler Lester Wolfe. The surprise here was Dawn and Joe Latham with Brad Kamp, with great "Darby Ram" and two originals, Joe's "Ballad in G#" and Brad's "Winter Day." Jon Eberhart's adaption of the "Owl and the Pussycat" was another gem. Alberto Vasque, a frailer in the Uncle Dave Macon tradition, did several nice numbers to wind up Saturday's concert.

The overall impression here is that while many teeny-boppers have been digging Dylan et als., a whole crop of fine musicians have grown up on their own. Writers Eberhart, Clark, Latham, and Kamp show promise of really developing. A refreshing lack of 'Message' singers doing 'Significant' things was noted. The only gripe I have is the Country Gentlemen were left off the program, but compared to the rewards, this was only a minor drawback.

Ken Leowinger



IF THE WHOLE WORLD STOPPED LOVIN'

Roy Drusky

Mercury MG 21097

Here is another fine country and Western album by a man who has long been one of my favorite Nashville singers. As the title implies, this is an album of a variety of love songs. This recording demonstrates amply that Roy Drusky has one of the best (and certainly one of the pleasantest) voices to be found in the "Nashville sound." One of the nicest things about this record is the very tasteful and well-executed back-up instrumental work. The steel guitar player plays all the right cliches in just the right places. In a couple of instances the sidemen and the chorus reinforce each other to the point of almost drowning out the lead vocal. Other than that, however, the support is very nicely done.

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All of the songs on the album are good. None of them are really exceptional. Some of the best songs on the record are "The Tip of My Fingers," which was a big hit for Roy Clark a while ago, and "When Two Worlds Collide," composed (in part) by one of Nashville's leading songwriters, the irrepressible Roger Miller. Another song of note (interesting 'though not awfully good) is "Almost Persuaded," a big hit of a month or two ago. Although not an exceptionally inspired album, it is the kind of good, solid country and Western music that fans have come to expect from Roy Drusky.

Bob Jones

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words and music
by Charles Haas

When the wind has ceased its wild blow-in' And the waves don't
pound a-against the sand ----- And we know at last where we're
go-in' we'll be walk-in' hand in hand I know,
we'll be walk'in' hand in hand -----

2. When we don't hear trampin' and a-drummin'
And no one has to run and hide
And we've time to think about what's comin'
We'll be walkin' side by side, I know,
We'll be walkin' side by side.
3. When nothing can ever more seem tragic -
And we know the truth has seen us through,
And the air is filled with crystal magic
We'll be walkin', me and you, I know
We'll be walkin', me and you.

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4. (repeat first verse.)



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THINK-IN ed freeman


A brief respite from the Spiritual Realms to talk about music. Original idea.

Now that the folk boom is finished, and even allegiance to it has become a matter of personal taste rather than group coercion ("In" versus "out") — now that it's all over, it should be interesting to see how it fits in to the context of pop music as a whole — what brought it about, and in turn, what has followed.

The modern age of pop music starts, to all intents and purposes, with Elvis Presley. Before Presley there was a nondescript sea of big bands (Bill Haley and his Comets), often with as many as fifteen members, who made almost no money by current standards, produced little if any memorable music, and, more important, never succeeded in creating a "star" image. (Very hard to identify with a dozen middle aged saxophone players...) Presley was the first to succeed in these three areas; he made money, and good music, rematerialized the concept of the "pop music star" that had been lost since the thirties; he was the first important crotch symbol since Frank Sinatra. Also with Presley came the slow death of wind instruments in pop music and the arrival of the guitar as the instrument of the modern age.


Like most innovators, Presley was followed by a herd of imitators, some ghastly, some worse. Once the framework for a crotch star had been set up, it was easy to produce "talent" to fill the requirements. Fabian, Paul Anka, Johnny Mathis and hundreds of others rode to fame on Presley's coattails. And the music that had been given such a tremendous shot in the arm by Presley's genuine talent grew worse and worse as it was taken over by lesser people. By the end of the fifties, pop music had hit rock bottom. Any good musicians in the field were prepared to leave it, because it was not possible to make money and good music at the same time. However, the star framework and the concept of individuality still existed; they were merely waiting to be transferred to a different kind of music. This is where folk music came in.

Folk music flourished during the lowest period of pop music; historically, the boom was a much needed filler between Presley and the Beatles; when English groups began to take over the scene, folk music again slipped back to its rightful place in the back-



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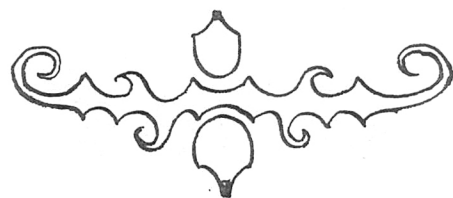
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ground. (Too much exposure can hurt anything, especially something that is too delicate to be in the limelight in the first place...)

With the arrival of the Beatles, good pop music again became a possibility, and the musicians who had taken refuge in folk music began to drift back again, as well as many who had started in folk.

Pop music today is in noticeably bad shape. Billboard and Cashbox magazines see record sales sagging, predict harder times to come. The world is oversaturated with groups (the English innovation) and the star concept is wearing thin. There are more and more one-shot stars, fewer and fewer solid, long-lived acts. In short, it is time for another super-star to come along, and the music business is searching frantically for him, or them. The general feeling is that it will probably be a single as opposed to a group (easier to identify with an individual...)

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the veer city rider

by Peter Stampfel & Antonia



Picked up the new first album by the BUFFALO SPRINGFIELD. It's very good indeed; all original stuff. They sound like they've heard the Rounders, but I don't know. Five in number, three of them play guitar. Takes taste to run simultaneous guitars and supertaste to run more than two. Tasty Buffalo Springfield.

Finally copped the CRITTERS' first album a few weeks ago. Brilliant shining record. Ace construction and some of the best uses of vocal harmonies since the Ink Spots. Mostly original stuff, mainly by the rhythm guitarist who is 19 and one of the best songwriters going. Such a listenable impressive record.

There's been talk about which blues band will crack on a pop level first. A local contender is WOODY'S TRUCK STOP, spawned in Philadelphia and recently migrated to Cambridge. They are still crystallizing into their final form (all groups have to put in a

folksingers!

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2-18271 Manuel Greenhill, manager

few laps in the crucible before the pieces are firmly in place). The Truck Stop has a fine hard blues sound and a sense of pretty. These two factors are seldom co-existent. Their basis is in blues, but I have no idea where they'll end up. They're not the kind of group that's going to stay in one place very long.

Attention Wally Wood, freaks and Art Patrons! Wally Wood, one of the legendary E. C. Comics artists and in my opinion, one of the finest living artists on the planet, has put out his own magazine, WITZEND. It's great, incredible, beautiful, and an absolute necessity. Gobble it, grope it. Send one dollar bill (please do not send checks, he requests, they're an awful hassle) per issue to:

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Al Williamson! Frank Frazetta! Reed Crandall! Yes, Virginia, there is a renaissance!

Books are coming back. Once again there are some good things around in paperback. First of all, anything written by Colette. What an alive woman! Then there's Midnight Cowboy by Herlihy. A sad and beautiful book, and, reprinted, The Sirens of Titan by Kurt Vonnegut Jr. Lots of fun is this one. The Church of God the Utterly Indifferent??!??

Fuzz Tone is a whole other dimension. So is electric fiddle. Plans to combine the two are now under way in our household.

Calling all bears and other honey lovers. Try Rosemary Honey - obtainable in Cambridge fancy food stores. A superhigh.

Hang On Sloopy Dept.: This has been a bad year for most people, but the Iching and the Tarot both say a change is coming with the winter Solistice, which begins December 22. A move forward is predicted. Well, it's about time, I say.

Wahoo records of the week:

Going Nowhere	Los Bravos
I'm a Boy	the Who
Papa Was Too	Joe Tex
Pretty Ballerina	the Left Bank
Little White Lies	the Motley Blues Band

Tossup for the dullest record of the week is a tie between "Snoopy Vs. The Red Baron" and "Sugartown."

The Monkees are cute as a bug's ear and all that, but they don't play on their records. A group called the Magic Circle does the playing.

For beautiful fever dreams, read J. G. Ballard.



COFFEEHOUSE

THEATRE

by jan chartier

Although Boston auditions have already been held, local actors may find the following information both interesting and useful. Young actors and actresses (non-equity) are being sought for a troupe which will tour schools in the Manchester, New Hampshire, area under the auspices of the center for arts exposure, a federal project which functions under the Title III of the Elementary and Secondary Education Act of 1965. This is a contracted salaried employment over a period of weeks, during which time actors must adhere to a concentrated schedule of rehearsal and performances.

Interested persons who did not attend interviews at the Rose Coffeehouse on December 15 are encouraged to send resumes and photos for the active production file. Mail should be sent to the attention of Harvey Grossman (Director), The Center for Arts Exposure Inc. (of the Manchester Institute of Arts and Sciences), Room 318, 922 Elm Street, Manchester, New Hampshire 03101.

△ △ △ △ △ △ △

During the evening of December 10, there was a great deal of enjoyable theatre presented at the Rose. The facts that must be given in explanation of the event do not seem to appeal to theatre enthusiasts; however, the audience was extremely responsive and quite pleased with the evening's entertainment.

The actors were from a ten-week course in Approaches to Acting, held at the Cambridge Center of Adult Education. Their instructor and director, Mrs. Samoiloff, is a perfectly charming woman with a soft voice, a warm smile, and a delightful sense of humor. She explained that some of her pupils had considerable acting experience, while many others had none at all. Those present that Saturday totaled eight, and most of them had never before appeared in public.

Mrs. Samoiloff does not approve of blocking or prompting. From the first, her actors are not allowed to use a book on stage. This necessitates listening by the participants, and forces a high degree of honest reaction from them. The validity of this kind of training must be accepted by those who witnessed the performance. In one instance, the actor had never rehearsed the role he played that night; in one or two other cases, the actors had an extremely brief rehearsal schedule. The scenes they enacted were classic material—portions of "Androcles

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and the Lion," "Night of the Iguana," and a version of "Fiddler on the Roof."

Realizing the views of those who follow professional theatre and those who enjoy well-established community groups, I still maintain that this kind of workshop/recital performance has its place with the public. It is a constructive experience to the would-be-actors, and can be an encouraging and pleasant experience to the viewers.



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dear BROADSIDE



dear BROADSIDE:

I have comment to make also on the current "folk to electrification" trend.

When I poked my nose into the folk scene five years ago (I'm 21), I started my collection with Peter, Paul and Mary, The Chad Mitchell Trio, and Pete Seeger. My 100-record collection at present has more depth and variety as to the folk performers included.

Among my albums are the latest ones by some of my favorites who have included electrification. Sure, it sounds swinging and glorifies the background of the performer. But in each of the cases I will mention, it seems to overpower them and remove the "soul" or the true contribution of the artist performing.

Tom Rush's "Take a Little Closer Walk With Thee" I like. But his voice and emotional communication seem not to be there on the electric side.

Joan Baez's sensitivity, warmth, true vocal splendor, and own guitar technique are lost on Farewell Angelina (album, not particular song). I'll admit I like the album very much, but have to concentrate hard over the electric accompaniment to get the enrichment

of her performance which I so well like on this album.

Jim Glover and Jean Ray in my mind are the best duo (Jim & Jean) to hit the folk scene. Immediately after seeing them perform in April when Tom Rush couldn't do a long set due to illness, I went out and bought their Phillips' release, Jim & Jean. Here, their individual yet still unified magnetic performances, without electric accompaniment, came through. I recently acquired Changes by them on Verve-Folkways. Many of the numbers are rich with their beautiful pure blend of good voices and the usual magnetic emotional touch that just draws one in to enjoy both the performers and the material they do. But stamp out that blasted electric accompaniment. It steals the scene and overpowers the duo. They seem to be competing with the background music. You seem to lose their own instrumentation, which is as good as their singing.

Can I hear, or can some of your readers get some answers from the performers I've mentioned and others as to why they insist on killing their folk spirit with so many electric accompaniments.

Yours very truly,
Susan Naiman
Randolph, Mass.

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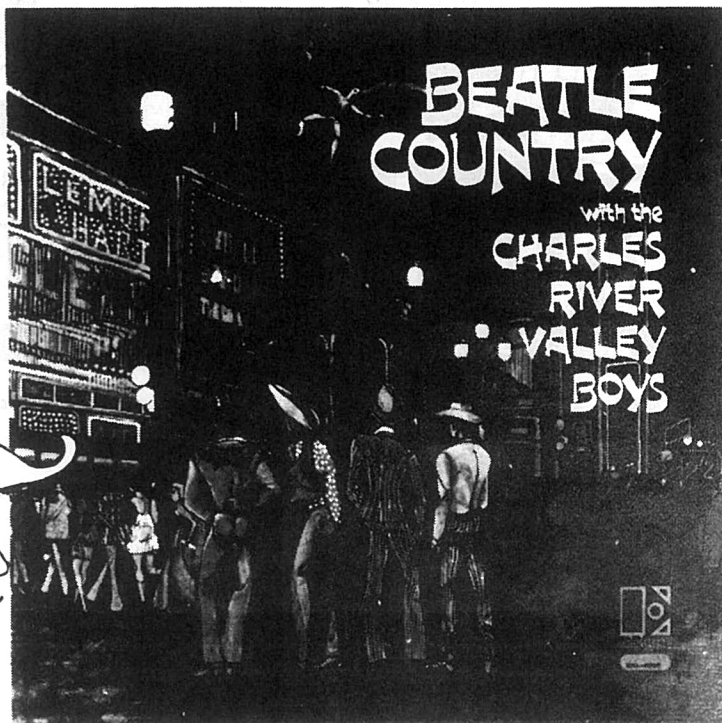
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