

# THE BROADSIDE

Volume V, Number 24

Cambridge, Massachusetts

January 18, 1967

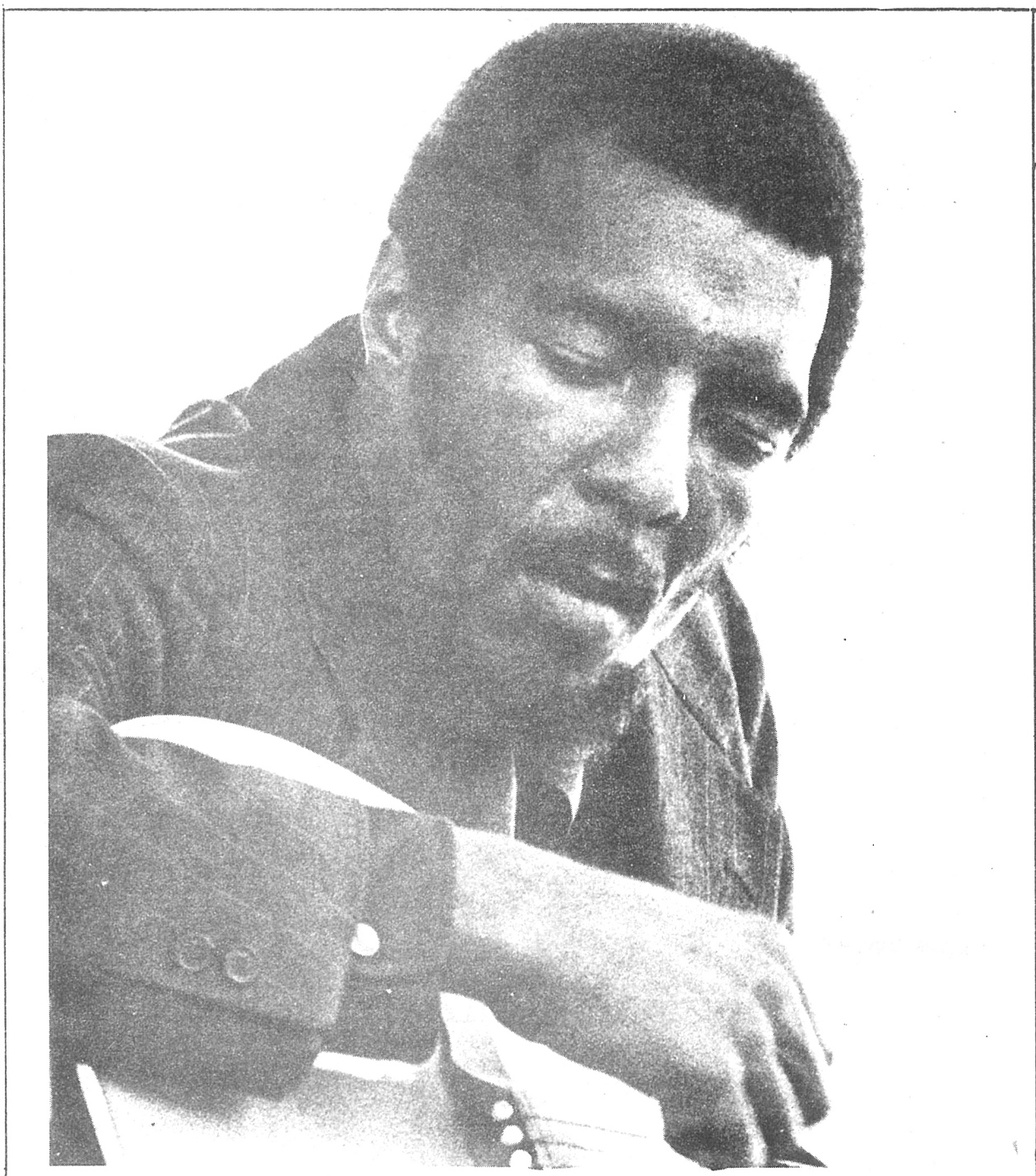
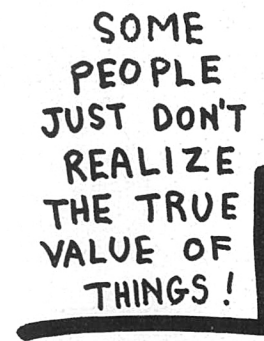
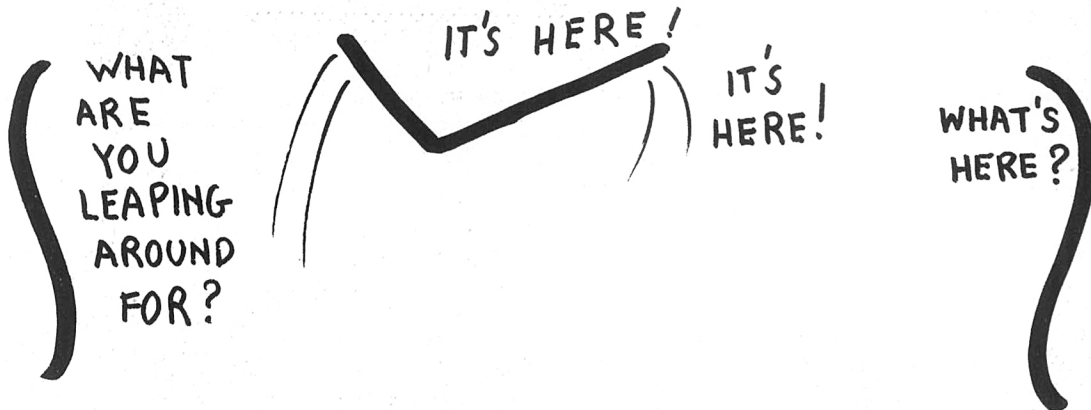
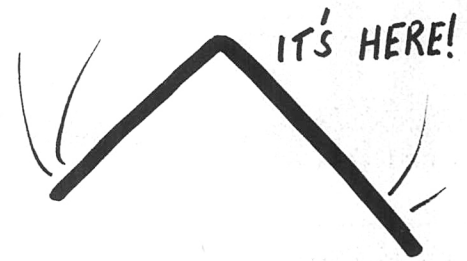


photo by Mary Stafford

FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS

(Advertisement)



# SING OUT!

## THE FOLK SONG MAGAZINE

WORTH GETTING EXCITED ABOUT!

**1 year \$5.00**  
**2 years \$8.00**

165 WEST 46th STREET NEW YORK, NEW YORK, 10036

# This Issue's Cover

## Ritchie Havens

Richie Havens is one of those performers whose mystique is strong and growing. He has long been championed by his fellow performers; too long in fact, for he has been on the folk scene now for more than a few years. While audiences who witnessed his performances were often bowled over by Richie's powerful, uniquely personal interpretation and presentation of folk songs, his career for some reason never seemed to get into high gear. He remained a somewhat legendary and mystical member of the lesser folk-deities known only to the priesthood.

The last year has seen some changes. After a warm reception at the Newport Folk Festival and the recent release of a Verve/Folkways album, Mixed Bag, Richie Havens is at last beginning to receive the attention from folk listeners which many in the profession think long overdue.

dave wilson

### TONY SALETAN ON N.E.T.

The field trips produced by National Educational Television and featuring folksinger Tony Saletan have now been completed. They will be shown on the program "What's New" and will start at the end of January.

In Boston (Channel 2) and in New York (Channel 13), they will be shown during the week January 23-27. Time in Boston is 5:30 p.m., in New York 6:00 p.m.

Tony's five field trips which will feature him on location at five New England landmarks will have him sing appropriate folk-songs as well as pointing out the sights. The subjects are: Ft. Ticonderoga, The American Spy (Paul Revere), Shaker Village, The Saugus Iron Works, Longfellow's Home.

FIRST ANNUAL

## FLORIDA FOLK FESTIVAL

FORT LAUDERDALE

MARCH 16 - 17 - 18 - Thur. Fri. Sat.

### CONCERTS

### WORKSHOPS

### FOLK FORUMS

PERFORMERS

COMPOSERS

ARTISTS

CRAFTSMEN

SINGLES

GROUPS

POETS

DANCERS



If you think of YOURSELF as part of the

### GREAT FOLK WORLD

write

FOR FULL PARTICULARS

THE FLORIDA FOLK FOUNDATION, Inc.

CHESTER T. HOLBROOK, Director

2319 SEA ISLAND DRIVE

FT. LAUDERDALE, FLORIDA

305 - 524 - 3130

### PINEWOODS SUMMER PROGRAM ANNOUNCED

The Country Dance Society of America is sponsoring a series of folk music and dance weekends at Pinewoods camp, during the month of August. A Folk Music Week will be held August 20-27, and two Dance Weeks are scheduled for August 6-20. Descriptive folders for each period will be available in February from the Country Dance Society of America, 55 Christopher Street, New York, New York, 10014 (phone 212-AL5-8895).

## THE BROADSIDE

Vol. 5, No. 24  
Jan. 18, 1967

Phone: 617-868-9788

A Bi-Weekly Publication

All Rights Reserved

Signed articles do not necessarily represent  
the opinion of the staff of BROADSIDE

Editor Dave Wilson  
Managing Editor Sandi Mandeville  
Projects Editor Bill Rabkin  
Photographer Rick Sullo  
Art Editor Ed Murray  
Copy Chief Chris Murray  
Production Jan Chartier  
Schedule Editor Joey Decourcy

Art: JEFF FESSENDEN

Assistant to the Editor: KAREN CLEGG

Business Staff: MARIANNE COMUNALE  
GERALD DIBELLO, LEONA SON

Copy: CLAUDETTE BONNEVIE, BOB DUDLEY

Distribution: JEANNEMARIE LITTLE

Production Assistants: GAIL THOMPSON, ARLENE JAFFE,  
PETER SCHAUSS, DUANE BAKER

Proofreaders: NEIL NYREN, MARY JO CANDY

Reader's Services: JANE ROSENBERG

Subscriptions: PHYLLIS ROTMAN, ARTHUR DUFFY,  
RUSSEL SPERA, MICHELE DREYFUS

Published by Broadside Publications  
Second class postage paid at Boston, Mass. Subscription price:  
\$4.50 a year (26 issues). Address all correspondence to: P.O.  
Box 65, Cambridge, Massachusetts, 02139.  
©Broadside Publications 1967. No part of this publication may  
be reproduced without written permission from the publishers.

# the veer city rider



by Peter Stampfel & Antonia

NIGHT OWL STRIKES AGAIN! Joe Maraã, who runs the Night Owl Cafe in Greenwich Village, has a gold ear. He keeps turning up these good musical groups. The latest pack of winners working there is called the FLYING MACHINE, and they are, and they do. Everyone in the group is just fine. Two of them write their own songs ("Rainy Day Man" and the hilarious "I'm a Steamroller"). They also do one of the hardest versions of "Rock Me, Baby" I ever heard. The best song of the night, though, was Hoagy Carmichael's "Baltimore Oriole." The Flying Machine does blues, ragtime, ballads, and modern jazz with equal facility, and that's saying a lot. And a good drummer for a change. There are very few good drummers around recently.

Movies are back. Or maybe we've just been away. But anyway, we caught a flick called "Blow Up." Hooray! People who make movies are beginning to explore the whole question of responsibility and they're doing it with good direction, acting, and photo-

graphy. May the Great Cosmic Duck shed his blessings liberally on everyone connected with "Blow Up."

Incidentally, the Yardbirds are featured in "Blow Up." What a weird looking bunch of people. You'll gasp as Jeff Beck destroys a guitar what won't feed back. Sic Semper Tyrannis!

One of the most useful music books I've ever seen is *Silence* by John Cage, published in paperback by MIT. It's slow going, but worth it. Full of useful odd information. Like, when you're in a totally soundproof room you'll hear two sounds, one high and one low. The high sound is your nervous system functioning and the low one is your bloodstream. Cage uses the word "silence" to mean all the random sounds that happen. Lothar and The Hand People call it "snif snaf." Speaking of the Hand People, there's a good continued series on them in *Hit Parader* magazine.

Strange Experience Dept: We've been without electricity for about a week now. The wiring in our slum is all rotted out, and mice run around in the wiring and get electrocuted. This has led to many new and thrilling experiences, such as playing non-electrified electric guitar and writing *Broadside* columns by candlelight. Reading is a hassle, though, and so is tape recording. We have a borrowed Concord tape recorder. It weighs about 300 pounds. Don't ever buy a Concord. Buy a Burns guitar instead. I got a Burns and I want to see if it's true about all Burnses or just mine.

Super-Wahoo Record: "Baby Doll" by the Howard Street Station.

By now you've all got the Donovan Sunshine Superman album, right? Right.

CONTEST! CONTEST! Big fat super easy. Just write us a letter answering the question "who's driving this train, and why?" Best answer wins a box of genuine certified Amp Sweepings which when dumped over your instrument, will provide lots of high quality sniff snaf. Send your letters to Peter Stampfel and Antonia, Apt. 1B, 309 East Houston Street, New York, N. Y. 10002.

\*\*\*\*\*FEEDBACK LIVES\*\*\*\*\*



# LA

THE ARTIST'S CHOICE

FOR BLUES AND

FOLK SINGING



# BELLA

\* Spanish Guitar Strings  
bronze wire wound  
precision hand made  
No. 690 available in  
Jumbo, Medium, Light  
Gauge

\* Silk and Steel No .710

\* Classic Guitar

\* 5-String Banjo XL

\* Banjo

\* Mandolin

Scientific knowledge, the world's finest materials combined with precision machinery and the craftsmanship acquired from 1600 have produced the best quality strings ever offered.

GUITAR REPAIRS.....



BOSTON STRING INSTRUMENT CO.

295 HUNTINGTON AVE.

BOSTON, MASS.

TEL. 267-3552

## we're putting up with PHILADELPHIA

chuck klein & rachel rubin

Well, Rachel is out starting her New Year's Eve early...or something like that, but my last telephone call to her yielded her contributions to this column, so let's run them down first:

An upcoming schedule for the Folk Dance Center may be found on the schedule page.

After attending a concert by Jean Redpath at St. Joseph's College on Sunday, Dec. 18, her comments are, "The pleasure of an intimate concert setting was recalled at this concert. A small, attentive audience enjoyed Jean's tales and song backgrounds as well as her always-clear, enchanting voice. It's a shame that this concert was not widely publicized, as we rarely get an opportunity to hear a balladeer of her calibre here."

\* \* \* \* \*

The current concert tour by Phil Ochs brought him to the Academy of Music on Friday, Dec. 23. We both went; and while our opinions were pretty much the same, I'll give you hers first:

"Okay, so he can't sing or play or rhyme, but Phil Ochs even had admirers as far up as the amphitheatre. While straight folkies are fast fading as teeny-bopper idols, Ochs' style has remained consistent and his caustic social commentary has a large following, and we need him as a gadfly. I cringed at his standard sloppy imagery, but actually got enthusiastic when good basic ideas protruded, as in "Crucifixion," "Flower Lady," "Pleasures of the Harbor," and a number of striking lines in "The Party." Best-remembered point in the evening was Ochs' response to an eager young lady, who yelled out from the seventeenth balcony, "Love me I'm a liberal." His response being, "See you after the show." Audience: "Giggle, giggle, giggle."

My own opinions parallel Rachel's to a good extent. I don't care for Ochs as a performer, and I never have. As vocalist and musician, I find him unappealing, and this latest concert has done nothing but strengthen that idea. I do believe, however, that he is, in spots, quite a fine writer. A lot of his protesting is too blatant to be meaningful, and he loses all track of the art form at times. But there are times when he cuts deep with a fine poetic knife and says things that need to be said. I consider his two best songs to be "Crucifixion" and "Flower Lady," but I've heard both of them done in a more enjoyable manner by other entertainers. During the concert, I heard only two new songs that in-

terested me — "Brownies for the Boys in the Band" and "Small Circle of Friends."

I think that what surprised me most was the fine audience reaction he got. There seemed to be many Ochs fans there, from the sound of it, and I'm not putting them down for their tastes. Ochs has a bag, and he is damn good in it, even I admit that. There's a place for him in the folk movement, and not a small one either, so perhaps the saga of Ochs will still grow.

\* \* \* \* \*

Friday and Saturday, Feb. 17 and 18, are the dates of the Swarthmore Rock and Roll Festival, to be held at Swarthmore College. This is a festival dedicated to new performers in the rock field. Last year's, for example, featured the Blues Project, who have since gone on to make a name for themselves. Two concerts are planned, on Friday and Saturday evenings. Other activities include a dance after the Saturday concert, a workshop in the afternoon, and a showing of "Hard Day's Night" on Friday afternoon. I don't know of any definite bookings yet, at least none that are definite enough for publicity release, but if I get any in time, I'll let you know. For further information, you can write to Tracy Brown at Swarthmore College, Pa. This might turn out to be an interesting affair, so look into it.

\* \* \* \* \*

You will probably be reading this in mid-January, but as I write it, it's the day before New Year's Eve, so I'd just like to say 'hope it was a good one.' We'll see ya'.



**MAGAZINE**

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

**reviews • commentary • profiles  
news • technique • lore • songs**

**WRITE: P.O.B. 879**

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

# New York News & Notes

by Kathy Kaplan

Several folk performers were seen in various Christmas programs which were aired here. Of particular interest was "A Christmas Masque," which was filmed here and shown on NBC. Familiar faces were John Langstaff, Carol Langstaff, and NY's king of the Morris Dancers, Izzy Young...

Earlier this month, N.E.T. presented an hour of Phil Ochs singing his own songs and answering questions...

Stringbean did two numbers on "The Merv Griffin Show"...

"Swinging Country," which was neither swinging nor country, finally left the air...

ABC-TV is preparing a four-part show on folk music. Let's hope that they really get some "folk" in it...

Pete Seeger's concert was sold out before any ads reached the paper. NBC-TV news thought that was rather unusual; and as a result Pete was interviewed by Leonard Probst of NBC News on television...

The Balloon Farm, 23 St. Marks Place, is said to be the place for those who like the

## DRUMS

are our specialty...

SERVICE is another ...

We can service and repair almost any

musical instrument

from an autoharp

to a xylophone

252 BOYLSTON ST.

HA-6-5222

BOSTON

JACK'S  
DRUM &  
SHOP



earrings  
earrings  
earrings  
necklaces  
bracelets  
& rings

in sterling silver & other things.  
unusual dresses & handmade pottery  
reasonably priced.

*Bottega*

247 HARVARD STREET,  
BROOKLINE, MASS.  
COOLIDGE CORNER,  
(near George's Folly)

mon.-sat., 10-9

sun., 1-6

"new" music. People such as the Mothers of Invention, Sandy Bull, and Tim Buckley have appeared there recently...

People have been saying that the reason Bob Dylan is staying out of sight is that he really is going to switch record labels and that this will build up a greater demand for this first record on the new label...

Bucky Walter & The Voices of Bluegrass will be cutting an album when they come home from their current tour. More about it as I hear...

Bill Vernon's gift to NY: A holiday show, bluegrass and country style! You really haven't heard anything until you've heard "Auld Lang Syne" bluegrass style, or "Joy to the World" Carter Family style. (The latter was done by the Phipps Family and was definitely the best version I've ever heard of that song.)

Tom Paxton will be in concert at Carnegie Hall on January 21...

This issue marks one year that I've been with BROADSIDE. I'd like to make a few miscellaneous comments on the time...I came to BROADSIDE as a critic. Therefore, when it was suggested that I write a news column, I wasn't too sure if I could do it. But I set about informing all the proper people, especially managers, club owners, etc. Everyone was very enthusiastic. At last NY was going to be represented! Everyone offered to help out. Well, I don't know what happened to everyone. Of course, there are some people who have helped, and I guess I ought to thank them now in case I haven't already: Ellen Goren and Ronne Peltzman, who helped me over the first few; the offices of Harold Leventhal and Herb Gart; David Freeman; and of course all the performers who helped by just making news. It's been a great year. I hope there'll be many more.





**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

The Rose Coffeehouse is a compatible outlet for the endeavors of Jack Sheridan, Director of Tempo Theatre. Aside from any unkind comments that have appeared in this column about the productions of Tempo Theatre, there are several factors of late to be said in its favor.

Jack's policy is that of presenting contemporary plays not previously dramatized in this area, and he has gained a steady following of theatre enthusiasts. New faces have been appearing this season, and with them the quality of acting has risen. The balance of these influences has provoked a greater interest in the scripts, and stimulated discussion worthy of contemplation.

A case in point was the performance of two comedies on the evening of January 6. The playwright is a young man (under 30) named John Guare, whose only exposure (to my knowledge) has been the off-Broadway coffeehouse circuit in New York. These "comedies," entitled "A Day for Surprises" and "The Loveliest Afternoon of the Year," were laden with funny, witty, imaginative lines, yet a sense of the tragic overshadowed the whole.

The character of Miss Jepson in the first play was enacted by Susan Wangerman, who aptly played up to the exaggerated absurdity of the situation. The girl in the second one-act was portrayed by Marianne Glick, an enthusiastic and competent actress who appeared with smiling eyes, a healthy voice, and the warmth and exuberance of life itself.

The male character in both presentations was played by Jim Wrynn. I don't know the background of Mr. Wrynn, but he is a very capable actor. He transformed his person

**THE GARRETT**

150 Oxford Street Cambridge

A  
Treasure House  
of  
Handcrafted  
Items



dresses  
jewelry  
pillows  
toys  
handbags  
prints  
children's dresses

*New England's oldest &  
largest sandal shop*

*Leather  
Design*



**CUSTOM MADE**

**BAGS**

satisfaction guaranteed



**SANDALS — BELTS**

*now at two locations*

**48 Brattle St. 3 Mt. Auburn St.**

**Harvard Sq. Cambridge, Mass.**

hours 12 - 6

phone 491-0451

from a lifeless bookworm struggling to experience in "Surprises" to a bubbling, impulsive, living example in "Afternoon."

The tragedy, which was never verbalized but subtly implied through ridiculous chatter and comic situation, was the age-old problem of what people do to (bring upon) themselves. Unfortunately, space does not allow me to pursue this in depth, but any comments from those who witnessed the performance are certainly welcome.

One last point. Some feel there are those who try to read too much into these, or any given play. This may be true if one attempts to link social or political views with every script. On the other hand, the value of any work of art ultimately lies with the individual. If any line or simple act stimulates a reaction in the mind of the viewer, it becomes his own experience, and in tracing this experience or thought back to the play he has simply read what was there for him.



*The BOSTON*  
*HERALD-TRAVELER CORPORATION*

## Will Present the First

# AMERICAN FESTIVAL OF MUSIC '67 IN BOSTON



APRIL 20-23, 1967

**Thursday thru Sunday**

The American Festival of Music '67 will present in capsule form a four-day program tracing the growth of our popular music in all its various styles. The world's richest musical heritage, it grew from many musical roots and was fed by the cultures mixed and brewed in America's Melting Pot. They brought their music and songs with them, giving color and character to our special sound of music. This Festival is part of the Herald-Traveler Corporation's continuing program of cultural enrichment for Metropolitan Boston.

## AFTERNOON/EVENING CONCERTS AND WORKSHOPS

*Thursday, April 20*

MUSIC OF  
THE AMERICAS

*(Our New World of Neighbors)*

The music of our neighbors has influenced our own music through importation. From Argentina to Nova Scotia, the Bahamas to Hawaii, characteristic musical modes have crossed our borders and merged with our melodies. This program will present music from Canada, the Caribbean, Mexico, and South America.

*Friday, April 21*

## THE FRONTIER TRADITION

*(From Plymouth Rock to Hullabaloo)*

American music has been begot by many generations of frontiersmen on many frontiers during frequent social changes. Our modern music is enriched by the songs of the plowman, the whaler, the western cowboy, the immigrant, the patriot, the rebel, the minstrel and the migrant worker.

*Saturday, April 22*

## THE LIVING BLUES

*(From the Mississippi Delta to Chicago)*

Jazz, the only unique American musical form, has its origin in the Mississippi Blues, and this comes directly out of the songs and sounds of the American Negro. From them have come blues, ragtime, jazz, gospel, rhythm and blues, all now deeply ingrained in our musical heritage. Featured will be music of The Delta, New Orleans, and Chicago, and its evolution into the contemporary "blue-eyed" City Blues.

*Sunday, April 23*

## THE MOUNTAINS AND THE PLAINS

*(The Nashville Scound)*

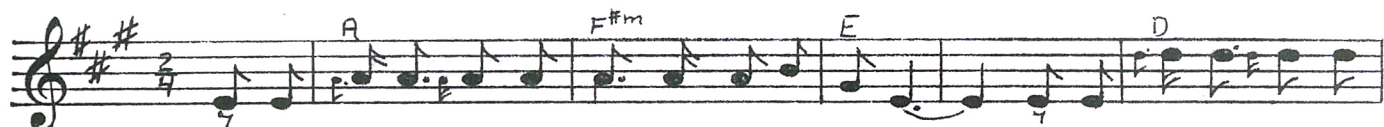
Hillbilly, or Country & Western music, is today the only popular music for large areas of America. It is rooted in the fields and furrow: of the early frontiersman of Appalachia, with its central home in Nashville, Tennessee. To day's "Nashville Sound" owes its nature to Nashville's Grand Old Opry, our most vigorous modern musical mainstream. Highlighted will be examples of music from The Appalachians The Moving West, The Rockies, Songs of Work and Play, Blue Grass, and The Tru: Driving Man.

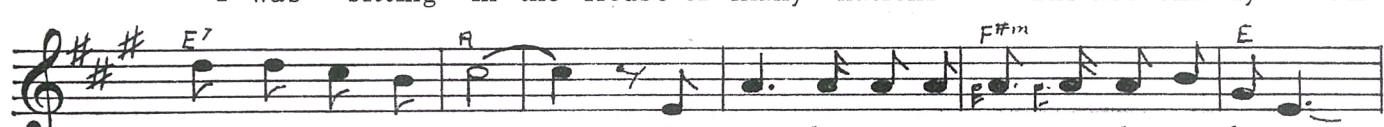
**Festival Director - GEORGE PAPADOPOULOS**  
**Associate Directors -**  
**JOHN SDOUCOS, BILL WILKINS, DAVE WILSON**

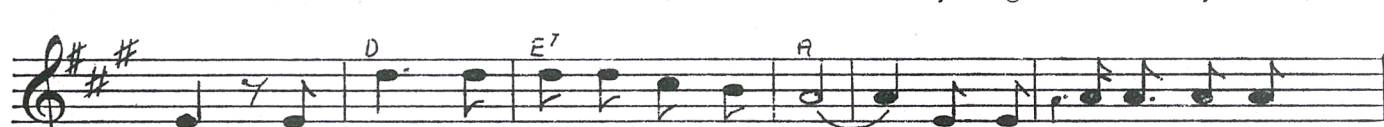
# Burn All the Flags

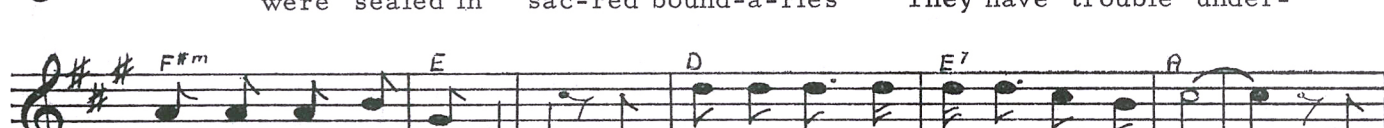
words & music  
by Steve Scotti

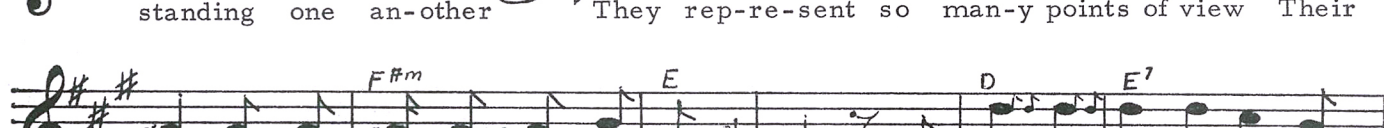


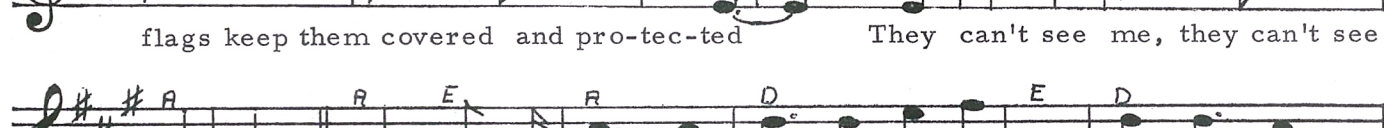

  
 I was sitting in the House of many nations The ass-emb-ly of all

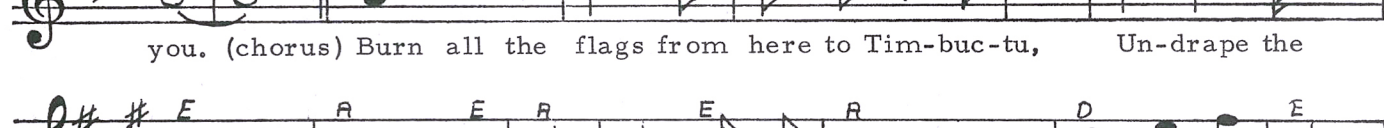

  
 countries here to see. I saw how many tongues and many faces,

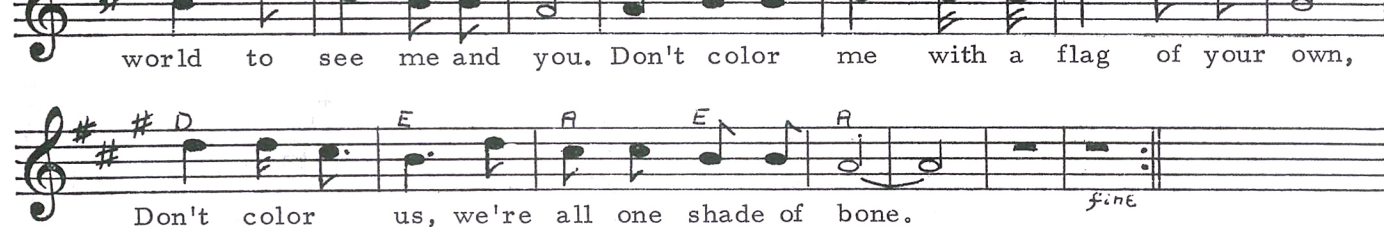

  
 were sealed in sac-red bound-a-ries They have trouble under-


  
 standing one an-other They rep-re-sent so man-y points of view Their


  
 flags keep them covered and pro-tec-ted They can't see me, they can't see

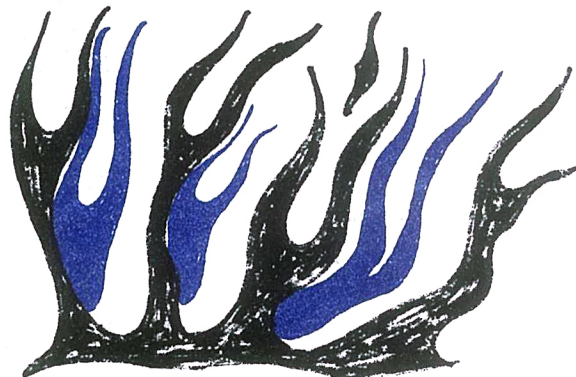

  
 you. (chorus) Burn all the flags from here to Tim-buc-tu, Un-drape the


  
 world to see me and you. Don't color me with a flag of your own,


  
 Don't color us, we're all one shade of bone. *fine*

2. And though the East and West may be meeting,  
 And though the North and South may be bound,  
 Though Occident is going Oriental,  
 Though up is surely coming down,  
 There is still one most important action,  
 There is still one thing left to be done.  
 It is the last and final action  
 To put us on the road that makes us one.  
 (chorus)

© 1966 Folklore Productions.





## RAMBLIN' ROUND

w/dave wilson

Beside the fact that we are living in the age of computerization, direct-digit dialing, synthetic everything, and instant whatever, we are also living in the age of PR. PR, if you have not already guessed, stands for Public Relations.

Everywhere you turn you will run into one PR outfit or another. (Agatha Shwump is the greatest this, that, or the other thing in the world today.) (E, C, & M<sup>2</sup> will do more for you faster, better, and more conveniently than F & MA, or anything-one else.) Well, we brung it on ourselves.

Sometimes other organizations masquerade as PR outfits. (Block that bill Senator, and we can see to it that you have a chance at...) Sometimes, organizations or (more likely) individuals in an organization are practicing PR without even being aware of it.


Therein lies the crux of what this particular column is trying to be about.

The hip community, as much if not more than other social or ethnic minorities, desperately needs some PR. I say this even though I grant the scorn that most hippies seem to have for straight world systems, and the validity of such. What I have in mind is an insidious conspiracy of earthshaking significance, but of no organization at all.

In concept, it is simple; in practice, a little more difficult.


Its most effective technique is "niceness."

Hold on now, stop all that yelling and carrying on and hear me out before you get all upset. I know that lots of you don't hold to being nice just for niceness' sake. I know lots of you are angry and haven't the least inclination to be nice to all those massive organizations and authority figures who enjoy tormenting your days, kicking your teeth down your throat, and labeling you with the most hideous invectives they can create.

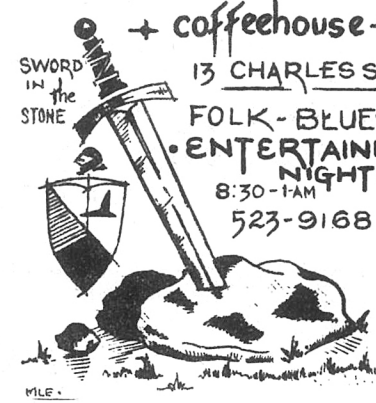


ready, set, BUY.

dresses,  
coats, suits,  
and  
skirts at



the vermont tweed shop  
44 brattle street  
cambridge, mass. 02138



+ coffeehouse +

13 CHARLES ST.

FOLK-BLUES  
ENTERTAINMENT  
NIGHTLY.

8:30-1AM  
523-9168

SWORD  
IN THE  
STONE

1 MILE

I'm trying to tell you a way that will give you satisfaction whether you are an avenger, a missionary, or simply a mischief maker.

Here is how you can go about doing PR for the hip minority.

Go out of your way to be nice to straight people. Help little old ladies onto buses and across streets, smile a lot at children, and especially at mothers with babes in arms. This will shake lots of them up, and, as you walk away, they will be scratching their heads trying to figure out what it all means.

Treat all business and government representatives as people. Refuse to get hung up on the structure which they are supposed to represent. Make it a point to stop and talk to policemen when you see them on the street. You can talk to policemen about a variety of subjects, and you will find that almost every one will have at least one mutual point of interest with you. (Caution: when first establishing contact with police, do not attempt to discuss politics, freedom, drugs, sex, civil rights, or police brutality. Find other subjects which are less inflammatory: dogs, baseball, weather, legislative stupidity, juvenile delinquents, stamp collecting, etc.) If it serves no other purpose, at least there is a chance that when you get busted you will have a nodding acquaintance with the arresting officers. This could save you a variety of bruises, aches, and pains.

Make plans now to attend the next Policeman's Ball. Also the fireman's and the postman's ball. Perhaps it seems to you that they must be a drag; and, as they are run now, I'm sure they are. But if a large part of the hippie world adopts them, makes them their own, and looks upon them cherishingly as some mad camp escapade, they can become a powerful stepping stone to better relations between the world we live in and that of those with whom we must contend each day.

I'd be happy to listen to any other suggestions you readers might be willing to put forth.

# WINTERFEST ANNOUNCES CONCERT, EXHIBITS

## PETE SEEGER TO PERFORM WITH BOSTON POPS

The Boston Pops Orchestra, with Arthur Fiedler conducting, will present a special Winterfest concert on Monday, February 20, at 8:30 p.m. at Symphony Hall. Featured will be the premiere of a "Winterfest Concerto for a Five-Stringed Banjo and Orchestra," one of four works in the field of music, poetry, and the graphic arts specially commissioned for Winterfest.

Earl Robinson, writer of several film scores and the musical "Sandhog," is the composer of the new piece, which will be performed by folk singer-banjoist Pete Seeger and the Boston Pops Orchestra. This is the first concerto for a five-stringed banjo and orchestra ever to be commissioned, according to Manuel Greenhill, Seeger's manager. A vocal solo is incorporated into the concerto score.



## EXHIBITS AND CRAFTS SCHEDULED

Skilled craftsmen demonstrating little-known, new, or unusual arts and crafts techniques; exhibits from foreign governments; and a display of "Treasures of Massachusetts Cities" are among the more than 100 exhibits planned for Boston's second edition of Winterfest in late February.

Winterfest exhibits will open at the War Memorial Auditorium in Boston on Washington's Birthday, February 22, and will run through Sunday, February 26. Exhibit hours are 10 a.m. to 10 p.m. daily, and 1 p.m. to 10 p.m. on Sunday. Admission is free.

The crafts demonstration line-up includes "Showcase Americana," a group of 30 artists from the New England area that will present a continuing program focused on the historic development of arts and crafts in New England. They will explore the area of cord-

waining (colonial term for shoe cobbler) and the making of applehead dolls, stained glass windows, and antique jewelry, including hair jewelry.

New developments in arts and crafts will be presented by David C. Baker of Jackson, New Hampshire, who has developed a new watercolor technique called "vitreous flux" watercolor which utilizes plasticized board as a base; mobiles by Roger Vogtman of Boston; and unique papier mache jewelry created by Mats Studio of Salem.

The first annual Crafts Fair of the Massachusetts Association of Craftsmen will be held in conjunction with the Winterfest program. Other local craft groups participating in Winterfest exhibits include the Cambridge Potters, the Newton Workshop, Bay Colony Chapter of the Embroidery Guild of Boston, and many more.

Visitors attending the exhibits will be able to purchase items being made by the various craftsmen in a "trading post" to be set up on the exhibit floor.

Foreign government exhibits include the largest site model of Canada's Expo '67 (a 20 x 60 foot electrified display that will be leaving Canada for the first time) and a display commemorating the 150th anniversary of the Magna Carta, presented by the British consul.

"Treasures of Massachusetts Cities" is the theme of one display segment. Cities taking part are: Beverly, Brockton, Cambridge, Everett, Fitchburg, New Bedford, Newton, Newburyport, Salem, Springfield, Taunton, Worcester, and Quincy.

Art treasures on display at the Auditorium will include a collection of Winslow Homer's paintings from the Sterling and Francine Clark Art Institute, Williamstown, Mass., and a sampling of the collections at the Boston Museum of Fine Arts, valued at more than three million dollars.

Other groups scheduled for Winterfest participation include NASA, Merrimack Valley Textile Museum, Boston Public Library, World Freedom Fair, Mattson Academy of Karate, Boston Fire Department Scuba Diving Team, American Federation of Art, Boston Zoological Society, and many more.

In addition to exhibits, the Winterfest '67 program includes performances in music, dance, and drama; lectures, discussions, and seminars on major topic; special children's programs; film festival; folk festival; and a number of special events.



# THE "SOMETHING ELSE" SOUND OF *Verve*<sup>®</sup> FOLKWAYS GOES SOMETHING LIKE THIS!



**THE BLUES PROJECT: PROJECTIONS** Five men who made a musical revolution at the Cafe au Go Go make it happen again—but big! The new sound, the now sound of "the most incandescent" group on the American scene. FT/FTS-3008



**DAVE VAN RONK: NO DIRTY NAMES**  
But no punches pulled, either! A lusty collection that runs the gamut from *One Meatball* to the biting protest of Kurt Weill's *Alabama Song*. FT/FTS-3009



**RICHIE HAVENS: MIXED BAG**  
Poet. Painter. And singer of today's new awareness. That's Richie Havens—the man who made the news at Newport. An important debut album. FT/FTS-3006

# a report on

## **THE RICHARD FARINA ANNUAL AWARD COMPETITION**

The first period for submitting of songs to the Farina competition has ended. We are busily photostatting leadsheets and dubbing copies of the tapes, to be sent to the judges. The second period is now open and will be so until March 31, 1967. For entry rules, see below.

\* \* \* \* \*

We want to take one moment here to send along a special thanks to Pete Seeger, who has contributed an additional \$25 so that we may raise the prize to \$75.

### **PURPOSE**

In order to encourage the writing of songs pertinent to contemporary circumstances and, at the same time, to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.

### **RULES**

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. All entries become the property of BROADSIDE publications.
- E. One winner will be chosen during each three-month period of the competition. Of these winners, a grand winner will be chosen annually.
- F. Quarterly deadlines for each entry are: December 31, 1966; March 31, 1967; June 30, 1967. Entries received after June 30, 1967, will automatically be considered in the first quarter of the second annual award competition.

# ... 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.

### Tete A Tete

January

F 13	}	Jaime (Whatisface) Brockett
Sa 14		
Su 15	}	Roger Williams & the Country Cut-ups
M 16		
Tu 17	}	Closed
W 18		
Th 19	}	Hoot
F 20		
Sa 21	}	Dan Gravas
Su 22		
M 23	}	Roger Williams & the Country Cut-ups
Tu 24		
W 25	}	Hoot
Th 26		
F 27	}	Ellen Stoney
Sa 28		
Su 29	}	Roger Williams & the Country Cut-ups
M 30		
Tu 31	}	Hoot

February

W 1 Hoot

### Main Point

Bryn Mawr, Pa.

January

Th 19	}	Mike Cooney; Second Act, Robie Robinson
F 20		
Sa 21		
Su 22	}	
Th 26	}	Doc Watson & John Pilla
F 27		
Sa 28		
Su 29	}	

### Hickory House

Lancaster, Pa.

January

F 13	}	The Summit Singers
Sa 14		
Su 15		
F 20	}	Tom Ghent
Sa 21		
Su 22		
F 27	}	Rick Rekoon
Sa 28		
Su 29		

### Patches 15 Below

Timonium, Md.

January

F 13	}	Allison & Blake
Sa 14		
Su 15	}	Hoot
F 20	}	The Saxons
Sa 21		
Su 22	}	Hoot
F 27	}	To be announced
Sa 28		
Su 29	}	Hoot

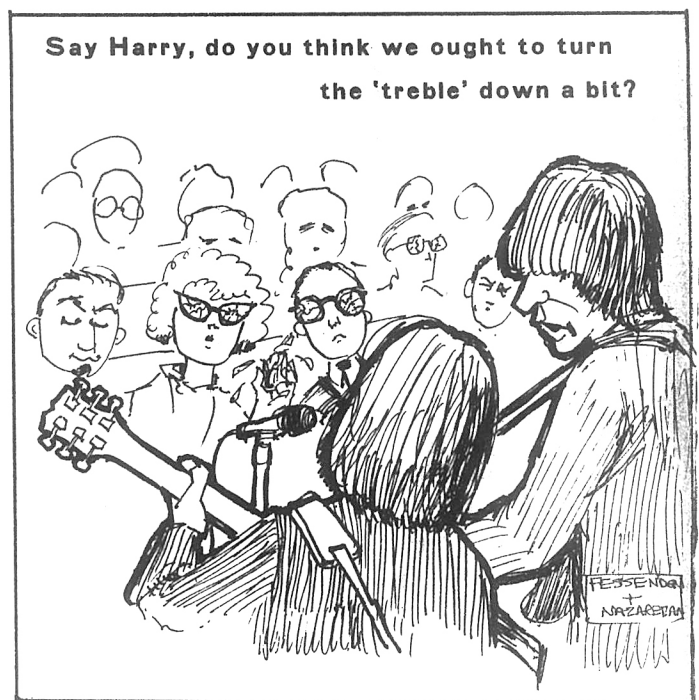
### Folk Dance Center

Philadelphia, Pa.

January

Sa 14	}	Scandanavian Workshop
Su 15		
Sa 28	}	Scandanavian Workshop

Second & fourth Sundays of every month - Student's Class



Quest536-7940

January

F13

Buzz & Barry - folk & guitar

Sa14

The Hostage - Tracy Goss, Al Corona, & Steve Hart

F20

The Quest Finds: New talent in music, readings, etc.

Sa21

Bill Kloper - his own one-man musical

F27

"Keep Tightly Closed in a Cool, Dark Place",

Sa28

presented by Tempo Theater

Big Toe

Foxboro, Mass.

January

F13

Barbara Rush

F20

Bill Shustik\* also Grant Wheeler & Dary Dunham

F27

Dick & Karen\*

\* Harry Bird accompanying on bass

Seventh Circle

January

F13

To be announced - folk music

Sa14

To be announced - folk music

Th19

To be announced - film

F20

Evening of the spoken word - recordings

Sa21

Dennis King - Evangelist

Th26

To be announced - film

F27

To be announced - folk music

Sa28

To be announced - folk music

Damaged Angel

January

F13

Jazz Combo

F20

H.L.Hutchedson

F27

Young- and Old-folks folk rock

Local Concerts

January

F13

Judy Collins, Phillips Academy, Andover

Su22

Andres Segovia, afternoon concert at Symphony Hall

F27

Salzberg Marionette Theater, John Hancock Hall

Sa28

Salzberg Marionette Theater, John Hancock Hall

Su29

Salzberg Marionette Theater, John Hancock Hall

February

Sa11

Tom Paxton, Jordan Hall

UnicornDial UNICORN

January

F13

Josh White, Jr., & Barbara Hudson

Sa14

Josh White, Jr., & Barbara Hudson

Su15

Josh White, Jr., & Barbara Hudson

M16

Hoot w/ Dick Summers

Tu17

Hoot w/ Dick Summers

W18

Hoot w/ Dick Summers

Th19

Josh White, Jr., & Barbara Hudson

F20

Josh White, Jr., & Barbara Hudson

Sa21

Josh White, Jr., & Barbara Hudson

Su22

Josh White, Jr., & Barbara Hudson

M23

Hoot w/ Dick Summers

Rest of schedule to be announced

Club 47UN 4-3266

January

F13

Lester Flatt & Earl Scruggs & the Foggy Mt. Bo

Sa14

Lester Flatt & Earl Scruggs & the Foggy Mt. Bo

Su15

Caraven Theater - A Happening

M16

Caraven Theater - A Happening

Tu17

Caraven Theater - A Happening

W18

Otis Rush Blues Band

Th19

Otis Rush Blues Band

F20

Otis Rush Blues Band

Sa21

Otis Rush Blues Band

Su22

Lute Music - Joel Cohen & Gui Robert

M23

Lute Music - Joel Cohen & Gui Robert

Tu24

Ritchie Havens

W25

Ritchie Havens

Th26

Charles River Valley Boys

F27

Charles River Valley Boys

Sa28

The Pennywhistlers

Su29

Caraven Theater - A Happening

M30

Caraven Theater - A Happening

Tu31

Sandy Bull

February

W1

Sandy Bull

Sword in the Stone

January523-9168

F13

Dan Gravas & Jodi Mann

Sa14

John Synnott & Bill Brown

Su15

Closed

M16

Hoot & Auditions w/ Dan Gravas

Tu17

Chris Smither

W18

Nancy Michaels

Th19

Jodi Mann

F20

Kathy Gonzales & Mark Worthington

Sa21

Bill Schustik

Su22

Closed

M23

Hoot & Auditions w/ Dan Gravas

Tu24

Open Hoot, guest

W25

Burce Chambers

Th26

Bill & Renee

F27

Bill & Renee

Sa28

Open Special

Su29

Closed

M30

Hoot & Auditions w/ Dan Gravas

Tu31

Open Hoot, guest

...AND COFFEE TOO

MASSACHUSETTS AREA

King's Rook

January1-356-9754

F13

Go-go dancing to 2 bands

Sa14

Go-go dancing to 2 different bands

Su15

Folk Music

M16

Free Hoot

Tu17

Go-go dancing to 2 bands

W18

Folk Music

Th19

Poetry & Readings

F20

Go-go dancing to 2 bands

Sa21

Go-go dancing to 2 different bands

Su22

Folk Music

M23

Free Hoot

Tu24

Go-go dancing to 2 bands

W25

Folk Music

Th26

Poetry & Readings

F27

Go-go dancing to 2 bands

Sa28

Go-go dancing to 2 different bands

Su29

Folk Music

M30

Free Hoot

Tu31

Go-go dancing to 2 bands

February

W1

Folk Music

Turk's Headat Wellfleet

January

F13

Rolf Cahn

Sa14

Rolf Cahn

F20

Rolf Cahn

Sa21

Rolf Cahn

F27

Rolf Cahn

Sa28

Rolf Cahn

Turk's Head227-3524

January

F13

The Second Edition

Sa14

The Second Edition

Su15

2-6 p.m. - an afternoon with Rolf Cahn

M16

evening - Flamenco Fiesta, Los Grianeros Trianeros

Tu17

Rolf Cahn

W18

Chris Smither

Th19

Steve Koretz

F20

The Second Edition

Sa21

The Second Edition

Su22

2-6 p.m. - an afternoon with Rolf Cahn

M23

evening - Flamenco Fiesta, Los Grianeros Trianeros

Tu24

Rolf Cahn

W25

Chris Smither

Th26

Steve Koretz

F27

The Second Edition

Sa28

The Second Edition

Su29

2-6 p.m. - an afternoon with Rolf Cahn

M30

evening - Flamenco Fiesta, Los Grianeros Trianeros

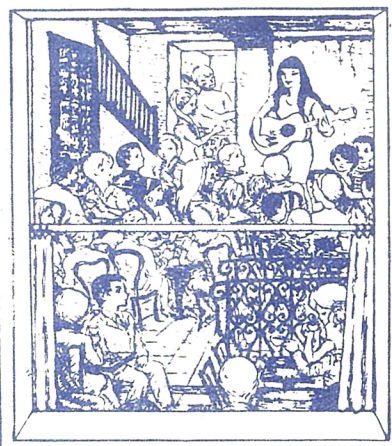
Tu31

Rolf Cahn

February

W1

Chris Smither



Turk's Head

Boston's Oldest

Coffeehouse

71 1/2 Charles St.

Wellfleet

Turk's Head

Cape Cod - off Route 6

Entertainment nightly

Rose523-8537

January

F13

An Evening with James Thurber

Sa14

Off-Boston Repertory Theatre

Su15

Off-Boston Repertory Theatre

M16

Latin Guitar Festival w/ Gil de Jesus

Tu17

Closed

W18

Open Rehearsals

Th19

Closed

F20

Tempo Theatre presents:

Sa21

Loveliest Afternoon of the Year &

Su22

Day for Surprises, by John Guare

M23

Latin Guitar Festival w/ Gil de Jesus

Tu24

Closed

W25

Open Rehearsals

Th26

Closed

F27

Stagecoach Theatre:

Sa28

A Musical Revie of the 30's

Su29

A Musical Revie of the 30's

M30

Latin Guitar Festival w/ Gil de Jesus

LoftLA 3-8443

January

F13

Eddie & Joe

Sa14

Eddie & Joe

Su15

Eddie & Joe

M16

Blues Workshop

Tu17

Movie: "Arsenic & Old Lacc"

W18

Movie: "The Inspector General"

Th19

Auditions w/ Bob Jones

F20

Auditions w/ Bob Jones

Sa21

Phil Petersen

Su22

Phil Petersen

M23

Ragtime Workshop

Tu24

Movie: "From Here to Eternity"

W25

Movie: "The Victors"

Th26

Auditions w/ Bob Jones

F27

Auditions w/ Bob Jones

Sa28

The Villagers

Su29

The Villagers

M30

Ballad Workshop

Tu31

Movie: "The Maltese Falcon"

February

W1

Movie: "The House on Haunted Hil

# THE FINEST IN THE FIELD



Take a good look at this guitar. And then listen closely. The Goya Classic sounds as fine as it looks. Many guitars are made of plywood or ordinary woods. Goya uses the finest rosewood and ebony. Goya uses beautifully grained mahogany, figured birch and flamed maple. Not just for the luxury of their looks, but for

the richness and delicacy of tone these woods afford. From the nylon strings to the mother-of-pearl plate, nothing comes out of a Goya workroom second-best.

There are other guitar makers. We expect you to shop around and compare. That's how Goya makes friends for life.

Write for Complete Catalog to Dept. B4



THE WORLD'S  
FINEST GUITAR

**GOYA GUITARS INC.**  
53 West 23rd Street, New York, N.Y. 10010  
A DIVISION OF GOYA MUSIC CORPORATION

# Broadside

# Reviews

## FOLKSINGER'S GUIDE TO NOTE READING AND MUSIC THEORY

Jerry Silverman

Oak Publications

One of the reasons I have balked at suggestions by friends that I teach guitar is because in the process it is often necessary to teach the fundamentals of music and to develop a student's sense of musical relationships. This is a very difficult task and Jerry Silverman has attempted to do this in this manual from Oak Publications.

Instruction manuals should be unambiguous and thorough. Otherwise, they confuse the student and lose his confidence and interest. In reviewing this book I have tried to put myself in the position of the student and, as such, I find it full of shortcomings. It is neither rigorous nor is it always correct.

Its development is not smooth. On page 10 it begins to explain rhythm. In the process it does not make clear what the "four" means in "two-four," but worse, it hardly begins before it abruptly shifts to fingerings.

It is riddled with errors. On page 15 the second exercise lacks a beat in the next to last measure. All the exercises throughout the book contain a full measure for their final bar. When the song begins with a part of a measure, however, the last measure should lack whatever number of beats came before the first full bar. To make a piece consist of an integral number of measures is standard musical practice and a student of this book is likely to be confused later by songs elsewhere which follow this custom. On page 55 a series of chords is said to be "as depicted on page ." And "ledger" lines are leger lines.

The book is not thorough. Silverman explains what a tie is, but he never mentions its potentially confusing look-alike, the slur. On page 26 he uses the *dal segno* sign misleadingly. He never explains completely the notation of repeats, so that on page 41 the



student is presented with something that looks like what was on page 26, but there is no explanation of the difference and what the difference might imply. To avoid the confusion between a flat and the note spelled as the same way (A<sup>b</sup>), he underlines the "a" sometimes, but places it in quotes others. On page 24 he says that thus far we have only talked about intervals of major and minor seconds, but he has not explained what a major second is.

Silverman makes a good attempt to set forth some helpful guidelines for figuring out what harmonies are appropriate for folk melodies, but the lack of attention to detail must make this less than an acceptable manual for students ignorant of formal musical notation.

It is ironic that on page 36 we read, "Upon close examination (I hope you have examined these chords closely) that the first, fourth and fifth chords have the interval patterns of major chords..." (sic), for close examination is both what this book needed and will not bear.

Ralph Earle

## CENTRAL WAR SURPLUS

433 MASS.AVE. TR 6-8512  
CENTRAL SQ., CAMBRIDGE

CORDUROY LEVI'S  
WELLINGTON AND  
ENGINEER BOOTS  
U.S. NAVY PEACOATS  
U.S. ARMY FIELD  
JACKETS  
NAVY FOUL-WEATHER  
JACKETS  
WARM WINTER  
PARKAS  
AT LOWEST PRICES  
OPEN THURS. and FRI. 'TIL 9 P.M.

# Broadside

IN MY LIFE

Judy Collins

Elektra EKL-320

When word came out that Judy Collins was going to England to record her new album, there was a great deal of speculation that something unusual was in the offing. Here it is. It is indeed unusual; it's also very good. The arrangements, the instrumentation, and the choice of material will all create a certain amount of disturbance in some quarters. On many cuts Judy sounds like a theatrical, almost operatic, singer ("Pirate Jenny" and "Marat/Sade"). She fills this role very well. One may be tempted to mourn the loss of the Judy Collins of yore, but she does such a fine job with her new style that there is no room for complaint. She retains the former "folk" sound on only two of the eleven cuts ("Suzanne" and "Liverpool Lullaby").

In this album Judy Collins has taken from all the great well-known contemporary "folk" ("folk-rock" if you prefer) composers. From Dylan comes "Tom Thumb Blues" ("When you're lost in the rain in Juarez..."), from the late Richard Farina comes "Hard Lovin' Loser" (her show-stopper at the Philadelphia

BROWSE 17,500 TITLES

gifts novelties maps  
childrens books travel guides  
colorful posters hand crafted jewelry

**PAPERBACK EXCHANGE**

1011-1013 Massachusetts Ave.



Cambridge, Massachusetts

Tel. 354-5200



open 11 a.m. to midnight mon.-sat.

Folk Festival), from Donovan she takes "Sunny Goodge Street," and from the inevitable Lennon and McCartney comes "In My Life." Judy Collins has shown with this album that she can transcend the limitations of any one singing style. The "folk" atmosphere and pathos of "Liverpool Lullaby" are handled every bit as well as the somber, operatic sound of "Dress Rehearsal Rag" which follows the lullaby. On "Dress Rehearsal Rag" the excellent piano work of Josh Rifkin is very much in evidence. He also plays on "Sunny Goodge Street," "I Think It's Going to Rain Today," and "Hard Lovin' Loser." On the last-mentioned cut, the instrumentation is piano, harpsichord, Fender Bass, and drums. The accompaniment ranges from the tasteful application of two guitars (on the Beatle song and "Suzanne") to the sound of a full orchestra and chorus (the medley from Marat/Sade), encompassing on the way the sound of a string quartet ("I Think It's Going to Rain Today"), double woodwinds and harp (harp, folks, not harmonica) playing Bob Dylan, and a guitar and cello duet ("La Colombe").

Except for those who resist any sort of change, this is an album not to miss. It is an unusual album. It is an excellent album.

Bob Jones



NO DIRTY NAMES

Dave Van Ronk

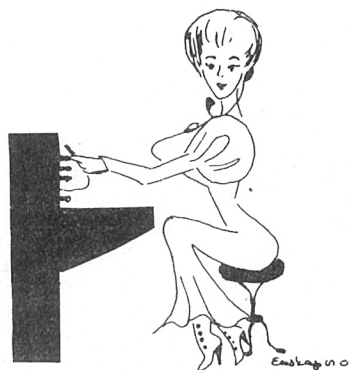
Verve Folkways FT-3009

Dave Van Ronk's latest for Verve Folkways is a fine record, especially the blues cuts. I can think of no other white, city bluesman who could have done as well as Van Ronk does here. He is rare in that he sounds

**FLO'S**

*Personalized*

Answer Service



*old fashioned service with  
a modern touch*

**734-6680**

BOSTON • BROOKLINE • CAMBRIDGE

# Reviews

like himself and he sounds like he's singing about himself.

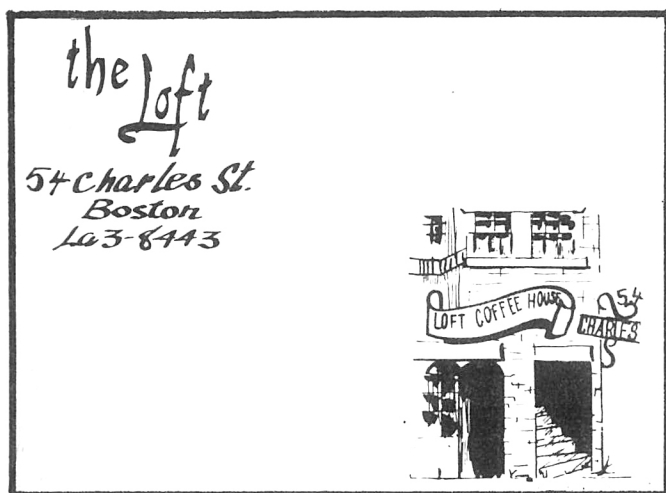
The collection starts off with a social narrative, "One Meatball," complete with scat singing (but no bread). Scat can be embarrassing gibberish, but the way he does it is musical and wears pretty well. On Rev. Gary Davis' "'Bout A Spoonful" he rolls a guitar lick that is a gas, but, like most very good and all great music, really quite simple.

The same good guitar, especially when he is improvising, is on "One of These Days," a blues a la Mose Allison, and his "Statesboro Blues" is one of the best versions I've heard. "Blues Chante" and "Keep It Clean" are just plain good dirty fun and "Midnight Hours Blues" is surprising in the feeling he achieves with major thirds.

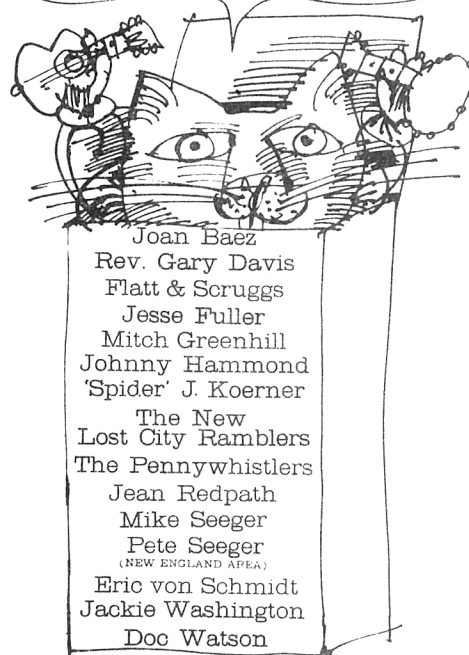
Three other cuts deserve comment. First, at the risk of an interpretive faux pas, I find "Zen Koans Gonna Rise Again" a very amusing song, portraying the romantically tragic life of the denizens of MacDougal Street. Two others are more serious. "The Old Man" is a very simple but powerful song. It achieves its compassion and strong concern by understatement and its effect is very sobering.

Van Ronk ends with the "Alabama Song" from Kurt Weill's "The Rise and Fall of the City of Mahoganny." It is sinister and ungent and his voice adds an appropriate grotesquerie. It is also difficult to sing, and I was surprised that Van Ronk plays and sings it so musically. Although I do not agree with the premises for his reason for singing it, his performance is nevertheless authentic and ends a fine album well.

Ralph Earle



## folksingers!



write for 'reviews' if you wish  
to arrange concerts with these or other folksingers.

### FOLKLORE PRODUCTIONS

176 Federal Street / Boston 10, Massachusetts / Tel: BU 4-4444  
2-1827 / Manuel Greenhill, manager

#### FREE AND EASY

Dave Dudley

Mercury MG21098

Here is another album by one of country music's better singers. It is not his best, but it isn't a bad record. As usual, Dave Dudley shows his tremendous talent best on the uptempo numbers. The "truck driving" songs which catapulted Dudley to prominence a few years ago have at long last let him down. The only "truck driving" song on the record, "Artificial Rose," is not necessarily the worst one of all time, but it certainly comes close. "Long Time Gone," on which Dudley collaborated with D. Marrison, is quite a good song. It leads off the first side, followed by Dudley's own composition, "Before My Time." This is rather a good number, written along the lines (although musically and lyrically dissimilar) of Hank Williams' great "Cold, Cold Heart," though of less majestic quality. The most amusing song on the album is "Lonely Man," in which is found this refrain: "It's a hurt. It's a pain. It's Lonely Man." Following "Lonely Man" comes one of the two worst songs on the album, that being "River Rat." The other really bad song is Johnny Cash's former hit,

(continued on page 22)

# Broadside

"Ring of Fire." "Passing Through" (no relation to the old song of the same title) has some interesting phrases in it, indeed the words are quite adequate, but it has little or no musical worth. By far the best songs on the album are "Katy Bar the Door" and "Back in Circulation," two uptempo numbers in fine Dave Dudley fashion. The best slow song on the album is unquestionably "For Cryin' Out Loud." This shows off both Dave Dudley's fine voice and his talent as a composer. The last song on the album, "I Feel a Cry Comin' On," has a nice Nashville sound, but is fraught with lyric problems. Free and Easy is not an album of which Dave Dudley need be ashamed, but he has shown several times that he can do better.

Bob Jones



## FANTASTIC FELICIANO

Jose Feliciano

RCA Victor LSP-3581 (stereo)

This album is Feliciano's first of popular ballads and up-tempo tunes. He is in way over his head. Feliciano just hasn't been a-

## ARE YOU Brilliant, Talented

and/or Industrious ?

Now that we have your undivided attention---we need help for BROADSIDE-----typists, distribution assistants, office help, advertising assistants, etc. No pay---but lots of engrossing hard work, fun, and many very interesting people.



LUCKY YOU!

Call 868-9788



## INTRODUCTORY OFFER

FOLK BLUES  
Rev. Gary Davis  
and others

FOLKSINGERS OF  
WASHINGTON SQUARE  
Sandy Bull,  
Bruce Langhorne, etc.

CHAMPION  
JACK DURREE

CARLOS  
MONTTOYA

Low Down Blues Flamenco

**WERE \$4.98 NOW ONLY \$2.30**

**Enclose check — we pay postage**

**C.O.D. — you pay postage**

**NEW DAY SALES**

**BOX 818 W. YARMOUTH, MASS.**

round long enough to sing "I Wish You Love" or "The Masquerade Is Over" of "You Don't Want Me." His style is eclectic pop. He chiefly imitates Ray Charles in attempting to put some feeling into the lyrics by embellishing the vocal line with semi-musical sighs and chokes. But the words simply roll out with no individuality or meaning. So much popular music reduces its subjects to stereotypes that it requires a sensitive person who has lived the experiences to give these stereotypes flesh. There are few singers today who can do this: Jose Feliciano is not one of them yet.

Ralph Earle

## IN STOCK!

**RIGHT NOW !      TODAY !**

**GIBSON  
5 STRING  
'MASTERTONE' BANJO**

**GUILD  
12 STRING GUITARS  
3 MODELS**

**MARTIN  
D-35'S D-18'S  
D-28'S D-35 SW**

**FENDER  
MAPLE NECK  
TELECASTERS**

**HOFNER  
"BEATLE" BASSES**

**ONLY AT  
E. U. Wurlitzer, Inc.**

**76 Bedford St.**

**Boston, Mass.**

HA 6-3897

HA 6-3898

# Reviews

(While it is not (and will not be) the policy of this magazine to review theatrical productions other than those presented as part of the coffeehouse activity in the area, the editors feel that the production described below warrants exception to this custom. Armstrong's Last Goodnight, based on a popular eighteenth century ballad of the same name, is a direct result of the folk process, and as such falls legitimately within the scope of a magazine devoted to folk music...Ed.)

## Armstrong's Last Goodnight

John Arden

performed by The Theatre Company of Boston

John Arden's "Armstrong's Last Goodnight" was recently presented by the Theatre Company of Boston. It was an unusual event in good theater, written for contemporary audiences. Accustomed as we have become to theater of the absurd, this play struck me as almost Shakespearean. What is pleasantly new is the use of the audience as a silent participant in political assemblies, and as living, observant trees in the forest through which the characters enter and depart.

I think Arden employed this ancient theatre to emphasize the age and elemental nature of the subject, which is the honorable treachery involved in all human relations and particularly those involving peace negotiations. The play shows how the desire for power and glory corrupts the best intentions and/or how you can do anything "honorably."

Johnny Armstrong is a Scottish baron who has nearly brought about an English invasion of Scotland by his raids across the border into England for sport and spoils. The Scottish king sends his herald to negotiate with Armstrong and, at the same time, weaken all the Scot lords for the greater security of his throne. A lot of interesting and revealing conniving ensues.

I felt a fleeting tragic sense in Armstrong's plight. He is a thoroughly venal man, but nevertheless a good ruler and a man who is capable of compassion. He is tempted and twisted by those who play upon his own greed for power and honor, neither of which is attainable without dishonor. Ultimately, he is betrayed by the one man he has come to trust, the king's herald.

Though Arden portrays the vices of men, he is not cynical. The play points out that what is good is quite often a matter of convenience. What counts perhaps more than

**BRIGGS & BRIGGS**  
established in 1890  
For All Your Folkmusic Needs

## GUITARS

Flattops

Electrics

**EPIPHONE - GIBSON - MARTIN**

**GUILD - HARMONY - GIANNI**

## Basses and Amps

### MUSIC & ACCESSORIES

Picks, Dukimers, & Autoharps

Methods, Collections, Studies  
Harmonicas, Kazoos, Strings

### RECORDS - LP'S & 45'S

All traditional & contemporary  
folk artists in stock

### RECORDERS & RECORDER MUSIC

Kueng, Pelikan, Heinrich, Adler,  
Herwiga, Purcell, Dolmetsch  
Open 9 - 6, Mon - Sat

1270 mass. ave. harvard sq. cambridge  
ki7-2007

good and evil is joy in life. A kind of grace and honor is given to those who want so much to live gloriously that inevitably they sin equally gloriously and thoroughly.

The TCB production is fine in all respects. I was particularly struck by the one set that with a little imagination (which I thought went out with radio dramas) served as three, consequently permitting simultaneous actions in widely separate areas.

The Scottish dialect, which was handled almost uniformly well by the cast, was perfect for the play, first (but least) because it fits the time, and, second, because it conveys the violence and poetry in its characters. After the first few moments, the dialect was easily understood, and a pleasure to listen to.

The characterization of the parts and interpretation of the play was clear and believable. The stage action was excellent. And I immensely enjoyed the symbolic inclusion of the audience.

It's pleasant to find a modern play with so many good theatrical values. Thought and action play equal roles. The gift of imagination is allowed. The audience is not treated like a fool nor a philosophy major, nor a purveyor of sociological hang-ups. It's a great play with a lot of action, pageant, lusty romps and poetic and/or tragic romance within the ambiguous tragi-comedy of life.

Karen Clegg

# Reviews

SINGIN' STU PHILLIPS

RCA Victor LPM-3619

On the album jacket Chet Atkins mentions that this record was originally to be released only in Canada, but the high quality made RCA decide to release it in this country as well. They could have spared themselves the trouble, thanks just the same. Stu Phillips is by no means a bad country singer. There are two major problems with these recordings, the first being that a bad song is a bad song no matter who sings it, and the second being the arrangements. In some instances, Phillips is practically arranged out of hearing. The overpowering chorus and slightly overbearing instrumental accompaniment almost drown Stu Phillips out on "Another Day Has Gone," which would otherwise be a rather good selection.

There is one extremely good cut on the album. It is the previous hit, "Crystal Chandelier." Two other selections are quite good, one fast song and one slow "heart" song. The uptempo number is "That's the Change I'll Have to Take," slightly better than the slower "Think I'll Go Somewhere and Cry Myself to Sleep."

Steve Karliski and Larry Kolber have failed utterly to produce a novelty "tear jerker." Somehow the song is not as sentimentally appealing as it needs to be and the net result (for the first couple of hearings) is rather that someone is making a bad joke about something serious. "Kathy Keep Playing" is the title of the song, which is supposed to represent a divorced man speaking to his young daughter at the end of a bi-weekly visit. Also included on this album is that anomaly (a country & western "protest" song) "Bracero." Stu Phillips' own composition, "Some of Me" is altogether lacking in "the foot-shuffling beat and clever lyrics..." attributed to it by Chet Atkins in the jacket notes. Nothing else on this album is worth comment except perhaps to say that this record contains another bad country & western recording of Ian Tyson's rather nice song, "Four Strong Winds."

Bob Jones



STAND BACK

Charley Musselwhite

Vanguard VRS-9232

Stand back is right! Charley Musselwhite is coming on up. If this album is any indication of the fine blues this man can play, well, just stand back and give him plenty of room. Vanguard got more than what they asked for when they came up with their answer to Electra's Butterfield.

Musselwhite's style has come a long way since he made his first appearance on a Vanguard disc backing John Hammond on his So Many Roads album. His monosyllabic harp of then has now broken into wild and interpretative sound.

Musselwhite proves that he can play some of the old blues like "Help Me" and "Early in the Morning," as well as bringing out some of his new arrangements, like "Cristo Redemptor" and "Cha Cha the Blues."

His voice doesn't come over too well on this recording. This may be the fault of the recordings, made by Samuel Charters.

The musicians on the album are worth merit. Harvey Mandel makes himself heard one minute and two seconds into "No More Lonely Hearts" and keeps right on driving. His great playing is also evident on "4 p.m." Barry Goldberg on organ makes an exploding entrance into "Cha Cha the Blues" and continues right through to "Sad Day."

If you don't listen to any other cut on the whole album, you must hear "Chicken Shack." This cut starts out by saying, "Look out! I'm Charley Musselwhite. Here's what I can do." It continues "Here's Barry Goldberg. Here's what he can do. Here's Harvey Mandel, and here's what he can do. If you don't like us, shut us off. If you do, just stand back and let us play the blues."

Steven Cohen



Please send us some

volunteer

reinforcements

for our typing

department.

# Once You Get the Habit

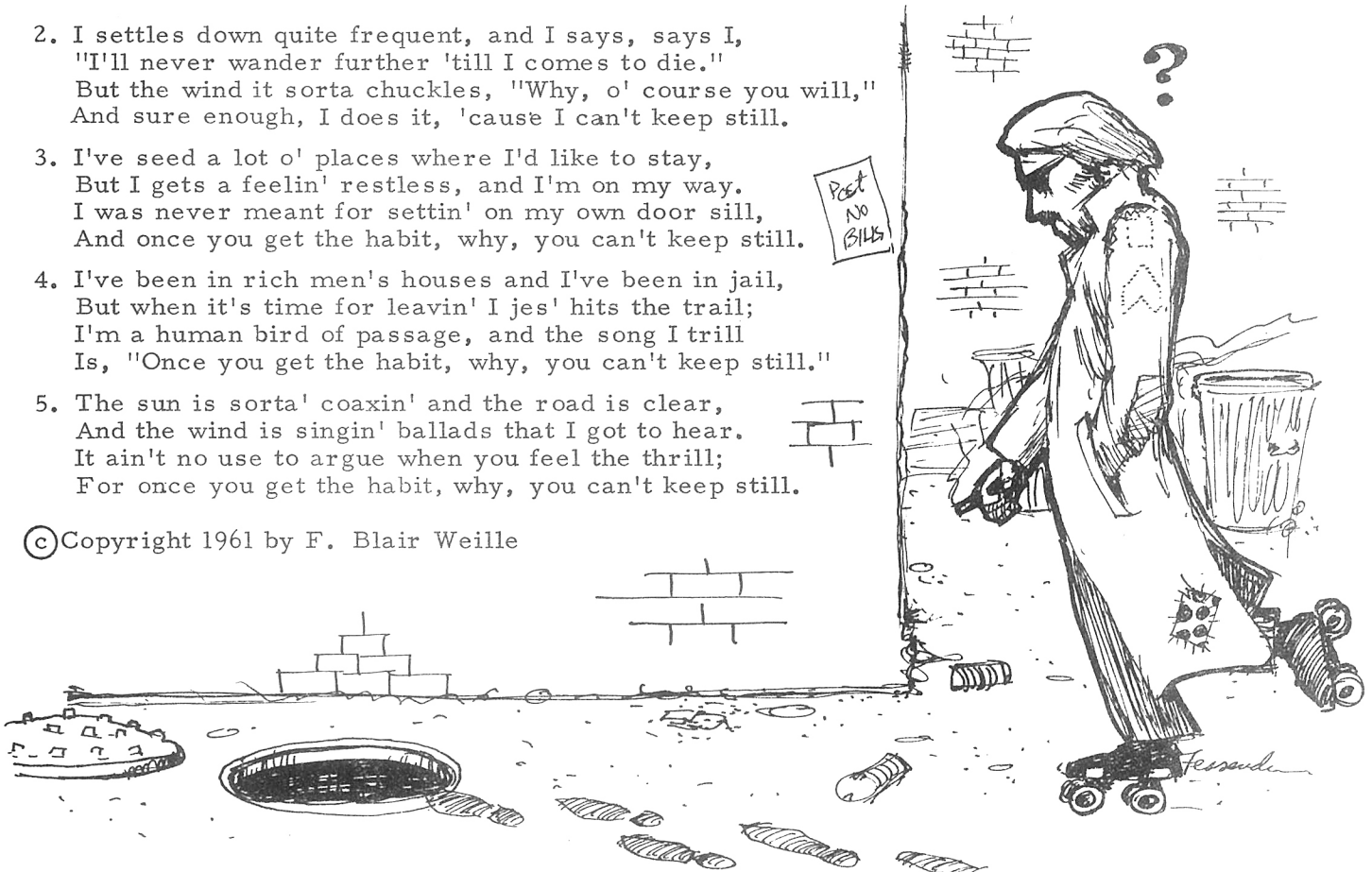
music by Blair Weille  
lyric by Berton Braley

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The lyrics are written below the notes. Chords are indicated above the notes: G, C, G, E<sup>m</sup>, A<sup>7</sup>, D, D<sup>7</sup>, G, G<sup>7</sup>, C, A<sup>m</sup><sup>7</sup>, G (B bass), (G bass), (D bass), D<sup>7</sup>, G, C, D<sup>7</sup>, E<sup>m</sup>, G (D bass), C, G (B bass), 1-4 (D bass), D<sup>7</sup>, G, 5.

I've beat my way wherever an-y winds have blown I've bummed around from  
Portland  
down to San An - tone, from Sandy Hook to Fris-co, over gulch and hill, for  
once you get the hab-it, why, you can't keep still. For once get the hab-it, for  
you  
once you get the hab-it, for once you get the hab-it, why, you  
can't keep still. 2. I can't keep still.

2. I settles down quite frequent, and I says, says I,  
"I'll never wander further 'till I comes to die."  
But the wind it sorta chuckles, "Why, o' course you will,"  
And sure enough, I does it, 'cause I can't keep still.
3. I've seed a lot o' places where I'd like to stay,  
But I gets a feelin' restless, and I'm on my way.  
I was never meant for settin' on my own door sill,  
And once you get the habit, why, you can't keep still.
4. I've been in rich men's houses and I've been in jail,  
But when it's time for leavin' I jes' hits the trail;  
I'm a human bird of passage, and the song I trill  
Is, "Once you get the habit, why, you can't keep still."
5. The sun is sorta' coaxin' and the road is clear,  
And the wind is singin' ballads that I got to hear.  
It ain't no use to argue when you feel the thrill;  
For once you get the habit, why, you can't keep still.

©Copyright 1961 by F. Blair Weille



# KNEE-DEEP IN BLUEGRASS

by Bob Jones



In contradiction to the jacket notes on his Decca album Mr. Bluegrass, Bill Monroe's first band was not called the "Blue Grass Boys" nor was it the group which later developed into the "Blue Grass Boys" of today. Bill's original forays into public performing were made with one of his brothers. Ralph Rinzler provides the following information:

Bill and his older brother Charlie played and sang around home, finally winning a singing contest with the song "He Will Set Your Fields On Fire" (Monroe Brothers, Bluebird 71451; Bill and His Blue Grass Boys, Decca 29169). In 1927 they formed a band with their older brother Birch playing lead on the fiddle, Charlie singing lead and picking the guitar, and Bill chording the mandolin and singing tenor (he was then sixteen years old). After touring for three years, they settled in Hammond, Indiana, in 1930 and for several years performed on radio stations in the area. When

Birch left the group in 1934, Charlie and Bill worked at various radio stations as "The Monroe Brothers" (WAAW, Omaha, 1934-5; WBT; Charlotte, 1935-6) gathering considerable renown and polish.

The music produced by the brothers in those days was considerably different from that of the Blue Grass Boys of today. To emphasize this point, Bill Monroe himself said recently, "The music that Charlie and I played wasn't bluegrass."

At about the end of the period mentioned above (actually January and February of 1936) Bill and Charlie Monroe arranged to record for Victor's Bluebird label. During the next couple of years the Monroe brothers continued in much the same way as they had ever since Birch Monroe left the group. Towards the end of 1938 the brothers split up, going their separate ways both geographically and musically. One album of The Monroe Brothers is available today (on the RCA Camden label), mis-titled "Early Bluegrass." It is a collection of some of the songs from the thirty-one records by Bill and Charlie on the Bluebird label.

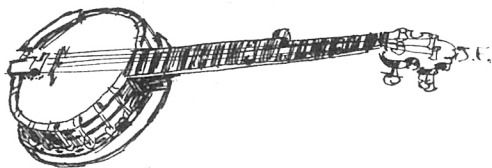
After separating from Charlie, Bill Monroe formed a band in Little Rock, Arkansas called the Kentuckians. Although the band played regularly for radio station KARK in Little



**WILL SHE BE  
A WINNER IN  
THE FIFTH ANNUAL  
BROADSIDE POLL ?  
THAT  
WILL  
DEPEND  
ON  
YOU !**

Rock, Bill became dissatisfied and left. One of the most popular country music radio shows of that time was the "Crossroad Follies" in Atlanta, Georgia. It was to Atlanta that Bill Monroe went to find musicians for a new band. He soon organized a group composed of himself (primarily tenor vocals and mandolin), Art Wooten (fiddle), Cleo Davis (lead vocal and guitar), and Amos Garin (bass). The above group emerged a couple of months later on a South Carolina radio station. Shortly thereafter Bill took his band to the home of the "Grand Ole Opry," radio station WSM in Nashville, Tennessee. "Judge" Hay and the others supervising the audition recognized the obvious potential in the group and hired them immediately. Bill Monroe and the Blue Grass Boys have been regular members of the Grand Ole Opry ever since.

No account of the story of Bill Monroe and the Blue Grass Boys is complete without at least a partial list of the more important people who have worked with Bill Monroe's fine band. Bill's first banjo player was David Akeman, better known to country music buffs as Stringbean. Following Stringbean on banjo were many notables including that most famous of all banjo pickers, Earl Scruggs. Other banjo players who appeared with the Monroe band are Don Stover, Sonny Osborne (Sonny was only thirteen years old when he began performing with Bill), Don Reno, Rudy Lyle, Larry Richardson, W. Bradford Deith (known as "Bill" Keith in the North), Don Lineberger, and others. Other graduates of Bill Monroe's bluegrass "school" are Mac Wiseman, Jimmy Martin, Del McCoury, the late Ed Mayfield, Gordon Terry, the Stanley Brothers, Jim Eanes, Clyde Moody, and Lester Flatt. Monroe's former fiddlers include Kenny Baker, Chubby Wise, Benny Martin, Gene Lowinger and others. The current roster of the Blue Grass Boys, besides Bill, includes Richard Greene on fiddle, Pete Rowan sharing lead vocal duties and playing guitar, Lamar Grier on banjo, and Bill's son James William Monroe on string bass. In conclusion of this series on Bill Monroe and his music, a great deal of gratitude must be bestowed upon Mike Seeger (many patient answers to many eager questions and his notes to the Folkways album Mountain Music Bluegrass Style (FA 2318)), Ralph Rinzler (even more patient answers to many more eager questions, frantic phone calls, and the like, plus his article in Sing Out!, Vol. 13, #1), and, of course, the man who made it all possible, Bill Monroe.



## THINKING OF A CONCERT?

Why not let

**BROADSIDE**

help you?

We would be glad to advise and help you make arrangements for your school, college, or organization.



Call Dave Wilson  
at 491-8675  
or write:

CONCERTS  
c/o BROADSIDE  
P. O. Box 65  
Cambridge, Mass.  
02139

## SALZBURG MARIONETTE THEATRE TO PERFORM



The world famous Salzburg Marionette Theatre will be presented in Boston at John Hancock Hall on Friday, Saturday, and Sunday, January 27, 28, and 29 as the fifth attractions of the Tenth Annual Folklore Concert Series.

The delightful story of Rumpelstiltskin will be presented for children on Saturday and Sunday, January 28 and 29. Two performances will be given each day; Saturday at 11 a.m. and 3 p.m. and Sunday at 1 p.m. and 3 p.m. The Magic Flute will be shown evenings at 8:30 p.m. on Friday, Saturday, and Sunday.

The Salzburg Marionette Theatre started 50 years ago in Salzburg when Professor Anton Aicher amused his children by whittling puppets out of wood and has become one of the most sought after theatrical productions of our time.

Tickets are available at John Hancock Hall, 200 Berkeley Street, Boston. For information, phone HA 1-2000.

## "RAGTIME" ELIOT KENIN

will accept a limited  
number of beginning &  
intermediate students  
in all folk styles



founding director  
of the Philadelphia  
Folk Workshop

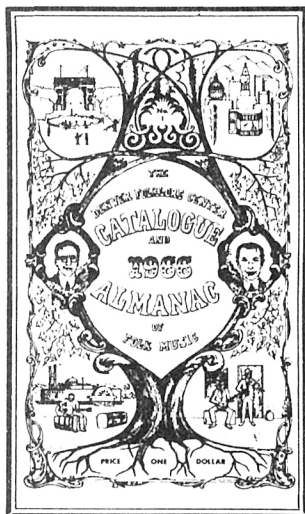
Call 876 - 6265

ten years' teaching experience

# DENVER FOLKLORE CENTER ALMANAC OF FOLK MUSIC

containing 220 pages  
describing records,  
books, instruments,  
magazines .....

available for \$1, plus .25  
postage & handling,



from:

DENVER FOLKLORE CENTER  
Dept. 617  
608 East 17th Ave.  
Denver, Colo. 80203

I have enclosed \$1.25. Please  
send me the Denver Folklore  
Center Catalogue which I read  
about in **BROADSIDE**.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

## THE FOLK SCENE:

washington

baltimore

by Mike Esterson & Ken Loewinger

Over Christmas weekend at Patches' 15 Below in Timonium, Md., a young singer named Steve Askins made his debut as a featured singer. This time, he was second act to George Richardson and Lorraine Nelson. Very shortly, he could become a big enough draw to be a first act. He already has all the stage presence. He also is one of the finest young guitarists in the area and has written some beautiful guitar inventions.

\* \* \* \* \*

Judy Collins' single, "Hard Loving Loser," is getting very heavy air play on WCAO in Baltimore. It looks like it has all the makings of a large hit.

\* \* \* \* \*

The Mitchell Trio will be in Washington for a concert on February 11. Ticket information will probably be in next issue.

\* \* \* \* \*

Bantam Books has finally released John Anthony Scott's The Ballad of America, which traces American history from the Colonial period to the present through 143 songs and commentary. The songs range from Anglo-American ballads to modern songs like "Plane Wreck at Los Gatos (The Deportees)" and "Little Boxes." Price is 95¢.

\* \* \* \* \*

Billboard has again predicted that a new Gordon Lightfoot single, "Go Go Round," will make the top 60. Maybe this time...

\* \* \* \* \*

On Christmas Eve at midnight, CBS-TV presented a pretty unusual service from the Washington Square Methodist Church in New York. It was called "Celebration of the Birth of Love" and included some traditional carols, plus the modern jazz of Frank Foster, and Len Chandler's singing of Tom Paxton's "Brand New Baby" and his own "Lovin' People." It was a beautiful program.

\* \* \* \* \*

Earlier on CBS was "Christmas Lights," a program consisting of Oscar Brown, Jr., and his family singing several contemporary songs for Christmas, most of them written by Oscar. The program was produced by Chalmers Dale, who also produced last year's "Tell It On The Mountain," which featured Judy Collins, Chad Mitchell, and Ossie Davis.

# dear BROADSIDE



dear BROADSIDE:

Where can I find Phil Ochs' "Flower Lady," there's also one song with the chorus "Dance, dance, dance, teach us to be free," and his song, "Parties"? Please let me know what albums if any they are on, also is there any sheet music available by him anywhere?

If someone writes a song and can play guitar fairly well, but has a better voice than knowledge of the instrument, what is their next step. I've written folders full of songs as I'm sure every other unknown has. Recently I wrote one that all my friends enjoy and are singing constantly. What do you suggest I do about it, forget it, or try to make something out of it? I know you're very busy answering all types of letters but I'm stacked with music and I don't seem to be getting anywhere!

Thank you for your time,  
Louise Wilder  
Hyde Park, Mass. 02136

(...The songs mentioned are not as yet available on a Phil Ochs recording; the first two have been recorded by Jim and Jean on their album, Changes. Information on copy-righting songs may be obtained by writing to the Copyright Office, Library of Congress, Washington, D. C. 20540. Ask for circular #58... Ed.)

dear BROADSIDE:

I have a problem which is bothering me. A few issues back in fact a September issue, my attention was called to the words BI-WEEKLY on the third page of that issue but thoughtlessly I soon forgot about it for the time.

In the DECEMBER issue I again noticed it. After studying it I found out it meant twice a week, which would mean you produce 104 issues a year except you only produce 26

issues. Why don't you use BI-MONTHLY, which would be correct?

Yours truly,  
B. C.  
Somerville, Mass.

(According to the Funk and Wagnall standard dictionary, Britannica edition, the word bi-weekly, when used in noun form, means "a publication issued every other week." Just as a matter of curiosity, the noun form of the word semi-weekly means "a publication issued twice a week," but in adjective form the words are synonymous. Perhaps the only non-confusing word would be "fortnightly"?)

dear BROADSIDE:

Re, Peter Stampfel's "The Veer City Rider" on the October 26 issue refers to "Lothar the theremin." Perhaps Mr. Stampfel regales in displaying his esoteric knowledge, but, for the uninformed, the following is strictly from memory and welcomes corroboration or correction (+/-) from fellow readers: the theremin bears the name of Igor Theremin (or something similar), its inventor who was a Russian physicist. The date slips my memory but I believe it was the first third of this century.

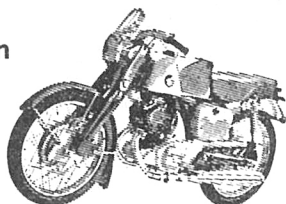
The original design was quite naturally a vacuum tube circuit and hearsay has it that was continually subject to breakdown. (What follows amounts to a plug...), a Mr. R. A. Moog of upstate New York adapted/redesigned the basic circuit early in the 1960's and came up with a MELODIA, a transistorized version of the Theremin. For the fruit of his labors he offered his Melodia for sale via mail order both in kit form and factory assembled units. The hoped-for consumer demand did not take place (a market analyst could ask "why no research for consumer/market demand?") and the product is now no longer promoted or has been withdrawn from the market. At the same time, there were several electronic magazines that featured articles for the more ambitious home-builder hobbyist.

(continued on page 30)

## Jay's Motor Service

Service & Repairs on all makes  
of motorcycles, scooters & foreign  
automobiles

WINTER  
STORAGE pick up & delivery  
new & used parts.



10 Spurr st.  
Allston, Mass. 02134

Cor. of N. Harvard  
& Western Ave.

254 9383

# dear BROADSIDE



In essence the theremin consists of two elements, or antennae, connected to a body containing the circuiting. The theory of operation utilizes the capacitance of the human body; one hand over one element determines pitch, while the other hand and element determines volume. It covers some five (5) octaves in total. The motions of the performer's hands relative to these two elements determines the music signal; these in turn must be fed into a separate amplification and loudspeaker system. This description may conjure an image of a witch or sorcerer of sorts, but also note this: the theremin is a true electronic musical instrument.

My point: I would be very interested in both hearing and seeing someone play the theremin with some degree of skill. The format of Veer City is difficult for simple-minded souls like myself trying to cull the chaff away from the wheat. If I can establish any mutuality with a theremin, I might even want to build one — or easier still, to buy one (if available).

Sincerely,  
Jim Nanbu  
Boston, Mass.

dear BROADSIDE:

Your coffeehouse and concert listings are very useful, but are marred by the fact that they include the week before publication and do not overlap the publication date of the next edition. Would it be possible to give 3 week's listings forwards from the publication date, overlapping the next edition by a week. The usefulness of the listings of the Phil Ochs (Dec. 2nd) and Pete Seeger (Dec. 3) concerts in the Dec. 7th issue completely escapes me and, I feel, probably escaped many other readers.

Sincerely,  
R. H. Michell  
Brookline, Mass. 02146

(... The concert and coffeehouse listings begin the Friday before publication date because that is the date the magazine normally appears on the stands. Hopefully, most subscribers receive their issues on or shortly before the publication date, so that further listings are unnecessary. We feel it fairly important that the listings begin as early as they do, so that readers who buy the magazine on the stands are informed of what is happening the day they buy the magazine... Ed.)

If you are afraid of what  
might happen on your way  
to your Broadside dealer...



## SUBSCRIBE!

26 ISSUES for \$4.50

You save \$2.00,  
and avoid all kinds of risk!

2 yrs - \$8.50    3 yrs - \$12.00

Enclosed find my \_\_\_\_\_  
for a \_\_ yr subscription. Send it to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

ZIP \_\_\_\_\_

MAIL TO BROADSIDE P.O. BOX 65 CAMBRIDGE MASS 02139

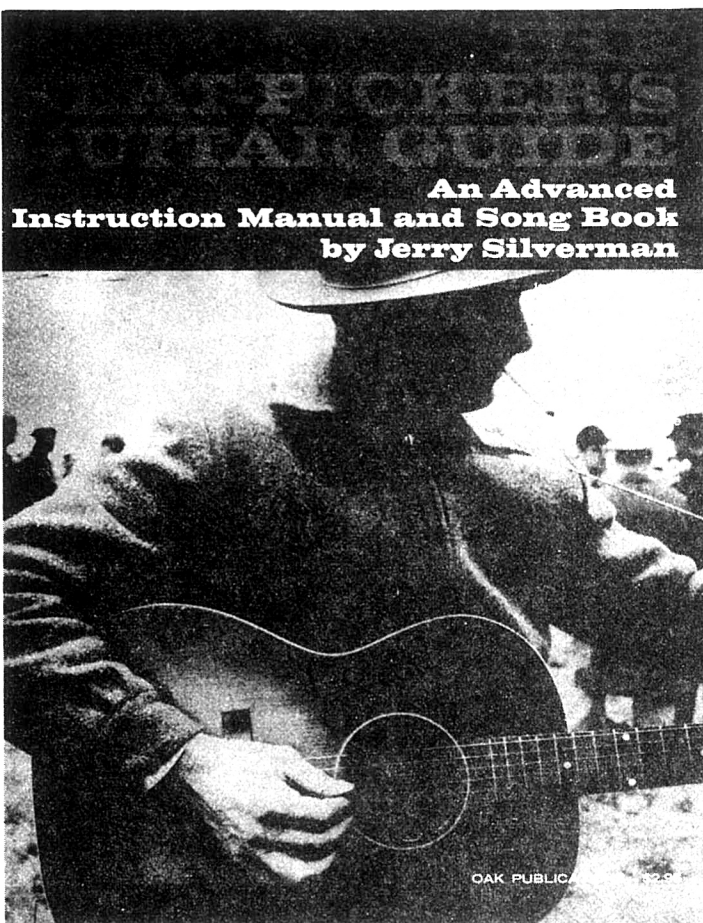
# NEW

From

# OAK PUBLICATIONS

OUTSTANDING FOLK MUSIC BOOKS

who brought you  
these OTHER great  
instruction manuals



Jerry Silverman, one of the best folk guitar teachers in the country, wrote it. So you know it's a good method. Here's the book that will tell you ( and show you ) what you have to know about playing guitar with a flat pick.

With special sections on:

Accompaniment with a pick  
The Church Lick  
Hammering-on  
The Church Lick with  
the Blues Wrinkle  
Bluegrass  
Carter Family  
Barre Chords  
Woody Guthrie  
Doc Watson  
Syncopation  
Cross Picking

Plus over forty songs,  
all written out in  
melody and tablature,  
with guitar chords,  
in flat-picking style.

**\$2.95**

from

# OAK PUBLICATIONS

OUTSTANDING FOLK MUSIC BOOKS

701 SEVENTH AVE. NEW YORK 10036

FINGER-PICKING STYLES FOR GUITAR by Happy Traum. Documents and teaches the individual styles of the major influences in American guitar picking, including note-for-note transcriptions.  
(illustrated) ..... \$2.95

BLUES MOUTH HARP, by Tony "Little Sun" Glover. A full length presentation of blues harmonica playing based on the music of such great performers as Sonny Boy Williamson, Little Walter, Jimmy Reed, James Cotton and Sonny Terry.  
(illustrated) ..... \$2.95

THE FOLKSINGER'S GUITAR GUIDE by Pete Seeger and Jerry Silverman. All music prepared on scales and in tablature. Includes sections on tuning, chord diagrams and chords, strums, transposing, use of barre and capo, etc. Plus over 30 songs complete with words, music, chords and tablature.  
(illustrated) ..... \$2.95

A FOLKSINGER'S GUIDE TO THE 12-STRING GUITAR AS PLAYED BY LEADBELLY, by Julius Lester and Pete Seeger. The first instruction manual ever published for this increasingly popular instrument. Detailed instructions, folk song examples, tablature.  
(illustrated) ..... \$2.95

THE DULCIMER BOOK by Jean Ritchie. A manual for playing the Appalachian Dulcimer, with 16 illustrative songs, history of the instrument, etc. .... \$2.95

THE RECORDER GUIDE, by Arthur Nitka and Johanna E. Kuibach. The most complete guide to Soprano and Alto recorder playing by two experienced recorder teachers; combines basic, progressive instruction with a great repertoire of folk melodies from many countries. Board covers, spiral binding.  
(illustrated) ..... \$3.95

NOTE-READING AND MUSIC THEORY FOR FOLK GUITARISTS, by Jerry Silverman. An instruction manual that teaches the "stuff" of music to the folk guitarist in terms of folk songs instead of the traditional scales and abstract exercises.  
(illustrated) ..... \$2.95

WALKER'S CARRIES A WIDE SELECTION OF BOOTS IN STOCK — 47 STYLES IN ALL



LEVI'S  
EXCLUSIVE  
STA-PREST  
MEANS  
NO-IRONING  
AT ALL

LEVI'S  
HOPSACK

**7 00**

LONG  
LEVI  
FIT •

Olive • Beige • Whiskey Gold

# LEVI'S HOPSACK... IS THE HOTTEST!

Some call it BURLAP — We know it's HOPSACK!  
The hottest jean to hit town since white Levi's  
157 sizes in all ... SHORT ... MEDIUM ... TALL ...  
No matter what your color, size, style or fit,  
If it's LEVI'S — WALKER'S HAS IT!



TAPERED LENGTH  
LONDON LOOK  
MOD SHIRTS

In swinging colors  
to match your Levi's

595 to 695 S-M-L



**18 95**

S-M-L

Sherpa Lined Western  
CORDUROY  
JACKETS

Beige • Maroon • Olive

# Walker's

The LEVI STORE That offers MORE!

Walker's RIDING APPAREL, INC. 292 Boylston St., Boston (opposite Public Gardens) Tel. 267-0195

Open Wed. Evening till 8:15 PM

Unicorn presents

IN CONCERT

DAVE  
VAN RONK



JORDAN HALL

SATURDAY

FEBRUARY 18