

THE BROADSIDE

Volume V, Number 25

Cambridge, Massachusetts

February 1, 1967

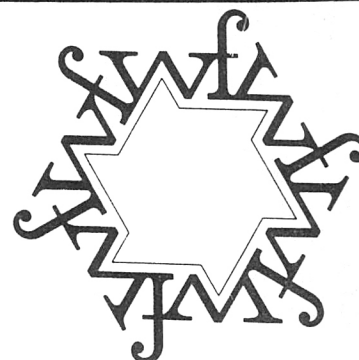
photo by Rick Sullo



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS



Announcing
as part of
winterfest



Saturday, February 25

11:00 a.m.

CHILDREN'S CONCERT

w/ TONY SALETAN

8:30 p.m.

STAPLE SINGERS
JUNIOR WELLS
& HIS BLUES BAND
YOMO TORO
BILL MONROE
& HIS BLUEGRASS BUDDIES
EARL ROBINSON
NORMAN KENNEDY
CAROLYN HESTER
JANICE IAN

Sunday, February 26

1:00 p.m.

THE BOSTON FOLK TRIO

1:00 p.m.

LECTURE DEMONSTRATIONS

SONGS OF SCOTLAND

- NORMAN KENNEDY

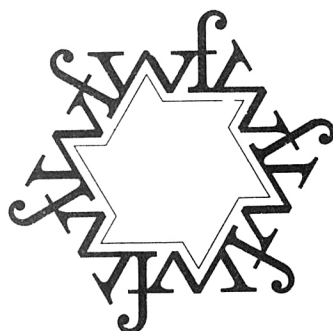
FOLK MUSIC ON THE MUSICAL STAGE

- EARL ROBINSON

THE BOSTON FOLK SCENE

LEONDA
ERIC VON SCHMIDT
THE VILLAGERS
RAY PONG
& OTHERS

SUNDAY AFTERNOON CONCERT - TO BE ANNOUNCED



See the next issue of
BROADSIDE
for complete ticket
and program information.



rick sullo

This Issue's Cover

Tom Paxton

One of Tom Paxton's greatest thrills came at the Sunday night concert at the Newport Folk Festival last summer. Pete Seeger urged Tom to take the encore the audience was demanding, and then joined Tom on stage to lead the audience in the singing of "Rambling Boy."

Tom Paxton has emerged as one of the most prominent and surely one of the most permanent of the singer/songwriters. His fans have been amused at times to hear his compositions recorded by name groups (The Mitchell Trio, Peter, Paul and Mary), and individuals (Collins, Hester). Occasionally, the songs pop up adapted as ads ("My Dog's Bigger Than Your Dog.")

It is possible that Tom owes his career to a failure. He auditioned at one time as a member of the Chad Mitchell Trio, but was turned down because his voice did not contribute to the blend that they were trying to establish. However, during that time Milt Okum, musical director of the group, got to hear some of Tom's songs and was impressed enough to work out a publishing arrangement with him.

From then on, many of Milt's nights were disturbed by the phone ringing in the early

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a.m. hours, when Tom called to sing him a song that he had just finished.

Now that Tom is married to the lovely Midge, she bears the brunt of compositions finished at strange hours of the day and night.

As a sometimes columnist in this magazine, Tom is doubly a favorite of ours, and so we are quite pleased to announce that he will be making a long overdue first solo concert to the Boston public. We urge you to attend. We feel sure that you will be as charmed as we have become through our relationship with him over the past few years.

dave wilson

THE BROADSIDE

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Feb. 1, 1967**

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RAMBLIN' ROUND

w/dave wilson

I suppose that a lot of the data which I include in this column this issue will prove to be irrelevant or erroneous before long, but I did promise several issues ago to give you more details on the "major Festival" to be held in Boston this spring.

By now many of you know that it is to be sponsored by the Herald-Traveler Corporation, and is to be called The American Festival of Music '67.

There have been some changes from the program as previously announced, however, first, I had better straighten these out. Ignore any previous dates you may have heard. The correct dates are Monday thru Friday, April 17 through 21. The festival will be held at the Commonwealth Armory, just a hop and a skip up the road from Boston University.

The aim of this first festival will be to demonstrate first, the traditional musics of the United States, and second, the growth and amalgamation of a multitude of these forms into the Pop music of 1967. To do this, the following program has been established:

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On Monday night "Music of the Americas" will feature musicians from all around this hemisphere, concentrating on Canada, the Caribbean, and Latin America. The program will conclude with pop groups which use the idioms of the former areas in their music.

Tuesday night's show is called "Plymouth Rock to Hullabaloo." That says the whole thing right there.

Wednesday and Thursday nights' concerts will be based on the blues. Both evenings will start in the delta; Wednesday will traverse the route of Blues/Jazz/Gospel, and Thursday, Blues/Rhythm & Blues/Rock.

Friday night's program will start in the Appalachian mountains and progress to the Bluegrass and Country & Western music of today.

As of this moment one afternoon concert is scheduled although it is expected that others will be added. The one firm at the moment is a Friday afternoon Folk-Rock kaleidoscope which will feature not only a collection of established name groups, but also some of the most likely new candidates for stardom.

The American Festival of Music '67 will be a non-profit event and sponsored, as mentioned above, by the Herald Traveler Corporation. This means that, besides the papers, it will have the full support and use of the corporations' radio station (WHDH) and TV station (WHDH-TV, Channel 5). This availability of media could mean a potential for a festival as world renowned as the annual festival at Spoleto.

Well, that's where the whole thing is at the moment. This magazine will be keeping you up to date as time progresses. As soon as performers are committed in writing, we will see that you know about it.



BLUE ILLUSION RE-OPENS

Dan Carey has re-opened the Blue Illusion here in Cambridge. The Illusion is open on Friday and Saturday evenings. Adult identification is required. For entertainment, Mr. Carey has booked the "Deep End," a most original group in the blues-rock field today. Their act consists of twelve original songs and some old standards, including "House of the Rising Sun."

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Everybody's talking about the shuffling about of bluegrass musicians from band to band recently. Biggest news is that Bill Barrell has left his own band to join Don Reno. With Bill, plus both Don and Ronnie Reno, that band should produce some really fine music. It has occurred to several people simultaneously that both Bill and Don like the sound of a good flattop guitar. Hmmmm.

Another item worthy of note is that banjo player Neil Rosenberg is currently playing with the Pigeon Hill Boys in central Indiana. A couple of unfortunate notes appeared in Bluegrass Unlimited (January '67). They report that Bill Berry (guitar and lead voice for the Bluegrass Travelers) was killed in an automobile accident recently. Also upsetting is the news that Don Stover is at Prince George's County General Hospital (Cheverly, Maryland) in serious condition. The remainder of Bill Barrell's old band (The Virginians) is appearing at the GW Inn (Alexandria, Va.) with the addition of Buzz Busby (picking the

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guitar, no less!) and Bill Emerson (formerly Jimmy Martin's banjo player). Those who remember Mac Justice and his Gibson All-American banjo will be interested to know that he is appearing regularly, along with Jimmy Moore and the Blue Mountain Boys, at the Homestead Cafe in Bound Brook, New Jersey. Earl Taylor, who used to sing lead and play mandolin for his own band (The Stony Mountain Boys) and later played harmonica for Flatt and Scruggs, is now playing with Junior McIntyre and Jim McCall in Cincinnati, Ohio. The Ranch Bar in Waterford, New Jersey, hosts Red Allen and the Kentuckians on January 29.

Appropriately titled Better Late Than Never, the Greenbriar Boys' long-awaited album has finally appeared—just as this goes to press. Next issue will have a review. Latest word has it that Mark Horowitz, winner of the most recent Philadelphia Folk Festival banjo contest, is playing banjo with the Greenbriar Boys. Apparently Bob Yellin has gone off to find wealth and fame accompanying a folk act. Mandolin and guitar picker Mike Melford confirms my understanding that Clarence White and the Kentucky Colonels are playing rock 'n' roll in Southern California. For those who are interested in such things, one of the fast rising singles on the current country charts is that old pop hit "Endless Sleep."

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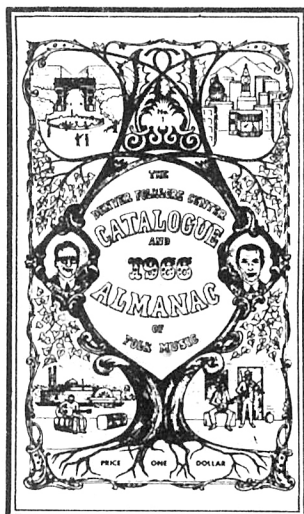
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FOLK NEWS: CLEVELAND

by Dave Loebel

La Cave has instituted a policy in which it will now be open three nights a week, Thursday, Friday and Saturday.

Verve-Folkways will be releasing a new single by Jim and Jean, "What's It Got to do With Me?" / "Stalemate," in the very near future. Their next album will be arranged by Artie Butler, who has done arrangements for Tim Hardin and the Righteous Brothers. Much of the material for the album has been written by the duo. Most of the accompaniment will be that of a 30-piece orchestra, with the resulting sound being "neither big band nor Motown, but something completely different," according to Jim Glover.

By the time this appears in print, the Blues Project will also have a new single, "No Time Like the Right Time."

The Coffee House at University Circle has been closed by police because of violations of the Sanitation Code. In reality, the closing was related to the recent high school drugs scandal.

Win Stracke recently appeared on a TV show, in which Win traced the history of singing commercials.

WELCOME THE CHROME KAZOO

From San Diego comes a new folk publication called The Chrome Kazoo. The first issue contains an article on Negro music entitled "A Tradition of Adversity," by Phil Swenson and annotated with numerous references, a Pete Seeger Song, an interview with Jim Kweskin, and memorial to John Hurt (who is also on the cover), classified ads, and news and notes on the local scene.

K2, as they call it, is published in co-operation with the San Diego State Folksong and Art Society and is edited by Lou Curtiss. They would like to become a clearing house in the San Diego area for what's going on there, and want also to work for a San Diego folk festival.

To find out about subscriptions, write to 1247 Florence Street, Imperial Beach, Calif. If you want to contribute or advertise, write to 835 West 4th Street, Apt. II, National City, Calif.

the veer city rider



by Peter Stampfel & Antonia

It was a slow day at Brass Monkey headquarters. Everybody was sick of winter, so Philly Dawg Subtrafuge had set the climate adjuster on "mid-summer," and now everyone was just sitting around and sweating. The only sound was the incessant yowl produced by Death on the Highway, his ever present guitar, and his Feedback Laminator.

Suddenly, the trouble alarm sounded. Blind Justice Doolittle, most practical of the Brass Monkeys, pushed the Decode Button - there was a dry insect like rustling. Blind Justice fed this information into the electric Reason.

"It is the Chemical Nun" said the Electric Reason.

"How do we know it ain't you," asked Philly Dawg, who was feeling strange from all the feedback.

"Fod," said the Electric Reason, which had been programmed to give a silly answer to a silly question.

Death on the Highway looked up quizzically from his guitar.

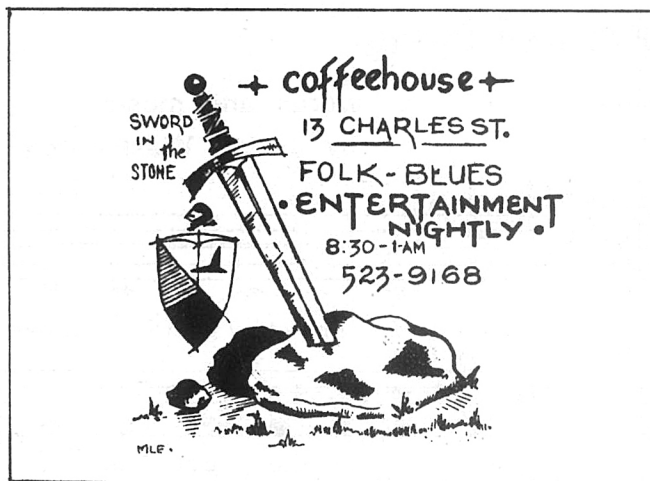
"The Chemical Nun," said Blind Justice. "She wanders through the land, convincing young people that their bodies are evil. If that ain't enough, she gets 'em high on stuff that makes them believe it."

"To the rescue!" yelled Philly Dawg. The three of them headed for Northeast University, where the Chemical Nun was conducting a class in experimental psych. They could hear the chitinous rustling of her black robes as they approached the classroom.

Death on the Highway settled himself comfortably outside the classroom and began to play a seductive, Dionysian theme on his guitar. Soon there was an annoyed flurry from the room, and, preceded by a stale stench, the Chemical Nun herself emerged.

"Get Her!" Philly Dawg hollered, and Blind Justice plunged home a hypodermic full of powerful female hormones.....

Death and Blind Justice walked down the hall together, leaving the ex-Chemical Nun and Philly Dawg to bat their eyes at each other.



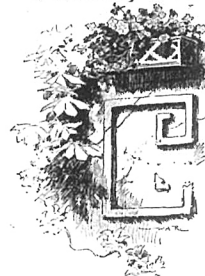
Patty LaBelle and the Bluebelles are back! At this writing they're at the Apollo theatre in Harlem, but they usually play the whole East Coast at one swoop. As we mentioned, they are the best chick singing group in the business. These girls were putting out psychedelic music before the hippies knew how to spell it. Imagine the Apollo theatre, sort of a rhythm and blues music hall uptown in N. Y. C.; the lights go down and here are these four distinctively beautiful chicks, each with a voice that would make a great lead singer, each dresses in a slightly out-of-date prom gown type of thing. They start singing and moving to their own music, and you don't need a light show.

They are a light show.

It's Bonanza Week here - the Youngbloods are at the Arthur and the Buffalo Springfield are at Ondine's. At least our fancy discotheques are hiring interesting people to play in them. I'm glad to see credit (and work) going to people who deserve it. Also the Youngbloods and Springfield have been enjoying each others' music since they met in California.

LOTHAR AND THE HAND PEOPLE ARE COMING! Yes, they exist. Right at the moment, Lothar the theremin and his 5 cohorts are going into the recording studio for 3 weeks, but by the time this hits print that formidable songwriting and music-producing team will be headed for the Boston-Cambridge area. I told you it was good news week. They've been into numerous feedback experiments recently too. Be on the lookout for Lothar and the Hand People!

Next Week - Country Joe and the Fish.



Morning Song

words and music
by Jackie Washington



Moderately *A*

I got-ta get a move on, Got-ta put my shoes on,
Morn-ing is the best time, Had e-nough rest, I'm gon-na show some
mus-cle, Get out and real-ly hus-tle, 'Cause it's time to be cre-
a-tive I'm al-read-y late and e-ven-tual-ly I'll be
left be-hind, If I don't get a move on. Got-ta put my shoes on,
While I make the cof-fee I'm hum-min' sort-a soft-ly, *A*
tune of my in-ven-tion, Not much to men-tion, Still it's sort-a catch-y
E-ven though my voice is scratch-y, well now that's 'cause I just got up,
So just fill my cup and put some toast in the toast-er
While I make the cof-fee Keep a-hum-min' soft-ly *F#m* I won-der how the
weath-er looks, *F#m* I o-pen up the win-dow, see a bunch of school boys



E *D* *E* *D* *E*
car-ry-in' books Then sud-den-ly it oc-curs to me,
D *E* *D* *E* *D*
No! it just can't be But, yes sir-ee, those kids are whis-tl-in'
E *A*
my mel-o-dy. I go back and put some jel-ly on my toast and
D
soon I hear the post-man, I can hear him com-in' that's 'cause he's hum-min'
E
It seems the whole cit-y is hum-min' my dit-ty, You know,
A *D* *E* *A* *D* *E*
I ----- can hear hap-py feet Up and down Lam-bert Street
A *D* *E* *A*
I call it my Morn-ing Song (ev-'ry-bod-y sing a-long.)

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we're putting up with PHILADELPHIA

chuck klein & rachel rubin

Saturday, January 7, found me in New York City at the Riverside Church to hear a day-long program of folk music presented by WRVR-FM and the Pinewoods Folk Music Club. While far from spectacular, the day was pleasant and interesting. The highlights of the concerts were the Rainey's, who are from New Zealand and have a wealth of authentic material from there; Carolyn Hester, who is always a delight; Len Chandler; and Rev. Gary Davis, who has a penchant for keeping me open-mouthed and staring.

There were a few workshops running all day, but the only one I really got to see was on the dulcimer and autoharp. Mary Faith Rhoads did a nice job of conducting it, and kept the interest of the people there throughout. Mary, by the way, is a student at Muhlenberg College, and has a radio show coming out of there on WMUH-FM, Allentown, Pa. She also gave me some very helpful pointers on the dulcimer, so I have to consider her one of the "pluses" for the day.

As I said before, the entire program was enjoyable and a good way to spend a day. I think that the Pinewoods organization is really on the right track, doing a good job.

Rachel has been promising more intense coverage of the goings-on of the Philadelphia Folksong Society, so here is her current commentary:

"Dick Weissman entertained on guitar and banjo at the Society's January meeting. He's a Philadelphian, Gilded Cage hootenanny veteran, and is now mainly producing rock and roll records. When he does an instrumental, it's usually quite good.

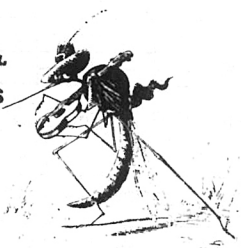
"The February 12 meeting will feature Roger Sprung, who has brought many innova-

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tions to the 5-string banjo. He has appeared at concerts and festivals and has emceed at the Philadelphia Folk Festival.

The society's monthly folksinging gathering was mighty pleased to receive a visit from Tom Paxton, and nobody was more delighted than my favorite twelve-year-old folky, who had her request granted for "My Dog's Bigger Than Your Dog."

Let's call that it for now; we'll see you all soon!



CINEMATIQUE, TEA PARTY DEBUT IN BOSTON

In what used to be the Moondial, 53 Berkeley Street, Boston, something new has been added to the Boston scene. Presently, Cinematique is running Tuesdays through Thursdays with films by the underground film makers, Warhol, Smith, Brakhage, Meekas, etc. On Friday and Saturday nights, The Boston Tea Party operates with light shows, live music, and dancing. Projected for the future are Sunday Baroque concerts and Monday night film workshops for the screenings of new film makers' products.

New York News & Notes

by Kathy Kaplan

WRVR-FM held a folk festival on January 7 at the Riverside Church. It consisted of two live concerts - with both professional and amateur talent - and simultaneous workshops run by various members of the Pinewoods Club. Between the concerts, a tape of Jean Ritchie was played. Admission to all events was free. Some of the professionals who appeared were Carolyn Hester, the Reverend Gary Davis, Art Rosenbaum (who was accompanied on one number by Artie Rose and Ethel Raim), and the Pennywhistlers. The newcomers, for the most part, were trying very hard to emulate their hero of the hour. The workshops fared far better. Scheduled were: Classical Techniques for Folk Guitar (Kent Sidon), Singable Translations (Teddi Schwartz), the Human Side of Collecting (Frank Warner), Folksongs for Children (Bernie Klay), Folkmusic and History (Tony Scott), and Autoharp and Dulcimer (Mary Rhoads). The ones I heard (last three) were small and intimate - for the most part spontaneous - and gave everyone a change to speak. I think that's how workshops should be...

Heard that Eric Weissberg replaced Bob Yellin of the Greenbriar Boys. I believe that this is not Eric's first time with this group, although it is his first as banjoist. It takes more than musical ability, though... It all seems kind of hard to believe in a way. The Boys are more than three musicians. They're three distinct personalities, which has a great effect on their style. At any rate, we wish Bob luck in whatever it is he has chosen to do...

Jean Ritchie's "workshop" was probably the best received of all the ones this season. She sang alone, as well as with her sons, and told about her recent trip to Britain. (It was that that was aired between concerts on WRVR)...

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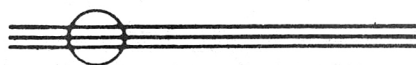


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An upcoming edition of NET's "Creative Person" will feature Joan Baez...

Saw Dave Blue's new group, the American Patrol, for the first time recently. They (especially the lead guitarist) seem to be quite talented. I still find rock offensive, but I feel I ought to commend a group that uses taste instead of volume...

In case anyone's interested, the Third Roanoke Bluegrass Festival will take place September 1 - 3. A well which provides 40 gallons of water a minute is now on the grounds. Also this year, an LP of artists not already under contract will be recorded. I will have more on the Festival soon and will keep you informed...

Carlton Haney has established a bluegrass trust fund for the families of grass musicians who die leaving a family destitute...



**Congratulations to
Tony & Irene Saletan**

The staff of BROADSIDE extends its congratulations to Tony and Irene Saletan on the birth of their daughter, Nina Lynn, on December 30, 1966.



COFFEEHOUSE

THEATRE

by jan chartier

Due to unforeseen events, I was unable to witness a performance of "The Hostage" at the Quest Coffeehouse on Saturday, January 14. This makes the second production of the Emerson players that I've missed (the first was "Spoon River Anthology"). Here's hoping I'm able to catch their next offering — I understand they're capable performers!

Stan Edelson's newest is a HAPPENING; based on his previous productions, I suspect it is full of profundities and balanced with humor.

Leon Blanchard, Director of the Repertory Theatre Company, entered the Rose en masse with both players and musicians on Friday the thirteenth. Contrary to those who believe in only bad luck on such a date, the evening proved to be quite successful.

The Repertory Theatre Company is a community group with its base in the North Shore. They've entertained for various clubs and organizations and plan to expand to school engagements. Charlotte Holbrook is the musical director of a separate group of people with similar experience. Both groups enjoy what they do and got together in the production of "An Evening with James Thurber."



MAGAZINE

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I suspect the effect was unintentional, but the musical background offered a delightful incongruity to the wit of Thurber and the overall scene of such an event in a coffeehouse.

I suggest that "The Night the Bed Fell" was a poor introductory piece. Although orated by one of the most capable actors in the group, it is too drawn out and sometimes too subtle to loosen an audience. If it had been presented later in the production, I am confident it would have received the laughs it deserved.

"Fables For Our Times" seems to be the logical opener. Any audience would readily relate to the open satire of the age old tales of Red Riding Hood, etc. Laughs at this piece are spontaneous and do not require the mental images of the first piece.

Mr. Blanchard himself quietly mentioned a problem with "The Macbeth Murder Mystery" after the performance. Its humor can be appreciated only by those familiar with Shakespeare.

"The Pet Department" is a cleverly written piece poking fun at typical fifteen minute "specials" or "public service" programs. Specifically, it deals with a local pet expert who answers questions sent in by viewers. This is the only portion where the acting was bad, or more specifically, absent.

"Mr. Preble Gets Rid of His Wife" and "Take Her Up Tenderly" were the other Thurber selections.

Music included sounds from piano, banjo, accordion, guitar, and percussion.

Yes, it was a fun-type evening!



The Song Finder

by Ken Bassler

TO: Ann Humphrey, Boston, Mass.

The book you heard Dave Van Ronk mention is called Rhythm, Riots and Revolution by David Noebel and published by Christion Crusade Publications. As the book claims, "...it literally unmasks the Beatles, Pete Seeger, Woody Guthrie, Bob Dylan, Joan Baez, Phil Ochs, and their motley cohorts for what they are... unwholesome and unAmerican influences among your sons and daughters today???" What more can you want from a book? I checked in a number of bookstores, and nobody has heard of it, but it can be obtained from Billy James Hargis, Christion Crusade, P. O. Box 977, Tulsa, Okla. 74102. Oh, by the way, it's fully documented with over 600 footnotes; 100 pages of appendices.

TO: Dave Hague, Ashland, Mass.

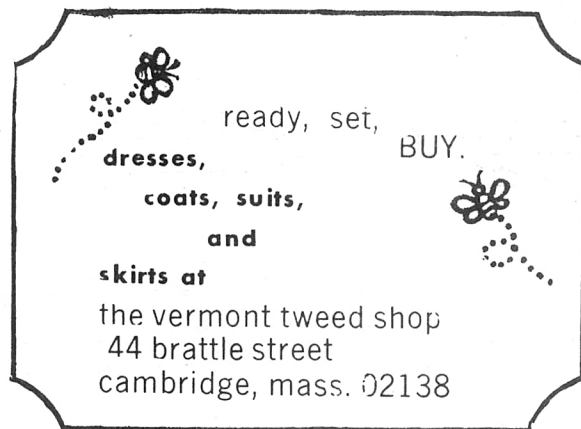
"Lone Night's Song," as sung by Dayle Stanley, written by Peter LaFarge, can be found in New York Broadside #52. The albums you were looking for, The Exciting Artistry of Will Holt and Songs That Killed Broadway, are both out of print. Keep checking record stores, and maybe in some dusty old corner you'll discover one you are looking for.

TO: Russell Gatzke, Mendham, New Jersey

I know of no instruction books dealing completely with tuning for a 6-string. A book just out, Fretted Instruments Service Manual, published by GAMA, gives 12 different ways of tuning. If that's no help, an instruction book on Hawaiian guitar might help you.

TO: Susan Silverstein, Washington, D. C.

Buffy Sainte-Marie has had her works published in New York Broadside:



"Welcome Welcome Emigrante," Broadside #52; and "Now That the Buffalo's Gone," Broadside #49; along with the two you mentioned. She also records for Vanguard Records: It's My Way (VRS-9011) and Many A Mile (VRS-9197).



DIGGING DETROIT

Ed Treanor

The "Chessmate" is featuring a "blues" month during January. The Siegel / Schwall Blues Band for the early part of the month, and Otis Rush and Jimmy Cotton are scheduled for the latter part. A tentative booking for February will feature Tom Rush.

The Living End is also leaning towards a "blues" feeling, with Muddy Waters and the Chicago Blues Band featured for the latter part of January.

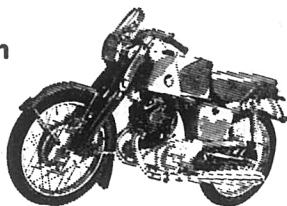
The Poison Apple has booked Tim Hazel, along with the Three Penny Opera through the end of February.

Phil Marcus Esser will hold the stage at the Raven for the first three weeks in January, followed by the Spikedrivers for the next three weeks. Danny Cox will be featured the last two weeks of the month.

Also, George Hamilton IV has just released Joni Mitchell's "Urge For Going" backed with Phil Ochs' "Changes," for RCA. The trade mags list it as a "Top 10" country pick.

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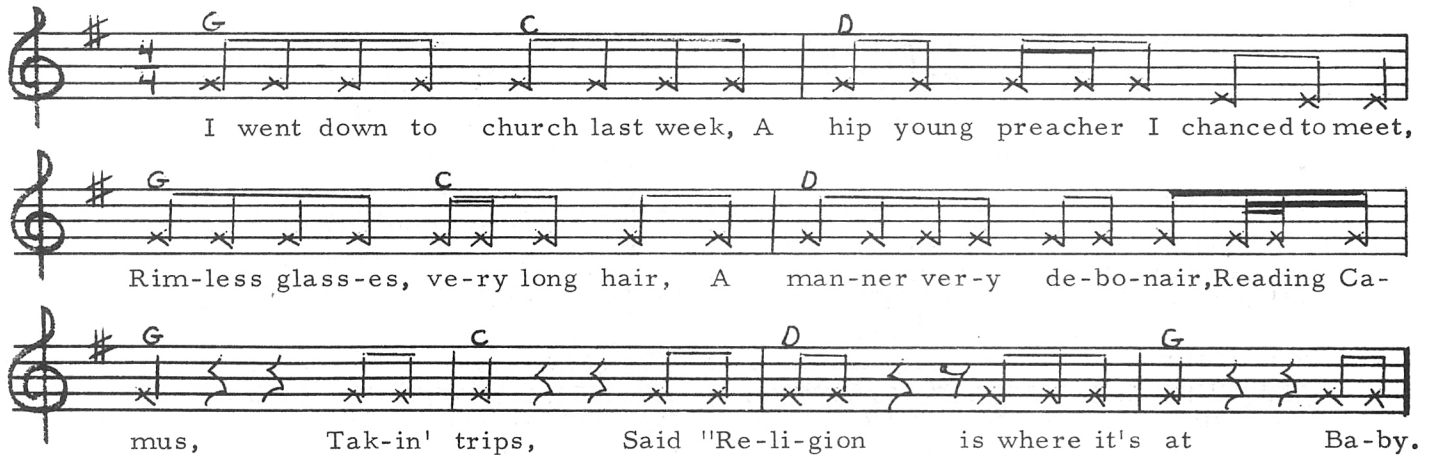
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Talking God Is Dead

words and music by Tom Paxton



2. I told him I was sick at heart
With troubles tearing me apart
With troubles growing worse each day
I felt the time had come to pray,
He said, "To whom?" "To God."
"Sorry. He's checked out."
3. I mean to tell you I was shook
He said, "You'll have to read my book,
It puts the whole thing where it's at,
Friend, God is dead and that is that.
I was there. I waited around for three days
And when nothing happened I spread the word."
4. He said, "You're not the only one,
You know, who's looking glum.
My troubles, Friend, are really big
It looks like I've just blown my gig,
Me and Billy Graham, Norman Vincent
Peale, Lyndon B. Johnson."



5. One question I just had to try,
"Just how exactly did He die?"
He smiled and gently raised his hand:
"Some things we cannot understand.
Some mysteries are eternal ...
My eyes were blinded by holy fire,
And besides, I didn't want to hang around
To meet the one that did it."
6. Well, now he had me on the ropes,
I said goodbye to all my hopes
But late that night I hit the floor
And thought that I would try once more.
A voice said, "Whom did you wish to speak to?"
"I'd like to speak to God."
"I'm sorry, that is not a working number."
7. Then, just as I got off my knees
A streak of lightning hit a tree
The tree knocked down a high power wire
And set the whole damn town on fire,
Blew out the church's neon sign,
Then it lit back up, sayin':
"I've got you covered."



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... AND COFFEE TOO

OUT OF STATE

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Patches 15 Below Timonium, Md.

January

F 27 } Hos
Sa 28 }
Su 29 Hoot

February

F 3 } Mike & Judy Callahan
Sa 4 }
Su 5 Hoot

F 10 } Donald Leace
Sa 11 }
Su 12 Hoot

Tete A Tete

January

F 27 } Ellen Stoney
Sa 28 }
Su 29 Roger Williams & the Country Cut-ups
M 30 Closed
Tu 31 Curtis Rabey, & Hoot

February

W 1 }
Th 2 } Curtis Rabey, & Hoot
F 3 }
Sa 4 } Adele Assante
Su 5 Roger Williams & the Country Cut-ups
M 6 Closed
Tu 7 }
W 8 } Hoot
Th 9 }
F 10 } Paul Gerimia
Sa 11 }
Su 12 Roger Williams & the Country Cut-ups
M 13 Closed
Tu 14 }
W 15 } Hoot

La Cave

Cleveland, Ohio

February

Th 2 }
F 3 } John Hammond
Sa 4 }

Th 9 }
F 10 } The Southbound Freeway
Sa 11 }

Main Point

Bryn Mawr, Pa.

January

F 27 }
Sa 28 } Doc Watson & John Pilla
Su 29 }

February

Th 2 }
F 3 } Len Chandler; second act, Bob Patterson &
Sa 4 } Terri Shore
Su 5 }

Th 9 }
F 10 } Carolyn Hester; second act, Gordan Bok
Sa 11 }
Su 12 }

Hickory House

Lancaster, Pa.

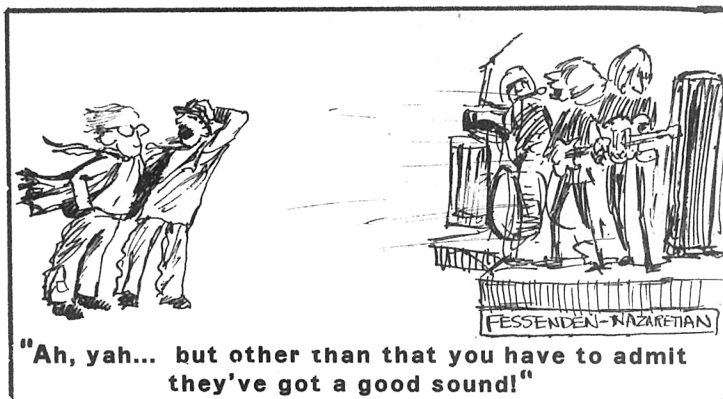
January

F 27 }
Sa 28 } Rick Rekoon
Su 29 }

February

F 3 }
Sa 4 } Allen Michel
Su 5 }

F 10 }
Sa 11 } Robby Robinson
Su 12 }



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January

F 27 Go-go dancing to 2 bands
Sa 28 Go-go dancing to 2 different bands
Su 29 Folk Music
M 30 Free Hoot
Tu 31 Go-go dancing to 2 bands

February

W 1 Folk Music
Th 2 Poetry & Readings
F 3 Go-go dancing to 2 bands
Sa 4 Go-go dancing to 2 different bands
Su 5 Folk Music
M 6 Free Hoot
Tu 7 Go-go dancing to 2 bands
W 8 Folk Music
Th 9 Poetry & Readings
F 10 Go-go dancing to 2 bands
Sa 11 Go-go dancing to 2 different bands
Su 12 Folk Music
M 13 Free Hoot
Tu 14 Go-go dancing to 2 bands
W 15 Folk Music

Y-Not

Worcester, Mass.

February

Th 2 Phil Krone
F 3 Snoopy & the Sopwith Camels
Sa 4 Rev. Gary Davis
Su 5 Hoot

Th 9 Norman Schell - "Phanton" Ted Donlan
F 10 Rocky & his friends - blues band
Sa 11 Charles River Valley Boys
Su 12 Hoot

Damaged Angel

KE6-7050

January

F 27 Young & old folk folk-rock on the dulcimer, guitar and washboard bass

February

F 3 Beverly Conant - poetry
Gail Bianchi - modern dance

F 10 Shirefolk - folk music, Jack Parmley, Ewan McVicar, & Tom Kruskal

Quest

536-7940

January

F 27 } Tempo Theater presents: "Keep Tightly Closed in a
Sa 28 } Cool, Dark Place." Directed by Jack Sheridan

February

F 3 Jim Oestereich
Sa 4 Theater Games

F 10 Dr. Doubilet & the Park St. Undertakers - old-time country music
Sa 11 Hoot & Auditions

Club 47

UN 4-3266

January

F 27 } The Pennywhistlers
Sa 28 }
Su 29 Caravan Theater - a Happening
M 30 } Sandy Bull
Tu 31 }

February

W 1 Sandy Bull
Th 2 }
F 3 } Rev. Gary Davis
Sa 4 Dudley Laufman & the Canterbury Country Orchestra
Su 5 Hoot
M 6 }
Tu 7 } Chambers Bros.
W 8 }
Th 9 }
F 10 }
Sa 11 Tony Saletan & David MacKay
Su 12 3:00 pm: Chambers Bros. Gospel Concert
8:30 pm: Contemporary music with the Club 47 Chamber Players

M 13 }
Tu 14 } Mose Allison Trio
W 15 }

Where It's At

January

F 27 }
Sa 28 } Jose Feliciano, also, the Beacon St. Union
Su 29 }
M 30 } Closed
Tu 31 }

February

W 1 }
Th 2 } To Be Announced
F 3 }
Sa 4 }
Su 5 4 - 8 pm: band auditions w/ Ron Landry
M 6 } Closed
Tu 7 }
W 8 }
Th 9 } The Lost
F 10 }
Sa 11 }
Su 12 4 - 8 pm: band auditions w/ Ron Landry

Seventh Circle

247-8729

January

F 27 }
Sa 28 } To be announced

February

Th 2 "The Parable" - film & discussion following
F 3 Clarinet Ensemble
Sa 4 The Shirefolk - folk music

Th 9 Film - to be announced
F 10 String Quartet
Sa 11 Jaime Brockett

... AND COFFEE TOO

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January

F 27 }
Sa 28 } The Villagers
Su 29 }
M 30 Ballad Workshop
Tu 31 Movie: "The Maltese Falcon"

February

W 1 Movie: "The House on Haunted Hill"
Th 2 Auditions & Tryouts
F 3 Bill Brown
Sa 4 }
Su 5 } John Basette
M 6 Closed
Tu 7 Movie: "The Golden Age of Comedy"
W 8 Movie: "Invasion of the Body Snatchers"
Th 9 Auditions & Tryouts
F 10 }
Sa 11 } Two Guys from Boston
Su 12 }
M 13 Closed
Tu 14 Movie: "The Mouse that Roared"
W 15 Movie: "Voyage to the Bottom of the Sea"

Sword in the Stone

January 523-9168

F 27 Bill & Renee
Sa 28 Open Special
Su 29 Closed
M 30 Hoot & Auditions w/ Dan Gravas
Tu 31 Open Hoot, guest

February

W 1 John Synnott
Th 2 Jack Parmley & the Shirefolk
F 3 Bill & Renee
Sa 4 Jaime Brockett
Su 5 Closed
M 6 Hoot & Auditions w/ Dan Gravas
Tu 7 Guest star of hoot
W 8 Special
Th 9 Dan Gravas
F 10 Eliot "Ragtime" Kenin
Sa 11 Bill Schustik
Su 12 Closed
M 13 Hoot & Auditions w/ Dan Gravas
Tu 14 Open - best of hoot
W 15 "The Whinin' Boys"



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January

F 27 Chris Smither
Sa 28 Steve Koretz
Su 29 2 - 6 pm: Guitar workshop w/ Rolf Cahn
8:30 pm: Rolf Cahn

M 30 }
Tu 31 } Rolf Cahn

February

W 1 Nancy Michaels
Th 2 Steve Koretz
F 3 Chris Smither
Sa 4 Steve Koretz
Su 5 2 - 6 pm: Guitar workshop w/ Rolf Cahn
8:30 pm: Rolf Cahn

M 6 }
Tu 7 } Rolf Cahn
W 8 Chris Smither
Th 9 Nancy Michaels
F 10 Steve Koretz
Sa 11 Chris Smither
Su 12 2 - 6 pm: Guitar workshop w/ Rolf Cahn
8:30 pm : Rolf Cahn

M 13 }
Tu 14 } Rolf Cahn
W 15 Nancy Michaels

Local Concerts

January

F 27 }
Sa 28 } Salzburg Marionette Theater, John Hancock Hall
Su 29 }

February

Sa 11 Tom Paxton, Jordan Hall, 8:30

Sa 18 Dave Van Ronk, Jordan Hall, 8:30

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Some of the new releases due on Arhoolie in January and February of this year are records by Robert Shaw, Fred McDowell, Kid Thomas & his New Orleans Band, Cajun Fais Do Do, and an album recorded at the Berkeley Blues Festival.

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Broadside

LEAVIN' TOWN

Waylon Jennings

RCA Victor Folk*Country LPM 3620

Fortunately for all concerned, the album is not as bad as Bobby Bare's atrocious album notes would make one suspect. Waylon Jennings has a rather pleasant voice and a good country style. Unfortunately, Jennings is hampered by second-rate songs and frightfully tasteless arrangements. This new type of Nashville tripe is so bad that RCA Victor has felt the need to generate a whole new label (their Folk*Country label) to accomodate it.

Here we go again! Without a doubt, the worst cut on the record is Gordon Lightfoot's trash hit, (That's what you get) "For Lovin' Me." Aside from the fact that it's a miserable song to begin with, the only real problem is a positively foul arrangement. The impression one gets is that the vocalists, guitar (something like a combination of bad folk-rock and bad country and Western), and harmonica are merely an accompaniment to the overpowering drum "lead." Rivalling "For Lovin' Me" in poor quality is "Doesn't Anybody Know My Name." This is one of those "Oh, woe is me. I'm just a poor blind ex-soldier, etc." songs; this particular mistake was created by Rod McKuen. Did you ever notice how the folks that write these atrocities have never even known a "poor blind ex-soldier"?

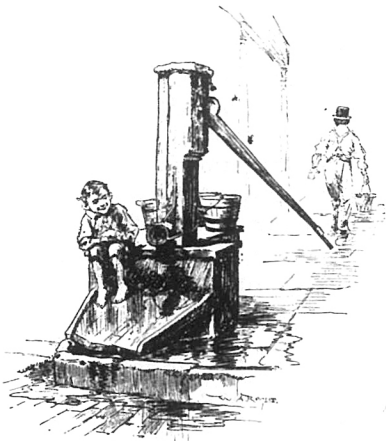
A couple of the songs presented here ("But That's Alright" and "Time Will Tell the Story") might be good; it's rather hard to tell. The words are barely distinguishable amidst the avalanche of instrumental and vocal accompaniment. The title song, on the other hand, is audible enough but hardly worth the bother. That could apply to "Falling for You" as well. Slightly better (songs, not arrangements) are "I Wonder Just Where I Went Wrong" and "You're Gonna Wonder About Me."

There are four songs on the album which might be said to be tolerably good. Of the four good songs, the least interesting ("Time to Bum Again") was favored with the most appropriate arranging. Perhaps the only song on the record that would look good out of the context of such a bunch of trash is "Baby, Don't Be Looking in My Mind." The other two rather good ones are "If You Really Want Me to I'll Go" and "Anita, You're Dreaming."

Reviews

Apparently the new formula for success is: take a bad country song, add an over loud rhythm section (sometimes bass, sometimes drums), mix in some Nashville and some bad "folk rot" guitar playing, embellish with horribly insipid harmonica blowing, and call it Folk*Country. This record was produced by Chet Atkins, who should know better. After listening to this album, one feels grateful that there is only twenty-seven minutes and forty two seconds of recorded "music" on the record.

Bob Jones



IT'S MY LIFE, BABY

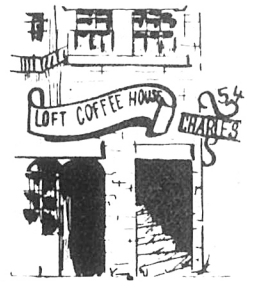
Junior Wells

VRS 9231

Junior Wells is a fine blues singer and a great harp player, however, this album does him no justice what-so-ever. Some cuts were recorded live at Pepper's, in Chicago, and the others were recorded in a studio. The only advantage the cuts recorded at Pepper's has over the studio cuts is that Buddy Guy plays the lead. This is where it starts and stops. The sound is very exciting when he appears before an audience but not so in this recording. He seems very put on. Wells is quite capable of singing and playing much better than is heard on this record.

There is a lot of good material on this album but Wells just doesn't seem to put it across. "Shake it Baby" is a miserable rock 'n' roll piece. "Stormy Monday," generally a good song, is poorly treated by Wells but played pretty well by Walter Beasley. "Stomach Ache" is an exciting song but Wells really ruins it here. "Early in the Morning," "Look How Baby," and "It's So Sad to be Lonely" are about the three best

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cuts on the record. "You Lied to Me" has previously been done much better by Wells.

"Checking on My Baby," forget it.

Leroy Stewart's bass playing is fairly good but a little too loud. Buddy Guy is is terrific and really proves it on the title song "It's My Life."

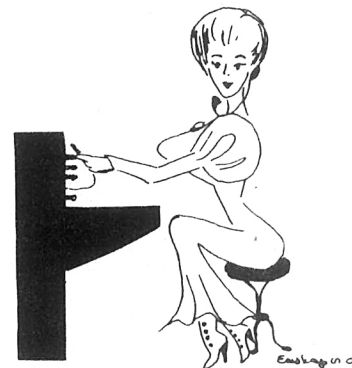
It will be a happy day when Samuel Charters releases some good recordings featuring some of the great blues performers he has access to. It's too bad that such a bad recording has to come out by such a great blues performer.

Steven Cohen

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Broadside

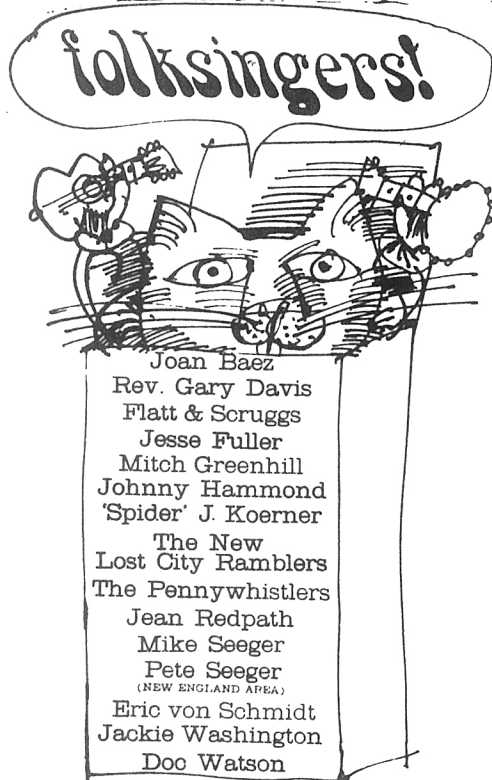
BEATLE COUNTRY.

Charles River Valley Boys

Elektra EKL 4006

While the idea of presenting rock'n'roll or pop music in country or "bluegrass" arrangements is not unprecedented (recall, for example, the record of Chuck Berry songs done by Jim and Jesse), it is still unusual. The music of the Beatles is unique enough that it has some strange effects on the "country" sound imposed upon it. As a novelty this record is fine; from a musical standpoint the issue is somewhat in doubt. This album will not appeal particularly to country music fans.

There's no doubt that several Beatle songs can be rendered successfully in country arrangements; others, however, are less adaptable. Yet others are second rate songs no matter what arrangements are used (prime examples must be "Yellow Submarine" and "Baby's In Black"). The bluegrass arrangements certainly lend a fresh and appealing sound to the Beatles material. Many people predicted that the country/Beatle idea would turn out to be a mistake. It probably has.



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Several cuts just don't make it at all. "And Your Bird Can Sing" seems to be almost unrehearsed and the song itself lends little or no help. Another number with second rate lyrics and not much adaptability potential is "Norwegian Wood." Fortunately, "Norwegian Wood" is excellent musically, and a rarity among pop tunes because it's in 3/4 ("waltz") time. Mediocre otherwise, "I Feel Fine" has a very nice guitar and banjo duet. Slightly better is "Ticket To Ride," which has a pleasant mandolin introduction and a rather nice banjo solo.

At least Holzman (or whoever was responsible) had sense enough to lead off each side with one of the best songs on the record. Those two are "I've Just Seen a Face" and "What Goes On" ("What goes on in your mind?" etc.). Of the two "What Goes On" is probably better because it shows up Jim Field's excellent voice. Nonetheless, both are very good. One of the nicest things about this record is the very good fiddling by Buddy Spicher, one of the top session fiddlers in Nashville. His fiddling is about the only thing that saves "Paperback Writer" from being a complete waste. The only instrumental on the album is "She's a Woman." The instrumental is quite well done and rather a good song to start with. Guitar and banjo both come through well, and Joe Val's mandolin playing (strongly reminiscent of the playing of Bobby Osborne) is exceedingly good. Joe also does a rather nice vocal solo on "I Saw Her Standing There." Last cut on the album is Jim Field singing "Help!" interspersed with some nice instrumental work (a very good guitar and mandolin duet).

Bluegrass music is the greatest. The vocal phrasing and the instrumental techniques are unbeatable. The Beatles are similarly excellent in their own right (no pun intended). Unfortunately, they don't mix well at all. Still, Jim Field certainly does sing well.

Bob Jones

Reviews

SONGS FOR PEACE

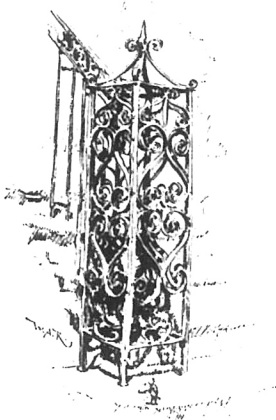
Edited by the Student Peace Union
Oak Publications

The title Songs For Peace could have been the cover-up for another volume of protest material, with everyone grinding one or more of the well-worn protest axes. I happen to agree with most of the axe-grinding that goes on, mind you, but sometimes I wish a writer could find a new or better way to do it. To get back to my original direction, this book is more than a collection of protest songs, because it includes songs which glorify the state of peace, and songs which make positive suggestions as to the attainment of peace as well as the "what's wrong with the world" breed of song. Another important contribution are songs with a sense of humor, and boy, we need them more than any other kind I can think of.

I count 94 songs with a pretty decent balance between traditional (older) material, and newer creations, and even a near dozen of foreign language songs with compatible messages. The collection also contains three talking blues, the venerable, "Talkin' Atom," Phil Ochs', "Talking Cuban Crisis," and a delightful insight which is already a favorite of mine called, "Talking Peace." I'll leave you with one verse from the latter.

"Talked to the Captains of Industry
About building a peaceful economy.
They say they're willin', and they're
not afraid
That they might have to ask for
Federal aid... Why not?
If arms contracts ain't socialism,
Peacetime planning ain't socialism
either."

dave wilson



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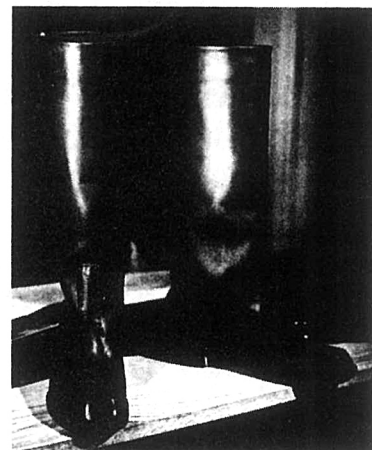
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COUNTRY CHARLEY PRIDE

RCA Victor LPM-3645

With the advent of this record, token integration has at last reached commercial country music. Rumor has it that RCA has invested a great deal of money and effort in Charley Pride and that they expect him to be a trend-setter of sorts. He is, in fact, quite good. Charley Pride has a good (and, in many respects, very surprising) voice and usually exhibits a good grasp of his material. His talent is more than adequately supported by some of the finest instrumentalists in Nashville. Some indication of how much interest RCA is taking in this artist can be found in the fact that this record was pro-

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Broadside

duced by three of the biggest producers in Nashville.

Most of the cuts are really quite commendable. Nashville producer Jack Clements (one of the producers of this record) is responsible for one of the best songs on the album. His "Got Leavin' on Her Mind" features (in addition to Charley Pride's singing) a really incredibly nice (and all too brief) bass guitar duet. I'll go out on a limb and say that it's "Lightning" Chance on bass; and a sometimes reliable source reports that the old pro himself, Chet Atkins, did the guitar work. Although Pride's voice is not at all the same, his arrangement of "Folsom Prison Blues" strongly suggests a Johnny Cash flavor — complete with a rather accurate imitation of Cash's accompanist (Luther Perkins) on the guitar. The only really bad cut on the album is an arrangement of "Before I Met You." No matter who the singer, that song does not work in duple meter.

The two songs previously recorded by Jim Reeves ("Distant Drums" and "Yonder Comes a Sucker") sound almost the same as the Jim Reeves recordings. They probably have about

the same personnel. Charlie Pride's voice and style excell on "Detroit City" and "Green, Green Grass of Home."

Bob Jones



TEXAS BARRELHOUSE PIANO

Robert Shaw

Arhoolie F1010

(The review below was originally printed in early 1966, when this record was released on the Almanac label. It is reprinted here because the new release of this record on the Arhoolie label will make it available to many more people...Editors)

No one has ever suspected that I might be in any way an addict of what is called Barrelhouse Piano. In truth, I'm not. Generally speaking, it's a musical form I can take or leave, but leave a lot easier than take. I was therefore quite surprised to find my interest held all the way through both sides of this first record.

Now a successful businessman (he was named Texas' outstanding Negro businessman in 1962), Robert Shaw was, in his youth, one of that legendary group of piano players who entertained in roadhouses, tonks, and brothels across the Texas Bottomlands. Seeing that the Barrelhouse was going to die soon, thanks to the juke box and the law, Shaw went into the grocery and barbecue business, and as we mentioned above, did very well. The difference between him and his old piano-playing associates is that Shaw never quit the keyboard, but stayed in practice for some thirty years performing at friend's parties and in his own home. Thus, fortunately, a legacy of a music assumed by many to be long buried is still available to us. And it's pretty powerful stuff. Erotic lyrics, compelling rhythms, much like a lot of what we are just beginning to hear in our pop music, but ever so much more personal. Listen to "Whores is Funky," "Here I Come With My Dirty Duckins On," and "Black Girl," and you will know what I mean. If you survive that first side of the record, flip on over to band two on the second side and listen to the instrumental, "The Ma Grinder." Who said an instrumental couldn't be more erotic than a song with suggestive words?

If suggestive music, no matter how well it is played, is not to your taste, then you won't want this record. Otherwise...

dave wilson

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Reviews

THE FLAT-PICKER'S GUITAR GUIDE

Jerry Silverman

Oak Publications

Once again Jerry Silverman has produced an instruction book to confuse and mislead the beginner. No doubt his intentions were of the best. Perhaps it's because Silverman has been playing for so long that he has forgotten what it's like to be just a beginner. In any event, this book is certainly mistitled. It is not, strictly speaking, a flat picker's guitar guide: it is a songbook. There is very little in this book about technique. What there is in this book is a collection of songs in music notation and guitar tablature. It's a handy thing to have if you want to learn the specific songs in the book by rote. On the cover, the book claims to be "An Advanced Instruction Manuel and Song Book." It is a songbook. It is not an instruction manual, and it is certainly not advanced by any means.

Someone who has been playing guitar for six month (or perhaps a year, if practice has been sporadic) and who has never held a straight pick (or flat pick, if you prefer) in his hands might find this book useful. There is little doubt that the instruction contained herein would be of some use to a beginning flat picker. Still, one is led to hope that Jerry Silverman will sit down and write a book concerned primarily with technique and aimed at people who have already tried to play with a straight pick.

Again, if you've been having trouble figuring out any of the various songs (forty or so) like "Que Bonita Bandera" or "Yovano," you'll find at least one solution here. Incidentally, like most of Silverman's "instruction" books, this has a number of nice photographs scattered throughout. They are the highlight of The Flat-Picker's Guitar Guide.

Bob Jones



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WHRB-FM FOLK MUSIC

Following is a schedule of folk music to be broadcast during WHRB's winter orgy period (95.3 mc.):

Saturday, January 28

8:00 a.m. Folk Music

1:00 p.m. Post-War Blues, Part I

Sunday, January 29

5:00 p.m. Post-War Blues, Part II

Wednesday, February 1

5:00 p.m. Folk Music

Saturday, February 4

8:00 a.m. Folk Music

1:00 p.m. Folk Music

Sunday, February 5

5:00 p.m. Folk Music

GUITAR LESSONS ON RADIO

Beginning on February 13 and continuing every Friday afternoon thereafter, WHSR-FM in Quincy will broadcast guitar lessons for its listeners. The station's broadcasting frequency is 91.1 Mc, and the lessons will be aired between 4:15 and 4:30 p.m.

Jeff Hicks, the announcer for the show, informed us of the station's plans and stated that listeners might call in after the show with any questions they had about the day's lessons.



Johnny Carpenter

words and music
by Jonathan Talbot

slow jig

John-ny Car-pen-ter was the on - ly son of a cruel and e---vil
man, whose crimes a - gainst so - ci - e - ty were known through-
out the land, When the po - lice finally took his fa-ther a-
way and locked him up in jail, All that was left was a bro-kendown
farm and the he - ro of this tale.

2. Though John's father was evil, his heart was full of pain
'Cause no matter who your father is he's your father just the same
But now that he's been taken away John set about working the farm,
And sweating out his sorrows with the muscles of his arms.
3. Three years' crops were harvested but still John knew no peace
Every time he thought of the past his worries did increase
He thought about the blood in his veins and of heredity.
And the thought of his father's woeful sings worried him painfully.
4. But then he met Jennie Hollister and his life it rapidly changed
He often wore a smile at work and what was all the more strange,
He forgot about the troubles which had plagued him all of his life,
And on one Sunday late in spring he made fair Jennie his wife.
5. She was like a light to him to sooth his tortured soul,
And when at night he lay with her he knew himself to be whole.
They tilled the land together, working side by side.
For the love of fair young Jennie, John would have surely died.
6. Then one day he went to town to sell a load of corn,
And when the corn was sold, he turned again toward home.
And as he neared his homestead, stark horror killed his mind.
He walked in through the cabin door, not knowing what he'd find.
7. There was Jennie, lying dead, in front of the fireplace,
The signs of rape and torture were graven on her face.
And then, from behind him, John heard a voice which made his heart turn.
Somewhere, Somehow, Someone, let his father out of jail.



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**THE
RICHARD FARINA
ANNUAL AWARD
COMPETITION**

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.

**The Unicorn Coffeehouse
&
The Broadside**

extend an invitation to all
**School & College
Folk Clubs & Societies**

BROADSIDE and The Unicorn have joined forces to sponsor a regular open house to be held once each month. The purpose of the open house is to provide a time and place where folk clubs and societies from surrounding schools and colleges may gather to meet, interview and listen to folk music performers of both local and national prominence.

Folk organizations interested in attending these open houses should contact either BROADSIDE or the Unicorn for information. No organization or persons who have not made arrangements to attend prior to the date of the open house will be admitted.

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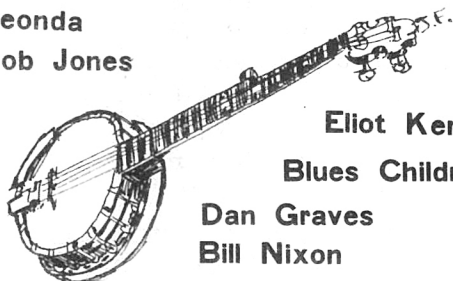
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dear BROADSIDE



dear BROADSIDE:

I would like to comment on Larry McCombs abstract of Joan Baez' interview in Sunday Ramparts and Mr. Earle's criticism of the Noel album.

The integrity of the artist should always be maintained, yet this idea may be overlooked by those who criticize Miss Baez for her refusal to release the rock and roll album. That Miss Baez does not think that rock and roll is poor music is substantiated by the fact that she did sing a rock and roll song, "You've Lost That Lovin' Feeling" in a movie she appeared in, and that she has done rock and roll, sometimes, satirically, in her concerts. I have never heard her criticize Bob Dylan for attempting to expand his musical definition, but I have heard her criticized for refusing to become a follower of folk-rock. By a follower, I mean one who will completely abandon anything done "straight" and insist that every thing be done electric. She has experimented, however, in her attempts to expand as an artist. She has released a Richard Farina single, she made an album of rock and roll

music which she felt was below par, and she has consistently named rock and roll performers among her favorites. I, for one respect her for placing music above the "follow the bandwagon" category and for attempting to treat rock and roll as a valid form of music that should be on a level tantamount to good music.

Mr. Earle was clear in making his admiration for Miss Baez known in his review, and for this I am appreciative. I do, though, disagree with his criticism of the Peter Schickele arrangements. I cannot present the case that Mr. Earle does because I know practically nothing at all about music theory, but I can attempt to appreciate the arrangements much in the same way one can appreciate the tone in a poem without knowing exactly what tone constitutes.

First, Mr. Earle maintains that "traditional carols should sound traditional," and he complements Miss Baez for her treatments. I do not contend that this is true, for if it is, then "Hattie Carroll" cannot be a ballad because it lacks many of the attributes associated with ballads. Moreover, to imply that a traditional ballad

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dear BROADSIDE



should sound traditional is to harbor the assumption that interpretation in a novel way is in poor taste, which I feel is invalid. Furthermore, Schickele does not impose severe limits, at least to the untrained ear and to some trained ones (teachers) at that. Rather, Schickele's accompaniments are almost diaphanous, and thus complement the tender quality of many of the carols. In "What Child Is This," Miss Baez does, I feel, ask a question, but very subtly and this subtlety is enhanced by Schickele's accompaniment, which becomes increasingly more joyous as Miss Baez reaches the conclusion of the song. "Down in Yon Forest" should be stated declamatorily because it is told in a first person viewpoint in the manner of one person telling the story to another.

If Schickele is a good imitator, who is he imitating, and where is Miss Baez being dragged down? I admit that he is attempting to synthesize varying periods in music, but his results are almost wholly excellent, never discordant or tasteless. Further, the word traditional does not imply that the song is to be done in a traditional manner. It merely tells of the authorship of the song, and not of the arrangement. Moreover, who is the final arbiter of tradition? Who knows how the carol was first sung, what nuances were used, or what instruments were used. We have only a very limited background when we deal with musical tradition. And, as for the one verse "tag" lines, they are refreshing and moving; they stand alone as musical entities, and the instrumental arrangement of "What Child Is This" sounded like an angelic rejoicing and not "an exercise for arranging orchestration class." As for the natural rubato of Ave Maria, she sang the song in German and the natural rubato is more evident in the Italian versions of the songs I've heard where the lengthening and shortening of chords is in harmony with the language itself. In summation, a close friend of mine who was becoming disenchanted with Miss Baez's work was moved to comment that she felt it restored her faith in Miss Baez as an artist. I am certain that Mr. Earle listened to the album with an exceptionally trained ear, but I still feel that the album and the arrangements are outstanding, and that Miss Baez is one of the greatest artists that the world has produced.

Sincerely yours,
Anthony DeFazio
8 Capitol St.
Johnston, R.I.

(...That traditional carols should sound

traditional is a personal prejudice. I like old-fashioned Christmasses. I do not extend this criticism to all ballads... R. E.)

dear BROADSIDE:

Panic stations! Due to a typographical error in your magazine, the address for Northern Folk was given as Wolloways Beach, and this seems to have resulted in a lot of letters to us from your readers getting lost on the way.

Postal sorters at the point of entry have been looking through the W's and finding all sorts of places, Wombat Creek and Wagga Wagga, but no Wolloway, and so the letters have not been delivered. Some have arrived, however, perhaps there is a folk fan in the Post Office, and these have been answered on arrival.

Would you please draw your readers' attention to this, and let them know that any letters not answered by return mail are still probably travelling around the back blocks of North Queensland and may never be seen again.

Our office, such as it is, is situated on a tropical beach (in a tiny settlement of about 60 people) north of the city of Cairns. There is only one road into the place; the postman brings the mail in on a little motorbike, and after breakfast the locals walk up the sand-track to the post office to collect their mail. I get all the mail that finally makes it to the address below.

The North Queensland Folklore Magazine
Northern Folk
Holloways Beach, Nth. Queensland
Australia

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Editor

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Thursday, April 20

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(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

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