

THE BROADSIDE

Volume V, No. 6

Cambridge, Massachusetts

May 11, 1966

photo by Rick Stafford



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS



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THE BROADSIDE

Vol. 5, No. 6

May 11, 1966

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The Staple Singers

Ask almost any of the blues singers where they first learned to sing and love music and the answer is "in church." Through the music of people like Ray Charles, Sam Cooke, and, most recently, the Chambers Brothers, the general public has been able to get a feeling for "soul" or "gospel" music. Most of us, however, haven't had the chance to listen to the pure gospel music at close quarters for any length of time. This month the Club 47 will provide us with a rare opportunity to become acquainted with one of the very best gospel groups in the country, the Staple Singers.

Like so many gospel groups this one is a family, headed by the father, Roebuck Staples, and three of his children, Purvis, Cleotha, and Mavis. Roebuck is originally from rural Mississippi, and his quiet voice reflects a patience and endurance born of

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trouble and hard times. Mavis, who is the other lead singer, has an extraordinary voice, charged with energy and vitality, the product of urban sounds and life, the perfect counterpart to her father. The group together supported by Roebuck's beautiful guitar, sings with such conviction and dignity that no one can fail to be moved by their message—a message of firm belief in better times out of bad—a message close to both the sharecropper and tenement dweller. No one should miss this opportunity to hear such a fine group and make them welcome in our midst.

Jim Rooney

The Turks Head

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RAMBLIN' ROUND

w/dave wilson

If I had to choose my favorite singer, folk, pop, jazz, or any kind, my answer would be immediately forthcoming. Her name is Marion Williams. I was not fortunate enough to be at Marion's performance at Boston's Emmanuel Church Good Friday evening, but I have heard many reports. No one was disappointed. John Woodford was good enough to mail me his account of the concert which is not timely enough to run as a review, but which certainly deserves space. Therefore, I'd like to share his experience with you in my column.

* * * * *

Marion Williams cast a Good Friday spell over her audience at the Emmanuel Episcopal Church a few weeks ago. Although most Americans, including the so-called "hippies" are out of touch with gospel music, probably because of the power and directness of its emotional content, Miss Williams soon had proper Bostonians clapping and singing to the best of their abilities. Gospel singers can always count on audience participation from their own congregations, and this easy familiarity often infects both them and their musical performances with sugary, gaseous religiosity. But Miss Williams is the most extraordinary singer there is (listen to The Great Gospel Voice of Marion Williams on Epic, if you don't believe it), and she can use those same old songs with those same old words to make a puppy of your heart.

To celebrate the Easter myth, Rev. Alvin Kershaw read portions of the scriptures, which Miss Williams animated with appropriate spirituals and gospel songs. She was in magnificent voice — lyric in the upper registers, rich and resonant in the middle and lower registers — more imaginative and pro-



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found than I have ever heard her. Most impressive were "O Lord Is It I?" a dramatic gospel song delivered with much fire; two bluesy spirituals, "Drinking of the Wine" and "They Led My Lord Away;" and a remarkably moving version of the old stand-by, "Were You There?" Her chant, "Art Thou The King of the Jews?" in which she took the parts of Pilate and several other witnesses to Christ's trial and execution, was literally indescribable.

But that was only the first half of the concert! Opening the second half with a joyous medley of "He Rose From The Dead" and the usually staid Sunday School hymn, "Up From The Grave He Arose," she proceeded to the gospel songs "The Day Is Past and Gone" and "We Shall Overcome." The first is a minor, bluesy chant which Miss Williams began with quiet, introspective tension, but ended with a crescendo of passionate faith. "We Shall Overcome" was a tour de force of gospel improvisation and wit. Miss Williams avoided the usual piously mournful intonations with which this piece, for some silly reason, is commonly sung. Walking up and down the aisles of the church with a shy but beaming white minister, Miss Williams sang: "Not somehow, not maybe, not perhaps, but We Shall Overcome."

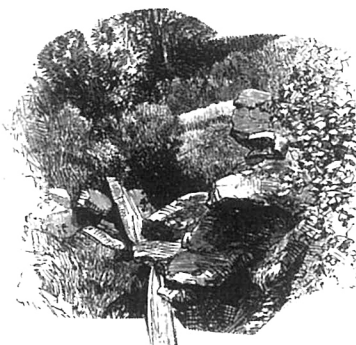
She sang "Packin' Up" and "Amazing Grace," two songs for which she is widely

known, as encores, despite the fact that the breathtaking intensity demanded by "Amazing Grace" would ordinarily be too challenging to achieve so late in a program.

But, of course, Marion Williams is hardly ordinary. I can only urge you to hear her soon, the most creative singer alive, with a voice too ravishing and human to call an instrument.

* * * * *

The missionary is strong in me, and if you have not heard Marion yet, you must remain, to me, a musical heathen.



WOODY GUTHRIE RECEIVES CONSERVATION SERVICE AWARD

On April 6, 1966, Secretary of the Interior Stewart L. Udall awarded the Department's Conservation Service Award to Woody Guthrie at ceremonies in Washington, D.C. Because Guthrie has been hospitalized for many years, the award was presented to members of his family. Guthrie was honored further by Secretary Udall, who announced that a Bonneville Power Administration Substation in the Pacific Northwest is being named as the "Woody Guthrie Substation."

In the 1940's, Guthrie wrote 26 ballads about the Bonneville and Grand Coulee Dams on the Columbia River.

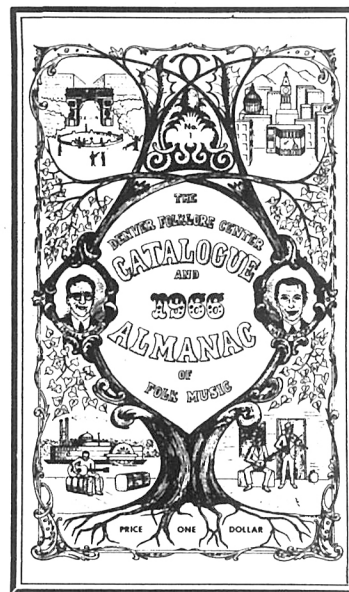
The citation to Guthrie, read during a Distinguished Service Awards ceremony, pointed out that naming of a public power substation in his memory recognizes what Guthrie has done, through the artistry of his songs, to make our people aware of their heritage and the land.

"Yours was not a passing comment on the beauties of nature, but a living, breathing, singing force in our struggle to use our land and save it, too," Secretary Udall said. "The greatness of this land is that people such as you, with creative talent, worked on it and that you told about that work — told about the power of the Bonneville Dam and the men who harnessed it, about the length of the Lincoln Highway and the men who laid it out. You have summarized the struggles and the deeply held convictions of all those who love our land and fight to protect it."

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The Cracking of Guitars

by Richard Weiss

(Reprinted courtesy of Orpheus, the magazine of the Boston Guitar Circle.)

Considerable research has been expended by the U. S. Forest Products Laboratory, Madison, Wisconsin, on dimensional changes of wood due to changes in humidity, since furniture makers and home builders are quite concerned with this problem. I will try to give a brief summary of the results as they apply to the spruce used in classic guitar sounding boards.

Spruce from a tree will lose from 50 to 150% of its weight in moisture if completely dried in an oven. This moisture may be separated into two parts, that contained as free water in the cell cavities and voids in the wood, and that held as absorbed water in the capillaries of the wood fibers. The free water comes off first and when it is entirely removed (but all the absorbed water remains), wood is said to have reached the fiber saturation point. At this point, the wood contains about 30% moisture by weight. As the moisture content is further reduced, shrinkage occurs. From the fiber saturation point to "bone" dry, spruce loses 30% of its weight in moisture and shrinks ⁿ5% across the grain and ⁿ7% along the grain. The moisture content of the wood depends on the relative humidity of its surroundings and its dimensions vary accordingly. The following table gives approximate values of relative humidity, moisture content, and percent shrinkage starting at the fiber saturation point:

	Fiber Saturation Point										Bone Dry
Relative Humidity	100%	90%	80%	70%	60%	50%	40%	30%	20%	10%	0%
Moisture Content (% Wgt.)	30%	20%	16%	13%	11%	9%	8%	6%	4%	3%	0%
% Shrinkage-Across Grain	0%	1%	2%	2½%	2¾%	3¼%	3½%	3¾%	4%	4½%	5%
% Shrinkage-Along Grain	0%	1½%	2½%	3½%	3¾%	4½%	4¾%	5½%	6%	6¼%	7%

The table also applies to the expansion of spruce when taken from a dry atmosphere to a damp one. In general it takes at least a month for wood to come into complete equilibrium with the moisture in the air although some change begins immediately upon changing the surrounding humidity. The values in the above table are relatively unaffected by temperature (although temperature may change the relative humidity).

Thus, if a guitar is made in a wet climate where the relative humidity is 80% and is then subjected to a heated home with a relative humidity of 20%, it may try to shrink 2% across the grain. However, since the ends of the sound board are rigidly fixed, it may only come under stress, but if this stress exceeds the breaking point, it will be relieved and a crack as large as 1/8" may develop. It is difficult to predict when a sound board will crack since this depends not only on the

change in moisture content but also upon its thickness, and the effectiveness of the fan bracing. In general, it is a good policy to try to maintain the guitar within 10% of the relative humidity of the place where the spruce was aged prior to fabrication. This corresponds to a maximum dimensional change of 1/4%. Humidity gauges can be purchased for a few dollars and by employing a damp sponge the humidity in the guitar case can be kept at an acceptable level. This should be about 40-50% for a guitar made in Spain or U.S.A. and 50-60% for one made in Germany, Japan, South America or England.

Since wood can endure more stress in compression than expansion it is obvious that a guitar made from spruce aged in a dry atmosphere is less likely to crack when subsequently subjected to an increase in humidity than the reverse situation. American made guitars seem to fall into this first category.

BITS AND PIECES

None of the invitations for Newport Folk Festival's Sunday NEW FOLKS CONCERT have gone out yet***An LP boxed with a book features HOWIE MITCHELL playing the dulcimer. The text describes methods of building dulcimers, their history, and how to play them. It is issued by Folk-Legacy***Verve-Folkways' next releases will be by DOCK BOGGS and by JEAN RITCHIE & DOC WATSON***MACK McCORMICK, folklorist and field collector, is readying a series of records collected by him, the first of which will be Texas Barrelhouse Piano***ED FREEMAN sacrificed his recent intended vacation to buy an organ***THE VILLAGERS are planning to go rock; tentative name for the group is GRASS***LEONDA will be going back to The Flick in Miami for three weeks beginning late in June***There is a CHAMBERS BROS. LP available in local record stores; it's on the Vault label***Visa problems for THE DIRTY SHAMES have been cleared up and they are booked for several gigs in the States already***Although not yet officially announced, it is reported that both THE LOVIN' SPOONFUL and DOROTHY LOVE and the Gospel Harmonettes will be at Newport***JOAN BAEZ is touring Europe, the Russias, and the Bal-

tics, in a concert series. With her is MANNY GREENHILL***Reviews and reports of DYLAN'S Australian tour indicate it was a fiasco***However, Dylan will be featured next fall on one of TV's next season's spectacular series', ABC's STAGE 66***ROOMFUL OF MUSIC is being rerun on many educational TV stations at this time***BILL LYONS is now performing again***ROLF CAHN is moving to Taos, New Mexico, where he will teach guitar.

RICHARD FARINA KILLED IN MOTORCYCLE ACCIDENT

Sunday, May 1, 1966

We have just heard radio confirmation of a previous report of the death of Richard Farina in a motorcycle accident last night. He was returning to Carmel, California, from an autographing party held presumably for his new book. No other details are at this time available.

Nothing storms the ramparts of "taste" as uncaringly as grief. Today we are all unabashedly despairing the lesson in mortality taught to us by our friend.

dave wilson

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Four Evening Concerts: Thursday, Friday, Saturday, Sunday
Three All-Day Events: Friday, Saturday, Sunday

THURSDAY, 8:00 P.M.—Judy Collins, Dick & Mimi Farina, Buffy Sainte-Marie, Phil Ochs, The Pennywhistlers and many others.

FRIDAY, 8:00 P.M.—Theo Bikel, Jimmie Driftwood, Jack Elliott, Flatt & Scruggs, Clark Kessinger, Brownie McGee & Sonny Terry, Grant Rogers, Howling Wolf and many others.

SATURDAY, 8:00 P.M.—Chuck Berry, Jimmie Driftwood, Billie & Dede Pierce, Joseph Spence and many others.

SUNDAY, 8:00 P.M.—Bob Dylan, Jack Elliott, Carolyn Hester, Jim & Jesse McReynolds and many others.

DAYTIME EVENTS—Traditional folk crafts including a mountain potter, wood carver, weavers, lobster trap maker will be some of the many new things at the 1966 Newport Folk Festival. Friday, Saturday and Sunday, country musicians, blues players and city folk will provide music all day in informal sessions. These daily sessions have contained in the past some of the highlights of the Newport Folk Festival.



In addition to the four days of concerts, a special day designed for children will be held July 20. Oscar Brand, Theo Bikel, Judy Collins, Jimmie Driftwood, Bessie Jones, Jean Ritchie, Buffy Sainte-Marie, and children from the local area will participate.

George Wein, Tech. Producer

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ON THE SCENE

with
Robert J Lurtsema

It wasn't until late in the seventeenth century that the name "coffee house" came into use in New England. There were, of course, several inns and taverns in existence in Boston long before coffee and coffee houses became known to the inhabitants of the Bay State capital. Some of these taverns took up coffee when it became fashionable in the colony, and served it to the patrons who didn't care for stronger drinks.

The earliest known inn was set up by Samuel Cole on Washington Street between Dock Square and the Old State House in what up until just recently was newspaper row. Cole was licensed as a "comfit maker" (confectioner) in 1634, just four years after the founding of Boston. Cole's Inn must have been a pretty attractive place, and an active one. When the great Indian Chief Miantonomoh and his warriors came to Boston to visit with Governor Vane in 1636, it was Cole's that served as their temporary home away from home. Less than a year later, when the Earl of Marlborough visited New England, he decided that Cole's Inn was so "exceedingly well governed" and afforded such desirable privacy, that he refused the hospitality of Governor Winthrop at the governor's mansion.

That was the year that saw the opening of another popular inn, the Red Lyon. It was opened by the Quaker, Nicholas Upshall, who later was hanged for attempting to bribe a jailer to smuggle some food to two Quakeresses who were starving inside the jail. Real tough time in those days!

Thirteen years later, at the turn of the century, Ship's Tavern was built on the corner of North and Clark Streets, which is now the heart of the North End, but in those days (before the filling in of the land down to At-

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lantic Avenue) was right on the waterfront. Ship's Tavern was the favorite haunt of the British government officials. In fact, when King Charles II dispatched four commissioners to New England to settle the disputes then beginning between England and the colonies, they chose to set up their quarters at Ship's Tavern.

Another favorite lodging place for visiting officials was the Blue Anchor, erected in Cornhill in 1664 by Robert Turner. Sharing the food and drink of the Blue Anchor with these emissaries were other gentlemen of quality: members of the government, jurists and the clergy, summoned into synod by the Massachusetts General Court. It is assumed, of course, that the clergy confined their drinking to coffee and other moderate beverages, leaving the wines and liquors to their confreres.

As far as the name "coffee house" goes, the early colonial records don't clearly establish whether it was the London Coffeehouse or the Gutteridge Coffeehouse that was the first to be opened with that distinctive title. Most likely, though, the London is entitled to the honour, for Samuel Drake, the only historian of early Boston to mention the London Coffeehouse, writes that Benjamin Harris sold books there as early as 1689.

If the London was the first, then the Gutteridge Coffeehouse was surely the second. It was named after Robert Gutteridge, who took out his innkeeper's license in 1691, and opened his inn on the North side of State Street across from where the old State House now stands. Twenty-seven years later, his widow, Mary, petitioned the town for a renewal of her late husband's permit to keep a public coffee-house.

About the same time that Robert Gutteridge took out his license, another coffeehouse opened on the site that is now 66 State Street, practically next door to Gutteridge's. It was called the British Coffeehouse. It wasn't long after its opening though, that the crown officers and all things British became increasingly obnoxious to the colonists, so the British Coffeehouse prudently changed its name to the American Coffeehouse and became one of the most widely known of all the coffeehouses in Colonial New England.



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LEAVES THAT ARE GREEN

words & music

by Paul Simon

I was twenty one years when I wrote this song I'm twenty two
 now, but I won't be for long — Time — hur-ries on —
 (refrain) — And the leaves that are green turn to brown. And they
 with-er in the wind — And they crum-ple in your hand.



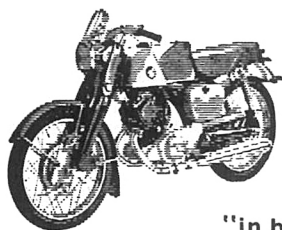
2. Once my heart was filled with the love of a girl
 I held her close, but she faded in the night
 Like a poem I meant to write.
 (refrain)
3. I threw a pebble into a brook
 And watched the ripples run away
 And they never made a sound.
 (refrain)
4. Hello, hello, hello, hello
 Goodbye, goodbye, goodbye, goodbye
 That's all that there is
 And the leaves that are green turn to brown.

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Open Letter From Pat Sky:

The comments on my Town Hall concert by Kathy Kaplan worry me for a number of reasons, none of them being whether or not I played a good concert. Her attitude towards an artist (I use the term artist here instead of entertainer or performer, or whatever that means) seems to represent the attitude of a large majority of the listening public; there are a large amount of people who think that the artist owes them something.

To open my argument I would like to quote the late John Kennedy: "The only thing that the artist owes is to be faithful to himself and let the cards fall where they may." Does this mean that the artist is to shuck all responsibility towards the society, his fans? Well, let's see! After all, isn't the artist a kind of leech, forced to cater to the bourgeoisie in order to live, and aren't these bourgeoisie the very ones who hold him up for public ridicule and, at the same time, steal his works and hide them away? If this isn't true, show me a poor man who has a Van Gogh in his shack. When the artist creates a painting, a poem, or a song, he does it for one of two reasons; either for himself or for everyone. Either way the bourgeoisie get their hands on it, and if the people want to see or hear it, they have to go to Lady

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Vanderfeller's Bloody Museum, or hear it from the Snodgrass Music Thieves, Inc.

This raises the questions of artistic rewards. Is the artist supposed to paint or write for nothing? The answer is yes. My greatest reward so far has been standing back stage at the New York folk fest and listening to a bunch of kids sing "Separation Blues." Did I owe it to them? Hell, no, I just gave it to them for nothing. If people want something from me as an artist, let them take it. My ideas, loves, and prophecies, my humor and my shirt you can have, but don't tell me I owe it to you.

Well, that's about all I have to say, and in closing I would like to add that if anyone questions what I have said I will change my mind. As a matter of fact, I will not only change my mind, I will deny ever having said it.

* * * * *

P.S. If anyone has to argue or put people down, please use the space below to put down Dylan (drop), Phil Ochs (drop), Eric Andersen (drop), Tom Rush (drop), and all the other artists who owe.

MOD BENEFIT FOR WHRB

The latest in Mod Balls is a benefit being staged to raise money for the improvement of Harvard Radio (WHRB) facilities.

The ball will be held Sunday evening, May 8 from 10 pm to 3 am at the Sidney Hill Country Club in Chestnut Hill. Featuring the Rockin' Ramrods and Arnie Ginsburg, the program will include a continuous discotheque with professional dancers, the film, "Wild Ones" by Joyce Chopra, a fashion happening, a concert with Tom Rush, The Mandrells, The Charles River Valley Boys, The Hallucinations, Jackie Washington, and The Israeli Dancers, an art exhibit, and the Bill Keough Jazz Trio. For further information, call 491-7822.

New York News & Notes

by Kathy Kaplan

Perhaps the "folk boom" is dead elsewhere, but it's still blossoming in New York. Since the summer, I've noticed a larger number of people than ever before at coffee houses. Just about every concert this season has been sold out. Why? It can't be the performers—the same ones, from the pop pseudo-folk to the most authentic performed here before with varying degrees of success. From talking to people, I've found that attending folk events, no matter who's performing, is "in." (I don't know why.) A large number of these nouveau-folk are either under 15 or over 35. I'm told it's good, but I long for the day when the pholks find a new craze and leave us alone. Then we can really enjoy the music...

Note to Phil Ochs: Hitler cried at the opera. Was he the enemy?...

Chad & Jeremy were billed as folk singers when they appeared at a r&r show on Long Island. It's bad enough calling the Stones folk, but the line has to be drawn somewhere.

Quote of the week (at the end of a "Silver Dagger" variant): "For a much longer, more involved version, read something called "Romeo & Juliet" by some guy named Shakespeare..."

The Bobby Lord Show, featuring bluegrass and c&w music, debuted this Sunday at 7 pm on channel 9...

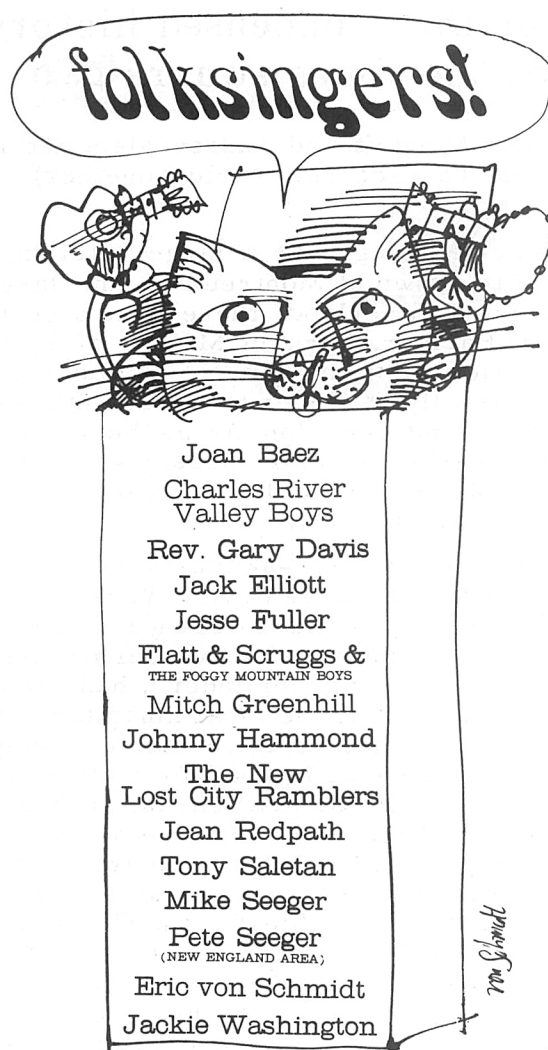
In response to a letter suggesting they thank true musicians in their ads. Mr. F.H. Martin informs me that their next ad in Sing Out! will feature Doc Watson...

Following an absurd talk by a member of the KKK, WBAI played "Your Friendly Liberal Neighborhood KKK." The next day they presented a program on anti-communist folk singer Janet Greene ("Commie Lies," "Fascist Threats") to show what absurd material they receive. This could happen nowhere else but on WBAI!...

Schedule: Gaslight - May 11-16 Tom Rush (tentative); 18-23 Tom Ashley...

Heard a lengthy debate on "cleaning up" MacDougal St. Some of the points mentioned were the unlicensed businesses and the illicit activities that go on there. In the middle of the whole mess is the Gaslight, which has a license and a good reputation. The committee doesn't believe that some people do go down there just to hear music...

From time to time I will present some awards of my own. Some will be for things we'd like to forget, but others will be for



folksingers!

Joan Baez
Charles River
Valley Boys
Rev. Gary Davis
Jack Elliott
Jesse Fuller
Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
Mitch Greenhill
Johnny Hammond
The New
Lost City Ramblers
Jean Redpath
Tony Saletan
Mike Seeger
Pete Seeger
(NEW ENGLAND AREA)
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things other awards never cover. Today: the "Avis" award to Pat Sky who really tried to play "The St. Louis Tickle" on 12/25/64...

If you like 'em stupid, tune your FM dial to 91.1 at 8:30 some Thursday. Also, "Folk Music Almanac" at 9 pm Saturdays on WABC-FM... If you think I hate all programs, next time you'll be surprised...



EXODUS BENEFIT BY ODETTA

Odetta will make two concert performances on Saturday, May 7 to benefit Operation Exodus: the first, an afternoon concert for children (only adults will be charged) beginning at 2:30 pm, and the second, an evening concert which will begin at 8:30 pm. Both concerts will be held in the auditorium of the Patrick Campbell Jr. High School, 77 Lawrence Avenue (directly off Blue Hill Ave.) in Roxbury. For ticket information, call 445-1600.

a terribly condensed history of the times square two

(In Which Mycroft And Andrew Meet And Decide To Face The World Together)

Many years ago, at a large hotel in the quaint little town of Montreux on the lake of Geneva in Switzerland, there lived a certain Mycroft Partner, born in Malaya of British stock. He was in the habit of singing for the guests, usually at dinner time, sometimes at breakfast, and occasionally as he led them through nearby mountain-passes—in fact, if the truth were to be told, whenever the opportunity presented itself.

It was at an after-ski party that he met one Andrew i, a native of New York who was vacationing with some college friends. (Andrew's rousing versions of German beer-drinking songs, or "Bierlieder", had become very popular among the local inhabitants, and he was also known to have started many a Saturday night fracas by inadvertently singing the praises of French vineyards. (There is a rumour, still kept alive in some of the more remote Alpine villages, that Andrew's stirring renditions of Alsace-Lorraine melodies were in part responsible for the Great War.) Andrew's ability on the lute impressed Mycroft so much that he suggested Andrew stay and form a duo with him rather than return to the United States to pursue a career on Wall Street.

Here the records are somewhat shrouded in mystery. But undoubtedly the avalanche which kept everyone imprisoned in the hotel for three weeks, the mysterious disappearance of Andrew's bags, and the strange man in the blue suit all influenced Andrew's decision to remain.

At any rate, after this Mycroft and Andrew became inseparable, and the next few years found them practising day and night—that is, when they were not performing for Kings and Queens, Princes and Princesses, Archdukes

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and Duchesses, Counts and Countesses, and all the important officials of the day at the most notable spa pumprooms of the continent.

Eventually they made their way to America, where they played for Lady Agatha Lovelace-Barton (Andrew's godmother) at her internationally famous garden parties in Bridgeport, Connecticut. The Times Square Two, as they now called themselves, received even more standing ovations in Bridgeport than they had in Europe. Soon they were playing for Lady Agatha's friends all over the country.

Unfortunately Andrew's father, the well-known Manhattan financier, was severely affected, as were so many others, by the Great Slump. And so what had once been a hobby for our two playboys of the Western World became a way of life.

It was then that after much deliberation Mycroft and Andrew decided to retain their youth indefinitely. This has enabled them, over the years, to keep up with an ever-changing world, to cope more easily with the hectic pace of a life in the limelight, and to entertain countless enthusiasts of fashionable vaudeville. Today the Times Square Two still delight their audiences with the same mixture of boundless energy, youthful good looks, and irrepressible joie de vivre which has long been associated with their name.

AND COFFEE TOO

Out of Town and Concerts

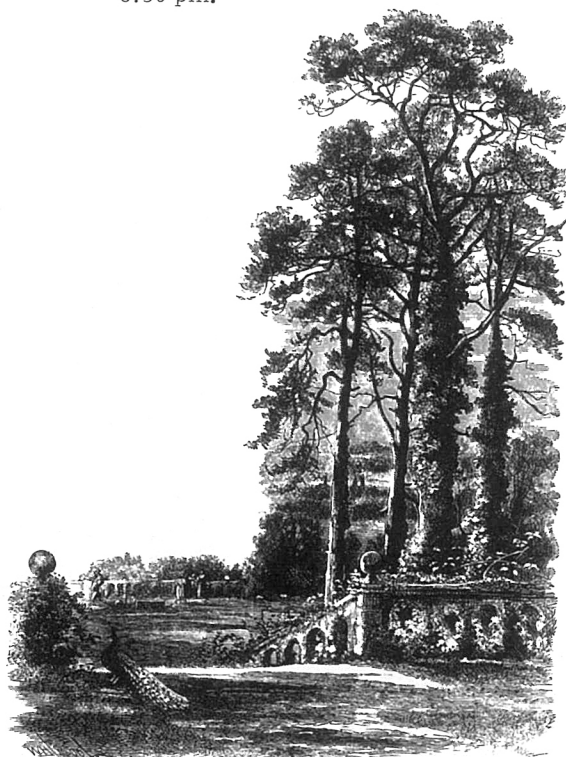
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Concerts

May

- F 6 ERIC ANDERSEN, JEAN REDPATH,
NEW LOST CITY RAMBLERS,
SON HOUSE, Brandeis Folk Festival
Brandeis 8:00 pm.
- Sa 7 CHAMBERS BROTHERS, SKIP JAMES
REV. GARY DAVIS, MITCH GREENHILL
Brandeis Folk Festival, Brandeis, 8:00 pm.
- Sa 7 TOM RUSH, Stoneham Town Hall, 8:30 pm.
- Sa 7 ODETTA, benefit for Project Exodus
Patrick Cambell Jr. High School
77 Lawrence Avenue, Roxbury
Children's Concert - 2:30 pm.
Evening Concert - 8:30 pm.
- Sa 7 CRVB, Leonda, Ray Pong
New England Mutual Life Hall, 8:30 pm.
- F 13 SNCC MUSIC FEST
Rindge Tech Auditorium, Cambridge
8:30 pm.



The Flying Lion

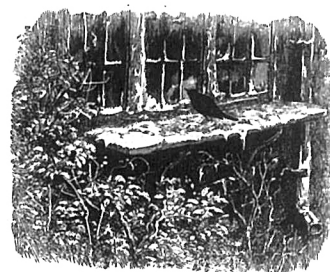
- May Fall River, Mass.
672-1553
- Su 8 Ed Freeman
Louis Andraed - Poetry Reading
- Su 15 Eliot Kenin - Ragtime

The Main Point

May

Bryn Mawr, Penn.

- F 6 } Sonny Terry & Brownie McGhee
thru 8 }
Su 8 }
Th 12 Sonny Terry & Brownie McGhee
thru Double Handy Jug Band
Su 15 Sunday only 3 pm, Beers Family
Th 19 }
thru Doc Watson
Su 22 }



Tete a Tete

Providence, R.I.

- F 6 } Ellen Stoney 401-621-7998
Sa 7 }
Su 8 Hoot
M 9 Closed
Tu 10 Guitar Workshop - Ron Murray,
Instructor
W 11 Calo & Sylvia Rubiscula at 7:30,
Th 12 Folk Lab - J. J. Egleston,
Instructor
F 13 Sundowners
Sa 14 Curtis Rabey
Su 15 Hoot
M 16 Closed
Tu 17 } Calo & Sylvia Rubiscula at 7:30,
thru Adele Assante
F 20 }
Sa 21 Adele Assante
Su 22 Hoot
M 23 Closed
Tu 24 Guitar Workshop - Ron Murray,
Instructor
W 25 Batman & Robin at 7:30,
Folk Lab - J. J. Egleston,
Instructor

Folk City USA

with Bob Lurtsema
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Friday 11:10 pm

May

- F 6 Memorial to Richard Farina
- F 13 Recent Releases &
Record Reviews
- F 20 Live Performances
Guests to be announced

Rose

day phone: CO 7-1406
evenings: 523-8537

May
F 6 Tempo theater presents:
2 one-act plays by Pirandello
Sa 7 Stagecoach Players present:
"Happening #3", guest singer -
Steve Koretz
Su 8 Italian Guitar Festival w/
Guy Principato, guest singer -
Ramon Tonelli
M 9 Latin Guitar Festival w/
Gil de Jesus
Th 12 Ballads & Poems w/
John Cowles
F 13 Candlelight Players present:
Frost's "Masque of Reason"
Sa 14 Williams College presents:
Jacobs & Fletcher in Concert
Su 15 "Pink Elephants Do Drive
Convertibles"
M 16 Latin Guitar Festival w/
Gil de Jesus
Th 19 Sea Chanties w/ Bill Schustik
F 20 Tempo theater presents:
2 one-act plays by Pirandello
Sa 21 Stage 66 presents: "Mrs. Dally
Has a Lover" guest singer -
Jan Allen
Su 22 Italian Guitar Festival w/
Guy Principato, guest singer -
Ramon Tonelli
M 23 Latin Guitar Festival w/
Gil de Jesus

Closed Tuesday & Wednesday

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1-356-9754

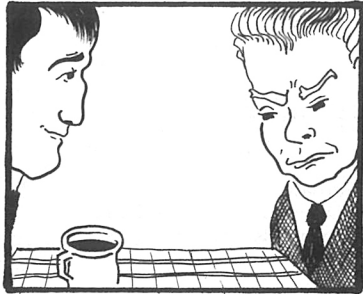
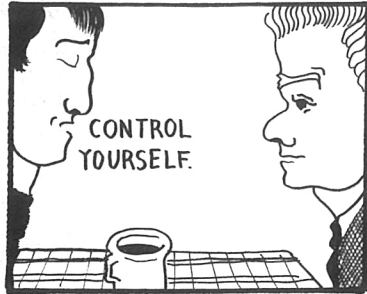
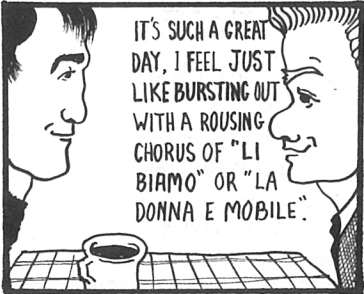
May
F 6 } The Villagers
Sa 7 }
Su 8 Peter Childs
M 9 Hoot
Tu 10 The Grim Reapers Au Go Go
W 11 Dayle Stanley
Th 12 King's Rook Au Go Go
F 13 } Major Wiley
Sa 14 }
Su 15 Peter Childs
M 16 Hoot
Tu 17 King's Rook Au Go Go
W 18 Dayle Stanley
Th 19 King's Rook Au Go Go
F 20 } Leonda
Sa 21 }
Su 22 Peter Childs
M 23 Hoot
Tu 24 King's Rook Au Go Go
W 25 Dayle Stanley

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May
F 6 } Times Square 2
Sa 7 }
Su 8 } Rev. Gary Davis
M 9 }
Tu 10 } Staple Singers
Thru }
Sa 14 }
Su 15 } Mississippi John Hurt
M 16 }
Tu 17 }
W 18 Charles River Valley Boys
Th 19 } Judy Roderick
F 20 }
Sa 21 Hazel & Alice
Su 22 Alice & Hazel
M 23 Leonda
Tu 24 Silver Leaf Gospel Singers
W 25 Charles River Valley Boys

the freebies ...



AND COFFEE TOO

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Boston Area



The Parable

May
F 7 Bob Gamble - reading from
Catch 22

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Moondial

542-0169

May
Come & be surprised



Orleans

May
F 6 The Whinin' Boys
Sa 7 Ed Freeman
Su 8 Howard Soren
M 9 Tod Lloyd
Tu 10 Steve Koretz
W 11 Mel Lyman
Th 12 Nancy Michaels
F 13 The Whinin' Boys
Sa 14 Ed Freeman
Su 15 Don MacSorley
M 16 Peter Childs
Tu 17 Steve Koretz
W 18 Mel Lyman
Th 19 Nancy Michaels
F 20 Bill Staines
Sa 21 Ed Freeman
Su 22 Dan Gravas
M 23 Bob Gahtan
Tu 24 Steve Koretz
W 25 Mel Lyman

Seventh Circle

May
F 6 Hoot
Sa 7 Mary Jo Candy & Mary Jo Nee
Th 12 Continuing Tolkien's
"The Fellowship of the Ring"
F 13 Bob Sproul - folksongs
Sa 14 Bill Lyons - folksongs & ballads
Th 19 Robert Mardirosian - member of
Boston Defenders Committee
F 20 Continuing Tolkien's
"The Fellowship of the Ring"
Sa 21 John Holt - folksongs

Closed Sunday thru Wednesday

The Damaged Angel

536-7050

May
F 6 Bow Street Irregulars
F 13 Priscilla di Donato &
Bill Schustik
F 20 Debbie Mendelsohn, Philip
Sheridan, & Ann Chamberlain

Closed Saturday thru Thursday



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FOLK

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The Whinin' Boys - May 6&13

Don MacSorley - May 15

Dan Gravas - May 22

Turk's Head

227-3524

May
F 6 Steve Koretz
Sa 7 Leonda
Su 8 Bill Staines
M 9 Leonda
Tu 10 Tod Lloyd
W 11 Ray Pong
Th 12 Leonda
F 13 Paul MacNeil
Sa 14 } Steve Koretz
Su 15 }
M 16 Leonda
Tu 17 Tod Lloyd
W 18 Ray Pong
Th 19 John Braheny
F 20 Paul MacNeil
Sa 21 Steve Koretz
Su 22 Bill Staines
M 23 Steve Koretz
Tu 24 Tod Lloyd
W 25 Ray Pong

Where It's At

May
F 6 }
Sa 7 } The G Clefs
Su 8 }
W 11 } To be announced
Th 12 }
F 13 }
Sa 14 } The Lost
Su 15 }
W 18 } The Rockin' Ramrods
Th 19 }
F 20 }
Sa 21 } The Sir Douglas Quintet
Su 22 }

Closed Monday & Tuesday



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COFFEEHOUSE DOCUMENTARY FILM

"Coffee House Rendezvous," a film sponsored by the National Coffee Association and the Coffee Information Service, is scheduled for a premiere at the Barbizon-Plaza Theatre in NYC on May 3, 1966. A press release says "... to be, to talk to listen. In small towns and big cities, in store fronts and parish houses — on college campuses — coffee houses are opening and are flourishing. Parents and educators approve of these 'clean, combed' coffee houses."

The film reports on five different kinds of coffeehouse for young people. One of the five locations used was Cholmondeley's on the Brandeis campus.

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Broadside

SANDY AND JEANIE
DARLINGTON

Folk-Legacy FSI-28

Praise the Lord for Folk-Legacy Records. When many have felt that the folk tradition of handing down songs reasonably intact was dying and the professional practitioners of the art were becoming increasingly eclectic, Folk-Legacy has restored the faith by the release of this album.

Sandy and Jeanie Darlington are a young couple who sing traditional songs and ballads in a straight-forward manner. They play appropriate guitar and fiddle and their voices are true and free from any "authentic" nasal whine or similar affectation. They simply sing, without any pretensions of style or performance. They are honest in their attempts to carry on the folk tradition and transmit their songs as simply and unadorned as they have traditionally been. Their material is not outstanding except insofar as it does not attempt to overwhelm the listener with exotic passions and super-heroes.

In short, this is a very easy album to review. Sandy and Jeanie Darlington sing real folk music in the real folk tradition. Give a listen and be refreshed by simple honesty and dedication.

Ralph Earle



LEADBELLY —

THE LIBRARY OF CONGRESS
RECORDINGS

Elektra EKL - 301 / 2

Another Leadbelly record?? Indeed, and probably the Leadbelly record(s) to end all Leadbelly records. These cuts were recorded by John A. Lomax and Alan Lomax between 1933 and 1942 and represent Huddie Ledbetter in his prime. Compared to some of the cuts on these six sides, the previously released body of Leadbelly material begins to appear incomplete and, in many places, inferior. This is not meant to diminish the value of other Leadbelly recordings as much as it is meant to acknowledge better performance and longer recordings of Leadbelly's very best songs.

For some twenty years, Leadbelly was Negro folk music to the white public; certainly

Reviews

no better spokesman could have been found. While no ten men could ever fully do justice to such a vital and varied music, Leadbelly worked in more styles with more success than anyone else in the field. Yet today his music is virtually ignored by those who claim to be interested in Negro music; almost without exception, those who do play his music do so solely to demonstrate their facility on the 12 string. This reviewer has rarely heard any of Leadbelly's music played on a 6 string by anyone under thirty five; only those who were around before the folk "boom" seem to have noticed that Leadbelly did more than play virtuoso pieces on the 12 string. As for the country blues fans, the general feeling is that Leadbelly played too much of "that other junk" and not enough blues. Reader, be warned: it is not at all hip to dig Leadbelly.

The unhip, non-hip, and ahip admirers of Leadbelly may well find themselves purchasing this excellent, tasteful, and frequently exciting tribute to a great musician. The notes are 23 pages long, and contain a biography, information on how the originals were made, many pictures (interesting ones at that), and complete texts of all songs, conversations and monologues. The calibre of the music ranges from merely interesting to exciting. The versions here of "Mr. Tom Hughes' Town," "De Kalb Blues," "Irene," "Bourgeois Blues," and "Alberta" are the best on record; there is a "Rock Island Line" less pigiron and livestock, a strange "Henry Lord Blues," a "Frankie and Albert" done knife style, the prototype for "Kisses Sweeter Than Wine" ("If It Wasn't for Dicky"), and songs about Howard Hughes and the Hindenburg.

This is not the sort of thing that is done quickly or cheaply, not with an excellent cover painting and a 23 page booklet. It doesn't sell a million, either. It will earn much respect and many thanks for Lawrence Cohn and Elektra.

Phil Spiro



LITTLE WHEEL SPIN AND SPIN

Buffy Sainte-Marie

Vanguard VRS-9211

Unique about Buffy Sainte-Marie is her large vocal vocabulary. Describe a sound and she can produce it. In this, her third album, she unfortunately reveals a lack of control over these impressive vocal re-

Where It's At

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THE WANDERERS**

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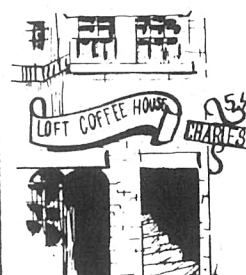
shows fri. & sat. 8:30 & 10:30
 sun. 3:30 & 8:30

sources. This usually happens in songs of highly-charged emotion, as when in "House Carpenter" she gives a macabre intensity to the tragic end, but her strength of feeling overwhelms her sense of pitch and dramatic impact becomes mere annoyance. In "Sir Patrick Spense," leaving aside the appropriateness of a mouthbow, she whines and growls and, whenever she comes to the name "Sir Patrick Spense," puts on a brogue. Her embellishments of the vocal line are not in character with either the textual or musical content of the song. In "Lady Margaret" her voice is such rapidly changing color that the song is lost.

(continued overleaf)

the Loft

54 Charles St.
Boston
La 3-8443



Broadside

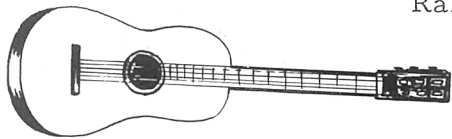
When Buffy Sainte-Marie relaxes, she produces a nice, even sound. In "Waly, Waly," "Men of the Fields," "Poor Man's Daughter" and "Winter Boy" (the best cut on the album) she lets the song come through her, gently shaped, instead of roughly distorted. Granted, much of her appeal as a performer comes from the power with which she can deliver a song, but this power must be controlled or it will run roughshod over the song.


"My Country 'Tis of Thy People You're Dying" is the most painful example of her tendency to let emotion get in the way. It is regrettably true that the American Indian's plight is shameful and disheartening, but lyrics such as, "With a lump in your throat/ And a tear in your eye" and her amateurish burlesque of the melody of "My Country 'Tis of Thee" are embarrassingly naive.

"Timeless Love," a pop tune which should have been transposed up a step so she would not have to growl on the lowest notes, is just plain bad (Timeless love, tender love, joyful love, gentle love/Wond'rous love, love divine, you're one-half angel and you're one-half mine), but here again she shows that if left alone, her voice can stand on its own.

I have stressed the music aspect of folk music here because what distinguishes Buffy Sainte-Marie is her style of performance, not her material. This is not a bad record, but she is definitely still evolving. If she can learn to control her immense range of expression, she will be able to sing nearly anything and make it sound authentic.

Ralph Earle





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TAKE A LITTLE WALK WITH ME

Tom Rush

Elektra EKL-308

Well, there goes another virgin in folk music. But first the good news. On side two, Tom Rush does two songs by that fine songwriter and performer, Eric Von Schmidt. "Joshua Gone Barbados" is a gentle song of resignation and Rush is true to its sadness. "Turn Your Money Green" shows Von Schmidt's craft ("I'd holler bloody murder, but the town's too small") and again Rush makes it his own. "Galveston Flood" is one of those long, descriptive epics which Rush does very well, and in "Statesboro Blues" we are reminded that he can sing the blues well also.

And then there is side one, which contains five rock'n'roll songs from between 1953 and 1958, plus a Rush original. In "You Can't Tell A Book by the Cover" Rush tries out his soprano; in "Who Do You Love," a growling basso-not-so-profundo; in "Love's Made a Fool of You" he emulates all of Buddy Holly and the Crickets, and so on. I can certainly empathize; back then I too wanted to be a teen-aged, rock'n'roll idol. But Tom Rush is not Willy Dixon, Bo Diddley, Buddy Holly, Clyde McPhatter or even Elvis, and his attempt to imitate them woefully fails. Contrary to popular belief, there is no natural, Aristotelian law which says that a good folk-singer is a great rock'n'roll singer simply

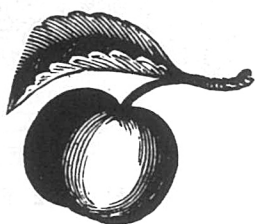
Reviews

because rock'n'roll is often simpler music, structurally. Alas, this album proves the contrary.

As far as the one song Rush wrote, "On the Road Again," is concerned, I can only sigh and wish that one of my troubles in life were that "I can't stop more than just a few minutes, baby, to make love to you."

The back-up band of Al Kooper, Bruce Langhorne, Roosevelt Gook (Cook, maybe?), Harvey Brooks, and Bobby Gregg is better than most of this type and it's all good fun, but it's only half a good record.

Ralph Earle



FROM THE FOLK BAG

Cartoons by Ry Cooper

Oak Publications

Rats! First thing about this book is that it's tall and thin and is going to be hard to fit into the bookcase. (I wish to hell Oak would adopt some sort of standard size format.) If that sounds like a rather picayune point at which to begin criticism, please understand that it's because there is really not many other places to do so. For in 48 pages of cartoons there is little to get excited about one way or the other.

To most of the gag lines I reacted with an "Oh, Okay," a few I thought just plain insipid and only two or three seemed worth remembering.

A good cartoonist must be a good observer. Ry Cooper seems to be an adequate observer; however, a good cartoonist must also have insight into what he is observing. Here is where Mr. Cooper falls down for in very few cases is any insight shown. What in more sensitive hands might have been an amusing and fascinating collection of ideas here becomes an anthology of all the old cliches.

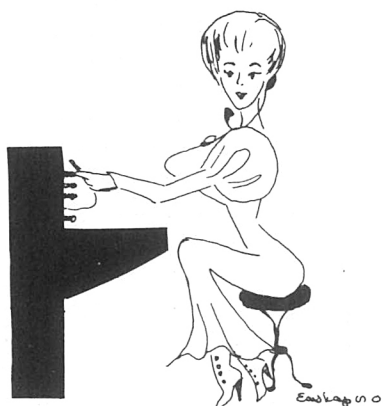
dave wilson



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THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

With this column I surprise my editors by including news of the Philadelphia folk scene. Two clubs in the area are featuring "known" talent while one has more local talent.

The older of the first two is the Second Fret now operating on a Tuesday through Sunday basis. Featured through May 2 is Juan Serrano. Judy Roderick will follow for two weeks.

The In is a new place that opened late in March, and among those who have already sung there are: Rev. Gary Davis, Jean Redpath, and Gordon Lightfoot. I have no advance schedule at my deadline, but they are promising Jack Elliott among others.

The Guilded Cage operates on an informal (come-and-sit-and-sing) basis during the week with featured entertainment on weekends.

Back in Baltimore, Mike Cooney is expected at the Foghorn May 2 through May 14. Jesse Fuller follows for one week.

Tickets for the May 9 Phil Ochs concert in Baltimore are on sale at the Foghorn in Baltimore and at several locations in the Washington area.

Perhaps the best way outside of coffee-house attendance to judge the state of an area's folk scene is to look at the local hoots.

Baltimore's best singers as well as many of those visiting the area go to Patches' 15

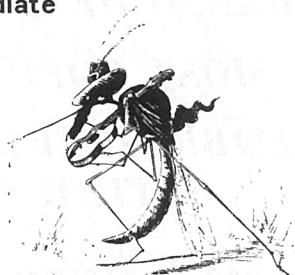
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Below each Sunday. The place is usually filled to overflowing each week, and the singing goes on almost uninterrupted from 7 until midnight at least. Among the most popular performers are Howie McCall, a singer-songwriter; jug bands with names like Omar St. Groovey and the Snake Stomping Revue; and many excellent groups like Jim & Terry, and Steve & Martha, each of which has developed a unique sound and style.



CHILDREN'S DAY WITH THE FOLK ARTS

Because of the interest in the children's concerts of the past Folk Festivals, on Wednesday, July 20, from 11 to 5, the Newport Folk Foundation has organized an entire day of folk music, exhibitions, and demonstrations of traditional folk crafts geared for young people.

Folk artists will have song-swapping sessions, lead workshops in song making and camp-songs, in guitar and banjo techniques and styles, and will all join together for an afternoon concert.

Workshops and exhibits of folk craft with country craftsmen will demonstrate the complete wool process, from the shearing of sheep to the finished wool. A mountain potter, wood carver, and basket weaver will be included as well as Seminole Indian patch-work makers, an Eskimo ivory carver, and a Nova Scotia fisherman who will be weaving nets and making lobster pots. Colorful quilts will be on display.

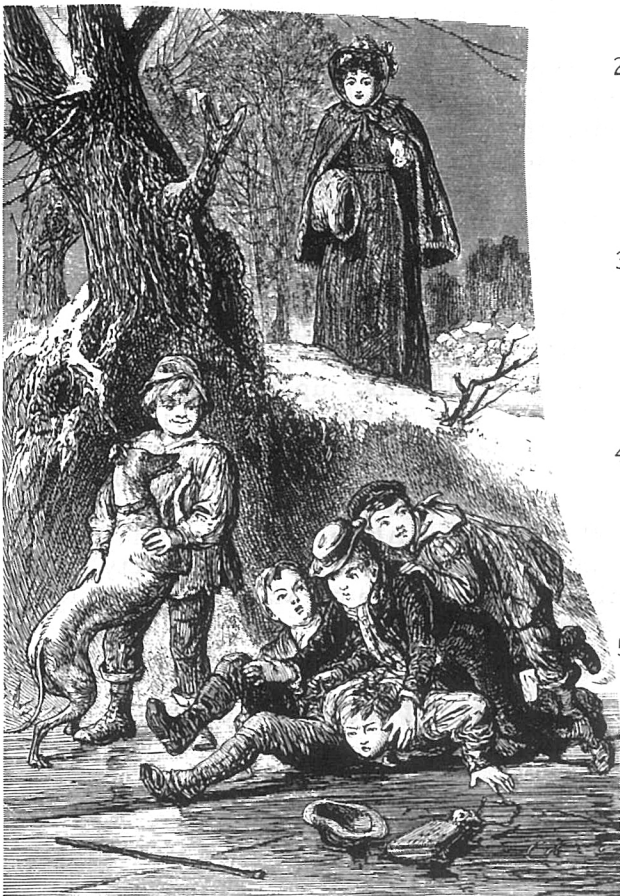
Participating artists will include Theo Bikel, Oscar Brand, Judy Collins, Bessie Jones, Norman Kennedy, Jean Ritchie, Buffy Ste.-Marie, and a group of children doing singing games from the United States and Canada. The whole day will be a festive informal occasion. Refreshment stands will be available and some of the crafts will be for sale. Large groups will be welcome, and parking will be available for buses.

For tickets and information, write: Children's Day, Newport Folk Festival, Newport, Rhode Island, 02840.

PLAY, RUN, RUN

words and music
by Mark Spoelstra

Play some mu-sic that I bet you ne-ver knew. Chi-nese kids, they like to play,
too, on each foot they've got five toes. In front of their face they've got a nose. An'
this is what they do, you know? — They run like a breeze, they laugh an' sneeze
— they wrest-le an' they shout, they cry an' pout — they run an' play, they
play run run.



2. Kids next door, they run and play
The kids across the street, they run and play.
The kids across town, they run and play.
The kids everywhere, they run and play.
Children everywhere, they play run run.
(Chorus)
3. Tell you more news I bet you never knew;
Indian kids play hide an' seek, too.
Just like the African and European do,
Hop skippedy jump, jump...giggle, tickle, fall down.
Put 'em all together an' here's what I found
(Chorus)
4. I got more news but it may sound dumb,
Russian kids, they like to play and run.
Laugh an' giggle, hold an' tease,
An' I heard tell that they even climb trees,
An' when they fall they skin their knees.
(Chorus)
5. Yankee, Russian, play and run.
Chinese, Canadian, play and run
White and Negro play and run.
All over the world, I'm trying to say,
Kids are the same, play and tickle, run, run.
(Chorus)

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COFFEEHOUSE

THEATRE

by jan chartier

Call it the tangible side of love, just call it sex; either way "The Wit to Woo" is as universal as one can get. The Candlelight Players presented this series several times at the Rose Coffeehouse, but I attended only one performance, the last show on Friday, April 15. This is not in their favor.

The first scene was based on "Lysistrata" and I laughed heartily — but only because of the clever wordings. The actors contributed very little.

As scene followed scene, the script became progressively dull and the actors remained faithfully stagnant. The disappointment was great, because the Candlelight Players have produced some fine actors in the past few months.

John Cowles, a fine reader of poetry and singer of ballads, just didn't make the scene as an actor. He was over-enthusiastic, with arms swinging and lips in a constant grin.

Frank Carroll, who didn't make much of an impression as a lumberjack, redeemed

himself and then some as the self-assured lover in two scenes from Shakespeare's "The Taming of the Shrew."

Beverly Doyle (first seen with Frank Carroll in the improvisational group under directress Kay Bourne) also contributed to the evening's performance. This young lady is a fine actress.

As stated in the first paragraph, it is unfortunate for the Candlelight Players that I saw only one performance. Perhaps their later shows were more successful in imparting the appeal of "The Wit to Woo."

* * * * *

During the first full weekend of May, The Rose will be hosting two theatre groups. On Friday, May 6, Tempo Theatre will present Ferlinghetti's "Soldier of No Country," and on Saturday, May 7, the Stagecoach Players will present "Happening Number 3."

* * * * *

In August, the Beers Family will hold their first Folk Festival at their home in upper-state New York. They have plans for a children's play performed by children, puppet shows, and other delights for the youngsters, as well as for adults. Specific details will be available soon.

BROADSIDE NEEDS CONTRIBUTORS

BROADSIDE is looking for persons interested in contributing articles and columns pertinent to folk music and coffeehouses in Boston and elsewhere. Also, schedules from all over the country are now being accepted for printing on a space availability basis. If coffeehouses in your city are interested in having their schedules printed they may do so by contacting this magazine.

STAPLES, HURT, FULLER HEADLINE 47 MAY

Club 47 will finish up the month of May with a bang. The Staple Singers will be featured from May 10 through 14, followed for a three-day appearance by Mississippi John Hurt. May 19 and 20 will see Judy Roderick, May 21 and 22, Alice Foster and Hazel Dickens; 26 and 27, Charles O'Hegarty; and finishing up the month on May 30 and 31 will be Jesse Fuller.

JUDY COLLINS AT NORTHEASTERN

The freshman class at Northeastern University will present Judy Collins in concert as part of their Freshmen Weekend on Friday night, May 27. The program will be held in the Northeastern Gymnasium beginning at 8 pm.

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WBCN FOLK SHOW CHANGES TIME

"Festival of Folk Music," on WBCN (104.1 mc) has changed its time spot, and will now be heard on Saturday evenings from 8-9 p.m. Hosted by Tom Heathwood, the program presents recorded folk music as well as live and recorded interviews and performances of local talent and visiting artists.



SNCC BENEFIT TO BE HELD MAY 13

The Bacchanalians, a local group who have recently performed their African traditional and Afro-jazz music at Carnegie Hall in New York, will headline a "SNCC Music Fest" benefit show on Friday night, May 13, at Rindge Tech Auditorium in Cambridge.

Also featured on the program will be local folk singer Bob Gahtan, and five local high-school groups: The Wondelles, the Jeff Zinn Blues Band, the Jimmy Beatrice Jazz Band, the Paranoids, and the Steve Tanimoto Jazz Quintet.

The "SNCC Music Fest" will begin at 8 p.m. All proceeds will go to "Tent Cities" in Alabama and Mississippi. For tickets and other information, call 868-0939 or 491-3737.

Come Gather Round ...

by MARY STAFFORD

I just finished reading an article in an old copy of The Journal of American Folklore and my blood is still boiling. It was by a man named Stanley Edgar Hyman, and his thesis was that the Child ballads have suffered much in America at the hands of people whose "squeamishness and religious scruples" continually haunt them. He summarized American versions of the ballads as "inadequate narrative, aborted drama, happy-ending tragedy, corrupt and meaningless verbiage, and bad poetry."

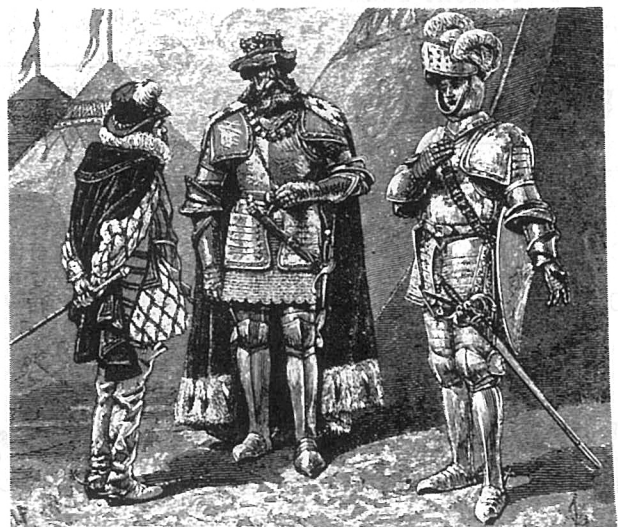
It is when he gives examples of these faults that the article becomes amusing, or irritating, as you wish. Less than half the 305 ballads ever got here, he says, and few of those that did became "popular." True, but not many more remain in tradition in the British Isles. He observes that magic and the supernatural disappear, citing "The Two Sisters," "The Cruel Mother," and "James Harris" (The House Carpenter) as examples. Of these three ballads, only the first is regularly missing its magical effects. And there is at least one ballad, "The Wife of Usher's Well," which has become clearer in the American versions. The mother, having sent the sons away to learn witchcraft, employs magic to bring them back from the dead.

Americans tend to drop sex, incest and kin-murder from ballads, he says. "Edward" changes the victim from a father to a brother. Yet of the two Child texts, one gives a brother, and the Scandinavian counterparts all have a brother. Supposedly incest as a motive is disappearing from "The Cruel Brother" and "The Two Brothers." Again a comparison with the Child collection proves that the American versions are little changed in this matter.

As to violence being edited, he produces "Young Hunting" and "Mattie Groves" to prove it. Originally the murderess in the first ballad is burned at the stake. The talking bird which he feels is a poor substitute represents some of the magic he previously bewails as gone! And if any readers familiar with the gory end of "Mattie Groves" are wondering what violence has been taken out, it seems that Mr. Hyman prefers a version where the good lord cuts off his wife's breasts! He ignores the considerable violence in "Lord Thomas and Fair Eleanor" and "Lamkin," both of which have remained intact.

But enough! I describe this article in detail to show how far the facts may be stretched to prove that oral tradition has done the ballads in. Mr. Hyman selects every ballad variant he quotes with an eye to proving his foregone conclusion. In almost every case, he might have taken an example from the same source to prove the opposite. For, although time and travel have without a doubt changed the ballads, they have certainly not suffered such terrible damage in the process as he thinks.

The trouble is that the purists begin to resent any change in the ballads. If you don't sing it just as it is on page such-and-such of good old Francis James, it's bad, wrong, debased, inaccurate! Yet, putting down the ballads as he did, Child himself was committing a kind of blasphemy. He pinned them like beautiful butterflies; but a ballad begins outside the printed page, and refused to remain still even when written down. It belongs to the folk, and so it constantly grows and changes. Anyone who reads a single ballad from the Child collection in all its versions will see the differences in them, and the shaping that had taken place even eighty years ago. Ballads are like touchstones, worn to a comfortable shape by the fingers of many people; and like touchstones, the best ones shine with a special beauty from this handling.



Some of the changes that occur are local ones. Places and local instruments alter the form of a ballad as much as the individual singer's understanding and imagination. Familiar settings and place names make it clear that a singer has taken the ballad as part of his life. In many American versions, democratic ideas reduce the knights and ladies to ordinary folk; Edward's "reid roan steed" becomes an old grey plough-horse. Yet the poetry is still powerful, and the quarrel that results in a killing is about "a little bit of bush that soon would have been a tree!"

Time affects the ballads strongly, for as things mentioned in them become less familiar, the singer is forced to substitute as best he can and incongruities appear. In one version of "The Two Brothers" the true love puts on "small hoppes," shoes tied, of course, with silver strings, and hops on her lover's grave. No doubt the noise would wake the dead! — but originally she harped with a silver-stringed harp.



As parts of the plot are lost, again the singer must fill in details from his own experience. Looking again at "The Two Brothers," we find that the reason for the quarrel is omitted from most Child texts. A pen-knife in a pocket accidentally stabs one brother as the two innocently wrestle. American versions add a girl as the cause, and in some she is a sister.

All these things and many more constantly alter ballads. Yet most of those still in oral tradition, both in this country and in the British Isles, retain their essential plots. We find changes throughout them — melody altered, names twisted — yet by any name he is given, Lamkin is much the same, and we are not likely to confuse his story with, say, Mattie Groves', even if the version we hear leaves out many verses.



As I said earlier, I think the purists are making it very difficult for the poor would-be singer of ballads to dare try his skill at them. If he doesn't sing a capella, clutching one ear and desperately straining to keep all emotion from his voice, he is an upstart who has no business handling a precious artifact about which he knows nothing. Nonsense, I say! Ballads still exist after 200 years because they are real, the events they describe still happen. Lord Arnold kills Mattie Groves. Harry Thaw kills Stanford White. Nothing about people changes much, even in 200 years.

The advent of good recordings and the work of scholar-singers like Lloyd, MacColl and Clayton have put at the reach of us all many ballads almost dead in oral tradition. Songs not imported to America in the first folk-song immigration are now sung by many people. Even Joan Baez and Kathy and Carol are recording ballads. Inevitably they will go into tradition once again. Even now my children sing ballads they have learned from me. I can see it now: in 2106, a collector sets up his tiny electronic device outside the steel and lead dwelling of old Granny Lumpfoot, and in a cracked but moving voice she sings him exquisite versions of 295 different Child ballads, known in her family for generations!

dear BROADSIDE



dear BROADSIDE:

This letter was originally intended for Peter Stampfel alone; then cameth the morning mail and your Vol. V, No. 3 issue.

First, to Pete: We are sorry that there are so many sick people in the world who can write letters such as the one written by the "masochist" in No. 2. Pete, there is not a column written that we enjoy as much as yours. If it weren't for you we would not have known about the Butterfield Blues Band, the Fugs, or the Rounders. We have purchased every record you have mentioned, and you have yet to lead us wrong. Thank you very, very much. Denver is slowly getting with things, but it will be a long time before they are hip enough to play anything on the radio except their warped "top 40." The wildly swinging records just mentioned have had to be ordered from their sources and we think the record stores think we're somewhat unnerving, but we're thoroughly enjoying these good sounds. We cannot thank you enough.

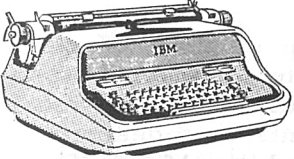
Secondly, we wanted to participate in the poll, but not being familiar with people such as Jackie Washington we didn't feel we could be fair; we're truly sorry about this. How can we get these good sounds into our record stores?

Malcolm Greaves, bless you. We know how you feel; Dylan was here a couple of

weeks ago and we, armed with binoculars, cameras, and blatantly screaming nerve-endings, attended his concert. Your remarks on his lack of animation during the first half of the concert were similar to ours and we, too, felt that during the last half of the concert he SWANG! People here have Dylan-cults (I guess you'd call them) and we have spent three years with this young genius, for us he is a Way of Life. If you think the Playboy article was bad, read Teen-Screen's comments on his recent disastrous press conference. Normally we don't buy this mag "hot off the press" but when we saw his picture on the cover we brought it home. Here again is a typical view of reporters, but seen through the eyes of a reporter who digs him. We know how people tend to go to extremes in their feelings about Dylan, and it always is a groove to create a "convert." It's too bad Stuffed Sgt. Staring Badly doesn't listen to more Dylan.

We have always felt that Dylan's biggest dislike was for Lifelessness (i.e., Baez) and want to know if there are other people around the country who sit around for hours (as we do) and theorize about his music. Our biggest joy has been the discovery that Dylan is more obvious in message than we first thought he was. This is, in addition to happily discovering that he isn't as unhappy as he was when he wrote "Hollis Brown," etc.

Sincerely,
Carol & Dick Sterkel
Denver, Colorado



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CANADA.

dear BROADSIDE



dear BROADSIDE:

While over at the Club 47 Monday, April 25, to see Tom Rush, I was delightfully surprised with the music of Jim + Jean.

I had never heard them until Monday. They have a great kind of music, they have harmony, and the songs they sing are unforgettable. Do they have any albums on the market? If so, the name of the album, and who puts it out.

I'm sure that everyone else at the "47" was more than delighted with Jim + Jean.

S.H.I.
Boston

(Ed. Note: Jim and Jean have one album out on the Phillips label, and they have a single out of Phil Ochs' "Changes.")



dear BROADSIDE:

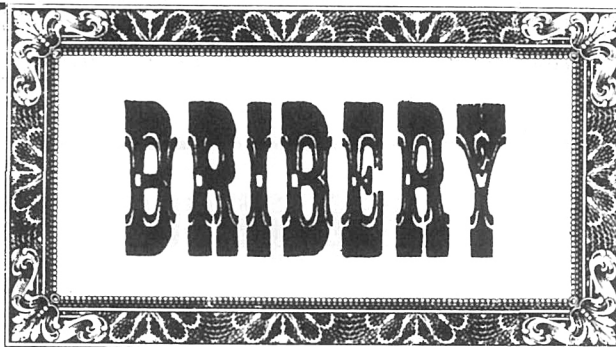
Was very pleased with the last two issues of BROADSIDE. I think Mark Spoelstra should get some kind of humanitarian award. He really cares about other people. Can we ever expect the return of Eric Andersen's column? stuffed sergeant sadly battered -- Good, Mr. Earle, Very Good!!! May the Sweet Bird of Happiness crap on his green beret!

Where may I acquire info on Paul Arnoldi? Met him in Detroit about a year ago and enjoyed him very much. 'Has he made any recordings' Understand that Dylan will have a book out in May called Side One. Fact or Fiction?

The Unwilling Conscript
John Micallef
USS WALDRON (DD-699)
FPO New York, New York 10001

(Ed. Note: Paul Arnoldi is as yet unrecorded. Dylan's book, Side One, is scheduled for release by Macmillan in the fall.)

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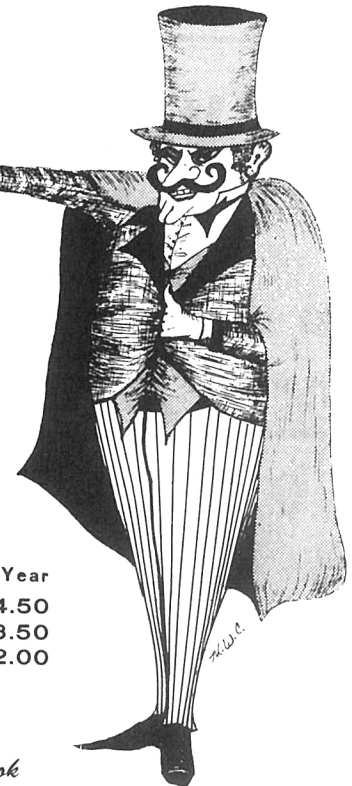
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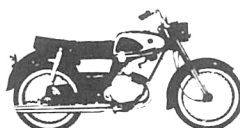
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