

THE BROADSIDE

Volume V, No. 7

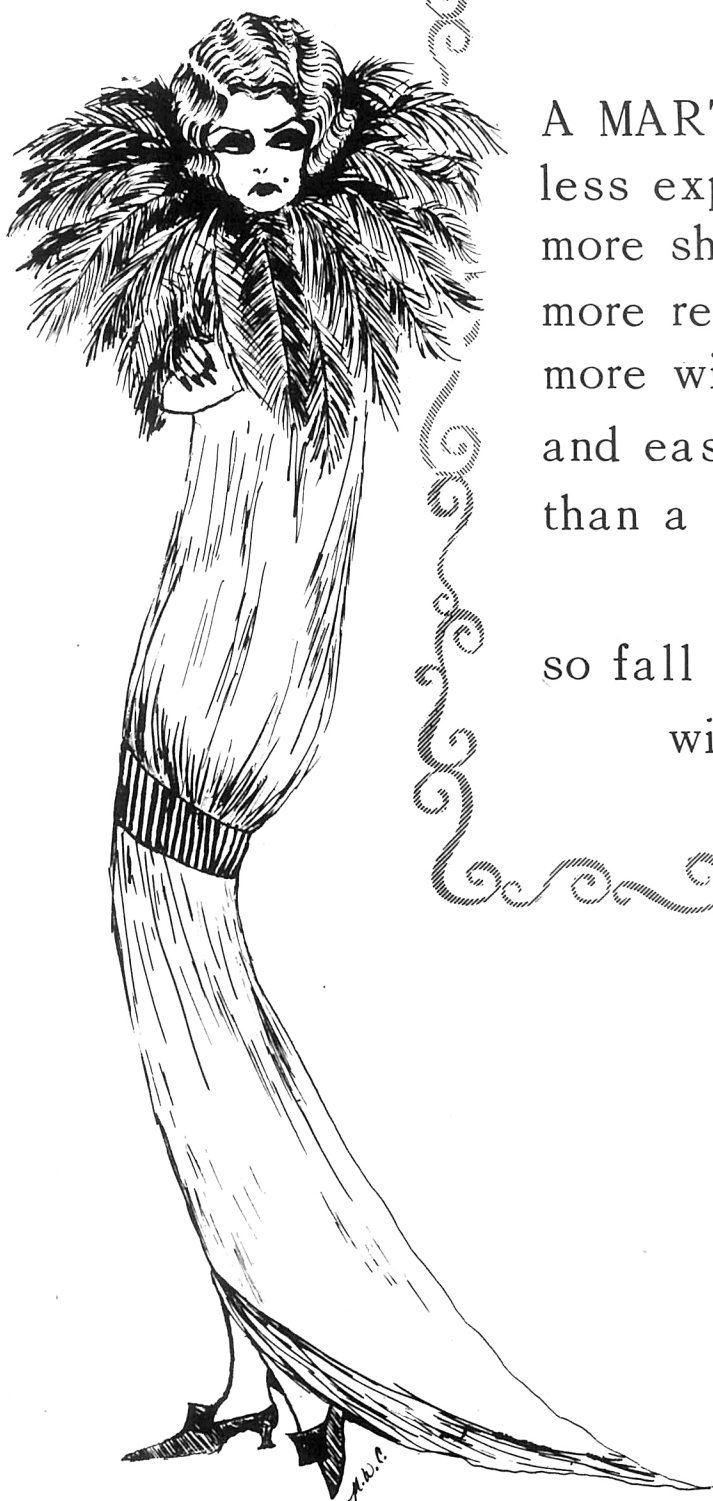
Cambridge, Massachusetts

May 25, 1966

photo by Rick Stafford



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS



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more responsive.
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than a woman...

so fall in love
with a Martin.



THE BROADSIDE

Vol. 5, No. 7 May 25, 1966

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Jesse Fuller

Many are the overconfident interviewers who have attempted to direct a conversation with Jesse Fuller only to find themselves rushing to keep up with the torrent of ideas, accusations, and prophecies of a remarkable and complex individual.

This complexity certainly is characteristic of his music as well as his conversation. This is not without reason. Jesse Fuller was born in Jonesboro, Georgia, in 1896; had, by his account, a miserable childhood, and didn't begin to live till he picked up his guitar and split for Cincinnati. Although rejecting religion early in his life, he nonetheless listened to much of the church music as sung in the streets, and his music was, in turn, influenced. He has been playing guitar since he was ten.

Jesse worked at many jobs: Circushand, streetcarman, carwasher, welder, cow-herd, hot dog stand operator, and many others.

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sun. 3:30 & 8:30

It wasn't until he played for a trainload of traveling soldiers in Michigan during his westward wandering that he conceived of making a living with his music. The soldiers had dropped some eighty dollars in his hat.

Far more than "making a living with his music," Jesse Fuller has influenced the musical tastes and inclinations of uncountable numbers of people. His composition, "San Francisco Bay Blues," is certainly one of the most played of all ragtime songs.

What makes Jesse Fuller's music so infectious? That we will leave for your own decision if and when you take the opportunity to attend his performances this month.



FOLK CITY USA ON SUMMER VACATION

Bob Lurtsema's Folk City USA, over WCRB, will leave the air as of the 27th of this month. While the reason given for the program's interruption was a summer change of schedule, there has been no confirmation of the possibilities of the show being reinstated come fall.



RAMBLIN' ROUND

w/dave wilson

I have a pretty good idea of what I want to say this trip out, but I'm having a hard time finding the right hooks on which to spread it out for you. Basically, in case it slips by you in the end, what I'm trying to promulgate is the message that "THE WORD IS NOT THE THING."

How, how am I going to explain what I mean by that; and its consequences? Well, let's take a look at this:

No man has eight heads.

One man has one head more than no man.
Therefore, all men have 9 heads.

Obviously the trick here is that we used the word "no" to mean two different things, and assumed in the conclusion that they meant the same. OK, everybody has played around with word tricks like that and we all know that anyone who is fooled by it is not very astute. But, what we often don't notice is that our daily vocabulary, our books, magazines, lectures, conversations, even our thinking is riddled with similar, but unrecognized, tricks.

Let's think a minute about the noun "criminal." Criminals are people who commit

crimes. Crimes are offenses against the law or against morality. Everyone, I don't care who you are, has broken the law and has committed immoral acts or omissions. But how many people will comfortably listen if someone seriously tells them they are a criminal? How many of you could in good conscience sit down with your best friend, your parents, your minister or priest, and tell them in all earnestness that they are criminals? Now, it is neither my intention nor my inclination to dwell on whether or not we are all criminals. My point is that because of the weight the word has acquired, that word is one which is liable to suspicion. Society's greatest criminals often become the following generation's great patriots, prophets, teachers, leaders, and martyrs.

Which brings us to another realization. The word "society" is another of those great fuzzy labels constantly used in impassioned spiels, both positive and negative. When a growing minority movement of any kind is classified as a danger to society, it is an incredibly stupid statement. "Society" is being used in two separate senses. Let's see if we can establish a syllogism similar to the one above, which will illustrate the absurdity.

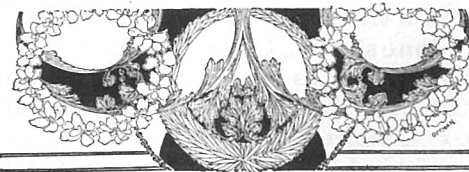
Society protects its individual members from danger.

Dissatisfied radical minorities who break laws threaten society.

Therefore, they are a danger to Society's individual members.

That's kind of crude, but I think it gets the point across. The trick here is that the first use of "society" includes everyone in the society, and the second use excludes the dissenters. But it is not true. Those dissenters are part of the society, and a thing does not endanger itself simply by being.

Now that we have got to this point, I just want to leave you with some words which you might deem worth examining with the thought that the word is not the thing. For example, think about freedom, love, patriotism, mother, lady, man, chick, cause, me, think, feel, sin, virtue, danger, communism, drugs, nice, valuable, money, crook, saint, God, and, perhaps, even folk music.



CDSA OFFERS LUAU SQUARE DANCE

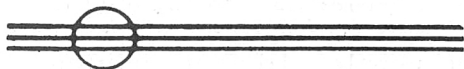
The Country Dance Society of America will hold their second annual Luau Square dance on Thursday night, May 26, at 8 p.m. The dance will be held at 3 Joy Street in Boston and will feature caller Louise Winston, refreshments, and a big white elephant sale.

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You Could Pack Up Your Sorrows..."



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Dear Dick,

I'm just writing this because tonight I found out how much I really love you and how much everybody who knows you loves you, I know I can't feel this much grief by myself, I know I'm feeling the tears of everyone who ever knew you and who is crying for you tonight. I don't even know why we're crying, it just hurts so much that you're gone.

**Love,
Mel**



COFFEEHOUSE

THEATRE

by jan chartier

Well mannered, sincerely interested, enthusiastic audiences have been filling the house for each theatrical production presented at the Rose Coffeehouse. Their support must have weighed heavily in contracting the following weekend schedules for May.

Friday, May 20 - Tempo Theatre, Two One Act Plays; Saturday, May 21 - Stage 66 Players, "Mrs. Dally Has A Lover;" Friday, May 27 - Candlelight Players, Frost's "A Masque of Reason."

* * * * *

"Chee Chee" is one of the Pirandello plays being presented by Tempo Theatre. The scene is a hotel room in Rome, living quarters for Chee Chee, a well-known, rich playboy type portrayed by Jack Sheridan. Jon Peter Bumpstead plays Squatriglia, a man indebted to Chee Chee and thereby "forced" to play along with Chee Chee's scheme of conning a girl out of some IOU's. Beverly Doyle plays Nada, the girl.

The plot is simple, but the acting is confusing rather than amusing. Director Jack Sheridan placed emphasis on the fact that the play was written by an Italian and takes place in Rome. The gesturings and mutterings are so distracting that a fair percentage of the audience didn't even understand what was happening on stage. (This was brought to light during a discussion following the performance.)

The other Pirandello play being performed on the same bill is called "The Man With The Flower In His Mouth." Jack Sheridan plays the man with the cancerous sore and Michael Zinno is the commuter who missed his train. This play has more meat to it, and Jack Sheridan did some good acting. Again, there were times when he spoke too fast, but he sufficiently portrayed a desperate man struggling to accept his fate. Mr. Zinno, unfortunately, seemed to be playing Mr. Zinno; one was aware of a self-conscious person reciting lines on stage.

* * * * *

As I mentioned in last issue, the Beers Family will be hosting a Festival of Traditional Music and Arts on their own grounds in upperstate New York in August. Elsewhere in this issue more details are available. Here and now, however, I'd like to mention Children's Day, August 18. The morning will feature "Rumpelstiltskin," a two-family folk op-

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GUITAR TAPES**

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era by Phillip Trier and family, assisted by the Armstrong family. A folk festival by children is scheduled for the afternoon, and the evening will be filled with music, songs, story telling, piping, and an old fashioned "Punch and Judy" show, plus Marionettes by the Jean Horton Puppets.

Bits and Pieces

JOAN MITCHELL, folk performer and author of "The Urge for Going" has been appearing on stage at Tom Rush concerts of late***MIMI FARINA has moved to San Francisco and intends to concentrate on her dancing career*** A squirrel has adopted ED FREEMAN***RICK TURNER is now living in NYC and working as accompanist to FELIX PAPPILARDI***A ONE NOTE MAN, is the title of PAUL ARNOLDI's first album, just released by Kapp records*** BILL LYONS will soon be publishing with the Leventhal Office***Because of Sunday laws, police at the Brandeis Folk Festival dragged MEL LYMAN off stage after midnight, even though he was playing hymns***THEODORE BIKEL & ALAN ARKIN star in new film release "The Russians Are Coming"***ARLO GUTHRIE is now managed by Harold Leventhal***The KING ARTHUR, a new folk room for Boston is being readied for opening next month.

photo of Richard Farina on page 6 by Julie Snow

the veer city rider

by Peter Stampfel



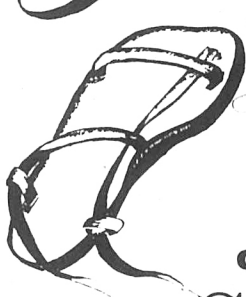
GOOD NEWS! CHARIOT'S COMING!

However, there's a man going round taking names. However, there's a name going round taking men, and he ain't likely to be put off much longer. Burroughs (William S. Burroughs) is RIGHT! Not totally, but what the hell. (April, reported cruelest month — October, February, protest.) Pearls Before Swine, or, God Bless You, Mr. Rosewater by Kurt Vonnegut Jr., is out. He wrote Cats Cradle etc. In PAPER — 75¢

INCREDIBLE book by TOM WOLFE, KANDY KOLOR TANGERINE FLAKE STREAMLINE BABY out in paperback. Stumbled on two of his articles by most happy accident a year ago and one month before that and got boggled. One was about Las Vegas and was the first coherent article etc., on Las Vegas I ever saw. Next on stock car racing in the south — like about the headset

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of North Carolina mountain people and how it comes out in the personality, driving style, etc., of stock car driver, and hundreds of other things! So good to read, kind to ears, avoncular towards your LOBES. Highest ***** Rating.

Also, The Maker Of Universes by Philip Jose Farmer. GAS parallel universe meglo-manic book. LOVE books like that. Been Heinlen fan for years. Writes great ones like that. I take books that make me feel better — that get me off. I decided that's the only esthetic standard, I'm going to use. Actually, it's the same ol' standard I been using for years, but I never thought about it. DOES IT GET YOU OFF? Apply to books, pictures, noses, fireplugs, you know, the works.

"The WORKS?"

"THE WORKS!"

GLOMP!

"Watch it...there's a couple over there..."

Got album by The Mamas & The Papas and played it dozens of times. They're GOOD! Flip side of MONDAY, MONDAY is just as good. Called "I've Got A Feelin'" — just as good. (I'm eating this great apple...) Sure like apples. Ideally hard, green, mid-western apples. Sigh! We used to bop up in the trees with salt shakers and eat apples salted. For Easter we got FINE record by the IMPRESSIONS called "TOO SLOW" and found FLIP SIDE JUST FINE — now I like it better. Easter indeed! Others, current and crunchy —

"Shape of Things"	Yardbirds
"8 Miles High"	Byrds
"I'm a Roadrunner"	Jr. Walker & All Stars
"Wang Dang Doodle"	Koko Taylor
"Hold On, I'm Coming"	Sam & Dave
"No Man Is An Island"	Van Dykes
"GREETINGS"(this is Uncle Sam)	Monitors
"Searching For My Baby"	Bobby Moore

Also like Dylan "Rainy Day" one which I first heard while asleep and dreaming. Sure was fun.

Just got the Howlin' Wolfe record with the rocking chair on it. He's fine. He learned to play from Charlie Patton. Also got Yardbird—Sonny Boy Williamson record. It's good and very interesting to compare with their other two great records because this was recorded first.

The last two records — "I Want Someone" and "I Don't Have To Shop Around" by the MAD LADS are two of the finest records I've ever heard. In both cases the flip is great. Notice almost all great records have great flips? — Example, "Going Home" on back of Mickey & Sylvia's "Love Is Strange" and the last five Stones' records. Their latest, "Paint It Black" is so good. Their upcoming album (released now in England, I think) has a cut of them yelling and playing! SAME CHORD for 11 minutes and they cut it to five or seven. VERY VERY INTERESTING.

The MAD LADS — We saw them do a show with OTIS REDDING, who besides everything else is this big strong cat. MAD LADS dressed in YELLOW with BAGGY SLEEVES! — So glad it's going back to that. One of my happiest memories is seeing Little Richard show in 1957. His band wore PURPLE & ORANGE. YEAH! THE MANHATTANS also have had two hits in a row, and like the MAD LADS are not played on pop radio. Like I said, if Noah was a program director, he'd throw out the horses to make room for the wart hogs.

Also new record by the Hollies, who like The Who, are hardly played here. Do those program directing people know what they're messing with? These as well as other questions...

If you haven't read NOVA EXPRESS by Burroughs, read it. He's one of the best writers I've ever seen.

FSSGB PRESENTS

"FOLKSONGS - AMERICAN STYLE"

The Folk Song Society of Greater Boston will present a program entitled "Folksongs—American Style" on Friday night, May 27. The performance will begin at 8:30 and will be held in the Library of the Huntington Avenue YMCA. The public is invited to attend.

GUITAR CIRCLE

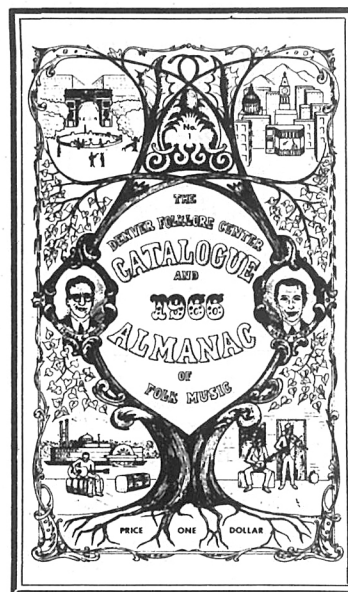
ENDS SUCCESSFUL FIRST YEAR

The Boston Guitar Circle has closed their first year with rather impressive accomplishments. This society of guitar enthusiasts in their first year held two concerts, a guitar contest, twelve monthly meetings, published a newsletter, and corresponded with over one hundred members. The society met on May 14 to elect officers for next year and to celebrate their first birthday.

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Mitch Greenhill
Johnny Hammond
The New
Lost City Ramblers
Jean Redpath
Tony Saletan
Mike Seeger
Pete Seeger
(NEW ENGLAND AREA)
Eric von Schmidt
Jackie Washington

Mr. Givell

Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

FOLKLORE PRODUCTIONS

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PAUL PHILLIPS AT ROOK ,47, ORLEANS

Paul Phillips, Welsh expatriate, former accompanist to Dominec Behan, and music hall remittance man, will be performing at three clubs in the area within the next few weeks. His first scheduled appearance is at the King's Rook in Ipswich on Friday and Saturday, May 27 and 28. He will then perform at the Cafe Orleans on Sunday and Monday, May 29 and 30. At Club 47 he will be joined on the program by John Winn. The two will share the stage on the nights of June 2 and 3.

BAEZ RETURNS TO USA

Joan Baez cut short her television tour of Europe on Friday, May 13, to return to her home in Carmel, California.

Joan appeared on radio and TV shows in Brussels, Paris, Hilversum, Holland, West Berlin, East Berlin, Stockholm, and Belgrade.

New York News & Notes

by Kathy Kaplan

New York will never be the same again! Some of the greatest events in folk music occurred these last few weeks—but how many people were fortunate enough to be around then? First of all, the Greenbriar Boys returned. (That's a major happening in itself.) Besides a lot of great new songs, they brought along fiddler Jim Buchanan. Jim replaced Dick Greene, who is now a member of Bill Monroe's group. This guy is the most fantastic fiddler I've ever seen! There was also word of a long overdue third album for Vanguard. To be included are a number of Frank Wakefield originals.

On the last night of the Boys' engagement here, Monroe and the Bluegrass Boys dropped in. Before we knew it, they were on the stage. What a time!

Arthur Gorson is branching out. He's producing a Baroque Beatles concert...

In addition to its regular musicals (including a pre-Broadway run of "A Joyful Noise"), the Westbury Music Fair will also present several commercial folk acts this summer...

Carolyn Hester went to Dublin to do a special for Eurovision...

East Meadow school board candidates are basing their entire platforms on whether Seeger should sing or not. Isn't that a little off-base for electing a board member? By the way, I'm told the concert will go on as planned, even if a new site must be found...

Quote: In explaining a possible origin for the names of the modes, Jean Ritchie speculated that "Myxolodian would be a neurotic Lydia"...

Surprise! "Country Music" with Tom Whitmore is good! It's on WBAI (of course) at 5 on Sundays...

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ELEGY FOR VIETNAM

words & music by
Elizabeth Bennet

The musical score is written on three staves in treble clef with a 2/4 time signature. The melody is simple and expressive, with lyrics written below the notes. Chords are indicated by letters above the staff: A^m, E, F, G, C, and B^m.

I can-not rest for think-ing of the blood that
soaks their fac - es in the sand. Oh Lord, why must I kill
o - ther men for peo-ple to know I'm a man?

2. I cannot sleep for thinking of the children,
Limbs all twisted with pain --
Oh, Lord, why must I maim little children,
To keep them truly free?
3. I cannot talk for thinking of the women,
Arms all burned from napalm --
Oh, Lord, why must I hurt women,
In the cause of democracy?
4. I cannot speak for thinking of the land,
Bearing bodies instead of grain --
Oh, Lord, why must I ravage this land,
To preserve our good name?
5. I cannot breathe for thinking of the beauty
Of a world that might have been --
Oh, Lord, why must I destroy my world
For the sake of one I've never seen?



CAROLAN HESTER

in concert

A.S. Music Theater
beverly, mass.

SAT., MAY 21, 8 p.m.

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\$2.00 gen. adm.
\$3.00 reserved

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NEWPORT ANNOUNCES ADDITIONS

The Newport Folk Festival has announced several additions to the list of performers who will appear at the festival this year.

Recently added are Doc Boggs, the Coon Creek Girls, a new Cajun Band, Bob Gibson, Dorothy Love and the Gospel Harmonettes, the Swan Silvertone Singers, Dorsey Dixon, Alabama blues singer Betty Mae Filses, Bukka White, Skip James, Dobro virtuoso Jimmie Tarleton, and Andrew & Paul Tracy.

Many more additions including those performers who will be invited to perform at the Sunday Afternoon New Folks' Concert are expected to be announced in the near future.

JENNIE'S RESTAURANT

In the North End, off Salem Street, is a tiny yard-like spot known as Bartlett Place. Here is located JENNIE'S—a cozy restaurant serving the most delicious Italian foods ever to grace a table, with a fine selection of new and old world wines and beers. Moderate prices, too.

Open daily from noon to 1 a.m., Sundays from 1 p.m. to 1 a.m.

Boston - North End

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THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

Tom Rush's single, "Who Do You Love," is showing signs of catching on and will probably be on the local charts very soon. Both Baltimore rock stations, WCAO and WITH, have been giving it a lot of play, and sales around town are reported to be very good.

Schedules: Foghorn (Baltimore)—May 16 thru 21, Jesse Fuller. Cellar Door—May 16 thru 28, Don Leace; May 30 thru June 11, Ian Tyson in his Washington solo debut. Second Fret (Philadelphia)—May 18 thru 23, Mitch Greenhill; May 25 thru June 6, Eric Andersen; starting June 8, Tom Rush.

In Washington, the Folklore Society of Greater Washington is continuing its excellent program which includes workshops, sings, occasional concerts, and a picnic or two in the summer. FSCW is a vigorous and healthy organization which has a good hard core in its membership. Every large city that can support such an organization should have one. Many such cities don't.

Judy Collins and Buffy Sainte-Marie have each recently appeared on the syndicated Lloyd Thaxton Show. On a program where most guests only lip-sync, both folk performers gave live performances.

At local hoots recently, a singer who prefers to remain unnamed has been reading excerpts from the Time magazine article on Sgt. Sadler, American Folk Hero, for comedy relief with great success.

Next issue I'll report on the recent Phil Ochs concert that was in Baltimore.

CHICAGO'S POOR RICHARD OFFERS FOLK

Poor Richard's Tavern in Chicago has opened a folk room. Debut of the room took place May 11 with the Paul Butterfield Band opening. Barry & Gorman, Phil Ochs, Gordon Lightfoot, and Jim Kweskin are slated to follow. The club intends to schedule major folk talent throughout the summer.

AND COFFEE TOO

Out of Town and Concerts

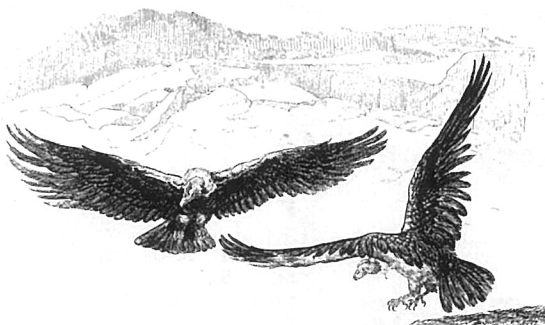
SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made after publication.



Tete a Tete

Providence, R.I.
401-621-7998

May
F 20 Batman at 7:30
Adele Assaute
Sa 21 Adele Assaute
Su 22 Hoot
M 23 closed
Tu 24 Guitar Workshop w/
Ron Murray, Instructor
W 25 Batman at 7:30
Th 26 Folk Lab - J. J. Egleston,
Instructor
F 27 } Paul Geremiah
Sa 28 }
Su 29 Hoot
M 30 closed
Tu 31 to be announced
June
W 1 } to be announced
Th 2 }
F 3 }
Sa 4 } Curtis Rabey
Su 5 Hoot
M 6 closed
Tu 7 Guitar Workshop w/
Ron Murray, Instructor
W 8 Batman at 7:30



Pesky Sarpent

May Springfield

F 20 } Paul Phillips
thru Su 21 }
Tu 24 } Judy Roderick
thru Su 29 }

The Main Point

May Bryn Mawr, Penn.

F 20 } Doc Watson
thru Su 22 }
Th 26 } Doc Watson
thru Su 29 }

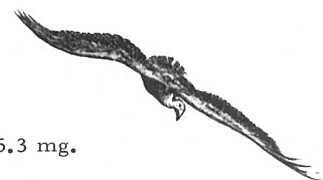


WHRB Folk Orgy 95.3 mg.

Sa 21 8 am - 1 pm:
Jazz or Folk
1 - 5 pm: Folk
W 25 5 - 8 pm: Folk
Sa 28 8 am - 1 pm:
Folk - Hillbilly
1 - 5 pm - Folk: The best of R&B

June

W 1 5 - 8 pm: Folk
Sa 4 8 am - 1 pm: Folk - Hillbilly
1 - 5 pm: Folk
Su 5 1 - 5 pm: Folk - Country blues
Tu 7 5 - 8 pm: Jazz or Folk
W 8 5 - 8 pm: Folk
Su 11 1 - 5 pm: Folk



The Flying Lion

May Fall River, Mass.

Su 22 Bob Gahtan 672-1553
Su 29 Carl Watanabe plus
The rescheduled experimental
film, "Very Nice, Very Nice"

June

Su 5 The Tavern Door Singers

Turk's Head At Wellfleet

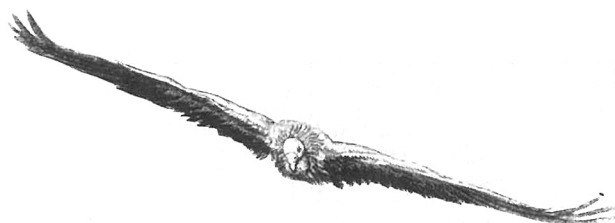
June

F 3 } Leonda
Sa 4 }
Su 5 }
M 6 } Ray Pong
Tu 7 }
W 8 Rob & Gretchen

Concerts

May

F 27 JUDY COLLINS
Northeastern University, 8:00 pm



Folk City USA

with Bob Lurtsema
WCRB 1330 AM 102.5 FM
Friday 11:10 pm

F 20 Live Performances
Guests: The Villagers
The Whinin Boys
Ed Freeman
Paul MacNeil
Elliot Kenin
& other guests

F 27 A blaze of glory



Where It's At

May
F 20 }
thru } The Sir Douglas Quintet
Su 22 }
M 23 } closed
Tu 24 }
W 25 } to be announced
Th 26 }
F 27 The Cyrkle &
Sa 28 The Boss Todes
Su 29 Sam the Sham & the Pharaohs
The Boss Todes
M 30 }
Tu 31 } closed

Remainder of schedule to be announced.

Rose

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

May
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
Tu 24 }
W 25 } closed
Th 26 Priscilla DiDonato
F 27 Candlelight Players present:
Frost's "The Masque of Reason"
Sa 28 Flamenco Festival w/
Los Trianeros
Su 29 An evening with Guy Principato,
Hawaiian guitar
M 30 Latin Guitar Festival w/
Gil de Jesus
Tu 31 closed

June
W 1 closed
Th 2 Priscilla DiDonato
F 3 Tempo Theater presents:
"Deep Hole Near a Desolate Place"
Sa 4 The Fours Company
Guest singer - Steve Koretz
Su 5 An Evening with Guy Principato,
Hawaiian guitar
M 6 Latin Guitar Festival w/
Gil de Jesus
Tu 7 }
W 8 } closed

Seventh Circle

May
F 20 Continuing Tolkien's
"Fellowship of the Ring"
Sa 21 John Holt - folksongs
Su 22 }
thru } closed
W 25 }
Th 26 Continuing Tolkien's
"Fellowship of the Ring"
F 27 Bob Gahtan - folksongs
Sa 28 Dyane Tribuno - folksongs
Su 29 }
thru } closed
Tu 31 }

June
W 1 closed
Th 2 Dr. Salzman, psychiatrist,
speaks on LSD
F 3 Continuing Tolkien's
"Fellowship of the Ring"
Sa 4 to be announced
Su 5 }
thru } closed
W 8 }



Loft

LA3-8443

May
F 20 }
Sa 21 } Flamenco Night at the Loft
F 27 }
Sa 28 } The Villagers

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Boston Area



Turk's Head 227-3524

F 20 Paul MacNeil
Sa 21 Steve Koretz
Su 22 Bill Staines
M 23 Steve Koretz
Tu 24 Tod Lloyd
W 25 Ray Pong
Th 26 Leonda
F 27 Steve Koretz
Sa 28 Leonda
Su 29 Steve Koretz
M 30 Leonda
Tu 31 Tod Lloyd

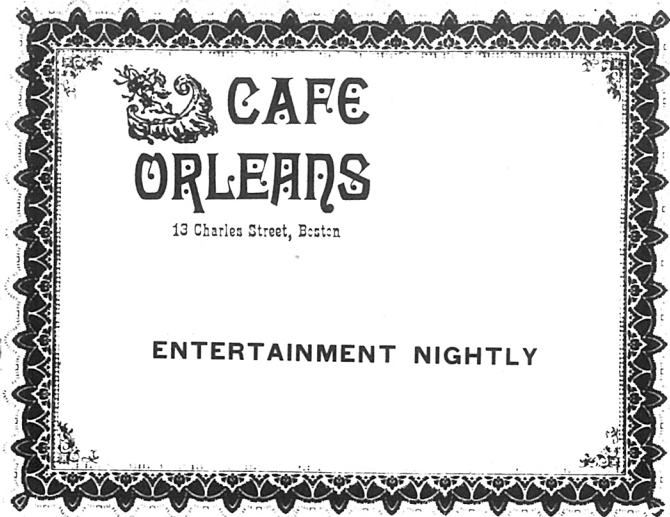
June
W 1 Ray Pong
Th 2 Bill Staines
F 3 Rob & Gretchen
Sa 4 Steve Koretz
Su 5 Rob & Gretchen
M 6 Leonda
Tu 7 Tod Lloyd
W 8 Ray Pong



Orleans

May
F 20 Bill Staines
Sa 21 Ed Freeman
Su 22 Dan Gravas
M 23 Bob Gahtan
Tu 24 Steve Koretz
W 25 Mel Lyman
Th 26 Nancy Michaels
F 27 Tod Lloyd
Sa 28 Peter Childs
Su 29 }
M 30 } Paul Phillips
Tu 31 Steve Koretz

June
W 1 Mel Lyman
Th 2 Nancy Michaels
F 3 Bill Staines
Sa 4 Ed Freeman
Su 5 Dan Graves
M 6 Dick & Karen



King's Rook

1-356-9754

F 20 }
Sa 21 } Leonda
Su 22 Peter Childs
M 23 Hoot
Tu 24 Rocking at the Rook
W 25 Folk Dancing (with instruction)
Th 26 Rocking at the Rook
F 27 }
Sa 28 } Paul Phillips
Su 29 Peter Childs
M 30 Hoot
Tu 31 Rocking at the Rook

June
W 1 Folk Dancing (with instruction)
Th 2 Rocking at the Rook
F 3 }
Sa 4 } Brad & Jerry
Su 5 Peter Childs
M 6 Hoot
Tu 7 Rocking at the Rook
W 8 Folk Dancing (with instruction)

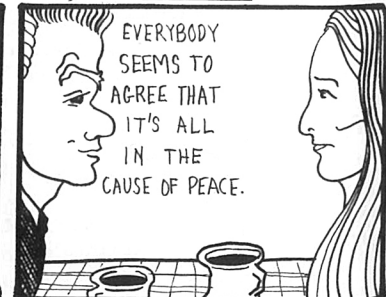
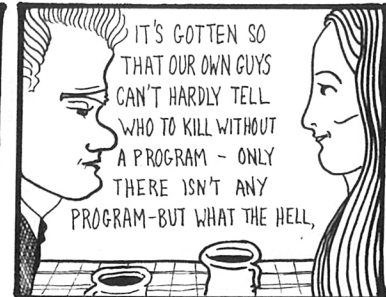
Club 47, Inc.

UN4-3266

F 20 Judy Roderick
Sa 21 Hazel & Alice
Su 22 Alice & Hazel
M 23 Leonda
Tu 24 Silver Leaf Gospel Singers
W 25 Charles River Valley Boys
Th 26 }
F 27 } Charles O'Hegarty
Sa 28 Les Daniels
Su 29 Hoot
M 30 }
Tu 31 } Jesse Fuller

June
W 1 Charles River Valley Boys
Th 2 John Winn and
F 3 Paul Phillips
Sa 4 Tony & Irene Saletan
Su 5 Hoot
M 6 }
thru } Lisa Kindred
W 8 }

the freebies...



by Lurtsema

Broadside

SONGS FOR SWINGING HOUSEMOTHERS

by Frank Lynn

Fearon Publishers (distributed by Oak)

There is nothing new about this collection; it's been around for several years and I would imagine that it has been used by a great many non-professional singers as an initial stepping stone into the world of folk music. What is new is that it is now being distributed by Oak Publications and may be more available than it ever has been before. With more than 350 songs, it breaks down to less than a penny per song, which is pretty economical considering what few songs are included in most collections going for the same price.

I find that the most attractive aspect of this book is that most of the songs are somewhat familiar, somewhat earthy, and somewhat scarce in other collections. This means that you're not getting a whole bunch of songs you already have somewhere else.

Next I like the fact that the songs are mostly fun to sing, and almost all appropriate for group singing. As a matter of fact, I first heard a number of these ditties when I was in the habit of visiting my friends' fraternity houses, where they would sing after dinner. Then I heard others when I worked as a counselor at summer camp. Then there are some I have never heard, but would like to.

If you haven't guessed by now, I think it's well worth your attention and, here is the big bonus. Lots of the songs are to standard melodies, which means that you don't have to be able to read music, or play a guitar in order to learn them. Have you heard the "College Widow"?

dave wilson

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The King's Rook in Ipswich will host the debut of the Dirty Shames in this area. The Toronto jug band has been rocketing in popularity and was scheduled earlier for performances at Club 47 which were postponed by visa problems. With those problems resolved, the Dirty Shames have been received successfully of late in folk clubs and houses in New York. This appearance at the King's Rook will be their introduction to local audiences.

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TALES OF A BALLAD SINGER

Elaine Burr

Larry Stark Press

I have purposely put off the reviewing of this book which was received a few months ago in order to try and gain some overall perspective which would allow me to be at least coherent when I talk about it. I'm not sure that it has done much good.

Tales of a Ballad Singer is a collection of three shorter stories, "What Trouble Is," "The Winter Is Past," and "Where The Woods

Reviews

Are." The stories are connected, tracing the events of the rise of a female folksinger from obscurity to a national idol. The first is told through the eyes of a lonely guy who sees her as a woman with the ability to resolve his loneliness. The second story is told through the eyes of Julie, the girl, already successful, returning for a concert to her home town, somehow aware that some part of her has been amputated, but not sure as to which part it is, and not quite brave enough to look very hard. The third story involves Julia's young and estranged son, David, dazzled by his mother's legend, and her brother, Lon. Lon tries to shred his sister's legend realistically, in an attempt to give David some sense of the truth of his mother's having lost her way. Whether he succeeds or not is not resolved, for the book ends with the pain David goes through when he must face this first assault upon his source of security.

Elaine Burr displays a good deal of understanding about her people and the role of music, especially the role folk music can play in a person's life. She is knowledgeable, and while her message is elementary, it is well presented.

dave wilson



WHY

The Staple Singers

Epic LN24196

The Staple Singers, as you know from last week's issue, are a family of gospel singers. Their style is the result of the combination of two generations — Roebuck, and his daughters Cleotha and Mavis and son Purvis — and the fact that they are performers. As a consequence, their sound is somewhere between a gospel choir and the Chambers Brothers. This album, *Why*, is consistently good. They blend very well and their harmony is refreshingly inventive. They also have the knack of knowing just the right rhythm for any given tune and they maintain a joyous motion in a relaxed, unfrenzied, way.

My only reservation is that the tempos are not very varied, but that is a minor point. Perhaps I need only to say that after playing *Why* the usual three times for a review, I played it for three hours.

Ralph Earle

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THE SKILLET LICKERS

Clayton McMichen, Gid Tanner,
Riley Puckett, Fate Norris

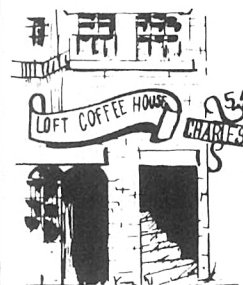
County 506

Of all the old time bands to have recorded, The Skillet Lickers had what was probably the greatest unfulfilled potential. The fiddling of Clayton McMichen is superb, as is the guitar of Riley Puckett; the basic style of The Skillet Lickers — typically North Georgia twin fiddle lead with guitar backup and inaudible

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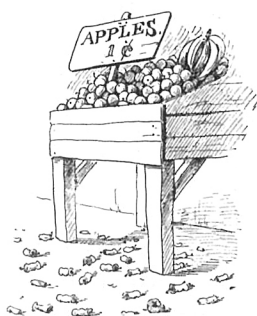
Broadside

banjo — is one of the most exciting ever developed. Yet the band never jelled. The ensemble is excellent, the individual performers exciting, and the singing first rate, but the excitement generated by the group as a group is usually missing. The classic example of this "group excitement" is found in the music of Charlie Poole and the North Carolina Ramblers (County 505). The musicians in Poole's band were individually no better than The Skiller Lickers; the ensemble was tighter, but not by much. Yet this record is only a good record; the Poole record is a superb one.

Although a group at the University of Minnesota put out a Skillet Lickers reissue a few years ago, this represents the first widely available LP of their recordings (1927-1931). The remastering is excellent and the notes by Norm Cohen are thorough and very well written. Most cuts are dance and fiddle tunes, usually with "throw-away" verses. Best cuts are "Molly Put the Kettle On," "Sal's Gone to the Cider Mill," a stately version of "Big Ball in Town," and "Four Cent Cotton," with some wonderful guitar work by Riley Puckett.

The excellence of McMichen's fiddling and Puckett's singing and guitar playing will certainly mark this record a favorite with the many old-timey fans that have come to expect first rate material from County.

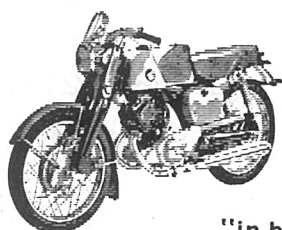
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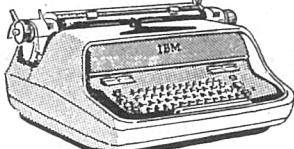
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TO BE A MAN

Len Chandler

Columbia CL 2459

Len Chandler has been performing for some time now, but this album is his recording debut. In it he shows that he can be both a good performer and song-writer, but he is neither of these consistently. Chandler is a trained musician; he has a Master's degree in music. Unfortunately this turns out to be a handicap, for his skill as a musician is so much better than his song-writing that the songs themselves often suffer in comparison to their setting.

Concerning his song-writing, its quality is either very good or mediocre. There are no other gradations. I must here admit that I have been influenced by Chandler's notes on the songs, and therefore my comments are not based exclusively on what I hear in the songs themselves, but I have the over-all impression that Chandler is a man who can bring a great deal of personal involvement to a song — so much so that he is often unable to control it. In attempting to put in words his feelings, he has moments of inadequacy and one can sense a feeling of "This does not fully express what I mean." There is a great deal of agitation present, but it ends up being expressed by weak images and contrived rhymes, such as "One must be free on sea and land / To be a man" in the title song, or, in a misplaced verse to "Hide Your Heart,

Reviews

Little Hippie": "Water down what you would say / Wrap it up in some tired cliché." Are there any other kinds?

This inability to subvert his feelings to his art breaks out in other ways. "Missionary Stew No. 2" contains a bit that is embarrassingly amateur. In "Shadow Dream Chaser of Rainbows" (and I must confess to not being able to count seven levels of allegory) Chandler says, "Just say what you want to and you'll say what you should / Do what feels natural, you'll do what is good." This is an overstatement of his case, and because of the implications of what he says, a dangerous one.

In stark contrast, however, are the results of feelings which have had time to age, as in his "Roll, Turn, Spin," one of the most affecting and crafted songs I know. In "Keep On Keepin' On" his imagery is freed from the bonds of strong emotion and succeeds beautifully. ("One ship sails east and the other sails west / While the very same breezes blow. It's the set of the sail and not the gale That bids them where to go.")

There is one outstanding exception to

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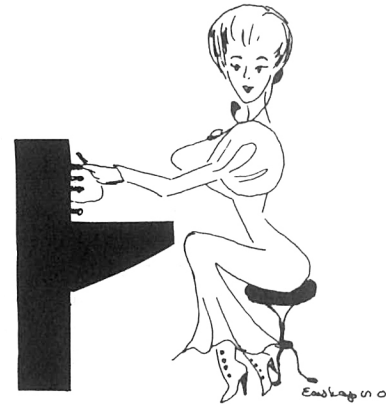
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what I have said. That is the song "Bellevue." This is a very emotional song and yet a very effective one. In this one instance, Chandler has achieved a synthesis of power and poetry which transmit his feelings very clearly. Having once achieved this, hopefully he can do so again in the future.

I urge you to listen to this record. Chandler is a significant personality and a man of talent and ability. Why this ability does not always show I have tried to set forth. The creative forces within him are very volatile, but if he can contain them and patiently shape them to his ends, he will be capable of a wealth of expression, and we shall all be richer.

Ralph Earle

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ON THE SCENE

with
Robert J Lurtsema

When the first coffeehouses opened in Boston, there was still a full century before the colonists would be at war with England. But war is long-a-brewing. And the men who watch the pot need a place to meet and discuss the recipes. It is not surprising therefore to find that the last quarter of the seventeenth century saw a flurry of activity in the opening of coffee houses, inns and taverns.

Among the many that obtained recognition in Boston's historical records there are four that deserve individual attention. They were: The King's Head which was at the corner of Fleet and North Streets in what is now Boston's North End; the Indian Queen, which was tucked into a passageway leading from Washington Street to Hawley Street; the Sun, in Faneuil Hall Square; and the Green Dragon.

The King's Head opened in 1691 and in short order became the principal rendezvous of crown officers and the citizens in the higher strata of colonial society.

The Indian Queen was started by Nathaniel Bishop about 1673. During its early years, it, too, was a favorite resort of the crown officers from Province House, but as the sentiment of the colonists changed, so too did the clientele. It stood for more than 145 years as the Indian Queen until it was replaced by the Washington coffeehouse which became



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well known throughout New England as the starting place for the Roxbury "hourlies," the stage coaches that ran every hour from Boston to Roxbury.

The Sun tavern lived a longer life than any of the other Boston inns. It was begun in 1690 in Faneuil Hall Square, the heart of political turmoil, and was still standing as late as the early 1900's when it was finally razed to make way for modern development.

The Green Dragon, the last of the inns that were popular at the end of the seventeenth century, was to become the most popular and celebrated of all the Boston coffeehouse taverns. It was built in 1697 on Union Street, the heart of Boston's business center. For the next 135 years, until as late as 1832, the Green Dragon was a focal point of policy and decision making that figured prominently in practically every local and national event. An old two story brick structure with a sharply pitched roof, above its entrance—a sign bearing the figure of a green dragon, framed in the snow of a New England winter's evening with the warmth of the glowing hearth beckoning from its many paned windows, its picturesque appearance belied the turmoil that fermented within.

Colonial governors, earls and dukes, red-coated British soldiers, bewigged crown officers, citizens of high estate, plotting revolutionists of lesser degree, conspirators in the Boston Tea Party, the patriots and the Generals of the American revolution—all these passed beneath the sign of the Green Dragon, gathering to discuss their various interests over a cup of coffee or perhaps something stronger. It was Daniel Webster, himself, who said that this famous coffeehouse tavern was "the headquarters of the Revolution." It was here that Warren, John Adams, James Otis and Paul Revere met as a "ways and means" committee to secure the freedom so earnestly desired by the American colonists and when the freedom was finally won, it was to the Green Dragon they came to celebrate the victory.

21 YEARS

words by Arthur James Carroll

music by Mike Fairbanks

I'm walk --- in' down the high-way --- my hands and feet are
 bound----- The ris-----ing tide of false-hood --- en-
 gulfs---- the wait-ing town ----- (Cho) It takes -----
 --- twen-ty one years ----- to shed --- twen-ty one tears. -
 ----- Too soon----- it will be----- too late--
 ---- for cry-in' -----



2. My roadsign greets the beggar
 Who crawls along the ground.
 The foolish tongue speaks wisely
 But, wise men live to drown.
 (chorus)
3. My walls are dark with shadow,
 My thoughts have all been found.
 The night and day are timeless,
 I mourn the dying clown.
 (chorus)
4. My fate has lost the gamble,
 I search for silent sound.
 The eyes of truth are asking,
 To wear the 'liar's crown.
 (final chorus)
 It takes twenty one years,
 And it takes twenty one tears,
 To learn there's no use
 No use in tryin'

Lyric Copyright 1965 by: Arthur James Carroll
 Arrangement Copyright 1965 by: Mike Fairbanks

Notes from a stanza collector variant ed. freeman

Word has filtered in that my column in the last issue of Broadside was unintelligible to a large number of people. Hmmm. While I am figuring out a new and hopefully simpler way to explain the subject of my last column, try wading through this next one. Guaranteed to be even more obscure.

Now that you supposedly know what numbering chords is, we can talk in terms of numbers.

The basic chords in any major key are the 1, 4, and 5 chords. (All the following chord theory refers to major keys only.) With these chords you can play perhaps 75% of all folk-songs without ever having to use other chords. When someone says he only knows "three chords" on the guitar, chances are they are the 1, 4, and 5 chords of a specific key. (In the key of A they would be A, D, and E; in the key of C they would be C, F, and G, etc.) If, however, you are looking for a particular chord in a particular place in a song, and none of the three basic chords seems to fit, you have to look further. Following is a list of almost all the chords that would ever be needed in folk music:

1, 4, and 5
6minor, 2minor, and 3minor
7-flat (this is the chord based on the seventh note of the scale of the given key, lowered one-half tone. For example, in the key of C, B is the seventh note of the C scale, so the 7-flat chord would be a B-flat. In the key of A, G-sharp is the seventh note of an A scale, so the 7-flat chord would be a G-natural, or, in other words, just plain G.)

Also this interesting little progression:

3 6 2 5

What this means is that if you have a 2-chord, it is almost invariably followed by a 5-chord;

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if you have a 6-chord, it is almost invariably followed by a 2-chord, which in turn is almost invariably followed by a 5-chord. And finally, if you have a 3-chord, it is almost invariably followed by a 6, then a 2, then a 5.

All these numbers translated into letter names for chords in the key of C would come out as follows:

1, 4, 5 = C, F, G
6minor, 2minor and 3minor = Aminor Dminor, and Eminor

7-flat = B-flat

3 6 2 5 = E A D G

These are, for all practical purposes, all the chords you will ever need in the key of C.

Illustrations: Ragtime is a classic example of the 3 6 2 5 progression. In almost any ragtime song this progression, or at least the last three-quarters of it, pops up:

1 (C) 3 (E) 6 (A)
"Five-foot-two, eyes of blue, what those
2 (D) 5 (G)
five-feet-two can do, has anybody seen my
1 (C)
gal."

1 (C) 6 (A) 2 (D) 5 (G)
 "Keep on truckin' mama, truckin' all my blues
 1 (C)
 away."

Many songs contain at least the 2-5 part of the progression:

1 (C) 2 (D) 5 (G)
 "Where the deer and the antelope play."

The 6minor is the most common of the minor chords:

1 (C) 6m (Am) 1 (C) 6m (Am)
 "Tell Old Bill when he comes home this
 1 (C) 6m (Am)
 morning..."

The progression "1 - 6minor - 2minor - 5" is also very common:

1 (C) 6m (Am) 2m(Dm) 5 (G) 1 (C)
 "Twenty-six miles across the sea, Santa
 6m (Am) 2m (Dm) 5 (G)
 Catalina is a-waiting for me."

More illustration next time around.

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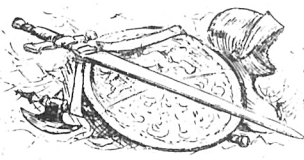
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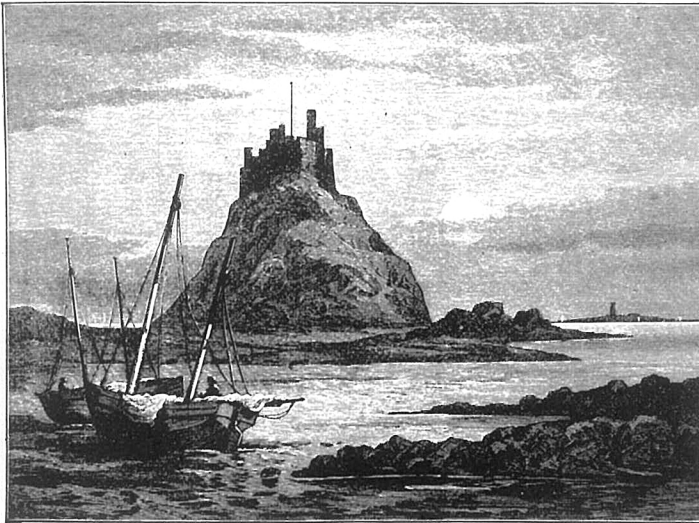
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Come Gather Round ...



by MARY STAFFORD



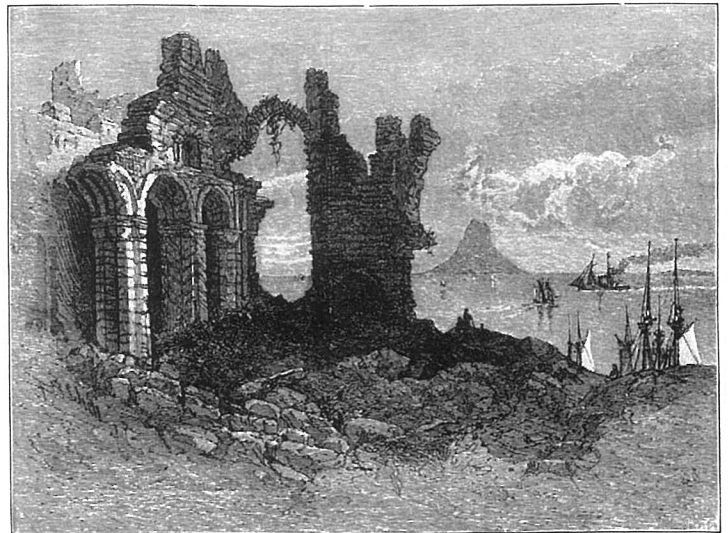
Sooner or later in any discussion of ballads the term "Child ballad" is bound to occur. Many people who have never heard of the huge collection of ballads from the British Isles that Professor Francis James Child of Harvard College published between 1882 and 1896 are misled by the term and assume it refers to some sort of children's songs. Because it is so important to those interested in ballads, I thought it might be good to talk about Professor Child and his major work in some detail. Next issue I will describe Cecil Sharpe's collection, probably the next most important work on ballads, and the first to approach them as a musical-poetic melding.

The importance of the Child collection is immeasurable. Only a very few ballads not included in it can be taken as serious contenders to immortality. (In a later issue, I will discuss some of these.) His careful research into every possible printed source yielded complete versions of almost all the ballads he included, and the many versions often given allow inspection of the growth and change of a ballad through oral tradition. Ballad students still use the collection as a kind of gospel, as the rapid sale of its several recent printings

testifies. In fact, a paperback edition has recently been published. The numbers by which Child identified the ballads are still used. Although many excellent collections have since been made, none is of the scope of this one.

Francis James Child was born in 1825, the son of a Boston sailmaker. One of 8 children, he had no expectation of attending college, and was therefore a student at Boston English High School. But the headmaster of the Latin School recognized the boy's ability, and effected his transfer to Latin School. Later he lent him the money to attend Harvard College.

At the head of his class throughout high school and college, Child seems to have been a born scholar. But he was never a dull pedant. He had little interest in vying for position or degrees. He earned his first doctor's degree from Goettinger, much to his own surprise, for he had never done the formal work necessary. He rose slowly in his position at Harvard until he had sufficient leisure to begin publishing his work in middle English. His first books were on Spencer and Chaucer. In 1853, he edited a series of books, the "British Poets," of which five small volumes dealt with the anonymous popular ballads. It was from this work that the idea of "The English and Scottish Popular Ballads" developed.



The first volume was published in 1882 and held 28 ballads. Child published 9 volumes before his death in 1896. The last ends of the work, an introduction and bibliography, were finished by his long-time friend and associate, George Lyman Kittredge. The recent printings of the Child collection have been in three volumes, totalling 2638 pages. Each ballad is prefaced by a general plot synopsis, notes on the sources of all the texts given, and comparison with European and

Asian ballads and stories with a similar plot. Child wanted to include every obtainable version of the 305 ballads he deemed worthy of the collection, but he drew them mostly from printed or written sources, believing that the oral tradition was well-nigh dead. Many ballads appear in 10 or more versions.

It is truly unfortunate that the Child collection is viewed as a dry and unappetizing reference volume, for there is much interesting folklore and a wealth of humor in the notes. Child possessed a flair for setting minute detail down with a delicate but persistent sense of humor, and a basic sympathy for the people who had created the ballads. Any of the introductory notes will yield a smile or two, but the one I quote, #263, "The New-Slain Knight," is particularly funny. It is clear that Child is more amused than impressed by the song, which is an amalgam of several other better ballads.

"A knight (who twaddles in the first person at the beginning) finds a maid sleeping under a hedge, wakes her, and tells her that he has seen a dead man in her father's garden. She asks about the dead man's hawk, hounds, sword. His hawk and hounds were gone, his horse was tied to a tree, and a bloody sword lay under his head. She asks about his clothes, and receives a description, with the addition that his hair was bonny and new-combed. 'I combed it late yesterday!' says the lady. 'Who now will shoe my foot, glove my hand, and father my bairn?' The knight offers himself for all these, but the lady will commit herself only to Heaven. The knight, after knocking his fingers quite superfluously, unmasks: he has only been making a trial of her truth."



If the collection has faults, they are only two: oral tradition was discarded as a fertile source of ballad collecting, and the interrelation of music and words was ignored. For the latter failing, we must blame Child's orientation as a poetic editor. He saw the ballads as poetry, not song. He did add 46 tunes at the end of the collection, but otherwise ignored melody as a part of the ballad. Ballads collected from the people who still sang them he considered "meager, and generally of inferior quality." It was not until Cecil Sharpe began his collecting in the early 1900's that the marvelous treasure of American Child ballads began to be recognized. And Sharpe corrected Child's musical errors, too; he annotated every tune he heard in his trips, as well as texts.

At the present time, Bertrand Bronson has begun the task of collecting melodies to the Child ballads. He is approaching the work in the same painstaking and complete manner as Child himself, but the body of printed material has grown enormously since then, and the Bronson collection will prove, no doubt, to be much larger in size, if not in scope. So far, two volumes have been published, at the prohibitive price of \$50 each. But "Edward," for instance, is given in 103 variations. Hopefully, this work will also be made available to interested but penniless scholars through paperback editions.

dear BROADSIDE



dear BROADSIDE:

Wonder of wonders, London has just issued no. TW 91408 entitled Spokes Mashiyane (King Kwela) the amazing African who with his pennywhistle stole the show at the Newport Folk Festival.

I believe you also had a few inquiries.

Best regards,
Mary Vernon
Newport Folk Foundation

dear BROADSIDE:

Mel Lyman. Since seeing and hearing him Saturday at the Brandeis Folk Festival, I am amazed.

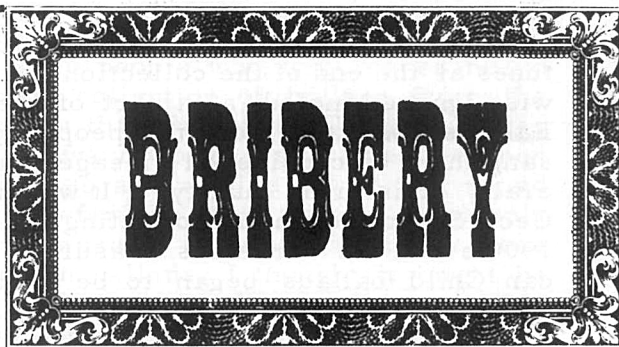
I had never heard him sing, didn't know he could; but wow! at the Children's Concert I tasted his voice. Such beauty, a really unique emotional quality to it. Then there is his laugh, never before heard real expression from a real person.

At Saturday evening's performance, the Chambers Brothers were late due to car trouble, so Mel came up and sang a hymn. I was awed by this thin man; what a voice. Well, after the concert, he was asked to play a hymn on his harmonica. He played about a minute when a policeman ordered him to break it up because of curfew. Mel opened one eye, obeyed, and continued to play, in silence with closed eyes.

What a beautiful person!

Martin Russell

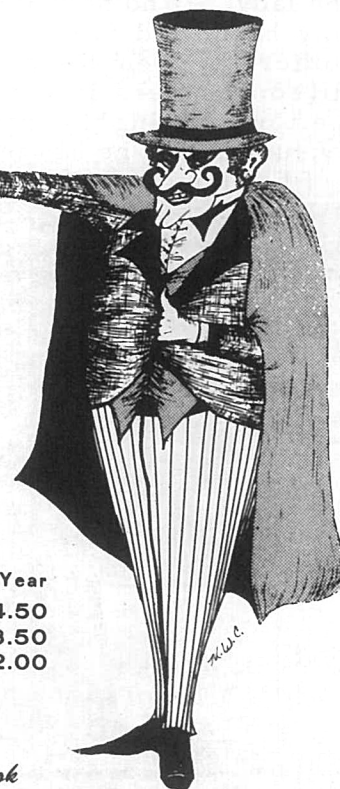
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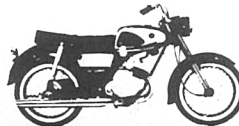
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