

# THE BROADSIDE

Volume V, No. 8

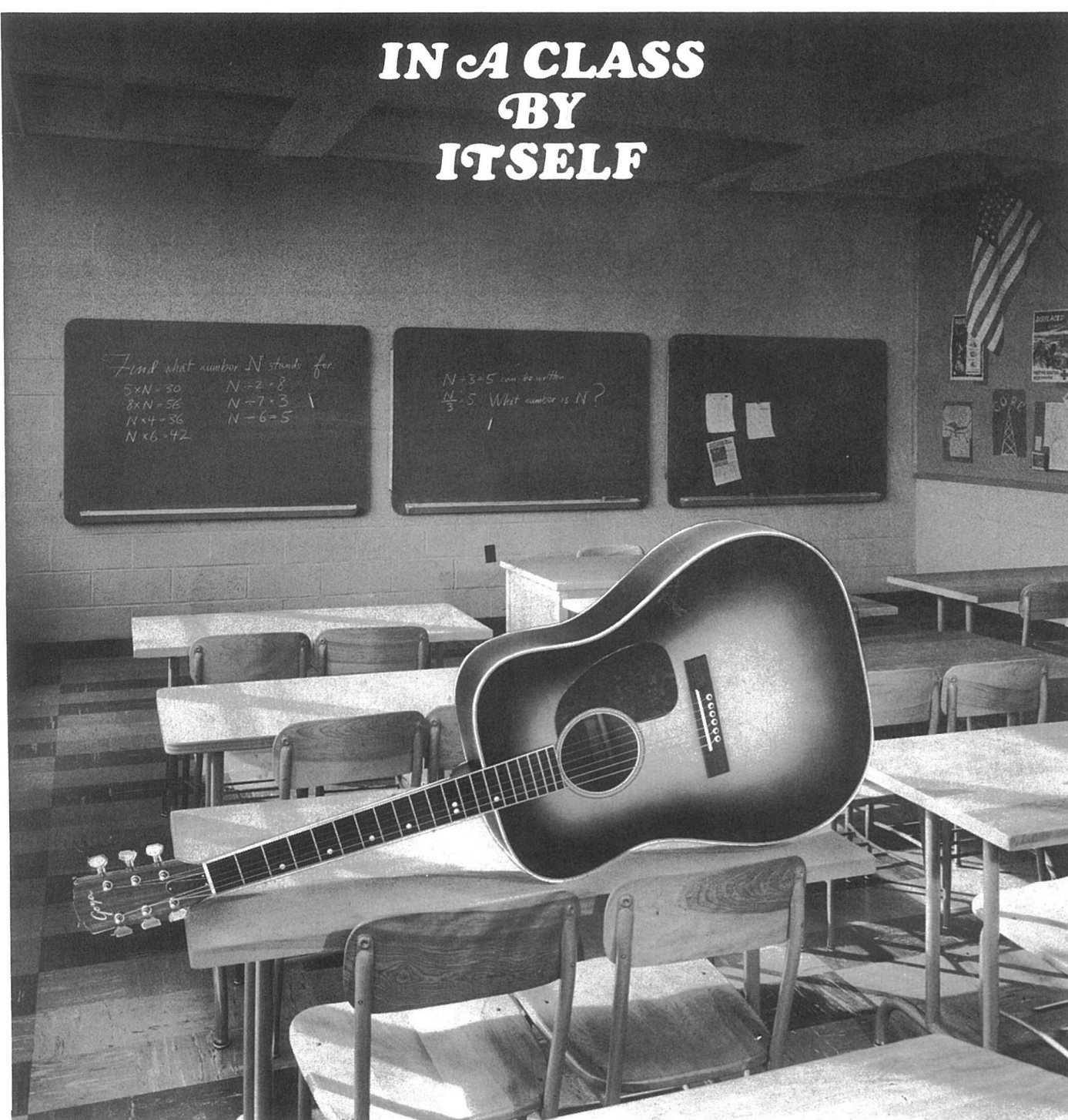
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June 8, 1966



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# THE BROADSIDE

Volume V, No. 8

June 8, 1966

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There are at least two kinds of popularity.

One of those kinds is the dedication of a large number of record-buying, concert-attending, performance-supporting listeners who have indoctrinated their friends, relations, and family with the nuances and eccentricities of their favorite artist so that the artist's name becomes a common word heard everywhere.

The other kind is the respect, admiration, and general good wishes of the music community within which an artist functions.

Both are desirable, but the latter is the harder earned.

Lisa Kindred has some of the first and a great deal of the second. To

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record the vagaries of her career would take the talents of writers who are competent with Thomas Pynchon complexities. To observe the progression of her success from close up is an experience which constantly leaves the viewer with his heart in his mouth, for, each time the brink of recognition is in sight, Lisa has the tendency to dart off in some other direction. Each time she approaches some declivity from which a downward slide is unavoidable, she finds a means of continued ascent.

The result of all this is that Lisa has continued steadily to grow as a singer, a musician, and a performer. In folk music communities all over the country, Lisa is known and recognized as an important talent and a musical influence.

Now Lisa is working out a new concept for herself involving participation in a rocking blues band tentatively named the UFO's. Still, we have assurances that she will be performing as a solo performer for sometime in the near future, and her second album for Vanguard will be recorded this month and released in the fall.



# Notes from Stanza Collector variant ed. Freeman

More musical examples (the numbers of the chords are written above the words — also the chord letters for the key of C, in case you still feel somewhat flimsy about numbering chords):

The 3-6-2-5 progression and parts thereof:

1(C) 6m(Am)  
"Where have all the flowers gone  
4(F) 2(D) 5(G)  
long time passing..."  
1(C) 6(A) 2(D)  
"You been a good ol' wagon, daddy  
5(G) 1(C)  
but you done broke down."  
1(C) 4(F) 5(G) 1(C) 4(F) 1(C)  
"Tell me why the stars do shine,  
1(C) 4(F) 5(G) 1(C) 2(D) 5(G)  
tell me why the ivy twines,  
1(C) 4(F) 5(G) 1(C) 4(F) 3(E)  
Tell me why the sky is blue,  
6(A) 2(D) 5(G) 1(C)  
and I will tell you just why I love you."  
1(C)  
"I'm just a typical American boy  
2(D)  
from a typical American town,  
5(G)  
I believe in God and Senator Dodd  
1(C)  
and keeping ol' Castro down..."

Occasionally a 3 chord modulates to a 4 chord instead of going through the whole 6-2-5 progression:

1(C) 5(G)  
"Freight train, freight train, going so fast,  
1(C)  
Freight train, freight train, going so fast,  
3(E) 4(F)  
Please don't tell what train I'm on  
1(C) 5(G) 1(C)  
So he won't know what route I'm gone."  
1(C) 3(E) 4(F) 1(C)  
"Abilene, Abilene, prettiest town I ever seen."

Examples of the 7-flat chord (most often used in conjunction with the 1 chord):

1(C)  
"Come gather round people,  
7-flat (B-flat)  
I'll sing you a song,  
1(C)  
I'll sing it so soft  
7-flat (B-flat) 1(C)  
It'll do no one wrong."  
1(C) 7-flat (B-flat) 1(C)  
"An earthly nouris sits and sings,

7-flat (B-flat) 1(C)  
and aye she sings ba l l o o , balloo."

1(C) 5(G) 7-flat (B-flat) 1(C)  
"Everywhere, people stare,  
7-flat (B-flat) 4(F)  
turn my face to the wall..."

Examples of the 6minor, 2minor, and 3minor:

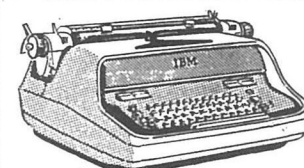
5(G) 1(C) 2m(Dm)  
"Four strong winds that blow lonely,  
5(G) 1(C)  
seven seas that run high"

1(C) 3m(Em)  
"If you're travelling by  
4(F) 5(G) 1(C)  
the north country fair..."

1(C) 3m(Em)  
"Where are you going,  
2m(Dm) 5(G)  
my little one, little one..."

1(C)  
"I'd rather see you dead little girl  
6m(Am)  
than to be with another man."

Etc., etc. The list of examples could go on forever; also the list of exceptions to the rules would probably be just as long. One friendly warning: If you want to play Beatle songs, get a songbook. Modern rock 'n' roll groups, especially sophisticated ones like the Beatles, are guilty of flagrantly violating every known "rule" of music theory. Unless you have an exceptionally good ear, you will get hopelessly lost trying to figure out their chord progressions.



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# NORTHLAND NEWS

by Mike Copas

In writing this column, I hope to acquaint BROADSIDE readers with the folk scene in Toronto, Canada, and the area around it. First off, let's list some of the local people that have made it big in folk music — Ian and Sylvia, Gordon Lightfoot, Bonnie Dobson.

Our biggest contribution to folk music in Toronto is an organization called "The Toronto Folk Music Guild." They sponsor and run a weekly hoot at the most popular club in the city, "The Riverboat." These hoots help the guild to produce another Hoot, a bi-monthly magazine featuring articles, songs and interviews.

Still staying with the general folk scene, I feel that much of the credit for stabilizing the folk boom here should go to the church basements and YMCA coffeehouse. In a recent survey, I found 15 such coffeehouses, presenting amateur and professionals alike.

So much for the generalizations for now. Here are some of the things happening:

Ian Tyson has just finished a two-week gig at the Riverboat with his accompanist, David Rea. The sound is far more country than the Ian and Sylvia music, but definitely worth catching.

\*\*\*\*\*

Special note: Just learned that Ian Tyson has broken his wrist. Apparently a horse reared and Ian's attempts to get out of the way caused the accident.

\*\*\*\*\*

The Lovin' Spoonful with local boy, Zal, had a very, very, very loud concert at Massey Hall May 5. With the Lovin' Spoonful was a collection of local R&R and R&B bands.

\*\*\*\*\*

One of the biggest clubs in the city has closed its doors. The New Gate of Cleve, after building itself up to a big time folk club,

original jewelry clothing leather craft

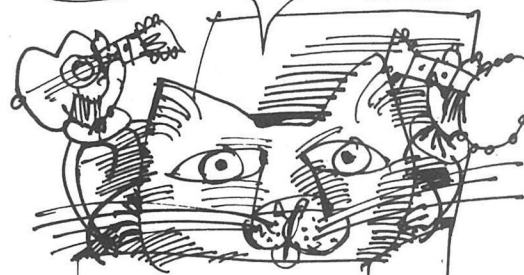
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*Tom Stewart*

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### FOLKLORE PRODUCTIONS

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ran into bad luck and money problems which eventually proved fatal. The loss is a big one.

\*\*\*\*\*

A new club, The 7 Of Clubs, has opened outside the village area. It has great hopes for the future, but then I'm biased being one of the owners.

\*\*\*\*\*

Lonnie Johnson, powerful blues jazz singer, has been so impressed by Toronto in his engagements here that he has bought his own club, The Home of the Blues, and moved here.

\*\*\*\*\*

Mariposa Folk Festival is reported to be gathering together the finest collection of folk artists and performers in their 5-year history. So far, the location (Lake Innis, 40 miles Northwest of Toronto) and the date (August 5, 6, 7) have been confirmed.



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## RAMBLIN' ROUND

w/dave wilson

I have just spent the last few hours with Bill Fields of Boston CORE. The first Freedom Folk Festival held last year in Cambridge was his brainchild, and it is now his job to get a second one off the ground. (We spent most of those hours together discussing just what kind of festival the Second Freedom Folk Festival should be.)

The point which I had hoped to make to Bill was that I was very much opposed to a festival whose sole purpose was the raising of funds for any organization, no matter how worthy. If this be so, then what should be the function of a folk festival? We have already had the Boston Folk Festival, the Brandeis Folk Festival, and soon we will have the Newport Folk Festival. What earthly purpose could another one serve? Maybe, I suggested, they should think about some other kind of festival: a festival of creative ideas, where people such as Marshall MacLuen, Timothy Leary, LeRoi Jones, Paul Krassner, Jean Shepherd, Bishop Pike, Morse, Fulbright, Muste, Duncan, and a number of others could gather to speak, discuss, listen, teach, and cross-fertilize their own minds and those of the attending public.

However, Bill felt committed to the idea of a folk festival.

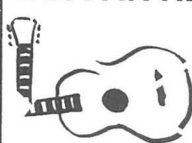
Well, if it has to be a folk festival, it has to be a folk festival.

The conception we then latched onto and began to develop grew out of the recognition of the Newport Folk Festival. There are a great many performers who have reached a professional stature which, while representing an accomplishment of no little worthiness, still has not qualified them for invitations to Newport. It might, therefore, be of value to hold a festival which was oriented towards presenting good talent from all over the country which deserved a chance to be seen and heard but which was not about to receive the career boosting opportunity offered by the bigger festival. Holding it on a weekend adjacent to the Newport weekend would allow a certain amount of convenience to both the performers (professional people), and the members of the audience who come a long way and would find the idea of two festivals in one trip attractive.

### BROADSIDE FESTIVAL COVERAGE

This summer season there will be more festivals functioning than in any previous year. This magazine will attempt to cover all of them in one form or another. First we will let you know as well in advance as possible where and when they will be held. In addition, whenever the information is available, we will let you know who will be performing. Lastly, we will try to be represented at as many of the festivals as we can, and report the highlights to you. If you want to keep abreast of the folk festival 66 season, make sure you get your BROADSIDE.

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Well, those are the lines along which the Second Freedom Folk Festival is now being considered. This year will most certainly see it sheltered once again within the walls of Rindge Tech auditorium, but some investigation is being made into the possibilities of holding it outside. I think that the location of an outside site is vital to the success of a Summer festival, and urge the organizers to spend some time considering its importance.


Let me also announce here that people willing to help organize this festival are in sore need, and that any of you reading this who would be inclined to lend a helping hand should contact Bill Field at Core headquarters.

Elsewhere, there are more folk festivals going on this year than weekends on which to hold them. I'm pretty sure that you will find a number of them listed on this issue's schedule page, as they will be for the rest of the summer.



### BUFFY ARTICLE TO BE REPRINTED

An article by Buffy Sainte Marie on the music and affairs of the American Indian, printed in an earlier issue of BROADSIDE, is now out of print. Due to the interest expressed in the article, it will be reprinted in our Newport Issue.



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### BEERS FAMILY ANNOUNCES FESTIVAL ROSTER

The Beers Family will hold their own folk festival this August. Billed as the Beers Family Festival of Traditional Music and Arts, the festival will be held August 18 - 21 at the family's farm located on Route 2, one half mile west of Petersburg New York.

Program for the weekend will include evening concerts, a children's day, exhibits of folk and primitive arts, and daily workshops and concerts.

Performers scheduled to appear include: The Golden Ring with Howie Mitchell, George & Gerry Armstrong, Steve White, Eddie Trickett, Win Strache, Herb Nudelman, and Shannon Weidemann; Jimmie Driftwood, Charlotte Daniels and Pat Webb, Larry Older, Tony & Irene Saletan, Bonnie Dobson, Sandy and Caroline Paton, Tossi and Lee Aaron, Pat and Victoria, Len Chandler, Jean Ritchie, The Revelators, and of course the Beers Family. Space does not permit a complete listing of other performers scheduled for the festival in this issue, but a full listing will be included in a future issue.

For information regarding attendance at the festival, write to The Beers Family, RD 1, Petersburg, New York. Information regarding accommodations, camping facilities, etc. will be sent upon request. Please enclose a stamped, self-addressed envelope.



### ROOK DEBUTS DIRTY SHAMES

The Dirty Shames, Toronto's popular and fast-growing jug band, will make their area debut when they perform at the King's Rook on the weekend of June 10 and 11. Although the group is a solid musical unit, they have also acquired a reputation for the comedy material they use between numbers, and their showmanship is also equated with the best acts in the business. The group will return in August to perform at Club 47.

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# THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

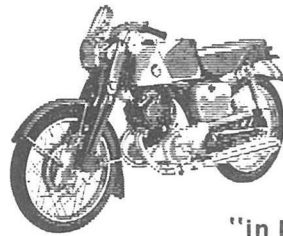
May 9 saw a concert by Phil Ochs in Baltimore. Although the attendance was less than expected, those who came were treated to many of the newest of Phil's songs plus a generous sprinkling of the 'oldies.' I was, as always, impressed by the ever-growing maturity of Ochs both as a writer and performer.

Of the new material, I was especially impressed with the imagery of "Nobody's Buying Flowers From the Flower Lady" and "Songs of My Returning," the beautiful humor of the grossly exaggerated song about parties, social and not political (And my shoulders kinda shrugged/As I crawled below the rug/And retuned my piano) and Phil's continued experimentation with 'rock-folk' in songs like "Cross Your Mind" and "Is There Anybody Here?" The only negative comment I received as I wandered around was that the newer songs seemed at times to be a little too long, especially for the modern audience which is trained to have a 2-minute attention span. The biggest hands of the night came on more familiar songs like "I'm Gonna Say

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It Now," "I Ain't Marchin'" and "What's That I Hear?" All in all, it was a fine concert.

\*\*\*\*\*

Schedules: Cellar Door (Washington) — Ian Tyson thru June 11 to be followed by Judy Collins from June 13 to 18; Second Fret (Philadelphia) — Tom Rush, from June 8 to 20.

\*\*\*\*\*

Len Chandler recently provided brilliant background guitar music to recitations by teenagers on a great variety of subjects. This was on a segment of the Sunday morning TV show, "Look Up And Live."

\*\*\*\*\*

The Foghorn in Baltimore is considering a move from its location on 22nd Street. The new location will permit a capacity of 300% of the present limit and thus allow even more daring scheduling and changes in the general policy that I will pass along as I learn them. The old location was the site of the now defunct Blue Dog before the Foghorn took it over about two years ago.

\*\*\*\*\*

The Folklore Society of Greater Washington is sponsoring a concert by bluesman Biddy Moss at the Washington Gaslight Company Auditorium on June 10 and also a Frank Proffitt Memorial Concert at Pierce Hall on June 17.

\*\*\*\*\*

Another excellent folk music radio program that I forgot to mention is the John Dildine Show, which is on Friday nights at 9 on WAMU-FM. The emphasis is on the traditional folk.

\*\*\*\*\*

I've heard a few cuts of David Blue's new album, and they are wild. Buy it. The album, that is.

#####

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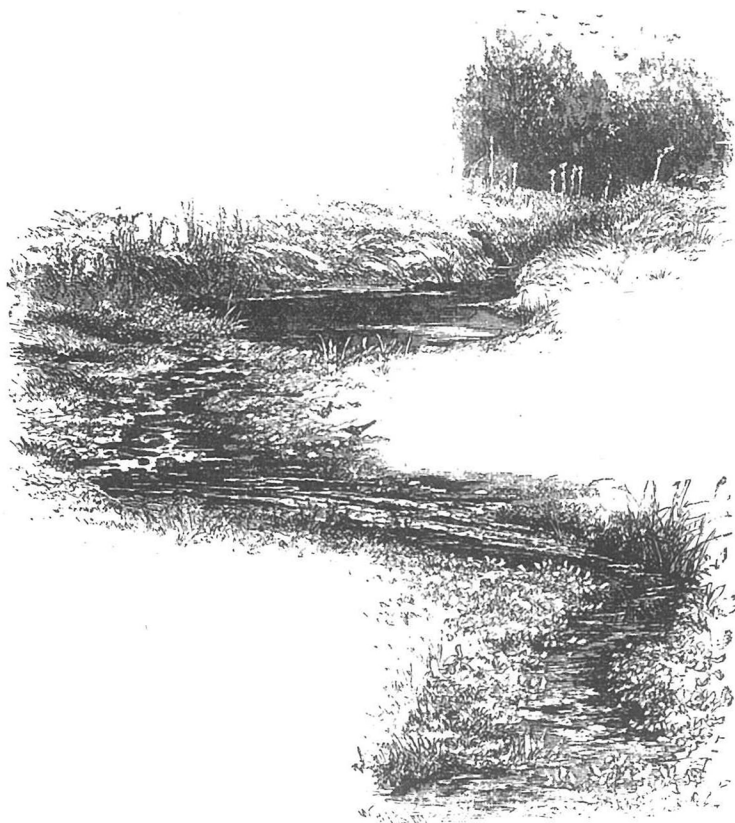
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# The More I Travel

words and  
music  
by  
Charles O'Hegarty

When I was young I used to think that life was white or  
black as ink, but now I see that black is grey, and the  
white gets dark-er e ----v'ry day (chorus) And the  
more I tra - vel ---- And the far-ther I go --- the  
more I learn --- But the less I know.



2. I've seen men dying in a war  
They said it's peace they're fighting for  
I've seen heros as empty as shells  
And cowards fighting within themselves  
CHORUS
3. I hear men preach of love like brothers  
And to fiery Hell condemn each other  
I hear men boast of their liberty  
Imprisoned for all eternity  
CHORUS
4. I see the learned grow old in schools  
And I've met peasants who were wiser fools  
I met a soldier who was gentle and kind  
And a priest cursed with an evil mind  
CHORUS
5. I've seen everlasting love  
Fly away like a startled dove  
I hear the foolish loudly shout  
While wiser men are full of doubt  
CHORUS



## COFFEEHOUSE

## THEATRE

*by jan chartier*

Stage '66 Players lost the rights to produce "Mrs. Dally Has A Lover." Word has it that the script is being rewritten and will be presented professionally next fall.

\*\*\*\*\*

The Unicorn Coffeehouse played host to the Theatre Company of Boston recently. David Wheeler and troupe presented "The Way Out of the Way In," a series of miniature skits previously produced at the Hotel Bradford.

\*\*\*\*\*

On Sunday, May 15, the Rose Coffeehouse presented "Pink Elephants Do Drive Convertibles," a musical comedy written, directed, etc., by a young man called Larry Templeton. Larry and cast go under the name of "The White Wolf Pack," using white turtlenecks as their trademark (honest!). Their aim is to create an opportunity for local talent to gain stage experience in musical comedy. This was their Boston debut.

The title of Larry's play is exciting and

When you have a toothache  
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When your stomach hurts,  
You go to a doctor!

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You go to a lumberyard

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imaginative; the script itself is a poor and partial imitation of West Side Story.

The music throughout was quite good; the piano playing was taped, but circumstances made this understandably necessary.

The acting, singing, and dancing went from that of the professional to the attempts of rank amateurs. Larry is quite obviously an experienced man on stage. The rest of the cast (with minor exceptions) were quite obviously completely inexperienced.

Larry has a fine voice, as does Joan Taylor, the young lady who played the female lead opposite him. These two also had the freedom of movement that comes with stage experience.

The other bright spot in this production was a tall, thin girl named Barbara Titus. In her second role, as a waitress, she was exceptional. She milked the part to the nth degree without ever overplaying it, and she didn't drop her character for an instant. If the acting had been of this quality throughout, I'm sure it would have overshadowed what the script lacked.

Perhaps with a bit of rewriting and a more intensive rehearsal schedule, the group could successfully play this at a later date. As it was, the audience seemed to enjoy their antics, and this is one feather in the cap of a young and well-meaning enterprise.

\*\*\*\*\*

The Magic Carpet Players, a children's repertory group active in the greater Boston area, and recently most successful at Boston's Winterfest, is expanding and currently auditioning for new talent. They are specifically interested in male actors with vocal talents, a pianist, and a stage manager. Interested persons may contact The Magic Carpet Players through their producer, Mrs. Elenore Parker, at 782-3243 evenings.



# New York News & Notes

by Kathy Kaplan

The Pinewoods Folk Music Club, located in New York, became a national organization earlier this year...

Arlo Guthrie will be doing a two-week engagement at Gerde's this summer. I will give the exact dates in the near future...

Charlton Publications now has a "Rock Folk Song Folio" on the stands. The second issue includes songs by such rock-folk (not folk-rock) masters as Phil Ochs and some unbelievable articles including "Will Folk Festivals Replace Rock Shows?"...

A "preview" of the Newport Folk Festival will again be held at the Delacourt Theatre in Central Park this year. Date was not available at this time...

According to Nat Hentoff, Len Chandler is a jazz singer...

During the summer, "The Rainbow Quest" will be shown a half-hour earlier, at 6:30... Looking over the draft of the last issue, I find that "Country Music" was incorrectly listed as 5:00. It's 5:30. It's also the best folk program I know of here...

"Woody Woodpecker" may soon be the "in" guitar piece...

According to an article in the Press, Julie Felix has been invited to the Newport folk and jazz festivals. It's interesting to note that I'm not the only one she reminded of Cynthia Gooding. Except I said "an hysterical Cynthia Gooding"...

Word from several sources is that the next trend will be the "eastern sound", a la Ravi Shankar. I, however, see art songs coming in big. There are already hints of it if you've been listening carefully. Speaking of art, Owen Hand's "My Donal" is the most beautiful thing I've heard since "Dumbarton's Drums"...

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The Cafe Au Go-Go seems to have become the place to hear blues—especially electric blues. Recent acts have included Muddy Waters, Jesse Colin Young & the Youngbloods, Bo Diddley, and of course, the Blues Project. Kweskin's Jug Band also appeared...

Although we might want to criticize Maybelle Carter for the heavy use of the "Nashville Sound" on her recent records, we must remember that she was never "pure". The original Carter Family was quite commercial in their day. The electric guitars, drum, and slapbass are merely later-day extensions...

And not to forget that there are other places; happy 1st anniversary to the George Britton Folk Studio of Lafayette Hill, Pa...

Appearing at Gerde's June 7-19—Roosevelt Skyes, Marya Rusk, and Domenic Chianese...

### MIKE COONEY AT KING'S ROOK

The King's Rook will present Mike Cooney to their audiences on the weekend of June 17 and 18. Michael, well known to many Boston folk fans, is famous for his own musical creations such as the Winnie the Pooh Suite. He plays 6 and 12-string guitar, and banjo. Although he claims California as home he spends much time each year on the road in his camper adapted truck.



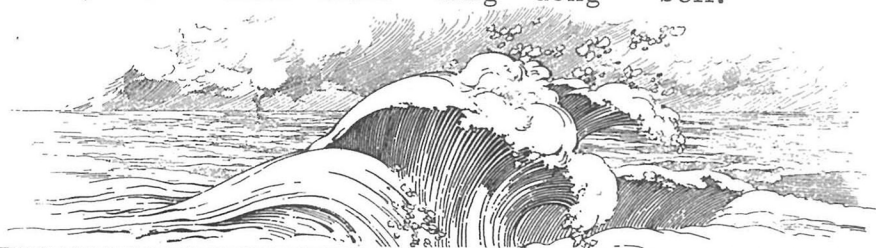
# FULL FATHOM FIVE

words by  
**William Shakespeare**

music by  
**Peter Seeger**

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200 W. 57th Street  
New York 19, New York

Full fath-om five thy fath-er lies, of his bones are cor-al  
made. Those are pearls that were his eyes,  
Noth-ing of him but doth fade. But doth suf-fer  
a sea change In - to some-thing rich and strange,  
Sea nymphs hour - ly ring his knell Ding dong,  
Hark now, I hear them ding dong bell.



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# AND COFFEE TOO

## Out of Town and Concerts

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### WHRB Folk Orgy 95.3 mg.

June  
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

### Concerts

Sa 11 Boston Folk Trio (Tony & Irene Saletan and Jim Rooney)  
On the Green - In front of the Methodist Church, Lexington.  
10:00 a.m.  
Sa 11 Mitch Greenhill & Jeff Gutcheon  
Open air concert in Chicopee.  
F 17 The Ramblers  
Annapolis, Maryland

### The Shipwreck

Rodman Job Corps Center  
New Bedford, Massachusetts 997-0051

June  
F 3 } Informal folk concerts  
Sa 4 }

### The Main Point

Bryn Mawr, Pennsylvania 215-LA5-3375

June  
F 3 }  
Sa 4 } The Times Square Two & Phil Peterson  
Su 5 }  
Th 9 }  
F 10 } The New Lost City Ramblers  
Sa 11 }  
Su 12 }  
Th 16 } Play "Private Ear" plus Robly Robinson  
Sa 18 }  
F 17 } Play "Public Eye" plus Robly Robinson  
Su 19 }

Closed Monday thru Wednesday.

### The Flying Lion

Fall River, Mass.  
June 672-1553  
Su 5 The Tavern Door Singers

### Chicago

Mother Blues  
1305 N. Wells St. 944-6696

June  
F 3 }  
thru } Chad Mitchell  
Su 5 }

Poor Richard's  
1363 N. Sedgwick 337-1497

June  
Su 12 Benefit Show for North Side Study  
Center starring Phil Ochs  
Tu 14 }  
thru } Phil Ochs  
Su 19 }

### Folk Festivals

Berkeley Folk Music Festival  
Berkeley, California  
June 30 - July 4

Folk Music Festival Weekend  
Idyllwild, California  
July 15-17

Newport Folk Festival  
Newport, Rhode Island  
July 20-24

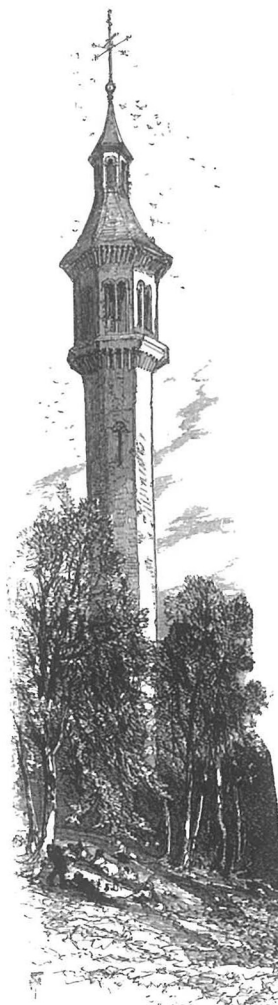
Miramichi Folksong Festival  
Newcastle, New Brunswick  
August 8-10

Mariposa Folk Festival  
Innis Lake, Ontario, Canada  
August 5-7

Folk Music Week  
Pinewoods Camp, Long Pond  
August 21-28

Beers Family Festival  
Berr's Estate  
Petersburg, New York  
August 18-21

Philadelphia Folk Festival  
Spring Mountain Ski Resort  
Schwensville, Pennsylvania  
September 9-11



### Tete a Tete

Providence, R.I.  
401-621-7998

June  
F 3 }  
Sa 4 } Curtis Rabey  
Su 5 } Hoot  
Tu 7 } Guitar workshop w/ Ron Murray,  
instructor  
W 8 Batman at 7:30  
Th 9 Folk lab - J. J. Egleston,  
instructor  
F 10 }  
Sa 11 } Lynne Kushner  
Su 12 Hoot  
Tu 14 Guitar workshop w/ Ron Murray,  
instructor  
W 15 Batman at 7:30  
Th 16 Folk lab - J. J. Egleston,  
instructor  
F 17 }  
Sa 18 } Bill Madison  
Su 19 Hoot  
Tu 21 Guitar workshop w/ Ron Murray,  
instructor  
W 22 Batman at 7:30  
Closed on Mondays

Where It's At

June  
F 3 }  
Sa 4 } The Montclairs & The Toweds  
Su 5 }  
W 8 }  
Th 9 } The Lost  
F 10 }  
Sa 11 }  
Su 12 } Jerry Lee Lewis  
W 15 Rest of Schedule to be Announced  
Closed Monday and Tuesday.

Orleans

June  
Schedule unavailable at time of publication.

King's Rook

1-356-9754

F 3 }  
Sa 4 } Brad & Jerry  
Su 5 } John Brahaney  
M 6 } Hoot  
Tu 7 } Rocking at the Rook  
W 8 } Folk Dancing (w/ instruction)  
Th 9 } Rocking at the Rook  
F 10 }  
Sa 11 } The Dirty Shames & Jug Band  
Su 12 } To be Announced  
M 13 } Hoot  
Tu 14 } Rocking at the Rook  
W 15 } Folk Dancing (w/ instruction)  
Th 16 } Rocking at the Rook  
F 17 }  
Sa 18 } Mike Cooney  
Su 19 } to be announced  
M 20 } Hoot  
Tu 21 } Rocking at the Rook  
W 22 } Folk Dancing (w/ instruction)

AND COFFEE TOO

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Boston Area



Loft

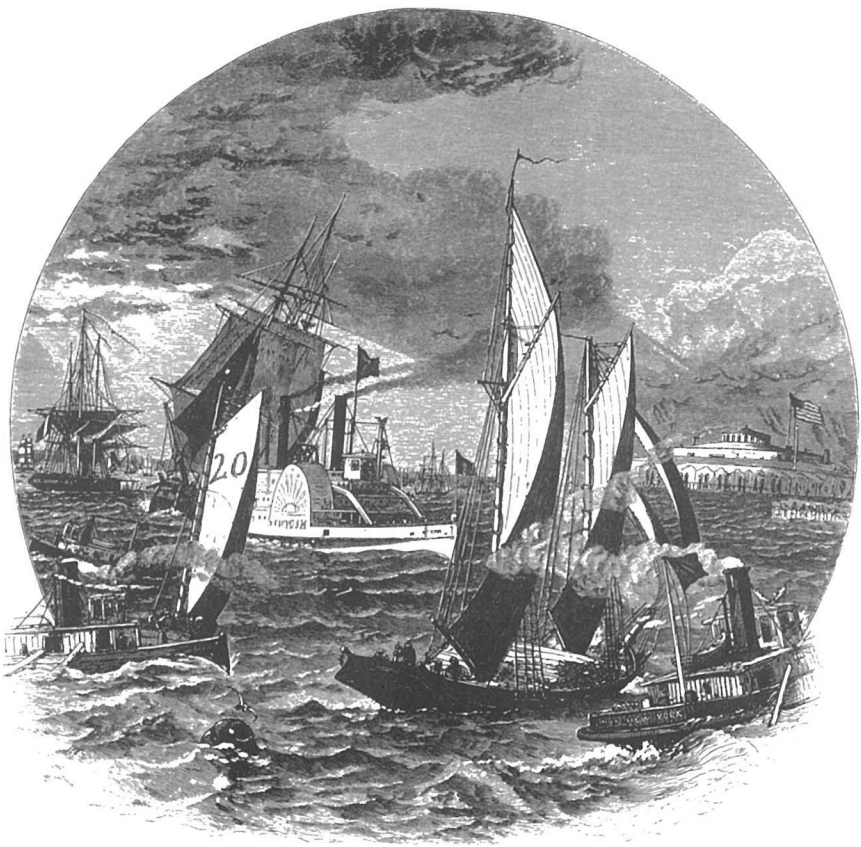
LA3-8443

June  
F 3 The Villagers  
Sa 4 Rev. Raiman & Mogey & Greer  
English satire  
Th 9 Hoot & Auditions w/ George Henry  
F 10 Priscilla & Bill w/  
Sa 11 a New England program  
Th 16 Hoot & Auditions w/ George Henry  
F 17 }  
Sa 18 } The Villagers  
Closed Sundays thru Wednesdays.

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Seventh Circle

June  
Th 2 Dr. Salzman, psychiatrist,  
speaks on LSD  
F 3 Continuing Tolkein's  
"Fellowship of the Ring"  
Sa 4 To Be Announced

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Every Friday - Discussion night  
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Every Saturday - Folk Music  
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Rose

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

June  
F 3 Tempo theater presents: "Deep Hole  
Near a Desolate Place"  
Sa 4 The Fours company, guest singer -  
Steve Koretz  
Su 5 An evening w/ Guy Principato -  
Hawaiian Guitar  
M 6 Latin Guitar Fest. w/ Gil de Jesus  
Th 9 Bill Schustik  
F 10 Candlelight Players present Robert  
Frost, guest singer - Jan Allen  
Sa 11 Kenneth Martin & Suzanne - Concert  
in Pantomime

Season ends June 11 — Rose reopens September 9  
Closed Tuesdays and Wednesdays.



Turk's Head 227-3524

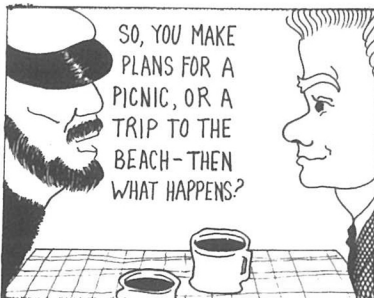
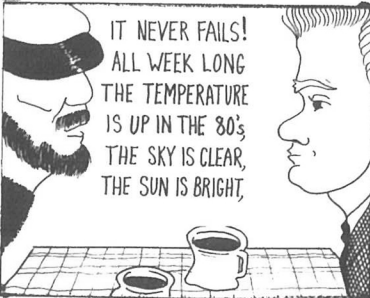
June  
F 3 Rob & Gretchen  
Sa 4 Steve Koretz  
Su 5 Rob & Gretchen  
M 6 Leonda  
Tu 7 Tod Lloyd  
W 8 Ray Pong  
Th 9 Bill Staines  
F 10 Adele Assante  
Sa 11 Steve Koretz  
Su 12 Paula Lark  
M 13 Leonda  
Tu 14 Bill Staines  
W 15 Ray Pong  
Th 16 Tod Lloyd  
F 17 Steve Koretz  
Sa 18 Ray Pong  
Su 19 Steve Koretz  
M 20 Leonda  
Tu 21 Tod Lloyd  
W 22 Ray Pong

Club 47, Inc.

UN4-3266

June  
F 3 John Winn & Paul Phillips  
Sa 4 Tony & Irene Saletan  
Su 5 Hoot  
M 6 }  
Tu 7 } Lisa Kindred  
W 8 }  
Th 9 } Arlo Guthrie  
F 10 }  
Sa 11 } Leonda  
Su 12 } Hoot  
M 13 }  
Tu 14 } Richie Havens  
W 15 }  
Th 16 }  
F 17 } Bill Monroe & The Bluegrass Boys  
Sa 18 }  
Su 19 } Hoot  
M 20 }  
thru } Paul Butterfield Blues Band  
W 22 }

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The physical set-up at Festival Field in Newport will be different this year, and hopefully more satisfying to audiences. By moving the stage and widening the seating area, the front row of seats will be twenty or more feet closer to the stage than last year. This means that the back row of seats may be as much as fifty feet closer. Additional room has raised the seating capacity of the field to 17,000, an increase of approximately 5000. The stage this year will be five times the size of last year's, facilitating set-up for performers and permitting a faster-paced show.

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# Broadside

THE TWO SIDES OF BENJI ARONOFF

Prestige Folk Series

PR7416

After listening to this, Benji Aronoff's first recording, one is left with a feeling of "Why did Prestige bother?" Not that he's bad; he isn't. He is technically quite competent. His sound is pleasant enough, but he sounds like anyone of several hundred other young (Benji himself is twenty-one) "folkies" from Boston, New York, Philly, Berkeley, and other places. On his banjo numbers (the first three fourths of side one) he sounds like a city folkie trying to sing and play like a sixty-year-old mountaineer. "Laughing Bart" (banjo) is a pleasant little thing written for Bart Carlton - a nice guy whom all the Cambridge, Boston, and Philadelphia "hippies" seem to know (remember the Unicorn, summer of '64?). His guitar work, exemplified in his own "Little Finger Rag," sounds as one listener put it, "like someone vaguely playing ragtime." It's not bad, but that applies to a lot of people. In all, it's a pleasant and totally uninspired record.

Bob Jones



## TEXAS BARRELHOUSE PIANO

Robert Shaw

Almanac 10

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

Now a successful businessman (he was named Texas' outstanding Negro businessman in 1962), Robert Shaw was in his youth one of that legendary group of piano players who entertained in roadhouses, tonks, and brothels across the Texas Bottomlands. Seeing that the Barrelhouse was going to die soon, thanks to the juke box and the law, Shaw went into the grocery and barbecue business, and as we mentioned above, did very well. The difference

# Reviews

between him and his old piano playing associates is that Shaw never quit the keyboard, but stayed in practice for some thirty years performing at friend's parties and in his own home. Thus, fortunately, a legacy of a music assumed by many to be long buried is still available to us. And its pretty powerful stuff. Erotic lyrics, compelling rhythms, much like a lot of what we are just beginning to hear in our pop music, but ever so more personal. Listen to "Whores is Funky", "Here I Come With My Dirty Duckins On", and "Black Girl," and you will know what I mean. If you survive that first side of the record, flip on over to band two on the second side and listen to the instrumental, "The Ma Grinder." Who said an instrumental couldn't be more erotic than a song with suggestive words?

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



dave wilson

TIPPLE, LOOM, AND RAIL


Mike Seeger

Folkways FH5273

Subtitled "Songs of the Industrialization of the South," this album is excellent both as a documentary (which it certainly is) and as a selection of Southern working class (primarily country) music. Like everything else he does, the songs all have that Mike Seeger "old timey" sound which suits the material very well. The selections range from the harsh "old timey" sound of voice and fiddle ("Coal Creek Troubles," "The Hard-Working Miner") or a capella voice ("Come All You Coal Miners," for example, will sound familiar to those who have heard Mike do "Texas Rangers" with the same melody) to the almost polished sound of vocal duet, two guitars and autoharp ("The Reckless Motorman"); from Uncle Dave Macon's banjo version (Tracy Schwartz backing on guitar) of "The Death of John Henry" to the ragtime sound of "Cotton Mill Colic."

One is left with the feeling that this record was produced more for its historical value than for any commercial or entertainment reasons. This is unfortunate to the extent that the record could be profitably listened to by almost everyone in the country.

Bob Jones



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CHICAGO/THE BLUES/TODAY!


Volumes 1 - 3

Various Artists

Vanguard 9216-9218

For a long-awaited series, this set is disappointingly far from complete. Although the absence of Muddy Waters and Howling Wolf could be excused by saying that their lp's on Chess and other labels are readily obtainable, this does not explain why important performers such as B. B. King and Little Walter were not included. This is one of the


(continued on page 18)



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# Broadside

basic problems of records with general titles — all too often the material provided is inadequate when compared to the coverage implied in the title. Producers of such records should follow one of the basic principles of thesis-writing: never claim to have more than is there, and the professor will never be disappointed to find there is less. A series called Chicago/The Blues/Today! should include not only the artists already mentioned, but also some of the really new groups, such as Paul Butterfield's, as well as the older Chicago-based country-gone-amplified singers such as Sleepy John Estes and Big Joe Williams.

What Vanguard does have, however, is quite good. The first album features The Junior Wells Chicago Blues Band, J.B. Hutto and his Hawks, and Otis Spann's South Side Piano. Junior Wells' band is one of the best in Chicago today, with Wells' harp and Buddy Guy's guitar in particular giving them an overall polish bettered perhaps only by the bands of Muddy Waters and Otis Rush. Of particular interest here is a song called "Vietcong Blues": "Lord knows you think you're right, but you got to be wrong though,

you hear me, you got to be wrong." Of Hutto's Hawks, all that can be said is that they are nothing extraordinary, but that everything they do is solidly good. The polish isn't all there, but their blues involvement makes up for it. As for Otis Spann, it is only rarely that one gets to hear him away from the enveloping sound of Muddy Waters' band, but when one does, it is well worth the wait. With S. P. Leary on drums, Spann's brilliant piano and husky voice provide, for me at any rate, the high point of the series. Although his instrumental cuts are slightly better than his vocals, they are all, without exception, excellent.

Volume Two features the Jimmy Cotton Blues Quartet, The Otis Rush Blues Band, and Homesick James and his Dusters. Spann's piano can be heard again here, backing up the harmonica and vocals of Jimmy Cotton, another member of Waters' band. His vocals have been better elsewhere, but his harp work, particularly on "Love Me Or Leave Me" and "Rocket 88," is superb. Otis Rush's band has a jazz-like sound, due in great part to the free inventive quality of the instrumental work and to the presence of an alto sax in the band. Rush has a good voice and his guitar work has been getting steadily better, as is evident here, especially in numbers like "Rock." Homesick James' sound still contains much more of the easy-going country style than of the "hard" sound of the cities, although he has been playing in Chicago for nearly 20 years now. His vocals and slide guitar are thus much quieter than those of someone like Rush, as is the bass work of Willie Dixon. Unfortunately, Willie's legendary bass is sometimes so quiet as to be inaudible, which the Vanguard engineers could have cured, particularly as all recording work was done in the studios rather than at the clubs themselves.

Volume Three features Johnny Young's South Side Blues Band, The Johnny Shines Blues Band, and Big Walter Horton's Blues Harp Band with Memphis Charlie. Of the artists in this series, Young, Shines, and Horton are the oldest and the most deeply involved with the blues. Horton plays with all three groups, and his harp playing is the highlight of each. Young plays guitar and mandolin; the guitar is fine, if uninspired, but the mandolin is just not a blues instrument. Fortunately, he only plays it on two cuts. Young's band occupies one whole side, which, it seems to me, could have been cut down to provide room for another artist. Shines' and Horton's bands are actually the same group, except for the addition of Memphis Charlie Musselwhite, a white harmonicaist, to the latter. The vocal and instrumental work are good, but Horton's harp playing is what makes the album worth it.

General Conclusion Finally: although there should be more, be happy with what's here.

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# Reviews

If you're feeling very rich, buy the whole set; if middling rich, the first two; if you're almost broke, just the first album. If you're totally broke, con a friend into buying them so you can at least borrow them.



neil nyren

## DOWN ON STOVALL'S PLANTATION

Muddy Waters

Testament T-2210

Sooner or later it was bound to happen; the dam has burst at the Library of Congress and we are being flooded with beautiful, beautiful recordings. First the Leadbelly box issued by Elektra (reviewed in the last issue) and now these classic recordings by Muddy Waters.

Although some of the cuts have been previously issued by the L. of C., this is clearly the definitive record of early Muddy Waters. The importance of Waters as a shaper of post-war Chicago blues hardly needs restatement here; Waters' musical background is a matter of common knowledge to most blues fans, but never before has there been such a graphic demonstration of his musical (and personal) links to Robert Johnson, Son House, and Charlie Patton.

These recordings were made in 1941-42 when Waters was in his middle twenties. Waters' guitar styles on these cuts are obviously derived from Robert Johnson and Son House ("I Be's Troubled", "Country Blues", "I Be Bound to Write to You"). An unusual look into Waters' sources is provided by "You Got to Take Sick and Die Some of These Days" in which, on first listening, Waters appears to be imitating the guitar style of Blind Willie Johnson; a quick return to "I Be's Troubled" (on the same side) shows virtually the same style of guitar used in a piece that is derived from Robert Johnson and Son House. A remarkable fusion of styles that appears to have gone unnoticed.

Perhaps the most unusual parts of the record are the cuts in which Waters appears as a member of the Son Sims Four, a country string band of the first rank. Henry (Son) Sims is best known to blues fans for his fiddle work with Charlie Patton in the twenties, and his appearance here with Waters is totally unexpected. The Sims Four cuts are among the best on this excellent album (even though Waters part is strictly backup); their

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"Pearlie Mae Blues" is a near masterpiece of string band work.

All in all, this is a superb record and must be considered as one of the most important blues records issued since the Robert Johnson reissues of some four years ago.

Phil Spiro

## THE SOUL OF DICK CURLESS

Tower T5013

Dick Curless

The value of this album as "folk" music, from the purists' point of view, is rather doubtful. Dick Curless, a native of Bangor, Maine, is best known as a country singer and has had one hit as such. This album merely reinforces this image. It is a pleasant blend of C&W, pop, and Western swing.

Dick Curless has a rich, deep voice capable of amazing bass notes. He sounds at times like Ernest Tubb, Hank Snow, Ernie Ford, and (on "Evil Hearted Man Blues") even a little like early Elvis Presley. The overall impression is one of electrified country and western done rather gently. Like so many others, it is a pleasant but not inspired album.

Bob Jones



# ON THE SCENE

with  
**Robert J Lurtsema**

Shortly after the beginning of the eighteenth century, a great many hostelrys opened around the Boston area, and, since coffee houses were now very strongly in favor, they all applied "coffee house" to their title.

One of the most prominent of these was the Crown, which was opened in the "first house on long wharf" in 1711 by Jonathan Belcher, who was later to become Governor of Massachusetts and, still later, Governor of New Jersey. Thomas Selby, the first landlord of the Crown, was a periwig maker by trade, but obviously found the selling of coffee and stronger drinks to be a more profitable undertaking. To insure that healthy profit, Selby used the coffee house as an auction room, which probably wouldn't be a bad idea, even today, for those coffee houses that barely scrape by at night and sit uselessly locked up all day. The Crown finally perished in 1780 in the great fire that swept Long Wharf and destroyed most of its buildings.

The Royal Exchange was another of the early Boston Coffee Houses along State Street. The colonial records of 1711 show that Benjamin Johns was the proprietor, but how long it was standing before 1711 is unknown. Its major claim to fame was to come some sixty years later than this. In the Columbian Centinel of New Year's Day, 1800, appeared an ad that said, "New York and Providence Mail

Stage leaves Major Hatches' Royal Exchange Coffee House in State Street every morning at 8 o'clock."

During the second half of the eighteenth century, as relations with England became increasingly tense, the need for places where men of all classes could meet to exchange ideas resulted in more and more coffee houses. There also, of course, had to be at least one specifically designed to cater to the gentry, the wealthy, the so-called "upper-class." In a three-storied brick mansion, built by the Governor's brother, Edward Hutchinson, the North End Coffee House was established and celebrated as the highest-class coffee house in Boston.

The North End Coffee House stood on the west side of North Street, between Fleet Street and Sun Court, and was undeniably one of the most pretentious coffee houses New England had seen. It boasted no less than 45 windows and was valued at \$4,500, which, at that time, was more than most men made in a lifetime. When war finally broke, Captain David Porter (the father of Admiral David D. Porter) took over as landlord, and under his supervision the North End Coffee House gained the reputation throughout the city as being one of the highest-grade eating places, with advertisements that read, "small and retired rooms for small company" and "oyster suppers in the nicest manner."

Surely the crowning achievement and the high point in the history of Boston coffee houses was the opening of the Exchange in 1808. It took three years to build and was the skyscraper of its day. Seven stories tall, built of stone, marble, and brick, designed by Charles Bullfinch (the most noted architect of the time), it cost a half-million dollars to build and was probably the most ambitious coffee house project the world has ever known.

Like Lloyd's Coffee House in London, the Exchange Coffee House was the center of marine intelligence. All day long, its public rooms were thronged with mariners, naval officers, and ship and insurance brokers who came to talk shop or check the records of arrivals and departures, or to consult the manifests or charters or various other ships' papers. The first floor of the exchange was devoted solely to trading. The second floor housed the large dining hall where banquets were attended by Commodores, Generals, Judges, Governors and even Presidents. The other five floors had over two hundred rooms used mainly for living and sleeping quarters. Until it was destroyed by fire in 1818, the Exchange stood as the piece de resistance of establishments in the whole history of coffee houses.



**MAGAZINE**

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\$3.00 per year**

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

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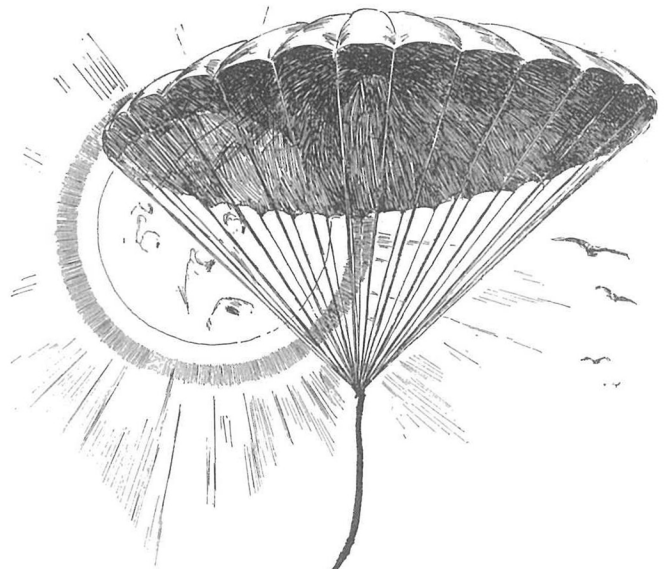


# What Next?

words and music  
by Len Chandler



2. So sitting up most cautiously  
I stretch and shake my head,  
All tense now for I must decide  
Which side to leave the bed.
3. The point to first consider  
Is the side of the bed most near,  
Awaking in the middle's  
Caused me endless nights of fear.
4. I'm nearer to the left side  
Which is farther from the door,  
Guess the next point to consider  
Is the temperature of the floor.
5. The floor is surely freezing,  
For we never get much heat;  
It would surely start me sneezing  
Going forth in naked feet.



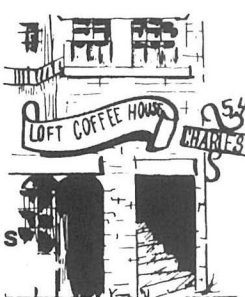
6. But I didn't let that panic me.  
With a clear and level head  
Recalled that I'd retired last night  
From the other side of bed.
7. And with the key of memory  
The mystery unlocks;  
On the other side of bed last night,  
You see, I'd left my socks.
8. My nights are full of terror now,  
My days are getting worse;  
It seems I never can decide  
Which sock to put on first.



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### PHILADELPHIA FOLK FESTIVAL

This year's Philadelphia Folk Festival will be held on September 9, 10, and 11. The old site for the festival, on the Wilson estate in Paoli, will be replaced by a new location. Spring Mountain Ski Resort in Schwenksville, Pennsylvania, is just about the same distance from Philadelphia as is Paoli, and will provide the new site. As of this time there is no advance word of performers who will appear or of the workshops which will be scheduled. Readers will be informed as soon as additional information is made available.

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### KING ARTHUR UNIQUE FOLK SPOT

The King Arthur, on Broadway Street in Boston, will feature folk music attractions on Wednesday, Friday, and Saturday. Located a block from the Music Hall Theatre in downtown Boston, the King Arthur will feature food and beverages including a full line of wines and liquors, and an atmosphere of polished aged wood and soft lighting.

Proprietor Mark Edwards warns that no tables at which minors are seated may be served alcoholic beverages, but that soft drinks and coffee will also be available. Proof of legal age by at least two official forms, draft card and driver's license, or a state legal age certificate will be required of patrons desiring alcoholic beverages.

Folk nights will begin on Wednesday night, June 15 with an opening hootenanny and auditions evening. Another announcement by the management was a no-cover-charge policy. If available at press time, a schedule of performers at the King Arthur may be found on this issue's schedule pages.

### SUMMER STAFF VOLUNTEERS NEEDED

If you are going to be in the Boston area during this summer and would like to help out at BROADSIDE, your welcome is assured. Call, write, or come on by.

# BITS AND PIECES

This year's Sunday Afternoon Concert at Newport will be called NEW DIRECTIONS instead of New Folks\*\*\*CAVALIER magazine has been sold by Fawcett Publications\*\*\*HALLY WOOD returned to the USA for a short visit last month\*\*\*THE LITTLE SANDY REVIEW has been bought by Barry Hansen who is planning to publish Vol. 2, No. 1 in June\*\*\*HOHNER, the harmonica people, are introducing a line of guitars with acoustic, semi-acoustic, and electric models\*\*\*THE UCLA FOLK FESTIVAL will not be held this year\*\*\*PETE SEEGER's recording of "Guantánamera" reached third place on the Argentina pop music charts in March\*\*\*JOHN SEBASTIAN was married in New York late in May\*\*\*Vanguard records has just released an LP of English songwriter BERT JANSCH\*\*\*HARD HITTING SONGS, a book by Woody Guthrie, edited by Pete Seeger, will soon be published by OAK\*\*\*E & O Mari has recently published A GUITAR MANUAL\*\*\*A SLEEPY JOHN IN EUROPE album will soon be released by Delmark\*\*\*RAG BABY has been officially pronounced dead\*\*\*DAVE VAN RONK led the first program at the MONTREAL FOLK WORKSHOP\*\*\*ART PODELL has left the New Christy Minstrels. MIKE SETTLE has

JOHN FAHEY is available for public performances in the Boston and New York areas (and even elsewhere) during July, Aug., and early Sept. contact: John Fahey Box 2403 Santa Monica Calif. or David Wilson 80 Wendell St. Cambridge, Mass.

joined them as music director\*\*\*TOM RUSH has been invited to perform at Newport this year\*\*\*the JESSE COLIN YOUNG family will soon have a new addition\*\*\*JOHN FAHEY will be coming East again this summer to perform\*\*\*THE BYRDS will perform at the Mayor's Charity Field Day in Boston\*\*\*A PIECE OF BROKEN GLASS is the title of Choice Records' first release by Rob & Gretchen\*\*\*HEDY WEST enroute to England and Europe once again\*\*\*



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# Come Gather Round ...

by MARY STAFFORD

On Boxing Day morning of 1899, Cecil Sharpe threw open his windows to investigate the sound of a concertina below in the street. What he saw and heard changed his life and made him famous, for it sparked his interest in the folk music of his native England. It was a troop of Morris dancers, dressed in white, performing the ancient ritual for pennies. Sharpe, a mathematician, had never before realized the wealth of such traditional material still preserved by the people. He began immediately to collect it, and soon he was transcribing lyrics and ballads as well as the melodies for Morris dances.

We should be eternally grateful that it was music which first attracted Sharpe to the ballad field, for had he adhered to Child's literary approach, and only collected texts, his books would be of little interest. Fortunately, he did not; when he came to America to begin collecting songs in the Appalachians, a young lady named Maud Karpeles accompanied him and together they painstakingly recorded both melody and words. In fact, they went to such lengths as to record the variations that a singer employed from verse to verse.



Before he attempted to collect in America, Sharpe had published a book of songs and ballads he collected in England. It was probably his success in finding valid songs still in the mouths of the people despite Child's doubts that led him to this country. Although a few of the Child ballads include versions collected here, there was nothing to suggest the real extent of the material still preserved by the emigrants.

What Sharpe found in the Southern Appalachians in 1907 was a series of isolated communities which still clung to their English heritage as they struggled to make a living. Existing in tiny pockets of the hills, they were little affected by the pace and progress of the world outside. Their speech was archaic, and they sang ballads as they worked or at the end of the day, by way of entertainment. Everybody sang. Some of Sharpe's finest ballads were obtained from children.



Not all of Child's 305 ballads were found here. As I have previously commented, only 1/4 to 1/3 of the ballads have survived in oral tradition. But even this number is significant and encouraging when you remember that Child believed the ballads were dead in tradition, and that he was embalming a corpse. Sharpe effectively proved that the supposed corpse was still alive in England and America, and other collectors have been adding proof ever since. Ballad lovers owe many thanks to the dedicated man who signed himself C#.

Although the Sharpe collection is only volumes long, one volume of songs, and the other of ballads, some native and some English in origin, it must be considered as second in importance only to the Child collection. Phillips Barry's collection of British ballads from Maine and A. K. Davis' two books of ballads from Virginia are excellent, but they do not contain the wealth of material to be found in Sharpe's books. And of course, credit must be given Sharpe for the simple and lucid manner in which the melodies are annotated, setting the style for conscientious collectors to come.

Next issue, I will try to talk about collecting ballads yourself, although I approach it with some fear; many ballad-lovers better far than I have written some incredibly stupid things about the subject!



# dear BROADSIDE



dear BROADSIDE:

In reference to Kathy Kaplan's column where she states that a 'Committee' doesn't believe that some people come to the Macdougall Street area of Greenwich Village 'just to hear music,' I must disagree if she refers to MANA (Macdougall Area Neighborhood Association). MANA openly and strongly supported the Gaslight Cafe's fight to get a license and the owner, Mr. Hood, publicly thanked the 'Committee' for its help. As to the mess on Macdougall Street and environs, it is a mess. The Village Gate now has rock and roll kiddy afternoons where they are charged to hear rock and roll groups that are allowed to practice for nothing. Not a bad deal. At the Cafe Wha!, Bizarre, and often at the Night Owl, performers get as much as 5 dollars a night for 4, 5, 6 sets. Some places that charge a buck and a half for a coffee allow singers to pass the basket after their free performances. Not bad either, even if it is cultural. At the basement of Cafe Figaro you can't get in if you're over nineteen, you pay to get in, and that allows you to put money in the juke box, too. And you're expected to buy something every half hour just like in a night club. The exploitation of human beings is masked by a howl from the owners about civil rights which has nothing to do with the case. The Figaro, The Village Gate, The Cafe Wha!, and other assorted honkytonk pizza joints etc. have joined in a new group CVV (Committee for a Vital Village). It's good to see the battle lines drawn. The Wha! used to be a member of MANA and the Village Gate never came down to a meeting, and now they've joined forces with the open air degradation of the Village they now openly espouse. I assure you that these people are as much friends with rock and roll, the new youth, as they were with folk music. And as for you folksingers in Boston that want to

come to Greenwich Village to be exploited and allowed to practice in front of hippies and bearcats come prepared. You won't get a job without electricity. The 'New Youth' has to have a thousand dollars worth of equipment today to be exploited.

If anyone thinks that the Village scene is controlled and operated for the benefit of the artist, the performer, the interpreter, for culture, let them come on a Saturday morning and see the lineup at 10am for the kiddy show at the Cafe Wha! and a few hours later at the Village Gate, and let them make up their own minds.

Sincerely,

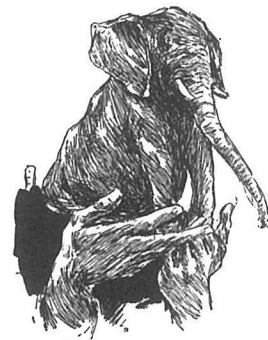
Israel G. Young

Director of Folklore Center

Member of Steering Committee, MANA

Mayor of Greenwich Village

P.S. The Figaro offered a voluntary curfew on kids—9pm, i.e. dump them on the streets and then clean up on the adult trade. JHS Cafeteria in the afternoon, a small resemblance of humanity in the evening. Clean up both ways from kids to tourists. And why not. It's a free country. Hypocrisy, avarice aren't legal matters. You can always ask for more police to correct "the mess" you've created to increase business, more and more and...



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# dear BROADSIDE



dear BROADSIDE:

## 'Ry Cooper's Review of Broadside'

The cover photos are sometimes interesting but quite often don't capture the personality of the performers.

The title of Dave Wilson's Ramblin' Round column is misleading because I'm sure Mr. Wilson doesn't leave the Cambridge terrain too often.

Bob Lurtsema talks far too much about coffee and beans and his Freebies strip, although occasionally cute, is far too amateurishly drawn...in fact the entire tabloid's artwork and layout is not of a very high caliber.

A lot of the information found in "Bits and Pieces" is more than just a little late to someone who reads the trade papers...like Cashbox or Billboard.

The record reviews are much too partial to exponents of traditional music and are a little hesitant toward accepting innovators and people in fields related to folk music.

Mark Spoelstra's column and songs are a little too altruistic for my taste...but I like Paul Simon's song in your last issue ("Leaves That Are Green.")

Peter Stampfel has a charming style of writing but his tastes in music and people and things are so confusing that any relatively sane person with consistent standards would be a little thrown by his values...but no one can deny, he's entertaining.

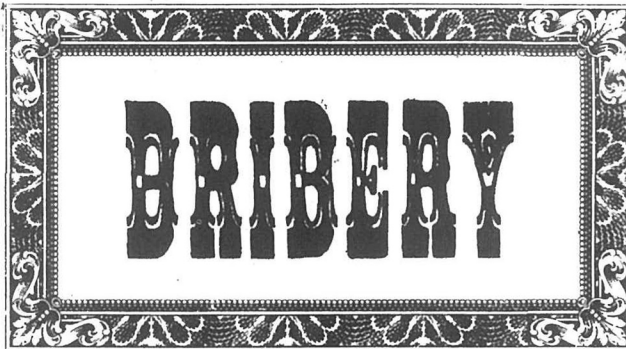
Ed Freeman's a gas!

All in all, in spite of the shortcomings, I look forward to receiving my BROADSIDE in the mail.

Ry Cooper



In the grand old Boston tradition,  
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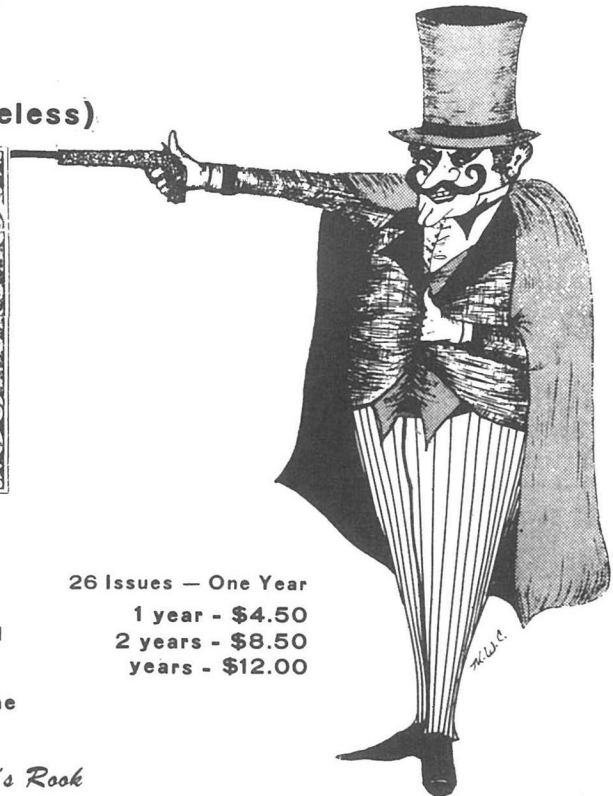


As an incentive for taking out a year's subscription to the Broadside, (and really, you shouldn't even need an incentive), we're offering, for just a little while, a book of coupons with your order. Each coupon is good for one admission into the coffeehouses listed below.

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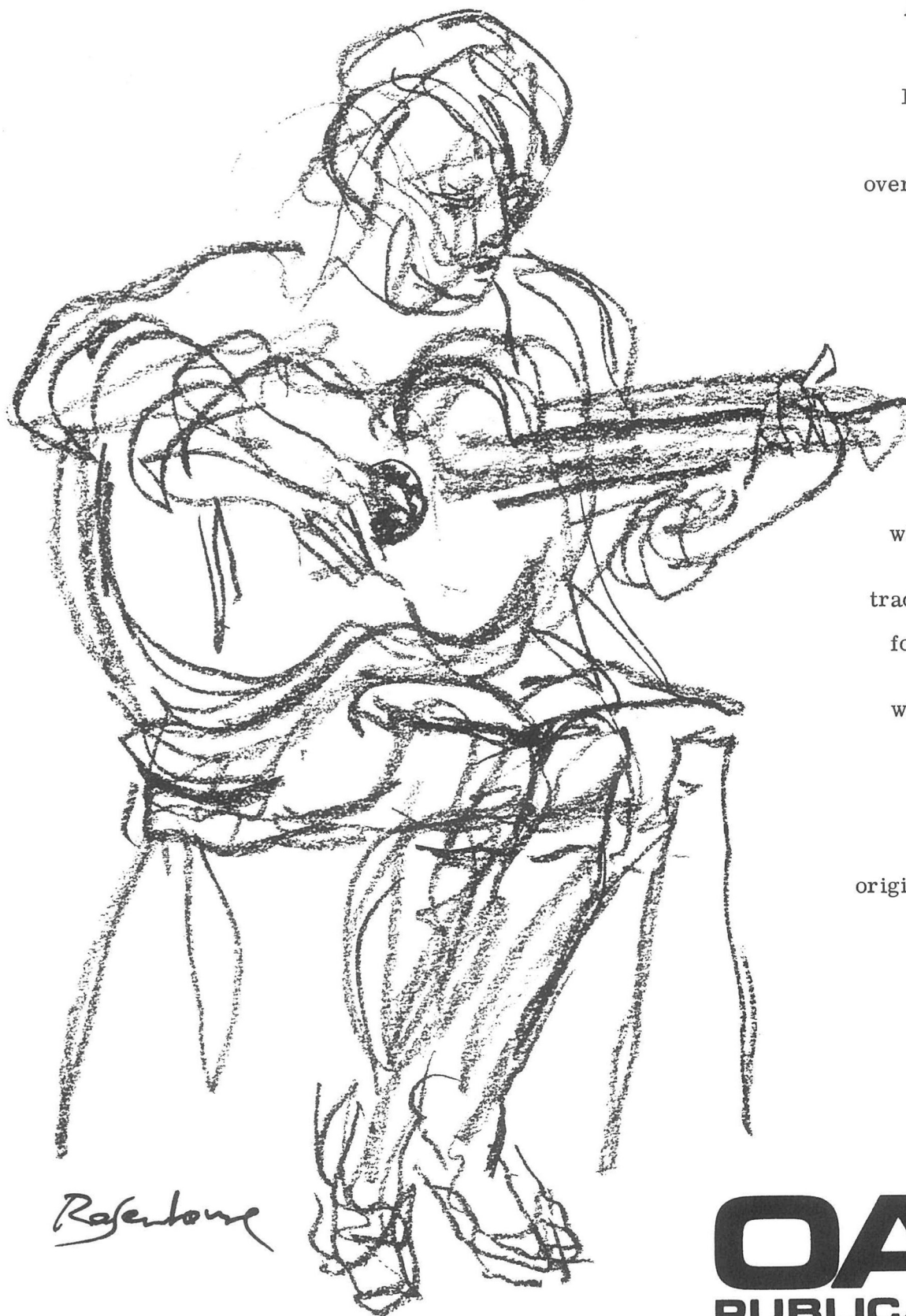
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