

THE BROADSIDE

Volume V, Number 9

Cambridge, Massachusetts

June 22, 1966



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS



Dear Broadside Reader:

Those of you phoning us in the coming months may be somewhat startled by our response, "Eeeyouuu Wurlitzer Music!" In explanation, we're not attempting rebel halloos, nor are we caroling joie de vivre (although we do have our moments), nor have the powers that be come up with an unexpected bit of extra (hint, hint), but we are reaching for some hard earned identification. So "EEYOUUU" it is, or, in simple translation, "E. U."

E. U. or Ernest Ulrich Wurlitzer or "Pop Wurlitzer," as scores of professional musicians through the years called him, founded us officially back in 1890 right here in Boston. Along with handmaking flutes and clarinets, repairing was "Pop's" landmark, soon embracing all Band and Orchestral instruments. We broke in along the way and with divers blue thumbnails, screwdriver-scarred hands, and with glue in our hair "Pop" taught us — the old fashioned way.

Soon came a natural graduation into merchandising instruments, and again it had to be "Pop's" way, fussy in selection with only two adjectives: good and fine. "Pop" quailed many a salesman with, "Not for me!" and we use that phrase today more often than not. That's what we mean by "EEYOUUU." This did not always work to our advantage moneywise — we did miss out on some "hot sellers" — but there you are, so did those of you who listened to us. At least our complaint department rarely stirs a rumble. That we can't take care of.

"Pop" is gone a few years now, but we've Wurlitzer's left over. Al and Ernie Wurlitzer still look the merchandise over, still fussy, still saying "Not for me!" You wouldn't think we'd find anything to sell! Yet we've scabbled through the years on our two adjectives, good and fine, and so we offer you quality without reservation and "in stock"... Martin guitars, Gibson guitars, mandolins, banjos, Guild guitars, Epiphone, Goya, Fender, Vox, Mosrite, Regal, Harmony, Framus, Rickenbacker, Hofner, Magnatone, Vega, and many selected other.

We have Olds and King Band Instruments, Buffet clarinets, Martin Freres, complete drums and accessories by Ludwig, Rogers, Slingerland, Trixon, Kent, Crown, and others. Portable organs by Vox, Combo-Compact, Doric, Magnatone, Ace-tone; electronic pianos by Fender and Hohner. We've public address systems, Shure and Electro-Voice microphones, replacement speakers by JBL Lansing and Jensen and amplifiers, and amplifiers and amplifiers from petite home models to 240 Watts of roaring go-go models. Fender, Vox, Ampeg, Gibson, Magnatone, Standel, Guild, are in stock.

"EEYOUUU" we're Boston's original Wurlitzer, only at 76 Bedford Street in Boston, only at HAncock 6-3897. We're part of the Old Boston and have been for a long, long, time. "EEYOUUU!"

E. U. WURLITZER, INC.

THE BROADSIDE

Vol. V, No. 9

June 22, 1966

Phone: 617-868-9788

A Bi-Weekly Publication

All Rights Reserved

Signed articles do not necessarily represent
the opinion of the Staff of BROADSIDE.

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

ADVERTISING: Brian French

ART: Malinda Cowles, Harris Taft,
Loris Bemederfer

BUSINESS STAFF: Marianne Comunale,
Gerald DiBello, Jane Rosenberg, Leona Son,
Theta Tsu, Phyllis Rotman, Betty Allred

COPY: Claudette Bonnevie, Bob Dudley

DISTRIBUTION: Jeannemarie Little,
Julie Snow

PRODUCTION ASSISTANTS: Gail Thompson,
Arlene Jaffe, Peter Schauss, Rachel Rubin

PROOFREADERS: Neil Nyren, Mary Jo Candy

Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price:
\$4.50 a year (26 issues). Address all correspondence to P.O. Box
65, Cambridge, Massachusetts 02139.


©Broadside Publications 1966. No part of this publication may be reproduced with-
out prior written permission from Broadside Publications.



Once upon a time, there was a guy named Sandy Darlington. Back around 1961, he used to get on stage at Club 47 or at the Unicorn with Dick Sternbach and serve up old country blues which were just like the old 78 records. So much so that you would swear that you could hear 78 rpm surface noise in the overtones. One day, Sandy packed up, notified his friends he was going to Europe, and did.

Once upon a time, there was a girl who went to Pine Manor Jr. College, and she and her classmates used to come into the Unicorn to hear Tom Rush sing. Her name was Jeannie Blackmar. She had never heard of Sandy Darlington. One day at the end of the school year, she said to her friends that she was going to Europe, and she did.

News drifted back from over there in dribs and drabs: Sandy Darlington is street



NOTICE!
E. & O. MARI, Inc.
is proud
to announce
**A Guitar
Manual**
Complete historical back-
ground.
Different types of guitars.
How to take care of guitars.
How to make repairs and
minor adjustments.
What strings to use.

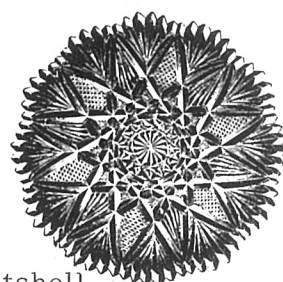
E. & O. MARI, INC.
38-01 23rd Avenue
Long Island City, N. Y. 11105
Guitar Manual Simply fill out this
coupon (enclose \$.50 cash or M. O. to
cover handling and mailing costs) and
you'll receive a Guitar Manual. Act im-
mediately. offer is limited!

Name
Address
City State

singing in Paris (Vienna, Brussels, London, Zurich, Rome). Sandy Darlington is working with a group. Jeannie Blackmar is singing with Sandy's group. Sandy is writing a novel. Sandy & Jeannie have moved to London. Sandy and Jeannie are married. Sandy and Jeannie were back in the States for a short while, but they split back across.

And that's what we heard until Folk Legacy released a record of Sandy & Jeannie. The sound of old 78 rpm blues was not there, at least not dominating. Instead, there was a new sound, based on traditional country music. An honest, unpretentious, straight arrow style of singing that ensnared the listener rather than buffeting him. You will get to hear them if you take advantage of their appearance at Club 47 this month. If you miss them there, they have been invited to participate at the Newport Folk Festival.

Welcome home, friends.



cover photo
by Howie Mitchell



ON THE SCENE

with
Robert J Lurtsema

The question of whether the first coffee house in America was opened in New York or Boston may never be completely resolved because of enough corroborating evidence. However, the earliest authenticated records give the nod to Beantown. Manhattanites base their claim on the fact that on November 2, 1896, John Hutchins bought a lot on Broadway between Trinity Churchyard and what is now Cedar Street, and on that site built a house, which he named the King's Arms. Bostonians, on the other hand, can quote from Samuel Gardner Drake's History and Antiquities of the City of Boston, wherein it states that Benjamin Harris sold books at the London Coffee House as early as 1689.

To confuse the issue even further, F. A. Cauchois, in a history of coffee houses written for the "Fulton Mills" Printery in 1902, states that "Burn's coffee-house, northwest of Bowling Green, the present site of the Stevens House, was the first in New York." The earliest verifiable record of Burn's Coffee House, however, was in reference to the fact that "the Liberty Boys met there, and brewed dark plots for the overthrow of George III." Since George the III didn't take the throne

until 1760, that doesn't help substantiate the claim. In fact, George III wasn't even born until 1738, some forty-two years after the King's Arms got started.

The issue wasn't too clear on the Boston side either, for (as we mentioned in a previous installment) there were at least three establishments that opened in the Bay Colony at just about the same time, the London, the Gutteridge, and the British Coffeehouse.

It is generally conceded that the British Coffeehouse (the one that changed its name to the American Coffeehouse when the tide of public sentiment turned against anything British) opened shortly after Robert Futteridge took out his innkeeper's license in 1691 and, in fact, would probably not have opened at all if it had not been for the tremendous popularity that Gutteridge's place gained so quickly. Since the British Coffeehouse opened on State Street just a few steps from the Gutteridge, they were able to profit from any overflow trade and offer considerable competition at the same time.



The records don't indicate how long Gutteridge was serving his clientele before he got around to actually taking out his innkeeper's permit in 1691, so on the basis of the one single quote from Sam Drake, the uncertain title of "first coffee house in America" should go, it seems, to the London Coffee House in Boston. And, to the King's Arms goes the relatively uncontested title of "first coffee house in New York."

The early coffee houses of New York were no light matter. They played a vital and significant role in the daily affairs of every citizen. In forthcoming installments, we'll devote this chronicle to more detailed portraits of such important early New York establishments as the Exchange, the Merchants, and the Tontine, beginning the next issue with, of course, the King's Arms.



hoooot

MAGAZINE

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

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

WRITE: P.O.B. 879

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

THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

In Baltimore the Foghorn has changed its policy of presenting top folk music acts to become a "do-it-yourself" discotheque using a juke box for music. Among the people who had appeared at the Foghorn in its over two years of operations as a folk club are: Josh White, Jack Elliot, Bob Gibson, Phil Ochs, Carolyn Hester, Tom Rush, Jim Kweskin, among many others. The new policy will last at least until the Foghorn moves in early August.

A more formal disco in Baltimore is the Blusette a Go Go which features various bands from the area plus the folksinging of host Ronny Price.

Schedules: Cellar Door (Washington, D. C.) — Judy Collins, now thru June 25; The Serendipity Singers, June 27 thru July 9. Mainpoint (Bryn Mawr, Pa.) — Bill Monroe's Bluegrass Boys, June 23 thru June 25; Tom Paxton, June 30 thru July 3; the Kweskin Jug Band and Odetta are both promised for the summer. Second Fret (Philadelphia) — Tom Rush, now thru June 20.

There is a chance that "The Urge For Going" by Tom Rush will be released as a single in the fall.

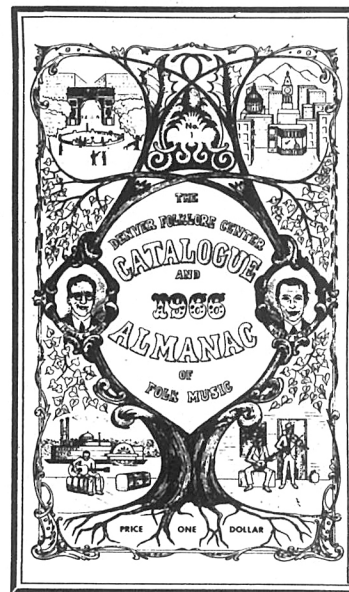
Recently at the Cellar Door and at Patches' 15 Below a really fine singer appeared. His name is Bob Jason, and while his music is not strictly folk, it is a truly exciting kind of sound that ranges freely from show tunes to contemporary "art" songs to folk songs. Among my favorites that he does are "Shades of Grey" which is a product of the fantastic team of Barry Mann and Cynthia Weil, and a song that Jason wrote called "Prisons of Your Mind." Watch for him and don't miss a chance to see him for he is a truly outstanding talent.

Radio Station WAVA-FM, Arlington, Va., which recently took folk music out of its Monday - Friday log has reinstated it to the slot of 10 'til midnight Monday thru Friday, and in addition keeps folk music on 9 'til midnight Saturday and Sunday.

DENVER FOLKLORE CENTER ALMANAC OF FOLK MUSIC

containing 220 pages
describing records,
books, instruments,
magazines

available for \$1, plus .23
postage & handling,



from:

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

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

Name _____

Address _____

_____ Zip _____

RAMBLIN' ROUND

w/dave wilson

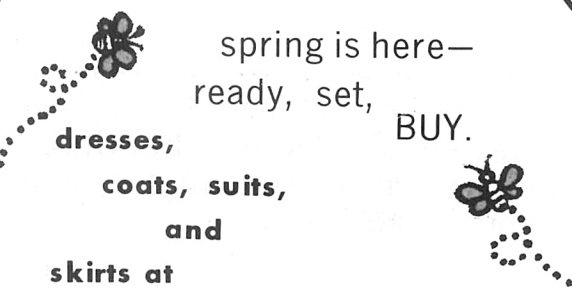
Having witnessed Peter Stampfel's prodigious, if oft emetic, lists of things he thinks you should be aware of, and having resisted the temptation of that sort of vanity for a long time, I have at long last decided to succumb. However, I also promise not to let it happen very often, mostly because I can only justify so much ego-aggrandizement.

What I would like to do is mention a few people who I think should be better known. Most of them are not better known because of their own screwups or because of weird sets of circumstances (which is really the same thing), but I'm not going to go into the reasons for their obscurity. The reason I want to bring them to your attention is not because they so much deserve your attention, but more because maybe you deserve to experience some of the musical pleasures they offer but would not discover by yourself.

I'll just pick the few I feel the strongest about.

If it is at all possible, you ought to try to find a copy of a record on the Horizon label by Judy Mayhan. Horizon was a subsidiary of World-Pacific and put out a whole folk library, not much of which was any good, but this one record almost made up for all the other cases of bad judgement. Judy Mayhan came to Boston twice to sing, then just sort of dropped out of sight just as she was about to develop into a first-rate talent. I have heard report of her now living in the San Francisco area, but despair of ever having the chance to hear her sing again.

Richie Havens, as yet I believe unrecorded, is into some incredible musical possibilities, but he seems to be a "now I'm doing it, now I'm not" cat whose capabilities leave you astonished at his lack of fame.




spring is here—
ready, set, **BUY.**

dresses,
coats, suits,
and
skirts at

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

the Loft
54 Charles St.
Boston
Lo3-8443



Somewhat similar is Fred Neil, whose record Bleecker & MacDougal released last year by Elektra impressed me as being as close to ultimate as can be the showcase for an exciting musical personality; but personal appearances, except at one or two New York clubs and in Coconut Grove, Florida, just don't seem to happen for Fred.

Back here in Boston, there is a ballad singer who has few equals, but has had practically no public recognition. His name is Bill Lyons, and a ballad in his hands becomes a live and vital thing. No records yet for Bill either, but if you are fortunate you can catch him on one of his rare appearances around town.

Having flipped out early and swiftly at the singing and playing of Hedy West, I have never been able to resolve my great disappointment at her not receiving wild acclaim. Her two records for Vanguard really don't do her justice, but word has it that Folk-Legacy will soon release a new album which captures her much better.

Getting around to groups, the Ian Campbell releases on Elektra seem to be getting some attention and well do they deserve it; but also deserving much recognition is a group called The Dubliners, whose unbridled spirits best the Clancy's. They can be heard on a Vanguard release. Then there is one of the most incredibly beautiful singing families, The McPeakes. They had one release on Prestige a few years ago and last year were released on the Phillips label.

I can see that if I don't start shortening up, this article will end up far too long. Other people you should take the opportunity to hear because what they have to offer is indeed something special are:

The Pennywhistlers, just released on Nonesuch; the Folk-Legacy recordings of Max Hunter, Paddy Tunney, Joseph Able Trivett, Edna Ritchie, Ron & Bob Copper, and of course, The Golden Ring.

Eric Von Schmidt is reported to have called Frederick McQueen the greatest living singer he has heard. I don't know whether or not the report is correct, but after listening to McQueen's recordings for Folkways, I can certainly understand the reasons for such acclaim. In the same series of records for Folkways are the releases of Bahamian guitarist, Joseph Spence. Spence can also be heard on his Elektra release of last year.

Then you must also hear Marion Williams, Robert Pete Williams, Dominec Behan, Harry Jackson, The Bulgarian Folk Music Ensemble, Janet Smith, Almeda Riddle, and wow! what's the use. There really are just too many to cram in.

I hope you will take the opportunity to widen your musical world just a little, and find the time or chance to listen to some of these people. They can enrich your life.

KWESKIN JUG BAND TO NEWPORT

It has been reported to this office that the Kweskin Jug Band has been invited to participate in this year's Newport Folk Festival. This will be the second year in a row that they will have appeared there. A note of interest is that the group is booked solid for performances at this time until the middle of October.

Where It's At
 660 Beacon St.
 in Kenmore Sq.
Fri.-Sun. June 17-19

**THE FORERUNNERS &
 THE CASTAWAYS**
 \$2.50

Wed. & Thurs. June 22 & 23

**Sam The Sham &
 The Pharaohs**

& Another Dancing Band
TWO DAYS ONLY \$2.50

shows-fri. & sat. 8:30 & 10:30
 sun. 3:30 & 8:30
 dancing 8:00 to 12:00
 jackets & ties on fri., sat., & sun.
 nights otherwise casual dress permitted.

NORTHLAND NEWS

by Mike Copas

It seems that one of Boston's favorite performers has also completely captured Toronto audiences. Tom Rush played to full houses while here for a 2-week engagement at the Riverboat. It was his second visit in 3 months and I understand another is already planned. Also this summer the Riverboat has the Times Square Two (incidentally, I just discovered that one of the T.S.T. is Michel Choquette, a former traditional singer from Montreal), Gordon Lightfoot, Marti Shannon, and Sonny & Brownie.

* * * * *

The Traveller's, Canada's oldest folk group, have cut a single in the "Folk Rock" vein. Using the alias of "The Munn-Singers" (a pun involving the key figure in Canada's political sex-scandal) they are shown in their publicity pictures all donning masks.

* * * * *

The summer concert scene here is Rock-Rock - Rock with The Animals, The Stones, The Beatles, and the Byrds. There is, however, a silver lining to this cloud with Buffy Sainte-Marie and Phil Ochs both rumored to be having early fall concerts.

* * * * *

The 7 of Clubs is just beginning to gain some attention with the appearances of Bonnie Dobson and Doc Watson in recent weeks.

* * * * *

EXPO 67, Montreal's Worlds Fair, slated for April, 1967, is obviously planning some folk activity with the signing of a number of Canadian folk performers.

* * * * *

In Scarborough, a large suburb of Toronto, a new folk organization has been formed, called the Scarborough Folk Edition. They hope to develop their members' knowledge and understanding of folk music (traditional and contemporary).

* * * * *

At the time this article was written there was still no confirmation of the lineup for The Mariposa Folk Festival, although there might be a press release at any time.

* * * * *

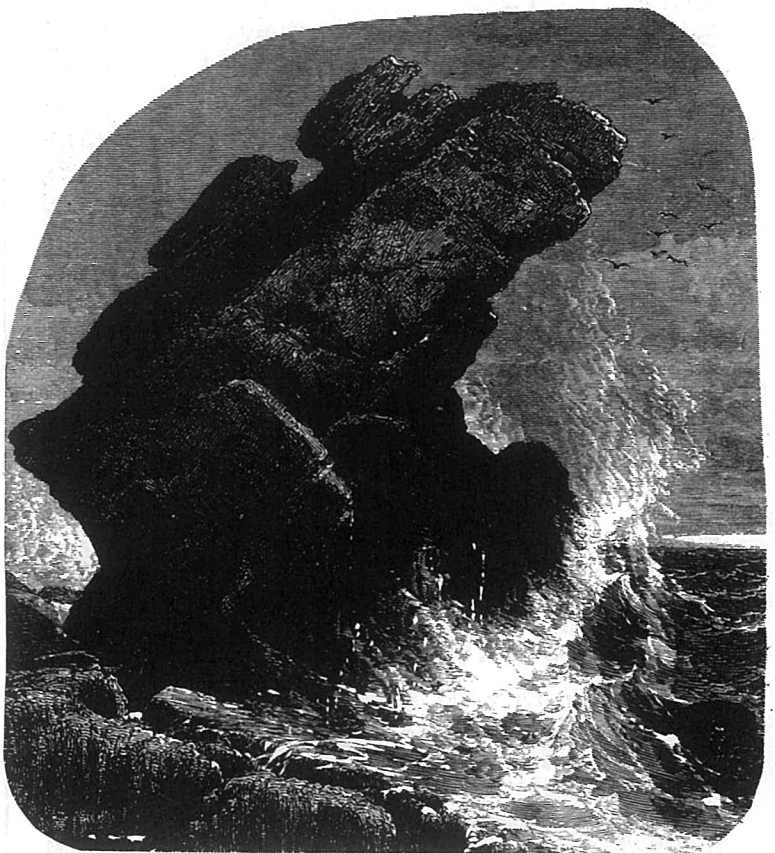
Something to think about: Two young men in London, Ontario, decided to have a Folk Festival. After the advance ticket sales reached a grand total of 4, they realized that London wasn't ready for them, and cancelled the shows.

I AM A ROCK

words & music by Paul Simon

A winter's day — In a deep and dark De-
cem-ber I — am a - lone — gazing from my window,
to the streets be-low, on a fresh-ly fal-len si - lent shroud of snow. I am a
rock, I am an Is — land
— land And a rock can feel no pain, and an is-land ne-ver
cries.

2. Now I've built walls
A fortress deep and mighty
That none may penetrate
I have no need of friendship
Friendship causes pain
It's laughter and it's loving I disdain
I am a Rock, I am an Island.
3. Don't talk of love
I've heard the word before
It's sleeping in my memory
And I won't disturb the slumber
Of feelings that have died
If I never loved I never would have cried
I am a Rock, I am an Island.
4. I have my books
And my poetry to protect me
I am shielded in my armour
Hiding in my room
Safe within my womb
I touch no one and no one touches me.
I am a Rock, I am an Island
And a rock can feel no pain.
And an island never cries.



© Copyright 1965 Eclectic Music Co.
190 Waverly Place
New York, 14 N. Y.

New York News & Notes


by Kathy Kaplan

I was thinking about how old songs can take on new meanings in the light of current events. Today, "Hero's Death" could be another "Little Brother" or "G. I. Joe." (But it's still the kind of song that gets to you.) Lois Johnson, by the way, seems to be one of the few women in that branch of the industry who has a good voice...

Mil Lampell, who quite justly reminded everyone that he had been blacklisted for ten years, won an Emmy...

Contrary to what had been announced earlier, "The Rainbow Quest" will not continue in reruns this summer. However, plans are being made for its resumption in the fall...

"Voyages," featuring Robin Roberts, John Langstaff, and Happy Traum, will begin a run here in the fall...



folksingers!

Joan Baez
Charles River Valley Boys
Rev. Gary Davis
Jack Elliott
Jesse Fuller
Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
Mitch Greenhill
Johnny Hammond
The New Lost City Ramblers
Jean Redpath
Tony Saletan
Mike Seeger
Pete Seeger
(NEW ENGLAND AREA)
Eric von Schmidt
Jackie Washington

Tom Sandt

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

FOLKLORE PRODUCTIONS

176 Federal Street/Boston 10, Massachusetts/Tel: 866-4642/2-1827/Manuel Greenhill, manager/Arthur Gabel, Associate

CENTRAL MUSIC CO.

MAKE OUR STORE
YOUR

Musical
HEADQUARTERS

28 High Street

Brockton Mass.

Open Wed. and Fri. nights

586-4970

Everything in Folk Instruments & Music
MARTIN-GIBSON-FENDER-GUILD -GOYA
GRETSCH-VEGA-HARMONY-KAY

Private Instruction, Rentals, on All Instruments
Everything in Records, Stereo, Tape Recorders

Bring in this ad for a 10% discount.

Theo Bikel is becoming a habit, a BAM. He'll do another concert next April. He recently reported that one of the ways he exercises is by "jumping to conclusions"...

Singers Carolyn Hester and the Tarriers were among the performers who participated in a television adaptation of "The World of Carl Sandburg"...

Awards: The audio-technician's award goes to Pete Seeger, who always seems to be around when there's mike trouble. The "better luck next time" award goes to Ian Tyson, who knocked the microphone off the stage at Town Hall in February 1965...

Mitch Jayne (part of the only known exceptions to "Mandel's rule of commerciality & bluegrass") will publish his first book in the fall...

Tom Rush appeared on one of those discotheque programs here...

Madison Avenue has done it again! Remember last year it was Mountain Dew? Well, now we have White Lightning...

Schedules: Collins, Bikel, others at Lewinsohn Stadium, July 12; Jose Feliciano, Carol Christ, and Domenic Chianese at Gerde's, June 21 - July 3...

With copyrights being a subject of long controversy, it's interesting to note two mix-ups in recent Sing Out's: "Will You Go, Laddie, Go?," which was listed as traditional, was really written by Francis McPeake. "I Aince Loved A Lass" was not at all written by Ewan MacColl, but is traditional...

Did someone on WWVA really play an auto-harp?...I don't think many people in C&W realize how indebted they are to the Carter Family. Listen to a Jamboree on that station any Saturday. Almost every act has at least one Carter song in its bag. But no one, with the exception of a Mac Wiseman or Moore & Mapier acknowledges their source...

Next issue, I will spotlight some of the local festivals that include folk-type programs.

KNEE-DEEP IN BLUEGRASS

by Bob Jones

As in future issues, this column is going to deal almost exclusively with bluegrass and country music. Usually, and especially for the first few issues, the emphasis will be on bluegrass bands, incorporating histories, news and notes, etc. It seems logical to start with local bands familiar to the readers of BROADSIDE.

* * * * *

CRVB - Part I

Probably the best known bluegrass band in folk circles in this area is the Charles River Valley Boys. Over the years (since the middle and late fifties) the Charles River Valley Boys has had some thirteen total members (including Pete Rowan, now with Bill Monroe, whose tenure was about three weeks). The group (often referred to as the River Boys, River Rats, or, simply, the CRVB) began in 1958 as an "Old Timey" string band with Bob Siggins (the sole remaining original), Ethan Signer (then at M.I.T.), and Eric Sackheim. They gradually became more "bluegrass" during the succeeding two years, incorporating at various times Bob Deas, John Provine, Clay Jackson, and Jim Conner, as well as the original trio. During the next couple of years (1960 and early 1961) Clay, Ethan Signer, and Bob toured Europe doing some singing, playing, and generally having fun. When they returned from overseas Bob was beginning to play more bluegrass—the almost definitive Scruggs style banjo. The CRVB sound developed further (1961-63, the "Intermediate CRVB," according to Siggins) with the addition of Fritz Richmond (is Fritz really the only folk musician who has "made more records than Pete Seeger"?) on washtub bass and John Cook as lead singer. More recently, Ethan Signer has been replaced by Joe Val on

THINKING OF A CONCERT?

Why not let
BROADSIDE
help you?



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

Call Dave Wilson
at 491-8675
or write:

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

LEARN TO PLAY PIANO



this new easy way
...in 10 LESSONS!!

- If you can hum or whistle a tune, you hear on records, radio or TV, then you can learn to play on the piano with this simple method.
- These 10 easy lessons eliminate tedious, boring exercises and scales. Makes learning real fun.
- Surprise your friends at the next party by playing all the popular songs. Be the life of the party!
- Send only \$1.00 TODAY Cash, Check or Money Order and the complete course will be mailed you immediately, postage prepaid.

Nothing else to buy!
Satisfaction guaranteed or
your money promptly refunded
PAUL MUSIC COMPANY

876 Little Building
80 Boylston Street Boston 16, Mass.

ONLY
\$1.00
COMPLETE
COURSE

mandolin and, lately, Fritz has been replaced by Everett Alan Lilly on bass. During the course of this past winter, John Cook took a sabbatical and has been admirably replaced by Jim Field.

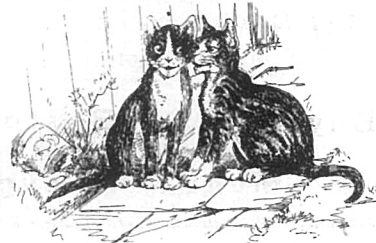
For many local music listeners and students in the Boston area from the North, the Charles River Valley Boys are an introduction to country and bluegrass music. Their "home base" is Club 47 near Harvard Square (a favorite haunt of Cambridge folk music listeners and performers) where they always get some of their best and most enthusiastic audiences. Their repertoire is primarily a mixture of bluegrass and "Old Timey" (with a few Beatles songs thrown in). The "Old Timey" is largely Uncle Dave Macon (old time banjo player from the Grand Ole Opry) tunes.

The Charles River Valley Boys have played literally hundreds of concerts in the New England area, including most of the major high schools and colleges. They also played at the first annual Boston Folk Festival (Winterfest), Newport, and Carnegie Hall, in addition to countless coffeehouses, bars, and the like.

We'll conclude next week with the inside story on Cambridge's favorite local bluegrass band.

* * * * *

Don't forget: Bill Monroe is in town. Incidentally, there are a couple of interesting songs on the country hit parade this week (as compiled by WHIL). Number 42, "Bracero" sung by Stu Phillips, is an inadvertent protest song. For those who haven't heard it (big hit a few weeks ago, number 43 now) Buck Owens' "I've Got the Hungries For Your Love and I'm Waitin' In Your Welfare Line" is very amusing.



CLASSIFIED ADS

FOR SALE: Martin D-12-20, 12-string guitar complete with plush-lined, custom, hardshell Martin case, both items in perfect condition. List price is over \$360, asking \$250 or good 6-string guitar and cash difference. Call 665-5359.

FOR SALE: Antique autoharp by C.F. Zimmerman, dated May 9, 1882. All strings intact (possible exception of one). Best offer. Call EL 4-1664, after 5:30 p.m.

FOR SALE: 5 month old Fender Jaguar. Beautiful condition. Call 254-4658 after 6p.m.

GUITAR LESSONS Mitch Greenhill, 864-8668.

PROFESSIONAL PIANO TUNING: Equal temperament tuning for piano-forte. Phone THOMAS the TUNER, 227-3692, evenings.

STUDENTS AND TEACHERS: Help yourself to this fantastic opportunity to build an income during the summer--you can "coast on" it during the school year! Call 643-1202, evenings 8-9 p.m., Saturday and Sunday.

APARTMENTS FOR RENT: NORTH END section of Boston, close to market district and waterfront. Picturesque and cheap. Two and three room apartments for \$50 to \$60, unheated but we include gas heating range. All redecorated. Co 7-5555.


Competent folk (also folk-rock, Beatles, etc) guitarist, male, 21, wishes to meet not-completely-tone-deaf female of similar interests and age to form performing duo. Call Matt, 899-4598.



FLYING LION EXPANDS FOR SUMMER

Fall River's Flying Lion coffeehouse, undertaken as a non-profit service ministry to serve young adults in that area, will expand its schedule from Sunday nights only to a Wednesday through Sunday night format. The club has presented many Boston performers since its opening in December, including Jim Rooney, Bill Lyons, Ed Freeman, Carl Watanabe, Eliot Kenin, Bob Sproul, and Bob Gahtan. Programs for the summer will include folk artists, experimental films, speakers, and discussions. Performers interested in appearing should contact Dave Hamilton at the Flying Lion, 1180 Pleasant Street, Fall River, 617-672-1553.

Radio Station WALE in Fall River (1400kc) now features a one-hour folk show each Sunday evening from 9-10 p.m. with host Chuck Milville. As part of the show, Chuck presents taped segments from live performances at the Flying Lion.




**only N.E.
concert**

8:30pm

fri., June 24

**MANNING
BOWL** Lynn, Mass.

\$3.4.5



TICKETS AVAILABLE AT:

BOSTON
Hub Ticket Agency-Tyson's
Unicorn Coffee House

| | |
|---|---|
| <p>Harvard Square Out Of Town News & Ticket Agency All big league bowling centers Ted Cole's, (Salem)- AND...</p> <p>PROVIDENCE R. I. Carl's Diggins Record Shop Big Al's</p> <p>BEVERLY King's Rook Honda</p> <p>MARBLEHEAD Kings Rook Coffeehouse</p> | <p>GLOUCESTER Sterling Drugs</p> <p>LYNN Ben Brown Music</p> <p>IPSWICH King's Rook Coffeehouse</p> <p>SAUGUS King's Rook Honda Rte. 1</p> <p>Mall Orders: Check or M.O. 'HUBBUB', 2 Park Sq., Boston</p> |
|---|---|

THINK-IN

ed Freeman

New title, new column. From now on, I'm going to be talking less and less about folk music (I never did talk too much about it anyway) and more and more about things in general. (A think-in is the same kind of operation as a sit-in or a teach-in, except that you can do it in the air-conditioned comfort of your bathroom or wherever; also, there is the additional advantage that you rarely get lynched or branded a Communist for sitting around and thinking.)

You may ask what a column like this is doing in a magazine ostensibly devoted to folk music. The answer is simply that I am a folksinger by profession and this is the only magazine I know of that is desperate enough to publish anything I write. But one might also ask what articles on coffeehouse history, rock 'n' roll, and drugs are doing in such a magazine. I say to hell with preconceptions, God bless Mary Stafford, and let us forge on.

One interesting word that comes to mind when one gets to thinking about thinking, especially in a "folk" context, is the word

"hip." Everybody uses the word nowadays, everybody seems to know what it means, and yet if you ask ten different people for a definition of "hip," you will get ten different answers. I think, however, that if you press the point, you will discover that one underlying key word to all the various definitions of "hip" might be "realistic." To be hip is to be realistic.

Interesting thought, let's see if it applies. Many people contend that fighting is an "unhip" way of resolving differences because it simply doesn't work; i.e., it is unrealistic. Fashions and hair styles are said to be "hip" if they are flattering and yet do not comply with traditional tastes; adhering to tradition when there is a better way of doing things just doesn't make sense — it isn't realistic. (P. S. There's a difference between breaking with tradition and being disrespectful of tradition...) Music is "hip" if it conveys meaning to the people listening to it; "meaning" and "real" are two words that have a lot in common, for there is no meaning in complete "unrealness." We probably all agree that Strauss waltzes are "unhip" music for our generation because they convey no meaning; in other words, they are "unrealistic."

Now, if we all agree so far (and if we don't, I'd like to hear your opinions), it would seem that the way to hipness lies in understanding what is meaningful and what isn't, what is sensible and what isn't, and what is real and what isn't. In short, we must try to understand reality.

An obviously overwhelming task (with overwhelming rewards) which I will not attempt to do single-handedly! To understand reality has been the goal of all mankind since we first began. All I can hope to do is share with you some helpful insights that have happened to me. The first question, of course, is "Is it at all possible to understand reality?" Or, in other words, "Is there a reality?"



TONY SALETAN BEGINS TV SERIES

Tony Saletan has begun production of a new series for National Educational Television. The series, "What's New," is basically historical, with Tony singing and playing songs pertinent to the material presented. First three programs will feature the Saugus Iron Works of the 17th century, Shaker Village in New Lebanon, New York, and Fort Ticonderoga in upstate New York.

LA

THE ARTIST'S CHOICE
FOR BLUES AND
FOLK SINGING



BELLA

- * Spanish Guitar Strings
bronze wire wound
precision hand made
No. 690 available in
Jumbo, Medium, Light
Gauge
- * Silk and Steel No. 710
- * Classic Guitar
- * 5-String Banjo XL
- * Banjo
- * Mandolin

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

CHICAGO HAPPENINGS

by Larry McCombs

Poor Richard's opened its 1966 folk season with a 2-week stand by Paul Butterfield's band. The group has changed a lot since I first heard them a year ago. Then they were a good rhythm & blues dance band, with Paul's wild harmonica providing the only unusual musical interest. Now they are a tightly-knit concert group, with very precise arrangements and intricate melodic contributions by every member. They can still improvise when they want to, but their music is meant to be listened to, not merely danced to.

They were scheduled to cut their second Elektra album during the past few weeks. They worked in the Chicago studios of Chess Records, home of Muddy Waters, Chuck Berry, Howlin' Wolf, and other great r & b bands.

Poor Richard's line-up for the rest of the summer is most impressive: Margaret Barry & Michael Gorman, Joe Mapes, and Shel Silverstein have appeared since Butterfield left. Phil Ochs and Jody Grader appear June 15-19; Andy Warhol's Exploding Plastic Inevitable, June 21-26; Jim Kweskin & The Jug Band, July 6-17; and Arlo Guthrie returns for three weeks in August. Negotiations are also underway for summer appearances by Tom Paxton, Judy Collins, Gordon Lightfoot, and Tom Rush.

* * * * *

Over at Mother Blues on Wells Street, Chad Mitchell has just finished a 3-week stand. He's improved a lot since he first opened here as a single act last year, mostly in self-confidence.

* * * * *

The Womenfolk recently finished a gig at the posh London House, a most unusual booking

THINKING OF TRADING THE OLD GUITAR ?

Don't know where to go ? See us !
We've Got The Goodies
And We'll Treat You Right .

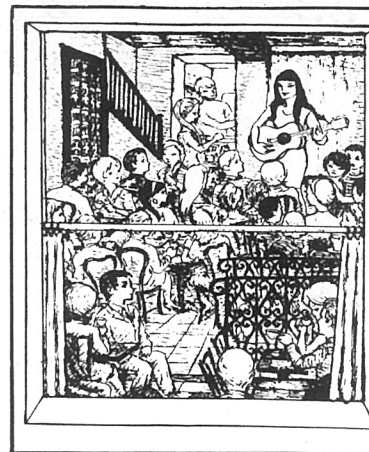


GIBSON - B25 - F25 - J50 - DOVE - LGO - CO
MARTIN - D28 - 00028 - 0018C - 0018E
Guild - Hoffner - Tatra - Vega classic & arch tops

FOLK BOOKS - STRAPS - STRINGS
RECORDERS - AUTO HARPS



You'll Find What You Need At
JIMMY MOSHER MUSIC
198 Oxford St. - Lynn, Mass.
593-4450



Turk's Head
Boston's Oldest
Coffeehouse
71½ Charles St.
Wellfleet
Turk's Head
Cape Cod - off Route 6
Entertainment nightly

Sali

for that room. They were originally scheduled for Mister Kelley's, which was burned out a few months ago.

* * * * *

The police in the Old Town area are in the midst of another crackdown on "vice and crime" in the district. As usual, this does not mean any interference with prostitution, narcotics sales, muggers, or pickpockets. It means a crackdown on minor infringements of the laws relating to taverns and nightclubs, a careful check of ID's in a search for a minor who might be getting a drink, and busting of private parties in hopes of finding underage drinking or marijuana. Any resemblance to a shake-down operation is purely coincidental.

CORE ANNOUNCES

2ND FREEDOM FOLK FESTIVAL

CORE of Boston will sponsor the second annual Freedom Folk Festival on July 29 through 31. The Friday through Sunday affair will feature evening concerts on the 29th and 30th, a children's concert on Saturday afternoon (as a special benefit for projects Exodus and Boardman), and a Songwriter's Competition and Hootenanny on Sunday afternoon. Songwriters wishing to enter the competition may sing their own songs or have someone else perform them. Theme for the contest is "1966."

In order to improve the festival this year, performers are being invited earlier, and more selectively. Facilities for use as a performers' headquarters are being sought. An outdoor site is being considered, and the possibility of TV coverage is being examined. In the future, more concrete directions for the festival are being considered. The advisory board for this year's festival consists of Mark Grimes, Bob Gustafson, Bob Lurtsema, Jim Rooney, and Dave Wilson. Parties interested in helping the Freedom Folk Festival should contact Bill Field, 52 Kirkland Street, Cambridge. Call during the evening, UN 4-3175.

Boston Area

Rose day phone: CO 7-1406
evenings: 523-8537
Closed for the summer.
Will reopen in September.

Loft LA3-8443
Schedule not available
at time of publication

Orleans

Schedule unavailable at time
of publication.

Seventh Circle

New Summer Schedule
Every Thursday - Reading from
Tolkein's Lord of the Rings
Every Friday - Discussion night
Come and talk with us
Every Saturday - Folk Music
Bring your guitar and sing.

King's Rook

1-356-9754
June
F 17 Mike Cooney
Sa 18 Bill Staines
Su 19 Hoot
M 20 Hoot
Tu 21 Rocking at the Rook
W 22 To Be Announced
Th 23 Rocking at the Rook
F 24 Mike Cooney
Sa 25 Bill Staines
Su 26 Hoot
M 27 Hoot
Tu 28 Rocking at the Rook
W 29 To Be Announced
Th 30 Rocking at the Rook
July
F 1 Rick Norcross
Sa 2 Bill Staines
Su 3 Hoot
M 4 Hoot
Tu 5 Rocking at the Rook
W 6 To Be Announced

King Arthurs

June
F 17 Peter Child
Sa 18 Steve Koretz
W 22 Hoot
F 24 Tod Lloyd
Sa 25 Steve Koretz
W 29 Hoot
July
F 1 Dan Gravas
Sa 2 John Brahaney
W 6 Hoot
Open nightly. Folk Entertainment
on Wednesday, Friday, & Saturday.

Where It's At

June
F 17 The Forerunners &
Sa 18 The Castaways
Su 19 Sam The Sham & The Pharaohs
Th 23 + Another Dance Band
Remainder of Schedule
unavailable at time of publication.

Club 47, Inc. - UN4-3266

June
F 17 Bill Monroe & His
Sa 18 Bluegrass Boys
Su 19 Hoot
M 20 The
Tu 21 Paul
W 22 Butterfield
Th 23 Blues
F 24 Band
Sa 25 Paul Butterfield Blues Band
Su 26 Hoot
M 27 Sandy and
Tu 28 Jeannie Darlington
W 29 John
Th 30 Lee Hooker
July
F 1 John Lee Hooker
Sa 2 Mitch Greenhill
Su 3 Hoot
M 4 Mike
Tu 5 Cooney
W 6 Les Daniels

Turk's Head 227-3524

Schedule not available
at time of publication.

AND COFFEE TOO

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



Concerts

June
F 1 Judy Collins & Josh White
Sa 2 Castle Hill, Ipswich, Mass.
M 20 Harry Belafonte
thru
Sa 21 Carousel Theatre, Framingham



4-NO7 Worcester, 752-9682

f
F 17 Steve Martin
Sa 18 Ed Freeman
Su 19 Leonda
M 20 Leonda
Tu 21 to be announced
W 22 Rick Mansur
Th 23 to be announced
F 24 Judy Resnick
Sa 25 Judy Resnick
Su 26 Bill Staines
M 27 Hoot
Tu 28 to be announced
W 29 Paul Bouffard

Remainder of schedule unavailable
at time of publication.

Out of Town
and Concerts

The Flying Lion

June Fall River, Mass.
F 17 Nancy Michaels 672-1553
Sa 18 Jim McMann
Su 19 "Millhouse" Nixon
Plus, Experimental Film:
"Processional 21-87"
M 20 Closed for evaluation
Tu 21 John Braheny
W 22 Sharon & Cheryl
Th 23 Skeets
F 24 Bill Staines
Sa 25 Joanne Peterson
Su 26 Adam Kenyon
M 27 Closed for evaluation
Tu 28 Chuck Milville
W 29 Ken & Paul
Th 30
July
F 1 Bob Sproul
Sa 2 Tavern Door Singers
Su 3 Bob Gahtan
Plus - film, "The Test"



Tete a Tete Providence, R.I.

F 17 Bill Madison 401-621-7998
Sa 18 Bill Madison
Su 19 Hoot
M 20 closed
Tu 21 Guitar Workshop w/Ron Murray
W 22 Batman @ 7:30
Th 23 Folk Lab w/J.J. Eggleston
F 24 Jody Gibson
Sa 25 Jody Gibson
Su 26 Hoot
M 27 closed
Tu 28 Guitar Workshop w/Ron Murray
W 29 Batman @ 7:30
Th 30 Folk Lab w/J.J. Eggleston
F 1 Ellen Stoney
Sa 2 Ellen Stoney
Su 3 Hoot
M 4 closed
Tu 5 Guitar Workshop w/Ron Murray
W 6 Batman @ 7:30

CAFE
ORLEANS

13 Charles Street, Boston

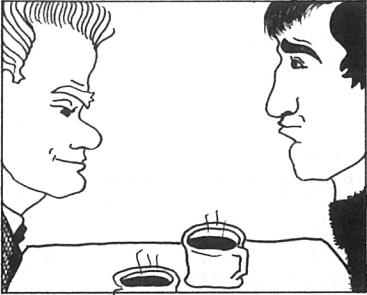
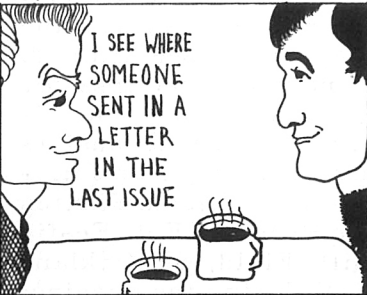
ENTERTAINMENT NIGHTLY



Folk Festivals

Berkeley Folk Music Festival
Berkeley, California
June 30 - July 4
New Haven Folk Music Society Festival
New Haven, Connecticut
July 16
Folk Music Festival Weekend
Idyllwild, California
July 15-17
Newport Folk Festival
Newport, Rhode Island
July 20-24
Second Annual Freedom Folk Festival
Cambridge, Mass.
July 29-31
Mariposa Folk Festival
Innis Lake, Ontario, Canada
August 5-7
Miramichi Folksong Festival
Newcastle, New Brunswick
August 8-10
Beers Family Festival
Beer's Estate
Petersburg, New York
August 18-21
Folk Music Week
Pinewoods Camp, Long Pond
August 21-28
Roanoke Folk Festival
Roanoke, West Virginia
September 2-5
Philadelphia Folk Festival
Spring Mountain Ski Resort
Schwenksville, Pennsylvania
September 9-11

the freebies...



CENTRAL WAR SURPLUS

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

ATTENTION MOTORCYCLISTS

Ride in Comfort

Helmets by Buco

Leather Jackets

Quilted Cycle Riding Pants

U.S. Army Surplus Canvas Saddle Bags

Special

All-Weather Riding Ponchos \$2.98
Imported Helmets \$8.95



Levis, Lees, & Wranglers

Levi & Lee Denim jackets \$5.98
blue & tan

Corduroy Levis & Lees

Western Boots \$9.95 - \$14.95
black & tan

OPEN THURS. & FRI. NITE UNTIL 9:00 P.M.

NEW HAVEN FOLK FESTIVAL

A one-day folk festival will be sponsored by the New Haven Folk Music Society on July 16. The Saturday festival will culminate with a free concert on the Green that evening. Workshops during the day will revolve around antique music, old-timey music, psychological aspects, performing, and songwriting. Further information may be obtained by writing the New Haven Folk Music Society, c/o Carl Nastri, 200 Orange Street, New Haven, Connecticut.

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

10 Bartlett Pl.

523-9521

Broadside

FOLK SONGS OF THE AMERICAS

Oak Publications

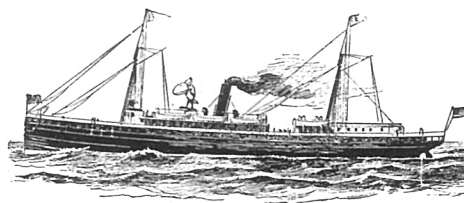
Edited by A. L. Lloyd and Isabel Aretz De Ramon Y Rivera for the International Folk Music Council, this text contains 150 songs collected from all over the Americas, i. e., Canada to Argentina.

I am certainly not very positive about why a book of this kind is published. It seems to be a very contrived format for a song book. Contrived because the Americas are a diverse collection of cultures with very little unifying characteristics. People who are interested in the folk music of Canada, the United States, and perhaps the English speaking Bahamian Islands are not often apt to be those who are interested in the Spanish-Indian music of the rest of this hemisphere, nor vice-versa. So why group them together under one cover?

Nevertheless, it has been done, and if there are some readers out there who are interested in all these musical forms, you should be advised of the following. The section on Negro songs of the United States is pretty gruesome with its "de's," "dem's" and other dialectical annotations. Also, while all the songs are arranged for the piano, there are only one or two which include chords, so, unless you read music, it won't be easy translating to the guitar.

If you are interested in either the English or the Spanish music of the New World, rather than both, I would suggest that you look around for a book which is more specific.

dave wilson



CLARK KESSINGER, FIDDLER

Folkways FA 2336

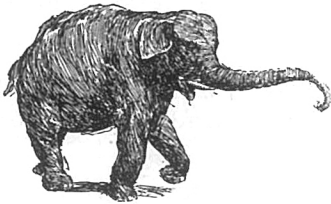
One begins listening to the Clark Kessinger, Fiddler album with a certain amount of anticipation; his performance at various fiddlers' conventions has been formidable. He has won contests at both the Richwood, West Virginia, fiddlers' convention and the Pulaski, Virginia, Old Fiddlers' Convention. On this album, Kessinger is ably backed by Gene Meade (guitar) of Droper, North Carolina, and Wayne Hauser (banjo) of Winston-Salem, North Caro-

Reviews

lina. The band, if such it can be called, was formed at the Old Time Fiddlers' Convention in Galax, Virginia, on August 13 and 14 of last year, where the trio went on to win the band competition.

This album certainly captures the fine country music that Kessinger produces. Hardly enough can be said about Kessinger's fine fiddling. In the album notes, Guthrie Meade (who works for the Library of Congress) maintains that Kessinger is "one of the most precise and well-timed country fiddlers." Hauser's banjo playing adds a very nice touch too often missing from old time fiddle records. Gene Meade's guitar playing is little short of astounding. The accompaniment varies from a (Roy Harvey style) North Carolina Ramblers sound to a very complex, almost lead-guitar sound. Meade's guitar complements perfectly Clark Kessinger's beautiful fiddling. This is probably the best old time fiddle record produced to date.

Bob Jones



JEAN & DOC AT FOLK CITY

Jean Ritchie and Doc Watson

Verve Folkways FV-9026

It really isn't fair to a reviewer to put both Jean Ritchie and Doc Watson on one record. Individually, they are outstanding; together, they are incomparable. The merits of this particular record, originally released by Folkways, are several. On it, Doc plays quite a bit of banjo, which is unusual compared to most of his records. He also sings "Spike-Driver Blues" a la Mississippi John Hurt, which I am sure is a rarity. Perhaps the one aspect of this record, aside from the quality of the performers, which recommends itself most is that it contains seven or eight traditional classics. Many of us have heard these tunes before, but very often in some personalized version. Here is a chance to hear them in their original element, performed by the people who helped make them "classic."

To anyone who appreciates traditional country music, I highly recommend this album, sound unheard.

Ralph Earle

BRIGGS & BRIGGS

for all your folk music needs....

TRADITIONAL STRING INSTRUMENTS

Guitars Banjos Mandolins
Dulcimers Autoharps Fiddles
Lutes Ukeleles Balalaikas

MUSIC & ACCESSORIES

Methods, Collections, Studies
Harmonicas, Kazoos, Strings

RECORDS - LP'S & 45'S

All traditional & contemporary
folk artists in stock

RECORDERS & RECORDER MUSIC

Kueng, Pelikan, Heinrich, Adler,
Herwiga, Purcell, Dolmetsch

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

ROBBIE BASHO Vol. 2:

THE GRAIL AND THE LOTUS

Takoma cl007

As one might well expect, the area known as "experimental" folk (?) music, as exemplified by Bull, Fahey, and Basho, has become a bit more clearly defined with the passage of time and the appearance of a fair number of records. As generalizations go, one might say that Bull has pretty well staked out Bach, the Near East, and multiple instruments; Fahey is almost purely American with definite Indian leanings; Basho has opted for the Far

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

Broadside

East with the emphasis on mood. And like all generalizations, this one will probably be knocked into a cocked hat by next week. But not by this record, at any rate.

Basho has come a long way since his first record (*Seal of the Blue Lotus*, Takoma C1005, reviewed Vol. IV, No. 24). His structures are more coherent, and his approach considerably more lyrical. Unfortunately, he has not made my job any easier; his music still defies reasonable description and will be enjoyed only by those who have learned the art of listening with both the outer and inner ear.

There are six long cuts here, all on G string guitar. "Dharma Prince" is a remarkable piece combining masterful koto work (and this on a 6-string guitar!) with undetectable transitions to flamenco. One cannot tell where the koto stops and the flamenco starts. "Oriental Love Song" is a fine mood piece with whistling that borders just a little bit on movie theme music. "Street Dakini" uses the "Slaughter on 10th Avenue" theme and does not come through until the third or fourth listening. "The Grail and the Lotus" is a beau-

"RAGTIME" ELIOT KENIN

will accept a limited number of beginning & intermediate students in all folk styles for the summer.



founding director
of the Philadelphia
Folk Workshop

Call 876 - 6265

ten years' teaching experience

tiful piece with elusive, half-remembered themes and images.

Although Basho still shows a tendency to wander a bit too far during his improvisations, occasionally losing both the theme and the listener in the process, he has very definitely come of age with this record. His technical ability is superb and his ability to create images and moods is second to none.

An excellent record. Perhaps a bit far out for some, but excellent nonetheless.

Phil Spiro

NEWS FLASH! Basho is rumored to be in Boston. Details and engagements are unknown at this time.



A PIECE OF BROKEN GLASS

Rob and Gretchen

Choice MG 515

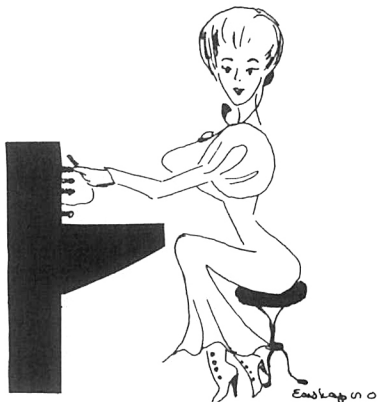
This, I believe, is Rob and Gretchen's first album, and it is a very good one. Rob is an excellent guitarist, both in technique and ideas (especially on "My Haunted House"). Gretchen has a pleasant, well-controlled voice with which she can sing almost any type of folk music. She needs this ability, for Rob is an impressively versatile songwriter. On this album, he has written in the rag-time, blues, modern, and traditional folk styles and has done so with consistent quality.

My own preference is for those cuts on which Rob plays and Gretchen sings alone, such as the best one, "My Haunted House." Their styles are complementary, not redundant; this makes their performances just that much richer. When they both sing, they are not always together and their harmony becomes repetitive. But these are small points next to the considerable song writing ability of Rob and the vocal flexibility of Gretchen. With a bit more experience, they should be-

FLO'S

Personalized

Answer Service



*old fashioned service with
a modern touch*

734-6680

BOSTON • BROOKLINE • CAMBRIDGE

Reviews

come excellent performers. There is something here for most everyone's taste, so give a listen.

Ralph Earle

THE PENNYWHISTLERS

Nonesuch H-2007

How can seven girls singing in a babel of foreign tongues be so entertaining? Yet, The Pennywhistlers are such a group and this, their second album, is more than entertaining. Because of their outstanding musicianship this record has much more to recommend it than merely the listening pleasure it brings. The Pennywhistlers are consummate artists. Their phrasing, intonation, and enunciation are excellent throughout, but it is their marvelously inventive harmony which is their unique hallmark. This harmony, by Phillipe Kouter and Ethel Raim, gives these songs their lasting value. One could remain ignorant of the lyrics (although a translation is provided) and still enjoy every playing of this record — it is that rich in musical worth.

Of the European songs I enjoyed "Shto Mi e Milo" and "Dilmano, Dilbero," although the



The
Flying Lion
Coffee House
1180 Pleasant St.
Fall River,
Mass.

EXPANDED SUMMER SCHEDULE

WED.—SUN.EVENINGS 7-11 P.M.

Folk artists, experimental films, speakers, play and poetry reading, coffee and conversation (see schedule page).

latter's rhythm defied my attempts to analyze it, but special mention should be made of the two American folksongs on this album. The austerity of the arrangement in "Portland Town" is very effective in driving home the bitterness of the mother. And Ethel Raim's singing in "Will You Miss Me When I'm Gone" is so authentic, that I would challenge anyone to be able to tell that she was a singer of Slavic folksongs.

Musically speaking, The Pennywhistlers are the most talented folk group I have heard on records, and this album is ample proof of their engaging abilities.

Ralph Earle

THE WURLITZER COMPANY

ESTABLISHED 1856

*"The name that
means music to
millions"*

Welcomes you to visit our new musical instrument department featuring

brand name GUITARS—BANJOS—AMPLIFIERS —DRUMS

**BRING THIS AD IN FOR
A FREE
PICK ASSORTMENT
OR A FREE
GUITAR CHORD CHART**

..... Picks, capos, strings, all accessories

Music books, methods, collections

Harmonicas, autoharps, kazoos

Combo organs, electric pianos

Martin band—instruments

PIANOS

ORGANS

STEREOS

375 Boylston St. Boston Mass at Arlington St.- phone 267-4410

9 to 9 Monday through Friday- Saturday till 5:45

the veer city rider

by Peter Stampfel



I'm doing this in May. Time is so fast now that, for instance, I could mention current good 45's that would be archaic by the time this is printed.

Here's two lists — how I love to make lists! — eventually maybe doing whole column on lists. There's, for instance, the GIMME LIST which is a petition to the Cosmos, so to speak, and everybody has made activity lists. Ha-Ha.

Lists! To Port! Down to the sea in lists! Shopping lists! Christmas Card lists! DIDN'T YOU READ MAC LUHAN YET WHO I HOLLERED ABOUT LAST SUMMER? READ HIM QUICK BEFORE IT'S TOO LATE — BUT NEVER MIND. TIME DOES NOT EXIST.

(EXTRA.) As reported by James Joyce in 30's and Mac Luhan in 1962 and many others in between — Da whole planet (the whole planet?) even Sardinia! Even Steven!

*New England's oldest &
largest sandal shop*

Leather Design



**CUSTOM MADE
SANDALS**

5 year guarantee

Bags - Belts - - -

48 BRATTLE ST. HARVARD SQ.
CAMBRIDGE, MASS.

hours 12 - 6 phone 491-0451

BROWSE 17,500 TITLES

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

PAPERBACK EXCHANGE

1011-1013 Massachusetts Ave.

Cambridge, Massachusetts

Tel. 354-5200

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

(Yes? Yes?)

WHOLE SHEBANG REVERTING TO TRIBAL BASIS!

"Is that all?"

"Whut kinda basis is dat?"

"I don't know...he looks normal..."

TRIBAL BASIS DAMMIT! and that's why vast recent increase in:

1. Indian costume freaking.
2. Defeatism in general (only now it's called cool).
3. Tribal Style dancing!
4. FOLK MUSIC BOOM! CRASH!
5. Etc!
6. Drums! Beat! Ho Ho Ho!
7. Connie Francis should be shot.

Brand new addition to famous CREEP LIST!

Bobby Kennedy (that jive punk)
Lord Byron
Harry Anslinger & Caligula
Virgil
John Milton
Nancy Sinatra
Lou Christie
Marquis De Sade (I'm sick of those fools who defend him.)
James Brown (any man who touts Brown when Otis Redding is around, would rather eat flies than steak.)
J. D. Salinger (worshiping a family who worships a suicide! The essence of the 1950's.)
Jackson Pollock (another suicide.)
Samuel Beckett. Bucket. Buckle. The whole beat scene. Let all those death yawps lie in their maggot heap.
The Shades of Knight
(Clouds gather, golden and silent. Cherubs flutter to earth shrieking "BALM! BALM!" and hurling viscous clots at passers-by.)
(In yellow thread on pick background.)

NICE LIST

Part one, been here awhile:

| | | |
|-------------------|---|----------------|
| Cool Jerk | — | The Capitols |
| Sweet Talkin' Guy | — | Chiffons |
| Oh, How Happy! | — | Shades of Blue |
| Dirty Water | — | Standells |

Part two, recent:

| | | |
|---------------------------|---|-----------------------|
| River Deep, Mountain High | | Ike & Tina Turner |
| Little Girl | — | Syndicate of Sound |
| Paperback Writer & Rain | | Beatles |
| Elvira | — | Don't know who did it |
| Take Time Out For Love | | Isley Brothers |
| A Lover's Prayer | — | Otis Redding |
| You Better Run | — | Rascals |

A few months ago, I touted a book called Only Lovers Left Alive. You've probably heard the Stones are going to do it as a movie.

Two more, recent paperbacks:

The Sterile Cuckoo, by John Nichols. The writer is 24 and has written a very good, very funny, very accurate, boy-girl relationship study. Avon, 75¢

I Am The Beautiful Stranger, by Roaslyn Drexler. Incredible gawp city schizophrenic dialogue by young teenage girl — or maybe not, there's a great deal of reality shifting. Am personally fond of reality shifts. Wheee... TERRY SOUTHERN says "the best book I have read in a very long time..." Dell, 60¢

Both these books are very good and fun as hell to read.

Summer Time... Livin' Easy...
Song

Summer Time, Summer Time
Sum Sum Summer Time...
Song

In The Good Old Summertime...
Song

Lazy Hazy Crazy Days of Summer...
Song

Most Wonderful Summer of My Life...
Song

WAIT TILL SEPTEMBER, YOU WON'T
RECOGNIZE THE PLACE.

original jewelry clothing leather craft

DOOR

designers 3

52 boylston st.

cambridge

AUTOHARPS CARLOS GUITARS ESPANA GUITARS GOYA GUITARS HAGSTROM

(Ask Us About These)

ALSO;

BANJO HEADS IN ALL SIZES

MOST POPULAR STRINGS

EMBROIDERED
GUITAR STRAPS

JACK'S
DRUM
SHOP

252 BOYLSTON ST.
HA-6-5222
BOSTON



DIRTY SHAMES POSTPONED AT ROOK

The appearances of the Dirty Shames at the King's Rook in Ipswich were postponed, due to difficulties beyond the control of the club. Members of the DS who were in England could not arrange to be back in this country before the day they were due to open in Ipswich, and so their arrival at the club in time for performances could not be guaranteed. Their appearance has been rescheduled for July.

HANK SNOW "OPRY" SHOW AT ARENA

Sunday night, June 19, Grand Ole Opry will come to the Boston Arena. Featured on this Fathers Day special will be Hank Snow, Dottie West, Archie Campbell, Dave Dudley, Johnny Paycheck, and the Roadrunners. MC for the show will be WBZ disc jockey Ron Landry. Tickets are available at agencies around town or at the box office.

TURKSHEAD OPERATING IN WELFLEET

The Turkshead has opened a second coffeehouse, this one in Welfleet on Cape Cod. The Cape establishment will feature many of the same entertainers who appear in their Boston club, and the same menu. During the month of June, weekend entertainment will be the rule, but the opening of the summer season in July will boost the occasion of music to every night.

Come Gather Round ...

by MARY STAFFORD

Although this column is usually about ballads, the subject of collecting cannot be so easily limited, and therefore anything said about collecting must apply to all folk songs, not just ballads. Indeed, one of the most important rules of the good collector ought to be, "Do not attempt to restrict what the singer performs for you."

How do you go about collecting folk songs? First and foremost, says Bill Lyons, who has first-hand knowledge of the subject, you must be quite familiar with collections already in print from the area you intend to cover. In the first place, this will give you some idea of what songs the people sing — that is, whether you are likely to find many lumberjack and sailing songs, or whether you will hear instead songs about floods, farming, and local murders. It will also familiarize you with the general plots of many indigenous songs, so that you will recognize variants you may hear. And perhaps most important of all, such collections will often give you the names of informants and the towns where they live. Informants may not always divulge all they know for a collector. Any number of prejudices may stop up the free flow of music. A man is not likely to sing for a woman songs with less than proper plots or words; a woman may withhold similar songs when singing for a strange man. The personal rapport between singer and collector may be good or poor, and this will influence the success of the session. And even if the informant you find through already published collections has no new music for you, he may be able to suggest other singers who do..

Another big help in collecting, according to Bill, is a local person who is willing to travel with you. Such a person is invaluable in convincing singers of your sincerity, and in creating a friendly atmosphere in which a singing session may grow. As an example, Bill mentions a collecting trip in Nova Scotia on which a local lawyer accompanied him to several places. He was able not only to intro-

duce him to the people, but often guided conversation towards good songs, asking questions about local happenings. Bill says he found it best to be straightforward about his purposes. He carried notebooks and a tape recorder with him, but even though much tape was taken, in the end it was not enough and had to be rationed. He would explain that he was interested in folk music from both the historical and educational viewpoints. He warns would-be collectors not to be too discouraged if the informant claims not to know any songs. Informal talk may lead to invaluable finds, and even if the informant sticks to his statement and won't sing, he may suggest someone else you can talk to.

It's an obvious advantage to be able to sing yourself, as Bill does. People are more likely to swap songs with you after you've begun by singing your best for them. This also allows you to channel the session, for you can sing a version of a ballad or song you particularly want to get, and then ask if they have ever heard anything like it. It seems to me that this is the best way of getting ballads, especially; for to ask if the singer has ever heard "a song about a man who cuts off his wife's head and kicks it against the wall" is likely to bring some pretty peculiar responses if he has not.



A mind open to associations is an absolute necessity. Too many folk song enthusiasts do not see the relationships between variants of a song. The differences between "Young Beichan" and "Lord Bateman" are small, and most people can see that they are basically the same song. But the differences can stretch, till "Sir Hugh" who is killed by the Jew's wife becomes "Little Sir William" who is killed by the schoolwife. Ballad commonplaces move from song to song, complicating the matter. So the alert collector is on the look-out for phrases, plot peculiarities, and other clues which will identify the song he has found as a relative of a better-known one.

To summarize, then, some beginning pointers for the collector:

- 1.) Know what has been already collected in the area in which you will be working.
- 2.) Know the more common songs well enough to recognize variants of them.
- 3.) Have at least some names to contact when you begin, and if possible, have a local person to help you.
- 4.) Be simple and direct with possible informants, and do not attempt to direct or edit the songs that are sung to you.





COFFEEHOUSE

THEATRE

by jan chartier

The Candlelight Players, featuring Ed Shade and Clair Harden, closed their season with readings of Robert Frost. This summer Ed and Clair will be at the Shakespeare Festival at Croton-on-Hudson.

This Is It will reopen under a new name (to be decided by contest on opening night) and a new management on Friday, June 17. It will operate as a private tea house under sponsorship of the International Arts Association. In addition to featuring music, with emphasis on classical, Oriental, and chamber music, the new teahouse will concentrate on drama and poetry. Interested performers are invited to attend this Friday after 8 p.m.

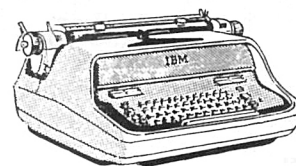
Tempo Theatre closed out at the Rose with a repeat performance of "The Lion" by Amos Kenan. The cast: Reggie Stuart, Beverly Doyle, and Billy Barnum. They all did a fine job with a strange play.

A few months ago when I reviewed this play, I said that I didn't understand it. I still don't. And I haven't met anyone who does. This is precisely why I chose to mention it again in this column. It's an extremely fascinating play that leaves the mind confused and the imagination free to wander. Each actor plays several characters — sometimes aggressive, other times defensive, and still others with a complete lack of emotion.

I'm sure the play was written for audience reaction — any kind of reaction! It was written to make the audience awake, notice, react to anything and everything that exists.

Jack Sheridan is to be commended for the scene changes and the pace of the play. The props were simple, but extremely effective, and the play kept moving — scene after scene — if you stopped to wonder, shame on you. The thinking was for later, and then it hurt. Amos Kenan must be a strange man, in an exciting kind of way.

By the time you read this, the Rose Coffeehouse will have closed for the summer. Owner Greg DiBello should be congratulated for his perseverance and his willingness to give new talent a chance. He's presented some fine artists in the past year and the growing audiences have shown their appreciation through repeated appearances. From the looks of things, even more drama and poetry will be performed at the Rose next season.



RENT
a TYPEWRITER
IBM ROYAL

ADLER • OLYMPIA • HERMES
UNDERWOOD • OLIVETTI • REMINGTON • SMITH-CORONA
ELECTRIC - MANUAL - PORTABLE
RENTED - SOLD - REPAIRED

The Symbol of Quality

FREE
DELIVERY

PORTABLE
SPECIALISTS



LONG CARRIAGES
TECHNICAL KEYBOARDS

LARGEST STOCK
34 YEARS EXPERIENCE

2158 MASSACHUSETTS AVE., CAMBRIDGE, MASS.

CALL **864-2053 - KI 7-4731**

FOLK NEWS: CLEVELAND

by Dave Loebel

In Cleveland, THE place for folk music is La Cave, now in its fifth year of operation. Recent visitors have been Tom Paxton, Jim and Jean, Eric Andersen, Pat Sky, and Jose Feliciano.

A long awaited event is the return to La Cave of Phil Ochs, who will appear June 23-25. Phil began his career here about five years ago, singing with Jim Glover, now one half of Jim and Jean. Other performances will be given by Judy Henske, (July 1-9), and Paul Phillips, (July 12-17).

The Back Room features local talent. Many fine singers display their wares at the Monday night hoots notably local favorite Tom Shipley, a songwriter whose writing is an interesting blend of influences of Bob Gibson and Gordon Lightfoot plus his own individual style.

WCLV-FM features folk music Saturday nights between 10 and 1, and on Thursdays evenings between 11 and 12:15. WKYC has a show on Sunday nights between 11 and 12, which features local talent and occasional interviews.

The nationally syndicated R&R show, Upbeat, which originates in Cleveland, has had as performers Eric Andersen and Jim and Jean.

BORN

words

TO

& music

DIE

by Mark Spoelstra

Born, ————— Born to die. —————

Learn-ing to kill is liv-ing to die.

Why not live for the days to come,

In - stead of chok-ing chok-ing the

life ————— from an un ————— born son.

2. Look, look at the seashore,
Breathe, breathe in the pines,
Feel for your heart -- is it still beating,
Or has it died, dead in its shell,
And is your blood wine?
3. Drink, drink, you warmongers,
Cut -- with your cold blade of fear,
But your power is dying, so let it be told,
Your blood and your bones will age with decay
And rot in your soul.



4. Hear, hear what I say,
Millions of us will die in one day,
Teach fears you cowards, preach love, you saints,
Still I'll tell you, and I'll tell you ---
It's not too late.

© Copyright 1963 Stormking Music, Inc.
Suite 1304
200 West 57th Street
New York, New York

dear BROADSIDE

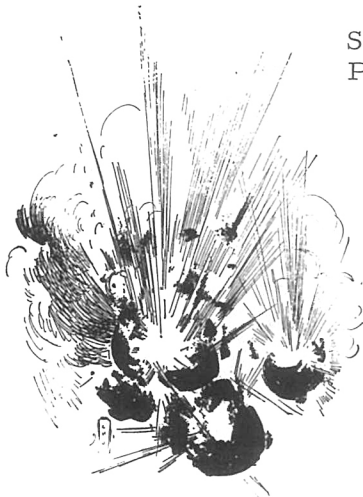


dear BROADSIDE:

This letter is written to offer some real proof of the songwriting ability of one of America's newest and best topical songwriters—Barry Sadler. In a magazine article about Sgt. Sadler (Time, I believe) there was one very interesting fact (actually, many)—he can and does write songs in the astounding space of ten minutes. This certainly seems hard to believe after reading about those other songwriters of recognized ability who spend anywhere from hours to weeks on a song (except perhaps "Everybody Must Get Stoned"); and, if it is true, it certainly shows Sgt. Sadler's talent. Ten minutes may seem like a very short time, but let's think about it a little. I tried writing down all the words to "The Green Berets" and found it took something like five minutes to do this. If we add to this the time it takes to come up with a suitable tune and guitar chords, we find that Sgt. Sadler spends perhaps thirty seconds of thinking to come up with his songs; this must put him above even the exalted Dylan. Actually, in the interests of modesty, we should probably allow fifteen minutes for a song as good as "The Green Berets," which gives him about five minutes of thinking time. This is undoubtedly still a record, and proves beyond all doubt that Sgt. Sadler is one of the greatest new songwriters to appear on the topical folk scene.



Sincerely yours,
Paul Harvey



dear BROADSIDE:

There have been many comments on the artist's obligation or lack of obligation to his listeners. I found Patrick Sky's letter in BROADSIDE particularly interesting.

That the artist is not bound to follow the wishes of the public is, in my estimation, a good and valid point. Certainly a performer

is free to choose who he wants to or doesn't want to please. He can sing the song he wants, paint the picture he wants, when he wants, where he wants, etc. But, so what? That's not the point. What is so objectionable is the factor within a performer himself which governs his tastes.

Perhaps "objectionable" is a poor word; it is lamentable. It seems that just as a performer's style reaches a sort of maturity, an intense individuality, a radical change, occurs. The artist rushes to the other end of the scale and begins frantically crushing out any evidence of his former style. He becomes unusually defensive and bares his teeth viciously at any critics of his new style. He creates such an elaborate facade that one feels he is trying to hide something like insecurity. The artist is terrified that he may lose his independence from his listeners—he deliberately changes his style to assert that independence. He is, in effect, chaining himself to the task of shocking his followers, and is really pushing himself deeper into the pressure that he sought to avoid. His efforts become ludicrous, but in a pitiful way.

Not that all change and innovation are wrong (if that word means anything). Pas de tout! A growing, flexible performer is far more interesting than a stagnant one. But to progress and to regress are not the same thing, my friends. And fie upon those who change just for the sake of changing!

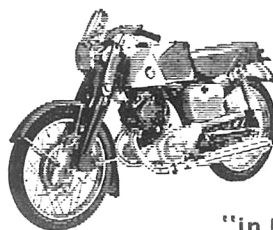
This letter is not intended to insult anybody in particular, nor is it meant to pass judgment on any modern school of thought. It is not necessarily a criticism of Pat Sky just because I mentioned his letter in the beginning. If it hadn't been for him, my mouthbow would be in pretty sad shape now...

Sincerely,
Susan Palmer
Maryland

Jay's Motor Service

Repairs on Foreign Cars, Motorcycles,
and Scooters.

Spring Tune-Ups
&
Overhauls



67R Cedar St.
Somerville
623 - 9884

"in back" of Porter Sq.

dear BROADSIDE



dear BROADSIDE:

Have you any information on Spider John Koerner's brother's Rhythm & Blues group, "The Urban Roots"? I've heard a lot about them from mid-westerners whom I've met here and in New York City, but can find nothing positive about them anywhere. Do you know if they are doing anything — either recording or playing in this area?

Mary Ann Waters
160 Comwlth. Ave.
Boston

(This is news to us, and if any of our readers have any information about the group, we'd appreciate hearing... Ed.)



dear BROADSIDE:

After reading the review concerning Tom Rush or the "devirgined" one, I was quite agitated with its creator.

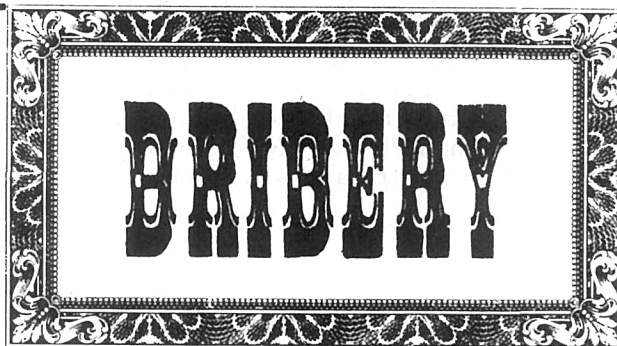
Tom Rush has lost nothing. I saw him perform last Saturday to a group of gum-chewing would-be "folkies." To an audience such as this, he delivered a passion-filled evening. As if he was singing to the few who were listening for something other than "Who Do You Love?" (Which, I might add, he said was only something he did for amusement.) I heard a poet sing.

The critic stated: "I can only sigh and wish that one of my troubles in life were that 'I can't stop more than just a few minutes, baby, to make love to you.'" Since when does a poet only relate with the most earth-splitting issues? The poet's life is an aberration. Tom Rush can only stop a few minutes; he has to make love to the whole world!

Concerning the unsensitive critic — "He's been on the job too long!"

S. R. M.
Melrose, Mass.

In the grand old Boston tradition,
THE BROADSIDE
is adopting a policy of (absolutely shameless)

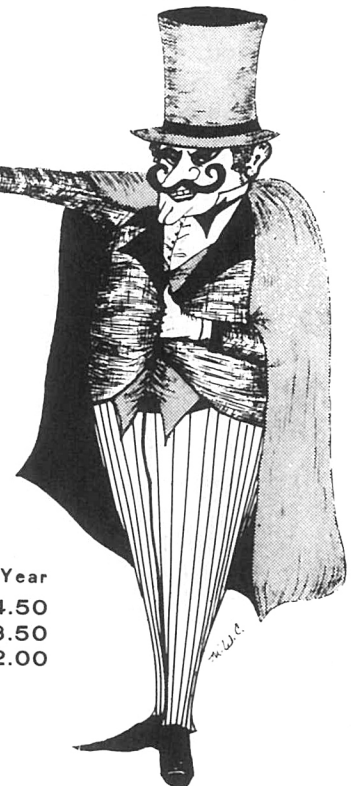


As an incentive for taking out a year's subscription to the Broadside, (and really, you shouldn't even need an incentive), we're offering, for just a little while, a book of coupons with your order. Each coupon is good for one admission into the coffeehouses listed below.

The specific policies of each coffeehouse regarding the coupons are printed in the book.

One Eyed Jack & Loft & Orleans & King's Rook

26 Issues — One Year
1 year - \$4.50
2 years - \$8.50
years - \$12.00



I am enclosing my check money order
for \$ _____ for a _____ year subscription to

THE BROADSIDE

P.O. Box 65 Cambridge, Mass. 02139

NAME _____

ADDRESS _____

ZIP _____



If you want to know about

FOLK MUSIC

SUBSCRIBE TO

SING OUT!

THE NATIONAL FOLKSONG MAGAZINE

1 year \$5.00

2 years \$8.00

SING OUT!

165 West 46th Street New York, N. Y. 10036

WALKER'S CARRIES A COMPLETE LINE OF LEVI'S

HAVE WE GOT BOOTS

WALKER'S HAS THE LARGEST SELECTION EAST OF THE ROCKIES



Roper Boot
Natural
Rawhide
19⁹⁵
Pair



Natural
"Ruff-Out"
Retan Foot
22⁷⁵
Pair



Angus Black
12" Dip Top
Dress Boots
24⁹⁵
Pair



Natural Long Wear
Ruffout
Wellington
14⁹⁵
Pair



13" Frye
Jet Boots
Black Only
22⁹⁵
Pair



Frye Cherry Brown
Smooth-Out
Cowhide
18⁹⁵
Pair



Natural Ruffout
Brushie Boots
Crepe Sole
10⁹⁵
Pair



Brown
Crocodile
Grained
24⁹⁵
Pair



Custom
Black Angus
Underlays
18⁹⁵
Pair



Original Frye
Jet Boots
Black, Brown
18⁹⁵
Pair



Natural Roughout!
Custom &
Exclusive
21⁵⁰
Pair
Also
Black
CALF



Natural
Roughout!
14" Custom
29⁹⁵
Pair
Also
Black
CALF

FRYE
BOOTS

AND
OTHER
TOP
MAKERS

Walker's

The FRYE Boot Store That Offers MORE!

CHOOSE
47
STYLES
IN ALL!

SIZES
MEN'S 6 to 13
LADIES
3 1/2 to 10

Open Wed. Evening till 8:15 PM

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

KREY'S DISC

in Boston

60 Boylston St.
every day til 8:30

116 Bromfield St.
623 Washington St.

Northshore

Northshore Plaza
Peabody

Northgate Plaza
Revere

Southshore

Southshore Plaza
Braintree

Westgate Plaza
Brockton

Bring in this ad for these prices

ANNOUNCING THE OPENING OF OUR NEW PRUDENTIAL CENTER STORE.

TO CELEBRATE THE OPENING OF UPTOWN BOSTON'S MOST COMPLETE RECORD DEPARTMENT,

WE ARE OFFERING AN ADDITIONAL **10 %** ON OUR REGULAR DISCOUNTED PRICES

TO ALL OF OUR CUSTOMERS. FOR THE CONVENIENCE OF LATE SHOPPERS, THOSE WHO LIVE IN THE AREA, AND FOR THOSE OF OUR CUSTOMERS WHO FIND THE NEW STORE MORE CONVENIENT THAN OUR OTHER LOCATIONS, WE WILL CARRY A WIDE SELECTION OF TRADITIONAL AND MODERN JAZZ, CLASSICAL, POPULAR, AND A BROAD RANGE OF SELECTIONS FROM THE MAJOR RECORD CATALOGUES AVAILABLE IN THE UNITED STATES. WE WILL ALSO CARRY A COMPLETE LINE OF SHEET MUSIC, CLASSICAL AND FOLK GUITARS, HARMONICAS, AND ASSOCIATED ACCESSORIES.

OPEN EVERY EVENING EXCEPT SATURDAY UNTIL 9 PM