

THE

Volume VI, Number 1

March 1, 1967

TWENTY-FIVE CENTS

BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS

V

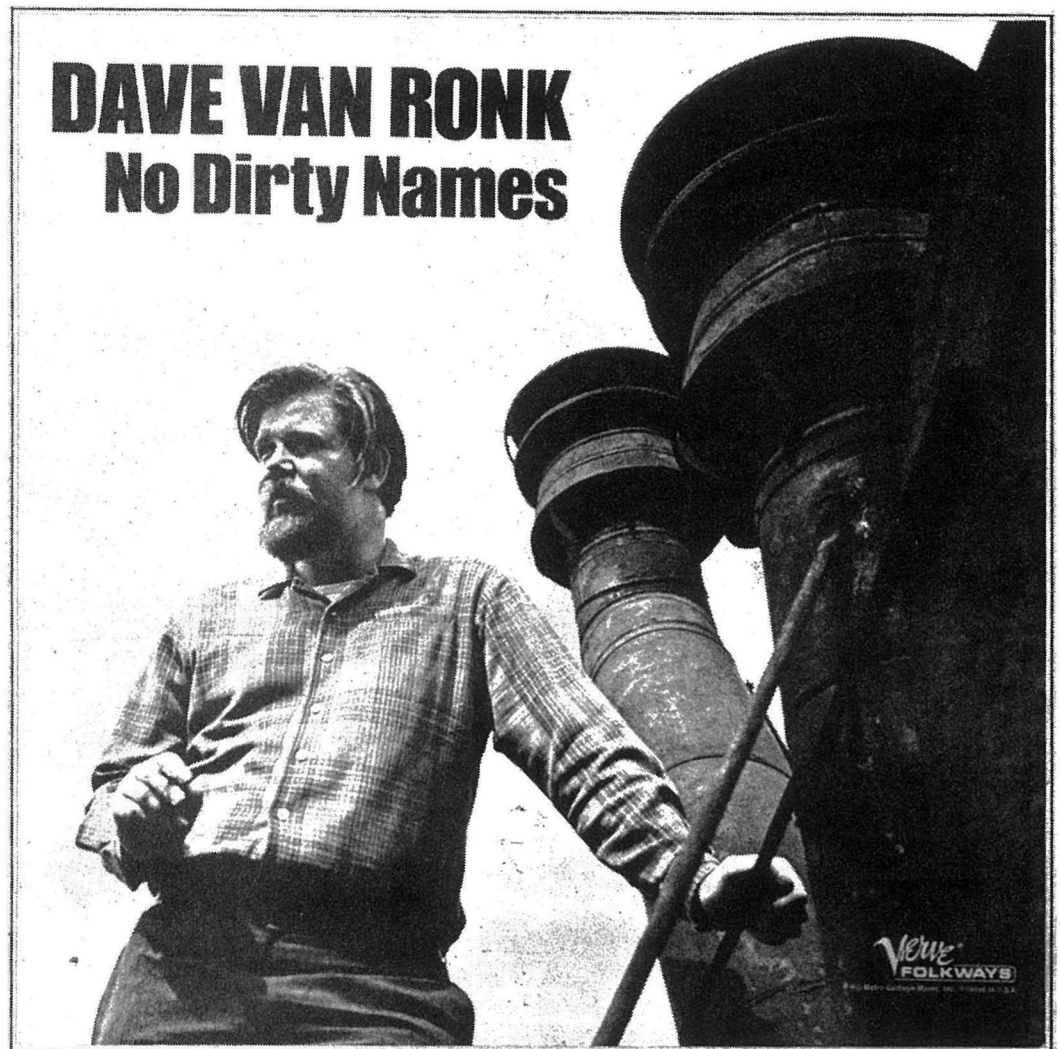
DAVE VAN RONK

If you enjoyed him at Jordan Hall

Saturday night (Feb. 18)

hear his latest, any night...

on Verve Folkways Records



Verve
FOLKWAYS

5

In the first three Anniversary cover stories, I set a precedent of using this space to personally extol by name every staff member and explain their contributions to this magazine. Late Sunday night two years ago, with the issue put to bed (and myself also), I awoke in the middle of the night to the realization that, in the cover story, I had forgotten to mention one of the hardest working, most self-sacrificing members we had. Since the printer was due to pick up the issue at 8 a.m. the next morning, I had no alternative but to get there early, set additional type, tear apart, redesign, and put back together two pages. I resolved that that would never happen again. The hassle was not the extra work, but the fear that the next year I might not remember in time.

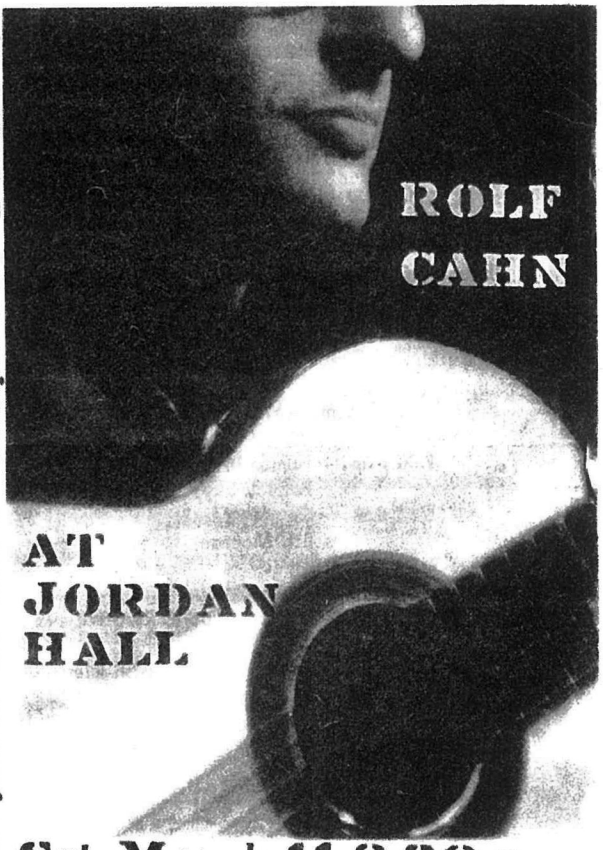
Last year our anniversary message was short, mentioned nobody, and, I found out, disappointed everybody on the staff who was looking forward to what had become a traditional recognition.

I plead their forgiveness. If for no other reason, space does not exist in sufficient quantity to catalogue the beautiful presents of themselves by so many to us.

Reader, I petition your forbearance for a moment while I address this conglomerate, the staff.

Staff, (including all of you who have been with us and left, tried to be with us and been unsuccessful) I want you to know that without exception, that despite our considerable hang-ups with each other, despite moments of gruffness, ire, sarcasm, despair, unfairness, last straws, carelessness and stupidity on my part, I love each and every one of you separately, and all of you as a whole. The

Kingdom of Blues Empire of Flamenco



**ROLF
CAHN**

**AT
JORDAN
HALL**

Sat. March 11, 8:30 pm

Tickets: \$4, \$3, \$2. — at: Out of Town Ticket Agency, Harvard Square
Jordan Hall, 30 Gainsboro St., Boston, KE 6-2412
The Turk's Head, 71 1/2 Charles Street, Boston

important thing is that with all the reasons to have long ago become non-existing, we still do exist, and will continue to do so. This vehicle is our creation, even if each of us finds elements in it to decry. Thank you.

And now dear reader, it's your turn. We love you for a special reason. That reason is because you have more often than not chosen to understand us. You have argued with us, to be sure, critized us, claimed loss of faith, challenged us, dared us, and occasionally even praised us. We thank you for letting us be ourselves, neither a thing smoothed out of pander to the taste of a large bland-demanding, blank-

(please turn to Page 23)

THE BROADSIDE

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LAST MINUTE CHANGES AT WINTER FEST

REVISED FOLK SCHEDULE

Saturday, February 25

Afternoon admission - \$1.00
Evening Concert - \$3.00, \$2.00, \$1.00

1:00 p.m. - PETE SEEGER
Children's Concert - Main Auditorium

1:00 - 5:00 p.m. - WORKSHOPS
Room 200

1:00 p.m. - Humor in Folk Music
Patrick Sky

1:45 p.m. - Country Music
Bill Monroe

2:30 p.m. - Blues
Junior Wells

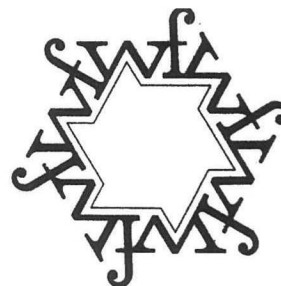
3:15 p.m. - Music of Puerto Rico
Yomo Turo

4:00 p.m. - Ballads of the British Isles
Norman Kennedy

2:00 p.m. - THE BOSTON FOLK SCENE
Main Auditorium
Eric Von Schmidt
Leonda
The Villagers
& others

EVENING CONCERT - 8:30 p.m.
Main Auditorium

Bill Monroe
Janis Ian
Patrick Sky
Junior Wells
Yomo Turo
Carolyn Hester
Staple Singers
Pete Seeger



Sunday, February 26

Afternoon admission - \$1.00

1:00 p.m. - THE BOSTON FOLK TRIO
Children's Concert - Room 250

2:00 p.m. - THE BOSTON FOLK SCENE, Part II
Room 250

Tickets are available at:
War Memorial Auditorium Box Office

10 a.m. - 6 p.m. daily



SCHEDULE CHANGES

It was announced this week that Eric Weissberg had been asked by Winterfest to perform the Banjo Concerto which Earl Robinson was commissioned to write. The substitution was made necessary when Pete Seeger found that the score was technically beyond his capabilities. Since the event is scheduled after press time, but before this issue comes out, we can only hope that you found out in time to attend.

Many last minute changes of the Folk Fest portion of Winterfest have been announced. Most important of the changes is the addition of Pete Seeger to the Saturday night concert. Also appearing with Seeger will be The Staple Singers, Carolyn Hester, Junior Wells, Bill Monroe, Janis Ian, Yomo Turo, and Patrick Sky. Workshops previously scheduled for Sunday have been moved to Saturday afternoon.

The Boston Folk Scene concert, originally scheduled for Sunday afternoon, has been split into two concerts. Boston Folk Scene - Part I will feature Eric Von Schmidt, Leonda, Dan Gravas, The Villagers, and others and will be held at the Main Auditorium beginning at 2 p.m., Saturday afternoon. Boston Folk Scene - Part II will be held in Room 200, Sunday afternoon at 2 p.m.

the veer city rider

by Peter Stampfel & Antonia



FAKE SUMMER NOW! There's a great product out to do it with. The Carolina Soap and Candle Makers have something called "Carolina Wilde Strawberry Sachet." It comes in a spray can and you squirt it around the room and this sort of light strawberry rain comes down. Or spray in your bed and sleep in a strawberry patch. Yum. These people also make lemon shampoo, which makes the whole business of hair washing fun. All these things come in other smells too, like bayberry and magnolia, but the fruits seemed most interesting. Maybe because we're waiting so hard for summer.

Then there's summertime eating Wisconsin cheddar cheese and tomatoes. Wow. And lots of Kool Aid, a little hard to find at this time of year but worth the effort in sheer atmosphere. And wear lots of orange clothes, or yellow. It helps get that warm feeling. We'll make it through winter yet, by hook or by crook!

New albums out by the Stones, Beach Boys, Mamas & Papas, & Donovan. Heard the Stones and Donovan.

More Renaissance. The people that put out Captain Marvel comics have a comic book called Fatman, The Human Flying Saucer. The best and most influential comic book man is Will Eisner. He wrote and drew Spirit comics in the 1940's and is the main influence for the E. C. classics of the early '50's. Now he's doing it again for 25¢. Absolutely some of the finest art work Western man has produced.

We got a treble booster and now we can boost trebles. What a good sound. Very crystalline.

I might buy a home-made fuzz tone. These produce a "dirtier" sound than commercial fuzz tones, which are lots of fun too. Fuzz tones & treble boosters can be teamed up to produce sustained unbearable notes.

The Spencer Davis Group at last! How about the Who? And the Move? And the Cream? And the Pink Floyd?

Lothar and The Hand People will have a record out by March 1. One side "L-o-v-e," features theremin.

Mysterious Al Wilson, ex-BROADSIDE reviewer, is a member of a California blues band called the Canned Heat Blues Band.



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.**

Bill Barth & Nancy Jeffries have arrived in New York and the Swamp Lilies are back in rehearsal. Hooray! First tapes should be made this week. We're doing a lot of original material.

For them as are interested in the occult, here's a list of CANDLE COLOR MEANINGS, mainly courtesy of the House of Candles:

WHITE	-- good, purity
GRAY	-- uncrossing, victory over evil
BLACK	-- evil
RED	-- health, strength, love, physical matters
GOLD	-- attraction, success, magnetism
GREEN	-- money, crops, finance
BROWN	-- earth, reality matters
BLUE	-- the spirit world
ORANGE	-- concentration or dreams
PINK	-- happiness
YELLOW	-- spiritual enlightenment or revelation
PURPLE	-- power (very strong color)

We've been burning candles for assorted purposes since the summer, with good results. You put oil on a candle; what kind of oil will determine the results. Always oil candles from center to top and from center down to bottom. This is called "observing the laws of polarity." I don't know what happens if you don't. We've been doing it and just got new Ampeg amplifiers as a result.

FEEDBACK LIVES!



RAMBLIN' ROUND

w/dave wilson

Before any of you read further in this column, I'd suggest that you first turn to and read Carol Sterkel's "Portable Landscape" column, elsewhere in this issue; for my statement here will be in the nature of a dialogue with Carol.

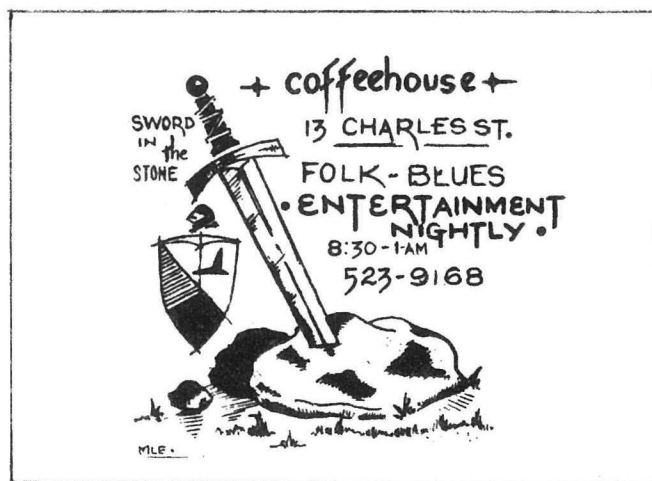
I am reluctant to present a column like this to the readers, it seeming most reasonable to me that this kind of thing be settled off the printed page rather than in public. Still, if I agree to the printing of Carol's column in this issue (and I felt that if I didn't it would only add more and valid fuel to her fire), I feel also obligated to make some statement to you, Carol, and offer you, dear readers, a chance to gain perspective from both of our angles.

When I offered you a column, Carol, it was in reply to your telling me that Denver deserved representation. So when I told you to "just do it," I also asked you to read over the rest of the regional columns to get an idea of what it is about.

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WARM WINTER
PARKAS
AT LOWEST PRICES
OPEN THURS. and FRI. 'TIL 9 P.M.**



The fine line between editing and censorship is hard to determine. Also, reasons for editing are varied: most editing is done to attempt to make sense out of what is written, occasionally we will edit for space requirements, and sometimes we edit for relevancy.

Along with me, I'm sure many readers are interested in the Denver music scene. I am also sure that there is a great deal of pertinent information about which to write. As regards to references about nationally-released records and music events of national scale, we are interested in Denver's reaction to them—a different thing altogether than a personal evaluation of those things.

As to the "deletion" of your column, we have run every one we have ever received with the exception of one, the one which would have run in this issue in place of the indictment which we printed. Faintly, the suspicion grows that perhaps this is all or partly a mistaken concept of deadlines. On the chance that it is, I have mailed you a detailed list of deadlines for the next few months.

Back to the original problem, BROADSIDE is primarily a folk music magazine. Granted, many peripheral things show up in these pages. Regional columns are not one of the things which it is the editor's intent to permit to be peripheral. They may include peripheral elements without being of peripheral focus. Dig the difference?

If there are additional items which you think are important, but not directly pertinent in your column, send them along separately, and we will do our best to get them in.

In any event, love, Carol, and we are waiting for your contributions.



KNEE-DEEP IN BLUEGRASS

by Bob Jones



Recently the Quest coffeehouse (140 Clarendon Street, corner of Stuart) hosted The Blue Ridge Mountain Boys with yours truly holding down rhythm on guitar instead of the usual mandolin. The Boys also appeared in concert backing up yours truly at Suffolk University. The band has had some reorganization of personnel, featuring especially the inclusion of Clyde Franklin on five string and Neil Rossi on fiddle. The group has spent some time lately recording radio shows for Dave Kahn's syndicated radio show, "Travels in the World of Folk Music." They are due to be aired soon on Dave's broadcasts throughout the East Coast and Canada.

There are several bits of good news for bluegrass fans in New England. First, of course, is the appearance of the great Bill Monroe at Boston's Winterfest. Second is the news that the newly reorganized Tennessee Cutups (Featuring Bill Harrell and Don and Ronnie Reno) will be appearing at Club 47 in Cambridge, Mass. on March 9, 10, and 11. This band is a combination that everyone is anxious to hear. Towards the end of March Fred Pike and Bill Rawlins and their Twin River Boys will be making an appearance at the Club 47 (Cambridge, Mass.).

Readers in Louisiana have a couple of opportunities to hear the Osborne Brothers. Bluegrass Unlimited reports that the Osbornes will be appearing at the Monroe and Alexandria, Louisiana High Schools on March 3 and 4 respectively. Other upcoming appearances for the Osbornes are at the Athens, Georgia City Auditorium on March 9 and the Augusta, Ga. Municipal Auditorium on March 10.

Country music fans in the Washington, D. C. and Baltimore area can hear bluegrass on WDON (1540 kc.) Monday and Friday afternoons at 12:40. Speaking of radio, Jim Eanes is now working as the disc jockey of a country and Western show on WKBY in Chatham, Virginia.

Apparently King records has folded altogether. Word is that their entire remaining stock was bought up by Jimmy Skinner of Cincinnati, Ohio. Rumor has it that County Records is also on the way out. Jimmy Moore's spouse reports that the Blue Mountain Boys (the central New Jersey group run by Jimmy Moore and Mac Justice) is recording for Decca's Brunswick label.

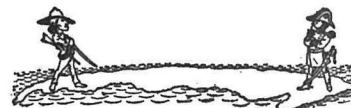
AMERICAN FESTIVAL OF MUSIC

Due to a conflict in bookings at the Commonwealth Armory, the American Festival of Music, sponsored by the Boston Herald Traveler Corporation, has been rescheduled to its original dates, Thursday through Sunday, April 20 through 23.

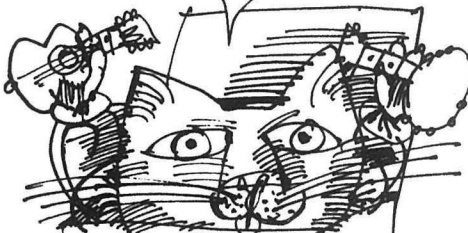
The program now looks as follows:

Thursday night - Music of the Americas
Friday night - The Frontier Tradition
Friday at midnight - The Living Blues, Part I
Saturday afternoon - Singer/Songwriters Concert
Saturday night - The Living Blues, Part II
Sunday afternoon - Folk-Rock Concert
Sunday night - The Mountains and the Plains

The Living Blues Concert was divided into two parts to show more adequately the involvement of the Blues through Jazz and Gospel, and through Rhythm & Blues and Rock & Roll music.



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 Swartz

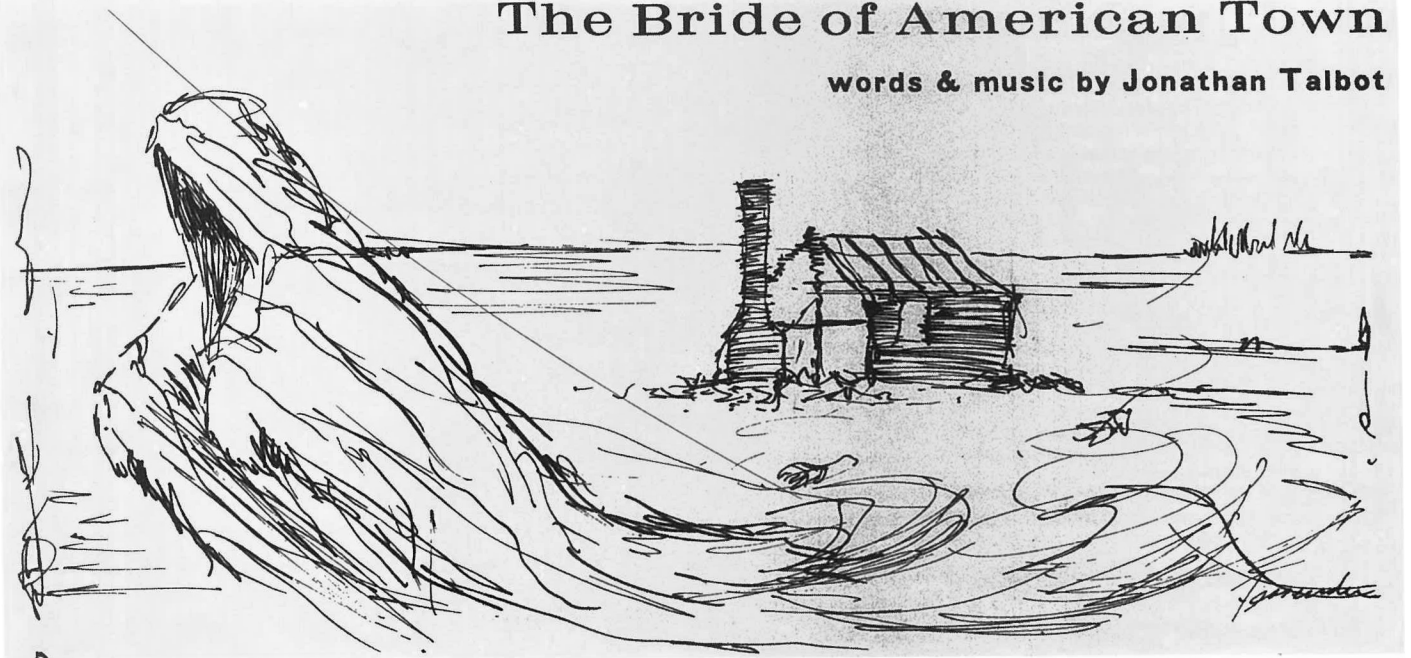
Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

FOLKLORE PRODUCTIONS

176 Federal Street / Boston 10, Massachusetts / Tel: HUbbard 2-1827 / Manuel Greenhill, manager

The Bride of American Town

words & music by Jonathan Talbot



1. Word has come 'round from A - mer - i - can town that the peo-ple have
ta - ken a bride. She walks through the night dressed in all shades of
white, with de - struc - tion and death by her side. 2. Her

2. Her eyes hold the fires of a thousand dead suns
She sings the earth where she walks
Her voice holds the thunder of ten thousand bombs
She shatters the sky when she talks.
3. She seduces the boys of American town
And leads them to far distant lands
And she drinks of their blood as they die in the mud
For a reason they can't understand.
4. Bluebeard of old had no candle to hold
To the bride of American town
For it's beyond the believing of man's fondest grieving
The number that she has struck down.
5. Woe be to the bride of American town
And to those who would take her to bed
For her love is the love of sorrow and pain
And her kiss is the kiss of the dead.
6. Word has come 'round from American town
That the people have taken a bride
She walks through the night dressed in all shades of white
With destruction and death by her side.

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The Boston Herald Traveler Corporation Presents



AMERICAN FESTIVAL OF MUSIC '67 Commonwealth Armory - Boston APRIL 20-23, 1967

Producer/Festival Director
George Papadopoulos
Associate Directors
Bill Wilkins, Dave Wilson

The American Festival of Music '67 is the first national musical festival. This year, it will trace American popular music from its origins in six separate concerts.

Thursday, April 20

MUSIC OF THE AMERICAS

(Our New World of Neighbors)

The music of our neighbors has influenced our own music through importation. From Argentina to Nova Scotia, the Bahamas to Hawaii, characteristic musical modes have crossed our borders and merged with our melodies. This program will present music from Canada, the Caribbean, Mexico, and South America.

Friday, April 21

THE FRONTIER TRADITION

(From Plymouth Rock to Hullabaloo)

American music has been begot by many generations of frontiersmen on many frontiers during frequent social changes. Our modern music is enriched by the songs of the plowmen, the whaler, the western cowboy, the immigrant, the patriot, the rebel, the minstrel and the migrant worker.

Saturday, April 22

THE LIVING BLUES

(From the Mississippi Delta to Chicago)

Jazz, the only unique American musical form, has its origin in the Mississippi Blues, and this comes directly out of the songs and sounds of the American Negro. From them have come blues, ragtime, jazz, gospel, rhythm and blues, all now deeply ingrained in our musical heritage. Featured will be music of The Delta, New Orleans, and Chicago, and its evolution into the contemporary "blue-eyed" City Blues.

Sunday, April 23

THE MOUNTAINS AND THE PLAINS

(The Nashville Sound)

Hillbilly, or Country & Western music, is today the only popular music for large areas of America. It is rooted in the fields and furrows of the early frontiersmen of Appalachia, with its central home in Nashville, Tennessee. Today's "Nashville Sound" owes its nature to Nashville's Grand Ol' Opry, our most vigorous modern musical mainstream. Highlighted will be examples of music from The Appalachians, The Moving West, The Rockies, Songs of Work and Play, Blue Grass, and the Truist Driving Men.

Write: Unicorn Concert Productions, 351 Mass. Avenue, Cambridge, Mass. 02139
Or Phone: 617-864-2676





COFFEEHOUSE

THEATRE

by jan chartier

Kay Bourne and The Curate's Egg have announced details of their long-awaited premiere production of "Sea Root." Performance dates are March 2-5 and 9-12 at the Rose Coffeehouse.

"Sea Root" is a New England vignette. The locale is a small coastal town; the language verse New England dialect. The play concerns itself with the cycle of knowledge: mask, discovery, and response.

Author Vincent Ferrini was born in Saugus, educated in Lynn, and lives in Gloucester. He is well known as a poet both here and abroad, and has had two plays produced off-Broadway which were included in "The Best Short Plays of The Year."

The Curate's Egg, an experimental theatre company, is composed of young professionals and students. They are dedicated to the idea that a play is an Event, something significant to be shared among the actors, and among the actors and the audience, and they seek to have the play Happen as it's performed.

Kay Bourne, a directress of high merit, is quite enthusiastic about this new script. The combination of her guidance and the serious endeavors of The Curate's Egg may well make this production The Event in coffeehouse theatre this season.

Jack Sheridan has a knack for locating interesting scripts, but his choice of actors and/or his direction often leaves much to be desired in the productions of Tempo Theatre. The best in each performance is quality acting only in comparison to the whole; what can be termed the "high" points should be the standard level of acting, allowing the better sequences to achieve even higher peaks. Without knowing his procedure as a director, I suggest that a longer, more intense rehearsal

period may be the simple solution. Many of the productions I've witnessed could use more polishing without any threat of the cast becoming overly familiar with the script and sliding downhill.

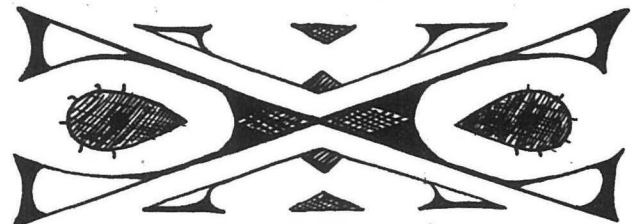
On Friday, February 10, Tempo Theatre presented two one-act plays at The Rose. The first, "The Last Word (and what to do about it)" by James Broughton, was a short, lightly-handled dialogue before doom between man and wife. In their last moments before the end of the world, this couple found little to discuss except the memory of previously unshared trivia. The man was played by Ashley Westcott, the woman by Mary Hughes. The funniest, and the most biting lines were their cries to be saved, their desperate cries to anyone or anything while fully aware of the lack of meaning and hope.

"The Balloon" by Amos Kenan was by far the main feature. (This is the same man who wrote "The Lion," which was fully reviewed twice last season.) The play expresses a highly pessimistic view of life through brief skits by characters that are you and me and us all at once. It is a powerfully dramatic piece that I do not feel reached its full potential during the performance I witnessed.

The Girl, played by Toni Lewis, and the Boy, played by Jim MacDonald, have one scene without words. Here they did some fine acting that perfectly conveyed their emotional stress. Janice Newman, as the woman who is a prostitute, also displayed moments of true communication.

A controversy lies with two male actors remaining — Jack Sheridan and Bill Barnum. Their portrayal was meant to be that of the insignificant, well-conditioned masses. Personally, I feel their lack of acting hurt the production. There is a difference between not acting and acting as nothing.

The remaining actor, Jim Wrynn, approached the above case; the main difference is that he made himself a part of the play.

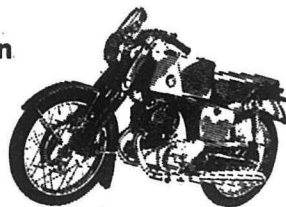


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New York News & Notes

by Kathy Kaplan

Jose Feliciano showed up on Bob Fass' program and showed that the rumors about his death were indeed rumors... Other recent guests have included Billy Faier, Robin Roberts and Happy Traum, and Jody Stecker and Dave Bromberg. Some of "Radio Unnameable's" frustrated early-to-bed listeners might be happy to know that the program has gone back to the old time, midnight on Monday through Friday. Steve Post has taken over the Sunday night show, calling it "Sunday Night Experiment" while trying to decide what format to use. Next month it will probably be renamed "The Outside"...

Buffy Ste.-Marie will be in concert at Philharmonic Hall on March 17th. The Clancy Brothers and Tommy Makem's annual St. Patrick's Day concert will be the same evening at Carnegie Hall...

Jesse Fuller at St. Peter's on March 31st...

NET televised Pete Seeger's concert from the Ethical Cultural Society of N.Y....

British TV officials hired Donovan to compose the music for a "modern psychedelic love ballet"...

"The Golden Screw," a folk-rock musical, moved to its new home on MacDougal Street. Haven't seen it, but heard one critic say "... 'The Golden Screw' has all the appeal of a rusty nail!"...

Congratulations (a little late) to Dayle & Steve Scotti on the arrival of their second son, Christopher Robin...

Milly Hypes edits a new music bulletin called "The Country Music Gazette." It is strictly a fanzine, with the usual photos, capsule biographies, and the like. It covers both C&W and bluegrass. For more information, write to Milly at Box 2050, Roanoke, Va. 24009...

If I ever dig my way out of all this snow, I'll have a report on Doc Watson's concert next issue...



ARHOLIE ACQUIRES CAVALIER

Arhoolie records has announced their acquisition of masters from the now defunct Cavalier recording company. The two masters mentioned in the announcement were of jazz pianist Burt Bales, and streetsinger Jesse Fuller. The Fuller disc is one of Jesse's first recordings. Both albums will be released in March.

THE JAZZ WORKSHOP

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FEB. 27-MARCH 5

JOHN

HANDY

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NEW

ENGLAND

APPEARANCE

Instrumentation: Saxophone, electric violin, cello, bass, guitar, and drums.

This is the group that broke it up at the Monterey Jazz Festival last summer. Now with two great albums out on Columbia, Handy has been receiving national acclaim as the most significant and exciting new group in jazz. Don't miss this engagement.

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for the under 21 age group

SUNDAY MATINEES: 4 p.m. - 7 p.m.

EVENINGS: 9 p.m. - 2 a.m.

SATURDAY: 8 p.m. - 12 p.m.

COMING ATTRACTIONS

March 6 - Brother Jack McDuff

March 13 - Jackie Cain and Roy Kral

March 20 - George Benson Quartet

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Patches' 15 Below has of late been bringing some new talent to Baltimore. They've also been bringing back some old favorites who just haven't been around recently. For the first weekend of February, Raun MacKinnon, who used to sing regularly at both the Foghorn and LeFlambeau, held the stage. Since I last saw her she has become considerably more polished and poised. I have rarely seen audiences at the 15 Below as excited as when Raun was on stage. Particular favorites of mine were "The Bitter Withy" and Dino Valenti's "Let's Get Together."

As I write, the coming weeks at Patches' promise the return of Don Leace and the area debut of Sandy Phelps. Don has long been a favorite in both Baltimore and Washington, and Patches' 15 Below is mostly filled in advance on reservations.

Sandy Phelps may be debuting in this area, but she has quite a reputation preceding her. Raun MacKinnon says she is someone to

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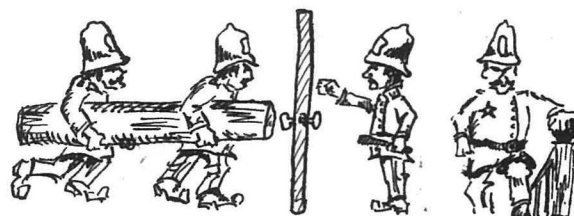
watch for. It should be a great month. For the current schedule, please see the schedule page.

Speaking of Dino Valenti, we were talking about him, and seem to agree that he must also use the name Chet Powers and that he is a kind of modern legend. I'd appreciate it if anyone who knows more about him would write to me, Mike Esterson, at 3503 Southvale Road, Baltimore, Maryland 21208.

Ken tells me that Eddie Adcock, the great banjo player of the Country Gentlemen, has been drafted and that either Dick Drevo or Bill Emerson will take his place. By the way, the Gentlemen now record for Rebel Records.

Sam Lay of the Butterfield Blues Band has been playing lately with the James Cotton Blues Band, which should be in Washington soon.

Next time, more on Bloody Mary and his Black Plague Trolley Car Museum, but until then, Strawberry Fields Forever!



PEOPLE FOR PEACE CONCERT

A second People for Peace Concert has been scheduled for March 8 at Symphony Hall. Although confusion over who will appear is evident at the moment, the most likely roster seems to include the Blues Project, Judy Collins, Tom Paxton, The Fugs, David Blue and the American Patrol, Mike Seeger, and the Lords & Ladies. Other performers are expected to be announced shortly.

(The following article is a summary of books and recordings which will provide valuable source information in the fields of blues and gospel. The material for the article, prepared for us by one of our Washington correspondents, was obtained as a result of research done at Georgetown University in the field of blues.)

Researching the Blues

by Ken Leowinger

There are many ways you can go about collecting information on Negro music (Gospel, blues, etc.). One way is listening to records and reading the notes on the record jacket which vary from accurate to terrible. The only way to find out the right information is to compare several sources and see who corresponds to whom. Prestige, Elektra and Folkways usually have good liner notes on sources. The other major labels are not much good, especially Vanguard. The real nitty-gritty comes on small labels like Arhoolie, Origin Jazz Library, Melodeon, Takoma, Prestige Bluesville, Blues Classics, Delmark, etc.

The real information can't be found on records unless you are a millionaire and you can buy them all. Read books and read the right ones. I will try to keep you up on what are the good books and records.

Blues is a vast field and different books deal with different elements. On the new blues (post-war Chicago), the best book out is Charles Kiel's The Urban Blues. This book covers the scene well and although his opinions on the older researchers are a bit narrow, all the facts are correct. This book is a must for anyone who has more than a passing interest in the music.

Reading these books may seem to be making an academic discipline out of a folk cul-

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ture. Hell no. These books turn you on where to go and they save you months of listening and buying the white imitator-recreators before you hit the real thing. (No Virginia, Dave Van Ronk is not where it's at. Neither are Hammond, Rush, or Koerner, Ray, & Glover. They're fun, but so are Skip James, Robert Johnson, and John Hurt.)

Samuel Charters' The Poetry of the Blues is a good primer and easy reading. Lots of information, but a little redundant. Charters' The Country Blues is badly outdated and filled with misinformation and is now being revised. Wait for the revised edition. Paul Oliver's Blues Fell This Morning is okay but not spectacular. His Conversation with the Blues is an excellent background source on writers, singers and the Southern culture. John Fahey has a thesis on Charlie Patton which is in publication and should be good. Jerry Silverman's guitar manual is worthless but his Folk Blues is only mediocre. The introduction is good. Sing Out! often has articles; take them with a grain of salt. BROADSIDE's series of interviews with Son House is of some value, but Son is a chronic liar. Skip James is also not too truthful; if you see him in a coffeehouse and don't get to know him well you'll get misinformation. A big book, Blues and Gospel 1899-1943 by Dixon and Goodrich is great for the real dates of recordings. A must.

Later I'll give more books, gassy records and opinion.

FOLK NEWS: CLEVELAND

by Dave Loebel

The Coffee House has been re-opened, as has The Gate, which is now called Diogenes' Lantern and is located on the second floor of the downtown YWCA.

Flamenco guitarist and singer Anita Sheer gave a concert at Cleveland State University. Previous performers at CSU include Jesse Colin Young and William Clauston.

Gordon Lightfoot will be performing at Expo 67 in May

The Perlich Project now begin at 11 PM.

Janis Ian has a new single, "Janey's Blues."

A new Cleveland-based label, Mainline, has released a single by local singer Paul Penfield, who records under the name "Everyman."

Billboard has confirmed the Bob Dylan-MGM rumors, stating that a movie deal is also included. MGM has also signed Ian and Sylvia and have released a single by them, "Lovin' Sound"/"Pilgrimage to Paradise."





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OUT OF STATE



La Cave Cleveland, Ohio

February

Th 23 } David Blue and
F 24 } The American Patrol
Sa 25 }

March

F 3 }
Sa 4 } Rev. Gary Davis
Su 5 }

Second Fret Philadelphia, Pa.

February

F 24 } Woody's Truck Stop &
thru } Camp Films
M 27 }

March

W 1 } Spider John Koerner &
thru } "Keaton Festival"
M 6 }

W 8 } Joni Mitchell &
thru } "Chaplin Festival"
M 13 }

Patches' 15 Below

Timonium, Md.

February

F 24 } Joe Martellaro plus
Sa 25 } Terry Blake & Brother Bill
Su 26 } Hoot

March

F 3 } Mike Boran
Sa 4 }
Su 5 } Hoot

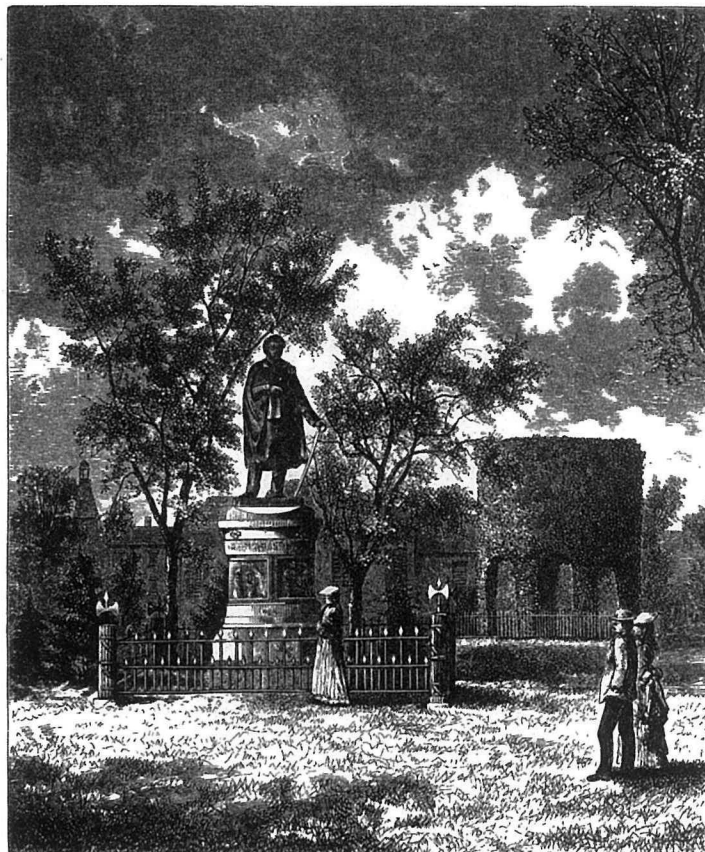
Tete A Tete Providence, R.I.

February

F 24 } Lynn Kushner
Sa 25 }
Su 26 } Hoot
M 27 } Closed
Tu 28 } Belated Groundhog Day Ceremonies

March

W 1 } Belated Groundhog Day Ceremonies
Th 2 }
F 3 } The Prickles
Sa 4 }
Su 5 } Hoot
M 6 } Closed
Tu 7 }
W 8 } Early St. Swithin's Day Festivities
Th 9 }
F 10 } Jody Gibson
Sa 11 }
Su 12 } Hoot
M 13 } Closed
Tu 14 } Mama's Day Gaiety
W 15 }



Main Point Bryn Mawr, Penn.

February

F 24 } Eric Andersen
thru }
Su 26 }

March

Th 2 } Ramblin' Jack Elliott
thru }
Su 5 }

F 9 } Leonda &
thru } John Pilla
Su 12 }

Out of Town Concerts

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8:00 pm

March 10 - TONY SALETAN and IRENE KOSSOY

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February
F 24 Forum on "The College Student"
Father Alves & Professor Sean
O'Connell from Univ. of Mass.
Sa 25 Folk Music - Charlene Hall
Su 26 Folk Workshop - 2:00 p.m.
March
F 3 Tempo Theatre - "The Lion" &
Sa 4 "The Man with the Flower in
his Mouth"
Su 5 Folk Workshop - 2:00 p.m.
F 10 Pam Threlgall - Classical guitar
Sa 11 Dramatic Readings
Su 12 Folk Workshop - 2:00 p.m.

Club 47

UN 4-3266

February
F 24 Junior Wells
Sa 25 Mike Cooney
Su 26 Hoot
M 27 Eric Von Schmidt
Tu 28
March
W 1 } The Staple Singers
thru 5 }
M 6 } Mike Seeger
Tu 7 }
W 8 Charles River Valley Boys
Th 9 Don Rebo, Bill Harrell
F 10 and the
Sa 11 Tennessee Cut-ups
Su 12 Hoot
M 13 Rolf Cahn
Tu 14
W 15 Jim Kweskin & Mel Lyman

Unicorn

Dial UNICORN

February
F 24 } Jackie Washington
Sa 25 }
Su 26 }
M 27 Hoot w/Dick Summer
Tu 28 Jackie Washington
March
W 1 } Jackie Washington
thru 5 }
M 6 Hoot w/Dick Summer
Tu 7 } Clara Ward &
thru 12 } The Ward Singers
M 13 Hoot w/Dick Summer
Tu 14 Clara Ward &
W 15 The Ward Singers

... AND COFFEE TOO



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Sword in the Stone

February 523-9168

F 24 Kathy Gonsalez & Marc Worthington
Sa 25 Bill & Renee
Su 26 Hoot & Auditions w/Dan Gravas
M 27 } Open - best of hoot
Tu 28 }
March
W 1 John Synnott
Th 2 Jon Adelson
F 3 Dan Gravas
Sa 4 Bill Schustik
Su 5 Closed
M 6 Hoot & Auditions w/Dan Gravas
Tu 7 Special - best of hoot
W 8 Dr. Doubilet &
The Park St. Undertakers
Th 9 Marc Worthington
F 10 The Whinin' Boys
Sa 11 Bill & Renee
Su 12 Closed
M 13 Hoot & Auditions w/Dan Gravas
Tu 14 Special - best of hoot
W 15 Guest star



Turk's Head

February
F 24 Nancy Michaels
Sa 25 Chris Smither
Su 26 } Rolf Cahn
M 27 }
Tu 28 }
March
W 1 Chris Smither
Th 2 Steve Koretz
F 3 Nancy Michaels
Sa 4 Chris Smither
Su 5 } Rolf Cahn
M 6 }
Tu 7 }
W 8 Chris Smither
Th 9 Steve Koretz
F 10 Nancy Michaels
Sa 11 Chris Smither
Su 12 } Rolf Cahn
M 13 }
Tu 14 }
W 15 Chris Smither

Rose

523-8537

February
F 24 }
Sa 25 } "An Evening w/James Thurber"
Su 26 }
M 27 } Closed
Tu 28 }
March
W 1 Closed
Th 2 } The Curate's Egg
F 3 } presents:
Sa 4 } "Sea Route"***
Su 5 } by Vincent Ferrini
M 6 }
thru 8 } Closed
W 8 }
Th 9 } The Curate's Egg
thru 12 } presents:
Su 12 } "Sea Route"***
** for reservations call 523-8537

Where It's At

February

F 24 } Battle of the Bands w/Ron Landry
Sa 25 }
Su 26 4 pm - Finals, Battle of Bands
M 27 } Closed
Tu 28 }

March

W 1 Band Auditions w/Ron Landry
Th 2 The Mere Bagatelle
F 3 The Ramrods
Sa 4 The Blues Project, plus the Orphans
Su 5 4 pm The Blues Project & the Orphans
M 6 } Closed
Tu 7 }
W 8 Band Auditions w/Ron Landry
Th 9 } To be announced
Sa 11 }
Su 12 Band Auditions

Seventh Circle

247-8729

February

F 24 Jim Oestereich
Sa 25 Dr. Doubilet & the Part St. Undertakers

March

Th 2 Films - Subject: ballet
F 3 Charlene Hall
Sa 4 Art, Kathy & Larry
Th 9 Films - Subject: artists
F 10 Bob, Carol & Bill
Sa 11 Eleanor Best

Boston Tea Party

February

F 24 The Cloud &
Sa 25 The Bagatelle

March

F 3 Eden's Children &
Sa 4 The Bagatelle
F 10 Lothar & the Hand People &
Sa 11 The Orphans



King's Rook

1-356-9754

February

F 24 Go-go dancing to 2 bands
Sa 25 Go-go dancing to 2 different bands
Su 26 Folk Music
M 27 Free Hoot
Tu 28 Go-go dancing to 2 bands

March

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

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February

F 24 } The Lords & Ladies
Sa 25 }
Su 26 }
M 27 Closed
Tu 28 Ringo Angel

March

W 1 The Biggest Thing in the World
Th 2 }
F 3 } The Lords & Ladies
Sa 4 }
Su 5 }
M 6 Closed
Tu 7 Ringo Angel
W 8 Theater - "The Queens of France"
Th 9 }
F 10 } The Lords & Ladies
Sa 11 }
Su 12 }
M 13 Closed
Tu 14 Ringo Angel
W 15 Theater - "The Queens of France"

Damaged Angel KE6-7050

February

F 24 Priscilla DiDonato & Al Burke
March

F 3 Silent Movies - comedy
F 10 Pete Marston - folk music

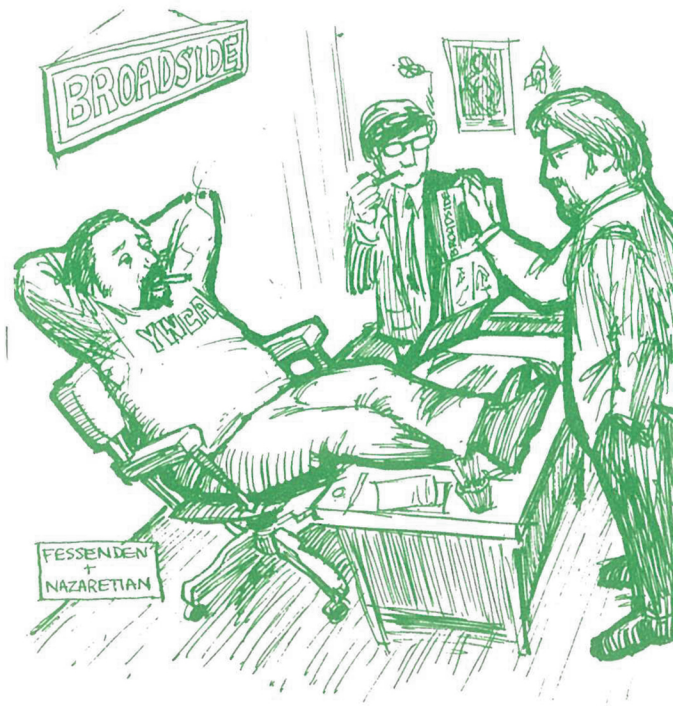
Local Concerts

February

Sa 25 Winterfest Folk Concert

March

Sa 4 SABICAS
Jordan Hall - 8:30 pm
W 8 PEOPLE FOR PEACE -
BLUES PROJECT, JUDY COLLINS
TOM PAXTON, Others
Symphony Hall - 8 pm
F 10 CLANCY BROTHERS &
TOMMY MAKEM
Back Bay Theatre - 8:30 pm
Sa 11 ROLF CAHN
Jordan Hall - 8:30 pm



Not bad, but Dave Van Ronk in a towel?

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Boston audiences who have over the last year or so been reading about Lothar and the Hand People in various columns of this magazine will at last get a chance for first-hand observation. Lothar and the Hand People, who feature the use of a theramin in their instrumentation, will be appearing at the Boston Tea Party on March 10 and 11. Also on the program for these two nights will be The Orphans.

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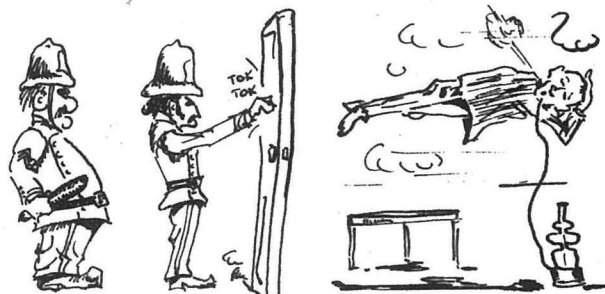
Sam Hinton

Folkways FA 2401

This album by Sam Hinton puts several ballads under each of five general subject headings to show the development of either the melody or verse of the songs and therefore their interrelationships. As well as a capsule representation of the traditional folk process, it provides some alternative and perhaps not common versions of well-known ballads which deserve to be heard more often. An example of this is "The Happy Land," which as Hinton sings it, has a flowing melody and an interesting textual variant.

The performances are a bit too declamatory; Hinton does not change his presentations to accent the differences between similar songs. Only on Sonny Terry's "Old Jabo" does he really inject some spirit into his singing. His harmonica playing is quite good on this cut. He is a good guitarist and a sensitive musician, as his arrangement of "The Cowboy's Lament" testifies.

Ralph Earle



THIS IS MY STORY

Hank Snow

RCA Victor LPM-6014

For some reason, the review copy of This Is My Story did not arrive until after the record had been out for some time. As a result, this record got in behind a large stack of new releases. The album was released last fall, and it is a shame that the review has been so delayed. This album could well turn out to be the comedy hit of the year. The album is made up of two (regular LP) records. The second one (sides three and four) is rather good, containing a collection of Hank Snow's old hits. Hank Snow himself narrates the first record, an autobiographical dramatic reading. Apparently, Snow wrote the script himself without any ghosting by other writers. However good Hank Snow may be as a country singer (and he is quite

Reviews

good), his talents with English prose are negligible.

As is probably becoming obvious from the tone of this review, there exists a strong difference in the musical worth of the two records in this album. One is a good Hank Snow collection. The other has very little value. For students of the history of country music, for those who want to hear old Hank Snow recordings, and for ardent Hank Snow fans, the first record is a worthwhile investment in listening time and, presumably, money. The second record is a good solid country record. It's a shame they can't be purchased (or not) separately.

Bob Jones



THE EGGPLANT THAT ATE CHICAGO

Dr. West's Medicine Show and Jug Band

Go Go 22 17 001

For some, this record swings softly along through ten innocuous ragtimey nonsense songs. For me, it is a bore to hear ten songs in the same key, A major. At first, I thought it was simply a poor choice of programming; then, when band after band hummed on, I decided that perhaps Dr. West's etc.'s kazoos only came in that one key, or else there had been a sale on that particular model.

Norman Greenbaum, Bonnie Zee Wallach, Evan Engber and Jack Carrington are in the jug band business, and inevitably they are going to be compared with The Jug Band. They can't stand up to this kind of comparison. They have pleasant voices, but for all the excitement implied by the name "jug band," their singing is dispirited and unexciting. Their instrumental work is adequate, and their kazoo improvisations are appropriate. But I'm afraid I cannot erase the impression of dullness that forty minutes of A major creates. Maybe if I play one cut at 45 rpm, another at 78...

Ralph Earle

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CLIFF CARLISLE, Volume 1

Old Timey LP 103

It is not without due cause that Jimmy Rodgers is often called the father of country music. He directly influenced most of the "traditional" music, the country and Western music, bluegrass, and even Western Swing that has been played and written since his time. Jimmy Rodgers' influence began as soon as his first records were released. One of the many musicians who fell under the Rodgers influence was a young man from Spencer County, Kentucky (near Louisville) named Cliff Carlisle.

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Try to picture someone trying to sound like Jimmy Rodgers without imitating him. Remember that Carlisle is bound to have considerably more old-time Kentucky mountain influence than Jimmy Rodgers. Then add lots of Hawaiian guitar. You should have a pretty good idea of what this record of Cliff Carlisle sounds like.

Most people who have heard of Cliff Carlisle remember him from when he recorded with his younger brother Bill as the Carlisle Brothers during the late thirties. This album, then, is a somewhat less common collection of Cliff Carlisle's own material. It includes a very Jimmy Rodgers sounding song ("Waiting For a Ride") and that old chestnut "Tom Cat Blues," as well as several other interesting songs. Those who like Jimmy Rodgers will no doubt like this record. While neither the writing nor the singing was actually done by the master, Carlisle reproduces the Jimmy Rodgers sound so accurately that it makes very enjoyable listening.

Bob Jones

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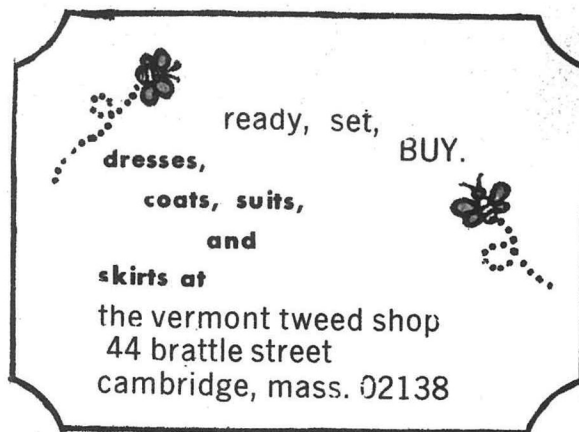
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This album in the ethnomusicological series out of Indiana University was recorded by Dieter and Nerthus Christensen and is accompanied by an extensive and informative booklet describing the area, tribes, instruments, and musical forms recorded here. The previously nomadic Kurds are being restricted in their wanderings by a government sedentarization plan; whether their music will be affected has yet to be seen.

As presented here, this music is highly ornate and very symbolic. The performances are by professionals and semi-professionals; therefore, there is a good deal of personal embellishment of the vocal line. The texts as they are translated here are notable for their rich imagery. They utilize metaphor extensively and inventively.

In listening to these various representatives of Kurdish musical forms, I was most struck by the tremolos executed by the singers, one of whom was seventy when he was recorded. These tremolos are unlike any device used in Western music. The best description I can give is that in rapidly alternating between the normal and falsetto registers they sound like a combination of a thrill and a yodel. However they are produced, they are very impressive and effective in lending a distinctive colour to the melodies.

As with most of the ethnomusicological series, this recording is not exactly the source for the show-stopper a young folk singer might be seeking, but it is a documentation of an arresting form of musical expression, therefore interesting and valuable.

Ralph Earle



Reviews

THE TRANSFIGURATION OF BLIND JOE DEATH

John Fahey

Riverboat RBl

The appearance of a new Fahey record evokes emotions more frequently associated with Marvel comic books, Kurt Vonnegut novels and Tom Wolfe essays (essays??); them what don't indulge — don't indulge, and them what do (yes, thank'ee, I'll have a chew) are wondering just what the hell is he going to pull off this time.

And this time? According to Riverboat, the San Francisco distributor sent a letter along the following lines: "Just received the first hundred Fahey records, and will probably order a few more soon... Just opened the box and saw the cover — send two hundred more immediately!" That cover is by David Omar White, and is the most outrageous cover in record history. One hundred fifty odd INDIVIDUALLY drawn skulls! Serpents! Skeletons! And the lettering! The notes—thirty pages of the most precise calligraphy this side of the Middle Ages (careful, son, that's hand made)! Having partially recovered from the trauma of seeing this...? cover?... and ?notes? (the variorum edition to be published posthumously by the Gringj Press)... dare we listen to the record?? Can anyone follow that act? Fahey can — almost.

We find plenty of good, solid Fahey, but no epics, no spectaculars, no "Grist Mill," no "Banks of the Owchita," no "Said Any Ladies," or "Dance of Death," no really great Fahey.

Yet the record grows on the listener, and will probably be played as frequently as any of the other Fahey records.

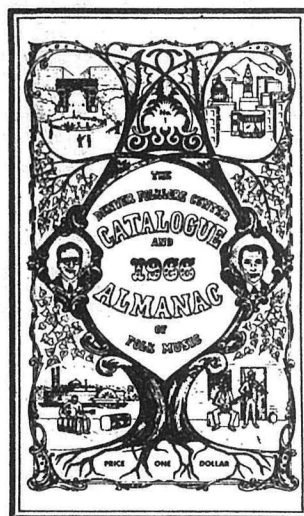
"Beautiful Linda Getchell" (L. Mayne Smith on banjo) and "On the Sunny Side of the Ocean" are in that lilting, almost lyric vein that has become one of Fahey's trademarks — controlled, well stated, and very musical. "Orinda-Moraga," "Tell Her to Come Back Home," and "101 is a Hard Road to Travel" are typical Fahey pieces — good, but nothing special for a fifth record; the latter two are Uncle Dave Macon songs that have undergone a sea-change, emerging as straight Fahey.

"My Station Will Be Changed After (sic) While" is a haunting thing, partly of "Pastures of Plenty"/"Pretty Polly" and partly of something that is almost, but not quite, "Fair and Tender Ladies." "I Am the Resurrection" is a blatant exploitation of one of Jesse

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Reviews

Fuller's less fortunate ideas (listen to "Hark From the Tomb," Cavalier (CVLP 6009) — yet it comes over surprisingly well.

"How Green Was My Valley" and "Brenda's Blues" are far from noteworthy. "Poor Boy" is a pleasant surprise — at last we hear the Master's voice (probably for the last time).

And now, the goodies:

"Bicycle Built for Two" — nearly steals the record.

"The Death of the Clayton Peacock" — Fahey's finest knife piece.

"Old Southern Medley" — "Old Black Joe" / "Camptown Races" / "Some (sic) These Days I'll Be Gone" (Charlie Patton) / "Dixie" — The best band on the record. Fahey gives these songs a dignity (and humor) that is nothing short of remarkable.

Conclusions? A good record, but certainly not his best. The cover is out of sight and the notes are impressively done; John seems to have lost some of the gentle paranoid simplicity of his early literary attempts, but, then, haven't we all?

Phil Spiro

ESKIMO SONGS FROM ALASKA

Ethnic Folkways Library FE 4069

The nineteen songs recorded here were taped in two villages, Savoonga and Gambell, on St. Lawrence Island, which is in Norton Sound, due south of the Bering Straits. They were collected by Miriam C. Stryker and from her notes we learn that the dialect spoken on St. Lawrence is of Siberian origin and unintelligible to the Eskimos of Mainland Alaska, Canada and Greenland, who speak another common tongue. She does not imply any answer to the question of how represen-

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tative of all Eskimo vocal music these songs can therefore be considered to be.

The nineteen here are, as might be expected, incomprehensible textually. (No translation accompanies the recording.) Musically they would have to be considered monotonous and distinguishable only with difficulty and then only by their rhythms. One of the problems in understanding them is their usage of what might be termed nonsense syllables throughout a majority of the songs. Apparently, everyone knows them, therefore knows their stories and can dispense with the lyrics. In their place they substitute sounds of "eya," "ha-ya," "aayaaa-yaayaa" or "yaiyaa." The whole procedure reminds one of the prison in which all jokes were numbered and were told merely by calling out their number. So do not be concerned if you cannot distinguish "Eskimo Rock 'n' Roll" from "How Much Will I Get for the Ivory Carving," or "Helicopter Song" from its sequel, "Second Helicopter Song."

Two facets of this recording are intriguing. The first is the usage of the Western scale. Perhaps it comes as no surprise to an ethnomusicologist, but I find it fascinating that such a heretofore isolated community would seem to develop the same scale prevalent throughout the Western world. The second aspect is the obliteration of the texts of the songs; I have heard of no similar phenomenon. (Perhaps a reader has, and will write in.) Maybe the small size of isolated settlement combined with the constant routine of life to make the texts less of a meaningful vehicle for self-expression than motion to the music and the heightened sense of community which might result from the blending of all of the village's experiences into a continuum. But I suspect there exist other, similar groups of people who have retained the individuality of their songs. In the same vein, these Eskimo songs would not appear to be the repository for tribal lore, primary function I expect tribal music to provide.

Ralph Earle

Toronto News

by John Kessler

Just received my copy of the only folk music mag and, oh my, haven't we gone classy! Blue cover and various shades throughout the mag. I was astounded to see that Bob Jones thought the Judy Collins lp was excellent. I thought I was the only one who felt that way.

I attended the Simon and Garfunkel concert the 29th. They were excellent. They played a variety of songs and their stage presence was very good. The audience was primarily teeny-bopper, the average age being about 16. Paul Simon displayed his guitar ability in Davy Graham's "Angie." I used to think Art Garfunkel didn't do much. Well, surprise, surprise, Garfunkel can sing — and how! They did a number in Latin, "Vido Benedictis," and sounds came resounding past me that I could have sworn originated backstage, but it was none other than good ol' Art Garfunkel. His solo on "For Emily, Wherever I May Find Her" was a standout.

Richie Havens, in my opinion, the best new folk singer in a while, filled in for Eric Andersen at the Riverboat and did so well he is now doing a two-week engagement.

The CBC (Canadian Broadcasting Co.) is presenting folk music on TV for Centennial (100 years of Canada's independence from Britain). Their favorites seem to be Gord Lightfoot, Joni Mitchell, and Ian & Sylvia.

Toronto folk buffs should catch "Folk Music and Folkways," with Joe Lewis. It can be heard on 91.1 FM (JRT Radio between 12:00 and 3:00 on Saturday afternoons).

I'm glad you've brought The Blues Project album, Projections. Yes! They have improved. I was about to run through the streets screaming with joy when I heard the first few bars of "Fly Away." Then the bass, lead, and drums come in...



COVER STORY (continued from Page 3)

faced audience, nor a hard brittle-edge voice for a presumptuous few.

In this and in following issues you will find some additions which are gifts to you and to ourselves. We will still be experimenting, and some will be winners and some losers. We are assured that you will help us determine which are which.

dave wilson

BACK ISSUES



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In concert: **Rolf Cahn**



Rolf Cahn was born in Dusseldorf, Germany in 1924. At the age of 11, he and his family moved to Detroit, Michigan. From that point on, Rolf was entirely on his own. During the next 15 years he traveled to California, Mexico, South America, England, France, Spain, and the West Indies, collecting vast amounts of folk music and lore.

Rolf's five years in Spain were spent with gypsy royalties such as the late Perico Del Lunar, master of pre-Montoya style; Sebastian Montiel; Rafael Nogales; and the magnificent Caliqueno: "I used to pay Del Lunar \$2 an hour to play very slowly while I copied down his incredible music," Rolf said.

His period in the Deep South and Chicago brought to him the undeniable art of Lightning Hopkins and Bill Broonzy in the early '50's. Thus it was Rolf Cahn and Eric Von Schmidt, pre-dating the Baez era, who mid-wifed the Boston Blues Renaissance and Folk Revival. Since then, Rolf has forged his intuitive genius through the Flamenco and Blues forms to produce a style of attack uniquely his own: "I've sheared away the scales and frills to get at the bone rhythm and soul of these earthy forms," he commented.

The mid-'60's find Rolf with a massive musical vocabulary fused to twenty years of developmental performance. Many feel he is the outstanding guitarist in the United States. Rolf will be performing in concert at Jordan Hall, March 11, at 8:30 p.m.

In concert: **Sabicas**

Spain's gypsy son, Sabicas, king of the flamenco guitar, carries the music of his people to the concert halls of the world. He will be presented in concert at Jordan Hall on Saturday, March 4, 1967, at 8:30 p.m., it was announced by M. A. Greenhill of Folklore Productions today.

Sabicas has created his own style on the guitar, adding to the rich and fiery heritage of flamenco melody and rhythm his own execution and improvisations. The New York Times said, "Sabicas' mastery of his instrument was breathtaking...guitar playing of the very highest order..."

Tickets are on sale at Jordan Hall, 30 Gainsboro Street, Boston, 536-2412.



at club 47:

The Staple Singers



The Staple Family — Papa (Roebuck), Mavis, Purvis, Cleotha, and Yvonne (who is not singing with them at present) — has been singing The Gospel a long time. In the past few years, they have become widely accepted by the white, folkmusic oriented, middle-class.

As a result, they now perform in coffee houses. Before, it was all church.

The Staple Family has a beautiful sound. Their arrangements are well suited to this sound. A couple I like best are "Swing Low" and "A Dying Man's Plea" (which is their arrangement of Blind Lemon Jefferson's "See That My Grave is Kept Clean").

It's difficult to believe that Roebuck Staple really has four adult children. He seems so youthful, both visually and vocally (especially vocally). His voice is strong and tremendously clear, never rough or unpolished.

Mavis, though, is the person whose presence elevates The Staple Family from good to exceptional. Her voice is one of the most resonant, lush, emotion-laden, rich and soulful I have ever heard. When you hear her gutsy, crying, lower-register, vibrato stuff, you will understand what I mean.

If you have never seen nor heard gospel before, consider seeing the Staple Family. I think you will not come away disappointed.

The Staple Family is appearing at Club 47 March 1-4.

John Graham



In concert:

The Clancy Brothers

What would St. Patrick's day be in Boston without a visit by the Clancy Boys and Tommy Makem? These favorite singers of rousing Irish ballads and songs will be in a week early this year, at Back Bay Theatre, Friday night, March 10.

at the unicorn:

Jackie Washington

Jackie is somewhat of a favorite son of the Boston folk scene. For several years he set continual attendance records at whatever folk club in Boston he was appearing at. Jackie's recordings issued on the Vanguard label enjoyed good sales in the area but met critical



resistance. The resistance was due to the inability to record Jackie's personality, an important element of his performance. Recent recordings succeeded to a greater capturing of his presence, but in person rapport remains the only real way to appreciate the immense talent of this performer. Now accompanied by an amplified group, Jackie has a stronger base and more potential for the projection of his inimitable talent. He will be appearing at the Unicorn Coffeehouse every night except Mondays through March 5.

we're putting up with
PHILADELPHIA

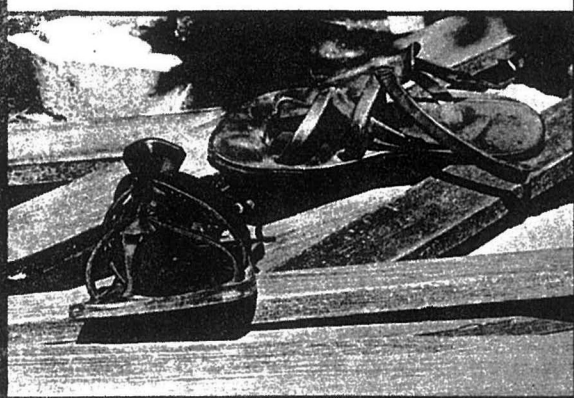
chuck klein & rachel rubin

Arlo Guthrie just finished two weeks at the Second Fret — what a gas! Arlo seemed to be a nineteen-year-old conglomeration of country hick, city boy, Woody's son, Dylan's brother, and everybody's cousin. He also, by the way, knows how to handle a guitar. He made a special hit here with "Alice's Restaurant"; nobody can figure out how anybody could learn all those words, especially in a row. And do you know that yesterday three people went around town trying to buy two-inch-tall buffaloes. Ask him about that!

Bob Patterson and Terry Shore just spent a weekend at the Main Point as second act to Len Chandler. This was their last appearance for a while here, as they are starting on a 4-month tour of Florida and the west, playing just about anywhere they can. They've improved a lot in the past few months, and they now show a blossoming of real potential into actuality. We wish them luck.

Rachel, stoic little one that she is, recently braved not only some snow but also hippy high drifts to get on down to the Fret to see Jackie Washington and his new group:

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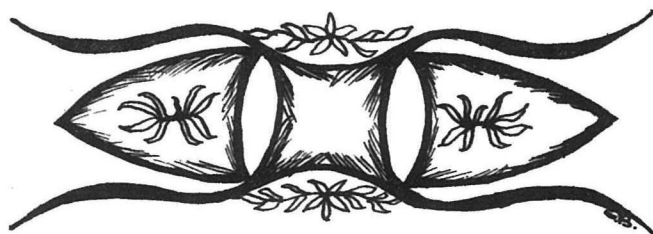
ten years' teaching experience

"As the lights dimmed and Jackie plugged the pickup into a classical guitar and began playing, I wondered what the fleetingly familiar Spanish tune was. I knew it, but couldn't grab at it. I mean, Spanish and all? The words helped not at all, and the melody only gave tip-of-the-tongue hints. So there I was with this whole confused thing going, when all of a sudden... a word — Miserlou! That's it! That's it! But wait a minute, that's not Spanish at all — it's a traditional Greek folk dance that Jackie obviously rearranged and added Spanish words to. Beautiful."

A word about John Pilla, whose name you might know. John recorded as second guitarist on Doc Watson's newest Vanguard album, Southbound. John lives down here and has been playing around for years now. He first met Doc at the Swarthmore Folk Festival of '62. They got together many times in the next two years and became close friends. In '64, John first played with Doc at the Second Fret, and the two have been together many times since. Southbound was recorded last year, and they have plans to do another album together in the future.

John has performed at most all the clubs down here on his own, and he now uses an acoustic bass player, Chip Bond. He will next be at the Main Point on the bill with Leonda, March 9-12. He is best known as a guitarist, and has accompanied many performers while they've been in Philly. His name and reputation will both continue to grown, we're sure.

See ya'!



THE PORTABLE LANDSCAPE

by Carol Sterkel

At this time, I would like to enter a plea for space within this column to state my purpose, (at least, what I interpret as my purpose) for writing a column for BROADSIDE.

When I was first asked, "Do you want a column?" I inquired what would be the requirements as regards content. I was told, "Just do it!" I didn't really know what "it" would entail, but I knew that Denver is entering a musical trend, unparalleled in the past, and I felt fairly knowledgeable and adequately endowed with scope and ability to equate the local scene with the national scene, and wanted to attempt communication with people similarly interested. I also wanted to draw parallels with the musical activities across the country, as one inevitably relies upon the other for influence and ultimate growth. This seemed acceptable to the editor, and the Portable Landscape was launched.

So many things have happened since my first column, that I would now like to state that I have been both pleased and brought-down with the results of my writing attempts.

In the first place, there is so MUCH happening here, that it will take some time to be understood. I realize this, but feel that many do not. Censorship grows steadily, limitations not outlined to me previously have been placed on my observations — and in general, what seemed to be a good vehicle for people in this area who need encouragement, and to date have had none, is not turning out to be what was first intended — a PORTABLE, ever-shifting reporting of all phases and faces and feelings of this area. Clear definition is lacking, because this column has been increasingly edited, cut, and finally, deleted, from three issues in a row. I have received phone calls and mail asking why, and it is impossible to answer why, due to the fact that no-one at the BROADSIDE office answers me when I ask the same question. (In all fairness, it is asked that thought be given to the possibility that what might seem to appear as a "trip up the wall" to Boston, could easily and more often than not — be a walk across the floor, in Denver.)

I am primarily interested in Music — all sides of music. It was my belief that this magazine shared this interest, as I was told that the opinion held that "categorizing" was not done — that ALL music was 'folk' music, in the opinion of the "powers that be." During my last conversation via telephone, I was instructed not to comment on records nationally released, musical events on a national

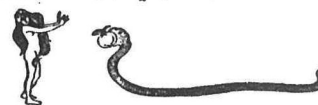
scale, and that "The Broadside" was basically a 'folk-music' magazine. NOW WAIT A MINUTE! I have seen everything reviewed from bluegrass to book to bop to personal commentary, to records of all kinds by other people — so why not within the lines of this column? It was never my intention to write a column that likened itself to a "home-away-from-home" atmosphere, for that is not the way I write. My sole purpose is to call things as I see them. I feel that I possess sufficient empathy with all types of music, and all types of music-makers to take responsibility for what I say. Somehow, in the process of passing time, my beating my brains out (typewriter, as well) has lost any significance to the editorial staff. If this smacks of self-pity, I feel my disenchantment and discouragement warrant this feeling. Certainly, all my work of late has been seemingly for nothing, in that I am told: "keep sending columns," but they don't get printed. If my work isn't deemed significant, why won't someone come out and say so?

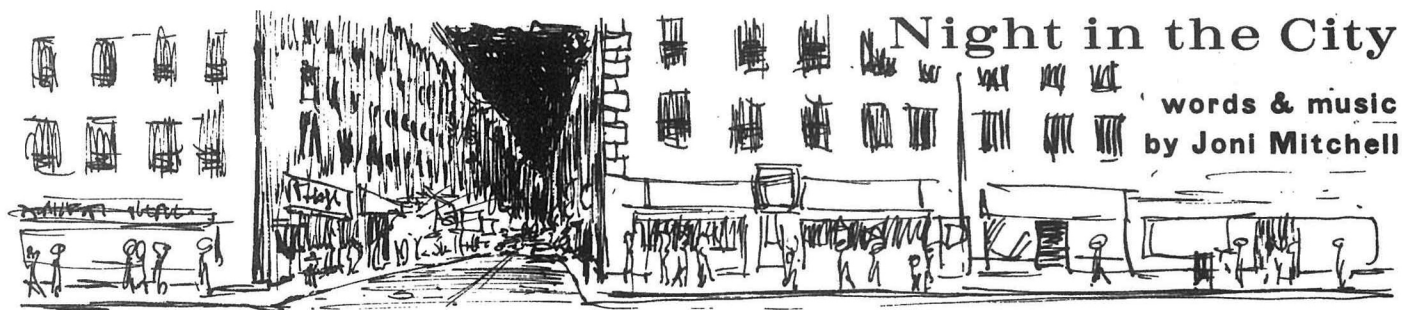
If this column is to be useful at all, it must be enthusiastically inspired, at least from the writer. Denver has needed a spokesman for a long time. People were happy to see this come about — only to be totally puzzled as to the inconsistency arising in publication of what happens here. We have always thought the BROADSIDE to be an enthusiastic and varied magazine, unlike so many others which have become more and more introverted during the years. Now, we wonder.

It can be understood, my "freewheeling" attitudes being misinterpreted — we live in some rare air, here in Denver. To give the readers what they desire is my goal. To be stifled, repeatedly, is not. This town wants a representative who is well-versed on more than the newest local guitar-plucker, or the strugglings of the most recent kind. If my column seems lacking to some, it seems fulfilling to as many more, and I very deeply question the judgements of those so far away that they cannot see the promise of events and/or writings from Denver, meaning a lot to Denverites, involving many people both locally and across the country. Is their kind cooperation supposed to go unnoticed and unattended? It takes time to be viewed with objectivity, with true scope and fairness.

An understanding atmosphere is requested — on the basis of accomplishment or lack of accomplishment, but silence is nowhere and makes us all look phony. I, for one, don't want to be recorded on that level, under any conditions.

So where is cooperation? Where is the melody?





Night in the City

words & music
by Joni Mitchell

Light up, light up, light up your la-zy blue eyes -----

Moon's up, night's up, tak-ing the town by sur-prise.

Night time, night time, day left an ho-ur a - go -----

Ci-ty light time must you get rea - dy so slow ----- They're

pla-ces to come from and pla-ces to go.

Night in the ci-ty looks pret-ty to me, Night in the ci - ty looks

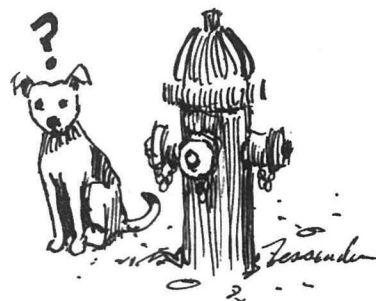
fine ----- Mu-sic comes spill-ing out in-to the street, colors go flashing in

time -----.

2. Take off, take off, take off your stay-at-home shoes
Break off, shake off, chase off those stay-at-home blues
Stairway, stairway, down to the crowds in the street
They go their way, looking for faces to greet
While we go on laughing with no one to meet.
CHORUS

3. Repeat verse 2
CHORUS

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dear BROADSIDE

dear BROADSIDE:

Two questions (with several parts):

Has Tom Rush scheduled another Boston appearance? If so, when? Where is Bob Dylan? Is he still recuperating from the motorcycle accident? If so, when is he expected to be back in circulation?

J. Elshtain
Lexington

(Tom Rush is making numerous college concert appearances, but no public appearances have been announced. Dylan is still recuperating, and his concerts through April are reported cancelled...Ed.)



dear BROADSIDE:

Information Department:

Last September, I had the pleasure of being introduced (figuratively) to Tom Ghent at "Gaslight." Until your welcome issue of January 18, I had not heard anymore about him. Do you happen to have any information about Mr. Ghent, i.e., published albums?, future concerts, appearances? Thank you.

Sincerely,
S. A. Stoddard
Hanover, N. H. 03755

(We have no information here; maybe some of our readers can help you...Ed.)



dear BROADSIDE:

Among other types of music, I am very interested in pure folk music. I am glad that your publication exists as a periodical document of this form. However, I am concerned that your magazine is straying from its original goals.

Let me explain myself: In the olden days (pardon the cliché), anyone who was inter-

ested, seriously, in folk music and the Boston folk scene would be advised to buy or subscribe to BROADSIDE. This type of people, the seriously interested, would therefore constitute your major audience.

Things have changed, though. Now you're advertising on the commercial radio stations, and probably (I haven't seen any yet) in commercial magazines. You are thus attracting a bourgeois audience more interested in being "hip" than in folk music as an art form. Of course, a magazine writes what its audience wants to hear—so the tone of your writing has changed, and there is a very discernible difference in today's BROADSIDE and that of five years ago.

I don't know what you can do about this, since I am sure that no one in your position is going to choose to stop advertising (and make less money) instead of devoting itself to a group of people with more money than interest—but the choice is yours.

I dare you to print this.

Sincerely yours,
Stephen Kinzer
Brookline, Mass.

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The Song Finder

by Ken Basler

TO: Peggy Howell, Denver, Colorado
 "Le Deserteur" was composed at the height of the long war between France and the Algerian Nationalist Freedom Fighters. It was recorded by one of France's most popular singers, Mouloridgi, but the government promptly banned the song and confiscated all records. The version as sung by PP&M can be found in a collection of similar songs compiled by the Students Peace Union, Songs For Peace published by Oak.

TO: Chris Mitchell, Hartford, Conn.
 The song you are looking for is titled "He Was My Brother" by Paul Simon and can be heard on their Columbia recording Wednesday Morning, 3 a.m. (Cl 2249).

TO: Reidhe Willis, Wakefield, Mass.
 Words to "Four In The Morning" can be

taken from Jesse Colin Young's Capitol recording The Soul of a City Boy (T2070).

Maybe one of our readers can help with your other request. Reidhe is looking for a children's song that is called "Jimmy-O."

TO: Lynda Friedman, Pawtucket, R.I.
 Eric Anderson's "Sixteen Year Grudge" is one of his most recent songs and has yet to be published, but we hope to have it between these pages within the next few issues.

TO: Connie Miller, Boston, Mass.
 "Blow The Candle Out" can be found in The Coffee House Song Book published by Oak.



5TH POLL VOTES HEAVY

The returns from the Broadside Fifth Annual Poll if its readers has been heavier than in any previous year. Competition in all categories has been so strong that no discernible leads have yet been determined. If you have not yet voted, there is still time. All ballots received with postmarks prior to midnight, March 3, will be included in the counting.

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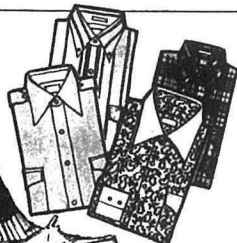
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