

THE

Volume VI, Number 2

March 15, 1967

twenty-five cents

BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS



There dy

photo by Rick Sullo

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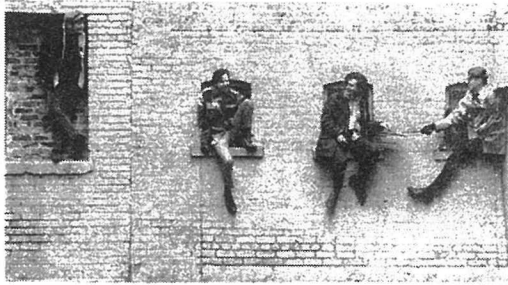
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**THIS
ISSUE'S
COVER**



The Siegel-Schwall Band

The Siegel-Schwall Band is coming to Cambridge. It features Corky Siegel, who plays electric piano, harmonica, and does most of the vocals; and Jim Schwall, who plays guitar and sometimes sings. I don't know the bassist, who has changed since Siegel and Schwall cut their Vanguard album. The drummer is Russ Chadwick.

I saw the Siegel-Schwall Band at the Cafe Au Go Go, a few weeks ago. They were appearing with Howlin' Wolf.

I imagine that it's possible (perhaps even likely) that a white blues band following Wolf would be somewhat up-tight. They weren't.

They came on stage assuredly. No apologies. They began the set with a long instrumental. It started off kind of low. Siegel, on electric piano, was playing lead. He kept it low. He played tastefully, soulfully. He smiled every so often, after having played something particularly groovy, apparently delighted with where he was at.

Then Schwall, on guitar, worked into lead. He kept it low for a chorus or two, and then began to build it. The others followed. Schwall was double-timing, slowing down, raising the intensity of the piece always. It got louder and more complex. It kept rising.

Suddenly, they took it down to a whisper, played a couple of choruses, and ended it—bang. We were silent for a couple of seconds, and then applauded wildly.

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MARCH

10-11 THE VILLAGERS

**17-18 THE LORDS
& LADIES**

**24-25 EDEN'S
CHILDREN**

It was a stunning thing.

Later, Siegel was singing and playing harmonica. During a harp break, he floated down from the stage to the floor, really into his thing. It was so natural, so beautiful.

I thought of Butterfield, who always seems so pretentious to me, and whose moves seem to be an extension of his head, not of his soul. Siegel's moves were a function of his soul—(so were Schwall's).

The Siegel-Schwall Band is making its first local appearance at Club 47, March 16, 17, 18. Pick up on it...

THE BROADSIDE

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RAMBLIN' ROUND

w/dave wilson

We received a couple of letters this week which I would like to discuss here rather than in the letter column, where there would not be enough space to reply in sufficient depth. The first one is from Ed Badeaux, managing editor of Sing Out!, who says at the end of his letter:

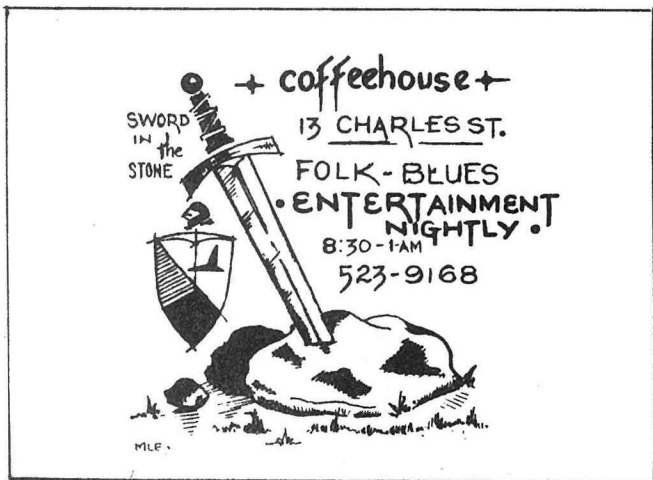
"In the ad on the 'Richard Farina Annual Award Competition,' Rule # D states that all entries become the property of BROADSIDE Publications. Not winners, mind you, who have received some sort of cash prize in remuneration for signing over the rights, but all entries. There is nothing to say that a regular publishing contract will be signed with the contestants, giving them the usual publishing royalty.

"We feel that BROADSIDE should clear up this ominous sounding paragraph. State exactly what it means by this sentence. Does it simply mean that entries cannot be returned, but that the song remains the property of the writer until some sort of publishing contract is voluntarily signed? Or does it mean that your lead sheet plus your \$1.00 means that you have signed away your song?

"We would appreciate your furnishing us with information clearing this up, and suggest that to encourage more entries from people with brains, you publish in the magazine a story clearing this up, and you change the paragraph to read exactly what you mean it to mean.

Best,
Ed Badeaux"

Well, Ed, you're right, and we have received a number of inquiries addressed to us along the same lines. Originally, when the competition was being considered, I had hoped



hoot

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that we might be able to get around to incorporating the competition as a separate non-profit organization, and that all entries would belong to it, just as all entries become the property of whatever organization holds most contests. At this point, because of time and financial considerations, I've conceded that such a corporation does not seem too likely.

I'm still not quite sure of how it should be handled, but with this issue we are changing that rule to read that winning entries become the property of BROADSIDE Publications, and that the author(s) of said songs will receive standard royalties if any use of the song is made by BROADSIDE other than reprinting in the magazine itself.

However, if anyone out there has any ideas on changes in the rules that would seem sensible, I'd be very pleased to hear from you. In case any writer who has already entered feels concerned, the new ruling will take precedence, so that your submissions will receive the same protection as future ones.

The second letter I want to answer defines a problem which is a constant harrassment to me.

"dear BROADSIDE:

I would like to express my agreement with the letter written by Stephen Kinzer. All too often, as the case may be, people interested in singing "pure Folk Music" have converted to rock and roll. Their main reason may be that the lure of money in that field is great.

Likewise, I feel that "BROADSIDE" is at this point of change. There are many people deeply involved with folk music who are dedicated to it and let it become a part of them. "BROADSIDE" must decide between these two aspects of music. If you go over to rock and roll, you would be hopelessly lost among the firmly established "teeny-bopper" publications. However, you can keep your status as the one magazine that people interested in folk music can rely on, as one to suit their needs. For the benefit of all those concerned, don't make BROADSIDE a "teeny-bopper" publication or for those who desire to be "hip." Save our pride and yours too, please.

Sincerely yours,
Bill Murray
Governor Dummer Academy
South Byfield, Mass."

The area in which this magazine will concentrate its coverage is, as stated above, a problem. The "folk area" is very quasi at all its edges. If we were to use my personal definition of folk music, then we would only be talking about obscure musicians, in fact people who would not be recognized as musicians at all, but as the little girl on the next block who sings jump rope songs, or the farmer who sings to himself as he goes about his chores. If we were to work on the assumption that folk music as we cover it is that music equivalent to "traditional" music, we would end up in another bind. Doc Watson certainly fits most of the qualifications for a traditional musician, but I consider many of Doc's newer songs to be outside the traditions he represents. What I'm trying to point out is that Doc has become a performing artist, and the fact that he is a fine one does not negate the veering from traditional figures.

The only answer I have and the one that I use as working model now is difficult to verbalize. In fact, I have never tried to do so in print before, just because of all its loose ends, for which, mind you, I make no apology.

Basically, it is this: areas best left to academic journals such as The Journal of American Folklore will be left to them; areas best left to "teeny-bopper" fan mags will be

left to them; in the wide territory between, we will range as freely as possible, com-

menting on everything from the people who use traditional music — either as they find it or as they mold it to form an expression for themselves —

We will follow the doings of some of those people who grow up in this area as they migrate into the mainstream of American contemporary music, and of some of those people who migrate or visit our area as tourists from that mainstream. We can't please everybody; hell, we can't even please our collective selves very often. We just have to hope that you dig wandering back and forth over our rangeland with us. The boundary markers are being moved often enough, true, but when they are, there is generally compensatory expansion in opposite areas as well.



CLASSIFIED ADS

A CALL — to a real, unaffected, individualist who believes in peace, folk music, and Allen Ginsberg, to share an apartment in Cambridge starting in April. Call or write Dotti LeMieux, Gordon College, Wenham, Mass. 922-9777 between 10:30 and 12:00 pm.

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New York News & Notes

by Kathy Kaplan

For those who thought Dylan's influence had gone as far as it could, how about this one: Actor Sebastian Cabot is recording an album of Dylan songs--actually Cabot reciting lyrics over a musical background. (I'm still waiting for Sen. Dirksen.)...

The four-part show ABC was doing on folk music (mentioned several issues back) turned up on "Directions," a Sunday morning religious program. Since local stations often do their own morning programs, I don't know if the program was or will be seen elsewhere. Most of the material presented was either of a "topical" or sacred nature. Some featured performers were: Judy Collins, Jimmy Driftwood and (yes!) Bessie Jones, Mabel Hillery, and the Georgia Sea Island Singers...

WKCR (Columbia University), on the occasion of the station's 25th anniversary, presented a live folk concert on February 12. The set-up, in many ways, reminded me of the WRVR shows. Both professionals and amateurs performed. Although I did not hear the whole show, it seemed that one of the best received performers was Steve Gillette. (By the way, Steve said that his record will hopefully be out around April.) He is beginning to go places...

I don't know if it's been mentioned around here yet, so I thought I'd pass on the news that Eddy Arnold was elected to the Country Music Hall of Fame. Since he now refuses to be associated with "country" music in any way, a number of people are annoyed and think that he should have turned down the honor...

Billy Faier, back from "exile," will be teaching (group) banjo through Pinewoods; also dulcimer if there's enough interest...

Arlo Guthrie was back in town, this time sharing a bill with, of all people, Jack Elliott. Although in the past one might have wanted to identify Arlo with a number of other people, he has developed a personality all his own. I wish someone would get him in a recording studio and have "Alice's Restaurant" put on wax so everyone could hear it. (No, not the same one that he was singing last July at Gerde's!) His digs at justice and the draft are perhaps the sharpest I've heard yet... Also, someone ought to record Elliott soon. It's been quite a while since his last LP, and he seems to be going through a new stage...

One of the most important musical events to take place in New York was Doc Watson's

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Town Hall concert on February 18. Few musicians of his genre ever get to do a solo at a major hall here; of those who do, even fewer are successful (in all senses of the word). The hall was almost full, and a large part of the audience consisted of hard-core fans (as opposed to the casual listeners and curiosity seekers who have a habit of showing up at traditional music events and annoying the listeners, if not the performers). Although the program was basically traditional, with songs associated with people such as: Grayson & Whittier, Jimmie Rodgers, the Delmore Brothers, and the Monroe Brothers, some of the songs were "new." If you've ever attended a Doc Watson performance, you know. (If not, I'm afraid words alone can't describe it.) All that was really missing was Doc's banjo (which was being repaired) and perhaps an a cappella hymn. As the critic said, I'm sure a return is in order...

Which reminds me, I was very happy to hear that "Cold Winter's Night" has finally been recorded....



FOLK MUSIC ON WBUR

Boston's oldest folk show, "Festival of Folk Music" is now heard on WBUR, 90.9 mc on the FM dial, every Saturday evening from 6 to 7 pm.

The program's veteran host, Tom Heathwood, presents traditional and contemporary folk music along with audience requests. Each week one artist or a new album is featured during the second half of the program.

Tom invites you to join him every Saturday at 6 pm.

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

I just thought I'd clear up the air on something people have been bugging me about. The reasons this column didn't appear for the last two issues of Vol. V were hang-ups in the mail: one time involving communication and once holding up (or losing, I haven't yet found out which) the letter containing the column. So this time we'll include part of the lost news.

So far this year Washington has been blessed with many good concerts including ones by Judy Collins, Jacques Brel, the Pennywhistlers, the Mitchell Trio, and several others who were included in a list lost in the mails.

Anyway there are more to come. We are sure that Buffy Ste-Marie will be in in May, and that the Clancy Brothers are due back on April 1, but that is only a portion of what will be happening. We'll keep you posted.

Mike Seeger is again living in Washington, and the folk community welcomes him back.

As promised I am about to reveal more about the Fantastic (perhaps unbelievable is a better word) Bloody Mary and his Black Plague Trolley Car Museum. The group is descended from three earlier groups, the Itinerant Weathervane Makers, Sergeant Fury and the Howling Commandos, and Omar St. Groovey and the Snake Stomping Revue.

To take them one at a time, the members are Bloody Mary himself who is the lead

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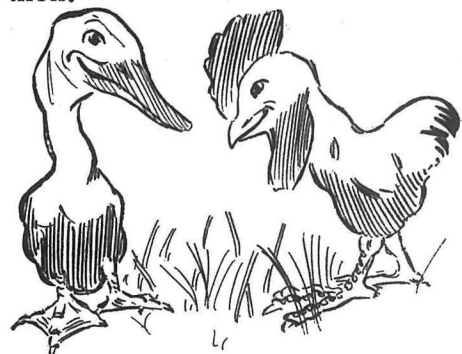
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guitarist as well as the only person extant who plays goggles; there is Bob Fullerton with his washboard (amplified) and "other percussive effects," Omar St. Groovey on guitar, autoharp, kazoo, stovepipe, and funnel; Spider John Martin who has long been Baltimore's leading washtub bass player; Davey Taylor on banjo, feather and occasional guitar; and Smiling Mike Tearson (part-time Museum) on electric typewriter and whatever is left.

Recently Omar has started writing songs. His best to date is called, "Don't Step on Me and My Bag of Lilies." BM&HBPTCM also do other originals.

Listen for them; they will be hard to miss because they are one of the most imaginative groups around today.

Next time I'll tell you about an impressive group from Washington, the D.C. Blues. See you then.



at the Unicorn:

The Clara Ward Singers



Clara Ward was raised in Philadelphia. When she was five years old, she began singing in the choir at the Evenenzer Baptist Church. The music took hold of her, and within a short time, she was a member of a trio which included her mother and sister. In 1941, Clara formed her own group with several other singers. Besides taking her share of the vocal chores, she became an excellent pianist. Although the group has often changed personnel throughout the years, it is still intact today. From its ranks have graduated some remarkable singers. Most famous of the Alumnae is Marion Williams, who formed the Stars of Faith.

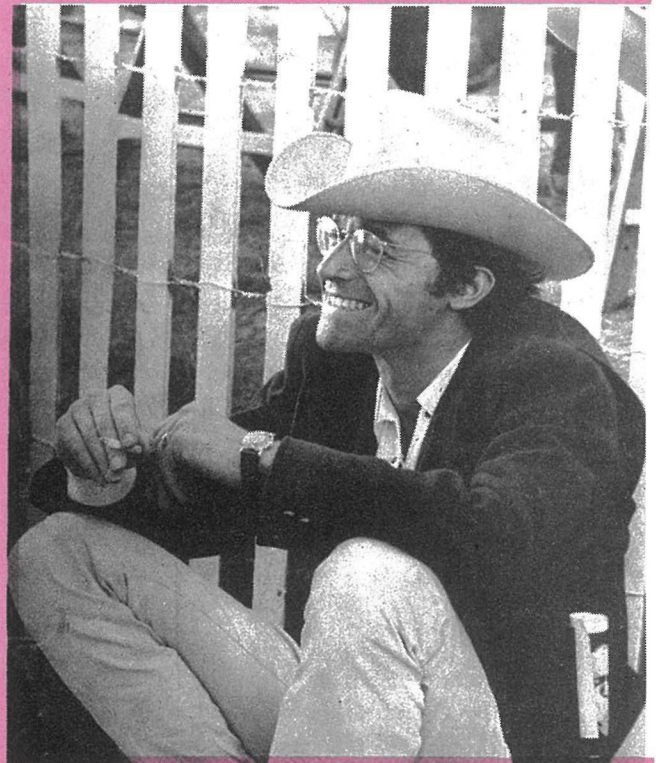
Until a few years ago, Clara Ward had never been inside a night club. But now she has performed with her group at many, including the New Frontier Hotel in Los Vegas, The Forty Thieves in Bermuda, The Village Vanguard in New York, and a score of others. She has also appeared at the Newport Jazz Festival and the Antibes (France) Jazz Festival, and in numerous TV specials and theatre productions.

at Club 47

Jack Elliott

Ramblin' Jack Elliott worshipped early the Woody Guthrie minstrel tradition. He ran away from home as a youth and wandered west to become a cowboy. A number of bent, broken, and bruised bones have not alleviated that itch at all, and if Jack can find anyone to talk horses or wrangling with, he will sit with them for hours. The only subject that might tempt him from that discussion would be the one of sailing craft, his other love.

Jack is perhaps better known to English folk audiences than he is here, although he has no mean number of admirers in this country. His singing style seems to have been in continual transition for the last few years, as though he had yet to find the exact means he needed to make his statement. Surprisingly at every point in his transition his music has proven meaningful to many. There seems to be some evidence that a crystallization of form is now happening, and if you would like to be among the first to hear the complete Jack Elliott, perhaps this is the time to listen.



at The Loft:

The Lords & Ladies

The Lords and Ladies, a Boston-based group of talented and versatile musicians with a great and exciting new sound are appearing at The Loft Coffeehouse on the second floor at number 54 Charles Street, Boston, every weekend from now until the end of March, Thursday, Friday, Saturday and Sunday evenings.

The Ladies, Genie and Smitty, the Lords, Jeff and Peter, and musicians Ed and Dick play songs of their own writing as well as popular standards of the day. Their material is upbeat, entertaining, and well done.

Their "Samantha" is a classic ragtime ballad. "Golden Leaves," in the hands of the Lords and Ladies, truly weaves a spell. Still another of their own, "Clancy's Bar" is a song you'll whistle to yourself long after the night's entertainment is over.

The group's founders, Peter and Jeff, have appeared at The Loft before. Three years ago, while still in high school, they played at the well-known Charles Street coffeehouse as part of The Cook County Squires, an excellent folk music trio.



Now, with their musicianship broadened by years of professional experience, they have returned. They and their four partners have a bright and exciting electric sound with good vocal harmony backed by bass and drum and highlighted with guitar, banjo, tambourine, marimbas, and harmonica.

They entertain, they really do.

in concert:

Doc Watson



photo by Rick Stafford

More than any other single person, Doc Watson has made old time country music appeal to popular folk audiences. At first the casual (or pop-oriented folk) listener is ensnared by Doc's phenomenal virtuoso guitar playing. Next, perhaps, one will notice his sincere, moving country singing. Later the (by now) Doc Watson fan begins to appreciate Doc's banjo and occasional mandolin playing. By this time the listener is caught; a confirmed country music lover. For those who have already been caught up in the Doc Watson phenomenon, and for those who would like to be caught up, Folklore Productions, in cooperation with Club 47, is providing an opportunity to hear this marvelous country musician. Doc Watson will be appearing at Sanders Theatre, Harvard University, the evening of Saturday, March 18.

Arthel "Doc" Watson, of Deep Gap, North Carolina, is a blind country singer and guitarist who has created a rather unique approach to country music. Doc plays fiddle tunes on the guitar in a very distinctive style. Even those who are not interested in country music per se would be well advised to attend the Doc Watson concert, if only to witness his fantastic guitar playing.

THE RICHARD FARINA ANNUAL AWARD COMPETITION

PURPOSE

In order to encourage the writing of songs pertinent to contemporary circumstances and, at the same time, to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.

RULES

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. Winning entries become the property of BROADSIDE publications.
- E. One winner will be chosen during each three-month period of the competition. Of these winners, a grand winner will be chosen annually.
- F. Quarterly deadlines for each entry are: December 31, 1966; March 31, 1967, June 30, 1967. Entries received after June 30, 1967, will automatically be considered in the first quarter of the second annual award competition.

Toronto News

by John Kessler

The University of Toronto presented "Perceptions '67," a project extolling the merits of LSD and other psychedelic drugs, last weekend. Friday, Saturday, and Sunday visitors were invited to go through "simulated trips" in various rooms. On Sunday night, to top off the event, the Village Fugs and Allen Ginsberg were there. The Canadian Government refused to let Timothy Leary into the country, but he was there on tape. Even the tape had trouble getting through. The Fugs sang many songs including (unprintable) and (unprintable). Ginsberg read. Afterwards the Fugs held a press conference the highlights of which were: "We sing these songs because (unprintable) and the trouble with the world is (unprintable)."

Leonard Cohen (noted Canadian poet and author of the songs "Suzanne" and "Dress Rehearsal Rag" on the Judy Collins LP In My Life) was at York University on Friday. He played a few of his songs then invited people from the audience to come up and read.

The Mondalla, a Toronto group who made it big on the West Coast, played a couple of places here in the past few weeks. Their single "Opportunity" is in the Toronto top 10.

Joni Mitchell whose song "Urge for Going" was published in BROADSIDE is at the Riverboat.

The new Ian and Sylvia album is out on Vanguard.

Gordon Lightfoot's new album is due to be released in the near future.

Pity the Love. Have you heard their new album, Da Capo? Their first album was much better, however, in the new one they add more interesting sounds and vary the beat. As for "Revelations," you can't outdo the Stones and The Butterfield Blues Band at once, group.

If anyone reading this column can think of a better name for it, send all suggestions and idiot mail to me, John Kessler, 27 Ridelle Avenue, Toronto 19, Ontario, Canada. The best suggestion will be used and author of the masterpiece will win a genuine flatpick.

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**COFFEEHOUSE
THEATRE**

by jan chartier

If you visited Winterfest but once, you have experienced the horror of being a small segment of a moving mass propelling itself in all directions simultaneously. If you visited Winterfest twice (or more?!), perhaps you hadn't recovered from the initial shock.

Regardless of my personal lack of fondness for crowds, Winterfest offered a large selection of theatrical performances. My count of scheduled productions tallies fourteen: children's plays (including a couple of puppet shows), six musicals, seven dramas, and a very well-attended poetry discussion in three parts. The abundance of children's performances was, of course, due to the school vacation.

There were other plays held in conjunction with Winterfest that were not performed at the Auditorium. There were also a few Story Hours for children, and a Magician Show.

I might add that the performers were a fair representation of the general New England area. In the final count, I feel that theatre was not at all neglected in Boston's annual cultural endeavor.

* * * * *

Winterfest gave me the opportunity to finally witness a performance of the Caravan Theatre's Happening. The program calls it a "Mixed media 'scene,' involving performers, audience, films, slides, dance and music." The true title is "It's Like A...", and the words that follow are dream, happening, myth, ritual, mating, rebirth, party, with the catch phrases of "lose your heads, rattle your bones, blow your minds, break the cycle."

The audience is given no chance to objectively sit back and observe. Immediately upon entrance to the theatre, each person is given the necessary materials to construct a mask and is instructed to wear it. Throughout the production, the audience must verbally respond to the performers, and are often caught unaware by the placement of physical objects on their person. The pace and intensity exhibited by the performers — who do not appear as actors, but rather as people caught up in emotions and situations — force the audience to be involved. The only saving grace for sanity is provided by the peddler, thank the stars for that peddler, who, with the ut-



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most simplicity, utters brief, ridiculous statements at precisely the right moments.

This production has much more continuity than one would generally expect from a HAPPENING. It also, well — I'm going to leave you with the following schedule, because if you haven't experienced it, you should, if only because it will stimulate the blood in your brain.

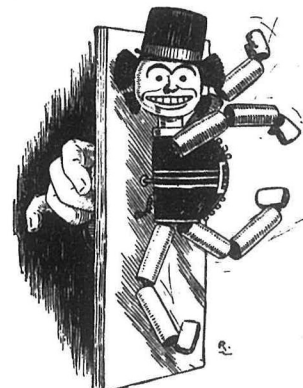
March 11 and 12, 8:30 p.m.

Harvard-Epworth Methodist Church
1555 Massachusetts Avenue

March 26 and April 2

Club 47, off Harvard Square

As part of the price of admission, the audience is requested to bring some type of food (cheese, bread, fruit, etc.).



Live At WINTERFEST

photos by Kim Whithead

text by Ralph Earle

Folk music came to Winterfest on Saturday and Sunday, February 25 and 26. On Saturday I had the chance to hear part one of the Boston Folk Scene in the afternoon and the concert that evening in the War Memorial Auditorium.

In the afternoon, in addition to The Nine Fabulous Lords and Dan Gravas & The Expanding Head Band, Chris Smither, The White Mountain Singers, and Leonda appeared on the stage.

Chris Smither began the concert with "Goin' Down to Louisiana." He filled the hall with his intense blues and was especially well-applauded for "John Henry." It was something of a major accomplishment to follow Pete Seeger and get all the children in the audience to pay attention to his own, quiet "Devil Got Your Woman."

The White Mountain Singers, (Art Pearle, Kevin Twohig and Steve Fiott), came to Winterfest from a performance at Dickinson College, in Carlisle, Pa. They sang "Old Dan Flicker" and "I'm Goin' Home" with gusto, if a little too much unison guitar playing, and in between did a couple of modest original tunes, "Thoughts on a Wintry Day" and "A Lifetime."



Pete Seeger



The Fabulous Lords



Leonda, as well as looking very chic, drawing several whistles (and one noticeable groan when she mentioned "My husband..."), sang beautifully. She did one of her own songs, "Only We Can Answer," plus a new one by Herb Metoyer, ("The Ballad of Maries and Charlie Woods"), and "Don't Get Angry With Me, Darling," which was my own favorite.

As Bob Jones notes elsewhere, Bill Monroe got things off to a traditional, lively start Saturday night. He was followed by Janis Ian, who, if you have not yet heard her, is a frighteningly gifted girl of fifteen. She sang three of her more effective works, "Don't Cry, Little Girl," "Younger Generation Blues" and "Janey's Blues." To me the most impressive thing about this girl is not so much her writing ability, which is formidable enough, but the combination of her sense of timing and vocal technique which has gone beyond being merely a good admixture of popular singing styles and has developed into a consistent, tasteful style of its own. When she sheds her vestiges of precocity she will be an outstanding performer.

Yomo Toro, who has to be one of the best technical exponents of a musical instrument that there are, and his troupe were next up with six numbers from in and around Puerto

(continued on page 22)



The White Mountain Singers



The Expanding Headband

The Staples Singers



I Wonder if You Ever Think of Me



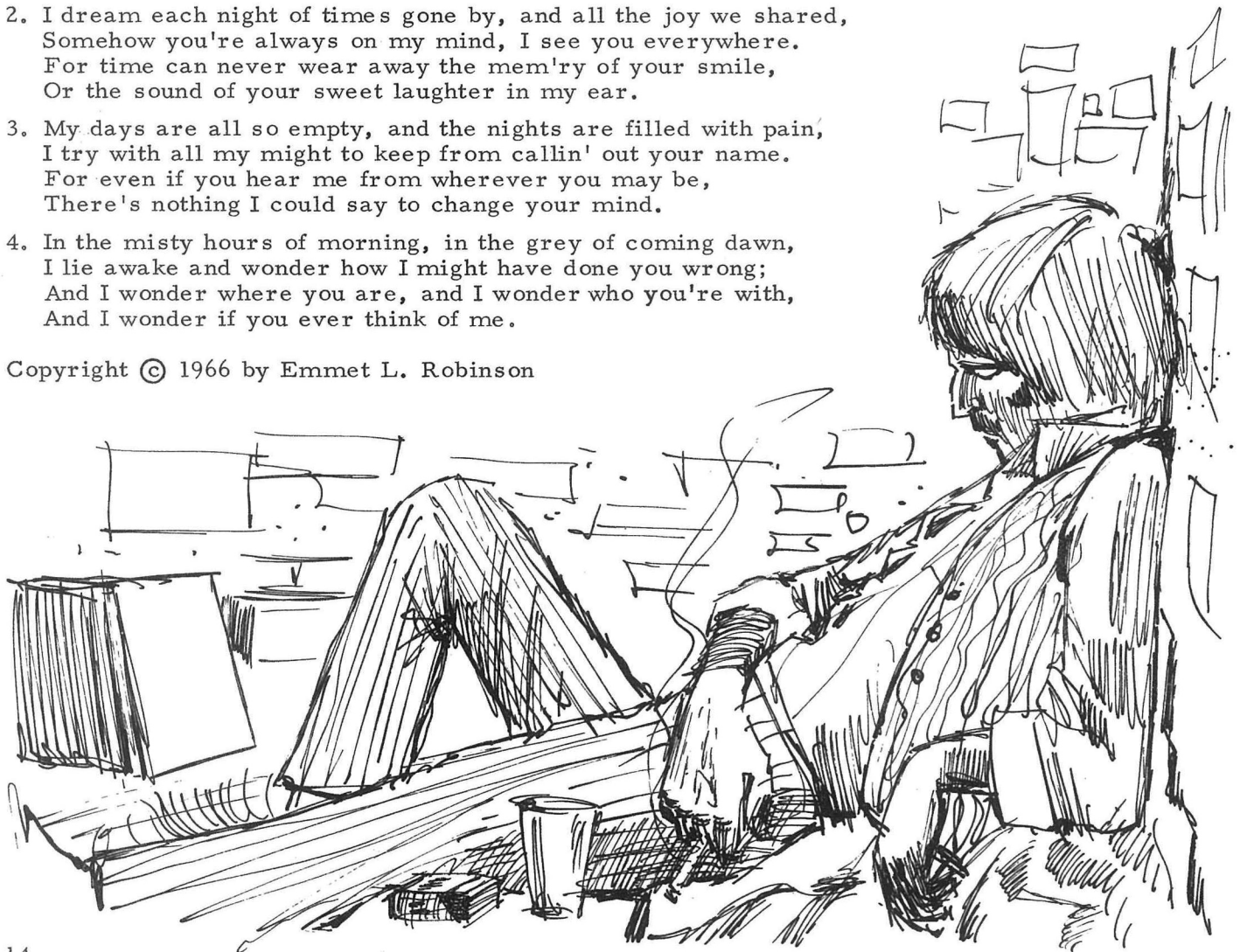
words & music by Emmet L. Robinson

The musical score is written on four staves in G major (one sharp) and 4/4 time. The melody is simple and sentimental. Chords are indicated above the notes: C, E^m, H^m, F, D⁹, F, C, E^m, H^m, F, D⁹, C, E^m, H^m, F, D⁹, C. The lyrics are written below the notes.

In the si-lence of my lone-ly room, so all a-lone and blue, I
wan-der back in time, and once a - gain I think of you; And I
won-der where you are, and I won-der who you're with, and I
won-der if you e - ver think of me.

2. I dream each night of times gone by, and all the joy we shared,
Somehow you're always on my mind, I see you everywhere.
For time can never wear away the mem'ry of your smile,
Or the sound of your sweet laughter in my ear.
3. My days are all so empty, and the nights are filled with pain,
I try with all my might to keep from callin' out your name.
For even if you hear me from wherever you may be,
There's nothing I could say to change your mind.
4. In the misty hours of morning, in the grey of coming dawn,
I lie awake and wonder how I might have done you wrong;
And I wonder where you are, and I wonder who you're with,
And I wonder if you ever think of me.

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... **AND COFFEE TOO**

OUT OF STATE



Tete A Tete

March

F	10	} Jody Gibson
Sa	11	
Su	12	Hoot
M	13	Closed
Tu	14	} Mama's Day Gaiety
W	15	
Th	16	The Wearing of the Grin
F	17	} Paul Geremia
Sa	18	
Su	19	Hoot
M	20	Closed
Tu	21	} Pre-Purim Celebration
W	22	
Th	23	
F	24	} Adele Assanti
Sa	25	
Su	26	Hoot
M	27	Closed
Tu	28	3 more days 'til S. David Tyler
W	29	2 more days 'til S. David Tyler

Second Fret Philadelphia, Pa.

March

F	10	} Joni Mitchell thru also
M	20	
		"Chaplin Festival"
Tu	22	} Patrick Sky thru also
M	27	
		Camp Films

Riverboat Toronto, Canada

March

F	10	} Sonny Terry & Brownie McGhee
Su	12	
Tu	14	} Junior Wells' Chicago Blues Band
Su	26	

Living End Michigan

March

F	10	} Paul Butterfield Blues Band
Su	12	
Tu	14	} Johnny Hammond and his band
Su	19	
Tu	21	} Gordon Lightfoot
Su	26	

Main Point Bryn Mawr, Penn.

March

F	10	} Leonda thru &
Su	12	
		John Pilla
Th	16	} Gordon Lightfoot thru &
Su	19	
		Flamenco Guitarist Chip Bond
Th	23	} Michael Cooney thru &
Su	26	
		The Munchkins

Patches' 15 Below

Timonium, Md.

March

F	10	} The Dolphins
Sa	11	
Su	12	Hoot
F	17	} Allison & Blake
Sa	18	
Su	19	Hoot
F	24	} To Be Announced
Sa	25	
Su	26	Hoot

New World Gallery Portsmouth, N. H.

March

F	10	Steve Merrill
Sa	11	Dan Gravas
Su	12	Afternoon: Folk Workshop Evening: Chris Pearne
M	13	Candy Traham
Tu	14	Steve Merrill
W	15	Dan Gravas
Th	16	Eric Ebbeson Jr.
F	17	Tom Hall
Sa	18	Steve Merrill
Su	19	Afternoon: Folk Workshop Evening: Eric Ebbeson Jr.
M	20	Tom Hall
Tu	21	Eric Ebbeson Jr.
W	22	Dan Gravas
Th	23	Candy Traham
F	24	Eric Ebbeson Jr.
Sa	25	Dan Gravas
Su	26	Afternoon: Folk Workshop Evening: Chris Pearne
M	27	Eric Ebbeson Jr.
Tu	28	Steve Merrill
W	29	Tom Hall

Out of Town Concerts

March

F	10	TONY SALETAN & IRENE KOSOY Saint Peter's Hall 346 West 20 Street, New York
Tu	14	PETE SEEGER Avon School Avon, Connecticut
F	17	JUDY COLLINS Orchestra Hall Chicago, Illinois
F	17	PETE SEEGER Sullivan Co. Community College S, Fallsburg
Sa	18	JUDY COLLINS Pratt Institute Brooklyn, New York
Sa	18	PETE SEEGER Notre Dame University South Bend, Indiana
M	27	TOM PAXTON Armstrong State College Savannah, Georgia
M	27	PETE SEEGER Town Hall New York, New York

King's Rook

1-356-9754

March	
F 10	The Villagers
Sa 11	
Su 12	Bill & Renee
M 13	Hoot
Tu 14	Open
W 15	
Th 16	
F 17	The Lords & Ladies
Sa 18	
Su 19	Chris Smither
M 20	Hoot
Tu 21	Open
W 22	
Th 23	
F 24	Eden's Children
Sa 25	
Su 26	Bill & Renee
M 27	Hoot
Tu 28	Open
W 29	

Turk's Head

March

F 10	Nancy Michaels
Sa 11	Chris Smither
Su 12	Rolf Cahn
M 13	
Tu 14	
W 15	Steve Curwood
Th 16	Steve Koretz
F 17	Nancy Michaels
Sa 18	Chris Smither
Su 19	Rolf Cahn
M 20	
Tu 21	
W 22	Steve Curwood
Th 23	Steve Koretz
F 24	Nancy Michaels
Sa 25	Chris Smither
Su 26	Rolf Cahn
M 27	
Tu 28	
W 29	Steve Curwood

Club 47

UN 4-3266

March	
F 10	Don Rebo, Bill Harrell & the
Sa 11	Tennessee Cut-ups
Su 12	Hoot
M 13	Rolf Cahn
Tu 14	
W 15	Jim Kweskin & Mel Lyman
Th 16	The Siegal-Schwall Blues Band
F 17	
Sa 18	
Su 19	The Calypsonians
M 20	Spider John Koerner
Tu 21	
W 22	
Th 23	Arlo Guthrie
F 24	
Sa 25	Fred Pike, Bill Rawlings & the Twin
Su 26	Caravan Theater River Boys
M 27	Ramblin' Jack Eliot
Tu 28	
W 29	

Seventh Circle

247-8729

March

Th 9	Films - Subject: Artists
F 10	Bob, Carol, & Bill
Sa 11	Eleanor Best
Th 16	Films - Subject: Music
F 17	Bill Shustik
Sa 18	Mary Murtagh & Doris Jackson
Th 23	Films - Subject: Short Stories
F 24	Brian Rohsenow
Sa 25	To be announced

Quest

536-7940

March

F 10	Pam Threlfall - Classical guitar
Sa 11	Dramatic Readings - Diane Bega & J. Denis Green
Su 12	Folk Workshop - 2 - 6 pm w/ John Adelson
F 17	Hoot & Auditions
Sa 18	Randy East - folk music
Su 19	Folk Workshop - 2 - 6 pm w/ John Adelson
F 24	Poetry Reading
Sa 25	Theatre Games
Su	

Damaged Angel

KE6-7050

March

F 10	Pete Marston & Jack Parmerly - folk music
F 17	Walter Howard - poetry
F 24	Gladys & Wendy Westcott - folk music

Parable

Quincy, Mass.

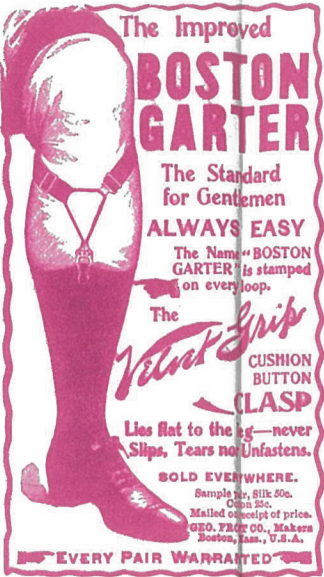
March

Sa 11	To Be Announced
Su 12	Bill Shustick
Sa 18	Scott Ackerman
Su 19	Bill Schustick

And Coffee Too

MASSACHUSETTS AREA

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Y-Not

Worcester, Mass.

March

F 10	Jaime Brockett
Sa 11	The Expanding Head Band
Su 12	Hoot
Th 16	"Impromptu" - One-Act Play
F 17	"A Taste of Honey" - Monologue
Sa 18	"Snoopy & the Sowwith Camels"
Su 19	Hoot
Th 23	"Phantom" Ted Donlan
F 24	Spider John Koerner
Sa 25	Bill & Renee
Su 26	Hoot



Unicorn

dial UNICORN

March

F 10	Clara Ward & the Ward Singers
thru Su 12	
M 13	The Dick Summer Show
Tu 14	Clara Ward & the Ward Singers
thru Su 19	
M 20	The Dick Summer Show
Tu 21	To Be Announced
thru Su 26	
M 27	The Dick Summer Show

Loft

LA 3-8443

March

F 10	The Lords & Ladies
Sa 11	
Su 12	
M 13	Closed
Tu 14	Ringo Angel
W 15	Theater - "The Queens of France"
Th 16	Hoot
F 17	Martha Schlamme
Sa 18	
Su 19	
M 20	Closed
Tu 21	Ringo Angel - poet
W 22	Klornch
Th 23	The Lords & Ladies
F 24	
Sa 25	
Su 26	
M 27	Closed
Tu 28	Ringo Angel - poet
W 29	Klornch

Sword in the Stone

March

523-9168

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	Steve Curwood
Th 16	Jim Dahme
F 17	Jaime Brockett
Sa 18	Bill & Renee
Su 19	Closed
M 20	Hoot & Auditions w/ Dan Gravas
Tu 21	Special - best of hoot
W 22	Dan Gravas
Th 23	Jack Parmerly & the Shirefolk
F 24	John Synnott
Sa 25	Pam Coulihan & Bill Madison
Su 26	Closed
M 27	Hoot & Auditions w/ Dan Gravas
Tu 28	Best of hoot
W 29	Indirect Approach 3

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Where It's At

March

Su 12	Band Auditions
M 13	Closed
Tu 14	
W 15	Band Auditions w/ Ron Landry
Th 16	
F 17	The Barbarians & another band
Sa 18	
Su 19	Band Auditions
M 20	Closed
Tu 21	
W 22	Band Auditions w/ Ron Landry
Th 23	
F 24	The Front Page Review & another band
Sa 25	
Su 26	Band Auditions

Local Concerts

March

F 10	CLANCY BROTHERS & TOMMY MAKEM Back Bay Theater, 8:30 pm
Sa 11	ROLF CAHN Jordan Hall, 8:30 pm
Sa 11	TOM RUSH Little Theater, Worcester, Mass. 8:30 pm
Sa 11	JOSE GRECO Symphony Hall, 8:30 pm
Su 12	THEO BIKEL Symphony Hall, 8:30 pm
Tu 14	ALIRIO DIAZ McElroy Commons, Boston College, 8:00
F 17	JOHN WILLIAMS Jordan Hall, 8:30 pm

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MARTHA SCHLAMME AT LOFT

On the weekend of March 16, international folk and art song singer Martha Schlamme will be appearing at the Loft coffeehouse. Once a regular visitor to Boston in concerts of Israeli and European folk material, Miss Schlamme has in recent years spent more of her time appearing in musical reviews and theatre. Her concentration has been on material by Bertold Brecht and Kurt Weill. This summer she appeared here in Boston in Theatre on the Wharf's production of "Brecht on Brecht." Previously she appeared in "The World of Kurt Weill" which was presented in Boston as part of the 1964-65 Folklore Concert Series. Her appearance at the Loft will provide a rare chance for an intimate evening with a renowned artist.

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FOLK MUSIC

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SING OUT!

The National Folksong Magazine
165 W. 46 St., N. Y. C.

Broadside

YOU'LL SING A SONG
AND I'LL SING A SONG

Ella Jenkins with members of the
Urban Gateways Children's Chorus

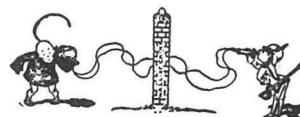
Folkways FC 7664

This album of children's songs contains some old and some new material, some with their original lyrics, and others with adaptations and arrangements by Ella Jenkins. They are specifically arranged so as to promote spontaneous participation from the listener. Using explanation, repetition, and sound effects (including a variety of simple instruments such as a chord lyre, finger cymbals, and a hi-lo tone block), Ella Jenkins helps the child learn the songs quickly, encouraging him to take part in each selection. The three songs in a foreign tongue, "Shabot Shalom," "Cadima," and the "Maori Indian Battle Chant" are as easily learned as are the ones in the English language.

Side two of this album contains several of the same songs as the previous side, but the second rendition of the songs contains spaces of silence, so that the listener may participate by joining and completing the songs.

Ella Jenkins, who has devoted her career to children's songs, does a fine job of explanation and singing throughout the album. It is an ideal record for kindergarten and grade school classrooms, for young children at home, and for adults like myself who still love the simplicity in children's songs.

gail thompson



CLIFF CARLISLE, Volume 2

Old Timey LP 104

Virtually everything that was said about Cliff Carlisle, Volume 1 is equally true about this album. Carlisle sounds for all the world like Jimmy Rodgers with the addition of lots of Hawaiian guitar. Nonetheless, he is very good, and worth listening to in his own right. One of the few drawbacks of these albums, is the lack of documentation about the songs.

On this album there are perhaps one or two cuts in which the instrumentation does

Reviews

not feature the Hawaiian steel guitar. One number ("Nevada Johnny") features a fiddle instead. There are several cuts which have some rather nice backup guitar and even a little touch of lead guitar.

There are several songs worthy of note on this record. It is unfortunate that no information is given about authorship, personnel, and other relevant subjects. One of the songs on this record must be one of the earliest incidents of recorded pornography (the amazing "That Nasty Swing"). Included in this album is an early recording of "Goodbye Old Pal," which Bill Monroe has made so famous. On a number of cuts ("Handsome Blues," "That Great Judgement Day," and "Uncloudy Day") there is some good harmony singing. It may be Cliff's brother, Bill Carlisle, but more likely not. It might be Cliff Carlisle's earlier partner, Wilbur Ball. Also of interest here is the inclusion (under the title of "You'll Miss Me") of that old chestnut we've come to know as "Just Because." Cliff Carlisle's good voice and talented yodelling make all these songs a joy to hear.

Bob Jones



GORDON BOK

Verve Folkways FT/FTS-3016

This may turn out to be the best folk record of this year. If it does not, 1967 will be a very good year indeed. But who is Gordon Bok? The liner notes say merely that he comes from Camden, Maine, he has been singing and playing since he was nine (his age is not given) and he has spent his working life around sailing ships. The record reveals an unusually deep, rich, bass voice and a polished guitar style, both of which seem unlikely to have suddenly sprung full-blown from the coast of Maine.

But no matter, Gordon Bok has been found and recorded, and that is what is important. His powerful voice gives each of these twelve songs (all but "Rambler" and "Rosin the Beau" new to me) a strength and majesty unrivalled by any other balladeer. The lush fullness of the sound he gets has to be heard to be believed (especially his low C-sharp).

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His interpretations are impeccable; his tasteful use of dialect is very effective. His guitar is an equal partner, echoing him in its own dark sound and following him faithfully through many styles of song. There is not a weak performance on the record; in fact, almost all of them rank with the best performances on any folk record.

Let me start off The Broadside's sixth year by setting two precedents: First, everyone who reads this should somehow get to hear this man. Second, for the first time I agree with a record jacket — a sincere and masterful performer.

Ralph Earle

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Broadside

COUNTRY MUSIC AT WINTERFEST

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Boston War Memorial Auditorium

As might have been expected, the highlight of the entire weekend was the appearance of Bill Monroe and the Blue Grass Boys. Due to a combination of unfortunate circumstances, Bill and the band had been up all night the preceding night. As a result the performance of the Blue Grass Boys in the evening concert was not up to their usual high standard. Nevertheless, they put on a show good enough to make them the best act of the Saturday night concert. The Blue Grass Boys opened the evening concert with their fine instrumental, "Panhandle Country," featuring Richard Greene on fiddle. Next on the program, "The First Whippoorwill," a beautiful duet which they hadn't performed in some time. Also included were a couple of Bill's old standards, "Mule Skinner Blues" (with which Bill Monroe began his career on the Grand Ol' Opry in 1939) and "Blue Moon of Kentucky" (one of Bill's many fine compositions). The remain-

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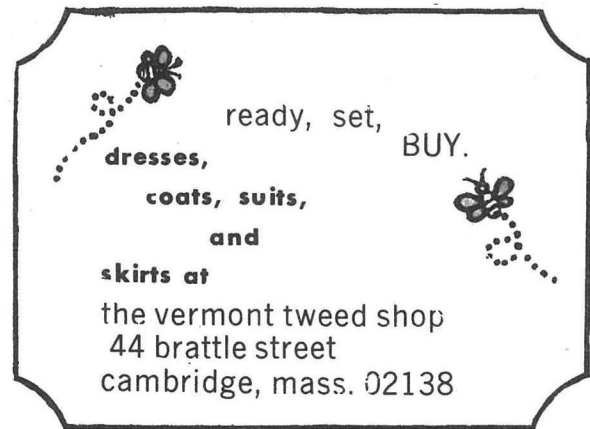
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der of the Blue Grass Boys' part of the program was made up of a gospel song ("A Beautiful Life") and two of Bill's powerful instrumental compositions.

Jim Rooney narrated the Country Music Workshop on Saturday afternoon. Two groups performed in the workshop: Bill Monroe's band and the delightful Geisser family from Quincy. The Blue Grass Boys did some of the same songs they used in the concert later, plus Bill's own "The Walls of Time" and that inspiring gospel song, "I Saw the Light." George and Marge Geisser and their little son George junior were very entertaining with their lovely family act. Little George is a rather good fiddler, despite his youth.

On Sunday afternoon the only country music was to be found at the Boston Folk Scene concert, and precious little at that. The only country group present was Dr. Doubilet and the Park Street Under-Takers, named after the famous subway stop in downtown Boston. Spurning bluegrass and Country and Western music, the "Under-takers" style themselves "purveyors of fine old time string band music."

Bob Jones

SOCIOLOGICALLY SINGING WITH
LIONEL KILBERG, Vol. I

Shoosttryng Records

Judging from this record I am sure that Lionel Kilberg is one of the nicest persons anyone knows. But Mr. Kilberg has decided that the knowledge he has acquired in the process of earning a degree in sociology has enabled him "to eye the world around (him) and thus construct songs about what (he) see(s) and hear(s)." Logically this argument is dubious; artistically it is pretty grim. However well-intentioned, the observations are trite and obvious; their musical vehicles barely passable. Jerry Silverman on second guitar is equal to the occasion.

Ralph Earle

Reviews

LIVE AT THE TURKS'S HEAD

Chris Smither

This issue brings with it a change in policy. In the future we shall publish reviews of live performances in the Boston area, along with some notes on their background and style. The first of these performers is Chris Smither.

Chris started playing guitar in his home town of New Orleans about eleven years ago. His first ambition was to be able to play as well as Burl Ives, but before he could accomplish this, he became aware first of Josh White, then Lightnin' Hopkins, and later Dave Ray, John Hammond, and John Hurt, who are major influences. About two years ago he met Eric von Schmidt down at Eric's home in Sarasota, Florida. Eric told him that Cambridge was the place to go, so after playing for six weeks in The Bayou Room on Bourbon Street in New Orleans, Chris came up to the Boston area in August of last year. He had been in town for about three hours when he wandered into The Club 47 only to find Eric playing. Eric put him on the stage right then and there and Chris' career in Boston began.

Chris Smither sings primarily hard, driving blues. On March 1 at the Turk's Head, for example, he did "Goin' Down to Louisiana" and Son House's "Death Letter Blues." Perhaps because he lived in the deep South until last summer, he has an uncommon ability to sing blues without evoking the question of color. His singing style is very intense, yet his guitar playing, no matter how forceful, is always controlled. Chris is a rare blues performer in that he can make songs his own and therefore believable as well as highly enjoyable.

His own writing is gentler, more lyrical and slower. The two original works he does

m.a. greenhill

presents

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are "Braden River" and "Devil Got Your Woman," both of which show a fine gift for creating powerful melodic statements.

Chris Smither is a good entertainer and a fine performer. His outstanding attribute is his ability to make a song convincing by making it his own. (He is the only performer I have heard who can make "John Henry" sound fresh and vital.) So if you like blues, be sure to catch Chris at The Turk's Head some evening soon. He's a good man.

Ralph Earle

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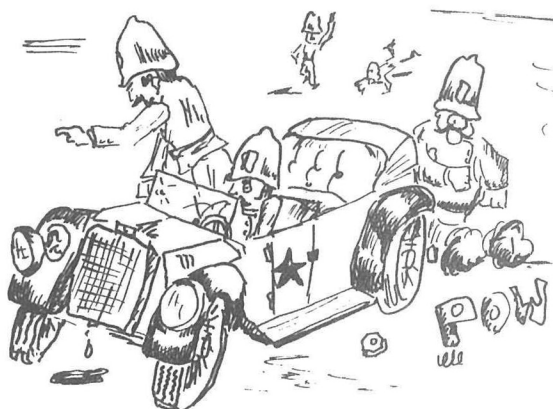


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Reviews

(continued from page 13)

Rico. After a cool start, it was gratifying to see the audience warm up to them, for although their music is unfamiliar and perhaps suspect of being commercial, it was interesting and lively. One cannot help but admire so amazing a flat-picker as Toro and respect so musical a troupe as his.

Pete Seeger closed out the first half. What can you say about him? With his stiff, little-boy bow, he is young enough to play Puck's wooden flute. And yet he is also old enough to relate an allegorical incident in Army training camp in 1942, "And the Big Fool Says to Push On." Nobody else could get me to sing that awful song, "Wimoweh," Nor, could anyone else, I suspect, sing of "The Pill" in Boston and be so loudly applauded.

Junior Wells opened the second half with some highly charged playing as well as choreography. His two better blues were "Look Over Yonder, Baby" and "You've Got to Help Me, Baby." Carolyn Hester followed. She is a beautiful woman. And having gotten that out of the way, I should also mention that she sounds better than ever. Her voice has dark-

ened a bit in color, taking off the little-girl edge which in the past was hard to reconcile with the mature woman she is. In addition to "Let's Get Together," she did three newer songs, the best of which was "Hello, You Yesterdays."

Time ran out on Pat Sky, unfortunately, but he said more and reached more with "Ira Hayes" than anyone else did with their whole segment. It was almost startling to be moved by a performer so seemingly light-hearted as he had been with "Up for Grabs" and "Guabi, Guabi" (complete with, in the true tradition of the folk process, "eezee weegie Lyndon Johnson").

The Staple Singers closed the evening. This family of gospel singers are favorites of mine, and their performance of "Why (Am I Treated So Bad)" was sufficient testimony to why I enjoy them so much.

It was a good day, that Saturday. It is too bad that there are to be no more Winterfests, despite the heavy attendance of all the Saturday events, at least. I wish I were naive enough to believe that a letter-writing campaign to Eli Goldston and Mayor John Collins would have some effect, but I think I shall simply be grateful for this and last year's folk music at Winterfest.

Ralph Earle

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ABC RECORDS FORMS BLUES LABEL

ABC Records has announced a new label devoted exclusively to the recording of blues artists, presenting all facets of the blues from country blues to urban blues, according to Bob Thiele, who will guide the new label, called BluesWay. Thiele is director of artists & repertoire for ABC Records, the parent firm.

BluesWay made its debut in January, with four releases by singers, B. B. King, Jimmy Reed, John Lee Hooker and Otis Spann. Although vocalists will predominate on BluesWay, blues instrumentalists will be recorded, and both categories are the object of a talent search by Thiele.

A recent investigation of its catalog and performers lead ABC to the conclusion that its blues artists should not be forced to compete with teenage-oriented recordings, jazz, novelty, and other types of material. Great artists in the blues idiom such as B. B. King, a long-established ABC artist; John Lee Hooker, who has appeared in a previous LP on ABC's Impulse label; Jimmy Reed, a recently signed ABC contract artist; and Otis Spann, making his first appearance for the company on BluesWay, with all be more appropriately spotlighted in a completely blues-oriented packaging concept.

BluesWay will be marketed in a single jacket, with liners written by authorities on the subject, such as Nat Hentoff, Stanley Dance, and Sheldon Harris, to name a few. The liners will contain complete personnel listings and recording information together with photographs.



FOLK MUSIC COURSE TO BE REPEATED ON CHANNEL 2

Channel 2's course in beginning "Folk Guitar" has proved so popular that the station has decided to repeat it again, starting at the very beginning.

The series will air Tuesdays at 6 pm starting March 7 (repeat Thursdays, 2:30 pm), as folk singer Laura Weber demonstrates the techniques of guitar playing and sings many folk songs.

For those who have followed the series since it first began last fall, "Folk Guitar" will continue as usual, Fridays at 7 pm.

Once again, the instruction books Miss Weber prepared to accompany the series will be available from Channel 2 at a cost of \$2.00.

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THE PORTABLE LANDSCAPE

by Carol Sterkel

--Kim, do you recall giving guitar lessons to a young man named Larry Loeb? He was just 13 years old then, and already becoming a fantastic poet! Now, he is 14, a greater poet, and has put his poetry in the form of songs. With you, Kim, as his inspiration, Larry has continued to grow. He is a genius, and he says that you had the greatest influence over him of anyone he has known. We thought you might feel good to know this. (Will you get in touch, if you have time?)--

We met Larry while interviewing Tom Paxton at the Denver Folklore Center. Harry Tuft introduced Larry to Tom, and when Tom asked how old he was, and Larry said, "14," the entire roomful of people went silent! (I wanted to go home and burn up my Goya!)

Larry Loeb will be heard from--and soon. His parents, Rowena and Ralph Loeb are also a complete gas. They have encouraged Larry's musical interests all along, and are the kind of parents one reads about, but seldom meets. People like this family have a "togetherness" thing that is so beautiful, it should be mentioned. More about Larry as he continues...

While we're on the subject of Tom Paxton, The Denver Friends of Folk Music, John Wolfe, in particular, and the people who saw and heard Tom in concert would like to thank him sincerely for being so cooperative and kind, and for giving as much as he did. Tom, you are a gas, quite an amazing person. The Portable Landscape thanks you.

At Tom's concert we saw Jon Addams, a fantastic guitarist in his own right, who has been in California. We first met him at a party we attended with the Dillards, and being a camera freak, we snapped pictures right and left and managed to get one of Jon. Concert night, we just walked up to him and stuck it under his nose, and nearly blew his mind! He grinned, then immediately asked: "Have you heard the Jefferson Airplane yet?" When we replied, "Yes," he went into orbit. He said that The Airplane is so much of everything musical now. Upon hearing "Embryonic Journey," we had to agree. To quote the Portable Bard, Richard Sterkel: "If that isn't John Fahey on guitar, Fahey had best move over!" Amen.





Sergeant Strawberry

words by Allen Katzman

music by Emmett Lake

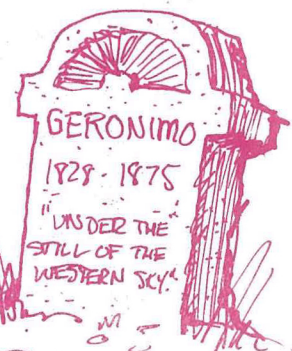
I sing a song of Ser-geant Straw-ber-ry Come to

O - kla- ho - ma's shore. He's a thir-ty year man, chief of A-

pa-ches His leather worn face is old-er than next year.

2. Who one grey day with nothin' to do
Sat us down in a lonely field
And lectured us -- on the wrongs of our country
His leather worn face was older than next year.
3. Who showed me brave Geronimo's grave
Hidden in the dark -- desolate 'n' bare.
And said to me: "I'm goin' AWOL
So I won't have to kill in order to stay alive.

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we're putting up with

PHILADELPHIA

chuck klein & rachel rubin

Carolyn Hester made a rare appearance at the Main Point February 9-12, and she was received quite well by all. Carolyn is a very interesting performer. Her repertoire is immense, having been built up by many years as a folksinger. While she does little original material, she draws from many diverse and little-known sources, all the while demonstrating excellent taste. Her singing voice is pleasant, and her southern accent just drips sweetness all over the place. Very enjoyable weekend.

Manny Rubin, owner of the Second Fret, has opened a new discotheque intown, at 21st and Arch. Called The Trauma, it will be open Friday, Saturday, and Sunday evenings every week. The opening weekend featured Lothar and the Hand People, and the Cat's Cradle, a local group. If we can get advance notice of bookings, we'll let you know about them.

The Philadelphia Folksong Society is presenting a series of concerts this year, the first of which was held on February 24 at the University Museum Auditorium on the U. P. campus. Pat Sky, who was to do the whole concert, only did the second half, as the first part featured, unexpectedly, Skip James. This was a complete surprise and delight to everyone there, and the entire concert was enjoyed by all. Next concert is March 11, Doc Watson featured. Box 215, Philadelphia, Pa. for tickets by mail.

Did you know that Eric Andersen is now performing and travelling with a group? I saw them out at the Main Point recently, where they appeared from Feb. 23-26. Eric

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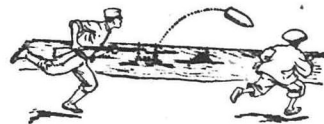


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plays acoustic guitar and does all the vocals, of course. The other personnel are Carl Addonizio on electric bass, Bobby Columby on drums, and Debbie Green on piano. I really enjoyed them. I have always been in favor of anything that allows better music to result, and for the most part, that is what happens here. Instruments broaden the music, increase its depth and complexity, widen its range. The music is no longer a way of accompanying a set of lyrics; it is a thing of itself. Occasionally everything gets too loud and hectic and then most benefits are lost, but for the majority of time everything was smooth and flowing. Bobby Columby is a drummer with taste, a rare change. He has a jazz background and consequently a fine developed sense of rhythm. Carl Addonizio is a good bass player, and flows well with Eric's weird time changes and chord variations. Debbie Green has played guitar with Eric on record, and here does a fine job at piano, accenting well and hitting the breaks perfectly. Eric is still Eric, he still raps endlessly, laughs with himself and everything else, and if anything seems a lot happier recently. Some of his new songs are out of sight, and I enjoyed everything thoroughly

Have you ever heard of Woody's Truck Stop? If not, you probably will. They are a local rock group of no small popularity here. I just saw them at the Second Fret, and the week before had them as featured performers at the Swarthmore Rock and Roll Festival, which also, by the way, had Tim Buckley and the Jefferson Airplane. Anyway, the Truck Stop has been together for close to a year now, and they have been showing pretty consistent improvement as they gain in experience. Personnel: Ken Radaloff on organ, vocals and occasionally guitar. Bob Radaloff plays bass, harmonica and vocals. Alan Miller plays bass, guitar and vocals. Bob Masari is drummer and Todd Ragstrom plays lead guitar. The group is growing and maturing, and is going to be well known soon. They are developing an individuality of their own, which is often the hardest thing to accomplish. Look for them!

Flash! The Swarthmore Folk Festival will be held March 10 and 11 at Swarthmore College. All we know so far is that featured performers will include The Greenbriar Boys, Skip James, and Richie Havens. For tickets and more info write to the festival c/o Swarthmore College, Swarthmore, Pa. 19081.



KNEE-DEEP IN BLUEGRASS

by Bob Jones



Most of those present at Boston's War Memorial Auditorium on Saturday night, February 25, realized that there were two Bill Monroe shows that evening. The first was on stage at the auditorium. The second was on stage at the Hill Billy Ranch at Park Square, Boston. At the first performance, a very tired Bill Monroe gave a good performance to an audience whose liveliness would scarcely have done justice to a cemetery. At the second performance, assisted by William B. "Brad" Keith, Bill fired up one of the most enthusiastic crowds it's been my pleasure to see. Bill Monroe and "B" Lilly sang some fine duets, and Bill played some fantastic mandolin, including the old fiddle piece, "Dusty Miller." Billy Pack held down the rhythm on electric (!) bass, and even Everett Lilly's fiddling sounded exceptionally good. Bill is a truly great musician and a wonderful person. It was a pleasure to have him enjoying the hospitality of the Jones household.

This may get to readers in time to remind those who need their memories jogged: Bill Harrell and Don and Ronnie Reno and the Tennessee Cutups will be at Club 47, Cambridge, Mass., Thursday through Saturday, March 9-11. Go see them. I am. Also appearing soon in the Boston area, as noted elsewhere in this issue, is Doc Watson. Fred Pike, Bill Rawlins, and the Twin River Boys will be appearing at Club 47 on March 25. Here is an early reminder for an important country music event. The Club 47 is presenting a concert on the 8th of April featuring Bill Monroe and his Blue Grass Boys and Buck Owens and his Buckaroos. This is one concert you don't want to miss. Another thought to titillate your imagination: Charlie Moore and Bill Napier are due to play at Club 47 in May. The Rainbow Valley Boys and Sweetheart will also be there in May.

One of the more unfortunate bits of news lately is that Pete Rowan is leaving the Bill Monroe troupe. Their voices have always sounded exceptionally good together, but Peter is due to be gone by the time this column reaches print. Let's at least hope that he comes back for some recording sessions. Other personnel changes have Eric Weissberg playing banjo with the Greenbriar Boys since the Broadway show he was in has folded. Sorry about that original bit of misinformation concerning Mark Horowitz. It came straight from the horse's mouth (or something).

folksingers!

Joan Baez
Charles River Valley Boys
Rev. Gary Davis
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
Doc Watson

no black

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

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2-1827 / *Manuel Greenhill manager*

Latest word is that Eddy Arnold has been elected to the Country Music Hall of Fame. That is rather disappointing (if not disgusting) since, after all, Eddy Arnold rarely sings any country music and doesn't even want a country music image. It is unfortunate and, in fact, a travesty, making the entire Hall of Fame a farce, that people like Eddy Arnold are elected to the Hall of Fame while people of much greater musical (and socio-musical) stature are not granted the recognition they deserve. Bill Monroe, the Carter Family, George D. "Judge" Hay, Uncle Dave Macon, to name just a few, are much more worthy of the honor and recognition inherent in election to the Country Music Hall of Fame than is this most recent addition, in my opinion. Perhaps it's as a noted country musician from Illinois once said, "It's mostly just Nashville social cliques anyway."



The Broadside
P. O. Box 65
Cambridge, Mass.

Gentlemen:

Did you know that there is a "communist conspiracy through music" going on down here in Fort Lauderdale?

Yesterday we were invited downtown to a meeting with the mayor and city commissioners of Fort Lauderdale to discuss an objection two people had to the Folk Festival we are planning to present March 16, 17, & 18. Instead of a discussion we were tried and convicted of a communist conspiracy (employing Communist tainted singers) without benefit

According to the Miami Herald of February 20, the hearing came about when Mayor Edmund Burry of Fort Lauderdale received a number of pamphlets in the mail which claimed linkage between certain folksingers and communism. He supposedly asked the City Manager, Robert Bubier, to look into it. The result was the hearing mentioned in the letter above.

Some of the other charges made in opposition to the festival were against Mike Seeger, because he is the half-brother of Pete

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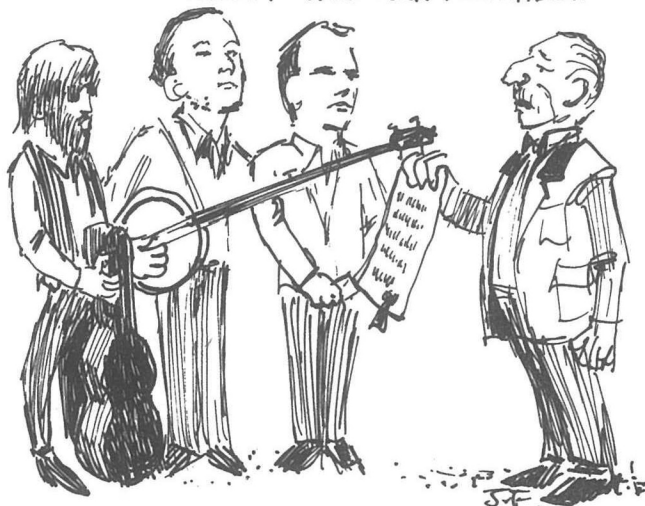
of court and with only five minutes to defend a 50-minute harangue by the objectors.

We have had a contract with the City of Fort Lauderdale for the use of a public park to present the Festival and they cancelled it yesterday without notice. We are desperately searching for a new location but with only three weeks to go we are not certain we can hold the Festival on the dates agreed upon.

...We are still stunned by this blow but will keep you informed of any developments as they occur.

Cordially,
Chester T. Holbrook
Director, Florida Folk Foundation

"LISTEN, MY NAME IS MCCARTHY... AND
ABOUT THIS 'FOLK FESTIVAL'..."



Seeger; against Tom Paxton, because an ad for one of his concerts appeared in the Daily Worker; and against Guy Carawan, because he "...was trained at the Highlander Folk School, which had been identified as a Communist training school."

At one point during the hearing, Chester Holbrook asked if they would allow the festival to go on if those three did not appear. He was told no. Commissioner James Leavitt is quoted as saying, "It's my personal feeling the folk festival already has by innuendo, the taint of Communist activity and I, for one, am not having it on public property."

BROADSIDE called Director Chester Holbrook Sunday morning (March 5) to get the latest word before going to press, and was told that a suit brought against the city commissioners will be before the judge in Miami Federal District Court on Tuesday, March 8. Mr. Holbrook said that he felt fairly certain that it would result in restrictive measures against the city, and that the Festival would be held as originally planned in the city's George English Park. Next issue we will report on what did happen.

dear BROADSIDE



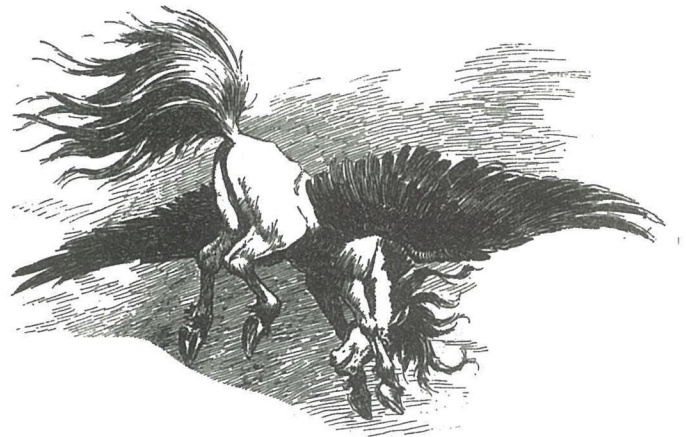
dear BROADSIDE:

This note is intended as a public service to all those members of the Boston folk scene who are fed up with the present folk music shows on Boston radio, especially a certain AM station, not mentioning any names.

Anyone without an FM radio had better get one, because there are some good shows coming out of the B.U. and Harvard radio stations.

The one program that should interest a large segment of the Boston folk scene is one on Sunday night from 6 to 7. The station is WBUR (90.9), in connection with WBFO, the U. of Buffalo radio station. The d.j. is a man most of Boston should remember. His name is Jeff Kaye, and his show is "New Folks."

This show is as good, if not better than the one he had with the Boston AM station I've already mentioned. He plays everyone from Judy Collins through the Corrie Folk Trio to



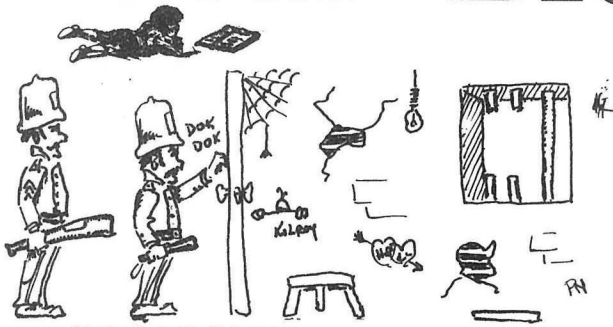
Mississippi John Hurt.

For those readers of this magazine that feel there is a gap in the folk scene on Boston radio, Jeff Kaye's "New Folks" fills that gap.

Listen and see for yourself. Sunday night need not be a complete loss any longer.

Sincerely yours,
Francis Salvati
East Braintree, Mass.

dear BROADSIDE



dear BROADSIDE:

In this issue of BROADSIDE, you have an advertisement for a British Folk Directory. The price you list is 5/sterling. What I would like to know is how much is that in American money.

I am planning to go to England, and more particularly London. Do you have any information on possible folk music work and the folk districts? If you have no suggestions, do you know of any place I can write?

Thank you for your time.

Sharon Ochsman

(Five/sterling is 5 shillings, or approximately 70¢ in American currency. For information on folk clubs and work in the London area, we suggest you contact Spin magazine.

which, in our minds, is the ideal of the coffee-house. The value the coffeehouse places on free expression, the dignity of individual thought, and the beautiful idea of personal unity in an uninstitutionalized love, is value that should be at the heart of the Christian church, and really is, if you can take the time to push aside the garbage to find it.

Anyroad, the purpose of this letter is to sort of acquaint you with what we are trying to do up here, and thank you all for what you're doing back home. And if you could find a spare line or two in your Bits 'n' Pieces column to say that the Troubadour West is off and running, the fans would really appreciate it.

Sincerely,

Phil Wilayto and John Wielgus

dear BROADSIDE:

I am sorry to report that I could not see the ABC Television Special "The Songmakers" on Friday, February 24, but I did listen to a tape of the entire show made by a friend. How

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Thursday, April 20

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(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 plowman, 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

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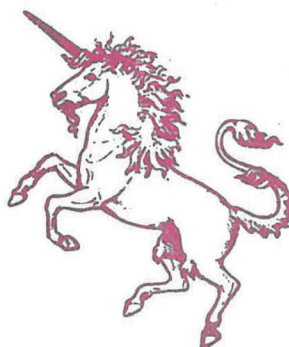
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