

THE

Volume VI, Number 3

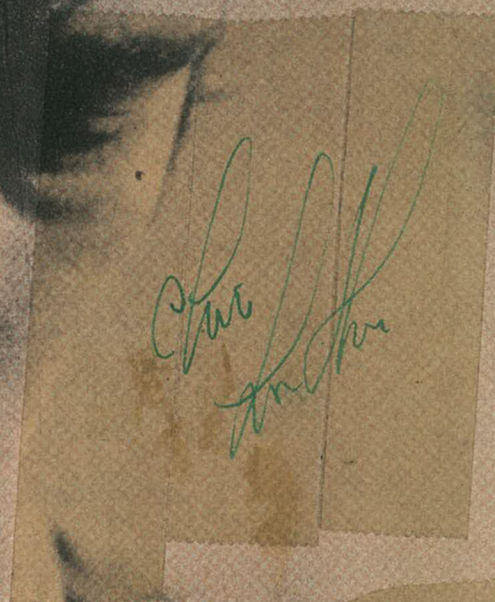
March 29, 1967

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BROADSIDE

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Nancy Muller



3/24

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This Issue's Cover

CHRIS SMITHER

Broadside Poll Winner

photo by Rick Sullo

This issue we present the results of your voting in our fifth polling of readers. I'm happy to say that we received a record return this year, not only in the number of ballots cast, but in the percentage of ballots cast over ballots distributed.

Doubtless, there will be some of you who will look it over and smugly decide that you could have figured out all of this in advance, but we have to admit in all honesty that we found lots of surprises. Many of them don't show on the results as printed. (Has the folk community finally decided to divorce Dylan?)

In any event, this is the way it turned out; and we hope you will find more to cheer about than to decry.

* The editors of BROADSIDE extend their *
* apologies to John Grahm, author of last *
* issue's cover story (the Siegel-Schwall *
* Band), for inadvertently omitting his *
* by-line from the article. *
* * *

THE BROADSIDE

Vol. VI, No. 3
March 29, 1967

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AT LOFT

TWO GUYS FROM BOSTON

Two Guys from Boston will come back to the Loft coffeehouse in April. Added to their group, and likewise to their name (they are now called Two Guys From Boston plus Two) are two accompanists. Eddie Mottau and Joe Hutchins will be performing Thursday night through Sunday night, April 6 through 9. Many of our readers will be interested in hearing what these two expatriates sound like now, with a full band.

Fifth Annual Broadside Poll Results

photos by Rick Sullo



Maria D'Amato



C.R.V.B.

FAVORITE BOSTON PERFORMER: MALE

If Tom Rush wins this many more times we may have to retire the category in his keeping. Tom took over 45% of the vote, with closest followers gathering 16% and 15% respectively.

- ✓ 1. TOM RUSH 1-66
2. JIM KWESKIN 2-66
3. DAN GRAVAS

FAVORITE BOSTON GROUP

Another perennial winner, this year with 64% of the votes cast. Second and third places garnered 12.5 and 9.5%, respectively.

- ✓ 1. KWESKIN JUG BAND 1-66
2. CHARLES RIVER VALLEY BOYS 3-66
3. THE VILLAGERS

FAVORITE BOSTON PERFORMER: FEMALE

More often than not the closest race of the poll, it was no different this year. Leonda polled 39% of the total votes, and Maria D'Amato 38%. Our third place finisher received well over half the remaining votes.

- ✓ 1. LEONDA 3-66
2. MARIA D'AMATO 2-66
3. NANCY MICHAELS

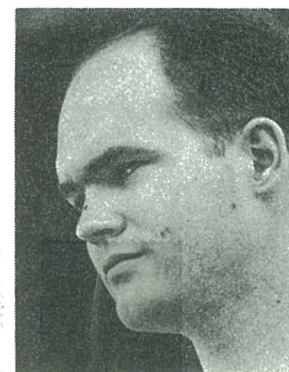


Leonda

FAVORITE BOSTON INSTRUMENTALIST

A new category on the poll, and easily won with a 38% vote by Mitch Greenhill. Second place was determined with 26% of the vote and the third place tie shared 30% of the votes cast.

- ✓ 1. MITCH GREENHILL
2. MEL LYMAN
3. BILL KEITH
ELIOT KENIN



3/24

FAVORITE NEW BOSTON PERFORMER

The men had this one all to themselves this year, and winner Chris Smither came out on top with a healthy 40% of the vote, followed by a second place 36%, with the third place tie sharing 24% of the votes cast.

- ✓ 1. CHRIS SMITHER
2. DAN GRAVAS
3. JACK MCGANN
JOHN BRAHENY

Chris Smither



Nancy Michaels



Chris Smither



Kweskin Jug Band



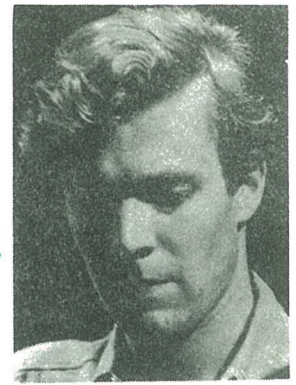


Jim Kweskin

FAVORITE RECORDING BY A BOSTON PERFORMER

Tom Rush wins again, his Elektra LP receiving 53% of the ballots, followed by 34% and 5% of the vote for second and third places. There weren't many votes left.

1. TAKE A LITTLE WALK WITH ME, Tom Rush, Elektra
2. SEE REVERSE SIDE FOR TITLE, Kweskin Jug Band, Vanguard ²⁻⁶⁶
3. BEATLE COUNTRY, Charles River Valley Boys, Elektra



Tom Rush

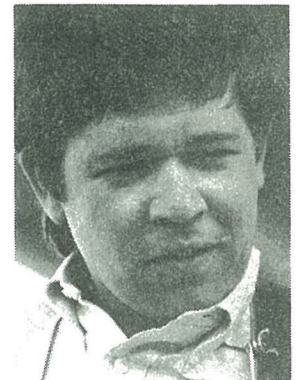
FAVORITE VISITING PERFORMER

There were no runaway winners in this year's voting for a favorite visitor. Winner Judy Collins captured 6% of the points derived from the weighted ballots. Each position was accessible to the candidate who finished one position lower, until the last few days of the poll.

- | | |
|------------------------|------------------|
| 1. <u>JUDY COLLINS</u> | 6. TOM PAXTON |
| 2. PETE SEEGER | 7. JOHN KOERNER |
| 3. ERIC ANDERSEN | 8. DAVE VAN RONK |
| 4. PHIL OCHS | 9. ODETTA |
| 5. PATRICK SKY | 10. DOC WATSON |



John Koerner



Pat Sky

FAVORITE FOLK RECORDING OF 1966

Far fewer records received votes this year than in any prior year, indicating either more agreement, less imagination, or a poorer memory on the part of the voters. Nevertheless, the mandate was clear, with the winner receiving 11% of the total points.

- ✓ 1. REFLECTIONS IN A CRYSTAL WIND 1-66
Dick And Mimi Farina, Vanguard
2. IN MY LIFE, Judy Collins, Elektra
3. SEE REVERSE SIDE FOR TITLE, Kweskin Jug Band, Vanguard. 3-66
4. TIM HARDIN # 1, Tim Hardin, Verve-Folkways
- ✓ 5. HARVEST OF GENTLE CLANG, Patrick Sky, Vanguard

(Play one more)



Judy Collins



Odetta



Tom Paxton



Phil Ochs



Pete Seeger



RAMBLIN' ROUND

w/dave wilson

In the last issue, we devoted a page to the problems besetting Chester Holbrook in his efforts to get the First Florida Folk Festival off and running. Briefly, for any of you who missed the issue, or the story, the city council reneged on permission to use the park for the festival after some local residents protested the innate "communist threat" of folk music and folk singers.

Mr. Holbrook, with the help of the American Civil Liberties Union, took the case to a Miami Federal District Court on Tuesday, March 7. The judge of that court threw the case out, reportedly on the grounds that an individual does not have the right to sue a municipality other than in exceptional cases. When the ACLU lawyer attempted to point out that this was a civil liberties case and that there were precedents in the federal courts, the judge was reported to have replied that he considered previous decisions to be "weird" and that it was time for a reappraisal.

Things looked pretty glum at that point for the Florida Folk Festival.

However, another appeal was entered to the court, this time in Jacksonville, and on Monday, March 13, the federal judge in that city issued an injunction against the city of Ft. Lauderdale after first dismissing the "communist" issue, and then denying a second at-

tempt by the city to stop the festival on the grounds that it would cause a traffic problem. The city was then ordered to cooperate with the festival.

Hopefully, by the time you read this, the first Florida Folk Festival will already be history and a happy remembrance of all involved, the audience, the performers, the directors, and even the city.

Although at the time of this writing we may be early in congratulating Chester Holbrook on his successful efforts, we hope it will be prophetic. It took a good deal of courage to face the vitriol of his opponents and stand firm in his beliefs.

No one should feel very comfortable, however; for this instance is just one more piece of evidence the country in which we exist is hardly as enlightened as we would like to think it is. The corollary is that it behooves all of us to stand as firm in the face of that unenlightenment as did Chester Holbrook. We thank him.



FOLK NEWS: CLEVELAND

by Dave Loebel

Cleveland's newest radio station, WRUW, has folk music on Wednesdays between 6 and 7:30 p.m., and Fridays between 4 and 6:00 p.m.

Rabbi Shlomo Carlebach recently gave two concerts here and showed what a truly unique person he is. The concert that this writer attended consisted of four songs, each lasting about twenty minutes. By the end, almost the entire audience was singing and dancing. While one may not care for the type of song Rabbi Carlebach sings, one can't help being impressed with his love for life and people.

David Blue and Tom Rush appeared on the Upbeat television show. Tom Rush stated that he will probably not record any more traditional material. His next record may have orchestral arrangements, with songs by Joni Mitchell and a couple of other lesser-known songwriters. When this writer showed Tom the pictures in the 1967 BROADSIDE calendar, his first reaction was "Where's Spider John Koerner?"



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WRITE: P.O.B. 879

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

the veer city rider

by Peter Stampfel & Antonia



A while back, we mentioned an amazing guitar player named Jimmy James, who was playing with a group called the Blue Flame. He never became too well known here, but now, under the name of Jimi Hendrix, he's quite well known in England. His flashy guitar-playing style is really knocking them out over there, and he's had a record in the top 10. Another well-deserved success. Onward and upward.

Wahoo albums: Surrealistic Pillow by the Jefferson Airplane; beautiful vocals on this one and taste, taste, taste. Yum. Personal favorite cut: "Comin' Back To Me." Then there's the Spencer Davis group album, Gimme Some Lovin. Anybody who likes hard-rock sounds should invest in this album. One of the few good uses of organ I've heard.

The Swamp Lilies have acquired a rhythm guitarist, name of Alan Warshak. Also, we now have 1/2 of a demonstration tape, with more to follow soon.

Nice new Hollies record. "On A Carousel." It makes up for that summertime horror, "Stop Stop Stop," the second spookiest record after "Cherish." Also, Donovan has a new album out.

New Songs! We're writing all kinds of new songs. Wahoo for new material. Keeps you from getting bored. New titles: "Big Slop Buckets" and "For the Knight of Swords."

New Group! A really good jazz-based group — the Free Spirits. Saw them at the Balloon Farm, a big cold psychedelic light show type place here in New York. They consist of Larry Coryell on guitar, Chip Baker



on rhythm guitar and 12-string, Jim Pepper on tenor sax and flute, Chris Hills on bass, and Bob Moses on drums. One of their sounds is two voices using modal 5th harmonies, another is the use of parallel sax and guitar lines.

Book plug: Zap Gun by Philip K. Dick. Science fiction, out in paperback. About the use of hallucinogens for designing (weapons fashions!), among other things.

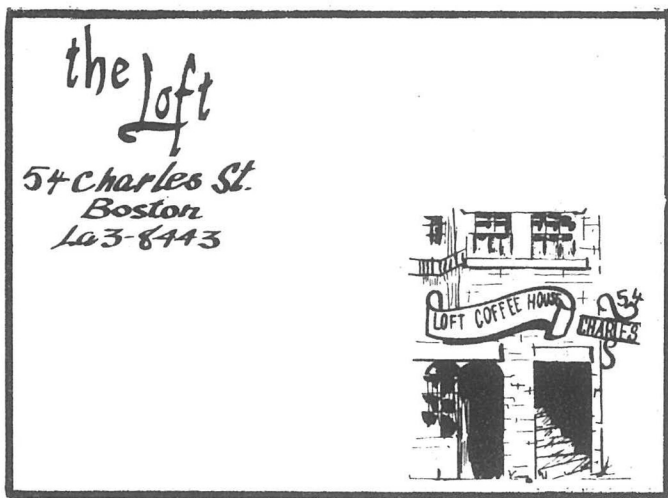
Hey, we've been reading the Denver column, and we like it.

Lothar & the Hand People are on a song-writing kick too. Should hit Boston with a lot of new material. They really tore up Philadelphia last weekend, and are anticipating Boston and the legendary Boston girls.

Yes, Dino Valenti. He was the most widely copied guitar player who ever played in the Village, besides Dylan. None of his imitators got the same excitement into their music, though. He's been playing in San Francisco recently. Haven't heard his recent work.

The Mothers are really good musicians. Nobody seems to have mentioned that in all the stuff I've seen written about them. Frank Zappa is an incredible guitar player and runs the Mothers like a captain runs a ship. It's a clean machine. They cover more ground than any other group, and can play accurately in more styles. They're one of the few groups who really knows how the old rock sound worked.

Style note for talented girls — make your old man some mod-style trousers or Tom Jones shirts out of upholstery fabrics. The patterns are great, and they'll last forever. Note — girl's pants are a lot easier to make than men's.



Randy's Rag

words & music by Chuck Mitchell

Handwritten notes: SPROING! BOING! SPROING! BOING!

Come a-long, down a-long, clown a-long, you're
 ne-ver wrong, won't you take me ea-sy and dan - dy,
 down a-mong the creepers, oh, ba-by I'm Ran-dy. Spring and crawl
 summer mornings
 out of the sack, stag-ger to the kit-chen pour the cof-fee out black, dir-ty
 cup, dirty floors, and dirty old me, look out my dir-ty win-dow, there's
 a
 dir-ty green tree, so it's a come a-lone down a-long,
 clown a-long, you're nev-er wrong, won't you take me ea-sy and
 dan-dy Bouncing through the but-ter-cups, oh ba-by I'm Randy.
 Rous-seau said, "Go," and so did Thor-eau, I think I'd better do so, or re-
 tire with my yoyo, jump into my primitive bucket seats
 push upon the pedals and beat a re-treat. There's a happy old road,



take it and go, way out in the country to a place I know, got a
 peanut butter sandwich in a pa-per sack, and if the weather stays I may
 warm
 nev-er come back, Come a-long down a-long clown a-long, you're
 never wrong won't you take me easy and dan-dy, dancing through daisies
 the oh,
 ba-by I'm Randy, pull off my boots! wig-gle my toes, dig a big hole and,
 bury my clothes, paddle in the wat-er in my B. V. D.'s shake up all the cows with my
 nak-ed knees, so it's a come a-long, down a-lone, clown a-long, you're
 nev-er wrong, won't take my easy and dandy, dancing through the daisies
 you
 bouncing through buttercups, down among the creepers, oh, baby, I'm Randy.
 the

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

With your kind permission, I venture briefly to Philadelphia for a look at The Trauma, a brand new psychedelic light show which has all the special effects that you'd expect. It also has an intimacy that you wouldn't expect. Rusty Ford of Lothar & the Hand People, who played the opening two weeks, has said that it is "more intimate than any light show in New York or even San Francisco." The Trauma also is reportedly a good room as far as just playing in it goes.

The response of the audience has been excellent, but a lot of the credit for that goes to Lothar & the Hand People, who are one of the most exciting groups around today. You can feel their music as they play it, especially when John Emelin is working with the theremin. Lothar is the group's "guiding spirit."

By the way, the group should have their first Capitol single out by the time you read this. On it will be "L-O-V-E and Ask For It by Name" and "Rose Colored Glasses." It is so much better than most of the garbage on radio today that something will be wrong if it isn't a monster of a hit.

John Fahey, the legendary guitarist, has signed to record on Vanguard.

Ken asked me to mention his show on WGTB-FM (90.1 in Washington) which is on from 6:30 til 11:00 p.m. Saturday nights. Ken runs the only elongated show that seriously plays "real" folk music (John Dildine's weekly hour is the other shorter one that does). Ken features interviews with Origin Jazz Library's Bill Givens, tapes of the recent U of Chicago Festival, local concerts, plus old 78's and new releases.

Spring looks good as far as Washington concerts go. The Clancy Brothers & Tommy Makem (April 1) and Tom Paxton (April 28) are both coming to Lisner Auditorium.

The Spring Concert Series of the Dept. of Agriculture and the National Folk Festival Assn. has started. Coming up: April 13 - A program of Negro Music narrated by Helen Schneyer and featuring John Jackson, John Cook, Amos Bornes, Willa Mae Stanley and Christine Walker; May 11 - A program of "Old



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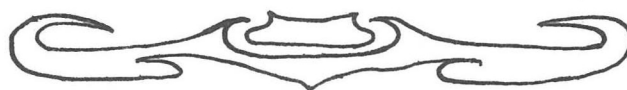
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Time Barn Music and Sing" (more on this later); June 8 - Grant Rogers in concert. All events are in the Thomas Jefferson Auditorium in the South Building of the Department of Agriculture between 12th and 14th Streets in Southwest Washington.

A very impressive group is the D. C. Blues, which is led by "Funkyfingers" Ken Black and includes Jerry Mole and Jim Brenner. Ken and Jerry both play guitar and mouthharp, and Jim plays guitar. They play traditionally oriented blues that runs the gamut from Fred McDowell and Skip James to "Early and Middle Chicago Blues," all un-amplified. Their performance is still occasionally a bit rough and uneven, but they improve each time I see them and as they gather stage presence. My favorites are their two Mississippi Blues numbers, one of which comes from Willie Brown, the other being about the best "Need Somebody on Your Bond" I've heard.

The D. C. Blues plays every other Friday at the Agora, just five doors down from Lisner Auditorium.

Well, I don't know what we'll do next time, but I can say this much: since it will finish up my (Mike) first year with BROADSIDE, it may be somewhat more real than usual. See you then.



KNEE-DEEP IN BLUEGRASS

by Bob Jones



It's been common knowledge for some time that Don Reno and Bill Harrel have teamed up to form a real powerhouse band. The very pleasant surprise that awaited listeners at Club 47 was the addition of George Shuffler. Often considered the best bass player in bluegrass, George has been playing guitar with the Stanley Brothers for many years. Try as I might, I can't think of a better four-piece band. Frankly, I like the sound of a good fiddle, but if anyone can do without one, these boys can. Ronnie Reno's mandolin sounds an order of magnitude better than it did last year. The Tennessee Cutups, as the band is called, have been recorded on Jay-Lynn and Rebel records.

Good news is afoot for those who like good banjo playing. Don Stover, considered by many to be the best banjo player in bluegrass music, is out of the hospital and doing fine. Don is working with the Virginians (Buzz Busby, Buck Ryan, Stoney Edwards) in and around the Baltimore-Washington area.

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has, in addition to all the usual material, two very interesting documentary articles on Martin guitars and the Martin Company. Also included in the current issue is a letter from Don Pierce, President of Starday Records. Watch for Alice Foster's answer in the next issue. For the professional musician there is an article (entitled "Taxes and the Picker") by George E. "Gene" Krouse, a tax accountant and former Internal Revenue Agent.

Ralph Stanley, by the way, is indeed still working the bluegrass circuit, currently with a four-piece band. Besides Ralph, the band is made up of Larry Sparks on guitar, Melvin Goins on bass, and Curly Cline on fiddle.

New England's country music event of the near future is the big double feature concert in Boston. On April 8 both Bill Monroe and Buck Owens will be featured at a show sponsored by the Club 47 at Back Bay Theatre in Boston.

There are entirely too many long-haired "liberal" beatniks (especially in Boston and New York, centers of Yankee country) who have somehow managed to convince themselves that anything that's not rock 'n' roll is worthless musically. Those who want to listen to rock music are welcome to, but will someone please explain why all the kids who sing rock 'n' roll have to whine instead of singing? And the lyrics! Thanks, but I think I'll stick to country music. Folk music is fine, no doubt, and classical music, too, but country music has a sincere, heartfelt meaning which the listener can feel and understand.





COFFEEHOUSE

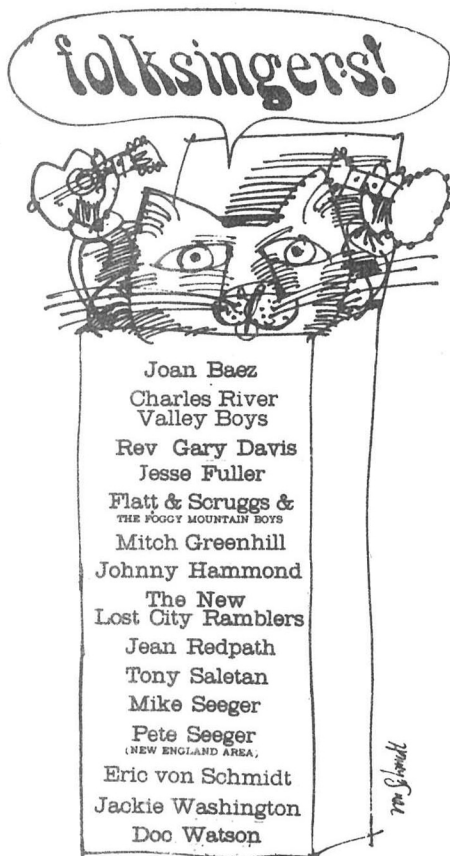
THEATRE

by jan chartier

"Sea Root," a new play by Vincent Ferrini, is a powerfully dramatic script. Specifically, it deals with a cycle of incest which literally breeds Love and Hate, Joy and Despair, Life and Death. The dialogue is written mainly in a poetic verse which is brilliantly sensitive, yet too often lost. The swift interchange of thoughts and scenes does NOT allow the audience time to decipher word meanings.

I am not suggesting that the style of writing be changed; that would be a tragic loss. Perhaps more script could be added to certain sequences, clarifying the role of each character and his relationship to the rest of the family. This would save the people in the audience the frustration of trying to sort out the characters in their minds, allowing them to concentrate on the action.

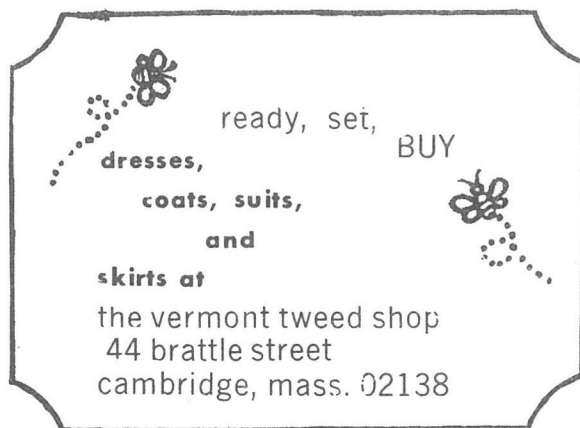
There is also a severe lack of explanation in the plot itself. The entire present situation which is enacted in this play is based



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FOLKLORE PRODUCTIONS

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on the fact that Captain Louis is forced to remain on land; he is banned from returning to sea, but we are never told why. This lack of explanation is unfair to a script which is otherwise self-contained.

The above criticism is meant to be constructive. I am not putting down the play; it is by far the most exciting experiment I have seen this season, and Kay Bourne is to be commended for her treatment of it.

The Curate's Egg, for those of you who may be unfamiliar with Kay's type of "direction," are serious actors dedicated to the idea that a play is an Event that should Happen as it's performed. This is a demanding process that requires great control, not just of the actors themselves, but of their physical contacts. They succeeded in maintaining a high level of directing and controlling both.

Kay staged the production by using areas throughout the coffeehouse. The lights and set were well oriented for each scene, sustaining a "correct" physical balance.

It seems unnecessary to name actors in this review. The production does not lend itself to a star, and it would be dishonest of me to attempt to make comments on individuals. The production, in my mind, was an entity, not to be separated by actors, but rather to be commented on as a whole...and as a whole, it was a successful, dramatic experience by Kay Bourne and the Curate's Egg for the patrons of the Rose Coffeehouse.

QUEST OFFERS

DIALOGUE ON DRUGS

On Friday night, March 21, the Quest Coffeehouse will present a program entitled "Dialogue on Drugs." Featured on the program will be Dr. Walter Clark of the Andover Newton school, who worked with Dr. Timothy Leary on a series of LSD experiments. Joining Dr. Clark will be BROADSIDE editor Dave Wilson. The dialogue included in the title is supposed to be between the patrons as well as the panelists, and hopefully will extend to a dialogue among the patrons themselves.

we're putting up with
PHILADELPHIA
 chuck klein & rachel rubin

First things first: there will be a Fugs concert here, on Saturday night April 15, 8:30, at Town Hall. The producers are two fellows from the Record Mart chain who seem to have come up with a very good idea. Tickets can be purchased at all Record Mart stores. This will be their first appearance in this city, so I hope that the turnout (out?) will be good. I'll see you all there.

* * *

Next, Rachel, who is very interested in all types of folk dance, reports seeing a fascinating concert at the Academy of Music on March 9, featuring the Tamburitians, a 50-or-so-member dance troupe. Dance troupe might be an ill advised word to use, as they also sing and play all their own instruments. Their basic repertoire consists of all types of European dances. Rachel recommends them highly, if you are of this interest.

* * *

Leonda was at the Main Point recently; she made a tremendous hit. Everybody dug her. She was on Jack McKinney's WCAU radio show, and Jack positively raved about her. We'll look forward to having her here again soon.

* * *

Gordon Bok, who lives down here, has a record out on Verve/Folkways which you will probably be seeing. Gordon is a traditionally classically oriented performer. His guitar playing is quite good, in its vein, and his voice is big, deep and moving. He has played a good deal down here at clubs and folksong society events. If you like this type of music, grab a copy of his record. You'll like it.

* * *

I have been corrected, and apologize for calling the Trauma a discotheque, as I did last column. A discotheque, I have been told, has recorded music. The trauma features live artists, and is called something akin to a "total environment happening." Okay!

* * *

I close with an anecdote from Tales of Suspense #89, the adventures of Iron Man. Iron Man is a super hero of the Marvel Comics Group. You all know them, yes? Anyway, Iron Man's enemy this time is the Mysterious Melter, a very sinister fiend with a ray gun that can melt through walls, bars and Iron Man's almost invincible armor. Well, the Melter is sneaking through a defense plant late one night, when he is spotted by our hero. Iron Man, of course, comes flying over to investigate and the Melter eyes him, yelling "Iron Man!": a profound exclamation. To this, our hero answers, (as he is flying to

Use it as a canoe paddle

A wall decoration

A planter

**JACK'S
DRUM
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Maybe you can even play it

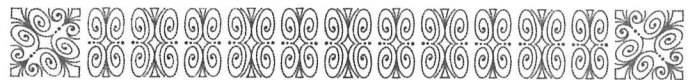
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earth, jets aflame, all set for mortal battle):
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LAST YEAR'S POLL WINNERS

For those of you who would like to compare this year's poll results with those of last year, here are the winners of our 4th annual poll.

FAVORITE BOSTON PERFORMERS:

- Male 1. Tom Rush
 2. Jim Kweskin
 3. Jackie Washington

- Female 1. Mimi Farina
 2. Maria D'Amato
 3. Leonda

- Group 1. Kweskin Jug Band
 2. Mimi & Richard Farina
 3. Charles River Valley Boys

- New 1. Leonda
 Per- 2. Peter Childs
 former 3. John Perry

- Recording 1. Celebrations For a Grey Day
 by Mimi & Richard Farina
 2. Tom Rush
 3. Jug Band Music
 by Kweskin Jug Band

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.



by Carol Sterkel

Snidely Sternberg Snickersnack, last of those valiant pony express riders, the volunteers who rode the Colorado frontiers and braved wind-swept plains (their way illuminated only by bunsen burners and their will to push on), dear Snidely has gone to that great express route in the sky. As your reporter weeps by the graveside of Snidely, chanting "The Duality Chants" of William "Buffalo" Cody, someone is heard to say, "Hark." Your reporter, ever on the alert for a new story, does hark and, as a shaking, frightened finger points to the sky, the weeping ceases. A faint and quavering bunsen burner is seen to give one puzzled blink in the direction of Cambridge, Mass. We of the region bow our heads and give thanks to Old Look Mountain, Colorado, for housing the earthly remains of our gone-but-not-forgotten heroes of communication. As the site overlooking Coors Brewery is given one last loving look, we wearily pick up the "Earth and Buffalo Chant" and descend the lumpy rock crest, returning to the work-a-day woes and the newly acquired problems of establishing communications with the outside world.

Your reporter, desperately clutching her latest copy of BROADSIDE, turns the color of green represented on the cover, gulps down a handful of Dramamine, crying out, "Oh, the futility!" Don Cameron, of Fantastic Zoo fame, gallantly races to her side with an offering of assistance, only to be swept up with the realization that indeed the credibility gap had widened.

"Appeal to the dear readers," says Don in his usual steadfast manner. "Woe," moans your reporter, "What readers? We have no hope of reaching them." In words which would astound the late, great Lenny Bruce, the Portable Volks instantly created the new chant, and a grown reporter was heard to sob softly. Then, as the chant became more trivial and gestures more futile, the form of Denny Sheneman was seen on the horizon. His message was brief, but brought home to the glum group. "Lothar and the Hand People return." Heads raised as hope entered. "Lothar and the Hand People?"

"Yes," whispered Denny, as he bowed his head in perfect humility. The crowd brightened, and love entered the heads of those who only moments before had pulsed with pain. Quietly we realized that if the group could get to Denver physically the Portable Landscape could, in time, reach the readers.

(continued on page 26)

... AND COFFEE TOO

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



OUT OF STATE

Main Point Bryn Mawr, Penn.

March

F 24 } Michael Cooney
thru } & The Munchkins
Su 26 }

Th 30 Dave Van Ronk
F 31 & Sandy Rhoades

April

Sa 1 Dave Van Ronk
Su 2 & Sandy Rhoades

Th 6 } Tim Buckley
thru } & (To Be Announced)
Su 9 }

Patches' 15 Below

Timonium, Md.

March

F 24 } Beldon Burns
Sa 25 }

Su 26 Hoot

F 31 Tom Pasle

April

Sa 1 Tom Pasle
Su 2 Hoot

F 7 } Don Leace
Sa 8 }
Su 9 Hoot

Second Fret Philadelphia, Pa.

March

F 24 } Patrick Sky
thru } also, Camp Films
M 27 }

W 29 } Rolf Cahn
thru } also, Camp Films
F 3 }

April

Sa 1 } Rolf Cahn
Su 2 } also, Camp Films
M 3 }

W 5 } Doc Watson
thru } also, Camp Films
M 10 }

Tete A Tete

Providence, R. I.

March

F 24 } Adele Assanti
Sa 25 }
Su 26 Hoot
M 27 Closed
Tu 28 }
W 29 } Rehearsal for the Happening
Th 30 }
F 31 S. David Tyler

April

Sa 1 S. David Tyler
Su 2 Hoot
M 3 Closed
Tu 4 }
W 5 } Frantic rehearsal for the Happening
Th 6 }
F 7 Don Marquis' Archie & Mihetabel -
Sa 8 a Happening; also, Ellen Stoney
Su 9 Hoot
M 10 Closed
Tu 11 } Auditions
W 12 }

New World Gallery Portsmouth, N. H.

March

F 24 Eric Ebbeson
Sa 25 Randa McNamara
Su 26 Afternoon: Workshop
Evening: Tom Hall
M 27 Eric Ebbeson
Tu 28 Randa McNamara
W 29 Tom Hall
Th 30 Randa McNamara
F 31 Steve Merrill

April

Sa 1 Dan Gravas
Su 2 Afternoon: Workshop
Evening: Tom Hall

Out of Town Concerts

March

M 27 TOM PAXTON
Armstrong State College
Savannah, Georgia

M 27 PETE SEEGER
Town Hall
New York, New York

Th 30 TOM PAXTON
San Francisco State Folk Festival
San Francisco, California

F 31 JESSE "LONE CAT" FULLER
Saint Peter's Church
346 West 20th Street
New York, New York

Quest

536-7940

March
F 24 Poetry Reading
Sa 25 Theatre Games
Su 26 Folk Workshop - 2-6 pm w/ Jon Adelson

F 31 "Dialogue on Drugs" w/ Dr. Walter Clark
of Andover Newton, & Dave Wilson

April

Sa 1 Eliot "Ragtime" Kenin
Su 2 Folk Workshop - 2-6 pm w/ Jon Adelson

Club 47

UN 4-3266

March

F 24 Arlo Guthrie
Sa 25 Fred Pike, Bill Rawlings & the Twin
Su 26 Caravan Theater River Boys
M 27 }
Tu 28 } Ramblin' Jack Elliott
W 29 }
Th 30 } Jackie Washington
F 31 }

April

Sa 1 Jackie Washington
Su 2 Caravan Theater
M 3 Charles River Valley Boys
Tu 4 } To be announced
W 5 }
Th 6 }
F 7 } John Lee Hooker
Sa 8 }
Su 9 Hoot
M 10 Muddy Waters & John Lee Hooker
Tu 11 } Muddy Waters Blues Band
W 12 }

Art Exhibit for April - Carol Bechwith
Children's Concerts:
Sa 1 Jackie Washington, 2:30 pm

Sa 8 Rolf Cahn, 2:30 pm

King's Rook

Y-Not

Worcester, Mass.

1-356-9754

March

F 24 'Spider' John Koerner
Sa 25 Bill & Renee
Su 26 Hoot
Th 30 Tony Rubino
F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

F 31 Charles River Valley Boys

Th 30 Tony Rubino

White Whale

March

F 24 } Bill Brown
Sa 25 }

F 31 Bill Staines & Renee

April

Sa 1 Dan Gravas

F 7 Steve Curwood

Sa 8 Jack Parmeley

... AND COFFEE TOO MASSACHUSETTS AREA

Damaged Angel KE6-7050

March

F 24 Gladys & Gwen Westcott - folk music

F 31 Alan Whiting - poetry

April

F 7 Dave Peyton - folk music

Rose

523-8537

March

F 24 Closed
Sa 25 } Tempo Theater persents "The Lion" &
Su 26 } "Chee Chee"
M 27 }
Tu 28 } Closed for rehearsals
W 29 }
Th 30 } Music Revue: "Are We Real?"
F 31 }

April

Sa 1 } Music Revue: "Are We Real?"
Su 2 }
M 3 }
Tu 4 } Closed for rehearsals
W 5 }
Th 6 }
F 7 } Off Boston Repertory Theater presents
Sa 8 } the premier of "When Summer Ends"
Su 9 }
M 10 }
Tu 11 } Closed for rehearsals
W 12 }

Where It's At

March

F 24 } The Front Page Review & another band
Sa 25 }
Su 26 Band Auditions, 4 pm
M 27 }
Tu 28 } Closed
W 29 }
Th 30 Band Auditions w/ Ron Landry
F 31 To be announced

April

Sa 1 To be announced
Su 2 Band Auditions, 4 pm
M 3 }
Tu 4 } Closed
W 5 }
Th 6 Band Auditions w/ Ron Landry
F 7 The Ramrods
Sa 8 To be announced
Su 9 Band Auditions, 4 pm
M 10 }
Tu 11 } Closed
W 12 }

Loft

LA 3-8443

March

F 24 }
Sa 25 } The Lords & Ladies
Su 26 }
M 27 Closed
Tu 28 kLornch
W 29 Ringo Angel
Th 30 }
F 31 } The Lords & Ladies

April

Sa 1 }
Su 2 } The Lords & Ladies
M 3 Closed
Tu 4 kLornch
W 5 Paul McNeil
Th 6 }
F 7 } Two Guys from Boston plus Two
Sa 8 }
Su 9 }
M 10 Closed
Tu 11 kLornch
W 12 Paul McNeil

Sword in the Stone

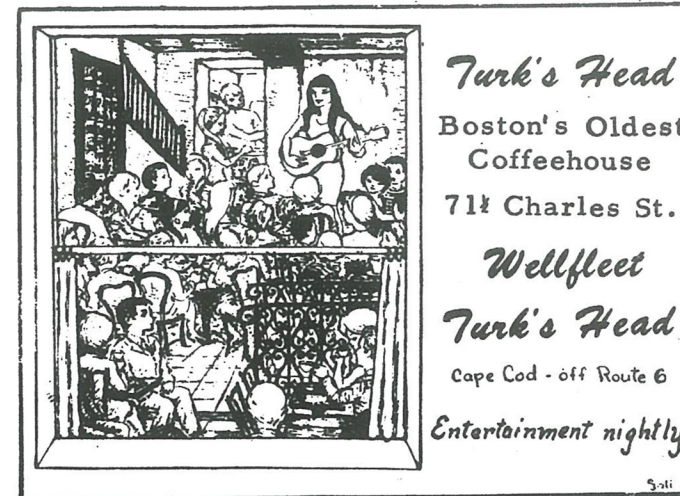
March

523-9168

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
Th 30 Jon Adelson
F 31 Bill Madison

April

Sa 1 Bill & Renee
Su 2 Closed
M 3 Hoot & Auditions w/ Dan Gravas
Tu 4 Special - best of hoot
W 5 Caroline Culpepper
Th 6 Jon Adelson
F 7 Bill Schustik
Sa 8 Bill & Renee
Su 9 Closed
M 10 Hoot & Auditions w/ Dan Gravas
Tu 11 Special - best of hoot
W 12 To be announced



Seventh Circle

247-8729

March

Th 23 Films - Subject: short stories
F 24 Brian Rohsenow
Sa 25 To be announced

Th 30 Films
F 31 Christopher Gardiner Lee Pratt - poetry

April

S 1 Ewan McVicar

Th 6 Films
F 7 Buzz & Barry - folk music
Sa 8 The Shirefolk

Turk's Head

March

F 24 Nancy Michaels
Sa 25 Chris Smither
Su 26 Tony Rabino
M 27 Chris Smither
Tu 28 Jim Dahmney
W 29 Steve Curwood
Th 30 Steve Koretz
F 31 Nancy Michaels

April

Sa 1 Chris Smither
Su 2 Tony Rabino
M 3 Chris Smither
Tu 4 Jim Dahmney
W 5 Steve Curwood
Th 6 Steve Koretz
F 7 Nancy Michaels
Sa 8 Chris Smither
Su 9 Tony Rabino
M 10 Chris Smither
Tu 11 Jim Dahmney
W 12 Steve Curwood

Local Concerts

AMERICAN FESTIVAL OF MUSIC

April 20 - International Music Concert
April 21 - Frontier Tradition
April 21 - Midnight: Living Blues, Part I
April 22 - Living Blues, Part II
April 23 - Mountains and the Plains

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SIEGEL-SCHWALL BAND AT UNICORN

The Siegel-Schwall Band returns to Boston for a three-week engagement at the Unicorn Coffeehouse. They will be there through Sunday, April 9, except on Monday nights. Although not evident by their name, the band is a blues band from Chicago. They have one record available on the Vanguard label. Previously, they played a one-week engagement at the Unicorn, and a three-day weekend at Club 47. From the excitement generated by just these two gigs, it seems safe to assume that this group will shortly be one of the most influential of the new Chicago blues bands.

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Broadside

LAURA NYRO

More Than A New Discovery

Verve Folkways FT/FTS-3020

Despite the intrusive arrangements here, it is safe to say that Laura Nyro is a very talented girl. She has written all of the twelve songs on this record as well as sung them with a level of expertise no nineteen-year-old has a right to command. Whether due to her writing or singing, or both, her outstanding ability is to keep a sense of forward motion in her songs, even in the slower ones where she sustains her lyrics softly yet firmly. I would comment in more detail but for the fact that although there are all excellent performances by a remarkable talent, they are nevertheless performances of pop music and as such are not germane to The Broadside, nor, for that matter, Verve Folkways records.

Ralph Earle

THE GLORYLAND WAY

Hank Locklin

LPM-3656

One thing admits very little dispute: the liner notes are honest, and even factual. As the title implies, this is an album of Gospel music. That seems reasonable. Hank Locklin has a fine voice and the feeling and sincerity to give Gospel music the treatment it deserves. On the other hand, to quote Bob Ferguson's liner notes "...sax it was! And beat it has!" Right.

In Country and Western music the "Nashville sound" is not always out of place. Many stars on the Opry have learned to apply the Nashville sound tastefully. What, then, is the secret of applying the "modern" country sound to Gospel music? That's easy: don't. Hank Locklin is a good country tenor. Chet Atkins, the producer, is a superb musician and a very good producer. Both should know better.

There are perhaps three interesting cuts on this record. Hank Locklin has chosen two songs which are perennial favorites. "Kneel at the Cross" has long been one of the finest Gospel songs, as has "Wings of a Dove." Interesting from an altogether different standpoint is this version of "Lead Me Gently Home, Father." It features the deepest bass voice I have ever heard. Otherwise it's a lousy cut. Rather typical of this album.

Bob Jones

Reviews

SONGS FROM THE OUT-PORTS OF NEWFOUNDLAND

Ethnic Folkways FE 4075

Here is a good collection of unfamiliar but worthwhile Anglo-Saxon and Celtic ballads which have been transplanted to the fishing shores of Newfoundland. Several of them deal with the legend that lost seamen will return to their ship if it passes by the spot where they died. The lyrics are sturdy and while the performances are often more authentic than musical, the melodies appear to be seaworthy. "Franklin" and "The Ghostly Fisherman" would probably delight Mary Stafford, or anyone who is looking for an unusual tale to add interest to his repertoire. As always with Ethnic Folkways, a thorough booklet annotating the songs and their backgrounds is included.

Ralph Earle

THE STONE PONEYS

Capitol ST 2666

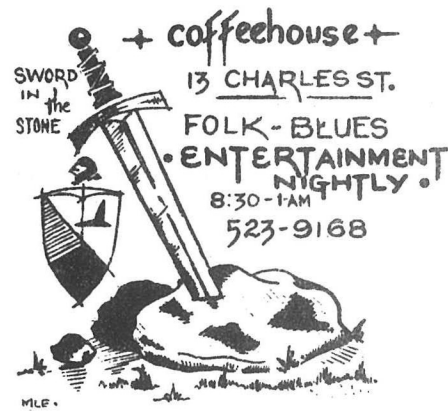
The Stone Poneys -- yes, they really call themselves that -- are a pop-folk oriented trio consisting of Linda Ronstadt, Bob Kimmel, and Ken Edwards. This is apparently their recording debut; it might best be described as "promising."

Linda Ronstadt sings very well, especially on her solo numbers such as "Orion" and "2:10 Train." She has a strong, forceful alto voice which she controls nicely. Bob Kimmel and Ken Edwards, however, do not project as well as she does, so that their ensemble sound is not balanced. They have a sort of negative vocal blend in that they mirror one another in timbre rather than complement each other. The result is a whole less than equal to the sum of its parts.

Six of the eleven cuts were written by Kimmel and Edwards. In general, the songs themselves, as opposed to their arrangements, are inconsequential. Their melodies show flashes of originality, but too often they seem unable to continue and lapse into cliches. The arrangements are fairly well done; Ken Edwards is a distinctive and tasteful lead guitar player.

The Stone Poneys show enough instances of musicality to be encouraging, but overall their performances fail to jell.

Ralph Earle



REMEMBRANCE OF THINGS TO COME

New Lost City Ramblers

Verve Folkways FT-3018

When an album comes out with a total of ten songs everybody complains. When an album comes out with a total of twelve songs everybody figures they got their money's worth. When an album comes out with a total of eighteen songs it must be by the New Lost City Ramblers. Ordinarily if there are nine good cuts on an album the record buyer is satisfied. On this latest release by the NLCR there are nine good cuts on each side. No

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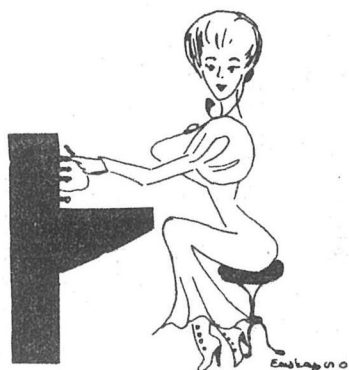
attempt will be made here to rate the various songs relatively. How can one choose favorites when they are all so good?

Lead song on the first side is "Soldiers' Joy," nonetheless interesting for all its exposure. Next is an interesting version of "The Titanic," this one from the Carter Family. "Single Girl" (Side 1, Band 3) is very reminiscent of Roscoe Holcomb, whence it comes. Outdone in length by only one cut on the record ("Single Girl" is longer), "Lord Bateman" is one of the strangest romantic ballads of all time. Mike and Tracy give "Lord Bateman" a very nice duet treatment. The nearest thing to bluegrass on this record is "I'm Lonesome," from a recording by The Blue Ridge Boys. "I'm Lonesome" has two

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Broadside

banjos, one old time and one Scruggs style. "He is Coming To Us Dead" is one of those dead son, war hero type things, nicely done. Side 1, Band 7 is "The Cat's Got the Measles and the Dog's Got the Whooping Cough." The title seems to capture the spirit of the song. Whether Kingston Trio fans care to believe it or not, "Rock About My Saro Jane" (Side 1, Band 8) is an Uncle Dave Macon song. The end of the first side, like the beginning, is an instrumental. As one might guess from the title, "Black Bottom Strut" is a ragtime tune done, in this instance, on guitar, mandolin, and spoons.

Opening the second side is another instrumental. About this instrumental, "New Lost Hometown Blues," Mike Seeger says, "This is a combination of three tunes. It is based on a recording of 'Hometown Blues'... 'Lee Highway Blues'... and 'Hitch-Hiker's Blues'... In our recording the spirit of The Roane County Ramblers predominates." The vocal on "Dark and Stormy Weather" (Side 2, Band 1) has a rather bluegrass sound in the harmony, despite its Carter Family origins. As one would expect from the title, "Black Jack Daisy" is another version of the roving gypsy "Davy" family. Although related to "Rain and Snow" according to John Cohen's liner notes, "Never Be As Fast As I Have Been" (Side 2, Band 4) has only a vague melodic resemblance and differs considerably in the harmonies used as well as being more up-tempo. "Little Ball of Yarn" (Side 2, Band 5) is that delightful ditty of dalliance which Mike Seeger also does alone in his solo appearances. Tracy Schwarz's a cappella singing of "The Sioux Indians" is very reminiscent of "Buffalo Skinners" or "The Plains of the Buffalo." Apparently "Parlez-Nous a Boire" is "that Cajun thing" that everyone has been talking about. "The Arkansas Sheik" is another in the multitude of country songs, verses, stories, tall tales, and such material derogatory to the state of Arkansas. Finishing off the album is a perennial favorite "Give the Fiddler a Dram" given in a hilarious rendition. Equally delightful are John Cohen's salient notes to this last song.



Bob Jones

Reviews

RAINY DAY RAGA

Peter Walker

Vanguard VRS-9238

These are ten inventions on original, folk-like melodies (with the exception of "Norwegian Wood") written and played by Peter Walker, assisted by six other musicians. The term "raga" is misleading. These performances are ragas only in the sense that they employ underpinnings of constant drones and do not modulate harmonically. They are better thought of as being melodic improvisations in a rather free form. They begin with the drone, then a statement of the theme, followed by lyrical and occasionally rhythmic embellishments of the theme. This loose form—lack of discipline is more nearly precise—is their major weakness. For although they are pleasant sounding and played throughout with a nice touch, because they are not tightly structured, they have less appeal as relaxed meanderings than they would have if they were more purposeful in character. Specifically, an Indian raga establishes its form by a strict rhythmic framework and a specified scale, whose notes are the only ones which may be played. By permitting himself to play any note he likes, Walker allows us to expect more from him than we could if he disciplined himself melodically. Also the absence of structural differentiation means that the cuts sound very similar to one another.

One of the positive aspects is its lack of pretention - with one exception, a put-on of a quote by Timothy Leary. Walker has enough ideas to keep each cut interesting, and he knows when to stop. Jeremy Steig, on flute, is a little more inventive and adventuresome, but he occasionally steps out of the character of a particular piece. This album is a good start on what might become a rigorous and challenging form of musical improvisation.

Ralph Earle



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JANIS IAN

Verve Folkways FT/FTS-3017

Here is Janis Ian's first album, and it is a very formidable one. For anyone who has yet to hear much of this gifted fifteen-year-old, an indication of her talent might be given by saying that her single record, "Society's Child," is perhaps only the fourth most effective song on the album (behind "Younger Generation Blues," "Janey's Blues" and "Go 'Way Little Girl").

Descriptions such as "prophet of her generation" or "voice of the nation's socially-conscious youth" or some other such nonsense

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Reviews

are probably going to be applied to her. Make no mistake, she is eloquent beyond her years, but her talent is still very much rough-hewn. Her lyrics tend to be fiercely polemical; her imagery, too often stereotyped. (Mommy plays on the golf course while Daddy plays with the maid.) And there is one notable lapse of judgment here: unless this precocious young lady also has had a career as a prostitute, she should not try to write a song such as "Pro Girl." As a sympathetic view of its subject, it is all right; but I cannot suspend my disbelief and accept it as a realistic description of that life. Similarly, if less serious an objection, in "Hair of Spun Gold" she sings of being married and a mother at the age of fifteen and then at the age of twenty-one, promising her daughter not to rush her into adulthood. But she redeems herself here by one lovely turn of phrase, "I swear to you we'll wait for time to take its time."

Musically, her style is distinctive for the manner in which it pulsates, now a rush of lyrics, now a languid sigh. She seems to write the poetry first and then let it suggest its own melody, which makes for a feeling of unity. Verve-Folkways took the trouble to provide her with excellent back-up musicians, especially Buddy Saltzman on drums; and the arrangements are very well done by Miss Ian and Artie Kaplan. Occasionally, however, they tend to overpower her.

Janis Ian is quite impressive. It will be interesting to see how she will develop after she exhausts the limited teenage social protest material with which she has begun her career.

Ralph Earle



THE SIEGEL-SCHWALL BAND

Live at the Unicorn

The Siegel-Schwall Band unexpectedly made their Boston debut a couple of weeks ago at the Unicorn, where they filled in for Jackie Washington.

It's blues they're into, Chicago blues, not psychedelic stuff. If total involvement is the crux of psychedelics, however, then they are into that, too.

Physically, the group is an anomaly. Two members, Corky Siegel and Russ Chadwick, you would expect to find in your freshman English class; Schwall and Mac Arnold, no.

Disparate physically, they nonetheless blend musically and make it as a group.

Russ Chadwick, drums, and Mac Arnold, bass, maintain the basic structure and rhythm of the music, while Siegel and Schwall improvise.

Russ is not a forceful drummer, but he is a very sensitive one. He knows when and how to start building, and when not to.

Mac Arnold is a new member, but this is certainly not apparent. He has had a lot of experience, having played formerly with such people as B. B. King, Lloyd Price, Ike and Tina Turner, and most recently, Muddy Waters.

As Siegel and Schwall work into their thing, Mac intensely watches them, and sometimes shakes his head in disbelief. I wouldn't be surprised if he digs them as much as (or more than) any of the other people with whom he's been associated.

Jim Schwall plays electric guitar (electric mandolin, also, once or twice an evening) and occasionally sings. His guitar is beautiful. When he gets into it, he moves around, jumps, bends, laughs. He plays incredibly beautiful stuff. (Does anyone else play soul-mandolin, I wonder?)

Corky Siegel, who plays electric piano, harmonica, and does most of the singing, is kind of the balls of the group. His electric piano is wistful, tasteful, and gutsy. His vocals are soft, and bluesy in a John Hammondish way. They are a great counterpoint to the long instrumental breaks.

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It's his harmonica, though, that is ultimately where the group is at. Corky, off-stage, is a soft-spoken, kind of withdrawn guy. On stage, with his harp in his mouth, he is transfixed. He screams, cries, shouts, sits down, rocks back and forth, trembles--and still plays controlled harp. It's so real, so moving.

At the Unicorn one night, Corky went into a ten-to-twelve minute break. Doing Roland Kirk vocal-harmonica things, he was screaming, crying, building, building, falling down, shaking, moaning. After the song ended, I turned to my friend to tell him how beautiful, how incredibly beautiful, I thought it was. I couldn't talk. The words wouldn't come. I, too, was trembling.

The Siegel-Schwall Band have cut one record on Vanguard. Unfortunately, this record is not representative of them. They stick to the vocals, and their breaks consist of one or two choruses only.

Well, its the breaks that are where they're at, the improvised, soulful breaks that blow my mind.

They are returning to the Boston area, and will be at the Unicorn in the near future. If you like Butterfield (who's been trying for years to get to where they're already at) you'll love the Siegel-Schwall Band. And if you don't dig Butterfield, why, you'll still dig Siegel-Schwall.

Pick up on them. They're into such a tasty (and tasteful) thing.

John Graham



BILL and RENEE

Live at The Sword in the Stone

Saturday, March 11, 1967

At last year's Mariposa Folk Festival, Bill Staines and Renee Boghosian sat on a car hood singing casually. Their small audience thought they sounded well together, so they decided to team up professionally. Bill and Renee have been performing together for only two months, but they have so far worked out a repertoire of over forty songs. Most of their material is traditional, reflecting Bill's long interest and performing experience. In a reversal of the usual roles, Renee sings melody while Bill does all the harmonizing.

Saturday, March 11, they sang at The Sword in the Stone. It is perhaps a bit unfair to judge them so early in their development, but nevertheless their strong points are al-

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ready apparent. Because Bill is Renee's guitar teacher, their instrumental styles are very well-matched. Their voices blend agreeably and, more important, they sing together. And with time, they will no doubt add a sense of style and nuance which will make their performances more vibrant.

They did two of Bill's originals, "Patchwork of Blue" and "That's The Way It's Happened All The Time." Both reflected his traditional and country roots and showed a good feeling for that style of music. Actually, although their background is in traditional music, they make their strongest impression with contemporary material. They perform a good arrangement of a good song by Paul McNeil, "Midway," and their treatment of The Rolling Stones' "As Tears Go By" makes it a different but equally viable song. Bill and Renee, with a pleasant, listenable sound, provide relaxed, enjoyable entertainment.

Ralph Earle



SALUTE TO AMERICAN FESTIVAL

The next issue of BROADSIDE will be a salute to the American Festival of Music much the same as our special issues of past years have been for the Newport and Philadelphia Festivals. In that issue, we will attempt to give you not only as much and as up-to-date information on performers who will be appearing and as complete scheduling as possible, but lots of photos, news on the best places for out-of-town attendees to eat and sleep, and all our regular features as well.

It should be on your stands by April 5.

at club 47

John Lee Hooker

From Clarksdale, Mississippi, at the age of seventeen, John Lee Hooker began a life of wandering which continues even today. The difference is that today he has somewhere to go.

John's origin in the Delta is ever evident in his music. Even with electric instruments, his singing is more reminiscent of the moaning style which is basic to Delta blues and prison worksongs. Early in his career, he found that he fit well into the R&B market, and several of his records became classics sought after by collectors.

The emergence of the "folk boom" as a musical force did not change his life much at all. Here in Boston, he played at the Golden Vanity with great success, but then drifted back into the race record world, coming out only to make appearances at two Newport Folk Festivals, but not finding much to hold him to the folk scene.

Not surprising is his phenomenal popularity in Europe, a situation many American blues performers have found ironic, for the continental reverence of American blues singers is much greater than the recognition they have received in their homeland.



Cambridge audiences will get the chance in the next week or so to hear John in live performances at the Club 47. He will be appearing there in solo performances on April 6 through April 8, and on April 10 with another great blues act, The Muddy Waters Blues Band.

John Lee Hooker's music is as basic to the music of contemporary America, and as influential as is that of Chuck Berry and Elmo James.

at the boston tea party

Eden's Children

Eden's Children merged together from a wide variety of former experiences: Jimmy, a hard-rock drummer; Billy, from the folk

world; Sham, with roots in R&B and jazz; and Larry, who has previously played with every kind of group there is.

Although the group was originally formed as a blues band, personnel changes which resulted in the current unit also resulted in stylistic changes. While they think of themselves as a "hard-rock" band, the majority of their admirers place them in the "folk-rock" bag. Indeed, the number of Dylan and Donovan tunes they do, plus some of their originals tend to give more credence to their fans' concept than to that of Eden's Children themselves.

While their music contains elements associated with groups like the Kinks, the Rolling Stones, and the Yardbirds, they are known for a sound particular to them. They have generated so much interest that even while playing at dances, the stage becomes surrounded by people who would rather listen closely than dance.

They will be performing at the Boston Tea Party on the first two weekends in April.



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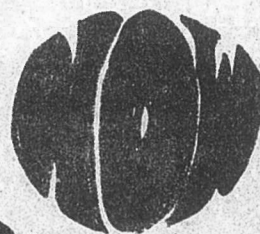
A call to a real, unaffected individual who believes in peace, folk music, and Allen Ginsberg, to SHARE an APT. in Cambridge starting in April. Call or write Dotti LeMieux, Gordon College, Wenham, Mass., at 922-9777 between 10:30-12:00 p.m.

Girl interested in singing with a FOLK-ROCK or BLUES group. Good contralto voice. Call MI 3-2720. Janice.

To place classified ads in BROADSIDE, send \$1.00 plus copy (three typewritten lines) to: BROADSIDE, P. O. Box 65, Cambridge, Mass. 02138. Include 50¢ for each additional line of copy.

More classified ads on page 30

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Toronto News

by John Kessler

Joan Baez was in town last week, and the papers were just full of what she had to say. She came to Toronto to do an appearance on the C.B.C. show, "Sunday" (the same show that created the furor when they interviewed West German N. P. D. leader Adolph Von Todden, despite protests from the Canadian Jewish Congress and other duly concerned groups).

In a press conference, Miss Baez aired her views on the American draft-dodgers coming to Canada, primarily to Toronto's Yorkville Village, to avoid conscription. She felt that their protest would be more significant were they to stay in the States and go to jail. She also said that instead of singing, she wants to devote most of her time to the protest movement, and plans to spend a great deal of time at her School for Non-Violence. Miss Baez still refuses to pay taxes which are to be spent on the war effort, and feels the war in Viet Nam is lousy.

On the "Sunday" show of March 26, Joan played the Villa-Lobos composition which is heard on her album, plus several other folksongs, accompanied by Mimi Farina and Ira Sanperl. Planned for the future are a concert in Montreal and a Teach-In at the University of British Columbia in Vancouver.

* * * * *

Sunday, March 5, marked the closing of the Village Corner Club, Toronto's oldest folk club. Its demise was due to several things: no big-name acts; and few regular patrons other than those of Yorkville Village, Toronto's folk music center. The Club had given stage-birth to such well-known stars as Gordon Lightfoot, Ian and Sylvia, and Bonnie Dobson.

* * * * *

Susan Taylor, a local rock 'n' roll singer, has recorded Tim Hardin's "Don't Make Promises." The record is getting quite a bit of local recognition and airplay.

* * * * *

Sonny Terry and Brownie McGhee are at the Riverboat. With all the "pseudo-blues" around, I had almost forgotten what the real stuff sounds like.

* * * * *

Well, group, those suggestions have just been pouring in!? I have received two rat letters and one letter full of ant scrapings. Really now, that's no name for a column.



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CLUB 47 APRIL HIGHLIGHTS

Jackie Washington and his group will be at Club 47 the end of March and beginning of April. Also to be found there in April will be John Lee Hooker on April 6-8. He will be joined by the Muddy Waters Band on April 10, and Muddy Waters will finish the week. Jackie will give a children's concert at the Club 47 on April 1 in the afternoon, and on April 8 Rolf Cahn will present a concert for children.

-----advertisement-----

SPECIAL AT THE SWORD IN THE STONE COFFEEHOUSE

Bill & Renee, the greatest new sound on the scene in the Boston area in a long time, featuring some of the newest songs written by Paul McNeil, one of the most talented of local folk performers and songwriters: Saturday, April 1, 8, and 15. This is a "must-see" performance. Always something of the "best doing" at the Sword in the Stone, 13 Charles Street, corner Beacon, 523-9168.

-----advertisement-----

The Unicorn Coffeehouse

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extend an invitation to all

School & College

Folk Clubs & Societies

BROADSIDE and The Unicorn have joined forces to sponsor a regular open house to be held once each month. The purpose of the open house is to provide a time and place where folk clubs and societies from surrounding schools and colleges may gather to meet, interview and listen to folk music performers of both local and national prominence.

Folk organizations interested in attending these open houses should contact either BROADSIDE or the Unicorn for information. No organization or persons who have not made arrangements to attend prior to the date of the open house will be admitted.

Second Open House

TUESDAY, at The Unicorn,

APRIL 18, 825 Boylston St.,

3:00 p.m. Boston

Artists Will Be Announced Shortly

**we urge all folk clubs
and organizations
to register with us
as soon as possible**

New York News & Notes

by Kathy Kaplan

As several people had anticipated, Leonard Cohen turned up at the WBAI benefit and was introduced by Judy Collins...

I hear that Ravi Shankar will be teaching several classes at CCNY this fall...

The Bitter End recently reopened after being closed for renovations. I understand that they have initiated some sort of matinee on Sundays. Jack Elliott was featured a while back...

Concerts are going on again at the Folklore Center. Spider John Koerner, Tim Buckley, and Art Rosenbaum have already been scheduled...

Almost a year after his concert was scheduled at W. Tresper Clark High School in East Meadow, Pete Seeger actually performed (or will have, if nothing happens; the concert is scheduled for later this week). The NY Court of Appeals ruled in January that the banning of Seeger violated the constitutional right of freedom of speech and expression. The school board requested reargument before the Court of Appeals, but was turned down. After this, the Board was not able to muster support of a move to appeal the case to the U. S. Supreme Court...

Bill Vernon recently played a memorial show for Jim & Jesse. In case any of you are wondering, Jim & Jesse are still very much with us, but (as Bill put it) "have been swallowed up by the Nashville whale." Many people suspected it was happening; I was almost sure in December when I heard about them trying a "new sound" on the record they had just recorded. Too bad. I agree with Bill that they have been the best all-around good group for the last few years (although they never got the recognition they deserved). Whether they actually like it seems doubtful. But usually when they go this far, there's no turning back. Look at Wilma Lee & Stoney Cooper... listened to them on the Opry on WJRZ the other night just to hear Wilma Lee's great voice again (what a waste!). I do wish Columbia would reissue some of their early stuff untouched. They were so beautiful...

Jim Kweskin & The Jug Band at the Cafe Au Go-Go April 11-16. At St. Peter's: Jesse Fuller, March 31. The Beers Family will be in concert at the Village Theater (105 Second Avenue) on April 22...

Re: County Records

There seem to be some questions being asked about the future of County Records, so I thought I would try to clear things up by re-

lating the situation as was explained to me by Dave Freeman.

You already know how enthusiastic I've been about this label and that I've never been able to praise everyone involved enough. Not only has County made a number of long out-of-print sides available once again, but also has issued current performances by great artists whose work might otherwise be unavailable to the general public. It's not that others haven't been doing this; it's just that no other small company has put out such fine albums of consistently good quality. (Of course, I am somewhat biased since my musical tastes run along with theirs.) But all good things come to an end sometime.

Said Dave: "...I have cancelled all further recordings and will probably release only the records already under contract. (At this point, I believe there are only two: The Coon Creek Girls and The Camp Creek Boys.) That will probably be it. I will keep these and past lp's in print, but will probably not issue any thing further. Reason for this is that the actual production of the lp's...is too much for me. I may change my mind, but I doubt it."

Of course, that was early in December. Things could change. But it's not likely. County may be run by good guys, but not supermen.

The loss of such source of great music will be severely felt. But I guess only the gods and the money men can win.

I just wanted to say, Dave, that we're grateful.

AMERICAN FESTIVAL OF MUSIC NEWS

This week, the first announcements of performers who will be appearing at the American Festival of Music was made.

Confirmation has been received for the following artists and concerts.

On Thursday night, the International Concert (formerly limited to the Americas) will have Geula Gill, The Irish Rovers, Los Indios Tabajares, a mariachi band, and a steel drum band. Others will be announced shortly.

Friday night, The Frontier Tradition will feature Pete Seeger, Tom Paxton, Dave Van Ronk, Leonda, The Highwaymen, Arlo Guthrie, The Beers Family, The Jefferson Airplane, and others.

Friday midnight and Saturday 8 p.m. concerts (The Living Blues) will feature between them Sonny Terry, Brownie McGhee, John Lee Hooker, Otis Redding, Jimmy Reed, Mahalia Jackson, Buddy Rich, Cannonball Adderly, Clara Ward Singers, Carmen MacRae, and more to come.

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dear BROADSIDE



dear BROADSIDE:

Every word of C&W is so much a waste of everything that is spent on it. Earle was correct in asserting that its purpose is not music; so far as I can ascertain, it is idiocy.

You've stated your basis for choosing records to be reviewed as simply those sent to you. You would do well to adopt, in lieu of this, Crawdaddy's policy of reviewing records that are of most interest to its readers. You may not receive as many free records, but your subscribers may appreciate it.

In fact, you would do well to make an entire assessment of CD. Despite its scandalous contradictions and the reviews of one cretin, it has already become much of what you could aspire to be. Replete with reviews, treated to revelations (the Aesthetics of Rock, interviews, etc.), solid pages of news, seldom annoyances from authors with no concept of the English language, and the absence of paranoid bigotry.

Anniversaries are indeed wonderful times for introspection.

Sincerely yours,
John Stahl, Jr.
Revere, Mass.

dear BROADSIDE:

In regards to the letter concerning Tom Ghent: He will be appearing once a month at the Hickory House in Lancaster, Pennsylvania. With his fine style and great "axe" work he's become one of our favorites.

Sincerely,
Siane Goodhue
Manager of the Hickory House
Lancaster, Pennsylvania

dear BROADSIDE:

I would be very pleased if you would publish this in your magazine.

I'm a great lover and collector of folk songs and would like to correspond with some young girl or man in America with a tape recorder, view to exchanging tapes. I can play the button key accordion, the melodeon, and the harmonica. I won a silver medal a couple of years ago for playing the harmonica at a Fleadh Ceol (music festival), and would like to know what would be thought of in America about my playing.

Sincerely,
William Slattery
Gurtavoher, Aherlow
Tipperary, Ireland



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Two girls with \$115-APT., looking for friendly, responsible third girl to SHARE three bedrooms, living room, enormous kitchen, bath and porch, between Harvard and Central Sqs. Call 876-6235.

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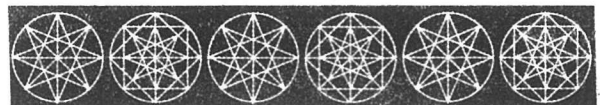
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