

The LIMELITERS

HOT-DIT

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FOR AN EVENING
OF FUN!! 11:15

The LIMELITERS

An Introduction

The Souvenir Program

*a study in calculated audience
brainwashing and manipulation.*

by

DR. LOUIS GOTTLIEB

GLENN YARBROUGH

ALEX HASSILEV

(The Limelitters)

DOCTORAL DISSERTATION

*Submitted in partial satisfaction of
the requirements for the degree of*

DOCTOR OF PHILOSOPHY

in

FOLK MUSICOLOGY and DRAMATURGY

AN INTRODUCTION

By definition, a souvenir program is a hastily contrived potpourri of sweepings from the floor of a publicity department's frenzied office. The theory behind the souvenir program—and a most workable one it is indeed—is that theater patrons who have paid upwards of \$2.50 for a ticket can be persuaded by a stentorian-lunged lobby huckster waving a gaudy cover to part with an additional dollar for a twelve-page brochure that, with dreary regularity, is comprised of the following material:

1. **PHOTOGRAPHS:** These are invariably flattering, retouched and aged exponentially in proportion to the logarithmic age of the subject. (For those of you who may be taking notes and are non-mathematical to begin with, let us clarify this proposition by referring to Chart A. immediately below.)

CHART A.

Current age of performer(s)	Age when photo was taken
21	18
30	21
39	27
50	37
55	39

The photographs fall into four general categories:

A. *Studio glossies:* These are the posed and laboriously retouched shots that may seem somewhat familiar to you. This is most understandable, since they have been reprinted on the drama and music pages of every metropolitan daily paper for as long as the artist has been in the public eye.

B. *Action shots:* Candid photos (taken through a gauze knee compress stretched over the lens).

C. *"Informal" shots:* The artist relaxing at home with family, Kaywoodie and Doberman pinscher.

D. *"Gag" shots:* These, we are sure, are all too distressingly familiar to you. For example, the Limelitters have a photo, probably hidden away among these very pages, of Alex and Glenn attempting to stuff Lou into his bass case.

2. **PRESS NOTICES:** A must for inclusion in any successful souvenir book. In other words you pay one dollar for a collection of reprints of rave reviews of an artist you already esteem sufficiently to pay as much as \$4.40 for the privilege of seeing. Nevertheless, for those of you who must have them we present a few in capsule form below:

"The Limelitters stole all their material from the Kingston Trio."—Charlie Brown, Peanuts

"... clapping the zany patter and delightfularking of The Limelitters."—Walter Winchell

"The Limelitters miraculously manage to inject an astringent note of corybantic abandon combined with a curious vein of didactic aplomb that somehow does not debase the genuine coinage of folk-art."—Thelonious Monk

"Man, this is a funny group! I mean they really come ON!"—Lenny Bruce

3. **RECORD PROMOTION:** At least one page devoted to promoting the sale of recordings made by the artist. NOT to include this page would be manifestly imbecilic. (pages 14-15)

4. **ADVERTISING:** Ads for record companies, manufacturers of musical equipment used by the artist, and similar concerns who have been pressured and bedevilled by the artists' agent to buy space.

5. **COPY:** Roseate biographies—in most cases utterly fallacious, nauseatingly sentimental and abounding with all the noxious excesses of "get-rich-quick Wallingfordism." Since all three members of The Limelitters are scions of affluent, cultured and philanthropic households, the purchaser of this slightly atypical souvenir program will be mercifully spared any "rags-to-riches" syndrome that characterizes most publications of this kind.

So, now you have been warned and if you're still as brave as you were when you put out that dollar for this book, turn the page and try to enjoy yourself.



the Limelitters

The LIMELITERS



... a brief, though ennobling, historiography:

TIME WAS a doleful sort of fellow in overalls and a trainman's cap could set down, take a chew, plunk his guitar and commence the mournful tale of the Wabash Cannonball or tell how if he had the wings of an angel or how it was too bad about Barb'ry Ellen. He was a folk singer.

Times have changed. Now you got to be hip, man, to dig folk songs and hipper still to sing them. Which brings us to the Limelitters, probably the most "uptown" bunch of folk-singers making the rounds today.

A chance meeting in Cosmo Alley in Los Angeles in May, 1959 brought Alex, Lou and Glenn together for the first time.

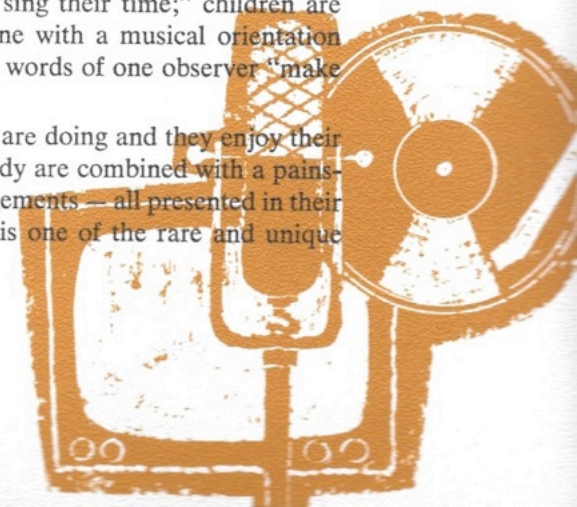
Organized as the Limelitters, they broke in the act at Aspen, Colorado in June and July. In August, just three months after they met, they started their six month engagement at the hungry i that can only be depicted as sensational — to use an apt, albeit much over-worked "show biz" term.

Considering the cerebral — not to say musical — attributes of the group, their historic rise to the top of the folk-singing heap was surprisingly fleet. In September, 1960, they played San Francisco and Los Angeles with the Johnny Mathis Show, winning the sort of reviews that delighted everyone. This was followed by a national tour with Mort Sahl, which was actually the turning point of their career and established the Limelitters as the hippest, most original vocal group in the country. Since the Sahl tour they have played over 250 concerts of their own in every major city and on most of the major college campuses in the United States. Taking time off from this busy concert schedule the Limelitters have recorded six albums (One on Elektra and five on RCA Victor) and a number of single releases. Their albums have consistently been among the country's best sellers averaging over 200,000 copies each. Meanwhile they have made several highly successful TV and radio commercials for L&M cigarettes, Folger's Coffee and the Ford Motor Company which are by now familiar to everyone. Finally, but too numerous to mention (fortunately) have been their appearances on such TV shows as Ed Sullivan, Dinah Shore, Jack Paar, The Lively Ones, Steve Allen, and the one hour show on PM East, devoted entirely to the Limelitters. Several national magazine stories have helped to spread word of the Limelitters and add to their fame. *Time* remarked that "If the Kingston Trio are the undergraduates of big-time U. S. folk-singing, the Limelitters are the faculty . . ." and *Newsweek* called them ". . . the most versatile and musically challenging of the many groups now performing." A recent issue of the *Saturday Evening Post* devoted a three page picture story to "Our Boys."

Recently, with the enthusiastic help of the Berkeley Public School system, the Limelitters opened new vistas in the folksinging concert field by performing special children's material accompanied by a chorus of over seventy school children who were meticulously rehearsed during Christmas vacation. These successful ventures were recorded by RCA Victor and issued in an album which the Limelitters call "the finest we have ever been associated with." Also recently recorded is an album of religious and gospel songs. Entitled "Makin' A Joyful Noise" it will be released soon, and expose still another facet of the Limelitters' varied talents.

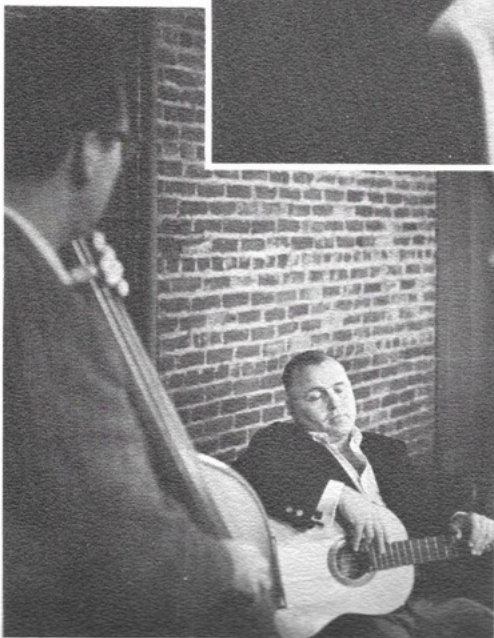
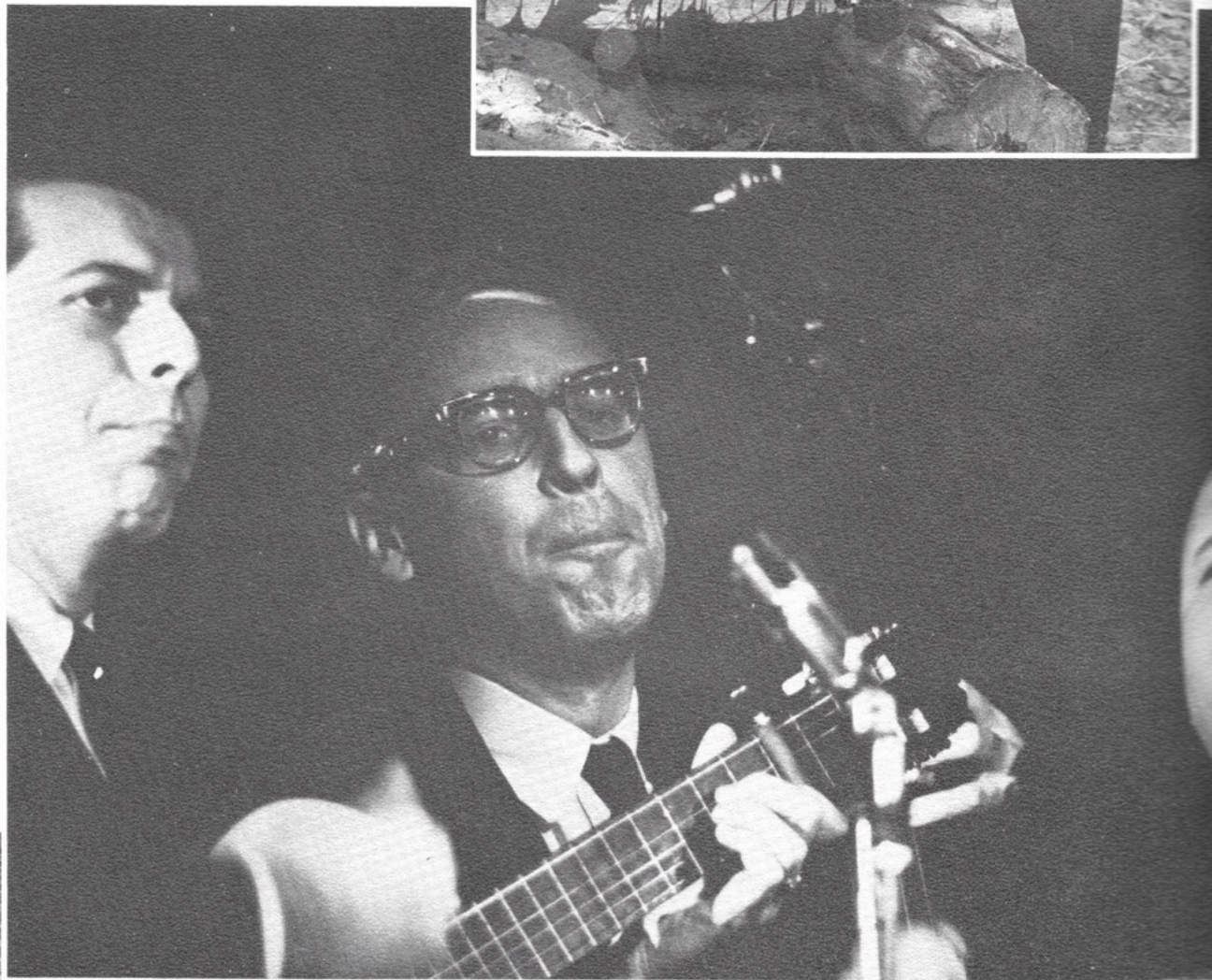
Wherever they go the Limelitters seem to release unbridled enthusiasm in audiences of all ages and backgrounds. "Unashamed eggheads" are attracted to the refreshingly far-out humor; teenagers enjoy the up-to-the-minute newness of the way they "sing their time;" children are invariably captivated by everything the Limelitters do and anyone with a musical orientation revels in their advanced harmonies and arrangements that, in the words of one observer "make three voices sound like six."

Finally, the Limelitters are obviously involved in what they are doing and they enjoy their work to the full. Their solid musicianship and high sense of comedy are combined with a painstaking devotion to seeking out the right tunes and the best arrangements — all presented in their own unhackneyed fashion. As one critic wrote, "The Limelitters, is one of the rare and unique acts that has something to say to everybody."



On Tour with the Limelitters . . .

"And we thought the dressing rooms in Chicago were bad!"



"Wake up Glenn — Lou's lecture is over!"

"You mean the Kingston Trio version outsold ours again?"



*"Funny, I've never
sworn that I'd
eat my lunch in the
t*



"Fortunately — I'm not pushing for big laughs."



"...and when Adlai scores on his third time around, you guys will all be in the cabinet. Right? Right!"

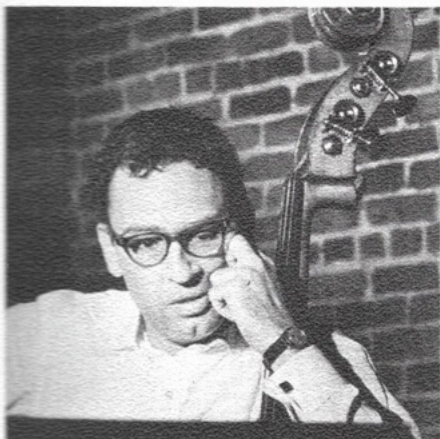


"You're kidding! Metrecal that tastes like chocolate cake!"

"Son, when you break into show business yourself, never forget the golden rule—which is, never get on stage with a dog, a small child, or a woman who's losing her mind!"



"Have some Madeira, m' death!"



Louis Gottlieb, bassist and lofty comic spokesman for The Limelinters, is highly symbolic of the so-called "new comedy" (Mort Sahl, Nichols and May, Lenny Bruce, etc.) a new generation of unabashed intellectuals who not only refuse to talk down to an audience, but also wouldn't know how.

Lou's special trademark on stage is a delightful burlesquing of the University pedant, the sort of teacher who is knocking himself out over the jokes in Chaucer while his restless and puzzled class has nothing on its collective mind that happened earlier than last night's date. "Many of the things I have been enthusiastic about," agrees Lou, "mean absolutely nothing to most people."

The "enthusiasms" of Lou Gottlieb are indeed manifold and include every conceivable aspect and bypath of two distinct fields—music and comedy.

An original member of the Gateway singers, as well as arranger for the Kingston Trio, Lou left this group at the peak of its popularity to return to academic life. In 1958 he became Dr. Louis Gottlieb with a Ph.D. in Musicology. His dissertation was an edition of 21 hitherto unpublished cyclic masses of the 15th century. "Fascinating," says Lou, "but hardly the stuff to support Dolly (Mrs. Gottlieb) and the two children." He returned to show business as a single comic because "I'm a performer and if I go three weeks without performing, I get sick." Vaguely dissatisfied as a single, Lou realized he needed a string bass as an on stage prop and the right group to sing with. When he met Alex Hassilev and Glenn Yarbrough for the first time in May 1959, Lou immediately knew this was it.

An editor and contributor to "Jazz—a Quarterly of American Music," his knowledge of music is all-embracing and encyclopedic. To illuminate a learned article on the Late Lester Young, he musically notated about twenty different recorded solos by the great tenor saxist, commenting in typical Gottlieb "on stage" fashion: "I will never forget the first time I heard Example 5 in a record store in Washington, D. C."

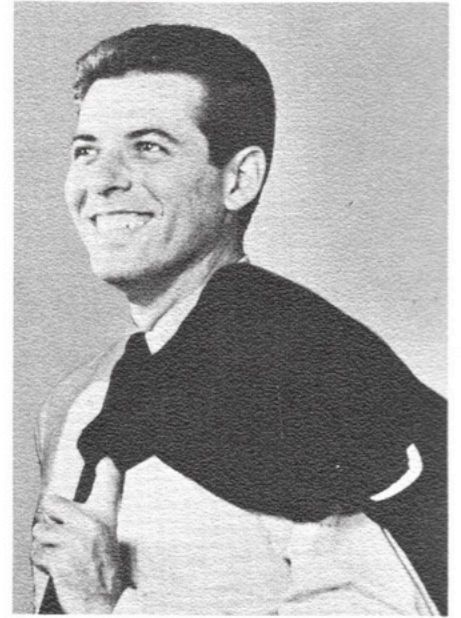
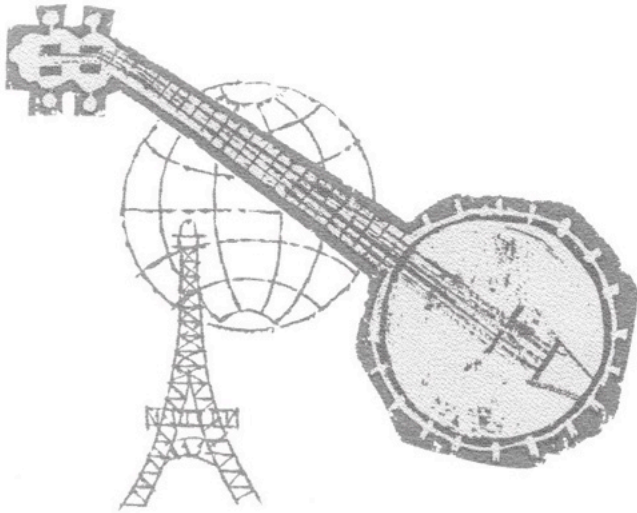
The other consuming passion in the world of Dr. Gottlieb is show business in all its divergent aspects, with particular emphasis on comics and Audience Reactions, which he finds endlessly fascinating. He is a voracious reader of great novels and political and economic theory, while the realm of Bach and Schonberg is as familiar to him as the decor of the hungry i. Far from idle or disembodied pedantry, Lou's intellectual accomplishments have an exciting vitality; this is evident not only in the on stage performance of The Limelinters, but also in the off stage conversations of Dr. Gottlieb which have an intoxicating effect on all within hearing range.

"Education," wrote Lou recently in his syndicated column for college newspapers, "is the greatest entertainment—even though, God knows, all education is not entertaining." While acclaim and fortune is fine for a performer, it may taint the reputation of a scholar. Some of Lou's academic associates tell him, "Lou, you are 37. For God's sake get into a real line of work." Lou will reply, as always, that he is a performer. More than that, he likes to sing.





"C'est quand on est jeune et belle faut pas rester demoiselle."



Alex Hassilev's

appearance on the stand with the Limelitters is misleading until the group has worked over a few tunes. When they first walk on, a practiced "show biz" mentality might hastily assume "The tall guy with the bass and the short guy with the guitar are the heavies. *This* guy with the banjo is so good looking, he don't *have* to sing or play!" While it is true that Alex' tall, dark and suave exterior seems to provoke many females (he's compared to his favorite singer—Yves Montand,) he is much more to The Limelitters than an Apollo-like prop. Alex is a rare combination of musician, actor and linguist.

Born in France of Russian parents, 28 year old Alex speaks fluent French, Portuguese, Spanish and Russian and sings in over a dozen additional languages and dialects. His innumerable accents range from Smokey Mountain wail to Ural Mountain grunt—sometimes, as in the case of "Hard, Ain't It Hard," during the same song.

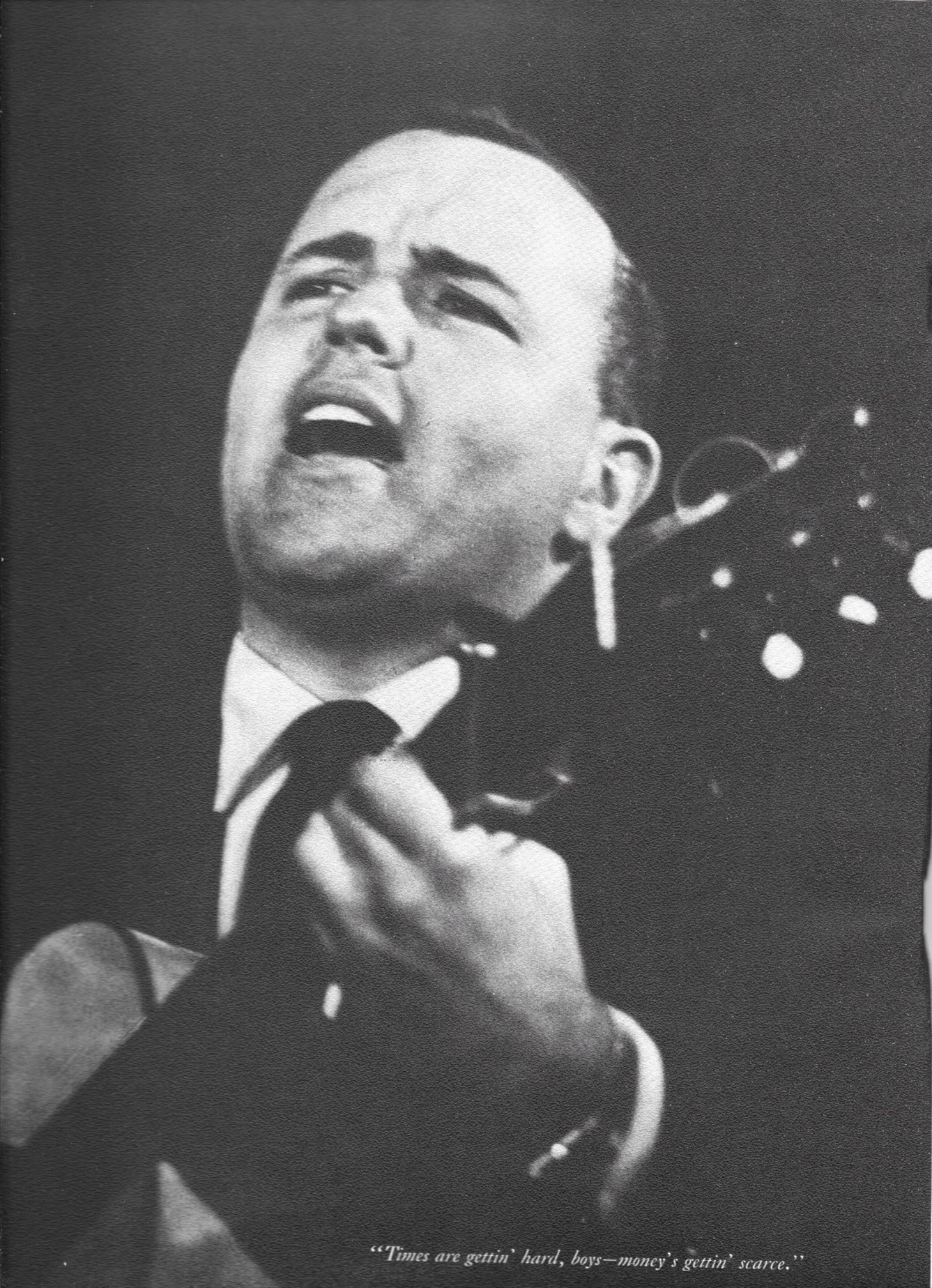
Although he is the antithesis of the current crop of Ivy League "folk singers" who collect their material at Bennington and Swarthmore, Alex admits spending one year at Harvard. "My parents," he sighs, "considered it the status school." Desperately, he transferred to the University of Chicago. After two years in the Army (ours), Alex followed an acting career, appearing in many productions both on and off Broadway and one Hollywood horror film. "Unlike most movies," he adds, "the horror in *this* film was intentional."

On stage with the Limelitters, he alternates between the guitar and the five-string banjo with the relaxed ease of a master and is often featured in a banjo solo. His most popular numbers are "Gari Gari," a "hip gypsy" saga with plenty of borscht-and-black-bread emoting and the inimitable "Monks of St. Bernard," which is his own arrangement of a medieval song, decidedly secular, sung in both French and English.

Alex, like the other two-thirds of the Limelitters, feels a close musical affinity with the likes of Mort Sahl, Lenny Bruce, Mike Nichols and Elaine May. "Like these unashamed eggheads," he says, "we get much of our material out of the daily paper. "Charlie the Midnight Marauder," for example was an actual case which we read about."

"Not every song is satirical," he adds. "We're collectors of authentic folk material; some we play straight, others we kid. The real function of the folk song is one of social comment. The calypso singers in Trinidad do this continually—but we are the only comparable group in this country doing it."

It is only charitable to the females to point out that Alex lives in Sausalito (a state of mind in California) with his wife Ginger and an infant son. C'est la vie!



"Times are gettin' hard, boys—money's gettin' scarce."



Glenn Yarbrough

joined The Limelites when he had already established himself as an outstanding single night club act at the Gate of Horn in Chicago, Cosmo Alley in Los Angeles and the Limelite in Aspen, Colorado; he had recorded 3 LP albums for Elektra records, one in collaboration with Marilyn Child.

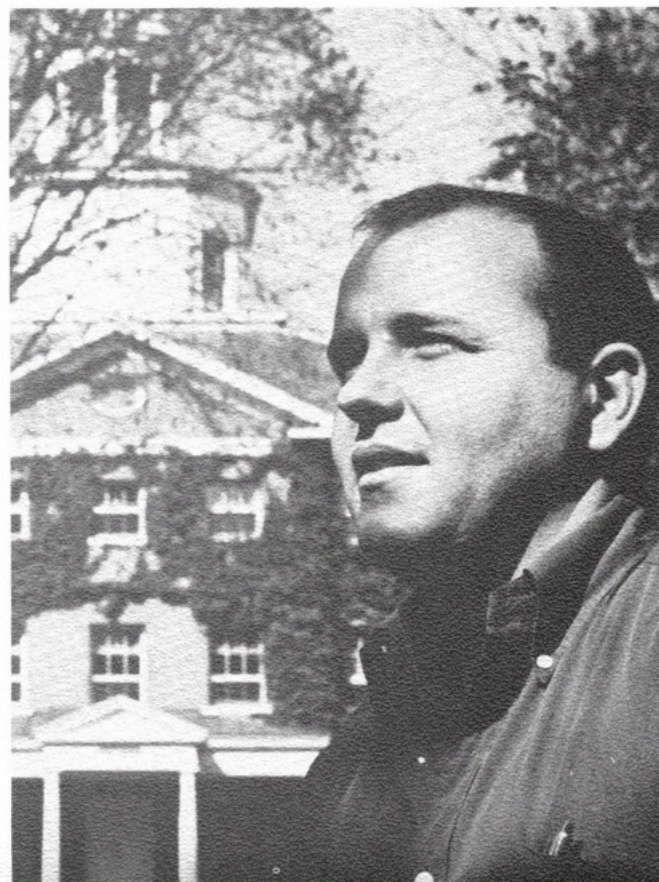
Like his colleagues in The Limelites, Glenn has pursued a fascinatingly checkered and diverse career. Not to be outdone by the cerebral Northern Lights emanating from the Latvian brow of Dr. Louis Gottlieb, Glenn can point to his years attending St. John's College in Annapolis (the "Great Books" college of legendary intellectual toughness) and to the serious concern with philosophical studies at Mexico City College. In 1955 he studied classical Greek by day and supported himself in a typically bizarre fashion—as night bouncer in a New York City hotel.

Glenn opened as a single in Aspen's "Limelite," returned each year and eventually purchased the club. Prior to the historic meeting with Lou Gottlieb, he did a duet with Alex Hassilev.

The outstanding solo voice in the group, Glenn possesses a lyric tenor of startling clarity and warmth and is the featured performer on the touching ballads such as "The Far Side of the Hill," "When I First Came To This Land" and his own dramatically distinct arrangement of the classic "Molly Malone." Enrico Banducci, owner of the hungry i maintains, "I must have had fifty folk-singers in my club, all of them singing 'Molly Malone,' but when Glenn sings it, the old chestnut takes on a beauty and pathos I never heard before."

Not the least of Glenn's contributions to The Limelites is his virtuoso technique on the classical guitar, which he plays with extreme delicacy and wistfulness on such numbers as "Seven Daffodils." When it comes to the real old-time rousers like "There's a Meetin' Here Tonight," however, he strums with a preoccupied ferocity, making the single instrument sound like "no holds barred at a hootenanny."

Glenn approaches every song with effortless poise and a refreshing air of relaxed affection. The audience response is immediate and overwhelming—it is obvious that here is an artist who loves to sing and who simply lets music pour out of his heart.





HEY, DIDDLE DIDDLE, THE DOCTOR AND THE FIDDLE

"That's right, Yarbrough, initial G; Hassilev, initial A; Gottlieb, initial L; and Fiddle, initial B," said the voice on the phone.

"I didn't know that the Limelitters were a quartet," replied the surprised air line ticket agent.

"Always have been," came the answer.

And so they have. But just who is this mysterious fourth member of the illustrious folksinging group and how has he managed to remain anonymous for so long?

Well, for one thing, he is quite a shy fellow and shuns publicity in spite of the fact that he is always in the limelite. For example, he very often travels incognito, crated in a coffin-like affair that resides comfortably in the baggage department of airplanes.

But when he does decide to face the world in his natural attire, he is sure to cause a sensation.

The mere *sight* of Mr. B. Fiddle brings out the best in folk pundits," claims Dr. Lou Gottlieb, Mr. B's well-known traveling companion. "I am unable to go anywhere in the company of Mr. B. without being bombarded by remarks such as: 'I'll bet you wish you had taken up the Piccolo.' or 'I'll bet you can't tuck that under your chin.' Then, of course, there are always those who suspect that I have a girl in there — Lord help any girl who was shaped like this!"

Working with the Limelitters has meant a lot of traveling for Mr. B. The group was on the road 267 days last year and seemingly half of those days were spent in air planes.

Dr. Gottlieb explains that Mr. B. often travels in a seat as "block baggage" which is usually the same rate as a child's fare. But the



"Remember, when we get to the ticket counter let me do the talking."



"Oh, I'll bet you raise hell with the violas."



"Please, Miss!! Turn your head while I zip him up."



"And if we run into Piatigorsky — cool it!"



"You mean that nasty man makes you take off your clothes to play!"

stir he causes on the plane is inevitably greater than a whole plane load of kids. "As I strap him into the seat I always casually turn around to be sure the passenger behind doesn't mind. His reply usually goes something like this, 'No, no, it's quite all right. No, no it doesn't bother me a bit. No, fella, it's really alright.' But as I resume my seat I can hear him mumble, 'Martha, there's some kind of a nut up there — I mean he has a bass fiddle strapped in next to him, just like they're friends or something.'"

"And then," continues Gottlieb, "no normal stewardess can ever resist asking me if Mr. B. would like 'Coffee, Tea, or Milk.'"

But it is when the traveling is over and he climbs on the stage with his three colleagues, that Mr. B. Fiddle shows his real versatility. For then he becomes a prop for Dr. Gottlieb's slightly out-of-wack commentary, or portrays the reluctant young maiden in Gottlieb's now famous "Madera M'Dear" or executes a deft twist to the riotous song about Vikki Dougan or most of all sounds the rhythm for the Limelinters rousing folk numbers.



... "And a bourbon and water for my friend."



"Coffee, tea or milk?"



They're the greatest...
 "Marvellously entertaining"
 "the finest act... in a south of Mondays."

RECORDED LIVE
 RCA VICTOR
 A "New Orthophonic" High Fidelity Recording

The *Slightly* Fabulous
LIMELITERS



WESTERN WIND
 MEDLEY: HARD TRAVELIN'; MOUNT ZION
 LASS FROM THE LOW COUNTRY
 GUNSLINGER
 CURIMA
 VIKKI DOUGAN

ARAVAH, ARAVAH
 WHISTLING GYPSY
 THE TIME OF MAN
 HARRY POLLITT
 HARD AIN'T IT HARD
 MAMA DON'T 'LOW

THERE'S A MEETIN' HERE TONIGHT
 MOLLY MALONE
 THE MONKS OF ST. BERNARD
 SEVEN DAFFODILS
 HEY LI LEE LI LEE

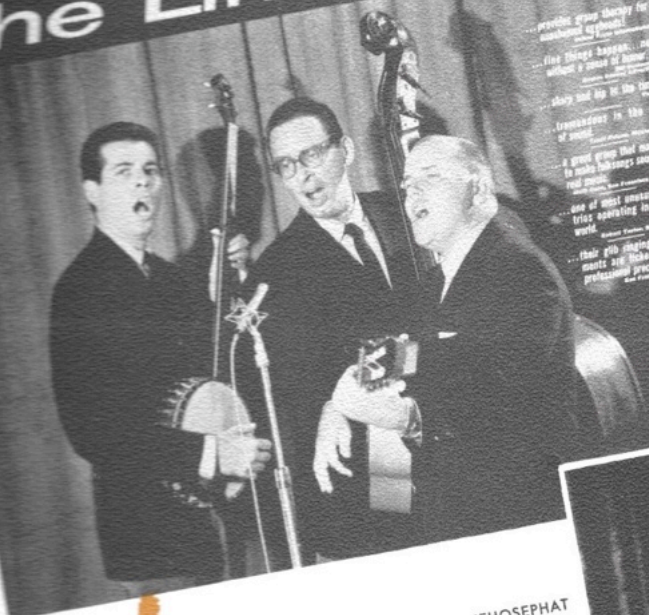
HEADIN' FOR THE HILLS
 THE FAR SIDE OF THE HILL
 RUMANIA, RUMANIA
 MADEIRA, M'DEAR
 PROSHCHAI

LSP-3372

LIVING STEREO

RECORDED HERE AND NOW
 RCA VICTOR
 A "New Orthophonic" High Fidelity Recording

TONIGHT: IN PERSON
The Limelinters



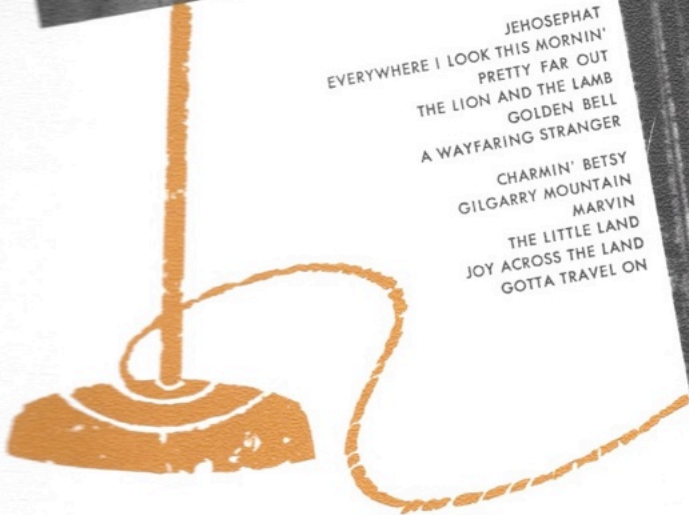
... provides group therapy for
 misbehaved egotists.
 ... they things happen... not
 without a pinch of humor.
 ... they had up in the town.
 ... transcendent in the way
 of song.
 ... a great group that manages
 to make folk songs sound like
 they were written for them.
 ... one of most unusual vocal
 trysts operating in today's
 world.
 ... their singing arrange-
 ments are laced off with
 professional precision.

JEHOSEPHAT
 EVERYWHERE I LOOK THIS MORNIN'
 PRETTY FAR OUT
 THE LION AND THE LAMB
 GOLDEN BELL
 A WAYFARING STRANGER

CHARMIN' BETSY
 GILGARRY MOUNTAIN
 MARVIN
 THE LITTLE LAND
 JOY ACROSS THE LAND
 GOTTA TRAVEL ON

FUN FOLK-FEST
 RCA VICTOR
 A "New Orthophonic" High Fidelity Recording

**SING
 OUT!**
THE LIMELITERS



FOR THE RECORD

On five joyful albums America's most exciting folk singers blend harmony and humor and sing about everything from the perils of credit cards to the brotherhood of man. In the heavily populated folksinging field the Limeliter's albums are fresh, fun-filled examples of what separates the men from the noise. Hear them today.

SING HALLELUJAH
SWEET WATER ROLLING
FUNK
BLUE MOUNTAIN
TAMBORITO
UNCLE BENNY'S CELEBRATION

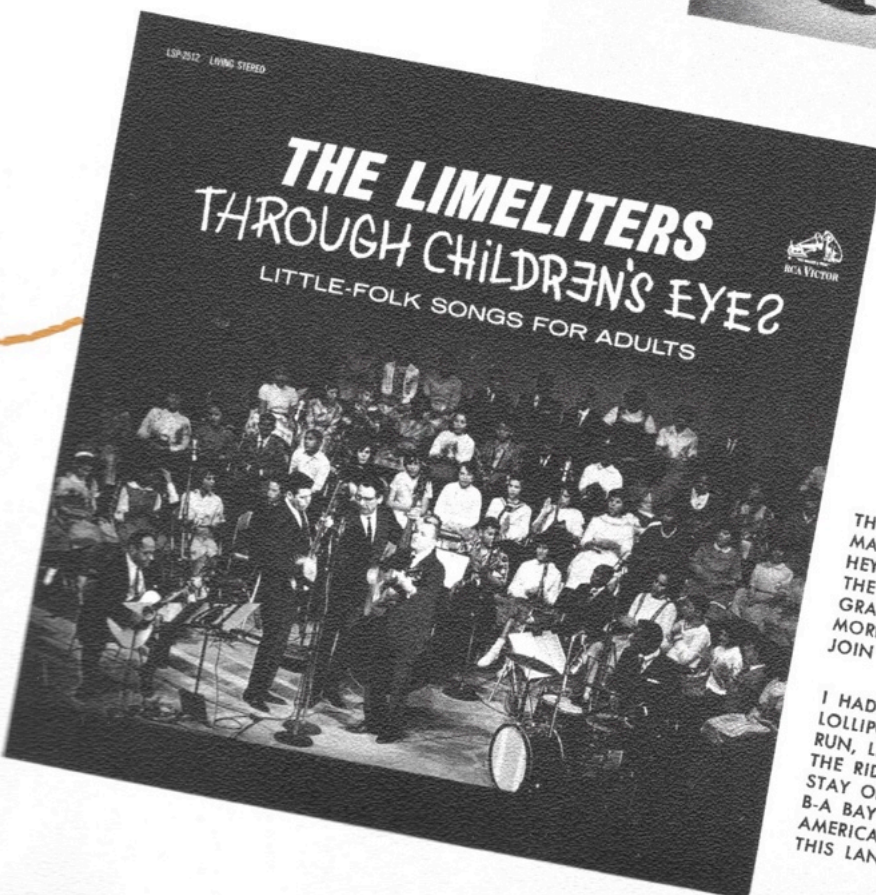
WAKE UP, DUNIA
DIE GEDANKEN SIND FREI
TO EVERYTHING THERE IS A SEASON
(TURNI TURNI TURNI)
REEDY RIVER
THOSE WERE THE DAYS
THE MINSTREL BOY

THE LIMELITERS FOLK MATINEE



LSP2512 Living Stereo

THE LIMELITERS THROUGH CHILDREN'S EYES LITTLE-FOLK SONGS FOR ADULTS



THIS TRAIN
MARTY
HEY JIMMY JOE JOHN JIM JACK
THE WHALE
GRACE DARLING
MORNINGTOWN RIDE
JOIN INTO THE GAME

I HAD A MULE
LOLLIPOP TREE
RUN, LITTLE DONKEY
THE RIDDLE SONG
STAY ON THE SUNNY SIDE
B-A BAY
AMERICA THE BEAUTIFUL
THIS LAND IS YOUR LAND





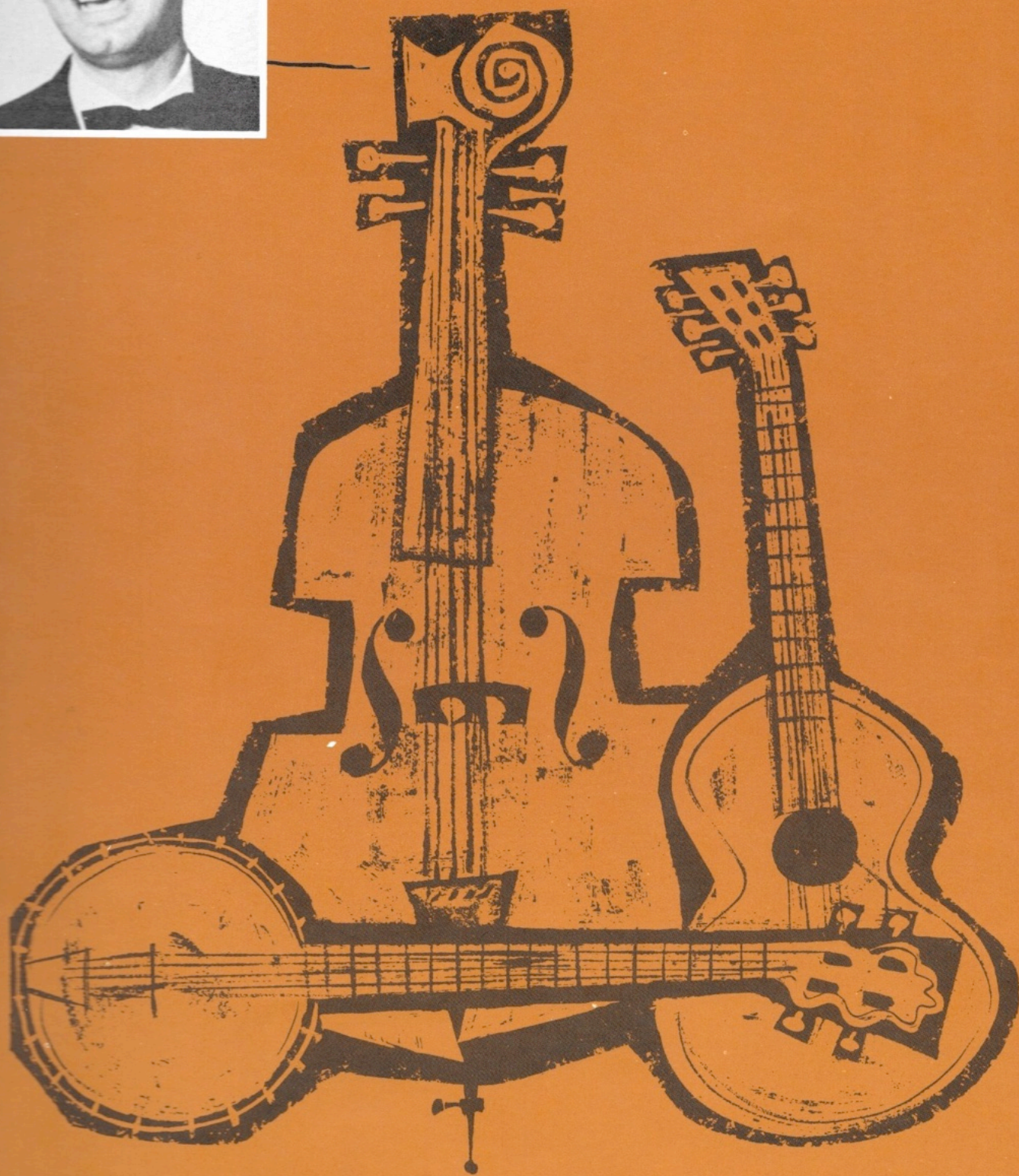
Thank You

Now that you've managed to get through our modest little doctoral dissertation (this program), we do want to say thank you. We're performers and quite frankly, an enthusiastic audience is absolutely like oxygen to us.

However, we say "thank you" better in song than in print. So, just be assured that we mean it passionately when we sing,

"There's a meetin' here tonight—
We're glad you came along!"





LIMELITERS BOOKED BY INTERNATIONAL TALENT ASSOCIATES
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TONIGHT

TV