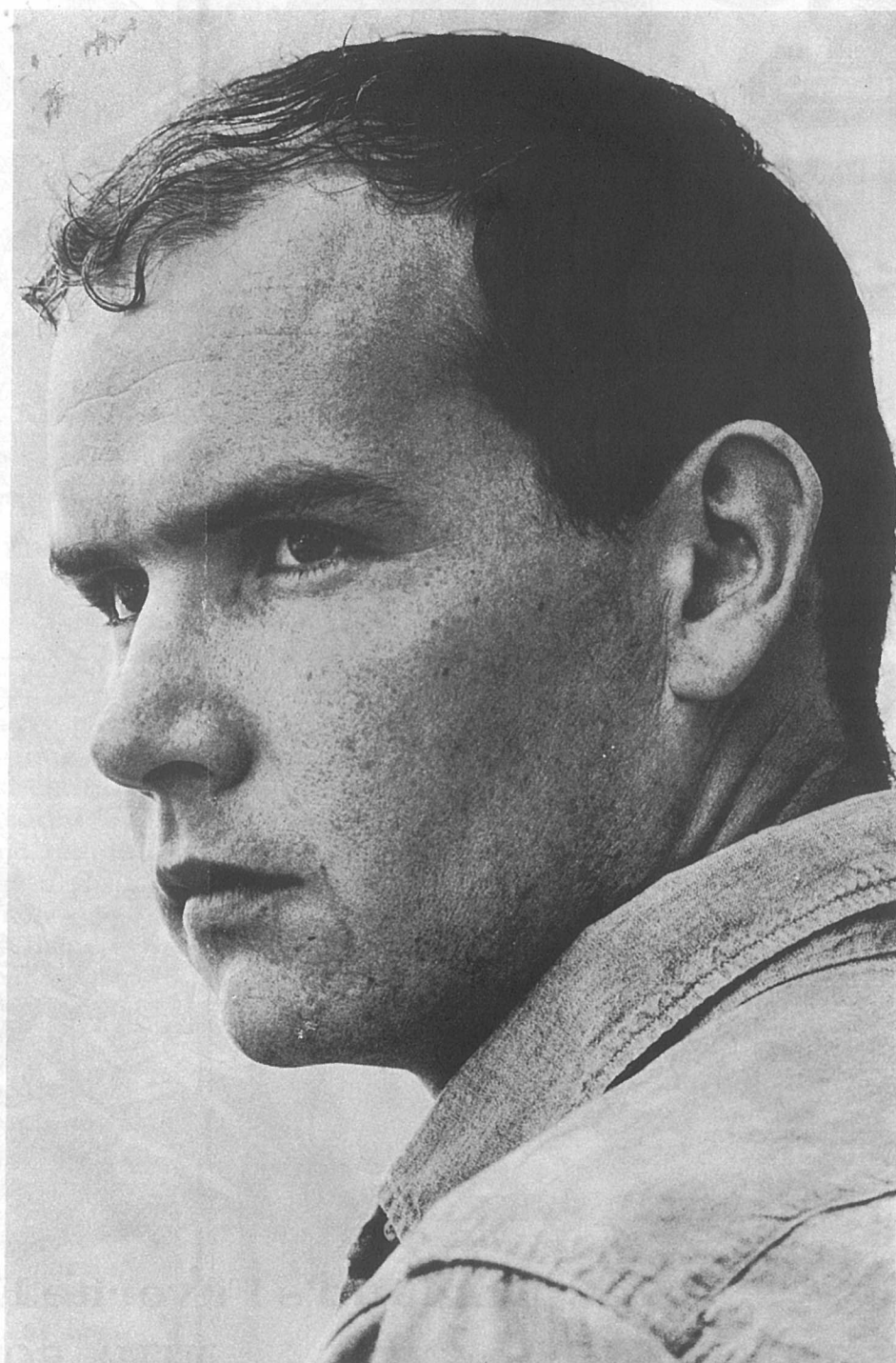


THE BROADSIDE

Volume IV, No. 10

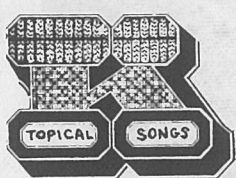
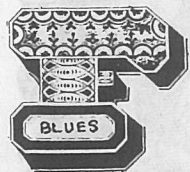
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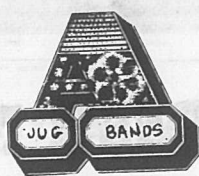


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THE BROADSIDE

Vol. IV No. 10

July 7, 1965

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Editor	Dave Wilson
Managing Editor	Sandi Mandeville
Business Manager	Bill Rabkin
Art Editor	Bob Lurtsema
Photographer	Rick Sullo
Production	Jan Chartier
Copy Chief	Chris Murray
Coffeehouse Editor	Barry Mushlin

ART: Rosanne Aversa, Florri Aversa
COPY: Claudette Bonnevie, Betty Wilkins
PRODUCTION ASSISTANTS: Bobbie Poltorak,
Dave Vivian, Gail Thompson
DISTRIBUTION: Ed Murray, Bob Gahtan
BUSINESS STAFF: Phyllis Rotman
PROOFREADER: Julie Snow

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Tom Paxton

Tom Paxton, who appears on our cover this issue, is only one of many, many performers who will be donating their time and talent to the first Freedom Folk Festival. The Freedom Folk Festival, sponsored by CORE, will take place on June 9th and 10th in Cambridge, at Rindge Tech Auditorium. If it turns out to be as successful as it now promises to be, there is a good possibility that municipal interests will act to make the event an annual affair and expand its scope and content.

Besides Tom Paxton, both Lisa Kindred and Eric Andersen will attempt to be in town for the Festival. Local performers will be there in force to support this first for our area.

Funds raised will go toward supporting CORE's work to secure fair employment practices and fair housing in the local area, and also to help launch a more intense voter registration campaign in Florida. Some of the funds are earmarked for the Mississippi Freedom Democratic Party, the establish-

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ment of Freedom Schools, voter education projects, and employment desegregation projects in Louisiana, and voter registration and education programs in South Carolina.

As many performers as there are listed, there will be still more when the festival opens. Many performers have not yet replied to invitations, and some who will be there cannot be advertised, due to commitments in this area.

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NEXT ISSUE — A WHOPPER

Our next issue will be our annual Newport issue, in which we will try and give you as complete a scheduling of all concerts and workshops as possible. Almost or more than double in size, the issue will also include an article by Dave Van Ronk, several songs, a list of possible places to camp or stay with relatively convenient access to the festival site, and, of course, all our regular features as well as some reprints of most often requested previously published writings.

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by Pete Stampfel

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The last time we touched down in New York, my girl and I went to a Rolling Stone concert. We were lucky to catch it. There was almost no advance publicity. We heard of it on a radio ad the day before it was held.

For one thing, the two music groups that preceded the Rolling Stones were good. The first one especially, a six-member group called the Denims. They did all original material mainly influenced by the English sound and the Beach Boys. They're a Long-Island group and very young, - mostly between 18 and 21. They just signed a contract with Columbia.

The other group was curious - eight people! - four who played and four who sang and danced very acrobatically. The four who sang had their hair dyed different pastel shades. They did mostly original stuff. They were called the Visions.

Anyway, among the nasty things people with paunches have been saying about the Beatles and the Stones is that the Beatles and the Stones are ugly and their fans are for the most part, especially Stones fans, ugly girls. The implication seems to be that the pretty, nice girls like Dean Martin, or the younger, gut-singing, vitalis squad like Jack Jones or Andy Williams. Anybody who thinks Dean Martin, Jack Jones or Andy Williams are better looking than, for instance, George Harrison would probably prefer Edgar Guest to E. E. Cummings and probably drown their steak with ketchup.

Although the girls who shrieked loudest, longest, and soonest were mostly the less-attractive girls, they were a small minority - about 10% of the crowd. As for the rest of the girls, I have never seen so many good looking chicks - and what incredible variety - in one place in my life.

The female-male balance was anywhere between 2/3 and 4/5 female, but the males there tended to be a lot more interesting looking than average.

The theatre - the Academy of Music on East 14th Street was packed, and curious

orders of diverse kinds wafted about. By the time the Stones were on, the whole audience was on its feet, the entire last several rows standing on top of their seats. The show had to be stopped several times because the aisles were packed with screaming chicks, and no one could get out to go to the john.

Once a bunch of chicks who had made it backstage charged Charlie Watts, and immediately all kinds of cops (boy, were they fast) rushed in to save him — this in the middle of a song, and they never even stopped playing. It was Charlie's birthday, and groups of chicks kept singing happy birthday to him.

Whenever the show would be stopped, a bunch of chicks in back of us would sing "We Shall Overcome."

One of the disc jockeys who mc'd was called Scott something-or-other (every city has a dj named Scott something-or-other), and whenever he was on stage, a chick would shriek "Scott rots!"

Whoever it was who arranged the show is lining up more shows with the Kinks, the Zombies, and Herman's Hermits.

Concerts are much more fun when everyone is a little bit hysterical.

A couple chicks were ambulated and one threw up.



PROGRAM CHANGE AT NEWPORT

George Wein, producer of the Newport Folk Festival, has announced an important change in programming. Joan Baez will perform at the Thursday evening concert, July 22, rather than at the Sunday evening concert. Bob Dylan, returning from a tour of England, will be playing on Sunday evening, July 25, rather than Thursday evening. Joan asked to sing with Maybelle Carter, one of the greatest contributors to American folk music. Joining them will be such other leading women singers as Margaret Berry, an Irish street singer, and Cousin Emmy, legendary country banjo player.



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of his music

by Al Wilson

Conclusion

A valuable fringe benefit in the re-emergence of Son House is in the destruction of certain shibboleths and legends and the replacing of speculation with fact. For instance, Son House is not named Eugene, did not marry Bertha Lee in 1935 (or, any other time), and, consequently, did not head north upon her death in 1953, which did not occur. Robert Johnson was in his early twenties when he recorded, and thus was not a child prodigy. Moreover, Johnson never played with House and Brown, as reported on House's Folkways LP. These are in addition to other fond notions exploded in the previous text.

Even more important is that we now have a somewhat clearer notion as to the development of the Clarksdale style. House is no longer the fount of the oft-cited House-Johnson-Muddy Waters progression, but merely a link in a chain, which, taken backwards, reads Waters-Johnson-House-McCoy (?)-(?)-etc. Thus, certain theories which suggest that House's version of "Black Mama" and "Preachin' Blues" have to be superior to Johnson's, since the former is the originator and the latter the "copier" are now rendered at variance with the facts. All these versions (including, presumably, McCoy's) are variants with differences as well as similarities, and each must be rated on its merits. In particular, it is ridiculous to refer to Johnson's "Preachin' Blues" as an "imitation" of House's, for, regardless of the individual's preference, it must be conceded that the alterations are enormous, far outnumbering the similarities.

Similar situations occur often when one attempts to straighten out influences in the Clarksdale foursome (Patton-Brown-House-Johnson). The working out of such pieces as "Pony Blues" and the "Jinx-High Water Group" by Patton and Brown occurred before House met them, in the time they spent together at Sam Dackery's plantation; and, while one might assume Patton to be the fount due to his greater age and earlier playing of the guitar, the pitfalls in this reasoning should be obvious and render the statement merely a probability, far from the realm of certainty.

Take the "Pony Blues." Brown played it better than Patton (says House), but it was Patton's trademark. Further confusion results when one listens to "Bye Bye Blues" by Tommy Johnson of Jackson, Mississippi, for

here we have the same vocal melody as "Pony Blues" and overt similarities in the guitar, yet it was recorded two years earlier, in 1927. Barring a possible but unlikely influence on Johnson (or his accompanist, probably Ishman Bracey) by Patton and/or Brown resulting from an impersonal meeting, the conclusion is that Patton used some guitar figures that he heard on the record. However, Son House's "Pony Blues," which was learned or at least started upon hearing Patton's record, has a completely altered guitar part, which has no known precedent on record.

A similar instance is in the case discussed earlier concerning descending 7th chords used by Robert Johnson, Son House, Willie Brown, Kid Bailey, and Tommy Johnson or his accompanist. As in the instance of the "Pony Blues," Tommy Johnson was the first to record this guitar part (to my knowledge), but this, of course, proves nothing (Son "recorded" "My Black Mama" first, remember?). Other similar instances occur often, many of which have been related earlier in the article.

A final observation is that in instances before 1926 where men were isolated, blues-wise, total originality on guitar resulted (for instance, Jefferson, White, James). But where there were several singers in a given area (this is true of Atlanta as well as Clarksdale) there is much trading of ideas, and the above confusion, further increased by the advent of recordings, results. By 1936, Robert Johnson could give proof of hearing, in addition to the Clarksdale crowd, Skip James, Scrapper Blackwell, Hambone Willie Newburn, the city pianists from whom he adapted the "Jimmy Reed bass" for guitar (he was the first to do so, I believe), and many others.

And so, while some questions have been answered, these answers have inspired many more questions. It is unlikely that there will be many more answers, however, for Patton, Brown, and Johnson are dead and nearly all of their old records (each one added new information on the overall statistic gene) have been found. Fortunately, Son House is still with us and is giving us a live sample of the Clarksdale sound which is adding dimensions to our understanding that records could not have supplied. In the process, he has electrified blues fans throughout the east and mid-west; and many on the West Coast and in Europe await his arrival with intense anticipation. For blues fans, these are exciting times!



With this concluding chapter of Al Wilson's article on Son House, we would be very interested in comments from our readers. Would you like to see more in depth serialized articles? We will leave it to you.

Ramblin' Round

w/dave wilson

The problems which beset a town like Newport during a festival weekend are complicated and far-reaching. When some fifty-odd thousand extra people visit a town of Newport's size on a given weekend, not only is there a problem with traffic (which is obvious to anyone who has ever been through it), but there are less-apparent hang-ups, like sewerage. It can be so bad that sometimes toilets cannot be flushed for periods of eighteen hours. Naturally enough, residents frown at such inconveniences, as would you or I if we were in their position.

But if a town could do anything to make the problem worse, Newport is hard at work doing it, and I suspect that their decision not to allow camping or sleeping on the beaches may prove to be the proverbial straw. For those people who cannot obtain or afford shelter for the weekend, there will arise a commuting problem which will be considerable. Because of a minority of people who will be so frustrated that they will seek to vent their feelings at the establishment, many others (who are bugged with the situation but are trying to make the best of the awkward circumstance) will be branded as troublemakers. It seems to me to be an incredible task to try and get everyone without quarters off the Island every night.

There are possible solutions to the problem. Even if the town remains adamant about keeping the beaches closed, concerned citizens of Newport could help by establishing camping spots on privately-owned fields. If a nominal sum were charged per camper (I'm thinking of 25 to 50 cents a head) it should cover the cost of providing minimal supervision, and enough chemical toilets to satisfy sanitary needs. Since the festival parking lot will hold 2,000 or more cars, these campsites don't even have to be within too short a distance from the festival grounds. If the citizenry of Newport is as truly concerned as it seems to be, it would behoove them to accept some public responsibility to prevent their fears from becoming real, and act now.

In the event that no provisions are made for the less affluent or fortunate of would-be patrons, I recommend that you look for accommodations off-Island, either in Tiverton, Rhode Island, or around the southern part of Fall River. Check out the location of the

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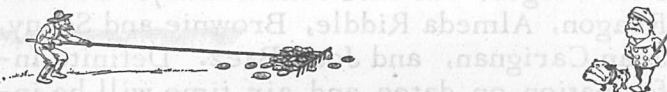
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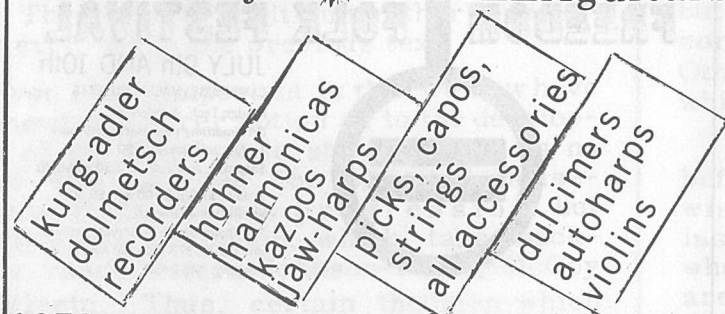
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During the last week of July and the first week of August, the National Educational Network will telecast the program of folk music which was recorded by Channel 2 a few months ago. The two one-hour programs were created from over three hours of video tape which was filmed when WGBH attended a party with Pete Seeger, the McPeake Family, Bernice Reagon, Almeda Riddle, Brownie and Sonny, Jean Carignan, and Joan Baez. Definite information on dates and air time will be included in our next issue.



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Before



After



COFFEEHOUSE

THEATRE

by jan chartier

Ray Bourne let her hand leisurely fall on a page of the New York Times. She had found the travel section and in a moment began to read aloud the description of a resort area. After listening for a minute or two, Jesse Kornbluth entered the playing area and assumed the character of an American tourist enjoying the view, asking typical "what's" and "why's."

Jim Shapiro was the next to rise. He stayed close to the American, offering his services as guide or pimp or anything that could conceivably earn a few fast bucks. The conversation can easily be imagined.

Then Tom King appeared, unexpected, unannounced, quietly going through the motions of a man with a shovel digging with a purpose. The first two actors accepted Tom's presence by including him in their script. We quickly learned that Tom is a "clever" American searching for treasure on this particular beach.

The audience was amused by Tom's entrance; their interest was sharpened by the new twist to the scene.

Suddenly a fourth character appeared with a totally new action. It was Beverly Doyle, standing on a chair, calling for her lover and threatening to jump into the ocean.

This "doing" was interwoven with the others and continued for several minutes. Each actor determined his own exit. The tourist left to return some lemonade to a nearby stand, and the con-man trailed behind, delivering his latest line. The girl resorted to pills since the inlet she chose to drown in was only four feet deep, and the treasure seeker, deserted by his would-be patsies, returned to his own task.

All this — the movements, the dialogue, the transitions — was improvised from a newspaper description and the communication of four actors.

The actors are from The Third Estate, a newly formed improvisational theatre group that wants "to become something." The above is but a brief sketch of one improvisa-

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SATURDAY—Horton Barker, Margaret Barry & Michael Gorman, Theodore Bikel, Oscar Brand, Lightning Hopkins, Ian & Sylvia, Norman Kennedy, Kweskin Jug Band, A. L. Lloyd, Bill Monroe & Blue Grass Boys, New England Contra—Dancers, Odetta, Joe Patterson & others

SUNDAY—Bob Dylan, Fiddler Beers Family, Len Chandler, Ronnie Gilbert, Ishangi Dance Troupe, Mance Lipscomb, Moving Star Hall Singers, Peter, Paul & Mary, Jean Ritchie, Eric Von Schmidt & others.

SUNDAY AFTERNOON—Byron & Lue Berline, Blue Ridge Mountain Dancers, Hamilton Camp, Chambers Brothers, Charles River Valley Boys, Mimi & Dick Farina, Kathy & Carol, John Koerner, Gordon Lightfoot, Bernice Reagon, Pat Sky, Mark Spoelstra & others.

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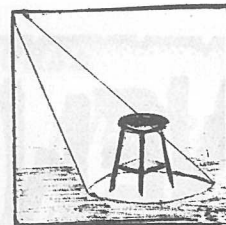
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SPOTLIGHT



Rob & Gretchen

Robert Friedman and Gretchen Ferguson have been singing together for a little over a year.

Both are natives of New York. Rob was born in Brooklyn and raised in it and its environs. He attended City College and, in what is usually called in this trade "real life," he is the proprietor of a music store in New York.

Gretchen was born in New York City proper and raised in its environs. She is a student at Bronx Community College.

Rob met Gretchen at a time in their musical development when she was already singing in village clubs (though she was not legally of age), and he was singing nowhere but in his bedroom. They hedged about with each other for some time, both of them too shy to ask the other about forming a group. Since they have joined musically, they have been performing regularly at the Turk's Head on Charles Street. They have also performed at the Orleans, The King's Rook, the Glee, Stomp and Perloo at Dartmouth, and in concert at Kossuth Hall in New York City.

When they talk about their music, they say they are trying to promote smiling. Their songs incorporate a harmony which they find easy and pleasant to work with, and their material consists mostly of blues and songs by contemporary writers, primarily themselves, plus a few country and western tunes.



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ON THE SCENE

with
Robert J Lurtsema

Manheim Fox, John Stein, and Sid Bernstein, the producers of the recent New York Folk Festival, deserve as much praise and gratitude as the folk community is capable of giving. The multitude of problems inherent in the attempt to present for the first time a four-day festival in Carnegie Hall with sixty or so of the country's finest performers is enough to stagger the imagination. There were bound to be mishaps; trouble with the sound system, missed cues, lost performers, etc., enough headaches, in fact, to make one wonder why anyone would want to attempt a production of this scope.

But the year or more of preparation, the zealous dedication of stage director Kurt Cerf, talent co-ordinator Herb Gart, and the eager, tireless backstage crew, coupled with the idealism within a realistic concept of the producers themselves resulted in a presentation that was from every vantagepoint a resounding success. The audiences gave vehement and often almost uncontrollable indication of their approval, the critics were laudatory, the performers found little indeed with which to be dissatisfied, and even Mayor Wagner took the time to give official recognition by declaring the entire week "Folk Festival Week" for New York.

To review each performance, or even each concert, would be a task far beyond the proportions of this column, but there are some significant post impressions. Using the initial recognition of a performer as a yardstick, it was apparent from the applause that greeted Mose Allison, Muddy Waters, Johnny Cash, and especially Chuck Berry, that a vast proportion of ticket-buyers were oriented in a different direction, or at least more familiar with music other than folk music as we know it. It would be logical to assume from this that for many this was their first exposure to a host of other performers, in whom they might otherwise never have developed an interest. Undeniably a good thing for all concerned.

In the four days there were a total of seven concerts, two workshops, a children's concert, and a final concert in pageant style. It was this last, "the Carl Sandburg American

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"Songbag" arranged and narrated by Billy Edd Wheeler, that seemed to me the most meaningful contribution of the festival. The performers appeared without benefit of the usual, unnecessary build-up, did one or two numbers, walked quietly off stage while the narrator continued with excerpts from Sandburg's book, waited in the wings till it was time for their re-appearance, and at the end of the concert ensembled on stage for a formal curtain call. A refreshing reassurance that folk music, in addition to being an important art form, can also be very valid theatre.

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July 7-10



14-17

DICK ROSMINI

July 21-24

TWO GUYS
FROM BOSTON

July 28-31

JOHN KOERNER



NOW OPEN FROM 7pm

Club 47 Inc UN 4-3266

- July
- F 2 Holy Modal Rounders
 - Sa 3 The Trols
 - Su 4 Dick Rosmini
 - M 5 Mimi & Richard Farina
 - Tu 6 Doc Watson
 - W 7
 - Th 8 Charles River Valley Boys
 - F 9
 - Sa 10 John Hammond
 - Su 11 Hoot
 - M 12 Geoff & Maria
 - Tu 13 Judy Roderick
 - W 14
 - Th 15 Eric Von Schmidt
 - F 16
 - Sa 17 Koerner, Ray & Glover
 - Su 18
 - M 19 Tom Rush
 - Tu 20
 - W 21 Keith & Rooney



... 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 by the clubs



JAN	FEB	MAR -1965-	APR	MAY	JUNE
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Doff

LA 3-8443

- July
- Su 4 closed
 - M 5 Open House
 - Tu 6 Hoot w/Dusty Rhodes
 - W 7 thru Dick Rosmini
 - Sa 10
 - Su 11 closed
 - M 12 Open House
 - Tu 13 Hoot w/Dusty Rhodes
 - W 14 thru Dick Rosmini
 - Sa 17
 - Su 18 closed
 - M 19 Open House
 - Tu 20 Hoot w/Dusty Rhodes
 - W 21 thru Two Guys From Boston
 - Sa 24



Odyssey

523-9457

- July
- F 2 to be announced
 - Sa 3 to be announced
 - Su 4 closed
 - M 5
 - thru John Fahey
 - Sa 17
 - Su 18 closed
 - M 19 "Four Women Only"
 - thru (an all-girl folk group)
 - M 26

Golden Fleece

- July
- F 2
 - Sa 3 Kendall Steimen
 - Su 4
 - M 5 Hoot & Auditions
 - Tu 6 Bill Mulligan
 - W 7 Dave Fogg
 - Th 8 Hoot & Auditions
 - F 9
 - Sa 10 to be announced
 - Su 11
 - M 12 Hoot & Auditions
 - Tu 13 Bill Mulligan
 - W 14 Dave Fogg
 - Th 15 Hoot & Auditions
 - F 16 Carl Watanabe
 - Sa 17 Kendall Steimen
 - Su 18 Hoot & Auditions
 - Tu 20 Bill Mulligan
 - W 21 to be announced



Mooncusser

- July
- thru Jim Kweskin & the Jug Band
 - Su 4
 - M 5 Hoot
 - Tu 6
 - W 7 John Hammond
 - Th 8
 - F 9
 - Sa 10 Mimi & Richard Farina
 - Su 11
 - M 12 Hoot
 - Tu 13 thru The Country Gentlemen
 - Su 18
 - M 19 Hoot
 - Tu 20
 - W 21 Lightnin' Hopkins
 - Th 22
 - F 23
 - Sa 24 The Trols
 - Su 25



Unicorn

262-9711

- thru
- July 4 Jesse Colin Young
 - Tu 6 thru Ronnie Gilbert
 - Su 11
 - Tu 13 thru Ronnie Gilbert
 - Su 18
 - Every Monday: Hoot w/WBZ's Jeff Kaye

Kings Rook

1-356-9754

- July
- F 2 Jerry Corbitt
 - Sa 3
 - Su 4 Peter Childs
 - M 5 Hoot
 - Tu 6 John Perry
 - W 7 King's Rook Players
 - Th 8
 - F 9 Logan English
 - Sa 10
 - Su 11 Peter Childs
 - M 12 Hoot
 - Tu 13 John Perry
 - W 14 King's Rook Players
 - Th 15
 - F 16 Judy Roderick
 - Sa 17
 - Su 18 Peter Childs
 - M 19 Hoot
 - Tu 20 John Perry
 - W 21 King's Rook Players

Orleans

LA 3-9391

- July
- F 2 Michael Kac guitar & banjo
 - Sa 3 introducing Jeff & Marty
 - Su 4 Sam Brown bluesman
 - M 5 Peter Childs
 - Tu 6 Ed Freeman
 - W 7 Jeff Gutcheon barrelhouse piano
 - Th 8 Jerry Corbitt
 - F 9 Nancy Michaels
 - Sa 10 Joel Cohen Elizabethan
 - Su 11 Gil de Jesus
 - M 12 Peter Childs
 - Tu 13 Walter Bjorkman
 - W 14 Jeff Gutcheon barrelhouse piano
 - Th 15 Jerry Corbitt
 - F 16 Ray Pong
 - Sa 17 Michael Kac
 - Su 18 Ed Freeman
 - M 19 Peter Childs
 - Tu 20 Son House
 - W 21



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- July
- F 2 Babe Stovall
 - Sa 3
 - Su 4 Jose Costa classical guitar
 - M 5 Michael Kac
 - Tu 6 Paul Arnoldi
 - W 7 Ray Pong
 - Th 8 Nancy Michaels
 - F 9 Norm & Judy
 - Sa 10 Rob & Gretchen
 - Su 11 Joel Cohen & Sandra Robbins lute and soprano
 - M 12 Leonda
 - Tu 13 Nancy Michaels
 - W 14 Ed Freeman
 - Th 15
 - F 16 Isabel Gardner
 - Sa 17
 - Su 18 Jose Costa classical guitar
 - M 19 Michael Kac
 - Tu 20 Joan Minkoff dulcimer
 - W 21 Norm & Judy



Folk City USA

WCRB 1300AM 102.5FM - Friday, 11:15pm with Bob Lurtsema

- July
- F 2 Live Performance Series Guest: John Fahey! John Fahey! John Fahey!
 - F 9 An Introduction to the Folk Legacy Recordings
 - F 16 Newport Folk Festival - 1959, 1960 and 1963
 - F 23 Newport Folk Festival - 1964

the freebies...

THAT WAS SUCH A BEAUTIFUL SUNSET LAST NIGHT.

YES! I'VE NEVER SEEN THE SKY SO RIPE WITH COLOR.

YES! AND REMEMBER HOW SLOWLY THE BLACKNESS CREPT INTO THE RIVER.

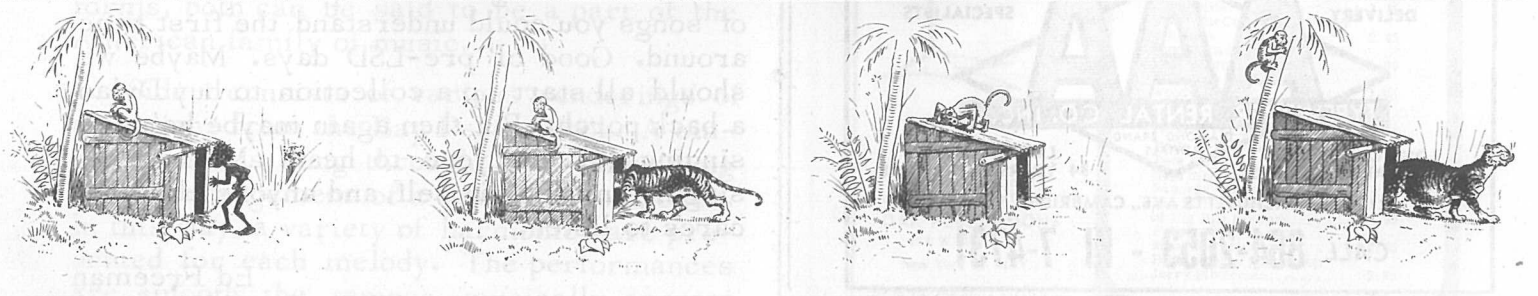
YES! AND THE DUCKS WERE SO REGAL GLIDING IN THE MOONLIGHT.

YES! AND THE SOUNDS OF THE CITY AT NIGHT ARE BETTER THAN ANY FOLKSINGER I'VE HEARD.

YES! IT SURE BEATS SITTING AROUND A NOISY COFFEEHOUSE ALL NIGHT.

ONLY HOW DO WE EXPLAIN SPENDING THE NIGHT LOOKING AT A RIVER?

WELL WE COULD ALWAYS SAY WE WERE MAKING LOVE.





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JACKIE WASHINGTON TO STAR IN TV SERIES



Jackie Washington has been signed by N.B.C. to do a network T.V. program starting in the fall. The show, entitled "The First Look," a look at various topics through music, is geared mainly to children ages 6 - 12, but should be enjoyed by children of all ages.

The program will be presented over N.B.C.'s stations Saturdays at 12:00 noon. The first program will be presented on October 16th, with a series of 17 programs scheduled.

"The First Look" will also feature Sally Schoenfeld, whom many may remember as a folksinger around Boston a couple of years back.

Broadside

BRINGING IT ALL BACK HOME

Bob Dylan

Columbia CL - 2328



Bob Dylan writes songs and sings them, sort of. Once upon a time, he used to sound like a lung cancer victim singing Woodie Guthrie. Now he sounds like a Rolling Stone singing Immanuel Kant.

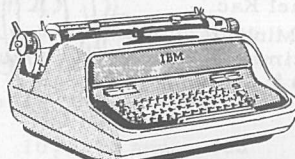
Bob Dylan knows just about all there is to know about Life and Love and Society and Humanity and Motherhood and Iambic Pentameter. He is a good man to listen to if you don't know as much about all these things as he does, and if you ever get tired of listening, you can always watusi to "Subterranean Homesick Blues."

He also writes the first person singular pronoun as a small "i," but e.e. cummings thought of that first. Most folkies never heard of e.e. cummings. He was a lousy guitarist.

Conclusion: I am not capable of judging this record for anybody else. Its meaning and import are very personal and must vary from one person to the next. It is neither exceptionally good music nor exceptionally good poetry, and yet many people will find it real and meaningful and fascinating as I do. Whether or not you like it depends on your taste in Thinking and your taste in People, and it is beyond the scope of my duties as a reviewer to play matchmaker between you and Bob Dylan. It is certainly one of the most important folk (in quotes) records to come out in recent years, if for no other reason than its rock 'n' rollesque character. Maybe not the best record (on what basis can one say "best"?) but certainly one of the most important.

Meanwhile I yearn for the days when folk-songs were written about specific things — a tree, a girl, a feeling — the kind of songs they used to sing on back porches, the kind of songs you could understand the first time around. Good ol' pre-LSD days. Maybe we should all start up a collection to buy Dylan a back porch. But then again maybe he's not singing for everyone to hear. Maybe he's singing only for himself, and anyone else who cares to listen.

Ed Freeman



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Reviews



FOLK SONGS WITH THE SEEGERs

Prestige PR 7375



This is one of two new double record releases by Prestige. Before you buy it, you should check the songs contained against your own record collection. If you already own the prior Prestige release of Peggy, Penny, and Barbara Seeger, then this record may not be worth the price to you. In any event, you get two records for the price of one, and it's a pretty good buy for Seeger fans.

There are only two songs by Pete: "I Don't Want Your Millions Mister," and a Seeger Tour de Force, "Here's to Cheshire, Here's to Cheese," which is seven minutes long and bores not at all.

Mike Seeger accompanies Sonny Miller on one song and sings two others by himself.

Peggy, Barbara and Penny (in various combinations) hold down the rest of the record. Peggy does some of the best singing I have heard from her, and that's high praise indeed.

The songs and ballads are well chosen to display the talents of the performers, and include a number of good songs not too often heard. It's an especially good record for the neophyte folk listener or the singer looking for new material.



dave wilson

EARLY AMERICAN PSALMODY MISSION MUSIC IN CALIFORNIA

Various Artists

Folkways FH 5108



This recording presents two distinctly different styles of American music. While neither can be termed traditional, being actually transplantings of European religious forms, both can be said to be a part of the American family of music.

Side 1 consists of various renderings of selections from the Bay Psalm Book. A single psalm is sung through, each verse sung in an arrangement of a different composer. In this way, a variety of harmonies are presented for each melody. The performances are smooth, the tempos musically correct

TETE A TETE

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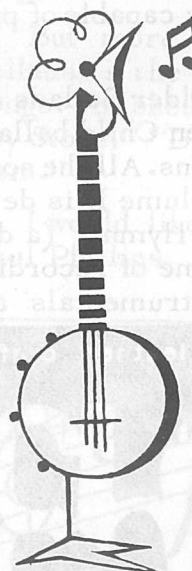
621-7998

(unlike the most often heard dragging tones of hymnists).

Contrasting with these English hymns, side 2 presents Latin church music as sung by the Coro Hispanico De Mallorca. As on the first side, the selections are musically correct, with certain interesting alternations of solo and choral work. On two of the cuts, the background sounds accompany the music in a way which can be irritating if you are listening solely for musical value.

While very obviously not a recording which will find its way into the majority of collections, this release is a good one in its field, and if your interests lie in psalms, hymns, and masses, by all means give it a listen.

sandi mandeville



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July 19-24

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THE TRADITIONAL MUSIC OF BEECH MOUNTAIN, NORTH CAROLINA

Vols. 1 and 2

(Folk Legacy FSA-22 and FSA-23)

There is always something of a shock involved when hearing white Southern ballads sung by traditional singers for the first time, or even the tenth time, for that matter. You have to learn to listen for different things, because it is not the musical content that makes this music worthwhile. Most of the songs are sung unaccompanied by untrained, imperfect voices. The Kingston Trio is certainly more musical than the singers on Beech Mountain, but the interest in these albums lies in their anthropological and sociological content. This is real folk music by anyone's definition, from one of the last existing areas in our country capable of producing real folk music.

Volume I contains "The Older Ballads and Sacred Songs" including seven Child ballads, some which are unique versions. All the songs are sung unaccompanied. Volume II is devoted to "The Later Songs and Hymns" (a distinction in origin, not in time of recording) and several interesting instrumentals and

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Broadside

accompanied songs. Volume II is probably the more accessible of the two for urban audiences and tastes.

Both these albums are in keeping with Folk Legacy's policy of recording traditional folk music and native informants of high quality. The recordings and descriptive notes are done in a conscientious and scholarly manner. While these records are beyond the scope of most people interested in folk music, they should prove valuable to researchers and those interested in the completely authentic aspects of our musical heritage.

Ed Freeman



MY LIFE IN THE BLUES

Lightnin' Hopkins

Prestige PR 7370



Prestige is releasing a series of Bonus Pack albums; each with two records and being sold for the price of one.

There are only five songs on these two albums. The rest of the playing time is taken up with Lightnin' talking about his family, his younger days, how he learned to play the guitar, how he had the chance to play with Blind Lemon Jefferson, his discovery and some in-depth rambling about his feelings toward the blues and his experiences with them.

Lightnin' Hopkins, often called the King of the Blues, is an important giant in the growth of the blues. He has fallen slightly in grace in the eyes of many blues-purists who, since their discovery of older still-living bluesmen, have become unhappy with many of Lightnin's stage gimmicks. But the originality of his approach to the blues, the facility with which he can improvise and create with the most insignificant seeming musical idea is ample proof of his genius.

This record will be of interest and warmly received by anyone remotely concerned with the music of the blues, save those bluesbuffs who have retreated far within their musical shells.

dave wilson

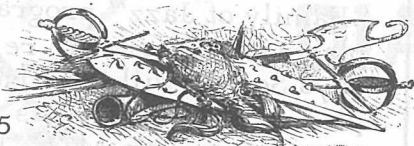
Reviews



YOUNG BLOOD

Jesse Colin Young

Mercury MG 21005



When I reviewed Jesse's first album a year ago, I noted that there were a number of indications on the record that Jesse might well have considerable as yet undeveloped talent. His second record would certainly seem to indicate that I was not overly optimistic.

On this record, Jesse works his way through eight of his own compositions, and three by others, including John Hurt's "Nobody's Dirty Business."

The most impressive characteristic about this release is not Jesse's voice, but the control he has over it. He never seems to get himself into a vocal bind, whether he is gliding over a smooth melody, or embellishing something a little less standard.

"Doc Geiger" is one of the few story ballads I have ever heard Jesse sing, and he carries it off smoothly indeed. But he is far more at home with love songs like "Little Susie," or erotic ones such as "Rider."

In addition, for those of you who pay attention to accompaniments, this record is nota-

ble. The accompanying musicians are excellent, and Peter Childs' dobro work is worth listening to alone.



dave wilson

FOLK SONGS AND BALLADS OF THE BRITISH ISLES

Paul Gwynne Phillips

Folkways FW8719



This record doesn't display Paul Gwynne Phillips as a great instrumentalist, or a great vocalist. Indeed, I doubt that he is either. But it does display a performer with a considerable talent — a talent for communication, and the projection of the love he has for the songs he sings and the people who inhabit them.

Although I have heard the Clancy's sing "Johnson's Motor Car" a number of times and been excited by the enthusiasm of the group, not till I heard Paul sing it on this album did I become familiar with the whole story, and appreciative of the humor involved.

Other songs on the album which are of more than passing interest to the ballad listener are "Bold English Navy," "Brave Ben-Bow," and "Dunlavin Green." His rendition of "McPherson's Lament" is joyous in its spirit of rebellion, as opposed to the tragic tone which is usually heard.

But more spirited than his singing of ballads is the elvishness of his humorous songs. You should find great delight in "Blarney Stone," "Did You Ever See," and "Uncle Tam."

I would like to hear a good deal more of Paul Phillips.

dave wilson

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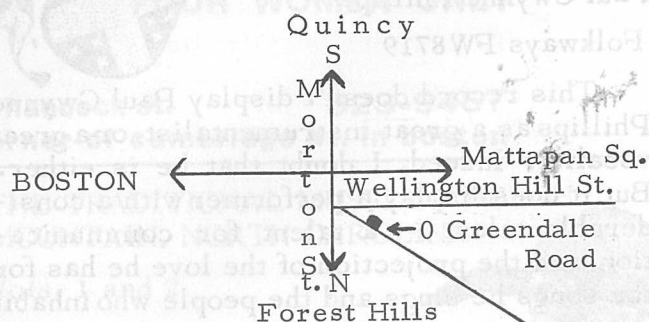
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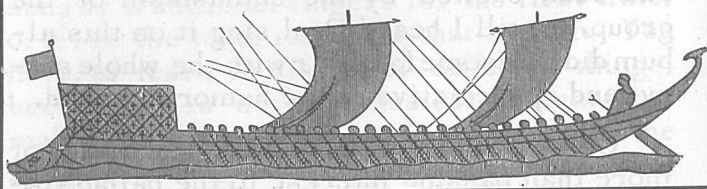
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BITS & PIECES

This column is being revived as a regular feature due to popular demand***PHIL OCHS has left the Grossman Agency and is now being handled by Arthur Gorson, who has also taken ERIC ANDERSEN and DAVE COHEN under wing***JIM FIELD, formerly of the New York City Ramblers, will manage the Mooncusser on Martha's Vineyard this summer***Possibility exists that the MANDRELL SINGERS and the TROLS may cut a record together***JACKIE WASHINGTON, TOM RUSH scheduled for the Philadelphia Folk Festival***PAUL BUTTERFIELD+His Blues Band are latest additions to Newport for the Sunday afternoon concert. This group has been knocking out fans and critics everywhere***DAVE and TERRI VAN RONK left by plane for England last week for a six week vacation***JUDY COLLINS on tour of Eastern Europe which will include many concerts in Russia***THE POINTER is the name of a new NYC magazine which prints songs, news, and schedules of the Village clubs and scene***The Patio at the TURK'SHEAD on Charles Street is now open afternoons and early evenings***LARRY McCOMB, editor-publisher of

Folkin' Around is moving to Chicago and will continue to publish from there***Note from PETE SEEGER says he doesn't expect to MC "Family of Jazz" program at Newport, just play with his friends; release from Newport says Seeger will introduce the program and play; we are confused as to whether introduce means begin or MC***RAY PONG married June 19th to Dorys Elodie Crettex of Montreal

NEW YORK FOLK FESTIVAL RECOLLECTIONS



The unexpected halt in Friday night's concert due to eleventh hour union trouble...

The proud faces when box office receipts passed the mark of the first Newport Folk Festival...

Cries of "We Want Phil (Ochs)!" rocking Carnegie Hall for almost five minutes...

The tuxedos on the ticket collectors and the sandals and jeans on most everybody else...

Chuck Berry getting a standing ovation at 2:30 in the morning...

Mose Allison! Mose Allison! Mose Allison!

"The Carl Sandburg American Songbag," an excellent presentation of American traditional material...

Hamilton Camp taking a bow from his box during intermission...

And in summation, Phil Ochs may be the voice of New York City, but John Hurt is its puppy dog!

(Note: There will be a N.Y. Folk Festival next year. The tentative dates are June 22-26 at Carnegie Hall.)

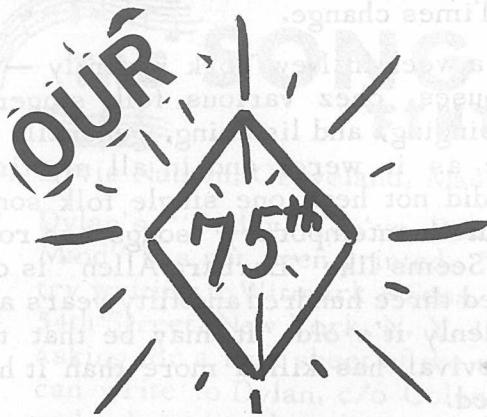
barry e. mushlin

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Notes from a Stanza Collector Variant ed. Freeman

Various thoughts and observations:

It seems a shame that records are reviewed only once, when they are released. Records should be reviewed over and over again, especially the good ones.

Here are some good old records that risk being forgotten. They shouldn't be.

"Out Came the Blues" (Decca DL4434). A compendium, sort of like the "Blues Project," off blues singers and players of the thirties and forties. Includes Sleepy John Estes, Lightning Hopkins, Kokomo Arnold, as well as more commercial artists and bands: Sam Price Trio, Memphis Minnie, Georgia White, etc. Well-rounded picture of post-Bessie Smith city blues.

"Golden Ring" (Folk Legacy FSI-16). With very few possible exceptions, this is the best folk album put out in the past three years. Nobody ever heard of it because it's on a small label, and most stores don't carry it. Order it, dammit. Useless to try to describe what it is, except that it's nine people playing all sorts of instruments and singing all sorts of songs and it's beautiful.

"The Six and Seven-Eighths String Band of New Orleans" (Folkways FA 2671). Old timey string band jazz — mandolin, guitar, Hawaiian guitar and bass playing "Who's Sorry Now," "Tiger Rag," etc. I hate jazz and I still dig it. So will you, regardless of your taste.

Chuck Berry was the hit of the "Evolution of Funk" concert at the New York Folk Festival. Funk my eye. Two years ago the folkies wouldn't mention his name without

barfing. Now they say, "I was digging him all along." Times change.

Spent a week in New York recently — in coffee houses, chez various folk singers, playing, singing, and listening, generally on the scene, as it were, and in all my time there, I did not hear one single folk song, nothing but "contemporary" songs and rock 'n' roll. Seems like "Barbara Allen" is old hat. Lasted three hundred and fifty years and now suddenly it's old. It may be that the "folk" revival has killed more than it has resurrected.

Talked with a manager while I was down there, and was somewhat disconcerted by the fact that the highest compliment he could pay to a contemporary folk singer was to refer to him as a "crotch symbol." It's unsettling to discover that what we all thought was music is actually being sold to us as thinly disguised sex. Maybe there's not that much difference between folk music and pop music/sex after all. Maybe when they figure out how to record sex we won't need music any more. Just think, people, erotica a capella???



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THE SONG FINDER

TO: Evvie Nathan, Groveland, Mass.

Dylan's "Daddy, You've Been On My Mind" has not been printed. You might try writing to Witmark + Sons, 619 West 54th Street, New York, N. Y. 10019, and asking for a lead sheet of the song. You can write to Dylan, c/o Columbia Records, but the chances are slight that Dylan will ever see the letter among the piles of fan mail he receives.

TO: Phil Shurmaster, Medford, Mass.

Even Mimi + Dick Farina aren't sure who wrote "Chastity Belt." Dick learned it in England from Peter + Gordon, and recorded it there as a single with Carolyn Hester, but the record has not been released in this country.

TO: David Bourque

You'll find "Do Re Mi" in The Nearly Complete Collection of Woody Guthrie Folk Songs and in California to the New York Island. "Every Night When the Sun Goes Down" is in the Weaver's Song Book. "Take This Hammer" is in Song Fest.

TO: William Black, Brunswick, Maine

None of Jesse Colin Young's songs have yet been printed.

TO: Dale Bannister, Edinboro, Pa.

"Mole's Moan," an instrumental by Geoff Muldaur, is played by Tom Rush on his Prestige album, Got A Mind To Ramble (14003).

TO: Michael Hunt, Los Angeles, Calif.

Len Chandler's "Roll, Turn, Spin" was published in New York Broadside #42.

Larry McCombs

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DICK ROSMINI AT LOFT

Dick Rosmini, a guitar player whose nimble fingers and spectacular playing are showcased in his Elektra album, Adventures for 6 and 12 String Guitar, will be holding down the spotlight at the Loft coffeehouse on Charles Street from Wednesday through Saturday nights from July 7 through 17. This engagement will be Dick's first in Boston for several years.

RYE FOLKLORE SOCIETY OPENS COFFEEHOUSE

The Rye Folklore Society operates in a restored barn at 274 Washington Street in Rye, New Hampshire. Founders Art and Carol Cortina established the non-profit organization to further their own interest in folk music and develop community interest in the music.

Members only are admitted to the evening programs, but you can join at the door. An open hoot is the general rule at the club, but plans are now being formulated to schedule occasional name performers.

BROADSIDE readers who will be in or passing through Rye this summer are invited to stop by and join up.

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DEAR BROADSIDE



DEAR BROADSIDE:

Maybe I should direct my letter to Mr. Peter Stampfel, because it is pertinent to his last column and the Rounders' albums.

I am intrigued and have already asked my neighborhood record shop for the Rounders' latest joint effort with the Fugs. In his enthusiasm, Stampfel forgot to mention the name of the album. I hope he will give his readers notice.

Also, I would like to applaud Stampfel's cleverness, for on the cover of "The Holy Modal Rounders," he has somehow managed to pass his bow through his head. It looks as if maybe he had pushed it through his ears, but if that were so, I think his deafness would mar his music. Recently I have tried fruitlessly to duplicate this feat. Please explain.



Respectfully,
Bob Brooks

DEAR BROADSIDE:

I do not agree with you about Tom Rush; he is one if not the best blues singer I have ever heard. I have never seen him perform, but I would find it a great pleasure. As for his albums, I have three, and I enjoy every song; and not because it is Mr. Rush, but for



his style and the way he sings them. As for his Elektra, I also enjoy that. Please stop throwing Tom Rush down; find someone else with less talent. If you can build something out of John Koerner, do so for Tom. I admit John is just as good as Tom, and the more instruments, the better it sounds. Tom did wonderful on "Do-Re-Mi" and on "Milk Cow Blues."

Yours truly,
Shirley Parker



DEAR BROADSIDE:

The poor taste used in Tom Hosmer's letter in the June 9 edition of BROADSIDE is so typical of the gutter-mouthed, opinionated, closeminded reader of your magazine. It is, however, surpassed by the letter writer who composes his letter to a folk publication with a dictionary next to his typewriter, so as to be sure and use the biggest and most impressive words he can find.

Tom Hosmer is a perfect example of what's wrong with our society today. They hate too violently, and admire too passionately. If Tom Hosmer thinks that all he can do to right all the wrongs in the world is to write letters of "protest" (a very tired word!), then I suggest he go back to school or perhaps back to his parental supervision and learn how to express one's opinions in a strong yet dignified way.

Sincerely,
Peter McDermott



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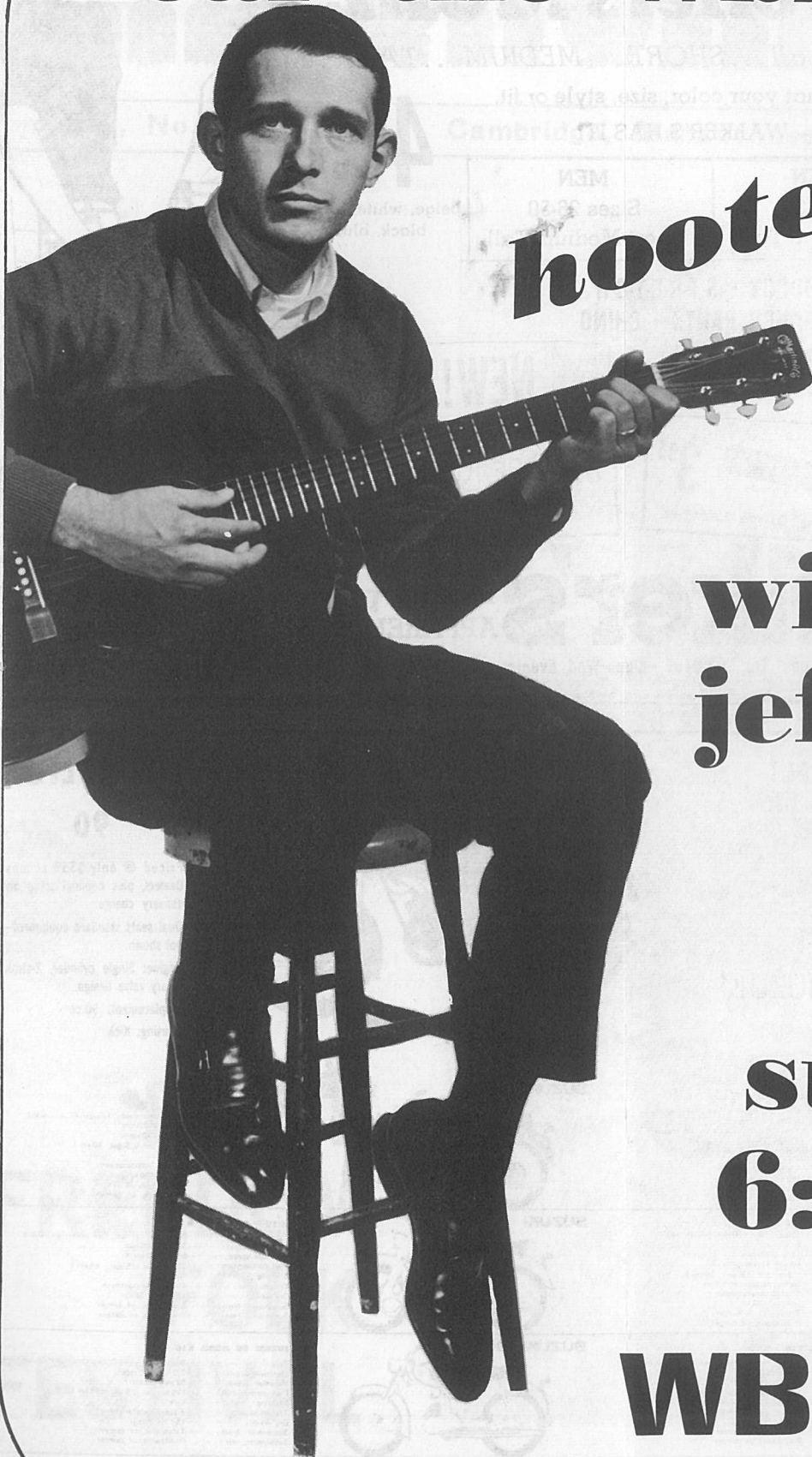
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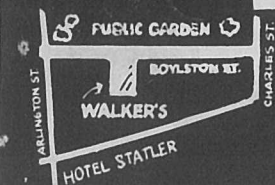


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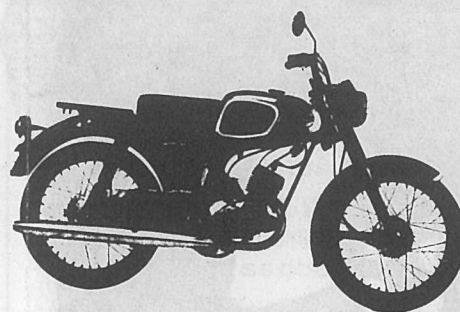


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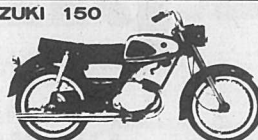
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Type: 80cc, one cylinder, two stroke, air-cooled
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Fuel consumption: 35mph/55km/h with power gearing
Starting: 154mi. per U.S. gal. (65km/l)
Transmission: 4 speed constantmesh
Dry weight: 165 lbs 75kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

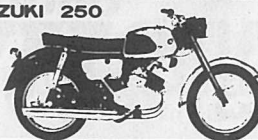
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SUZUKI 150 MODEL 532

Type: 150cc, twin cylinder, two stroke, air-cooled
Maximum output: 12hp 7000rpm
Maximum speed: 69mph/110km/h
Fuel consumption: 118mi. per U.S. gal. 50km/l
Starting: Starter dynamo with kick
Transmission: 4 speed constantmesh
Dry weight: 264 lbs 120kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

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SUZUKI 250 MODEL T10

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Maximum output: 24hp 8000rpm
Maximum speed: 87mph/140km/h
Fuel consumption: 106mi. per U.S. gal. 45km/l
Starting: Starter dynamo with kick
Transmission: 4 speed constantmesh
Dry weight: 309 lbs 140kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 55



SUZUKI 55 MODEL M31

Type: 55cc, one cylinder, two stroke, air-cooled
Maximum output: 5.0hp 7000rpm
Maximum speed: 45mph/72km/h
Fuel consumption: 212mi. per U.S. gal. 90km/l
Starting: Kick
Transmission: 3 speed constantmesh
Dry weight: 123 lbs 56kg
Suspension, front: Bottom-link, oil damper
Suspension, rear: Pivotswing, oil damper

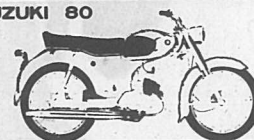
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Type: 50cc, one cylinder, two stroke, air-cooled
Maximum output: 5.0hp 8000rpm
Maximum speed: 50mph/80km/h
Fuel consumption: 153mi. per U.S. gal. 65km/l
Starting: Kick
Transmission: 4 speed constantmesh
Dry weight: 127.6 lbs 58kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 80



SUZUKI 80 MODEL K10

Type: 80cc, one cylinder, two stroke, air-cooled
Maximum output: 7.0hp 6000rpm
Maximum speed: 52mph/85km/h
Fuel consumption: 178mi. per U.S. gal. 75km/l
Starting: Kick
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Dry weight: 154 lbs 70kg
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Suspension, rear: Pivotswing, oil damper

Specifications subject to change without notice.

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