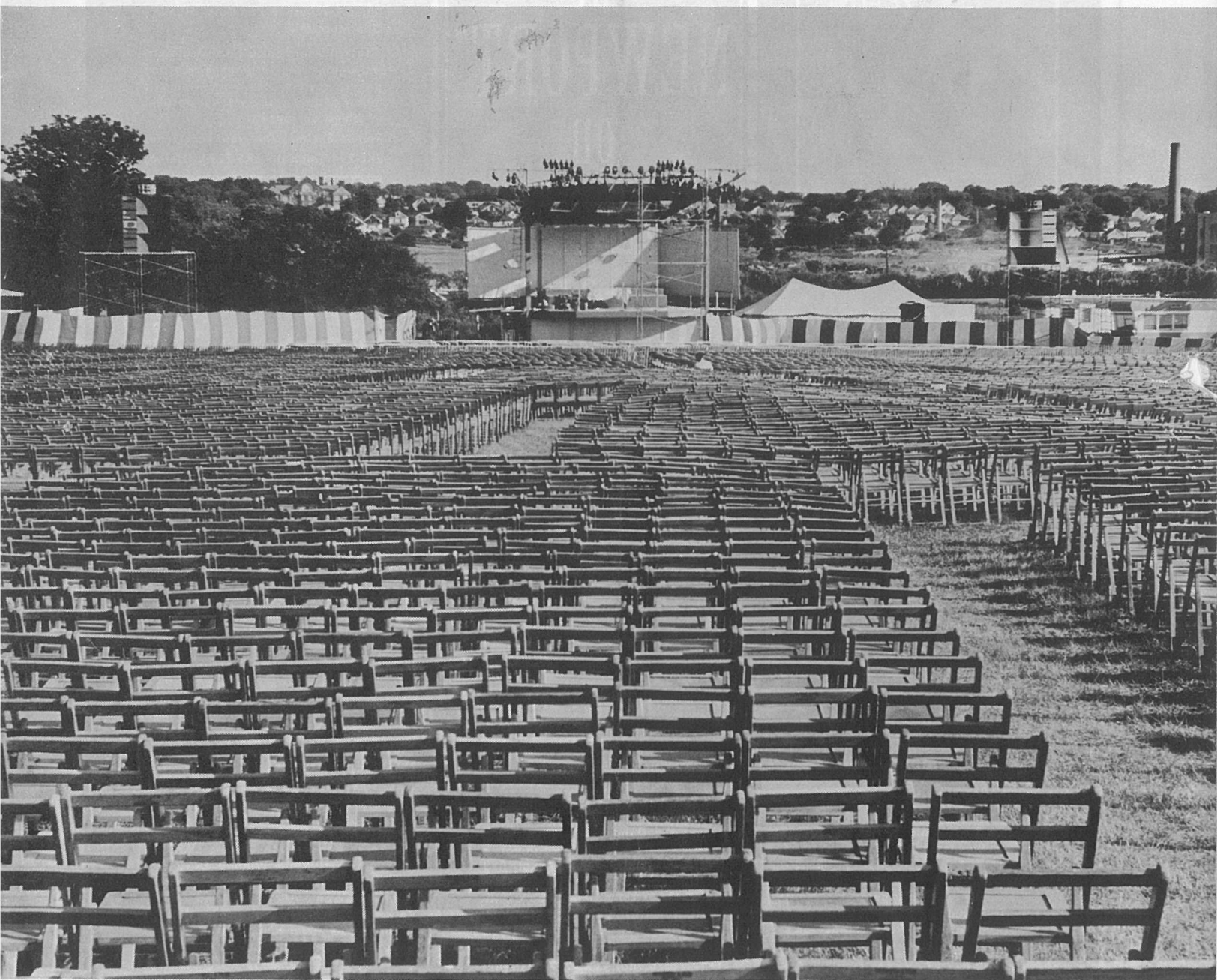


THE BROADSIDE

Volume IV, No. 11

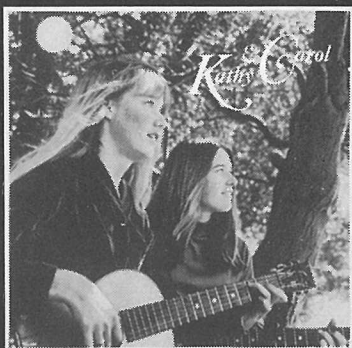
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July 21, 1965



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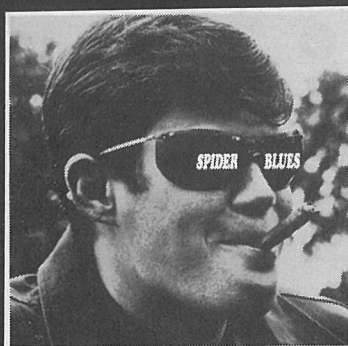
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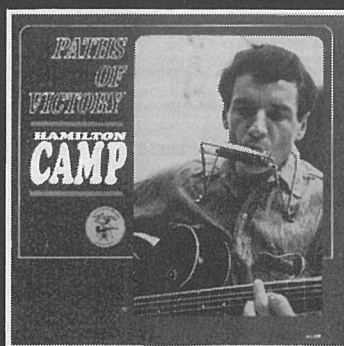
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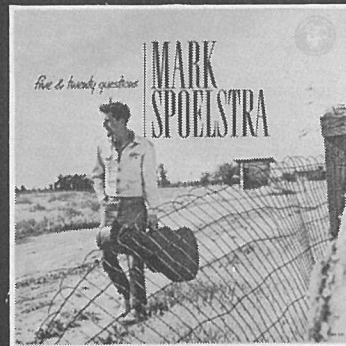
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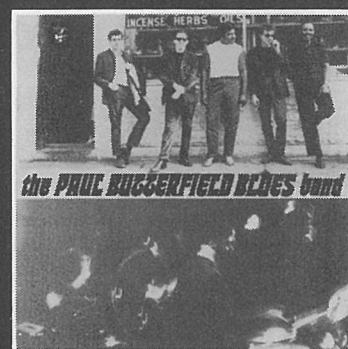
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THE BROADSIDE

Vol. IV No. 11

July 21, 1965

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NEWPORT 1965

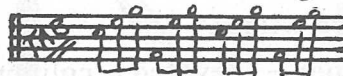
Here we are again, and here is the festival which marks the end of one folk year and the beginning of another. This year, the festival will be bigger than ever. Whether or not it will be better than ever is a judgement that must be reserved, but from the preparations we have had a chance to see, it has a good chance of being the best ever.

Besides the evening and Sunday afternoon concerts, there are 28 workshops planned to take place over Friday and Saturday mornings and afternoons. Elsewhere in this issue, you will find them all mapped out for you as up-to-date as is possible this far prior to the Festival. On The Scene, Bob Lurtsema's column, contains notes on the general layout of the new festival grounds, plus information on how to avoid traffic hassles between Boston and Newport.

Again this year, BROADSIDE will have a booth on the festival grounds, and again this year, we invite you to drop by and make yourself known to us. We will have a wide selection of folk music publications on hand. We know many of you will have complaints, and maybe we can iron them out on the spot.

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RAMBLIN' ROUND

w/dave wilson

Maybe you remember — I devoted a column a few months ago to telling you about the filming of a folk music program by WGBH-TV for National Educational Television. Well, the editing has been completed, and it will be aired shortly.

Two shows, instead of the one originally intended, will be broadcast. Part I of "A Roomful of Music" can be viewed on Thursday night, July 29th, from 9:30 to 10:30 p.m., and again on Saturday night, July 31st, from 8:30 to 9:30 p.m. Part II will follow one week later on the same days and times.

Both of the programs will include performances by Pete Seeger, Joan Baez, The McPeake Family of Belfast, Sonny Terry & Brownie McGhee, Almeida Riddle, Bernice Reagon, and Jean Carignan. I was fortunate enough to be at the filming and also at a viewing of the unedited tapes. From what I have already seen, I'd be willing to bet that this will be about the best folk music show yet to be presented on T.V. Don't miss it if you can at all help it.

It's O.K. gang. Life and Time have given you permission to like Rock & Roll.

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Everybody seems to think the influence is a new one, but I can remember Mitch Greenhill and other locals more than three years ago paying their allegiances to Chuck Berry and Elmo James.

While Newport officials are patting themselves on the back for how well the Jazz Festival weekend went and how little trouble there was with the beach-sleeping ban, some more (or at least seemingly more) concerned persons are wondering if the increased numbers and less affluent status of the folk-festival audience isn't going to transform official smiles into sickly grins. Odds are being given that the city may find itself forced to relax the ban by Friday night of the Festival. In the meantime, however, you can get bunk space assigned to you by writing or contacting the Newport Chamber of Commerce. They are finding beds in local homes for a dollar or so a night.

By the way, most restaurants raise their prices 50% or more during festival weekends, so we would advise packing lots of sandwiches and buying your beverages at the grocery store.

I was really surprised at the number of people who called or stopped me on the street to ask if John Fahey was real and if he was, appearing at the Odyssey. Although I have seen John work, I still don't know if he is real or the result of a collective hallucination, but if you did or can get to the Odyssey before the 18th, you will see him, even if it is only that you are sharing a mass hallucination.

Listening to the Vanguard recordings of Newport, it is still hard to reconcile the moderate response of the audience to the fine music of Hamza El Din, and the standing ovation they gave to the spectacular but meaningless bag of musical tricks presented by Jose Feliciano. De Gustibus hardly seems to be an adequate answer.



Notes from a stanza collector variant ed. freeman

In five years, the folk music revival will be, for all intents and purposes, dead. By that time it will have lived out its sociological necessity, and the unique musical qualities of folk music which have attracted the public's attention will cease to be unique.

What will remain standing after the storm dies down? For one thing, we should be reassured somewhat by the fact that folk music is a multi-million dollar business in this country, and that there are a lot of people with a lot of money behind them who are going to try their damndest to keep things as alive and money-making as possible. Secondly, we should keep in mind the fact that there are some people who actually like folk music, over and above the fringe benefits that come from being a folkie, (Pete Seeger still sells records, and my God, how unhip can you get, as to buy a Seeger record what with the Rolling Stones around...) and these people will continue listening to folk music after it ceases to be hip.

I predict that two elements of folk music as we know it today will continue to exist long after everybody forgets about rediscovered blues singer No. 653; the good music and the good entertainment that are inherent in folk music will live on as long as music and entertainment are a part of our lives. The "folkie" aspects of folk music will die a horrible death, taking with them the majority of folksingers who make their living by exuding folkier-than-thouism and who milk the rather frail pseudo-ethnic aspects of the folk revival for all they are worth.

It is appalling what a large percentage of folksingers are lousy musicians, who can neither sing nor play well. It is appalling what a large percentage of folksingers do not take the trouble to entertain their audiences. Jesse Colin Young, during his recent visit to Boston, brought back a rather disturbing observation from the other places in the country where he has performed — he says that it is only in Boston that people have their heads so far up in the clouds as to think of folk music as a sacred, separate, inviolable entity; in any other area of the country, folk music is show business. It's about time we faced up to that fact.

Sooner or later, I think that face will become evident; already the leading folksingers in our country are more musicians and entertainers than they are folkies — people like Seeger and Odetta, as well as new faces like Fred Neil and Mike Cooney.

It is not a violation of good taste or folksmanship to present good music in a palatable form. In fact, it should be considered a form



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of reverence to our musical heritage to present it in the most favorable possible light. The United States is the only country I ever heard of where folk performers find it necessary and/or desirable to spit tobacco and scratch their armpits on stage in order to prove their ethnic heritage. Certainly the Russian Moyseyev dancers do not come on like boorish peasant slobs, even though a great majority of their dancers were probably originated by such people. And yet it would be difficult to condemn the Moyseyev dancers for either lack of taste or perspective of their folk origins.

One other thing, while we're on the subject; folkier-than-thouism is doubly ridiculous when you realize that the real ethnic types are not that way at all. Joe Idiot from the Bronx may wear a cowboy hat and greasy blue jeans on stage, but cats like Joseph Spence, Gary Davis, Son House, etc. more often than not show up in a coat and tie.

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FOLK MUSIC AND THE PATERNITY SUIT

by Dave Van Ronk

Before I can begin to discuss the "folk music revival," it will be necessary to give a working definition of "folk music" *per se*. Scholars have been wrangling over this question for fifty years or more. Their failure to reach a consensus reflects one of the basic weaknesses of the academic approach. Folk music is simply the musical expression of an entire way of life — intimately linked with psychology, occupation, and general world view (weltanschauung) of a particular group of people, generally illiterate or semi-literate. Any attempt, for whatever reasons, to extract this music from its sociological context inevitably leads to dry, dull academic hair-splitting, which is indeed what most folk music scholarship is to this day.

Folk music, then, is a kind of mirror of the social and psychological reality of a particular community and a particular singer. The mirror may distort or idealize actual physical realities peculiar to the singer or the community which he represents.

Broadly speaking, American folk music is a product of two distinct but interrelated realities: slavery and the frontier. The reality of the frontiers has by now totally disappeared except in certain "backward" and isolated communities. The reality of slavery (Jim Crow, segregation, etc.) is also rapidly

on the decline; and there can be no doubt that the social conditions that created American traditional music are swiftly disappearing. It follows, therefore, that the music which reflects these social conditions must inevitably disappear along with the music of Rome, Assyria and other extinct social systems.

In the light of these considerations, the folk music of America is a very curious phenomenon. There are many factors in our own urban-industrial reality that contribute to the phenomenon. First, and perhaps most important, are the demands that a commercial civilization makes upon music and the arts in general. In a society where everything is done for money, it is inevitable that the primary motivation for almost every act of composition or interpretation should be financial rather than artistic.

A casual glance at music produced by such motivations from the broadside hack writers of the 17th century all the way up to "Blue Velvet" shows that some pretty hideous music can be produced when money is the primary incentive.

Another reason for the revival has been the fact that, so far, Tin Pan Alley has not seen fit to write our protest songs for us (this may be changing). The activities of certain dedicated singers and musicians involved in protest movements of the 1930's mark the actual beginning of the renaissance, if such it is, bubbling all about us.

Pete Seeger, Earl Robinson, Woody Guthrie and others were very much involved with mass movements in the 1930's. Popular movements need songs, and out of this need rose a group of singers and composers who called themselves People's Artists. People's Artists produced a body of songs mostly based on traditional material which, insofar as they were successful, reflected the outlook, needs, or at least the gripes of a considerable number of Americans. Had they been content to do only this, their contribution might have had no more lasting significance than that of the populist song writers of the 90's, or the L. W. W. song writers of the 'teens and 20's.

But along with their zeal for the propagation of the movement, People's Artists also had an interest in, and a genuine love for, the traditional music from which they drew. Until the 40's, this interest was subordinated to the needs of the movements which they represented. With the decline of political activity, topical song writing for all practical purposes came to a temporary halt (up until the time of the McCarthy era and the Korean War); but the music upon which the topical and protest songs of the 30's and 40's were based remained very much alive in the minds of the people who had written and sung them. The writers of protest songs and many others whom they had influenced continued to sing,

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and when People's Artists no longer had many PEOPLE around, they remained invaluable artists, and the folk music revival had become an artistic movement.

While Pete Seeger represented a transitional stage between protest music (which was, in its heyday, quite functional) and "pure" folk music, Oscar Brand, Cynthia Gooding, and Ed McCurdy were among the first practitioners of the art of folk music. Once the folk music revival cut itself loose from its sociopolitical base and began to live a life of its own, the arrival of "fake" music of "folkum" on the one hand and the urban ethnics on the other was inevitable. Of course it goes without saying that the work of the Kingston Trio, the Brothers Four, Peter, Paul & Mary, etc., however pleasant and catchy it may be, will have no lasting significance and in 20 years time will be listened to in the same way that one might listen to an old recording of "Yes, Sir, That's My Baby."

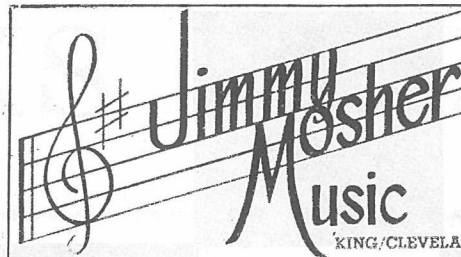
The urban ethnics present a far knottier problem. Generally speaking, urban ethnic canons of taste hinge upon fidelity to rural ethnic models. Many city performers have mastered traditional idioms with a great deal of skill, ingenuity, and understanding. It is possible for recordings of urban ethnics to fool even the most learned of folklorists. The question is: Is a folk music which is by definition part of a whole social fabric valid when transplanted to another social milieu? In the long run, this is probably for future generations to judge, and a definitive evaluation of the urban ethnics may be a long time coming.

It seems likely, however, that this conscious transplantation to our culture of an idiom proper to another reflects, on the part of the participants, a very deep alienation from the culture and society into which they were born.

It appears to me that it is not nearly so important whether singer A or singer B has truly assimilated an ethnic traditional style as whether he is saying something pertinent to his and my social reality. Most of the city singers who adhere to the "ethnic" norms of interpretation meet this problem by attempting to identify with a way of life and a culture that is becoming extinct simply because it is not viable with 20th century American realities. This undoubtedly leads to a kind of personal

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as well as musical schizophrenia (I once saw a blond blue-eyed boy of about 18 get up on a stage with a 12-string guitar and mutter quite audibly, "I'se gwine sing yo a song."). The urban ethnic, however, on the whole, has produced the most satisfying and honest music in the folk music revival, although only occasionally touching upon the objective and subjective realities of urban life. If we accept the definition of folk music given at the beginning of this article, many other questions call themselves to mind in rapid succession. Is it possible for an urban music to be created which reflects our own lives and feelings both as individuals and as members of society in the same way that rural folk music expressed the realities of that social set-up? I think so.

The recent growth of song writing (topical and otherwise) in the folk music community seems to indicate a natural trend in that direction. But the topical song in itself fulfills only a part of this function. If we look to the past for analogies, we can find Francois Villon, whose poetry was collected for the most part from oral tradition a hundred years after he died. In our own time, some of the works of Kurt Weil and Bertoldt Brecht and Ewan McColl seem to indicate that such a music is possible. But their examples cannot be taken too literally, since their social realities are so different from our own.

What I am driving at is that I am personally unsure as to the artistic validity of urban ethnicism, and that, in view of the dishonesty and irrelevance of most pop music, a new music, one that reflects the totality of our own lives and thoughts, must be forged. Since tin pan alley is incapable of the task, I am afraid that the folk singers are elected.

Let's try not to make too bad a botch of it.



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GORDON LIGHTFOOT

BERNICE REAGON

PAUL BUTTERFIELD

BLUES BAND

MARK SPOELSTRA

PAT SKY

& OTHERS

We are devoting these three pages to one concert scheduled for the Newport Folk Festival. The New Performers Concert is one of the most important (we believe) events of the festival and deserves far more attention than it has received in past years. This is the concert which will showcase the important performers of the year to come. Note them. Note also that some are missing who do deserve to be there.

The Paul Butterfield Blues Band

is the latest addition to the roster of the Sunday Afternoon Concert of new performers. They are also the only performers at the festival who will be allowed to use amplified instruments. Pete Welding described the band in a Downbeat review. He said: "The band worked primarily in the modern blues idiom associated with Chicago... The sound is harsh, brutal, strident, with all the instruments (save drums) amplified — in keeping with the playing modes evolved by the city's post-war bluesmen."



Photo courtesy of Elektra

Robert Shelton, among others, has noted that Butterfield plays the harmonica in a style distinct from any other musician of prominence, using it to produce single notes and in a way that is more often associated with the music made on a saxophone. The group's first record will soon be released on Elektra.

Mimi & Dick Farina

were selected by our readers as favorites in three categories of our annual poll. Their music is a distinctly different blend of dulcimer, voice, and guitar, which develops themes from many musical streams, including folk, classical, and pop forms.

Dick, born on the high seas between Cuba and New York, was raised alternately in both places and spent some summers in Ireland, where he was twice arrested and finally deported for activities with the IRA. In France, during the Algerian revolt, he was listed as an undesirable journalist by the French Government. He is the author of numerous published articles and songs including the well-known "Birmingham Sunday." Mimi, born in California, raised in New England, Europe, and the Middle East, met Dick in France and married him there. After living in California for a short time, they returned to Cambridge, where Mimi pursued her study of the dance.

Their first recording was released by Vanguard this spring.



Mark Spoelstra

left Boston a year ago to become a social worker for the government — an alternative to serving in the armed forces. This work has not resulted in his being forgotten, and he has since become an important figure in West Coast folkdom.

As a teenager, Mark had his own jug band, several years ahead of the jug band boom. He is primarily known for his topical songs and his twelve-string guitar style.

Mark's development has been perpetuated in three record albums, the first two of them on the Folkways label and the latest for Elektra.



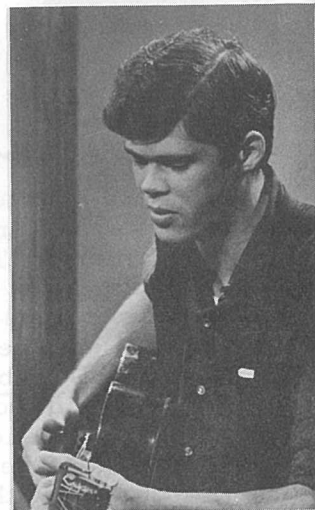
FOUR FROM BOSTON

John Koerner

might not think of himself as a Boston performer, but his fans in Boston certainly do. His residency in this city during the last year provided them with the excuse. John performs with a philosophy quite a bit different from most entertainers. It is not important to him to look back at the way he did a song at a given performance. What is important is the singing or playing of a song at any given moment. It is the pleasure of execution rather than that of accomplishment which has the most meaning to him.

He has mastered many blues techniques to the point where they have become an integral part of him and his approach to a song. He is always his own musician, and what comes out, however surprising, is always pure Koerner.

He may be heard on several Elektra releases, two of them with Snaker Ray and Little Son Glover, The Blues Project, and his own, Spider Blues.



The Charles River Valley Boys

have become a Boston (or as they prefer, a Cambridge) institution. Although the personnel have changed over the years, the group itself has stayed intact. Bob Siggins is the senior member in terms of time in service, and his banjo-ability has been widely recognized.

The group is Bluegrass with a definite orientation around old-timey and country music. They are presented on two records released on the Prestige label and one on the virtually unobtainable English 77 label.

Photo credits:
Mark Spoelstra by Allen Walker
Other photos by Rick Sullo

THE SONG FINDER

TO: Scott De Lancey, Scituate, Mass.

"The Klan" was written by David and Alan Arkin. The only recording I can find at the moment is Inman and Ira's Mercury album (MG-20778). The song is printed in the first volume of Reprints From Sing Out. Dylan's "Talking John Birch Blues" was printed in NYC Broadside #1. See Andy Main's letter in Folkin' Around #5 for information about recordings. "The Cat Came Back" was printed in Sing Out Vol. IX, No. 2. It is also in the Marais & Miranda Song Book.

TO: Kathy Mickune, Fairfield, Conn.

Billy Edd Wheeler's "Coal Tattoo" was printed in NYC Broadside #55.

TO: Marc Lipsitt, Boston, Mass.

The Lee Hays song you're looking for is "Wasn't That a Time?", and you'll find it in Lift Every Voice (The Second Peoples' Song Book) and in the Weaver's Songbook.

TO: Patricia Pratt, Waltham, Mass.

Dylan's "Mr. Tambourine Man" is now available in the Witmark songbook, Bringing It All Back Home.

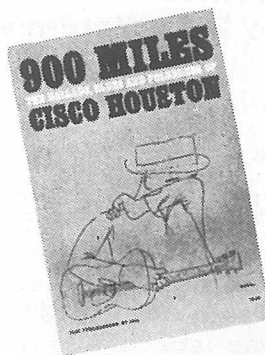
TO: Betsy Kelly, S. Yarmouth, Mass.

"Does Your Chewing Gum Lose Its Flavor?" has not been printed in any collection that I know of. "Keys to the Highway" is a song by Big Bill Broonzy and may be found on records by Jesse Fuller (Favorites, Prestige 7368), and McGhee & Terry (Blues at Newport 1963, Vanguard VRS-9145), and Mance Lipscomb (Texas Songster Vol. 2, Arhoolie F-1023) among many others. I have not seen it printed. "Know Me By No Other Name" is sung by Dayle Stanley on her Squire album. "Bourgeois Town" is a Leadbelly song and is printed in the Leadbelly Song Book and in Sing Out Vol. XIV, No. 1.

TO: Gail Morris, Holden, Mass.

Phil Ochs' "Here's to the State of Mississippi" is on his I Ain't Marching Anymore album (Elektra EKL 287) and was printed in NYC Broadside #55.

Larry McCombs



NEW BOOKS FROM OAK

THE RAGTIME SONGBOOK. Songs from the great era of ragtime by Scott Joplin, Hughie Cannon, Ben Harney, Will Marion, Alex Rogers, others, compiled and edited, with historical notes on the songs and the times by Ann Charters.
112 pages (illustrated) CT2044 \$2.95

900 MILES: The ballads, blues and folksongs of Cisco Houston. 70 traditional songs from the singing of one of the legendary balladeers of American folk music. Introductory notes by Woody Guthrie, Moses Asch, Lee Hays, others.
96 pages (illustrated) BT2042 \$1.95

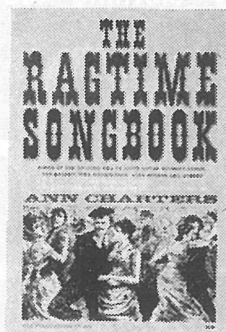
JEWISH FOLK SONGS in Yiddish and English, compiled and edited with English adaptations by Ruth Rubin. 40 songs — love songs, folk songs, lullabies, dance tunes, play songs, songs from Europe and of life in America.
96 pages (illustrated) CJ2036 \$2.45

FOLKSONGS AND BALLADS OF SCOTLAND, compiled and edited by Ewan MacColl. 70 traditional songs complete with words, music, guitar chords, historical notes and documentary illustrations. Incl. glossary and source notes.
96 pages (illustrated) CT2041 \$2.95

BORN WITH THE BLUES, the autobiography of Perry Bradford, including the true story of the pioneering blues singer and musicians in the early days of jazz. With more than 50 pages of photographs and words and music to ten Perry Bradford songs. Foreword by Noble Sissle.
176 pages (cloth) FT2039 \$5.95

SLAVE SONGS OF THE UNITED STATES. The complete original collection (136 songs) collected and compiled by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison in 1867, with new piano accompaniments and guitar chords by IRVING SCHLEIN.
176 pages (illustrated) FT2040 \$5.95

THE INSIDE GUIDE TO GREENWICH VILLAGE, Spring-Summer 1965. Edited by Beth Bryant. Up-dated edition of the hippest guide to the Village ever issued, including detailed map. Selective listings art galleries, coffee houses, folk music, jazz, handicrafts, etc.
64 pages (illustrated) BA1076 \$1.00



OAK PUBLICATIONS

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SOME CLIMB MOUNTAINS

by Dick Waterman

"The combat deepens. On, ye brave,
Who rush to glory or the grave."

— Thomas Campbell (1777-1844)

Owning any coffee house is much like playing Russian Roulette. Owning a small coffee house is just the same only with a few more bullets added to lessen the chance of survival. Some people climb mountains, some people fight bulls, and some incredibly brave souls open small coffee houses.

Once the foolhardy has managed to acquire (1) the site, (2) proper licensing, (3) tables, chairs, etc., (4) a waitress, and (5) an espresso machine, all he needs is talent to perform and paying customers to listen.

The better talent is reluctant to appear in small coffee houses for the obvious reason that they pay less. They also do not wish to alienate the larger places who, having more money to spend on entertainment, can always replace them. Ergo, small coffee houses must exist on small talent.

The alternative to this is to hock your mother-in-law's antique Cameo (which Caruso admired ever so much in 1919) and bring in a "big name." The success of this radical venture is dependent upon proper advertising, good weather, and no one getting strangled in the neighborhood for the previous two weeks.

Boston, being a city of frequent dating and various connubial alliances, needs little encouragement to visit coffee houses on weekends. It is during the week, however, that the owner of a small coffee house sits with his waitress and entertainer and stares at the door.

Coffee houses, like spinsters and political aspirations, die slow and reluctant deaths ever thinking that the next day will bring new hope. Small coffee houses are rarely strong at birth and many fall prey to the dread disease known only as Incurable Malnutrition of the Cash Register.

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How sweet it is to remember the magic of a bygone day — Salamander, Mozart, Pamplone, Golden Vanity, and on and on. How "in" it is to say, "Remember when Joan was first singing at the Vanity?" And no one says "Joan Who?" because that would be in pardonably gauche.

The small coffee houses cannot fight the bigger ones on equal terms and so they pit their lesser overhead, lesser talent, and lesser income against Jackie, against Tom, against Dave Van Ronk. And so the owner, the waitress and the entertainer stare at the door during the week and hope that good business over the weekend will enable them to survive for a bit longer.

You can't blame the paying customers for passing up a neophyte singer for an established performer. The best of the new talent will ultimately earn its rightful place but it's not like a man-in-space project where everyone wants to get a look at the launching. It's a humble beginning but the blame cannot be placed upon the person who does the booking for a large coffee house. Three numbers at Hoot Night are not enough of a test to risk a future playing date, nor should it be.

Those who aspire to successful careers in folk music should gird their whatever-people-gird-nowadays and plunge on. They might try cutting a record and then vanishing into the bayous of Charlesgate for 35 years or knifing an inconstant swain and letting Alan Lomax plead with the governor. However, performing at small coffee houses is more socially acceptable and less time consuming.

It's a tough racket owning a small coffee house and one can only wish well for them. They are the proving grounds so necessary for any professional folk singer.

Like I said, some people climb mountains, some people fight bulls, and some people open small coffee houses.

(Editor's Note: The above article first appeared in Volume III, Number 2, the March 18, 1964 issue of BROADSIDE.)

DO IT YOURSELF DEPT.

Making a mouth-bow



During one of our conversations with Pat Sky, we suggested that he might explain how he happened to make the Mouth Bow which Buffy St. Marie uses. Pat agreed to do more than that, so below you will find the plans for building one of your own, if you are of that mind.

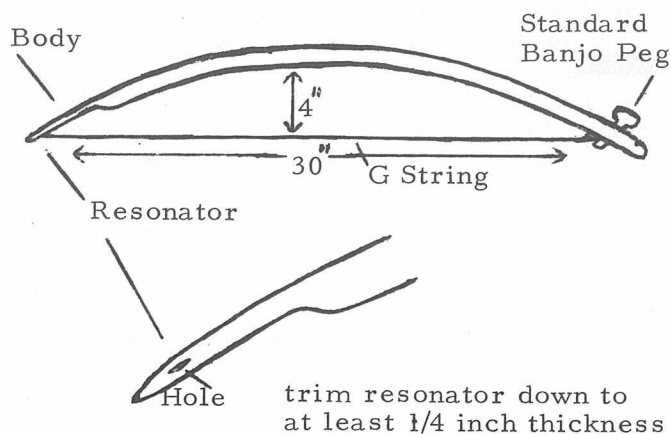
Ever since I made Buffy St. Marie her first mouthbow, all kinds of critters have asked me about it. Well, I don't know much about the history of the mouthbow. I always just made em and played em. The mouthbow is a smaller version of the pickin' bow played by Jimmy Driftwood. Where I came from in Georgia, most of the people couldn't afford a store-bought instrument, so the mouthbow was fairly common (especially among the old-timers). Some say it dates back to when the Indians played on the strings of their hunting bows. All in all, it can be a lot of fun.

Below you will find the plans for making a Creek Indian Model mouthbow.

Materials:

A maple or oak stick about two and a half feet long. Pick a stick that has at least a 4-inch bend in it.

One Pocket Knife..One G String..One Banjo Peg..A Fifth of Whiskey..Patience.

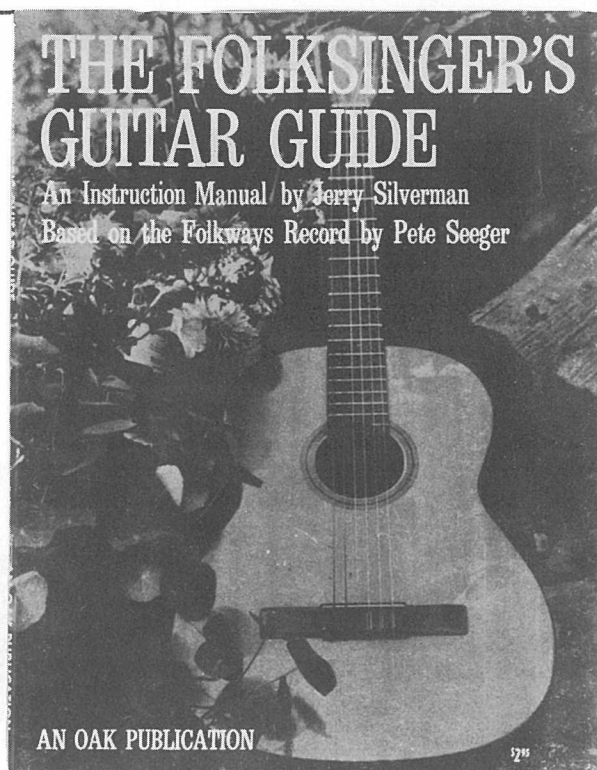


Instructions for playing:

Take the mouthbow in either hand (left or right) and the pick in the other. Place the resonator against your slightly parted lips, not touching the teeth. The scales are made by changing the size of the mouth cavity. Now pluck away on the string, and you are in business.

Patrick Sky (the Creek)

(Editor's Note: In answer to many requests we have received, we have reprinted the preceding article from Volume III, Number 14, the May 27, 1964 issue of BROADSIDE.)



THE FOLKSINGER'S GUITAR GUIDE

STILL AMERICA'S **#1** FOLK GUITAR INSTRUCTION MANUAL

- ◆ Sections on Tablature, Tuning the Guitar, Transposing, Flat Picking, Arpeggios, The Carter Family, Two Finger Picking, The Barre, The Capo, Blues Effects, Calypso, and many other useful subject areas.
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- ◆ Expertly-drawn diagrams showing proper method of holding a guitar, fingering chords, playing strums, etc.; more than 50 photos of folksingers playing guitars; guitar chord chart with 144 different guitar chords illustrated, and much, much more.
- ◆ Discography and Bibliography

80 pages

\$2.95

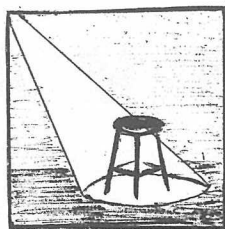
OAK PUBLICATIONS, 165 West 46th Street
New York, New York

“rats!”

Go ahead, get mad!
yell, scream,
and even throw something
if you must.
But wouldn't it
be easier
to simply
keep extra Martin strings
around.

SPOTLIGHT

LEONDA



Leonda Hardison was born and raised in North Carolina. She is half Indian, half Caucasian, and vows her allegiance to both heritages. Due to the fact that she was raised by her Caucasian grandparents, she had little association with the Indian culture save a few summer trips to the reservation (which were more in the nature of a holiday jaunt than a visit to her people). She explains that her grandparents, very devout southern Baptists, lived well out in the rural area of her state, and that her contact with cities is still of recent occurrence in her life, and still a bit frightening.

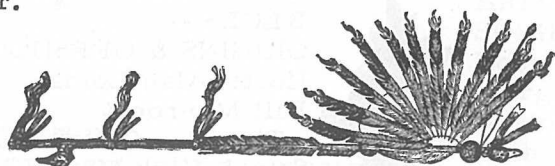
A scar across one of her cheeks was the reward of a moment of curiosity about her grandfather's straight-edged razor while she was a child. Far from being embarrassed about the mark, she feels that it is a characteristic which helps her maintain a feeling for her own uniqueness.

At the age of 17, she married her childhood sweetheart who was then, as now, serving in the Air Force. They live in Sandwich, Mass., on Cape Cod.

Leonda made her first appearance in the Boston area when she appeared on Folk Music USA, and a short time later was playing and singing regularly at the Turk's Head. She has also performed at the King's Rook in Ipswich, the Phoenix in Providence and a number of lounges and clubs on the Cape and in Southeastern Massachusetts.

She has begun to write her own songs, mostly in the Blues form, but includes many ballads and party songs in her repertoire.

Leonda is tentatively planning on moving to the Boston-Cambridge area in order to further pursue the development of her musical career.



CABALE TRANSFORMED INTO GOOD BUDDY

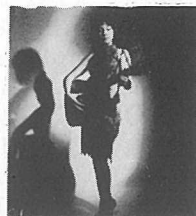
Berkeley's foremost folk music coffee-house, the Cabale, which was closed for a few weeks, has reopened its doors with a new name. The Good Buddy operates nightly and is featuring many of the local and nationally known performers who were formerly presented by the Cabale.

FOLK MUSIC
COFFEE HOUSE

King's Rook

AT IPSWICH

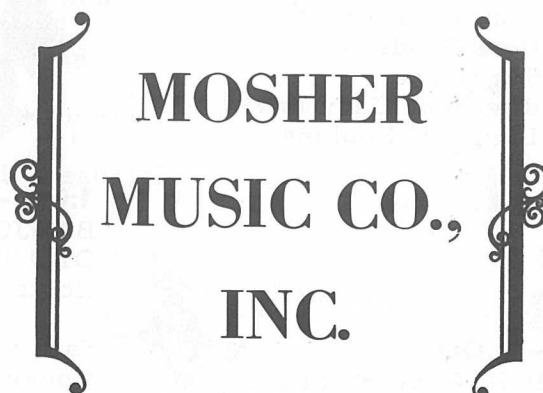
4 S. MAIN ST., RT. 1-A
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BUFFY, OCHS, PAXTON ON CH. 2

Pete Seeger will host, and Buffy Sainte-Marie, Phil Ochs, and Tom Paxton will perform on an upcoming telecast of the Channel 2 Program, Creative Persons. WGBH-TV, Boston's educational station will telecast the program twice, first at 9:30 on Friday night, July 30th, and again at 6 p.m. on Sunday evening, August 1st.

...for folk records



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FESTIVAL

Friday Morning ...

11:00 - 1:00

STRING BAND
Host: Ralph Rinzler
Sam & Kirk McGee &
Arthur Smith
Bill Monroe &
The Blue Grass Boys
Jim Kweskin & the Jug Band
New Lost City Ramblers
Old Time Fiddling Band
(various artists)
Everett & Bea Lilly
Cajun Band

11:00 - 1:00

BALLAD TREE
Performers
to be announced.

11:00 - 1:30

**NEGRO GROUP SINGING &
RHYTHMIC PATTERNS**
Host: Willis James
Chambers Brothers
Memphis Slim & Willie Dixon
Moving Star Hall Singers
Joe Patterson
Rev. Dock Reese &
Texas Worksong Group
Ed Young &
Southern Fife & Drum Corps

11:00 - 1:00

BLUES GUITAR
Hosts: Mack McCormick
Mike Bloomfield
Mississippi John Hurt
John Koerner
Pete Goodson
Son House
Reverend Gary Davis
Lightnin' Hopkins

2:00 - 5:00

GROUP SINGING STYLE
Host: Pete Seeger
Cape Breton Singers
Moving Star Hall Singers
Fannie Lou Hamer
Rev. Dock Reese &
Texas Worksong Group
A. L. Lloyd
Jean Ritchie
Bernice Reagon

3:00 - 5:00

BALLAD TREE
Performers
to be announced

11:00 - 1:00

BROADSIDE, PAST & PRESENT
Hosts: A. L. Lloyd
Guy Carawan
Len Chandler
Fannie Lou Hamer
Mance Lipscomb
Arthur Nicolle &
Annie Walters
Mark Spoelstra

12:00 - 1:30

**BANJO ACCOMPANIMENT
(Part I)**
Host: John Cohen
Roscoe Holcomb
Cousin Emmy
Pete Seeger

... and Afternoon

1:00 - 3:00

**BANJO -
OLD TIME TO BLUEGRASS**
Hosts: Bob Siggins
Mike Seeger
Sam & Kirk McGee
Cousin Emmy
Don Stover
Don Lineberger

1:00 - 3:00

BALLAD TREE
Performers
to be announced

3:00 - 5:30

**BLUES -
ORIGINS & OFFSHOTS**
Host: Alan Lomax
Bill Monroe &
The Blue Grass Boys
Sam & Kirk McGee &
Arthur Smith
Son House
Memphis Slim & Willie Dixon
Josh White
Mance Lipscomb
Paul Butterfield & Group

**All programs subject to change.
Locations will be announced at a later date.**

WORKSHOPS

Saturday Morning ...

11:00 - 1:30

FOLK WIND INSTRUMENTS
Hosts: Sam Bayard
Ralph Rinzler
Ed Young &
Southern Fife & Drum Corps
Scots Piper
Connecticut Fife & Drum Corps
Joe Patterson
Spokes Mashiyane
Newt Tolman
Mel Lyman

11:00 - 1:30

CHILDREN'S CONCERT
Hosts: Jean Ritchie
Oscar Brand
Odetta
Fiddler Beers & Family
Children's Street Songs
Peter, Paul & Mary

1:00 - 3:00

BALLAD TREE
Performers
to be announced

1:00 - 3:00

COUNTRY GUITAR
Host: Mike Seeger
Maybelle Carter
Pete Goodson
Sam McGee
Mance Lipscomb
Roscoe Holcomb
Peter Rowan

1:30 - 3:30

BLUESVILLE - THE CITY
Performers
to be announced

2:00 - 5:00

DANCE - TEACHING SESSION
Host: Joe Bly
Blue Ridge Mountain Dancers
New England Contra Dancers

3:00 - 5:00

PSALTERY
Fiddler Beers &
Family

3:00 - 5:00

BALLAD TREE
Performers
to be announced

11:00 - 1:30

CONTEMPORARY SONGS
Hosts: Peter Yarrow
Ronnie Gilbert
Bob Dylan
Mimi & Dick Farina
Ian & Sylvia
Gordon Lightfoot
Eric Von Schmidt
Pat Sky



... and Afternoon

1:00 - 2:30

FIDDLE - MANDOLIN
Hosts: Bob Beers
Tracy Schwarz
Eck Robertson
Michael Gorman
Bill Monroe
Byron & Lue Berline
Tex Logan
Adam Landreneau



3:00 - 4:30

**BRITISH SONGS &
SINGING STYLES**
Host: A. L. Lloyd
Margaret Barry
Norman Kennedy
Arthur Nicolle
Annie Walters



2:00 - 3:00

DULCIMER
Host: Jean Ritchie
Mimi & Dick Farina

11:00 - 1:30

**BLUESVILLE -
THE SOUTH**
Performers
to be announced



11:00 - 1:30

INTERNATIONAL SONGS
Host: Theo Bikel
Joan Baez
Margaret Barry &
Michael Gorman
Cape Breton Singers
Ronnie Gilbert
Norman Kennedy
A. L. Lloyd

12:00 - 1:30

**BANJO ACCOMPANIMENT
(Teaching Session)**
Host: John Cohen
Cousin Emmy
Roscoe Holcomb
McGee Brothers



**All programs subject to change.
Locations will be announced at a later date.**

3:30 - 5:30

**BLUESVILLE -
HARMONICA**
Performers
to be announced

4:00 - 5:00

AUTOHARP
Host: Mike Seeger
Maybelle Carter
Bill Keith

THURSDAY EVENING - 8:00

Joan Baez
Margaret Barry
Michael Gorman
Blue Ridge Mountain Dancers
Maybelle Carter
Rev. Gary Davis



Son House
New Lost City Ramblers
Eck Robertson
Josh White
Lilly Brothers
Tex Logan
Donovan



Newport Folk Festival - Concert Schedules



FRIDAY EVENING - 8:00

Cape Breton Singers
Roscoe Holcomb
Mississippi John Hurt
Sam & Kirk McGee
Arthur Smith
Memphis Slim
Willie Dixon
Moving Star Hall Singers

New York Street Games
Arthur Nicolle
Larry Older
Peter, Paul, & Mary
Dock Reese
Ed Young & Southern
Fife & Drum Corps
Annie Walters
Pete Seeger



SATURDAY EVENING - 8:00

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



SUNDAY EVENING - 8:00

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



SUNDAY AFTERNOON - 2:00

Byron & Lou Berline
Blue Ridge Mountain Dancers
Hamilton Camp
Chambers Brothers
Charles River Valley Boys
Mimi & Dick Farina
Kathy & Carol
Bernice Reagon
John Koerner
Pat Sky
Gordon Lightfoot
Mark Spoelstra



SUNDAY - 12:45 MUSIC AND TALKING ABOUT MUSIC

Samuel Bayard
Willis James
A. L. Lloyd
Alan Lomax
Charles Seeger



SUNDAY - 10:00 CONCERT OF RELIGIOUS MUSIC

Cape Breton Singers
Chambers Brothers
Maybelle Carter
Rev. Gary Davis
Roscoe Holcomb
Rev. Francis Hubbard
New Lost City Ramblers
Katie Bell Nubin
Dock Reese
Jean Ritchie
Beth Van Over
Moving Star Hall Singers & Son House

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BERKELEY FOLK FESTIVAL REPORT



by Jack Rubin
of Songmakers of California

The Berkeley Folk Festival this year was the smooth, well-managed, and diversified event we can now expect from Barry Olivier and his crew of helpers. The concerts were all SRO, and the workshops, as usual, crowded with eager listeners. New to the West Coast scene were: Charles O'Hegarty (a London pub singer), David Dufty (an Australian bush song expert), Kathy Larisch and Carol McComb (a singing girl duo reminiscent of the Kossoy sisters) and the Hackberry Ramblers, rediscovered Cajun music group.

Among the familiar faces were: Mike Seeger, Bess Hawes, Sam Hinton, Fred McDowell, Jean Ritchie, Jean Redpath, Tom Paxton, and a new West Coast face, Merritt Herring.

The lively and sometimes heated seminars were led by Bess Hawes, Charles Seeger, Sam Hinton, Gene Bluestein, and Chris Strachwitz.

We would say that the honors were grabbed by Jean Redpath, the Scottish lassie. Unaccompanied, Jean takes the center of the stage and with a finely controlled voice (uncannily true) delivers a group of Scottish songs with such feeling and artistry that her audiences were keyed to every nuance. A fine solo performance by an artist who improves with every hearing.

Berkeley consistently presents a well organized, comprehensive approach to the basic values of folk music. Kudos to the people who did such a fine job.



MARIPOSA FESTIVAL ANNOUNCED

Canada's foremost folk festival, The Mariposa Festival, has been moved geographically and will be held near Toronto, Ontario, on August 6th - 8th. (Unconfirmed information indicates that the name of the festival is also to be changed this year.)

Performers featured this year will include Ian & Sylvia, Gordon Lightfoot, Phil Ochs, John Hammond, Son House, The Country Gentlemen, The Allen-Ward Trio, and many others.

Tickets and information are available from the Festival Office, 20 College Street, Toronto, Ontario, Canada.

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17

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Dear Broadside Reader:

Our mid-year progress report: We may not be Alice in Wonderland, but things are getting "furiouser and furiouser." Deliveries of better musical instruments are unfortunately slower than ever, yet with some luck and a measure of crystal-gazing we offer you — no waiting...

In today's bustling tempo of things, patience is the most commendable of virtues. And who's perfect? If your buying habits are anything like ours, you want what you want when you want it! (with apologies for the last torturous expression). The laconic statement, "get it for you in 4 to 6 months" can be disheartening. Try us for "no waiting."

We have hard-to-get MARTIN guitars, now at lower prices, due to removal of Federal Excise taxes. Most all models — no waiting... Just arrived the MARTIN D12-35, rose-wood 12 string guitar, the handsomest Martin of them all. Soon to come the D-35 six-stringer.

GIBSON guitars, banjos, mandolins well available here. New stocks of SJN's, J50's, J45's, B25N's, LGO's have arrived, plus most other models of this fine manufacturer. No waiting...

Epiphone "Texans," "El Dorados," "Frontiers," others, are here — no waiting...

The best of GUILD, GOYA, FRAMUS, and other selected quality brand-name instruments — no waiting...

REGAL guitars, best "buy" for the \$\$\$ conscious, the ideal student or hobbyist instrument — no waiting...

And for beginners — our personal selection; guitars from \$19.95 to \$39.95 — no waiting..

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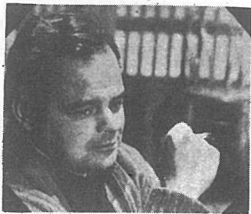
Pickup for your guitar? No waiting... and, free installation. Audio repair service, too.

Accessories? We're bulging... Prices? Down-to-earth, of course... Service? Free on major purchases...

Door's open: 9:30 to 5:00 Monday thru Saturday, Wednesday nites to 8:30 for you to try, buy, or just talk about it. Free coffee... Come on in — we like company...

Phone and mail orders.





ON THE SCENE

with
Robert J Lurtsema

It was a cool evening in more ways than one. The wind shivered with a smell of newness, and a peek-a-boo sliver of moon danced over the Newport skyline. The excitement was a tangible thing. More than just opening night. More than another Festival. It was new grounds and new equipment. New lights and sound. And a home. No more rented space in someone's backyard, but a wide-acred, broad-skied, little ol' home in the country. No more whining on someone else's doorstep. Out here, there's the freedom to wail. There's room to stand on your chair and shout. Our Festival's got a home of its own.

I went to the opening night of the 1965 Newport Festival season partly to hear Seeger and the jazzmen and partly to get the lay of the land. There was plenty of both. One big advantage of the new location is plenty of parking space. But leave the high heels in the car. It's an uphill climb from the lot to the main gate. Leave the beverages in the car, too. There's a bevy of constabulary who greet all comers with a thorough shakedown routine. Bring a sweater or blanket to the evening events. And if you're as susceptible as I am, bring a spray can of mosquito-go-away.

You won't need a hearing aid. Hanley's of Bedford has done a fantastic job with the sound. Six 15" Altec Lansing woofers and six tweeters mounted in threes on high platforms on either side of the stage and fed by four 75 watt MacIntosh Amplifiers provide enough volume and enough fidelity to hear the pick hit the strings all the way from the back row. But the back row is a long way from the stage, so unless your seats are better than halfway down, you'd better sling along some binoculars.

Speaking of the stage, by the way, what a beautiful job of design. "Chip" Monck, of Chip Stage Lighting out of New York, designed and built it and then lit it. Forty-one circuits, seventy-one separate instruments and 8,750 feet of cable and the whole thing gelled for versatility. They can, with line of sight execution, make the stage one big spotlight, narrow in for a soloist, fade on a blue cool, or splash in an upbeat red. From the entrance gate when everything is lit, it looks like a big jewel in the darkness.

If you're driving down from Boston, you can avoid the hassle of Fall River's clumsily routed main drag drive. Take Rte. 24 south from Rte. 128. Pass by Exits 37 and 38



THREE CATS PHOTOS
PHOTOS FOR PUBLICATION

36 WADSWORTH STREET
ALLSTON 34, MASS.



(where the signs tell you to get off to get to Newport). Leave Rte. 24 at Exit 39 (Highland Avenue) and follow the signs reading "To Newport" either across Rte. 6 or down Robeson Street and Plymouth Avenue to Rte. 138. Go south on Rte. 138 only as far as the intersection of Rte. 114 where the signs say Newport either way. Take Rte. 114, but not all the way into the city. The festival grounds are in the northern corner of Newport just over the Middletown line. Swing right on Coddington Highway (there'll be a cop there sorting out all the cars coming the other way from their mistaken trip to Freebody Park). Pass by Gate 10 and Gate 4 of the Naval Base and you're on J. F. O'Connell Road and at the entrance to the festival grounds.

Have a good time.



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Golden Fleece

July
Th 15 Hoot & Auditions
F 16 Carl Watanabe & Bob Stogsdill
Sa 17 The Interludes & Carl Watanabe
Su 18 Rob & Kendall
M 19 Hoot & Auditions
Tu 20 Bill Mulligan & John Carter
W 21 Hoot & Auditions
Th 22 Dick Finnegan & John Carter
F 23 Dick Finnegan & Jef Lowell w/
Sa 24 David Milens
Su 25 Jef Lowell w/
David Milens & John Carter
M 26 Hoot & Auditions
Tu 27 Dave Buckman & Kendall Steimen
W 28 Hoot & Auditions
Th 29 Dave Buckman & Dick Finnegan
F 30 Dave Fogg & Spanish folk music
Sa 31 John Carter

August
Su 1 Rob & Kendall
M 2 Hoot & Auditions
Tu 3 Jef Lowell w/
David Milens & John Carter
W 4 Hoot & Auditions
Th 5 Jef Lowell w/
David Milens & Dick Finnegan
F 6 Jef Lowell w/David Milens & Dave Fogg
Spanish folk music
Sa 7 Rob & Kendall
Su 8 Hoot & Auditions
M 9 Hoot & Auditions

Odyssey 523-9457

July
F 16 John Fahey
Sa 17 closed
Su 18 closed
M 19 "Four Women Only"
Thru (a unique all-girl musical group)
Sa 24 closed
Su 25 closed
M 26 Eric Anderson
Thru
Sa 31
August
Su 1 closed
M 2 To
Tu 3 be
W 4 announced



Turks Head 227-3524

July
F 16 Peter Childs
Sa 17 Jose Costa
Su 18 Jose Costa
Classical guitar
M 19 Michael Kac
Tu 20 John Minkoff
W 21 Ray Pong
Th 22 Nancy Michaels
F 23 Norm & Judy
Sa 24 Flamenco
Su 25 Joel Cohen & Sandra Robbins
(lute & soprano)
M 26 Leonda
Tu 27 John Fahey
W 28 John Fahey!
Th 29 Babe Stovall
F 30 John Fahey!
Sa 31 John Fahey!
August
Su 1 Jose Costa
Classical guitar
M 2 Michael Kac
Tu 3 Paul Arnoldi
W 4 Ray Pong

... 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 the schedules are published.

Wolf LA 3-8443

July
F 16 Dick Rosmini
Sa 17 Closed
Su 18 Closed
M 19 To be announced
Tu 20 Hoot w/Dusty Rhodes
W 21 Two Guys
Th 22 From Boston
F 23 From Boston
Sa 24 Closed
Su 25 Closed
M 26 To be announced
Tu 27 Hoot w/Dusty Rhodes
W 28 Koerner and
Th 29 and
F 30 Glover
Sa 31 Glover
August
Su 1 Closed
M 2 To be announced
Tu 3 Hoot w/Dusty Rhodes

Tele a Tele 401-621-7998

July
F 16 Jody Gibson
Sa 17 Jody Gibson
Su 18 Hoot
M 19 Closed
Tu 20 Justin Devereaux
W 21 and
Th 22 Jody Gibson
F 23 Jody Gibson
Sa 24 Jody Gibson
Su 25 Hoot
M 26 Closed
Tu 27 Justin Devereaux
W 28 and
Th 29 Jody Gibson
F 30 Jody Gibson
Sa 31 Jody Gibson
August
Su 1 Hoot
M 2 Closed
Tu 3 Justin Devereaux
W 4 and
Th 5 Jody Gibson

Kings Book 1-356-9754

July
F 16 Judy Roderick
Sa 17 Judy Roderick
Su 18 Peter Childs
M 19 Hoot
Tu 20 John Perry
W 21 Tony Townsend
Th 22 Lisa Kindred
F 23 Lisa Kindred
Sa 24 Peter Childs
Su 25 Peter Childs
M 26 Hoot
Tu 27 John Perry
W 28 Tony Townsend
Th 29 Jesse Colin Young
F 30 Jesse Colin Young
Sa 31 Jesse Colin Young
August
Su 1 Peter Childs
M 2 Hoot
Tu 3 John Perry
W 4 Tony Townsend



Moonscusser

July
F 16 The Country Gentlemen
Sa 17 The Country Gentlemen
Su 18 Hoot
M 19 Hoot
Tu 20 Lightnin' Hopkins
W 21 Lightnin' Hopkins
Th 22 The Trols
F 23 The Trols
Sa 24 Hoot
Su 25 Hoot
M 26 Hoot
Tu 27 Mississippi John Hurt
W 28 Mississippi John Hurt
Th 29 Tom Rush
F 30 Tom Rush
Sa 31 Tom Rush

August

Su 1 Tom Rush
M 2 Hoot
Tu 3 Tom Rush
W 4 Tom Rush
Th 5 Tom Rush

Unicorn 262-9711

July
F 16 Ronnie Gilbert
Sa 17 Ronnie Gilbert
Su 18 Ronnie Gilbert

Every Monday: Hoot
w/WBZ's Jeff Kaye

Remainder of schedules were not available at time of publication.

Orleans LA 3-9391

July
F 16 Ray Pong
Sa 17 Mike Kac
Su 18 guitar & banjo
M 19 Ed Freeman
Tu 20 Peter Childs
W 21 Son House
Th 22 Jerry Corbitt
F 23 Paul MacNeil
Sa 24 Phil Rhodes
Su 25 Walter Bjorkman
M 26 Peter Childs
Tu 27 Son House
W 28 Son House
Th 29 Jerry Corbitt
F 30 Ray Pong
Sa 31 Ed Freeman
August
Su 1 Jeff Gutcheon
Barrelhouse piano
M 2 Peter Childs
Tu 3 Michael Kac
guitar & banjo
W 4 Jeff Gutcheon
Barrelhouse piano

Boars Head

July
F 16 Sue Hoover
Sa 17 Sue Hoover
Su 18 Hoot
M 19 Hoot
Tu 20 John Perry
W 21 John Perry
Th 22 John Perry
F 23 John Perry
Sa 24 Michael Kac
Su 25 Michael Kac
M 26 Hoot
Tu 27 Michael Kac
W 28 Michael Kac
Th 29 Michael Kac
F 30 Michael Kac
Sa 31 Michael Kac
August
Su 1 Michael Kac
M 2 Hoot
Tu 3 Spencer
W 4 Spencer
Th 5 Spencer
F 6 Thompson
Sa 7 Thompson
Su 8 Thompson
M 9 Thompson

Folk City USA

with Bob Lurtsema
WCRB 1330 AM 102.5 FM - Friday, 11:15 pm
July
F 16 Newport Folk Festival - 1959, 1960 and 1963
F 23 Newport Folk Festival - 1964
F 30 Recent releases & record reviews
August
F 6 American folk humor



Club 47 Inc UN 4-3266

July
F 16 Koerner, Ray & Glover
Sa 17 Koerner, Ray & Glover
Su 18 Tom Rush
M 19 Keith & Rooney
Tu 20 Keith & Rooney
W 21 Nancy Michaels/
Don MacSorley
Th 22 Nancy Michaels/
Don MacSorley
F 23 Hamilton Camp
Sa 24 Hoot
Su 25 Hoot
M 26 Lightnin' Hopkins
Tu 27 Mitch Greenhill/
Geoff Muldaur
Th 29 Kathy & Carol
F 30 Charles River Valley Boys
Sa 31 Charles River Valley Boys
August
Su 1 The Lovin' Spoonful
M 2 (tentative)
Tu 3 Skip James
W 4 Skip James
Th 5 Skip James

The Freebies...



BITS AND PIECES

KWESKIN and JUG BAND made first appearance on Al Hirt Show on June 26th***CARL WATANABE living and working in NYC this summer***Dick Waterman has formed Avalon Productions, which will manage and/or book for such blues greats as JOHN HURT, SON HOUSE, SKIP JAMES, BOOKER WHITE, BIG JOE WILLIAMS, ROBERT WILKINS, ROBERT PETE WILLIAMS, ELIZABETH COTTON, BABE STOVALL, and JOHN FAHEY***JIM KWESKIN'S solo album for Vanguard scheduled for September release***LOC, INC. will open a branch in Hyannis***ROY ACUFF was badly injured in an automobile accident last week***TOM RUSH returns from Florida this week and will be at Club 47***PAT SKY and some friends are renting a yacht to travel to Newport for the festival***ELEKTRA'S next "project" album is expected to be Electric Blues***BOB DYLAN was recently hospitalized for a while***RICE MILLER, better known as SONNY BOY WILLIAMSON, died May 24th***THE PESKY SARPENT, coffee-house in Springfield, Mass., is having trouble getting a license to open***ERIC ANDERSEN has recorded his second LP for Vanguard***DYLAN has a new single, "Like A Rolling Stone," running six full minutes***HAMILTON CAMP recording a second solo album for ELEKTRA***KOERNER, RAY & GLOVER are likewise - their third***KATIE BELL NUBIN,

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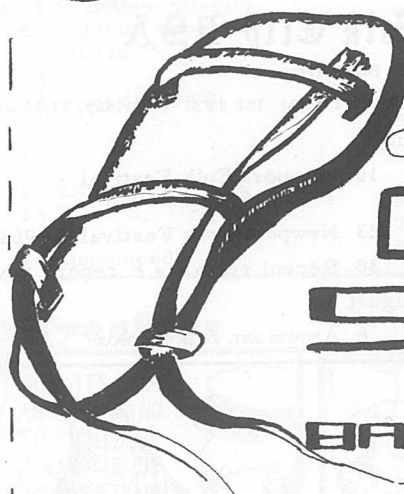
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who will appear at the Newport Festival, is the mother of SISTER ROSETTA THARPE***JESSE COLIN YOUNG and JERRY CORBITT may be a new duo***BUFFY SAINTE-MARIE is off in Spain***KENDALL STEIMAN, former member of our staff, is manager of the GOLDEN FLEECE***UNICORN Coffeehouses are now operating in HYANNIS and on MARTHA'S VINEYARD***THE SHADOWS, Washington DC folk-spot, has closed its doors***MIMI & DICK FARINA will leave the East Coast after Newport to teach at JOAN BAEZ'S new INSTITUTE FOR NONVIOLENCE near Monterey, California***PETE SEEGER will perform at the Hyannis Music Tent on August 1st***JEAN REDPATH is returning to the East for a fall tour.

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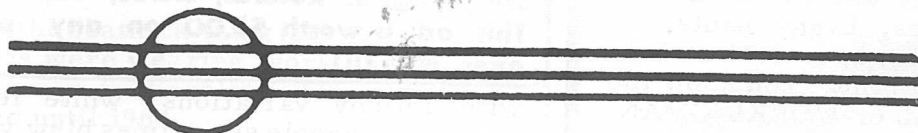
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holy modal i ther

by Pete Stampfel



This is going to be about development-motivation of behind the so-called happy uniform folk variety. Is that clear?

I will only cover the time I was watching same from 1958. Then it was mainly a Pete Seeger riff; army shoes, baggy pants, 5-pointed star on banjo peghead, etc. The whole thing was a working class bit. You know the political cartoon version of WORKINGMAN, broad shoulders, wide grin, tom joad hat.

The same year the Kingston Trio cracked. They dressed like young Johns. That's because some publicist thought that's how college boys looked.

Young John folksingers and coffeehouses quickly joined forces (1959-1961) mainly because coffeehouse owners felt audiences were more secure when young John types were on stage. Ideally folksingers were supposed to look like a nice date for sis.

Elsewhere people who wore cowboy hats tended to do a whole cowboy thing, sometimes

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with fetisly variations, white levis, etc. Bluegrass people sometimes blew vague cowboy riffs. In 1960, I remember people buying used old cowboy hats in Salvation Armies. Stetsons for 50¢.

Boots were as hip then as now; boots are always a hit. Then they were mostly Wellingtons, jodhpurs cowboy boots. In 1960, while in New York, I had a pair of black knee-length boots which I wore with pants tucked in. Everyone I knew made it a point to tell me that was the wrong way to wear them. The idea seemed to be don't let on how far your boots go. Things were more up tight in 1960.

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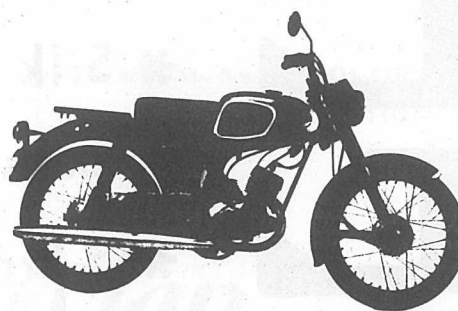


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Starting: Kick

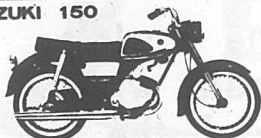
SUZUKI TRAIL 80



SUZUKI TRAIL 80 MODEL K15

Type: 80cc, one cylinder, two stroke, air-cooled
Maximum output: 8.0hp 7000rpm
Maximum speed: 57mph 90km/h with touring gearing
Fuel consumption: 35mph 55km/h with power gearing
154mi. per U.S. gal. (65km/l)
Starting: Kick
Transmission: 4 speed constantmesh
Dry weight: 160lbs 75kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

SUZUKI 150



SUZUKI 150 MODEL S32

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: 264lbs 120kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

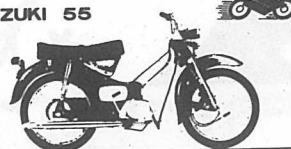
SUZUKI 250



SUZUKI 250 MODEL T10

Type: 250cc, twin cylinder, two stroke, air-cooled
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: 309lbs 140kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

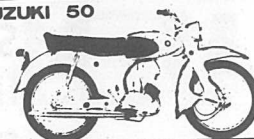
SUZUKI 55



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: 123lbs 56kg
Suspension, front: Bottom-link, oil damper
Suspension, rear: Pivotswing, oil damper

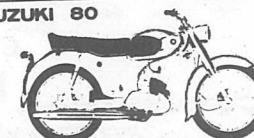
SUZUKI 50



SUZUKI 50 MODEL N15

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: 127.6lbs 58kg
Suspension, front: Bottom-link, 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 8000rpm
Maximum speed: 52mph 85km/h
Fuel consumption: 176mi. per U.S. gal. 75km/l
Starting: Kick
Transmission: 4 speed constantmesh
Dry weight: 154lbs 70kg
Suspension, front: Telescopic, oil damper
Suspension, rear: Pivotswing, oil damper

Specifications subject to change without notice.

Scooter - Ama 241 Stuart St. Ha 6-5733

Also cracking in 1958 were the New Lost City Ramblers, who pioneered the old-timey look, vests, square-type shoes, watch chains, mildly archaic hair styles, etc. Expensive but used-for-decades clothes. By 1962 big city antique stores were selling 1920's dresses which were moderately expensive. A different kind of person (although with some similarities) bought these. Old fashioned wire frame glasses are an example of an object shared by these two groups.

Chicks doing the old-timey thing usually dressed like cats; jeans, blue work shirts, boots, etc. Or they would do peasant bits and gingham bits.

Prior to the beatnik thing (also 1958), Bohemian types were wearing work clothes but they were always immaculate. This condition deteriorated until 1964.

Simply, the Beatles. The whole loser syndrome which was perhaps the most disgusting aspect of folk music was overwhelmed. Since the Beatles came along, all the professional failures who said it was impossible to be good and sell at the same time have been answered finally.


The folk hippy fetish costume before the Beatles was usually a loser-suit. This has been changing since the Beatles. After all, who really wants to look like a junkie?

The loser-look could be compared with the rocker look but there is an important difference. Leather is necessary if you're on a motorcycle because it may save your life or a half inch of flesh. The rocker costume is a motorcycle costume. Motorcycle costumes are a gas. The motorcycle look for non-motorcyclists is going to be very big in 2 years.

It has become fashionable to look your best rather than your worst. I think this is very healthy. A massive synthesis between old-timey, California casual, contemporary English-Bohemian, and diverse fetish fresh scenes — do you know cases of metal fetishism are appearing?

Anyway, I think it's loads of fun and Harper's Bazaar is one of my favorite magazines.

Personal — Mary Williamson, I have a letter for you and have misplaced your address. Could you please send it to me again? Thanks.

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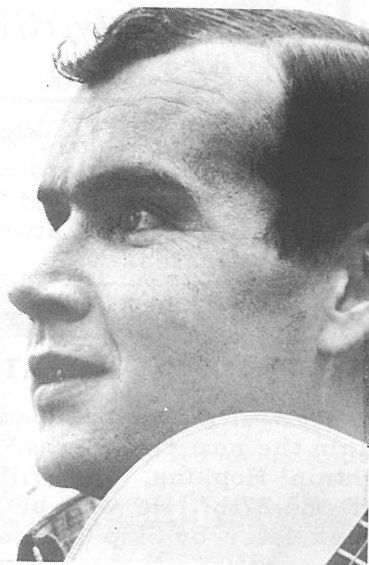


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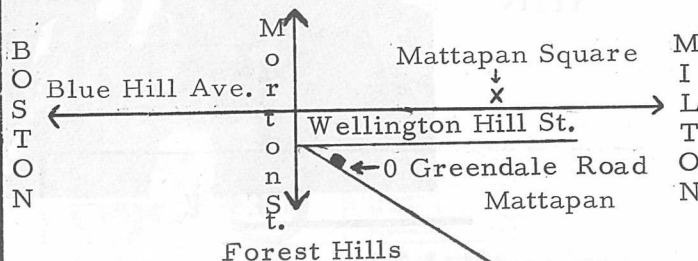
If you are looking for either riders or a ride to the Newport Folk Festival, call and register with BROADSIDE. We will attempt to inform you of your alternates.



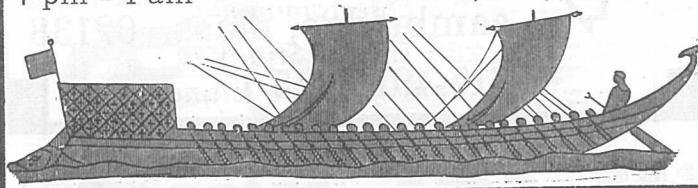
SKIP JAMES, LIGHTNIN' HOPKINS AT 47

Two blues greats will make appearances at the Club 47 within the next two weeks. The first will be Lightnin' Hopkins, who will be there on July 26th and 27th. He will be followed about a week later by Skip James on August 4th and 5th.

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Broadside

BACK TO THE COUNTRY

Big Joe Williams

Testament 2205



Back to the Country gains interest through its unusual format, for Big Joe is backed by Jimmy Brown's fiddle and Willie Harris' harp. The result is (as the liner notes assert) a "deep country sound" with all the flavor of the old jook-joints and rural dances, an appealing mixture of the personally expressive and functional aspects possible in music.

Big Joe is an obvious choice for added accompaniment for (like Sleepy John Estes) all his guitar work is pretty much the same from cut to cut, and the added instruments add variety (as did Hammie Nixon, Yank Rachel, and others on Estes' old recordings). The fiddle, as usual in the genre, often flirts with precise intonation, but generally I found it acceptably close. The sound is attractively sour and pungent, and all-in-all I prefer Brown to almost any blues violinist, most of whom leave me cold.

Willie Harris adds flavor with his good harp sound, but is very limited in melodic flexibility. Both Brown and Harris sing occasionally, but are erratic in intonation and quality.

Big Joe plays a solo version of "Mean Backstabber" which ranks with his best individual efforts. It sounds the same, of course, as his other top cuts, but has a lot of single-string work up the neck to distinguish it favorably. He is above average in interest most of the time, and it is this plus the added instruments that make this, for me, his second-best LP (first is the Arhoolie). Recommended to blues specialists.

Al Wilson



INTRODUCING THE McPEAKE FAMILY

Fontana SRF 67536
MFG 27536



"Hootenanny" with the McPeake's? Well, I s'pose so, provided we don't call up an image of the played-out American hootenanny-machine of wide disrepute.

This record is the first to include all six of the singing family, who recently completed an American tour. Since Francis, Sr., began singing with his two sons, Francis, Jr., and James, their Belfast home has been the scene of a good many musical innovations, all of them based upon and woven into their heri-

Reviews

tage of traditional Irish music. The group now includes the third generation - Francis, Kathleen, and Tommy McCrudden.

The new disk is something of a disappointment to one who is familiar with their performances of traditional music, using pipes, harp, and high-pitched penny whistle. It is a varied collection of songs accompanied on banjo ("Brennan on the Moor," "Ballynure," "Banks of the Roses") or harmonica ("Belfast Street Song"), or performed in an unfamiliar tempo ("Banks of the O.B.D.," "The Next Market Day"). The recording quality is rough in spots (or maybe that just means that the cut was an actual performance from beginning to end!). There are three traditional airs, one beautiful lament ("For Owen Roe"), and a cut of "Corrie Doon," which is worth the price of the whole disk.

The McPeakes are innovators, for instance, there is no Irish tradition of uilleann pipes being used to accompany singing. They have even been denied program time on Belfast radio on the basis that their music was not traditional enough. They are very much of the present (the crack-up "prelude" to "Buncrana Train" proves that), and they have no fear of using traditional music in new ways. But we hope the next record will be more of a showcase for the beauty of their music with harps and pipes, accompanied by all six voices.



THE BEAST OF BILLY FAIER

Faier Records #1

One way of being sure of being out on record is to form your own recording company, cut a record for yourself, and put it on the market. It's a shame that Billy Faier didn't conceive and execute his idea much sooner. This record is great fun.

Not a few of the songs are trivial, but "The Song of the Coo-Coo," "Dog's Life," "The Unpleasantness at the Nook," and "Cuba Song" are good enough to make up for deficiencies in the rest of the only moderately faier material.

"The Unpleasantness at the Nook" is one of the funniest pieces I have ever heard on any record. Billy delivers this paragon of trivia with such dedicated sincerity that anyone who hasn't noticed before how absurd most traditional tragic ballads are cannot help but be endowed with new insight.

julie snow



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Available in Newport at:
Moss Music Center, 98 Broadway
Avenue Music Shop, 144 Bellevue Ave.
also: Carl's, 759 N. Main St., Providence, Rhode Island.

Carrying on, or perhaps carrying off would be more applicable with this album, with Billy are John Sebastian on harmonica and second guitar and "Doc" Goldberg on bass. Billy's banjo is every bit as definitive as ever before, but he seldom uses it to attract attention on these selections.

This is the kind of record you buy when you find you are totally dragged with the heavy come-ons and deadly seriousness of the overly devoted. A real breath of fresh air.



dave wilson

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Delmark 609



"Stavin' Chain Blues" has J. D. Short as accompanist on guitar and rack harmonica. On guitar he can't get beyond elementary and noisy rhythmic strumming, and on harp he is a limited performer on a limited instrument. He thus does nothing save clutter up Big Joe's guitar parts. Some may say that his strumming supplies "rhythmic uplift" or a "strongly surging force" to these efforts, but these would be the ones who tend to equate rhythmic excellence with sheer quantity of unmodu-

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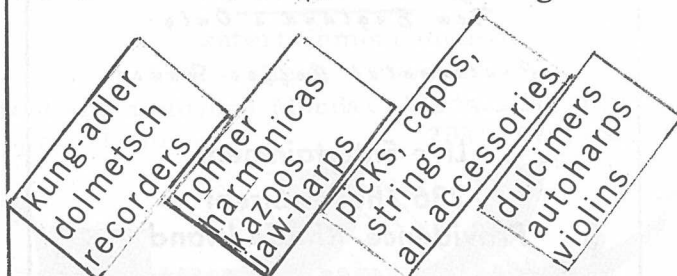
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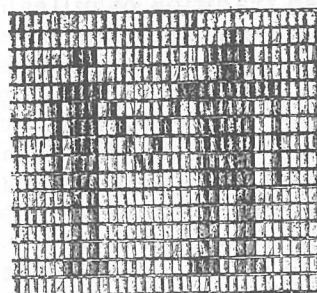
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KI7-2007

Broadside

lated volume, preferably on the off-beat. To these people Skip James "doesn't swing." All subtlety is lost on them. Robert Pete Williams, rhythmically the best of any recorded blues singer, baffles them, and with reason. For, in his highly staccato rhythmic patterns, with their constantly shifting mosaic of darting syncopations and rapid dynamic alterations, they are at a loss as to when they should compulsively attack the floor with their feet.

Anyway, Big Joe is below average here, for these cuts are the dregs of his first session for Delmark (Piney Woods Blues) and are naturally not as interesting as that record, let alone his better work on Arhoolie and the above Testament release. J. D. sings better than he plays on his few featured cuts, but still there is nothing of any outstanding interest.

Al Wilson



PATRICK SKY

Vanguard VRS 9179

Pat Sky, folksinger and professional mind twister, has betrayed himself with this record. He has with this record exposed himself as an artist of unquestionable but indefinable talent. This record is the denial of that philosophy which attempts to cop out by saying personality can't come through on a record. Sky does.

Half the songs on the album are written by Pat. My particular favorite is the lament, "Nectar of God," but I suspect that each of them will be somebody's favorite. The rest of the tunes are split, three traditional songs and one each by Paxton, La Farge, and Dayle Stanley.

No one is apt to be spell-bound by Pat Sky's guitar style. It's there, it does its job, and it asks for no special acclaim. No one is apt to claim that Pat Sky has a great voice. It's a raspy, whiny, undernourished ethereal, groping. But the whole Pat Sky, guitar, voice, and elusive magic make this record a good one, and one you deserve to hear.

dave wilson

Reviews

ROUGH & READY

Jimmy Walker &
Erwin Helfer

Testament 2202



Despite the title, this record is differentiated from the average piano record by its lack of tasteless ivory-pounding. It is, however, without anything identifiably new or original and thus, despite its relaxed nature, is quite boring. The only exceptions are "Give Me 5 Cents Worth of Love" and "Give Me 10 Cents Worth of Love" (substantially the same piece). These items are the type of funky piano in which Mose Allison and those like him have their roots. Like good Mose Allison, these cuts are both utterly pleasant and generally lacking in any real musical substance, admittedly an unusual combination.

In value, however, these two cuts do not even approach the purchase price of this LP.

Al Wilson



ONE-STRING-BLUES

Portents #3

This recording is of two despies found in Los Angeles' Skid Row by Frederick A. Usher. Eddie "One-String" Jones plays the "one-string," a sort of bottleneck zither with, naturally, but one string. Edward Hazleton plays the harp, and both sing.

The one-string emerges as a fully valid but limited instrument (like the harmonica but more so). The first track, "Rollin' and Tumblin'," is a very good cut in the Delta bottleneck tradition—the melodic possibilities of the one string (there are none others to divide the performer's attention) are well realized. However, after 6 or 7 minutes the possibilities are exhausted (at least by Jones).

Jones' voice has been devastated by cheap wine.

Hazleton is soulful but not particularly talented.

Despite these reservations, the record is recommended for its one exceptional cut (a long one) and its unique qualities. Considered as a concept (the one-string) is fascinating.

Al Wilson

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Various Artists



Some people just naturally fit into both fields. Muddy Waters, for example, was just as much at home at the New York Folk Festival as he was at the Thursday night concert of the Newport Jazz Festival. But the appearance of Mose Allison at the former and Pete Seeger at the latter points up an interesting phenomenon. People are becoming more aware and more appreciative of the interrelationship of the worlds of Folk and Jazz. Certainly the reception given these artists would indicate that they are known and respected in both fields.

After capturing the audience with folk standards like "Kisses Sweeter Than Wine," Pete returned to join Memphis Slim and Willie Dixon for a rousing version of "Stewball." This was a happy reunion for these three who had previously recorded Live at the Village Gate for Folkways. The real tour de force of the evening, though, was Pete's jazz banjo version of "Summertime" backed up by George Wein on piano with his Newport All Stars; Max Kaminsky, trumpet; Bud Freeman, saxophone; Jack Lesberg, bass; and Morey Field, drums.

Joe Williams was there with his sophisticated blues style, and the Modern Jazz Quartet with their sound of cool dignity, and the Les McCann Trio providing samples of the soul of Funk. But it was the old master, Dizzy Gillespie, whose group had the talent, the humor, and the showmanship to walk away with the most kudos. James Moody is incredibly gifted, whether on alto sax or flute or just fooling around. Chris White on bass also riffs a good obligato of humor on repartee. Rudy Collins and Kenny White were on drums and piano. From a clever novelty number called "And Then She Stopped" to a mood piece for Billie Holliday entitled "The Day After" and a number that had an eight-minute edge-of-the-seat, stand-up-and-cheer bongo solo by a cat named Big Black, who wasn't even listed on the program, the genius for innovation, the gift for organization, and the downright talent for jazz of Dizzy Gillespie showed through all the way.

Robert J. Lurtsema

The Turks Head

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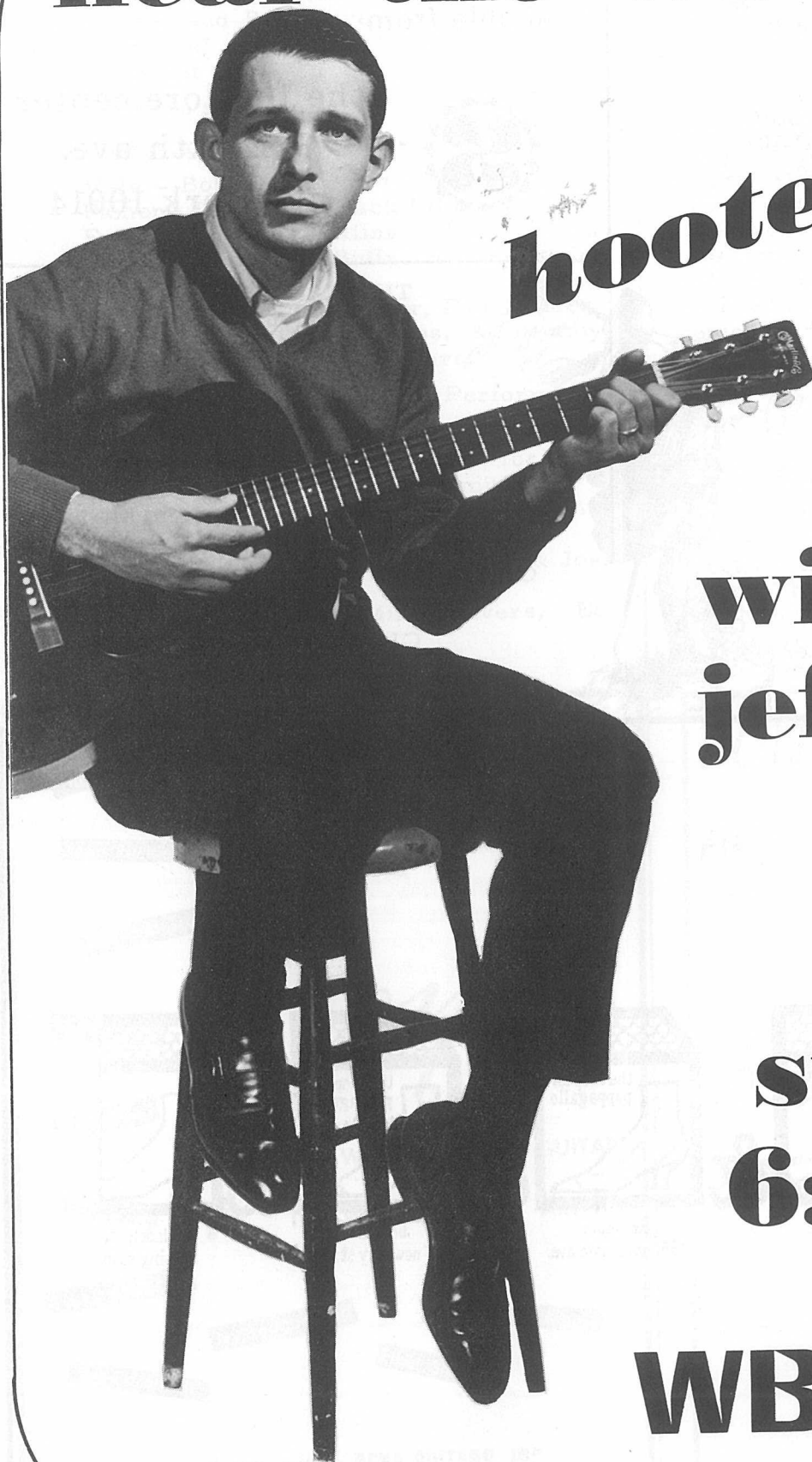
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NEWPORT FOLK FESTIVAL, 1964
Evening Concerts, Vols. 1, 2, 3
VRS-9184, VRS-9185, VRS-9186
Traditional Music at Newport, Parts
I and II, VRS-9182, VRS-9183
The Blues at Newport, Parts I and II
VRS-9180, VRS-9181
Vanguard releases.

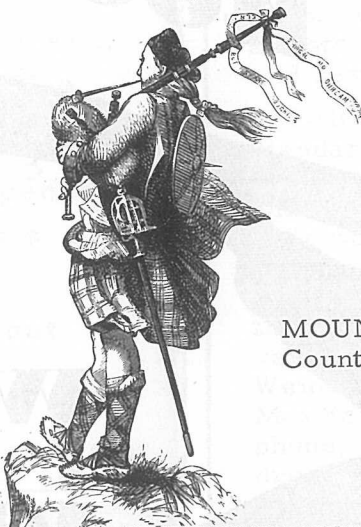
OLD TIME SOUTHERN DANCE MUSIC
Ballads and Songs - Old Timey LP-102
The String Bands Vol 2 - Old Timey,
LP-101
Old Timey releases

COUNTRY BLUES CLASSICS
Volumes 1 and 2
Blues Classics releases, #5 and 6

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SO MANY ROADS
Vanguard - VRS-9178

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WASHINGTON'S FOLK STRUMS POLL RESULTS



Folk Strums, the folk newspaper for the Washington and Baltimore areas, published the results of their first readers' poll in their July 1st issue.

Here are the results:

Favorite Visiting Performers:

Male - Bob Dylan, Pete Seeger, Tom Paxton, Tom Rush, Jack Elliott.

Female - Judy Collins, Joan Baez, Carolyn Hester, Buffy Sainte-Marie, Judy Roderick.

Group - Ian & Sylvia, Peter, Paul & Mary, Jim & Jean, Clancy Bros. & Tommy Makem, Holy Modal Rounders.

Favorite Washington-Baltimore Performers:

Male - Mississippi John Hurt, Don Leace, Pat Webb, Larry Kirby; tie for 5th: Fletcher DuBois and Daniel Smith.

Female - Libba Cotton, Carol Hedin, Charlotte Daniels.

Group - Country Gentlemen, Dawn & Joe, Chuck & Nan Perdue.

Instrumentalists - Mike Rivers, Ed Morris.



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FOLKIN' AROUND MAKES CHANGES

Larry McCombs, editor of Folkin' Around, has announced that the magazine is now published by the Unicorn Coffeehouse in Boston. Larry is in the process of moving to Chicago and intends to continue to produce the magazine from that city. While the magazine is now owned by the Unicorn Coffeehouse Publishing Company, Editor McCombs also announced that the terms of the sale include his retention of all editorial and policy decisions.



FOUR WOMEN ONLY AT ODYSSEY

A new unique all-girl musical group, the only act of its kind, will be appearing for one week at the Odyssey, from July 19th to the 24th. The group is from Quincy; members are Nancy Ross, Pat Ross, Marilyn Ross and Donna Bradbury. Besides singing, the girls play bass, banjo, and guitars.

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Radio Station WMLO in Beverly, Mass., is now featuring a two-hour program of recorded folk music every Saturday afternoon from 1:00 to 3:00 p.m. The program is hosted by Phil Durkin. WMLO broadcasts AM on a frequency of 1570 KC.



SON HOUSE AT ORLEANS

Prior to and immediately after his performances at the Newport Folk Festival, Eddie "Son" House will appear at the Orleans Coffeehouse in Boston. Son will sing there on July 20th and 21st and again on the 27th and 28th. His Columbia LP is scheduled for an October release.

JENNIE'S RESTAURANT

In the North End, off Salem Street, is a tiny yard-like spot known as Bartlett Place. Here is located JENNIE'S—a cozy restaurant serving the most delicious Italian foods ever to grace a table, with a fine selection of new and old world wines and beers. Moderate prices, too.

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TAJ MAHAL FORMS NEW GROUP

Taj Mahal, who has been operating lately on the West Coast, has formed a new group which is playing what is coming to be called folk/rock. Named "The Rising Sons," the group includes Jesse Lee Kincaid (Fred Gerlach), Ry Cootter, Gary "Magic" Mocker, and Cass Cassidy. They appeared recently at the Ash Grove.

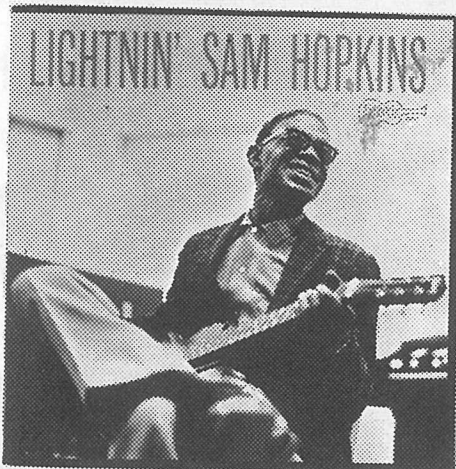
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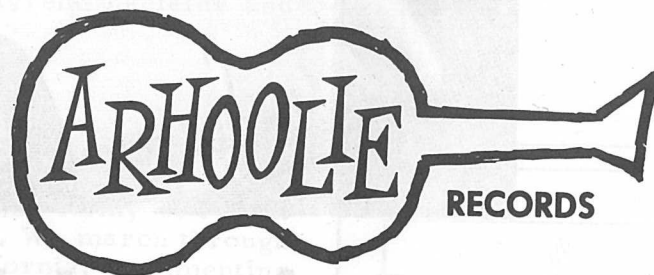
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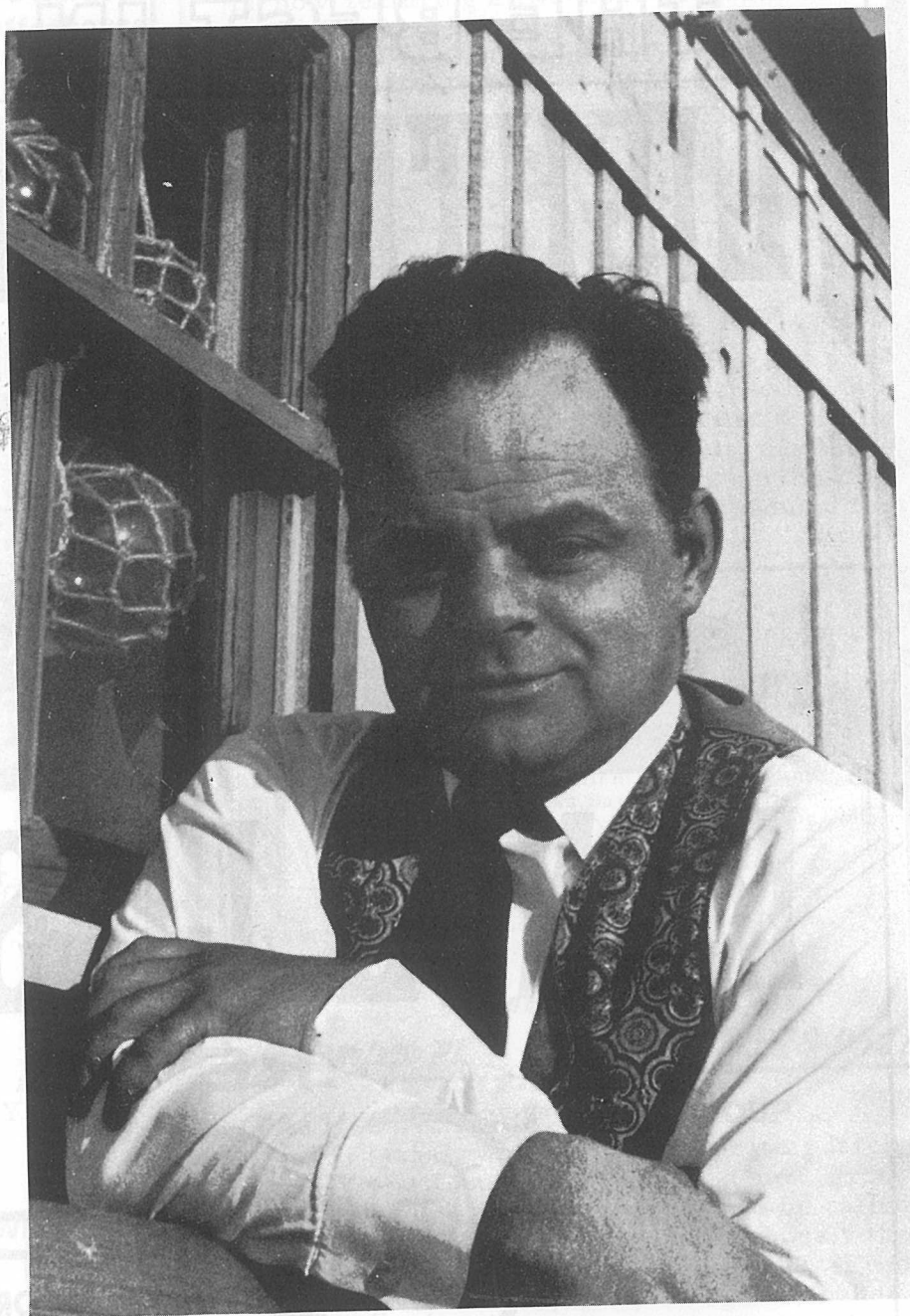
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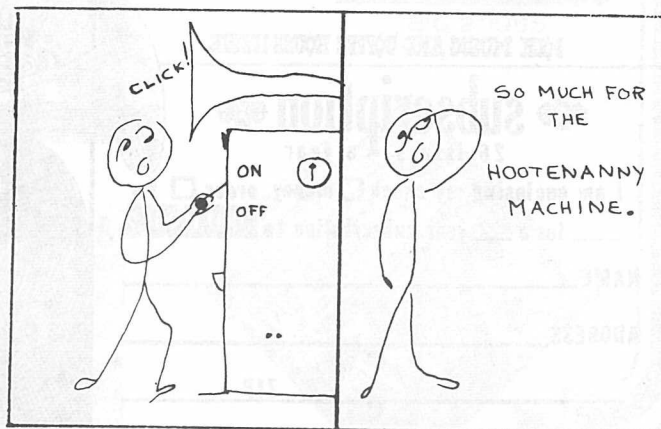
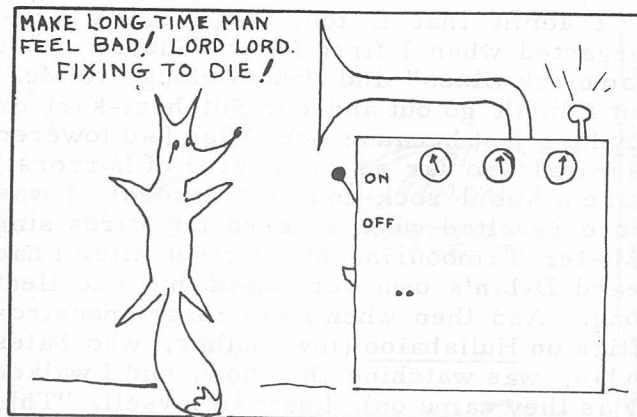
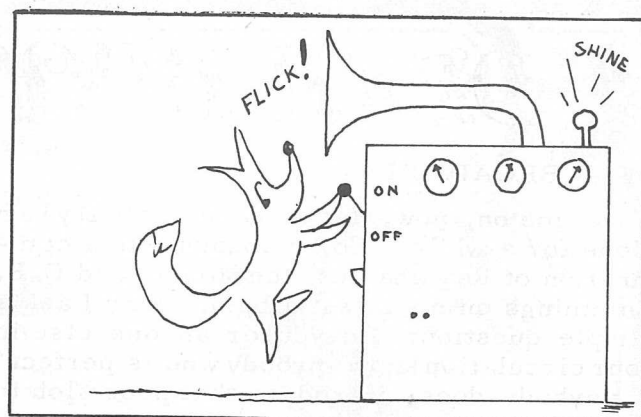
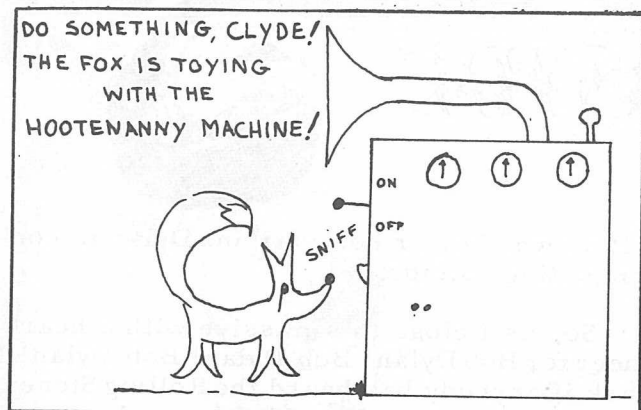
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(Editor's Note: This article appeared in Volume III, Number 4, as "Holy Modal Blither.")

The Hootenanny Machine Is Out Of Control!!!

by Peter Stampfel

The river of rebellion is overflowing, and the onion patch is in big trouble. Treat consumers with respect during remainder of evening, THEN WE STRIKE! An army of long time men will patrol the onion patch, feeling bad. Sleep will be impossible. Terms of any kind will not be discussed until group (A) meets group (B) in service center. Next we get vocal. The NEW CHRISTY MINSTRELS will be lurking behind a hedge disguised as quaint Mexican laborers who had just had their names taken away so they can ride the big airplane. At a preplanned signal they whip out polystyrene ukeleles and chant:

Pestulence and poverty
Earwax and lobotomy!
Make a social-conscience man feel bad,
Poor boy.

At once the Hootenanny Army of Patent Rebellion is on the attack. We march through the orchards of California, commenting loudly at the amount of rotten fruit lying on the ground. Next we fly a jet to Kentucky to see the oppressed miners go underground. We present them with stockings the hootenanny girls knitted on flight. Time for shopping, and sightseeing will be provided.

The hootenanny army is advised to talk to the folk whenever possible. Conversation can be opened with a simple gambit like "I haven't eaten meat in three days" or "Can I sleep in your barn tonight mister?" It doesn't matter if the folk you're talking to don't have a barn. Contact is what counts. If difficulty is met in the field of provisions, feel free to rob nearby orchards. The fruit probably will rot on the ground, anyway.



DEAR BROADSIDE

DEAR BROADSIDE:

Come on, now, let's leave Bob Dylan alone for a while. So he sounds like a combination of Ray Charles, the Stones, and E. E. Cummings on his latest album. May I ask a simple question: Do you or anyone else in your circulation know anybody who is perfect? If anybody does, introduce that poor slob to me.

I admit that I, too, was slightly flabbergasted when I first heard "Subterranean Homesick Blues" and "She Belongs to Me." But I didn't go out and commit hari-kari or anything just because Bob Dylan had lowered himself so far as to (horror of horrors!) make a sinful rock-and-roll record! I was more revolted when I heard the Birds sing "Mister Tambourine Man" right after I had heard Dylan's own version of this excellent song. And then when I saw these monstrosities on Hullabaloo (my mother, who hates Dylan, was watching the show, and I walked by as they came on), I said to myself, "This is what will ruin Bob Dylan and not Bob Dylan himself." Now I am not looking for Dylan's ruin; but I just want to say that the Birds are an outrage!

When I read (I think it was Ed Freeman's) rather childish reaction to "S. H. B.," I thought he was being cruel to Dylan and without reason. It is obvious to me that he had not heard the other side of Bringing It All Back Home (the one with "Mr. Tambourine Man" on it). Incidentally, why don't you all turn the record over now and listen to it? Then

tell me whether or not you think Dylan is contemplating suicide.

So, as I close this missive with a hearty cheer for Bob Dylan! Bob Dylan! Bob Dylan!!! I ask if anybody has heard the Rolling Stones' disc "Playing With Fire?" It's good.

Sincerely,
Stephanie H. Cole



DEAR BROADSIDE:

Reminiscences in general to Vol. IV, No 7:

On Pete Stampfel's article: Say, Pete, the categorizing A, B, C, etc. for pop records is pretty much what they call a normal curve. Interesting, eh what!?

On Record Reviews: Lurtsema's review on the Beers Family is thumbs down. The Beers are about as unpretentious as a President Johnson request (translate: order). Also Martha — with her "I Am a Folksinger" button on her guitar strap has been pretty active for a while, since at least the First Annual Arkansas Folk Festival — Spring, 1963.

On letter (Dear Broadside) from Dennis Metrano: Dylan I've heard of — so who's Dave Wilson??

Semi-seriously,
Rex Miller

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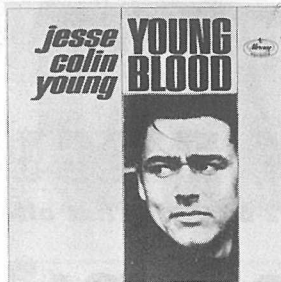
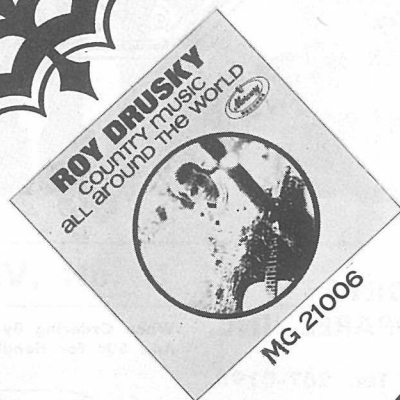
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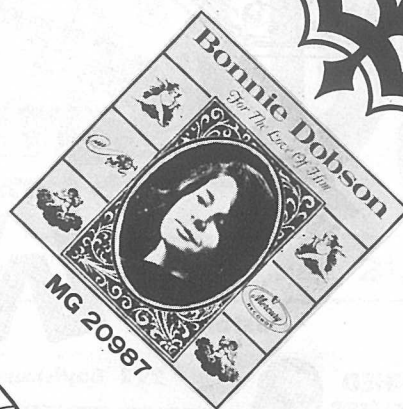
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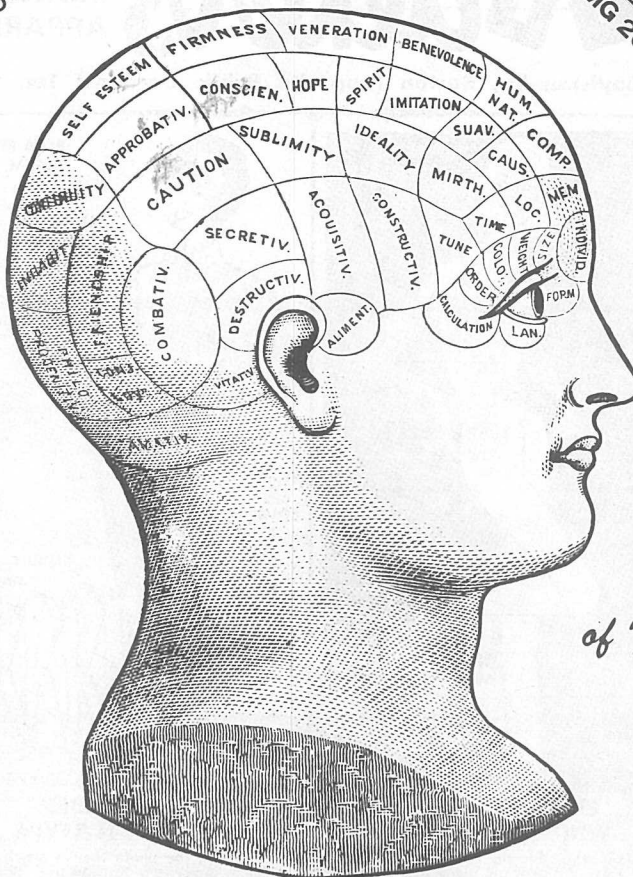
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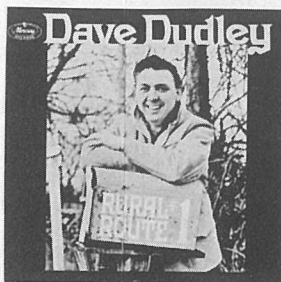
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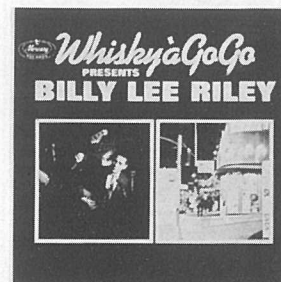
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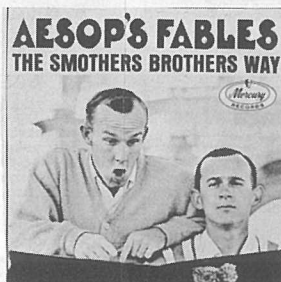
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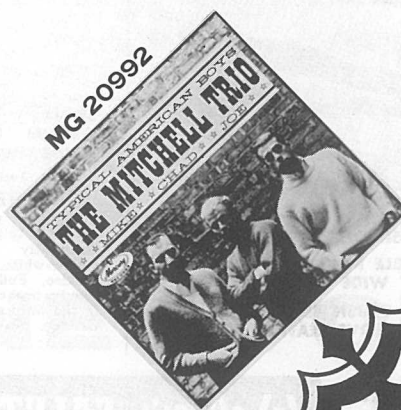
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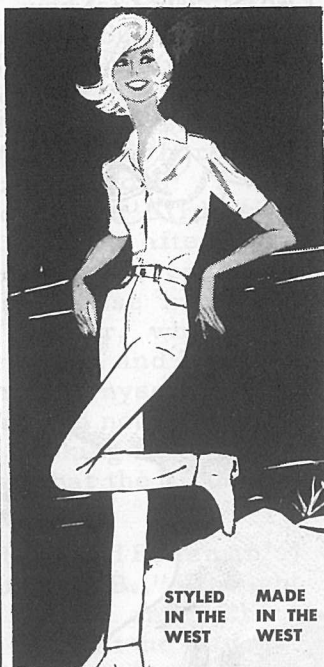
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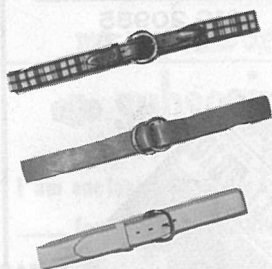
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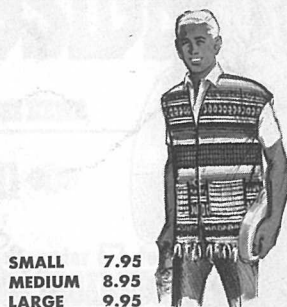
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GO CASUAL! LEATHER OUTLASTS 'EM ALL!

Built-in comfort with the casual look! Has 2 large patch pockets, tailored front and back. Snap fasteners and rayon lining. Split cowhide colors: aztec gold, ripe olive, scarlet red. Sizes 36-46.

37.50

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