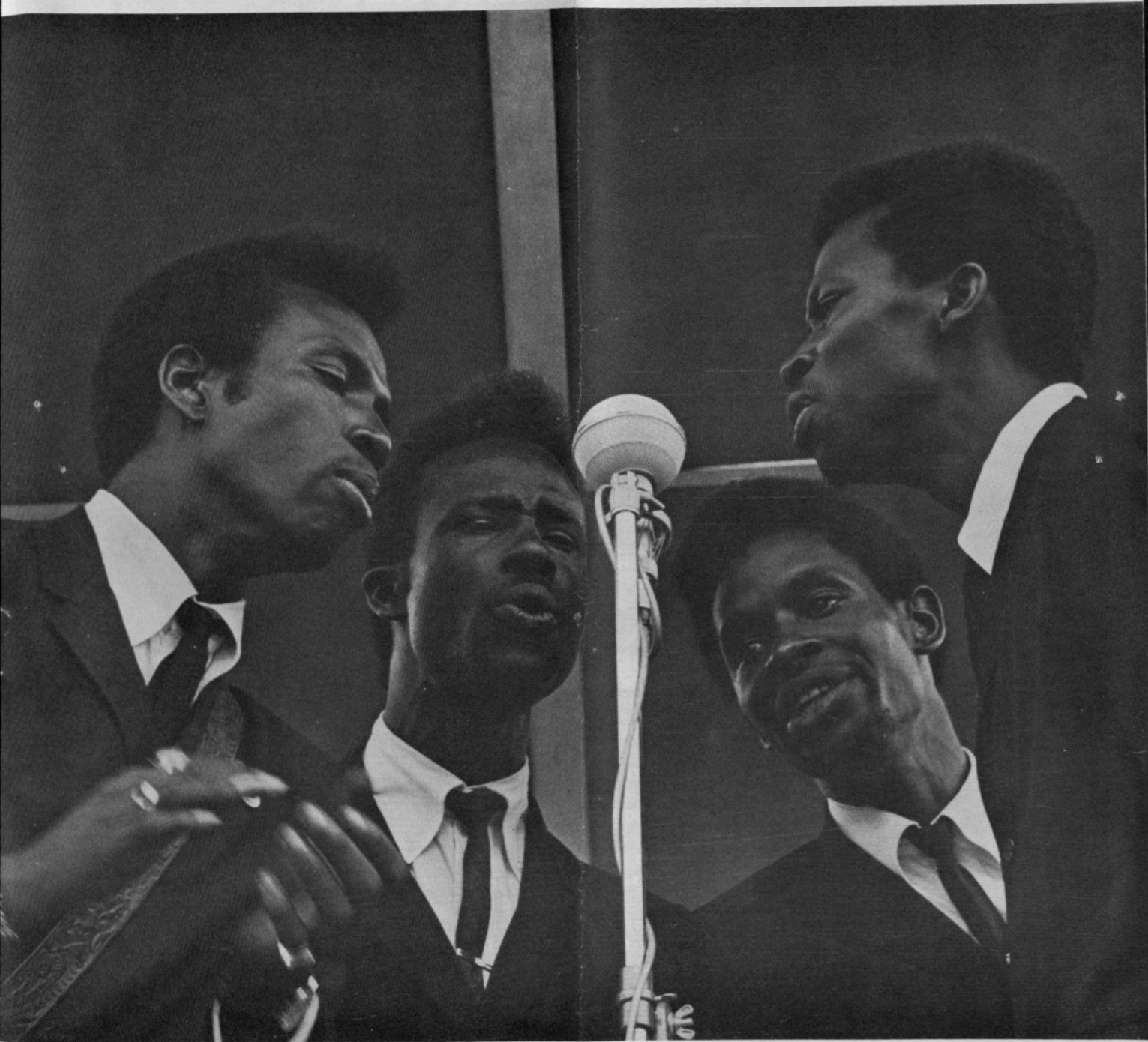


# THE BROADSIDE

Volume IV, No. 13

Cambridge, Massachusetts

August 18, 1965



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS



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# THE BROADSIDE

Vol. IV No. 13

August 18, 1965

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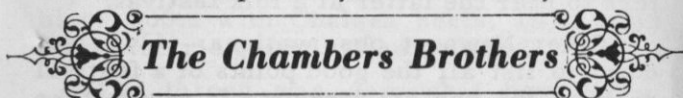
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Cover photo by Chris Murray



When the boys finished singing, the white  
man pulled out an apple, and offered it to  
them as payment, but before he gave it to  
them, he took a bite of it. That was to re-  
mind them of their place.

George, Willy, Joe, and Lester, four of  
the thirteen children of George Chambers Sr.,  
grew up in Carthage, Mississippi. Though  
they have lived in the more liberal climate  
of urban California for a few years now, they  
still don't take the whole apple for granted.

All four of the boys worked with their  
parents and their brothers and sisters on the  
sharecroppers farm for most of their collect-  
ive lives. But at night, they made music to-  
gether in their home, and in the fields they  
made music to do their work by. Their  
neighbors heard them and would ask for re-  
quests. Each Sunday they would sing in Mt.  
Calvary Baptist Church, where they attended  
services.

In Los Angeles, on New Year's Eve, 1961,  
The Chambers Brothers entered a new world  
when they played at The Ash Grove with Bar-  
bara Dane and Brownie McGhee & Sonny  
Terry. Since then, their reputations as mu-

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sicians, and fine young men, have become a  
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as they make their Boston debut next week.



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**C L A S S I C A L**

# Notes from a Stanza Collector Variant ed. Freeman

Newport, Sunday night: There are probably as many different ideas as to what happened, and why, as there are people who saw it happen; following is my version of what may be a momentous occasion in folk music.

Bob Dylan comes on stage, electric guitar in hand and accompanied by the entire Paul Butterfield R&B band. He does three numbers including "Maggie's Farm" and "Like a Rolling Stone" (they all sounded more or less the same); audience response at the end of the first is fairly good; after the second, only fair. Dylan walks off stage at the end of his third number, looking rather disgusted. Peter Yarrow tries to convince the audience that he had only been allotted time for three songs; somebody else said it was because he was sick or because he couldn't get together with Butterfield's band, but the real reason was rather obvious: he left the stage because he was being booed by a large segment of the audience. It seems that there are some people who don't like electrified, amplified, reverberated, echo-chambered, rock 'n' rolled Bob Dylan.

Dylan comes back on stage after a lot of coaxing, encouragement and bloody screams from the audience; but the second time around, he has an acoustic guitar with him, and he

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does two of his more folk-oriented obscurities, including "Tambourine Man," an obvious crowd-apeaser.

The importance of the event, however, lies not in what the crowd did or didn't like, but in the fact that they actually had enough taste and self-determination to have an opinion, that they could scream all week-end for their hero and then boo him for doing something they thought was bad. I can't say I agree with the crowd's taste (last year, they booed Maybelle Carter off stage, which makes you wonder just where the consistency is), but it is heartening to know that the masses (pardon me, the Great American Majority) has any taste at all, knows the difference between rock 'n' roll and folk music, and prefers to hear the latter at a folk festival.

Other Newport observations: if you sat down to list all the good points of a festival such as the one at Newport, it would take hundreds of pages. Certainly it is a wonderful thing, and I hope to God it goes on indefinitely. However, just to achieve a balanced evaluation, I would like to suggest a few negative aspects. First of all, it is too damn long. Four solid days of performance/entertainment/music/greatness can make anybody feel overexposed. Secondly, because it is so long and because there is so much greatness concentrated in one place at one time, the secondary or more delicate talents get lost in the shuffle. It becomes an entertainment contest, and the person with the loudest, fastest and newest sound wins out. I found myself walking out during Jean Ritchie's performance, because she simply could not hold the stage next to a half a dozen amplified instruments playing rhythm and blues. Yet Jean Ritchie is a great talent, if taken alone. Cathy and Carol went by almost unnoticed because their music is soft-sell, and soft-sell cannot compete with the Chambers Brothers, nor should it be forced to. Maybe they should set aside one night of the festival for the quieter, gentler (and subsequently less popular) musicians. It would be fairer to everyone concerned, performers and audience alike.



# IN DEFENSE OF DYLAN

by Michael J. Carabetta

"I'm singin' and writin'  
 what's on my mind now  
 What's in my own head  
 and what's in my own heart  
 I'm singin' for me an'  
 a million other me's that've been  
 forced t'gether by the same  
 feelin'--  
 I'm writin' an' singin' for me  
 An' I'm writin' an' singin' for  
 you..."

The night was Sunday, July 25th. The scene, Festival Field, Newport. Peter Yarrow uttered a few syllables concerning the next performer on the program. But he did not have to. No intro was necessary. The audience, full-house strong, was hushed. You could almost hear the nearby waves crashing on the sand. You could sense the chord of deference that pervaded the scene. Bob Dylan. A vocal explosion filled the damp night air.

To the many who have seen this writer/singer in the past, a change was visible. Gone was the well-worn suede jacket, dungarees and boots, the flat-top acoustic guitar. Those items of the past were replaced; replaced by a black continental suit, pointed black boots with Chelsea heels, and a solid body electric guitar. Was this he?

The throng was somewhat bewildered. The applause waned as Dylan wailed: "I ain't gonna work on Maggie's Farm no more..." He was not altogether rejected, however. Dyed-in-the-wool Dylan buffs and those of the teeny-bop faction nodded their heads in beat with this new sound. Song ended. A half-hearted cheer and a few hecklers' boo's. Bob Dylan cared not. Characteristically it was Bobby. His swaying and rocking on stage was the same. The set ended with his newest single release: "Like a Rolling Stone." Clapping was void. Boo's and hecklers' cries rang clear throughout the Field. Some, like myself, were stunned. It was awful--in the true sense of the word: full of awe.

Bobby left the stage abruptly. Peter Yarrow returned. He could offer no words. The situation was uncomprehensible. He

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# LA



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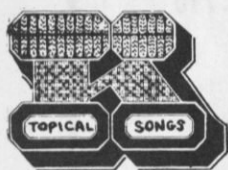
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asked if the people wished to hear more. Ironically, they did. But they wanted Dylan. The old Dylan. Not a protege of the Rolling Stones. Why? Should not a performer be allowed to sing whatever he (or she) wants? I would say yes. We are not forced to say anything we do not want to. By the same token, we are free to say, or sing, as it were, anything we wish. The compact majority should not rule. Dylan should be able to sing, write or say anything he wishes. To return to the scene: the audience has heard Peter say that Bobby has gone to get his acoustic guitar. However, some of these so-called "folk music" fans did not know the meaning of "acoustic." Some ignorant jeerers were still yelling for Dylan to get his "folk" guitar. Enough said.

Bob sang "It's All Over Now, Baby Blue." The crowd changed colors. A standing ovation! The cries of "we want more," and relentless applause filled the air. Someone yelled: "Mr. Tambourine Man!" Bobby said: "All right, people, I'll sing that for ya." Applause again. The audience was captivated by his satire on fantasy. At the end of that song, a standing ovation commenced. Dylan bowed politely, smiling, saying: "Thank you." Perhaps he was thanking them for letting him know how they felt about his folk/rock endeavors. Perhaps for the magnificent applause. Only Dylan knows.



# Friday Night Two Hours of Fun Following the 11:00 p.m. News



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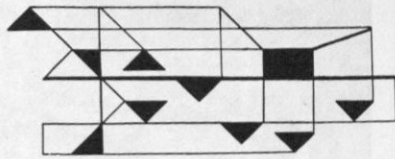
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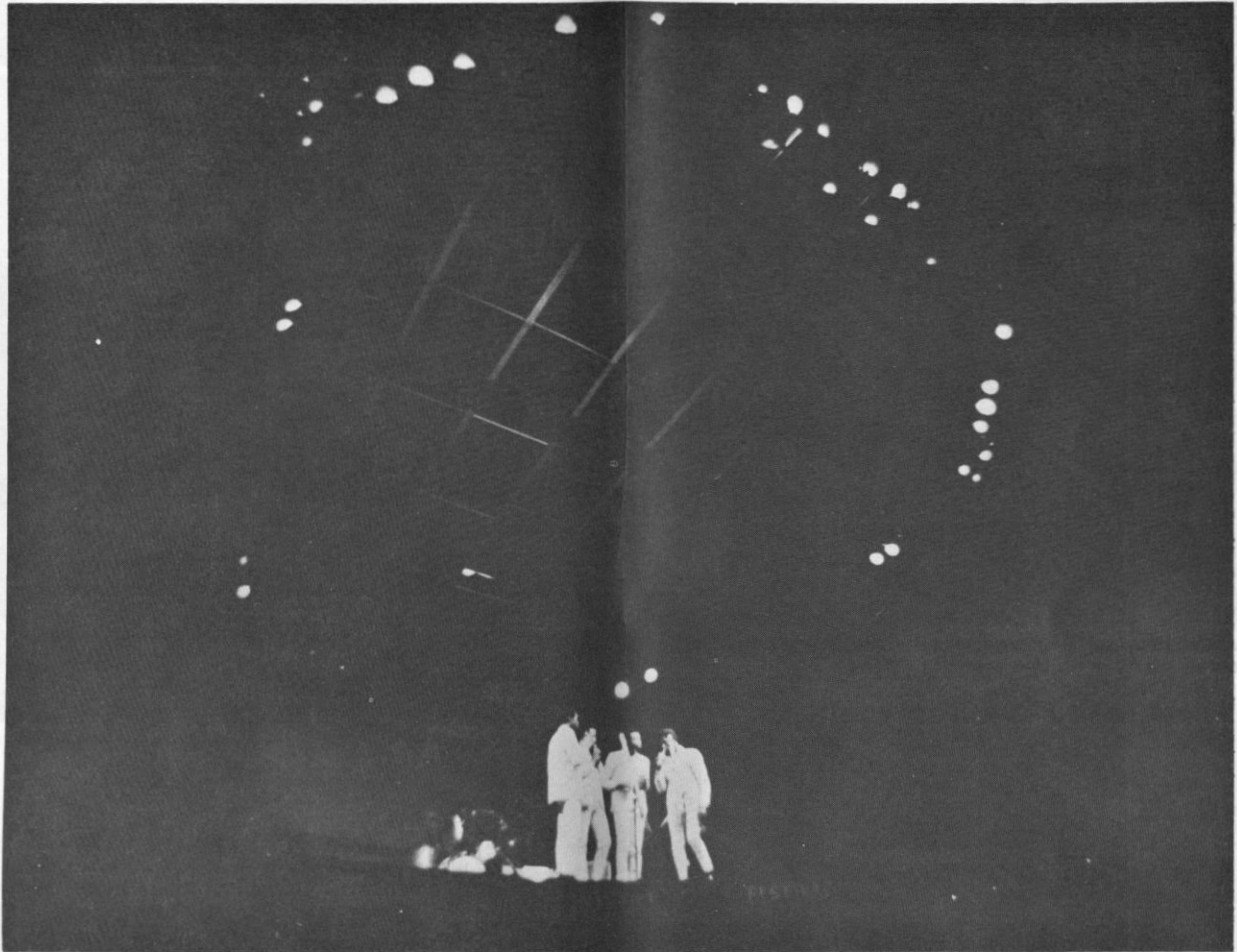
BROADCAST in STEREO

# NEWPORT...



"Spokes"

Photo by Rick Sullo



Photos by Julie Snow

The Chambers Brothers



Finale



A photo essay  
by Broadside staff members:

Rick Sullo  
Chris Murray  
Julie Snow





## RAMBLIN' ROUND

w/dave wilson

Time Out!

This time around, I want to sound off about something that has nothing at all to do with folk music or coffeehouses, except that I expect many of the people who are interested in those two areas will also be interested in this.

If you have never been terrified by Smaug, frightened by the Nazgul, assaulted by the Balrog, harried by orcs, or attacked by Shelob - if you have never mounted with the Riders of Rohan; walked glade and glen with Bilbo, Frodo, Legolas, Sam Wise, Strider, or Gandalf; laughed in Rivendell; rested in the shade of the Great Ent; cried over the loss of the Entwines; drank ale at the Prancing Pony, or listened to the songs of Tom Bombadil--you have my leave to stop reading here, and better occupy your time elsewhere, for you will not really comprehend the seriousness of what is to follow.

Dear Friends of J. R. R. Tolkien:

The current issue of Esquire magazine lists the hundred best people in the world, and on that list is J. R. R. Tolkien. Surely, if you or I were to compile much smaller lists, that name would still appear.

Recently, a paperback publishing company has reprinted the trilogy, *The Lord of the Rings*. Through friends in the publishing business, I learned that the edition is unauthorized and that Mr. Tolkien is receiving nothing from the sale of the books. Moreover, because of quirks in copyright laws, there is no legal way to prevent the publisher from doing this. (Many hobbitophiles believe that Tolkien is dead. This is not true. Only a month ago, I saw a letter from him to a friend in Boston.) The laws can do nothing for our friend, but I believe that an organi-

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zation of private individuals can bring public opinion to bear upon the responsible parties.

In a few months, maybe less, an authorized paperback edition of the trilogy will be published through Ballantine. It is the custom in the publishing business to more or less ignore the peccadilloes of one's competitors, so Ballantine will not take any issue with the paperback company which has published prior. But we can take issue in our own way. We can refrain from buying the pirated editions, and wait till the authorized books reach the stands. Then, we can take ad space in large trade magazines, explaining our positions and asking that the publisher honor his obligation to forward royalties to the author.

There are many more areas in which to operate, but what is first needed is a large core of interested parties who will pledge their names and some donation to help us get on our way. If you feel that J. R. R. Tolkien is a friend, do this. Send us a note or a letter, stating that you wish to be registered with us as a Friend of J. R. R. Tolkien. Then, as we progress in our plans, we will in turn notify you by mail as to what you can do to help.

Sorry to get so carried away, but some things irk me more than police brutality. Write to - Friends of J. R. R. Tolkien, 80 Wendell Street, Cambridge, Massachusetts.



## AT ODYSSEY



### JERRY CORBITT

Mercury recording artist Jesse Colin Young will be joined by Jerry Corbitt for two weeks at Boston's newest coffeehouse, The Odyssey, from Monday, August 16th, through Saturday, August 28th.

The two singers have been working together for over a month now and have been drawing large audiences wherever they played. Jerry Corbitt is a Boston musician who last year was elected by BROADSIDE readers as their favorite new performer.

JESSE  
COLIN  
YOUNG



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# ON THE SCENE

with  
**Robert J Lurtsema**

It was a grey day. The earth was on the dark side of the moon, and tempers were honed hollow. Two hours before noon, and already a web of heat dripped into Newport like wet dust. Since, for many, less than half a night's sleep separated the concert and the Saturday night bash, the turnout was laudable.

But come Hell's high water, they were gonna sing out the glory of God and make his presence known. The Cape Breton Singers sang, the Moving Star group moved, Rev. Gary Davis revved, Roscoe Holcomb, Beth Van Over, Jean Ritchie, the CRVB... somehow it was a listening concert, not a stomper, not a clapalong. Son House came on stage, a small smile, an apologetic chair shuffle, then "This Little Light of Mine." It was like he'd hired God for a backstage crew. "I'm a-gonna let it shine," he sang, and right on cue, the sun burst thru and the day turned from grey to gold.

Things picked up. The New Lost City Ramblers helped Cousin Emmy get her pushcart humor on and off the stage, and the Chambers Brothers found the beat that fit the morning's pulse and made it swing. I'd been looking forward to the panel talk, but the heated discussion was lost in thoughts of a

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cold beach, a cold shower, a cold beer--and the words sweltered in the sun.

The afternoon concert promised to be the best of the weekend, and many had driven in from out of State. But for many others, this was their fourth day of hot lines, dusty fields, the same clothes, eating on the run, too little sleep and too many unmissable workshops going on at the same time. And now there was too much heat.

The Blue Ridge Mountain Dancers were brilliant. Hamilton Camp was as elfin as ever. Pat Sky sparkled, John Koerner stomped out his best version yet of "Duncan and Brady," and the audience stomped for more. But the clouds were rolling in earnest now, hot squalls of dust whirled across the stage, and wind whipped thunder in the mikes. Even hastily devised shields of sponge couldn't keep Kathy and Carol from being lost in a lack of amplification. Mimi and Dick came on with the festival's busiest back-up men, Fritz Richmond and Bruce Langhorne. The skies couldn't wait.

Peter Yarrow exhorted, "It isn't raining!" and, to applause that could be heard even above the rain, "The concert will go on!" Joan Baez, Bernice Reagon and the CRVB joined the Farinas. Half the mikes were shorted out, but the concert went on. It was a grey day, and this was the celebration. The audience, with clothes clinging, shoes soggy, hair stringy, danced and sang, living up every last drop of rain.

The squall eased, and people hesitantly sought wet chairs to watch the concert grind to an anticlimactic halt. The Paul Butterfield Blues Band, in danger of plugging into electrocuting amplifiers, could not appear, a huge letdown to many who had come specifically to hear them. But it was announced that the evening concert would start fifteen minutes



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early, and they could be heard then. The heat was settling in again as people left to grab a bite before returning to the field. For many, there was little more than a glass of beer to help forget their still soggy shoes.

The saxophone wail of the Butterfield harp split a clarion thru the humid night to the hundreds in line outside the park, and the evening concert was on. Perhaps it was too big a start. Those struggling in the wake unfurled their brightest sails. Then the amplified sound was back. Bob Dylan was on stage; and outside the grounds, standing on top of cars in the parking lot, the overflow chanted "Dylan." Then, as the music drowned out his voice, changed to "We want Dylan." Inside the park, "Maggie's Farm" gave way to "Like a Rolling Stone," and the reaction was "Where's Bobby?" Then he was back with a guitar and "Baby Blue" and a harp and "Tambourine Man," and things were right again. The idol was reinstated.

Finally it ended, because it had to end. Maybe I only imagined the tension as the audience, quelled by the field lights, stirred toward the gates. Maybe there was no cause for concern.

And from a lone mike on stage, the thin plaintive cry of a harp sobbed "Rock of Ages." "Rock of ages, cleft for me..." it sang, over and over, the same simple chorus, the same refrain, and the audience fell in step. It was a plea, a hymn, a dirge, a lullaby. Twenty times, thirty, more, and always the same beseeching, stroking, praying, pleading; then slower, softer, and, as the supplication trailed away, the park was empty and people were on their way home.

Thank you, Mel Lyman.

### **TOM, JACKIE, MITCH, AT PHILLY FOLK FESTIVAL**

Boston will not be unrepresented at the Philadelphia Folk Festival this year. Tom Rush, Jackie Washington, and Mitch Greenhill have all been invited to perform there.



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### **CREDIT CORRECTION**

Last issue's cover photo of the Paul Butterfield Band was mistakenly credited to Rick Sullo. Credit for the photo goes to Chris Murray. Our apologies, Chris.



### **FIRST GEORGIA FOLK FESTIVAL ANNOUNCED**

Unicoi State Park in Helen, Georgia, will provide the scene for the first of an intended annual Georgia Folk Festival. The Atlanta Folk Music Society will sponsor the event which will take place over Labor Day weekend, September 3, 4, 5, and 6. This Festival will require more participation by those who attend than do most other festivals. Workshops scheduled include programs on Church Music, Mountain Ballads, Children's Games and Songs, Topical Songs, Blues, Instrumentals, Rounds and Group Singing, Folk Stories, Folk Dancing, and Folk Crafts. For additional information, contact Mike Briles, Festival Registration, Atlanta Folk Music Society, Box 7813, Atlanta, Georgia 30309.

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# ... AND COFFEE TOO

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## Mooncusser

August

- F 13 } Paul Butterfield
- Sa 14 } Blues Band
- Su 15 } Hoot
- M 16 } Hoot
- Tu 17 } Spider John Koerner
- W 18 } Spider John Koerner
- Th 19 } Spider John Koerner
- F 20 } Jean Redpath
- Sa 21 } Jean Redpath
- Su 22 } Hoot
- M 23 } Hoot
- Tu 24 } Greenbriar Boys
- W 25 } Greenbriar Boys
- Th 26 } Doc Watson
- F 27 } Doc Watson
- Sa 28 } Doc Watson
- Su 29 } Doc Watson
- M 30 } Hoot
- Tu 31 } Jim Kweskin & the Jug Band

September

- W 1 } Jim Kweskin
- Th 2 } &
- F 3 } the Jug Band
- Sa 4 } the Jug Band



## Odyssey

August 523-9457

- F 13 } John Hammond
- Sa 14 } Blues Band
- Su 15 } closed
- M 16 } Jesse Colin Young
- Thru &
- Sa 21 } Jerry Corbitt
- Su 22 } closed
- M 23 } Jesse Colin Young
- Thru &
- Sa 28 } Jerry Corbitt
- Su 29 } closed
- M 30 } the Trols
- Tu 31 } the Trols

September

- W 1 } the Trols
- Th 2 } the Trols
- F 3 } The Ragpickers
- Sa 4 } The Ragpickers

1965											
JANUARY						JULY					
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31						31					

## Tete a Tete

401-621-7998

- Aug. 13 } Bob Elkins
- thru } and
- Sept. 1 } Sandi Patterson
- Sundays Hoot
- Mondays Closed

## Club 47, Inc.

UN4-3266

August

- F 13 } Geoff Muldaur
- Sa 14 } Mitch Greenhill
- Su 15 } Jackie Washington
- M 16 } Hoot
- Tu 17 } Paul Butterfield
- W 18 } Blues Band
- Th 19 } Charles River Valley Boys
- F 20 } Greenbriar Boys
- Sa 21 } Greenbriar Boys
- Su 22 } Hoot
- M 23 } Eric Von Schmidt
- Tu 24 } The Trols
- W 25 } Doc Watson
- Th 26 } Doc Watson
- F 27 } The Beers Family
- Sa 28 } The Beers Family
- Su 29 } Hoot
- M 30 } Les Daniels
- Tu 31 } Ray Pong
- The Ragpickers

September

- W 1 } The Chambers Brothers
- Th 2 } The Chambers Brothers
- F 3 } The Chambers Brothers

## King's Rook

1-356-9754

August

- F 13 } Eric Andersen
- Sa 14 } Eric Andersen
- Su 15 } Peter Childs
- M 16 } Hoot
- Tu 17 } Dixieland Jazz w/ the Campus Stompers
- W 18 } John Perry
- Th 19 } Dick Rosmini
- F 20 } Dick Rosmini
- Sa 21 } Dick Rosmini
- Su 22 } Peter Childs
- M 23 } Hoot
- Tu 24 } Dixieland Jazz w/ the Campus Stompers
- W 25 } John Perry
- Th 26 } John Perry
- F 27 } Tom Paxton
- Sa 28 } Tom Paxton
- Su 29 } Peter Childs
- M 30 } Hoot
- Tu 31 } Dixieland Jazz w/ the Campus Stompers

September

- W 1 } John Perry



## The Freebies...



Orle

August

F 13

Sa 14

Su 15

M 16

Tu 17

W 18

Th 19

F 20

Sa 21

Su 22

M 23

T 24

W 25

Th 26

F 27

Sa 28

Su 29

M 30

Tu 31

September

W 1

In Boston

August

F 13

thru

Su 15

Tu 17

thru

Sept.

Su 12

Every Mo

w/WBZ's

On Marth

August

F 13

thru

Su 15

Tu 17

thru

Su 29

Every Mo

## Orleans

LA3-9391

August

- F 13 Michael Kac  
banjo & guitar  
Sa 14 Ray Pong  
Su 15 Ed Freeman  
M 16 Peter Childs  
Tu 17 Walter Bjorkman  
W 18 Jeff Gutcheon  
barrelhouse piano  
Th 19 Joan Minkoff  
elizabethan  
F 20 Ed Freeman  
Sa 21 Paul MacNeil  
Su 22 Gil de Jesus  
M 23 to be announced  
T 24 Walter Bjorkman  
W 25 Jeff Gutcheon  
Th 26 John Rowlingson  
F 27 Ray Pong  
Sa 28 Michael Kac  
banjo & guitar  
Su 29 Paul MacNeil  
M 30 Peter Childs  
Tu 31 Ed Freeman

September

- W 1 Jeff Gutcheon  
barrelhouse piano

## Unicorn 262-9711

In Boston

August

- F 13 }  
thru } Casey Anderson  
Su 15 }  
Tu 17 }  
thru } The Chambers Bros.  
Sept. }  
Su 12 }

Every Monday: Hoot  
w/WBZ's Jeff Kaye

On Martha's Vineyard

August

- F 13 }  
thru } The Chambers Bros.  
Su 15 }  
Tu 17 }  
thru } Casey Anderson  
Su 29 }

Every Monday: Hoot

## Golden Fleece

298-9741 ext. 2

August

- F 13 Jef Lowell w/Dave  
Milens & Mike La Versa  
Sa 14 Eileen Gunn  
Su 15 Rob & Kendall  
M 16 Hoot & Auditions  
Tu 17 Kendall Steimen  
& Marcel  
W 18 Rock Concert  
Th 19 Jef Lowell w/Dave  
Milens & Mike La Versa  
John Carter  
F 20 Rock Hoot  
Sa 21 Jef Lowell w/Dave  
Milens & Mike La Versa  
Rob & Kendall  
Dave Buckman  
Su 22 Jef Lowell w/Dave  
Milens & Mike La Versa  
John Carter  
Rob & Kendall  
M 23 Folk Hoot  
Tu 24 Rock Hoot  
W 25 Jef Lowell, Kendall,  
Dave Buckman  
Robin Buckel  
Th 26 Jef Lowell w/Dave  
Milens & Mike La Versa  
Kendall Steimen  
F 27 Folk Hoot  
Sa 28 The Interludes  
Rob & Kendall  
Jef Lowell & Dave  
Milens & Mike La Versa  
Su 29 Rob & Kendall  
M 30 Folk Hoot  
Tu 31 Rock Hoot

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with Bob Lurtsema

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Friday, 11:10 p.m.

August

- F 13 John Fahey! John Fahey!  
John Fahey! (for real)  
F 20 First Freedom Folk Festival  
Pt. I - Performance Tapes  
F 27 First Freedom Folk Festival  
Pt. II - Performance Tapes

## Loft

LA3-8443  
Schedule not  
available  
at time of  
publication.



## Turk's Head

August 227-3524

- F 13 Ray Pong  
Sa 14 Rogelio Reyes  
Su 15 Michael Kac  
M 16 Leonda  
Tu 17 Norm & Judy  
W 18 Ray Pong  
Th 19 Nancy Michaels  
F 20 Flamenco  
Sa 21 Rob & Gretchen  
Su 22 Andy Caponigro  
M 23 Leonda  
Tu 24 Tony Townsend  
W 25 Ed Freeman  
Th 26 Nancy Michaels  
F 27 Peter Childs  
Sa 28 Tony Townsend  
Su 29 Michael Kac  
M 30 Leonda  
Tu 31 Rudolph Houk

September

- W 1 Tony Townsend

## Boar's Head

August

- F 13 } None Such  
Sa 14 }  
Su 15 } River Singers  
M 16 Hoot  
Tu 17 }  
W 18 } Dick de Carlo  
Th 19 }  
F 20 } Paul MacNeil  
Sa 21 }  
Su 22 }  
M 23 Hoot  
Tu 24 }  
W 25 } Mitch Blake  
Th 26 }  
F 27 } John Perry  
Sa 28 }  
Su 29 to be announced  
M 30 Hoot  
Tu 31 Sue Hoover

September

- W 1 }  
Th 2 } Sue Hoover



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**presents**

## Paul MacNeil

**August 21 - 29**





# Reviews

JACKIE WASHINGTON  
AT CLUB 47

Vanguard VRS-9172



Lots of people, myself included, have been saying for years that Vanguard ought to record Jackie live. They finally did, and I feel somewhat like a prophet. It is a good record. While I can't say it is the best performance I've ever heard Jackie give, it is a good one, and the mystique which Jackie weaves about himself and an audience (which is the real essence of his talent) carries through all the electronics which are between the record listener and the live performance.

Traditional Jackie numbers include, "Babe, It Ain't No Lie," "Malaguena Salerosa," "Loving Hannah," and "Man of Constant Sorrow."

Two originals by Jackie are also included, the fanciful "Freedom School" and the all too real "Song For Ben Chaney."

There are nine others, ranging from the arty "Yaravi" to the sing-a-long "Sweet Potato."

Big Bonus of the record is the cover drawing by Eric Von Schmidt.

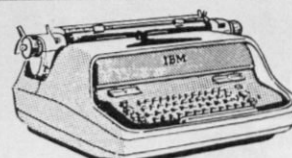
dave wilson

This is GEORGE and MARJIE. They sing traditional, country, old-timey, and folk music. Her mother sang country music in the 30's. His father played the fiddle. He attended a one-room school in Rural New Hampshire. They Harmonize...



This is their son, little Georgie. They are very proud of him—He played at the Newport Folk Festival. They want Bookings.

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GR 9-4469



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### THE REISSUES — COUNTY

by Phil Spiro

The casual record buyer is confronted with a (proverbially) bewildering array of reissues in all fields of folk music. The music of the 20's, 30's and 40's is now nearly as obtainable as the latest Joan Baez record. The problem facing one who would listen to old-time music is no longer one of availability, but of selection, unfamiliar names, titles, and labels make poor guideposts. This is the first of a series which will examine the reissues, label by label, in a non-scholarly effort to make those names, titles, and labels a bit less unfamiliar:

\*\*\*\*\*

#### A COLLECTION OF MOUNTAIN FIDDLE MUSIC (VOL. 1)

##### County 501

This record covers the period 1927-30. The role of the fiddle as a lead instrument in string band work is well delineated, as is the use of fiddle with only guitar or banjo.

An excellent record—good variety, decent remastering and excellent music. Try "Old Molly Hare," "Darneo," "Greenback Dollar," and "Forked Deer." The record is of interest to anyone who enjoys old-timey music and is not restricted to fiddle fanatics.

#### A COLLECTION OF MOUNTAIN BALLADS

##### County 502

Again covering the 20's and 30's, this is an excellent cross section of Southern white



ballads and sentimental songs. Some of the performers are a bit more familiar than those on County 501; for example, Clarence Ashley, Uncle Dave Macon, and Charlie Poole's North Carolina Ramblers. The first side is chock full of goodies — Uncle Dave's "John Henry" (one of the few interesting versions), "Sweet Sunny South," by the Piedmont Log Rollers, and "Wreck of the Virginian," by Blind Alfred Reed (voice with solo fiddle, an exciting archaic style). The second side is a bit weaker, but has some very fine cuts by Grayson and Whitter, Foster and Rutherford, and The North Carolina Ramblers. A very good record — of general interest.

#### A COLLECTION OF MOUNTAIN FIDDLE MUSIC (VOL. 2)

County 503

Not up to the standard set by Vol. 1 — short on variety, with only better than average musicianship. Both Vol. 1 and Vol. 2 deal mainly with dance music, but Vol. 1 is excellent on a listening-not-dancing basis; Vol. 2 is not. Best cuts are "Going Down the Lee Highway," by Grayson and Whitter, and "Hen Cackle," by Moore and Johnson. Some good fiddling here, but the record is of interest mainly to the collector of old-timey music rather than the casual listener.

\*\*\*\*\*

NOTE: In general, the originals are in good condition, and the sound is better than average. Performers are identified (when possible), but original labels are not. The absence of liner notes in the County series is very disturbing; perhaps the policy will be changed in the future.



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#### FIDDLER BEERS AND FAMILY AT 47



Bob and Evelyn Beers and their daughter Martha will make their first club appearance in the Boston-Cambridge area when they perform at Club 47 on August 27 and 28. The Beers Family specialize in the playing of a traditional instrument, the Psaltry. The Psaltry is vaguely like a piano, but the strings are plucked rather than struck. They come to this area after successful performances at the New York and Newport Folk Festivals.

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holy modal

by Peter Stampfel

b  
i  
ther



Something cancerous has been groping the planet since May. As Charlie Patten said, "Evil, evil all around."

Popular music is an always-boss barometer of collective changes of the universal soul. The popular musicians who have the most complete grasp on reality (are in tune with the beat of the universe) (swinging with the cosmos) are the most accurate barometers. So since May, the Rolling Stones "can't get no satisfaction," the Beatles holler "help!" the Supremes sing "nothing but heartaches," and Dylan asks "how does it feel?"

The stock market has been going down since May 1st.

During May, June, July, there's been a spate of garbage records — Presley crying in the chapel. Presley died in 1958.

This rot that's been happening is the death spasm of all the old creeps who refuse "to get out of the road if you can't lend a hand cause the times they are a-changing." All those creeps, however, are dead. The old fools are as out of date as the dinosaur. When those old creeps die, there will be no one to replace them — all the segregation creeps, for instance. When they are dead, and they're already paunchy and balding, segregation will be as dead as Nazi Germany.

Old saw — "let the dead bury the dead."

On to other things. There is a book called Understanding Media? The Extensions of Man. There's a McGraw-Hill paperback edition out that sells for \$1.95. This book explains exactly what is happening to the world and why — briefly, the whole planet is re-organizing on a tribal basis. The reason for this is electronics. Electronics connect; the pre-electronic scene was mechanical. Mechanical = separation, specialization. Electric = connection. The preface of the book said many things I've known unconsciously but never realized. I've been reading the book and saying "of course!" "Oh, yeah!" "Sure!" "Oh, that's why!" etc. Read it! Read it! You will be in a much better position to deal with now, and if you don't deal with now, now will deal with you. Take your pick.

We just saw the Butterfield Band and the Chambers Brothers for the first time. Lead guitar player for Butterfield Band is a total.



ace. But that drummer! Absolutely one of the finest drummers on the planet.

The Chambers Brothers have a sound I haven't heard any R&B group have in a long time. I've been starving for that sound. Listening to them put me in a state of pure glory. Both the Butterfield Band and the Chambers Brothers were working at the Au Go Go in New York. Barbara Dane did a set too. I have never heard her sing although I've been hearing about her since the late 50's. She is fine! What a joy to see a woman in these girl-oriented times. The ideal dream girl used to be 18. She is now 14. I mean the average adult male's ideal dream girl. The fact that 14 year olds are aware of this is one of the things that makes now so strange. A pendulum swing is coming and women are going to be popular again.

I heard Kathy & Carol for the first time. They are light years ahead of any girl duo I have ever heard anywhere. Endless multilevel blessings on them! Buy their record and you will help the whole human race.

Two days ago, I heard Dayle Stanley's record After the Snow. I have not been so amazed and delighted by any record of a girl folksinger since I heard Peggy Seeger for the first time in 1958. I have never liked trained voices in women. I love Dayle's voice. Her guitar playing is superb and flawless. The words. Some are hers, some are her husband's, some are friends'. They are all real words saying real things. The power of her voice is awe inspiring. She has so incredibly much. Long live Dayle Stanley! Buy her records. Make them a part of your life. They already are if you've got a life worthy of the name.

If you haven't seen "What's New, Pussy-cat," see it. It's a Yippee movie!



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## SING OUT!

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

## FOLK FESTIVAL IN MISSISSIPPI

A folk festival featuring Negro singers from the Delta and performers from Africa was held in Mileston, Mississippi, August 6 through 8. Mileston is a small community in the heart of the Delta, an area rich with a history of noted blues singers.

The idea for the festival was developed by Sam Block and Willie Peacock, both former SNCC project directors in Greenwood. Peacock is also a former member of the SNCC Freedom Singers. Originally, the pair had hoped to form a Mississippi Freedom Choir, but the idea was discarded in favor of the Folk Festival. "We discovered that the local adults knew many old songs that were part of our heritage," Block said, "and we wanted to present them to the people to show what a great story the songs tell."

As the idea for the festival emerged, Block and Peacock began making contacts outside of Mississippi. African music, games, dances, and food were featured. The second half of the program, "Performers from the Delta," brought a wide range of background, talents and experiences to the festival — from jazz groups completely devoted to African music, to blues harmonica.

Pete Seeger termed the festival "one of the greatest ideas that could have been established."

**FIRST ANNUAL  
BLUE GRASS FESTIVAL  
SET FOR SEPTEMBER 3-5**



**A report by Ralph Rinzler**

In recent years, the once separate fields of folk and country music have come closer together. The largest of the folk festivals have featured such country and blue grass music luminaries as Johnny Cash, Bill Monroe, Flat & Scruggs, Jimmy Driftwood, and June Carter (to mention a few). In exchange, the Grand Ole Opry has welcomed as guests Joan Baez, the Greenbriar Boys, and other urban performers who have ventured to Nashville for a visit. Finally, the festival bug is hitting the country folk. In contrast to the old time fiddlers' conventions, the First Annual Blue Grass Festival will feature noted professional performers. In fact, with the exception of a few groups, the roster includes all the top names in the field of country blue grass music.

The program of evening concerts, morning and afternoon workshops, and a Sunday afternoon history of blue grass music presentation will employ the talents of Bill Monroe, and his Blue Grass Boys, Jimmy Martin and the Sunny Mountain Boys, Don Reno and the Tennessee Cutups, Red Smiley and the Blue Grass Cutups, the Stanley Brothers, the Osborne Brothers, Mac Wiseman, Clyde Moody, Howdy

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Forrester, and, as a special guest, Doc Watson. In addition, there will be a banjo contest and enough spontaneous "jamming" to wear out any enthusiast's ears, picks, and unquenchable thirst for more.

The weekend activities will be held at Cantrell's Horse Farm at Fincastle, Virginia (12 miles north of Roanoke; just off route 220). The 200-acre site will afford ample space for pitching tents or spreading sleeping bags. Tickets are \$2.50 a day, or \$6.00 for the weekend. They may be purchased by writing to Carlton Haney, Box 7175, Hollins, Virginia, or directly from the Fretted Instrument Shop, 319 Avenue of the Americas, New York City, (212) YU9-1992.

This promises to be the most spectacular weekend in the history of blue grass — no tape recording can do it justice, so you'd better set your sights to brave the long drive. It will be something to remember long after the car cramps have faded from your memory.

**BYRON LORD LINARDOS TO LEAVE 47**

It has been learned that Byron Lord Linardos will leave his post as manager of the Club 47 on August 31.

Byron became manager of Club 47 three years ago, at a time when the organization was besieged with problems, including many political pressures. In the three years he has been at the helm, the club has managed to surmount most of its difficulties, become solvent, and build a reputation as one of the foremost folk clubs in the country.

Byron's role in coffeehouses did not, however, begin at Club 47. Prior to that he was co-manager of the Unicorn, and for at least five years before that, he had worked at and managed other coffeehouses in the city, some of which are still with us. (Others, like Tulla's Coffee Grinder, are only memories.)

Byron's post will be succeeded to by Jim Rooney, who is currently president of the Board of Directors at Club 47. It is hoped that the Club will enjoy as great success under Mr. Rooney as it did under the capable guidance of Byron Lord Linardos.



# SPOTLIGHT

## NANCY MICHAELS



Nancy Michaels was born and raised in Worcester, Mass., where her parents still live. She graduated from Classical High School and came to Boston to attend Boston University, from which she graduated two years ago.

As a child, Nancy learned a great many Hebrew folksongs and would sing them for her own enjoyment. Many of her friends were also interested. Nancy estimates that they could sing together for some 48 straight hours without ever repeating a song. There was no accompaniment, but they often danced to the music they sang.

Nancy claims that she was confused when she discovered that some people performed folk songs, not quite understanding how you could perform a song you had always sung just for fun. She never considered any professional treatment of the idiom until she discovered a number of English and American folksongs which surprised her when she found they had meaning for her.

Her career probably began when a friend overheard her singing to herself and took her down to the old Cafe Yana on Beacon Street, where she soon became a regular performer. She had studied the piano for ten years, and, when she picked up the guitar, she found her own notes without being aware of the chords which she was playing. She suspects that that is why, even today, her style is an odd mixture of classical form and spontaneity.

Nancy "retired" from folk music for a year or two in order to devote herself to her study of Classical Music at B.U., but after graduation, she started to think of performing again. She began singing at the Cafe Yana, which had by then moved to Brookline Ave.

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Word of her singing began to get around, and now Nancy has sung as a scheduled performer at most of the clubs in town, and as far away as the Second Fret in Philadelphia, the Boar's Head in Kennebunk, and the Mooncusser in Martha's Vineyard. She has appeared on folk radio shows, including Folk City U.S.A., and has performed several times on Channel 2's Folk Music U.S.A. and in concert at local colleges. Recently she performed at the First Freedom Folk Festival, in Cambridge.

Nancy's repertoire is a mixed bag which includes songs, blues, spirituals, and ballads. She renders them with an exceptionally clear soprano voice and tasteful guitar accompaniment. Currently she can be seen and heard performing at the Turk's Head, the Orleans, and Club 47.



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## EDITOR'S CHOICE

We are fortunate to have an Eric Von Schmidt song for you this month. The song is composed of elements which should make it rewarding for many. It is topical (in the true sense of the word), it is rhythmic, and it is an easy melody to catch on to. Enjoy.

# JOSHUA GONE BARBADOS

words and music  
by Eric Von Schmidt

**Allegro**

1. Cane stand-in' in the field get - tin' old and red — A  
Joshua's head of the government say 'strike for bet-ter pay.' Well the

lot a trouble in George-town three men ly - in' dead — Well  
cane cut-ters they're strik-in' Joshua gone a - way.

(Chorus): Josh-u-a gone Bar - ba - dos stay-in' in a big ho - tel —  
Peo-ple on St. Vin-cent got ma - ny sad tales to tell.

2. Well, sugar mill owner told the strikers  
Don't need you to cut my cane  
Bringin' in another bunch of fellows  
Your strike'll be all in vain  
Well a lot of misery in Georgetown  
You can hear the women bawl  
But Joshua gone Barbados  
He don't care at all. (chorus)
3. Well, he got a lot of tough fellers  
Bring 'em from Sam Hill  
Take 'em in a bus to Georgetown  
You know somebody'll get killed  
Well, Sunny Child, the overseer,  
I swear he's an ignorant man  
He's a-walkin' round the cane fields  
With a pistol in his hand. (chorus)
4. Well, the police give 'em protection  
The new fellers cuttin' cane  
Well the strikers can't do nothin'  
The strike'll be all in vain  
And Sunny Child curse the strikers  
Wave his pistol round  
Well, they've beaten Sunny with a cutlass, man  
They beat him to the ground (chorus)
- 5 Cane standin' in the field  
Gettin' old and red  
Sunny Child in the hospital  
With a pistol on his bed  
Well, I wish I could go to England,  
Trinidad or Curacao,  
But the poor people on St. Vincent  
Ain't got nowhere to go. (chorus)

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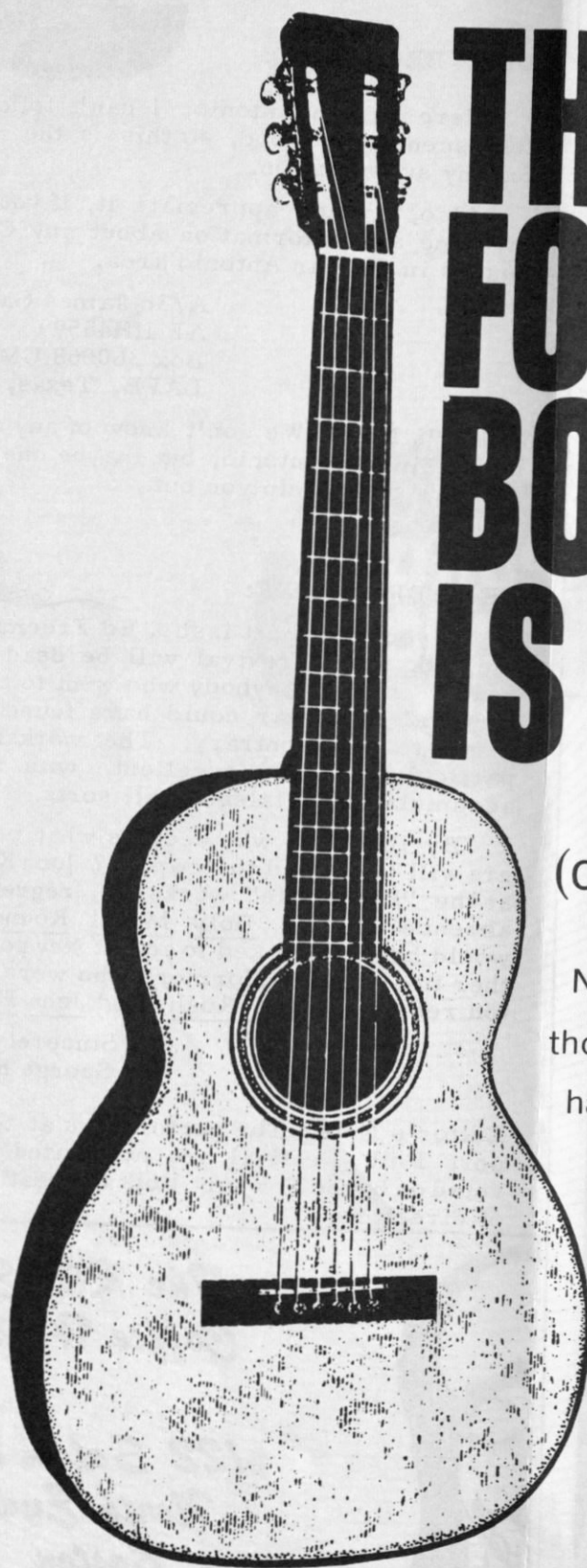
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# THE FOLK? BOOM IS OVER

(or so somebody said)

Now don't you think  
those of you who are left over should  
have a really fine guitar?

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# DEAR BROADSIDE

DEAR BROADSIDE:

Long live Rhythm & Blues...and the Rolling Stones. I was beginning to think R&B would die off with John Lee Hooker and Johnny Hammond. The Stones are a terrific group, and if you can grit your teeth for a few minutes and listen to an electric guitar, you might make a great discovery.

Now, I've done my time with Van Ronk, and Dylan, and Kweskin, and sure...they're all great. I have a shelf full of folkie records and have been to all the right coffee houses (there's nothing worse than a wrong coffee house), and every month I faithfully read my BROADSIDE to find out what Ed Freeman has to say about Bobby Dylan, but when the sun goes down, I mosey on out to the back room and settle down to some good sexy Stone albums.

Their best one is the newest, Out of Our Heads, and the best cut on it is "That's How Strong My Love Is." If you try some others like "King Bee" or "Little Red Rooster," you might even like it!

Evvie Nathan

DEAR BROADSIDE:

Re: Ed Freeman, BROADSIDE, July 21, 1965; BRAVO! I couldn't agree more.

Jessie Toohey



DEAR BROADSIDE:

Here in San Antonio, I can't follow the folk scene very good, so this is the reason for my subscription.

Also, I would appreciate it, if you could give me any information about any Coffee-houses in the San Antonio area.

A/3c James Garnham  
AF 11H48599  
Box 360068 CMR #1  
LAFB, Texas, 78236

Editor's Note: We don't know of any coffee-houses in San Antonio, but maybe one of our readers could help you out.



DEAR BROADSIDE:

In your Newport issue, Ed Freeman says the folk music revival will be dead in five years. I think anybody who went to the Folk Festival this year could have found enough proof to the contrary. The workshops in particular I found excellent, with a large accumulation of talent of all sorts.

By the way, who decides what performers will be invited to Newport? John Koerner, at the "Bluesville" workshop, regretted the absence of the Holy Modal Rounders. I would have also liked to see at Newport, another two great performers who were in Boston recently: Tom Rush, and John Fahey.

Sincerely,  
George Rosquete

Editor's Note: The performers at the Newport Folk Festival are nominated by, and voted on by the Newport Folk Foundation board of directors.

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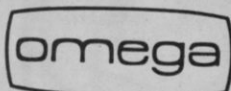
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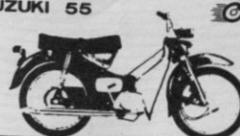
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Transmission: Kick  
Dry weight: 4 speed constantmesh  
Suspension, front: 165 lbs, 75kg  
Suspension, rear: Telescopic, oil damper  
Pivoting, oil damper

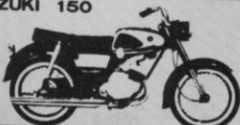
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Maximum speed: 45mph, 72km/h  
Fuel consumption: 212mi. per U.S. gal. (90km/l)  
Starting: Kick  
Transmission: 3 speed constantmesh  
Dry weight: 123 lbs, 56kg  
Suspension, front: Bottom link, oil damper  
Suspension, rear: Pivoting, oil damper

### SUZUKI 150



#### SUZUKI 150 MODEL S32

Type: 150cc, two 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: Pivoting, oil damper

### SUZUKI 50



#### SUZUKI 50 MODEL M15

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: 127.8 lbs, 58kg  
Suspension, front: Bottom link, oil damper  
Suspension, rear: Pivoting, oil damper

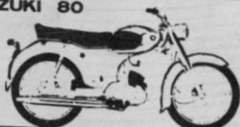
### SUZUKI 250



#### SUZUKI 250 MODEL T10

Type: 250cc, two cylinder, two stroke, air-cooled  
Maximum output: 24 hp, 8000rpm  
Maximum speed: 87 mph, 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: Pivoting, 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: 154 lbs, 70kg  
Suspension, front: Telescopic, oil damper  
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