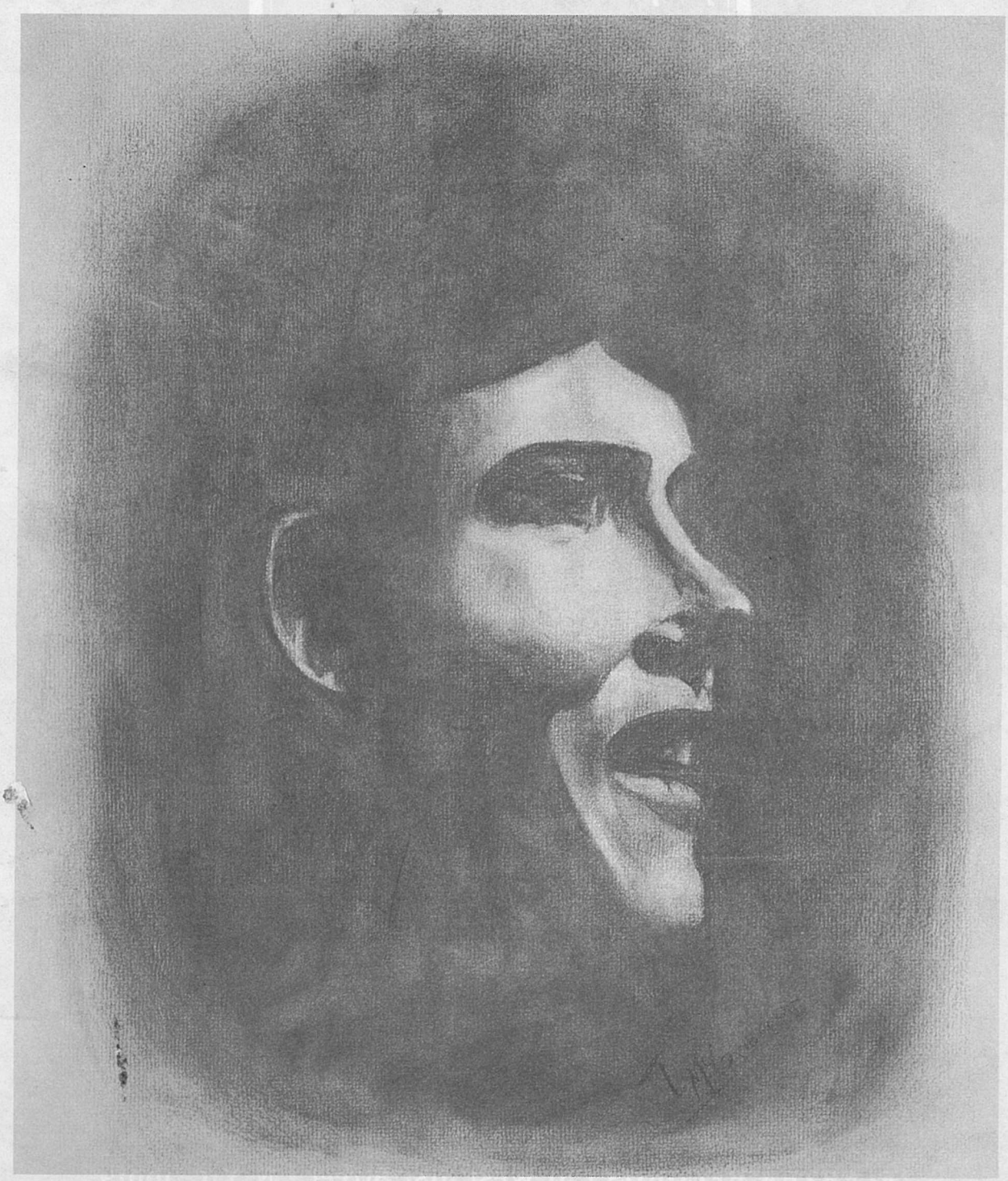
THE BROADSIDE

Volume IV, No. 14 | Cambridge, Massachusetts | September 1, 1965



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THE BROADSIDE

Vol. IV No. 14 September 1, 1965

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Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price: $4.50 a year (26 issues). Address all correspondence to P.O. Box 65, Cambridge, Massachusetts 02139.
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Charcoal drawing by Tobias McGregor from a photo by Rick Sullo

Mike Cooney

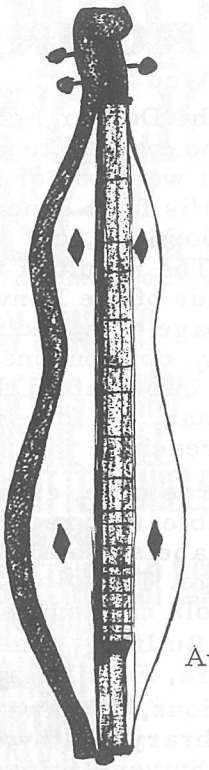
Mike Cooney, who will be performing in the Boston Area in the next two weeks, is no stranger to local audiences. He made Boston a temporary home for several months a year or so ago, and in that time developed many friends and fans.

However, his restlessness seldom lets him stay anywhere for long.

Now 23, Cooney was born in California. He ran away from his Tucson home when he was 18. He owns a house in the high Sierras of California, but spends most of his time on the road with his wife Elizabeth and their three-year-old daughter, in their panel truck converted into a camper.

His musical career began with a ukelele in high school, from which he graduated to guitar and tenor banjo. He joined some trios, which eventually ended him up with Bud & Travis. He found he didn't care for that kind of thing and set out on his own.

Mike sings all kinds of songs from Children's songs to Topical songs to Traditional ballads. He has become much loved for his creation of a Winnie the Pooh Suite. He has appeared at big clubs like The Bitter End, and small clubs like Cholmondeley's, small festivals such as The Foothill College Festivals, and big ones like the Berkeley Folk Festival. Last year he took second prize in the Traditional Banjo Contest at the Philadelphia Folk Festival. He will no doubt be trying hard again this year.



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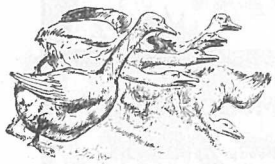

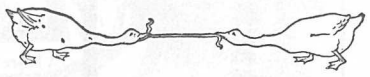

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RAMBLIN' ROUND

w/dave wilson

Harry Tufts, who runs the Denver Folklore Center, decided that he wanted to put out a catalogue of items that would be of interest to folk music fans. His first concept was of rather modest proportions, but his modesty was unwarranted. The result of the labors of the staff and friends of the Denver Folklore Center is a 220-page compendium of information that is in my opinion one of the handiest compilations of information that any folk singer, folk musician, or folk listener could have within his reach.

First there is a sixty-three page, cross-referenced listing of available folk recordings, giving album titles, labels, catalogue numbers, and artist or artists. The following thirty pages list the entire folk catalogues of Arhoolie, Blues Classics, Bullfrog, Caedmon, Delmark, Disc, Elektra, Folk Legacy, Folk Lyric, Folk Promotions, Folkways, Old-Timey, Origin Jazz Library, Pathways of Sound, Prestige, RCA, Spivey, Stinson, Taos, Testament, Topic (an English label), Tradition, Vanguard, and Washington records.

Then they turn around and, in the next twenty pages, they do the same thing for books.

Following that, they turn their eyes upon the folk periodicals and give a brief description of each, along with subscription information. But dig this! There is also a complete alphabetical listing by song title of every song printed in the N. Y. Broadside, this Broadside, and (so help me!) a twenty-page listing of every song printed in Sing Out and the Oak Publications.

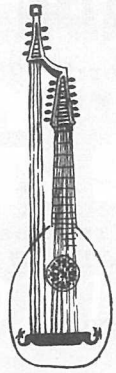
The catalogue then concludes with a thirty-five page foray into instruments, strings, and accessories, with informative glossaries so you can figure out what it's all about.

Then begins the almanac.

It includes a History of the Martin Guitar Company; listings of folk coffeehouses and night clubs, American and Canadian folk periodicals, and folk societies and organizations; articles on Bluegrass bands, Banjo tuning pegs, Blues harp, Field Collecting, Dobro Guitar, and Handling of Guitars; a chart of fingerpicking styles; information on the copyrighting of songs; and additional listings of Folk Blues Recordings, Folk Festivals, Folk Music & Repair shops, Folk Music and Folklore Journals, Martin Guitar Serial Numbers by years, and a Zodiac with a listing of artists born under each sign.

The concept, scope, and execution of this project makes me wonder. I suspect that if Harry had had any previous idea of what was involved in getting this book off the presses, he would have given up before he really began. But he didn't, and all of us are richer for it.

Harry has bravely marked this issue #1. I hope that it is a prophecy of an annual realization. This is far too valuable an addition to our field to be easily lost. You can help make sure it isn't by ordering your copy. I'm sure you will be able to find that information elsewhere in this issue. Bless you, Harry.



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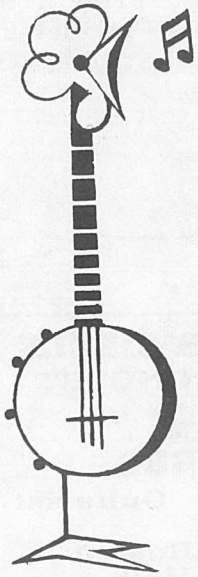

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SEVENTH CIRCLE SCHEDULES OPENING

The idea that coffeehouses are "Devil's dens" will suffer a body blow this next month. The Seventh Circle is expected to open its doors in September, under the sponsorship of the Campus Chaplain's Committee of Christians and Jews. Featuring folk music, drama, jazz, graphics exhibits, and discussion, its aim will be "building interfaith understanding through creative encounter."

Located at 42 Burbank Street, near Symphony Hall, the Seventh Circle will be open to the public Thursdays and Fridays from 8:30 to 12:30, Saturdays from 8:30 to 12:00. An expanded schedule is planned after November 1. A standard menu at modest prices and a door charge of .25 are intended to do as little damage as possible to the student pocketbook.

It is hoped that the wide scope of the programming will create a "renaissance of awareness." In addition to the presentations of art forms, current issues will be discussed by speakers from the area. Free roving seminars on race, education, Urban Renewal, and morality are planned.

The house itself is clean, cozy, and intimate, with the decor intended to stimulate the "search for excellence." The kitchen is in the able hands of Mary Stafford, whom many will remember from the Golden Vanity and Cafe Yana.

The Seventh Circle will be a place to test new ideas, and to consider the worth of old ones.

CHAMBERS BROS. CONTINUE AT UNICORN

The Chambers Brothers, who were featured on last issue's cover, will continue at the Unicorn Coffeehouse through September 12. They present a nightly program of blues, r&b, and gospel.

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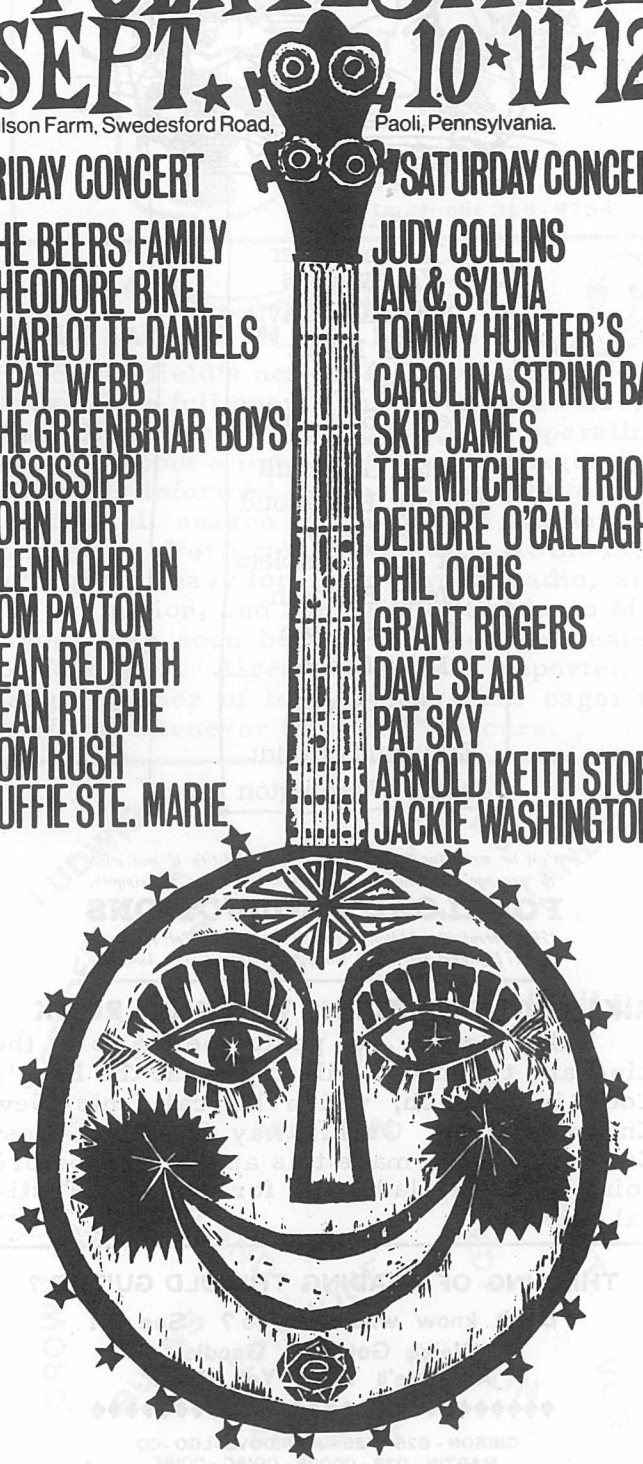

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MIKE COONEY RETURNS TO KING'S ROOK

Mike Cooney, a performer from the itinerant tradition, will appear at the King's Rook in Ipswich, which he calls his New England home. On his way from the West Coast, Mike will make this appearance before going on to Philadelphia for the Folk Festival there.

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Notes from a variant stanza collector

ed. freeman

When I told a friend that I was going to write something favorable about Phil Ochs, he laughed in my face and almost simultaneously reached for my pulse. An understandable reaction. Any true-blue hippie knows that Phil Ochs is at the bottom of the folk barrel, hip-wise. His poetry is awful, his music is worse, he can't sing and he can't play the guitar, and worst of all, his thinking is blatantly SQUARE. Anyone who wants a thoughtful, intelligent analysis of the events of our time would do better to read Walter Lipmann for ten cents a day than to pay a buck fifty for a cup of coffee and two sets of Phil Ochs. Yet I would still defend him as a songwriter and performer, and I would venture to say that most of the criticism levelled against him is invalid because it attacks him on a different level from that on which he operates. Like criticizing pop art because it doesn't look Renaissance enough.

1. Throughout history we have had troubadours whose business it was to travel from town to town spreading the news of the day. Very often their version of the news was editorial in nature. Often their stories were assembled in verse form and set to music. Both verse and music were necessarily crude, because there was a lot to say and the subject matter was constantly changing. I think Phil Ochs can be considered a modern troubadour, in which case it is inconsistent to judge him as an entertainer or as a polished musician. As a troubadour he should be judged only as to how well he gets his point across. He usually gets it across pretty well.

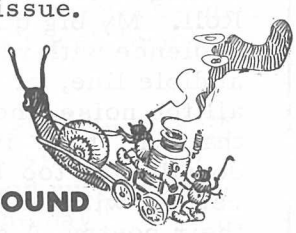
2. The subjects Ochs chooses to write about are usually difficult to describe in a poetic manner. Guthrie and Dylan may have succeeded here where he fails, but almost always at the expense of clarity and completeness. The story, the "plot," is usually more understandable in one of Ochs' songs than in the songs of more poetically-minded writers.

3. Phil Ochs' songs fulfill a need; they are obviously inspirational to some people. If you take a good hard look at some of the freedom songs coming out of the South today, you will find that many are very bad songs in every respect. Yet they are doing their job, and cannot be criticized because they do not come up to the standards set for other forms of music. Ditto for Phil Ochs.

4. Phil Ochs, as with many other performers, has the bad luck to be associated with the "folk" thing, which includes a lot of slobbery love-and-masochism song writers and imagists with empty heads who look hurt, which is reason enough to be accepted by the "folk" thing. The "folk" thing has its own

good for "folk" people, but lethal to outsiders. Phil Ochs should be considered an outsider.

So much for folk, et. al., music. Now for all you diehards who feel cheated unless you get in your bi-weekly dose of Dylan literature, the following: On talking with Mike Bloomfield, lead guitarist for the Butterfield Band, the following facts emerged about the Dylan fiasco at Newport: First of all, it was not the entire Butterfield Band that played with Dylan, but rather three musicians from the band (including Bloomfield), and three others of undetermined origin. Secondly, and most important, Dylan had never appeared on stage with a band before Newport. He is not used to working with a band, except in a recording studio. The reason he only played three songs was because he was unable to work out any more with the band. Bloomfield was standing next to Dylan on stage and did not hear any booing, and is reasonably certain that Dylan didn't hear any either. Dylan left after three numbers because that was all he had intended to play. He looked disgusted because he hadn't been able to get together with the band on stage, not because of the audience reaction. Such is the story from the horse's mouth. Phase out whatever was said to the contrary in the last issue.



NEW ISSUE OF FOLKIN' AROUND FINALLY OUT

The delays which accompanied Editor Larry McComb's move to Chicago have all been resolved, and Folkin' Around, issue No. 6, is now available. Larry promises that from this point on, regularity of publication will be strictly adhered to.

CLASSIFIED ADS

For Sale: Six-month old "Golden Autoharp" by Oscar Schmidt, with case. State your price. Kathy Kaplan, 3247 Perry Avenue, Oceanside, N.Y. In N.Y. call RO6-9303.

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PESKY SARPENT IN FULL SWING

Springfield's newest folk club and coffeehouse is in full operation. Located at 612 1/2 Page Boulevard, the club has been operating now for about a month. Owner-manager Jay Avon has informed us that he expects to present a full season of the best in folk entertainment. Performers who work at the club are given heavy local newspaper, radio, and TV promotion, and Springfield (thanks to Mr. Avon) may soon become another hot center of folk fans. Already there is reported a large number of local performers eager to perform whenever the chance occurs.

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5 & 20 ????????????????????

It was a great pleasure to meet our friend Mark Spoelstra at Newport this summer, after not seeing him for many months. At that time, we discussed a song column, the first installment of which you will find below. We don't promise any regularity in the beginning, but we hope that as our communications with the West Coast improve, so will the arrival of Mark's columns.

We had another outdoor concert this summer at Big Sur. Joan Baez, Malvina Reynolds, Dick and Mimi Farina, Nancy Carlen and myself. Last year, it started with two days of discussion groups concerned with the topic of "New Folk Music" and concluded with the concert. This year was a panel discussion concerned with "the British Invasion" and concluded with the concert, as before. The panel was more or less directed by Ralph Gleason, San Francisco columnist and folk music critic.

Firstly, the panel discussion had little to do with whatever the British Invasion is. It centered mostly around Joan Baez's following Bob Dylan in going R&R. The panel was in agreement that we should all do so... except for me. Actually, the whole discussion was of no use and pretty boring, and the audience was quite confused on what the hell we were talking about.

What difference does it make...as far as I'm concerned, people should sing what they want to and how they want to, image or no image. However, I personally feel there is far more music of merit in Rhythm and Blues than in Rock and Roll. No one on the panel seemed to realize there was a difference. Joan was thoroughly confused by the distinction, and the dollar sign prevented anyone else on the panel from being interested. I guess the whole rationale is that one reaches a larger audience in the idiom of Rock and Roll. My big question is: reaches a larger audience with what? Malvina says that if one audible line, of importance, sneaks through all the noise, then with the millions of people that will hear it--it is worth it. What a let-down! It's too bad that people are not concerned with their music being as good as their poetry. A good blues instrumental does more for peace in the world than a song of good words with bashy music. Makin' the scene for a better world can be done in a million ways. But you can only dress it up so much until you hide it. And the dress becomes more important than the object. I don't like the feeling that is in all of this. Dance the truth away. Just put a beat to it and forget about it. When you hear the sirens, just turn up the hi-fi a bit. Party music is great when there's a party going on. But if a party is being made out of important music, then everyone should be invited. Get your records sold in Red China. And if they can understand the words better than I can through all the noise, great! I can't help but think the simpler approach is the far more positive one. And yet, I'm willing to admit the Beatles in Peking would be one of the greatest things that ever happened. I mean if it breaks the ice and works. But then that part of the world might not NEED the beat like we do. The Beatles have made it pretty clear that they don't care much about anything--except money. Their "sound," therefore, goes along with it. It might be nice if some other parts of the world were to hear that some of us do care, about other people, at least. It has to sound like it too.

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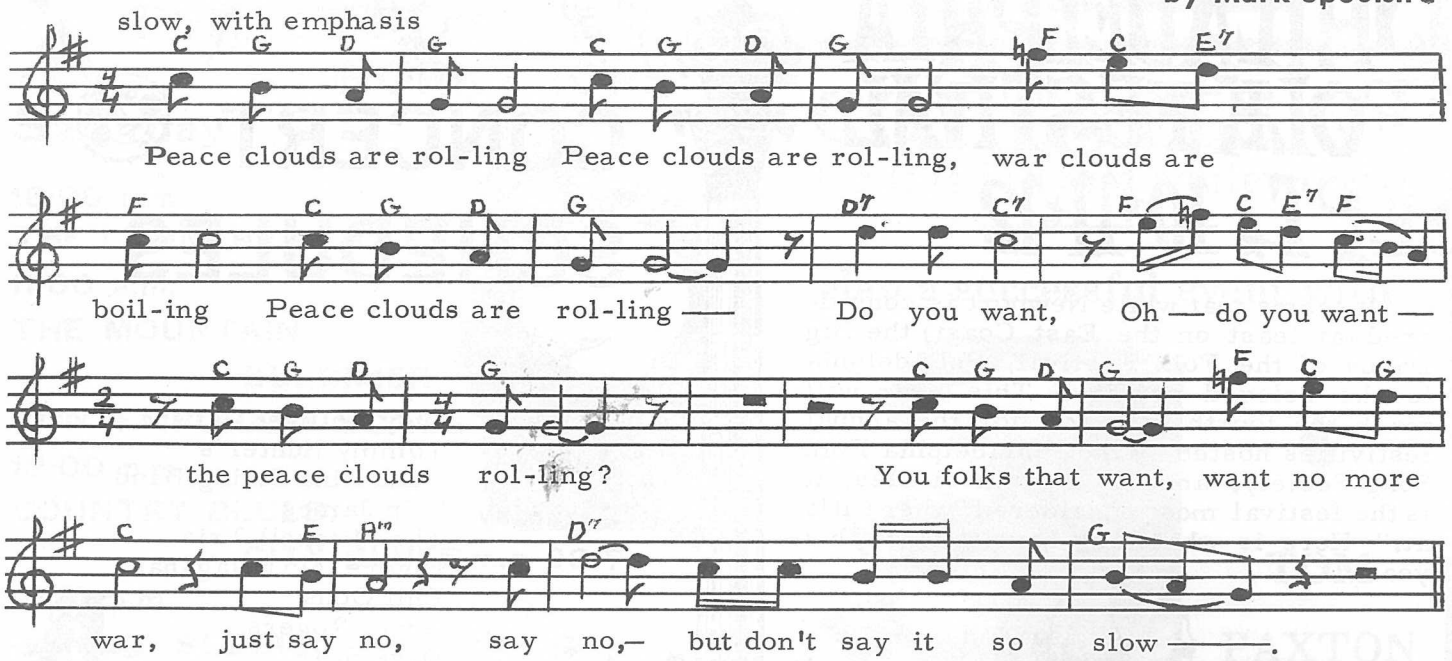
Don't Say It So Slow

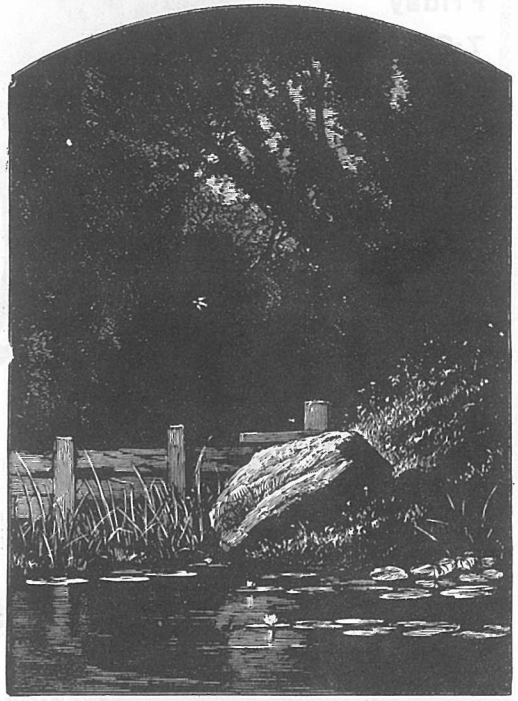
words & music
by Mark Spoelstra



2. I see you sleeping, I hear you moaning
   You have no footsteps, you're good at groaning
   All the while, oh, all the while
   War clouds are boiling
   Your brain must hurt from righteous vows
   Your vows mean nothing, speak loud
   and stop the war cloud.

3. Plains of Montana, swamps of Louisiana
   Sand dunes of Pismo, desert of New Mexico
   People say, "God will save the day,
   God will save the day"
   Don't leave it to God, please not this time
   It's your turn, and mine — don't let us burn.

4. Stop blaming "them" for what you've done
   Indifferent minds are worse than guns
   Say no, say no right now
   Time will allow
   You folks that want, want no more war
   Please say no, say no, but don't say it
   so slow.



c by Mark Spoelstra, 1963.

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PHILADELPHIA FOLK FESTIVAL SEPT. 10*11*12

CONCERT SCHEDULES

It seems that while Newport is considered (at least on the East Coast) the Big Daddy of the Folk Festival, Philadelphia is the beloved prodigy. This year will mark the fourth in a row for the annual festivities hosted by the Philadelphia Folk Song Society, and, in certain circles, it is the festival most considered "where it's at." Here is what they have to offer this year.

Friday
7:00 p.m.

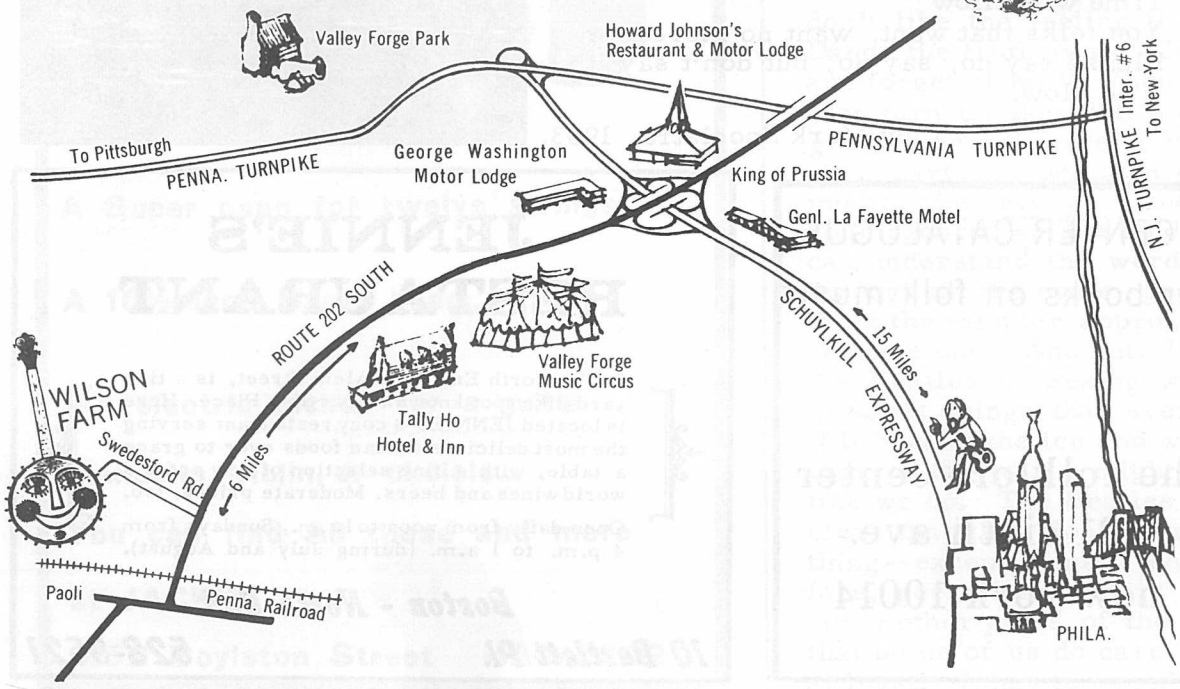
The Beers Family
Theodore Bikel
Charlotte Daniels & Pat Webb
The Greenbriar Boys
Mississippi John Hurt
Glenn Ohrlin
Tom Paxton
Jean Redpath
Jean Ritchie
Tom Rush
Buffy Ste. Marie

Saturday
7:00 p.m.

Judy Collins
Tommy Hunter's Carolina String Band
Skip James
The Mitchell Trio
Diedre O'Callagahan
Phil Ochs
Grant Rogers
Dave Sear
Pat Sky
Arnold Keith Storm
Jackie Washington

Sunday 3:00 p.m.

The Pennywhistlers (Eastern European)
The Bagpipers (Scottish)
Hassan, Okya & The Ishangi Dancers (African)



TRAVEL DIRECTIONS

BY TRAIN
Penna. Railroad Trains from Phila. Suburban Station or 30th Street Station direct to Paoli.

BY BUS
Red Arrow Lines Route Z from 62nd and Malvern Sts. or take Norristown car from 69th Street Terminal to Villanova then Red Arrow Route Z to Paoli.

BY CAR
From Philadelphia: Out Schuykill Expressway to King of Prussia, take Route 202 SOUTH about 5 miles to Swedesford Rd. and turn right (WATCH FOR FESTIVAL SIGNS).

From New York: Take N.J. Turnpike South to Penna. Turnpike. Proceed to Valley Forge Exit and take Route 202 South to Swedesford Rd., turn right (WATCH FOR FESTIVAL SIGNS).

PHILADELPHIA FOLK FESTIVAL WORKSHOPS

Saturday

10:00 a.m.
THE COUNTRY FIDDLE
11:00 a.m.
THE MOUNTAIN DULCIMER
CONTEMPORARY SONGS
12:00 p.m.
COUNTRY BLUES, CITY BLUES
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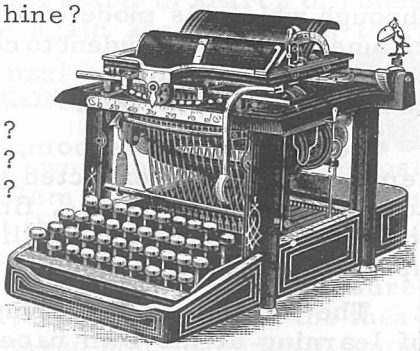

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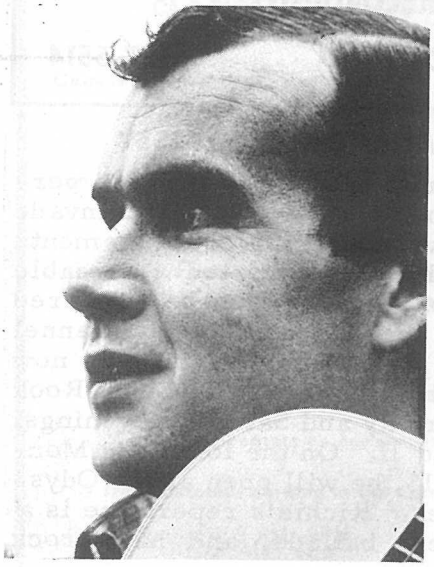
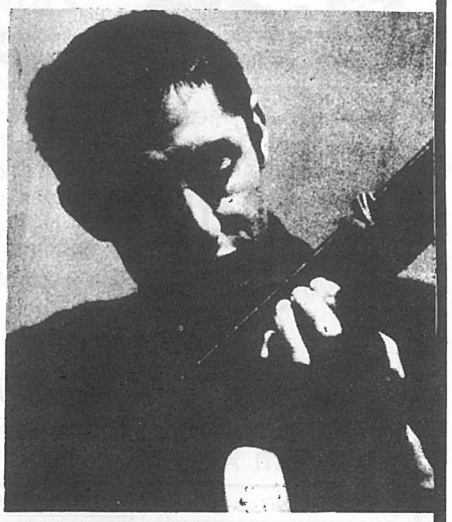


TOM PAXTON

or



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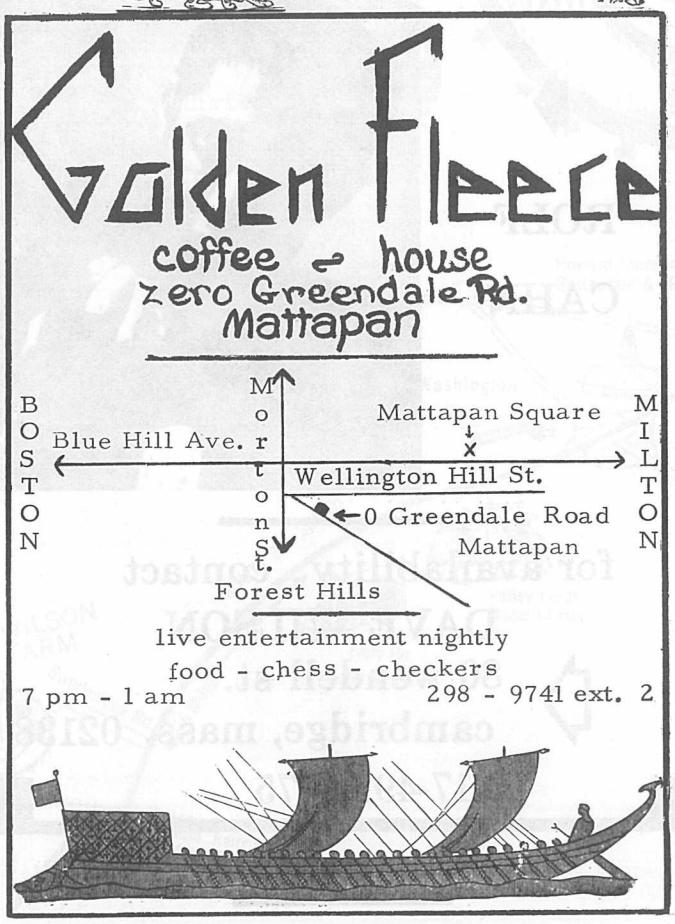
RICHIE HAVENS AT ROOK & ODYSSEY

Richie Havens, one of the newest performers of the Grossman agency, will invade this area for two consecutive engagements this month. Richie, who created a sizeable stir several months ago when he appeared with his trio at the Unicorn and on Channel 2's now expired Folk Music U.S.A., is now a solo act. He will appear at the King's Rook in Ipswich on Friday and Saturday evenings, September 10 and 11. On the following Monday, September 13, he will open at the Odyssey for one week. Richie's repertoire is a mixture of blues, ballads, and hard rock tunes.



As we live now, with a whole generation of young people who have come to know and accept coffeehouses for what they are in our area, a lament for what they were once and could still yet be seems appropriate. Tom, the case is yours.

DIOGENES & THE LIONS

by Thomas Boulione

"Where men of differing judgements croud...that's a coffee house. For where should men discourse so free as there."

from The English Pamphleteer, ca. 1665

The Cafe Orleans menu displays the above quote which, it seems, has been overlooked for about 300 years. Coffee houses, as I grew to know them (about three years ago), were places in which people of a creative spirit could gather. While enjoying their surroundings, they would generally lament the deplorable state of their environment, and work to develop at least some semblance of sanity in as large a chunk of their world as they could cope with. Being of the creative ilk (and usually subconsciously avoiding physical labor), the modes of their endeavor were almost always those of the arts.

If not products of their environment, these people were at least a result of it. They scanned their surroundings with the surgically keen eye of youth, rejecting what they found as being invalid, irrational, and/or repulsive. They separated themselves both psychologically and physically from the conventional theatres of inquiry and learning.

Upon arriving on campus, these people began to discover that college wasn't the ivy-covered-halls-of-traditional-Greek-knowledge-for-knowledge's-sake-alone sort of an atmosphere. They were suddenly confronted with the false sense of urgency brought about by the shallow approach to education fostered by our industrial need for automated young men and women. There was no room for truly original thought or thorough intellectual investigation of the issues or problems in which the student was really interested. Too often, the narrow, irresolute corridors through which his mode of thought was being channeled led the student to conclude only that these corridors did not lead in the direction of his true involvement.

Leaving the classroom, he met his contemporaries, and expected people as eager to partake of life as he, finding instead the very people he was struggling to avoid—the apathetic, the detached, the unconcerned.

The student on the campus saw no hope of learning at his own pace and in his own direction. He felt the silent antagonism of the other students, and of many of his in-

structors. This student saw only one hope for attaining a meaningful education, and that was to abandon (either psychologically or physically) formal education and form his own "College," studying in the purest sense he knew. His instructors were the books he bought and the friends that he chose. His classrooms were the apartments, the taverns, and the bookstores. His laboratories were the streets, the subways, and the bedrooms. And the seminar rooms were the coffeehouses.

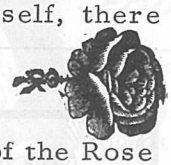
It wasn't an easy task, but the student realized this when he made his move, and saw no alternative. But no matter what the result, he was generally the more expansive person for it. He achieved a sense of freedom that he never found on campus—the freedom to explore and be explored, to learn what he wanted to know, with no waiting for class to open, and none of the inertia so prevalent on his campus. It's there—go find it and it's yours—now!

He, and his coffee house, were the results. And his coffee house was something to behold. It was a forum calculated to stimulate thought on the significant topics with which he was concerned. These were the issues of life, of society, of himself. And the media in which these statements, diatribes, discussions, and suggestions were presented were all the art forms which could get into a coffee house: Cinema, drama, poetry, music, literature, graphic and physical art, and even occasional lectures.

But those were the good old days. Today, most coffee houses are either coffee houses trying to be restaurants, or restaurants trying to be coffee houses, with resulting disaster to all concerned. Imagination no longer runs rampant; there is no longer an occasion for experimentation. All that that seems to remain is the coffee house menu.

But there are outposts in which traditional coffeehouses still exist. I've stumbled across one in my limited travel through Canada, and I've heard of others on the West Coast. People tell me that not too long ago there were one or two in the Village. Perhaps as the potentially creative spirit in search of honest expression once again asserts itself, there will be more.

ROSE BEGINS SECOND SEASON SEPTEMBER 8



Greg DiBella, owner-manager of the Rose Coffeehouse on Salem Street in the North End has revealed that the Rose will open its second season on Wednesday night, September 8th. Full plans were not yet ready for disclosure, but Greg did say that the success of the theatre productions staged last season will figure prominently in the upcoming year's programs.

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BLUEGRASS WORLD'S FIRST FESTIVAL NEXT WEEKEND

The first of an intended annual Bluegrass Festival will be held next weekend, September 3 - 5, in Fincastle, Virginia. Cantrell's Horse Farm will provide the grounds for this premier, which will feature the music of Bill Monroe and his Blue Grass Cutups, the Stanley Brothers, the Osborne Brothers, Mac Wiseman, Clyde Moody, Howdy Forrester, and Doc Watson.

Fincastle is only 12 miles north of Roanoke, and a large camping area is prepared for those attendees who care to economize. Tickets for the weekend's entire program are only $6.50.

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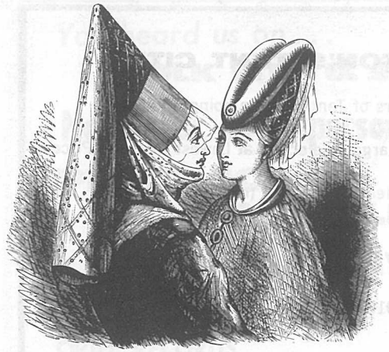

SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made by the clubs

Mooncusser

August

F 27
Sa 28 } Doc Watson
Su 29
M 30 Hoot
Tu 31 Jim Kweskin & the Jug Band

September

W 1
thru } Jim Kweskin & the Jug Band
Su 5

END OF SEASON

Club 47. Inc.

UN4-3266

August

F 27
Sa 28 } The Beers Family
Su 29 Hoot
M 30 Les Daniels
Tu 31 Ray Pong/ The Ragpickers

September

W 1 Tom Rush
Th 2 The Trols
F 3
Sa 4 } Eric Andersen
Su 5 Hoot
M 6 The Lost
Tu 7 Jim Kweskin
W 8
Th 9 } Jean Redpath
F 10 Charles River Valley Boys
Sa 11 Tony & Irene Saletan
Su 12 Old Time Movies: Charlie Chaplin/ "The Adventures of Sir Galahad" Part I
M 13
Tu 14 } Skip James
W 15 Charles River Valley Boys

Unicorn 262-9711

In Boston

August

F 27
thru } The Chambers Brothers
Sept.
Su 12

Every Monday: Hoot w/WBZ's Jeff Kaye

Loft

LA3-8443

Schedule not available at time of publication.

Odyssey 523-9457

August

F 27
Sa 28 } Jesse Colin Young and Jerry Corbitt
Su 29 Closed
M 30
Tu 31 } The Trols

September

W 1 The Trols
Th 2
thru } The Ragpickers
Sa 4
Su 5 closed
M 6
thru } To be announced
Sa 11
Su 12 closed
M 13
thru } Richie Havens
W 15

Turk's Head

August 227-3524

F 27 Peter Childs
Sa 28 Tony Townsend
Su 29 Michael Kac
M 30 Leonda
Tu 31 Rudolpe Houk

September

W 1 Tony Townsend
Th 2 Nancy Michaels
F 3 Leonda
Sa 4 Rob & Gretchen
Su 5 Rogelio Reyes
M 6 Ed Freeman
Tu 7 Peter Childs
W 8 Ray Pong
Th 9 Nancy Michaels
F 10 Leonda
Sa 11 Flamenco
Su 12 Michael Kac
M 13 Ed Freeman
Tu 14 Peter Childs
W 15 Ray Pong

Orleans

LA3-9391

August

F 27 Ray Pong
Sa 28 Michael Kac
Su 29 Paul MacNeil
M 30 Peter Childs
Tu 31 Ed Freeman

September

W 1 Jeff Gutcheon ragtime
Th 2 Walter Bjorkman
F 3 Steve Koretz (he's back!)
Sa 4 Introducing Bart Massey
Su 5 Ed Freeman
M 6 Paul MacNeil
Tu 7 Steve Koretz
W 8 Jeff Gutcheon ragtime
Th 9 Joan Minkoff Elizabethan
F 10 Ray Pong
Sa 11 Michael Kac
Su 12 Bart Massey
M 13 Peter Childs
Tu 14 Walter Bjorkman
W 15 Skip James

the Freebies...

by Lurtsema

King's Rook

August 1-356-9754

F 27 Tom Paxton
Sa 28 Peter Childs
Su 29 Peter Childs
M 30 Hoot
Tu 31 King's Rook Au Go Go

September

W 1 John Perry
Th 2
F 3 } Michael Cooney
Sa 4
Su 5 Peter Childs
M 6 Hoot
Tu 7 King's Rook Au Go Go
W 8 John Perry
Th 9 To be announced
F 10
Sa 11 } Ritchie Havens
Su 12 Peter Childs
M 13 Hoot
Tu 14 King's Rook Au Go Go
W 15 John Perry

Tete a Tete

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Aug. 27
thru } Sandi Patterson and Phil Way
Sept. 7

Sept. 7
thru } Sandi Patterson
Sept. 15

Sundays Hoot
Mondays Closed

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August

F 23 First Freedom Folk Festival Pt. II - Performance Tapes Saturday afternoon concert

F 3 First Freedom Folk Festival Pt. III - Performance Tapes Saturday Evening Concert

F 10 A resampling of Folk Legacy

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Boar's Head

August

F 27
Sa 28 } John Perry
Su 29 To be announced
M 30 Hoot
Tu 31 Sue Hoover

September

W 1
Th 2 } Sue Hoover
F 3
Sa 4
Su 5 } None Such River Singers
M 6 Lawrence Armstrong Flamenco
Tu 7
thru } Seth Evans
Sa 11

END OF SEASON

Golden Fleece

August 298-9741 ext. 2

F 27 Rock concert and hoot
Sa 28 The Interludes
Esther Lee Stromberg (Israeli folk songs)
Jef Lowell & Troupe
Rob & Kendall
Su 29 Robert Stogsdill & Kendall Steiman
M 30 Folk hoot
Tu 31 Rock concert & hoot

September

W 1
} Jef Lowell & Troupe
John Carter
Th 2 Dick Witherspoon
F 3 Rock concert
Sa 4 Dave Buckman
John Carter
Jef Lowell & Troupe
Rob & Kendall
Su 5 Rob & Kendall and others
M 6 Folk Hoot
Tu 7 Rock Hoot
W 8
} Jef Lowell & Troupe
Dick Witherspoon
Th 9 Kendall Steiman
F 10 Rock Concert
Sa 11 The Interludes
Jef Lowell & Troupe
Su 12 Robert Stogsdill & Kendall Steiman
M 13 Folk Hoot
Tu 14 } Jef Lowell & Troupe
W 15 Kendall Steiman

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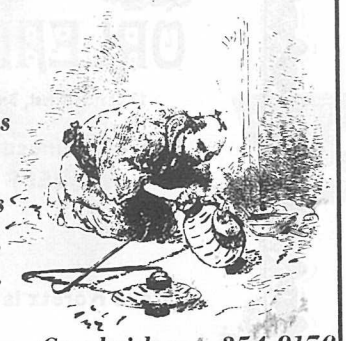

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CLUB 47 ANNOUNCES FALL SCHEDULING

In their fall program, Club 47 has incorporated several interesting innovations. Beginning Sunday, September 12, Old Time Movies will be shown twice a month. In addition to the full-length films, each movie night will feature a segment of the serial, "The Adventures of Sir Galahad."

Beginning in October, the club will resume their classical music program. The new program promises an inclusion of much contemporary classical music, including some first performances by the composers. Also scheduled for October re-opening are the children's programs, this year with expansion planned to include not only concerts, but films and classical music as well.

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SO MANY ROADS

John Hammond

Vanguard VRS-9178

I can't help but admire John Hammond's ability to so embody a style of singing as well as he has done. Still, I do not really sense conviction in his singing. This album (like the two previous releases) presents Hammond at his best, and Hammond fans, of which there are a great many, cannot ask for much more.

Johnny wends his way with expertise through a dozen good solid blues written by some of the giants, Willie Dixon, Muddy Waters, Lil Son Jackson, E. McDaniels, Big Joe Williams, and Robert Johnson.

Johnny is backed up expertly by Michael Bloomfield on piano, C. D. Musselwhite on harmonica, Jaime Robertson on guitar, Mark Levon Helm on drums, Jimmy Lewis on bass, and Eric Hudson on the Hammond organ.

Like I say: You dig Hammond, you'll dig this.

dave wilson

THE REISSUES - OLD TIMEY

by Phil Spiro

The Old Timey label is run by Chris Strachwitz, the genial proprietor of Arhoolie records. The remastering is good, the notes are good to excellent, and the music is first rate. All releases are Southern white, early 20's to late 30's, with two cuts from the early 50's.

****

OLD-TIME SOUTHERN DANCE MUSIC
THE STRING BANDS (VOL. 1)

OT-100

A gem of a record – not a weak cut in the house. Many instrumentals, some singing, and much musical (not verbal) nuttery of the Holy Modal Rounders variety. Choosing the best cuts is very nearly impossible, but for what it's worth, the following are nominated: "If the River Was Whiskey (Hesitation Blues)" – Charlie Poole and the North Carolina Ramblers; "Allen Brothers Rag"; "Jackson Stomp" – Mississippi Mud Steppers; "Hawkins Rag" – Gid Janner and His Skillet Lickers; "Train 45" – Grayson and Whitter; and "Hometown Blues" – Roane County Ramblers. Unreservedly recommended to one and all.

Reviews

OLD-TIME SOUTHERN DANCE MUSIC
THE STRING BANDS (VOL. 2)

OT-101

Now here is an odd bird – Vol. 1 was of uniformly high caliber throughout, but this record stands on one unbelievably fine cut. The rest of the record is quite good, but compared to Eck Robertson's solo fiddle version of "Sally Gooden," – forget it! According to a moderately reliable source, "Sally Gooden" was the first piece of country music to be recorded. This smacks of the romantic, for, if it is true, country music has gone hell-for-leather downhill ever since. Listen to it and see for yourself. Don't forget to listen to the rest of the record – it's good, too.

OLD-TIME SOUTHERN DANCE MUSIC
BALLADS AND SONGS

OT-102

The first side features three excellent cuts by Grayson and Whitter (fiddle and guitar): "Rose Conley," "Little Maggie," and "Handsome Molly." (Idea – how about a Grayson and Whitter record?) Cliff Carlisle comes through with a fine dobro version of "Black Jack David," as does Wade Mainer with "Old Ruben." Add "Pretty Polly," by Lily Mae Medford, and you have the better part of a side composed of familiar songs done in the old-time manner. The material on the second side is both less familiar and less interesting. There is some unusual singing (with fine dobro work) by Tarlton and Darby on "Frankie Dean," a "Frankie and Albert/Johnny" variant, and a very good "Deep Elm Blues" by the Lone Star Cowboys. First side strong, second side average, notes both accurate and comprehensive – a good record for those already interested in old-timey music.

BORN WITH
THE BLUES

Perry Bradford

Oak Publications
CT 2039

In Born With The Blues, Perry Bradford pretty well dispells the mythology that jazz was originated in the brothels of New Orleans. His story of the development of Negro music into an American industry is colorful, surprising, and informative.

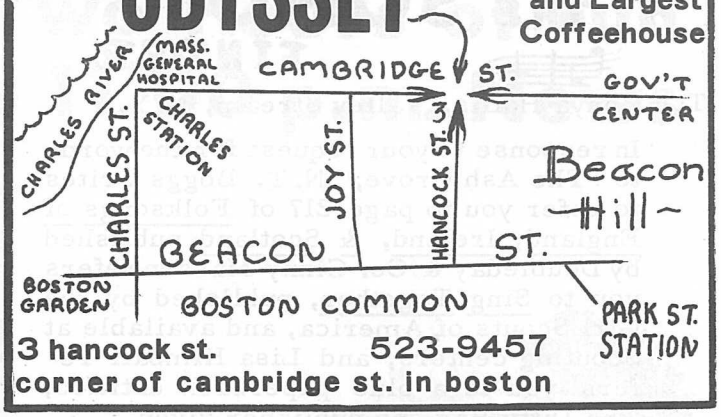
Also included in this, Oak's first foray into the hard cover market, 175 pages, are 50 pages of early photos of Negro performers and Bradford's original song scores.

The major weakness of the book lies in Perry's own sense of persecution. In his foreward to the book, Noble Sissle says, "Read his story and have fun – you'll find no bitterness or hatred in it." This is ill preparation for the 150 pages of vituperative bitterness which follows. Perry Bradford was no doubt cheated, ill-treated, and misused, but that is perhaps worthy of a book of its own. I fail to see its usefulness in a book which purports to be a true history of the development of blues and jazz.

While my sympathies remain with Mr. Bradford, what literary faculties I possess are outraged by the cry-baby approach which pervades this book.

It mars the use of what could have been a most valuable reference book, but is now only of limited use.

dave wilson

the ODYSSEY
Boston's Newest and Largest Coffeehouse


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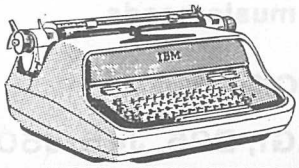
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THE SONG FINDER

TO: Genya Hollis, Valley Stream, N.Y.

In response to your request for the words to "The Ash Grove," N. T. Boggs writes to refer you to page 217 of Folksongs of England, Ireland, & Scotland published by Doubleday & Co. Ginny Masson refers you to Sing Together, published by the Girl Scouts of America, and available at Scouting centers, and Lisa Kimball refers you to a blue paperback entitled, The Ditty Bag, no publisher given.

TO: Larry McCombs (now in Chicago)

Words & chords for "Cigarettes and Coffee Blues" are enroute to you via mail. Mike Devlin also refers you to Columbia album recordings by Marty Robbins, and Lefty Frizzel.

TO: Bob Brooks, Dedham, Mass.

The song you are looking for is entitled "The Humble Song," was written by Pat & Victoria, and is scheduled for publication in this magazine within the next month.

TO: Jeff Cunningham

"Early Morning Rain" was written by Gordon Lightfoot for Ian & Sylvia. It is the title of their most recent Vanguard Album. It is also performed by Peter, Paul & Mary, and by Judy Collins on her 5th Album, released this month.

******

Here are a couple more we are stumped on, and hope that some of our readers will be able to supply some answers:

Frank Brandon, of Fultonville, N.Y., is looking for a song about a monkey whose owner turns his into a man. The song contains these lines:

"You made a man out of me, and Red I'm going to make a monkey out of you."

Sara Sharpe of Tampa, Florida is looking for an old Mexican song, title unknown, which includes the following two verses:

"Me he do comer esa tuna/Aunque me ingue las manos/Guadalajara en un llano/Mejico en una la guna."

Suzanne Gammon of Scituate, Mass. is looking for the words to the song, "Erev Shel Shoshanim."

And lastly for this issue, our editor is looking for words, music, or a recording of a song about a runaway train, which he remembers from his far distant past. He says it contains the following lines as part of the chorus:

"The runaway train flew down the track, and she blew, she blew."

Humor him!

NEW PERFORMER AT ORLEANS

A performer new to the Boston area will appear at the Orleans coffeehouse on Charles Street. Bart Massey, a singer-guitarist, is originally from Morgan County, Georgia. His repertoire consists primarily of traditional material, ballads, and country music. He is scheduled to appear at the Orleans on September 4 and 12.

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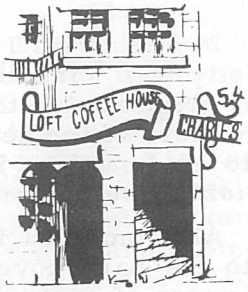

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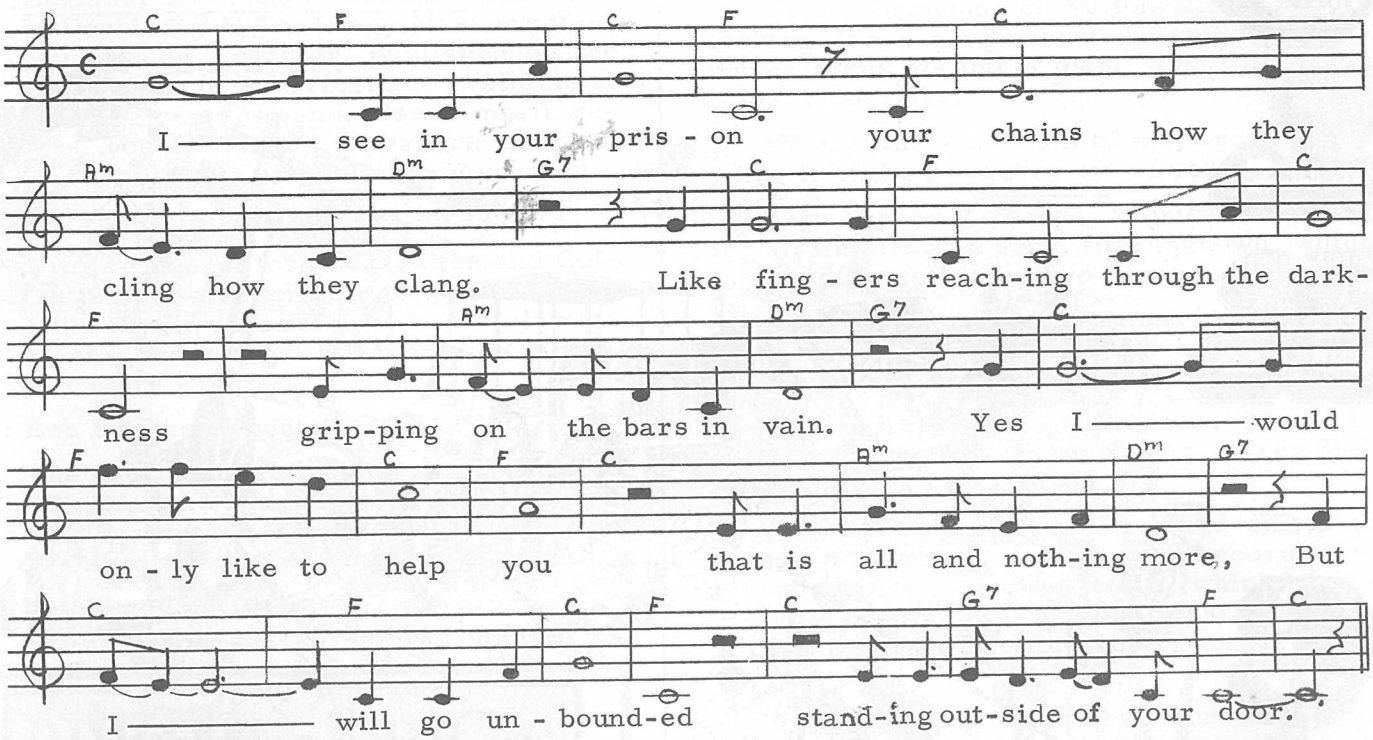
BROADCAST in STEREO

I Shall Go Unbounded

by Eric Andersen



2. You don't have to bend for me
I'm only watching but I will not blame
No, you don't have to send for me
My eyes will only mirror out your name
I would only like to show you...
That is all and nothing more
But I will go unbounded
Looking outside your door.

3. You do what you have to do
Right or wrong; weak or strong
And if you see me by the crossroads
Remember me, before passing on
I would only like to tell you...
That is all and nothing more
But I will go unbounded
Listening outside of your door.

4. Yes, I see in your prisons
Your chains how they clamor, how they clang
Like fingers reaching through the darkness
Gripping on the bars in vain
Yes, I would only like to know you...
That is all and nothing more
But I will go Unbounded
Waiting outside of your door.

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SPOTLIGHT

Gil de Jesus

Gil de Jesus has been playing classical and Flamenco guitar in the Boston area coffeehouses and folk clubs for the last two years. Recently, in association with Jose Costa, he co-founded the Boston Guitar Circle.

Gil was born on the Island of Madeira, off the coast of Portugal. He came to the United States in 1947. Music has been his constant interest since Junior High School. Beside being a guitarist, he also played bassoon and saxophone professionally for several years.

He studied at the Boston Conservatory of Music and graduated with a Bachelor of Music Degree. Before devoting himself full time to the guitar, he was bassoonist with the Rhode Island Philharmonic and the Birmingham (Alabama) Symphony for three seasons each.

After hearing Andres Segovia, and having a lengthy interview with the master, Gil decided to devote himself full time to the guitar. He studied in Washington D. C. with Sophocles Papas.

His repertoire includes not only the classical and Flamenco, but also the songs (Fados) of Portugal, South America and Brazil.

He has taught general music in high schools and guitar for the University of Alabama and New England Conservatory. His programs have ranged from several concert halls to most of the coffee houses in New England and the south.

Gil was the founder and past president of the Birmingham Society of the Classic Guitar and, as previously mentioned, is presently one of the founders and corresponding secretary for Boston Guitar Circle, Inc.

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INDEX OF POPULAR MUSIC - VOL. II

Volume II of an intended seven-volume index of popular music will be released this month by Adrian Press. This volume will encompass the pop music of 1940-49. Edited by Nat Shapiro, the text catalogues significant songs from the popular, country & western, r&b, folk, jazz, theatre, film, radio, and TV idioms.

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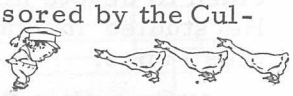
Bits & Pieces

PHIL OCHS will give his first Boston Concert in early November***Looks like BOB DYLAN will do a two nighter in Boston this fall***DICK & MIMI will return to Boston for a few nights to play at 47 and take part in the club's sponsored benefit for the "BREATH OF LIFE CLUB" at the War Memorial Auditorium on October 2nd***Title is as yet unknown, but a new folk mag with touches of pop and rock will debut this month from CHARLTON PUBLICATIONS***JOHN DENVER is the replacement for CHAD MITCHELL with the MITCHELL TRIO***For a real eyeful, look at the RICHARD-DYER-BENNETT record listing in your copy of the DENVER FOLKLORE CATALOGUE AND ALMANAC when you get it***SMOKEY'S is the name of a new club in Washington D.C. which will feature Folk & Folk/Rock under ownership of Jack Boyle***VANGUARD has just released a single of JOAN BAEZ singing PHIL OCH'S "THERE BUT FOR FORTUNE." It was in the top ten in Great Britain last week*** "EVE OF DESTRUCTION," as sung by BARRY MC GUIRE former NEW CHRISTY MINSTREL, has broken the taboo against protest material by many radio stations, and you can expect many like tunes to follow*** Front page headlines on BILLBOARD proclaimed last week that the new thing in pop music was FOLK & ROCK & PROTEST*** DAVID BLUE used to be DAVE COHEN*** JUDY COLLINS' 5th album due from ELEKTRA this week***A slight problem has held up the PAUL BUTTERFIELD ALBUM. Now scheduled for an October release***TAJ MAHAL with his new group, THE RISING SONS, have been signed by COLUMBIA records***NYC's BITTER END is reputed to have gone C&W***T.TEXAS TYLER has been ordained as a minister***PETER LA FARGE has recorded a new album for COLUMBIA*** Plans are underway for a three-day folk festival at the Prudential center, as part of a winter festival of the arts sponsored by the Cultural Foundation of Boston.



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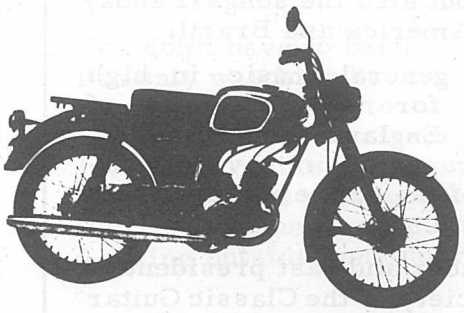

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SUZUKI TRAIL 80 MODEL K15

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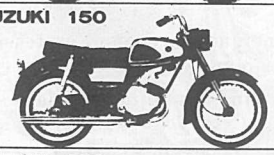
Maximum output:	8.0hp 7000rpm
Maximum speed:	57mph (90km h) with touring gearing
	35mph (55km h) with power gearing
Fuel consumption:	154mi. per U.S.gal. (65km l)
Starting:	Kick
Transmission:	4-speed constantmesh
Dry weight:	165 lbs (75kg)
Suspension, front:	Telescopic, oil damper
Suspension, rear:	Pivotswing, oil damper

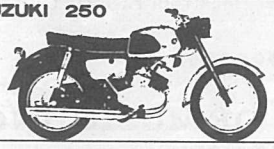
SUZUKI 150



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

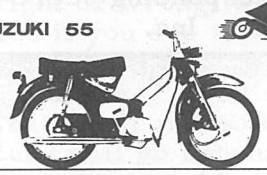
SUZUKI 250



SUZUKI 250 MODEL T10

Type:	250cc, twin cylinder, two-stroke, air-cooled
Maximum output:	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:	Pivotswing, oil damper

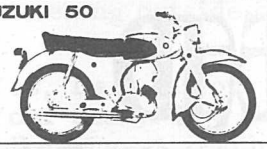
SUZUKI 55



SUZUKI 55 MODEL M31

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

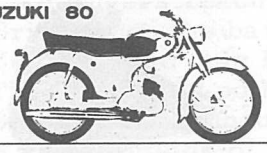
SUZUKI 50



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:	127.6 lbs (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 6000rpm
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
Suspension, rear:	Pivotswing, oil damper

Specifications subject to change without notice.

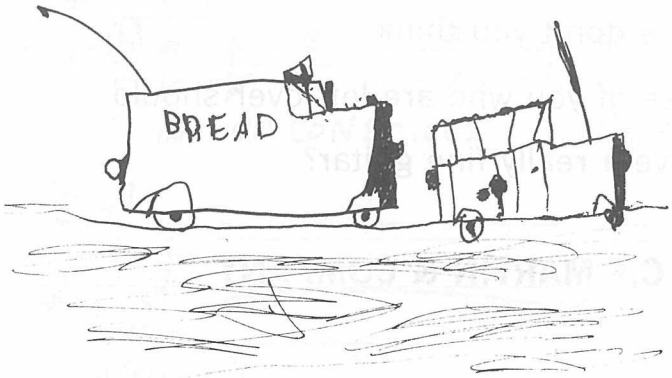
Scooter - Ama 241 Stuart St. Ha 6-5733

ON THE SCENE

with Robert J Lurtsema

David came bouncing in from the porch. "Look Mommy!" Squeezed onto a torn piece of paper was this sketch:

The Art Editor in me struggled to the surface as I craned my neck for a better view. "Hey, that's very good. Where'd he get it?" Caroline's response had an uncharacteristic chill, "He drew it." "Aw, c'mon, no seven-year old..." David knew how to cope with that. He picked up a fresh page and bounced back to the porch. Preceding his triumphant return by one arm's length was a new sketch. This time I suspected he might have used "Uncle Bob" for a model:



Actually I shouldn't have been surprised. Talent is a surplus commodity at the home of Sandy and Caroline Paton. This week-end, for example, their house-guests included the Scottish folksinger Norman Kennedy, Sandy and Jeanie Darlington and Jeannie's sister Sue, banjo player Joel Burkhardt, Howie and Anne Mitchell (with a fascinating array of homemade dulcimers), and the Paton's Folk Legacy partner, Lee Haggerty. The week-end was brimful of music.

There were dulcimer workshops on the dining room table, impromptu bikini'd hoots on the rocks of the trout stream that flows past the front door, recording sessions, sing-alongs in the car, song swappings in the wee small hours, a picnic full of music at the nearby farm of the Trapp family, and a full-fledged folk concert at Jacque's Barn.

This year, for the first time, Huntington Valley would have kindergarten classes in its brand new schoolhouse. David's five-year old brother Robin will be one of the eager tenderfoots. That was all the incentive Caroline and Sandy needed to put together a concert and cook-out, the funds from which would help to heat the extra sessions through a Vermont winter. It seemed as though everyone in Huntington Valley was there, and before long the Patons had them all singing.

Sandy Darlington timed one solo ballad to the flight of a bat that had flown in to see what was going on, then with Joel, Jeanie, and Sue, spread a traditional pageant that ranged from "Amber Tresses" to "Amazing Grace." The audience was fascinated with the quiet authenticity of Howie and Anne Mitchell's mountain dulcimers, and with the bold Scottish ballads and mouth music of Norman Kennedy. Then Sandy and Caroline were back with a big "everybody sing" finale, and the concert was over, the kindergarten coffers were full, and the summer sky didn't have a single spot that wasn't filled with a star.

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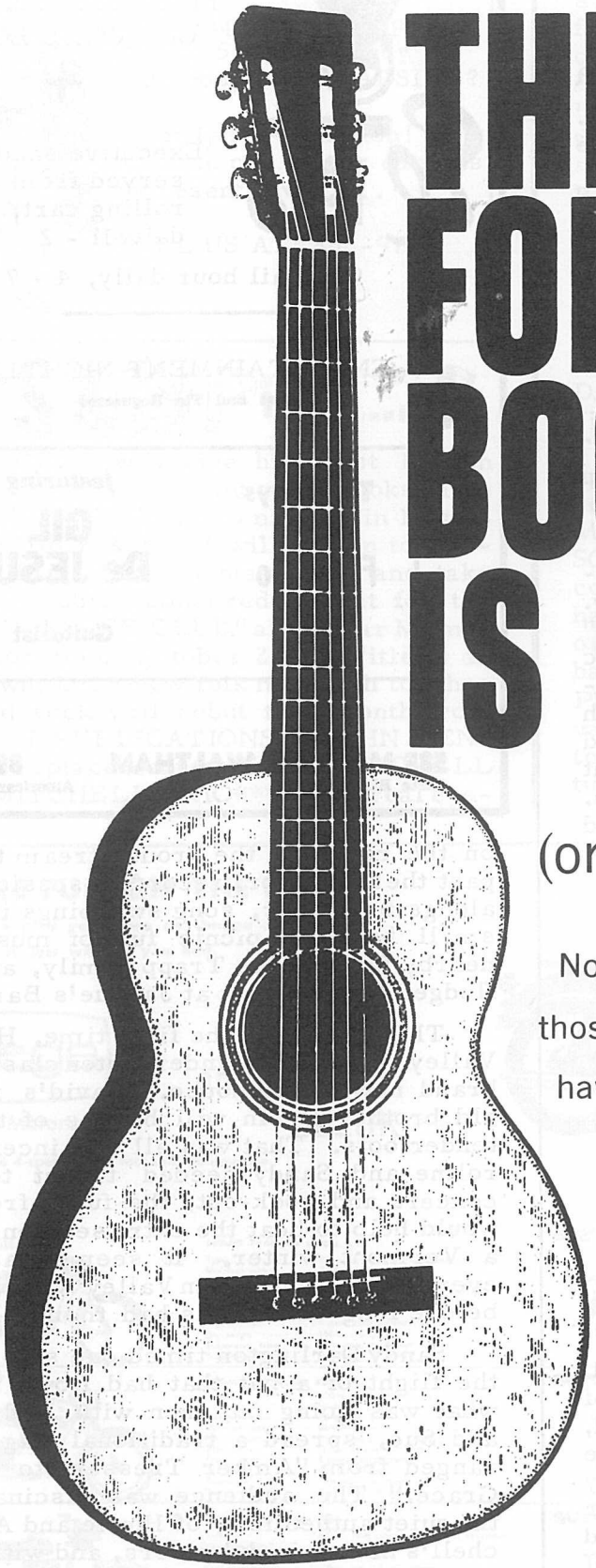

THE FOLK? BOOM IS OVER

(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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EDITOR'S CHOICE

After The Snow

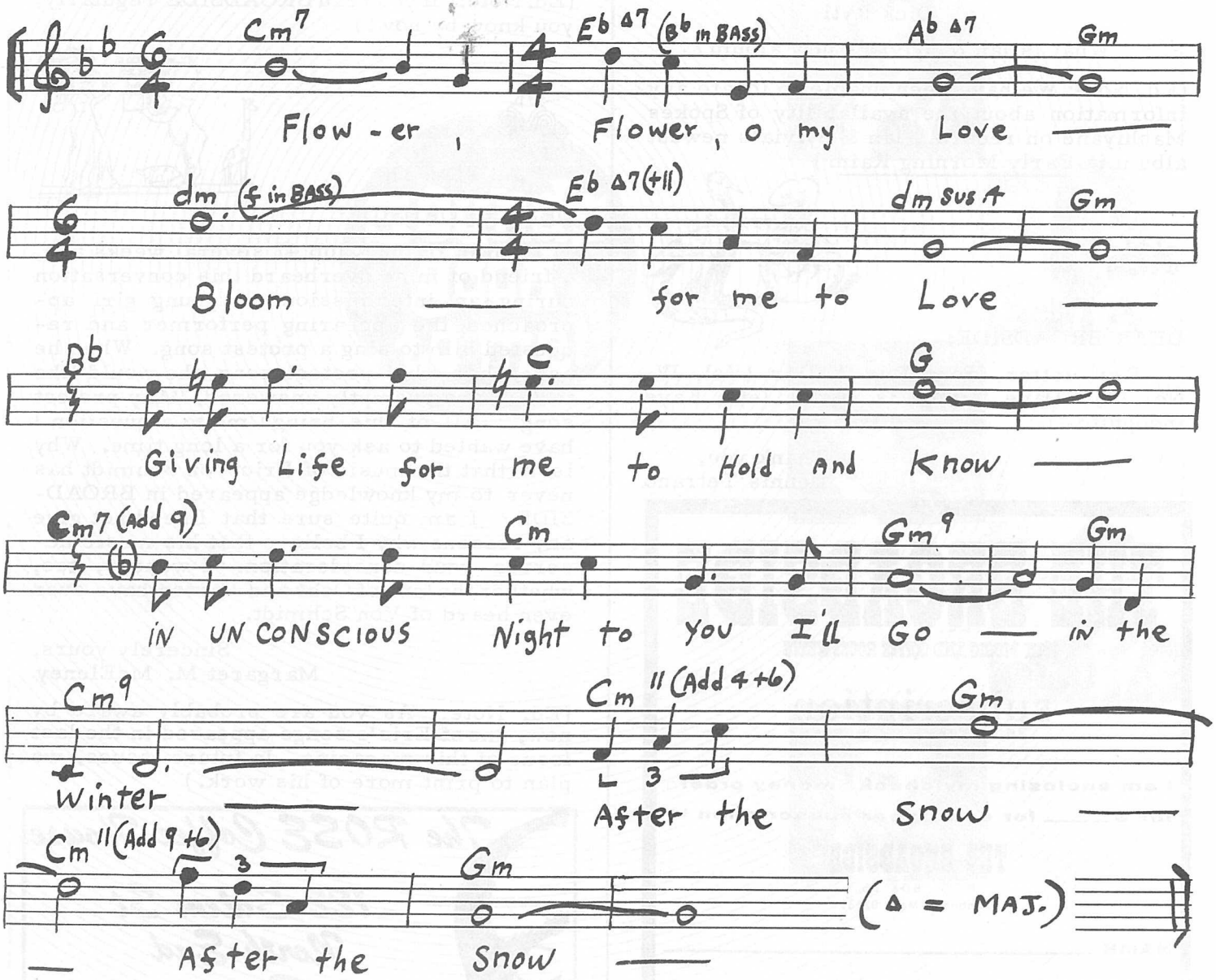
words & music
by Steve Scotti

queen now reigning
uttering no word
in the Vast Mountain
of Everybody's Dream

innocence of sheer humanity
thrust under the Sun
with her atom song
that cracks the World open

see her in the once me
and twice again in this
new song that wrote itself
when you were not yet

The Universe parades her
for she is its Greatest Gift
She is Everyone's Lost trumpet
(Steve Scotti)



2. Send, o send me to my own
Where I left the crown
Of my youth and dreams in vast array
For the lonely sun to burn away
In the winter
After the snow
After the snow

3. Run, o run on stream of love
Be the springtime of
Stolen wine we found on Orange Hills
Hidden times gone by we used to fill
In the winter
After the snow
After the snow.

4. Repeat first verse.

DEAR BROADSIDE

DEAR BROADSIDE:

I am writing this inquiry for any information you might have about Spokes Mashiyane who appeared Saturday night at the Newport Folk Festival. I have checked at most record stores, but they do not have his record(s).

Could you please give me any information concerning where I could get his album(s) or single(s) or his company in South Africa.

An appreciative reader,
Dick Ryti

P. S. What is Ian & Sylvia's new album?

(Ed. Note: We have been unable to locate any information about the availability of Spokes Mashiyane on record. Ian & Sylvia's newest album is Early Morning Rain.)

DEAR BROADSIDE:

Re: letter from Rex Miller (Vol. IV, No. 11) - Dave Wilson is really Jeffe Kaye incognito.

Thank you,
Dennis Tetrano

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DEAR BROADSIDE:

Did Bob Dylan use electric guitars and amplified instruments at his appearance at the 65 Newport Folk Festival? And, if so, what was the general reaction to this?

Yours truly,
Allan Bloom

(Ed. Note: If you read BROADSIDE regularly, you know by now!)

DEAR BROADSIDE:

While at the Club 47 several weeks ago, a friend of mine overheard this conversation during an intermission. A young girl approached the appearing performer and requested him to sing a protest song. When he asked her what protest song she would like to hear she promptly answered, "Any protest song." All of this brings me to a question I have wanted to ask you for a long time. Why is it that the music of Eric Von Schmidt has never to my knowledge appeared in BROADSIDE? I am quite sure that I need not give any reasons why I believe that his music deserves your consideration. I wonder, too, whether the fans of Ochs and Paxton have ever even heard of Von Schmidt.

Sincerely yours,
Margaret M. McEleney

(Ed. Note: As you are probably aware by now, one of Eric's songs appeared in the last issue of this magazine. In future issues, we plan to print more of his work.)

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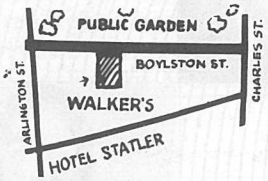

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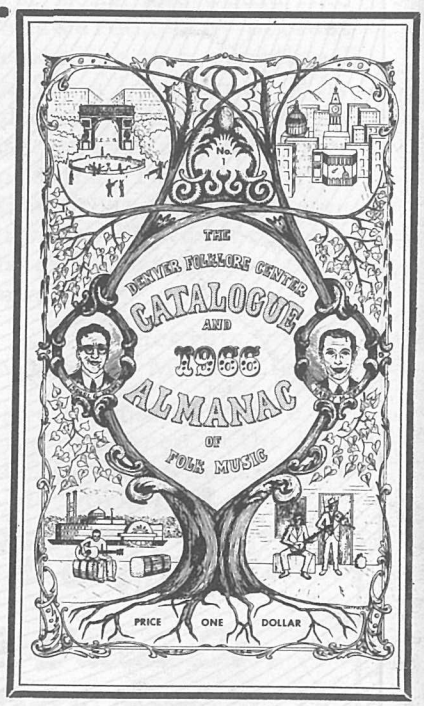

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