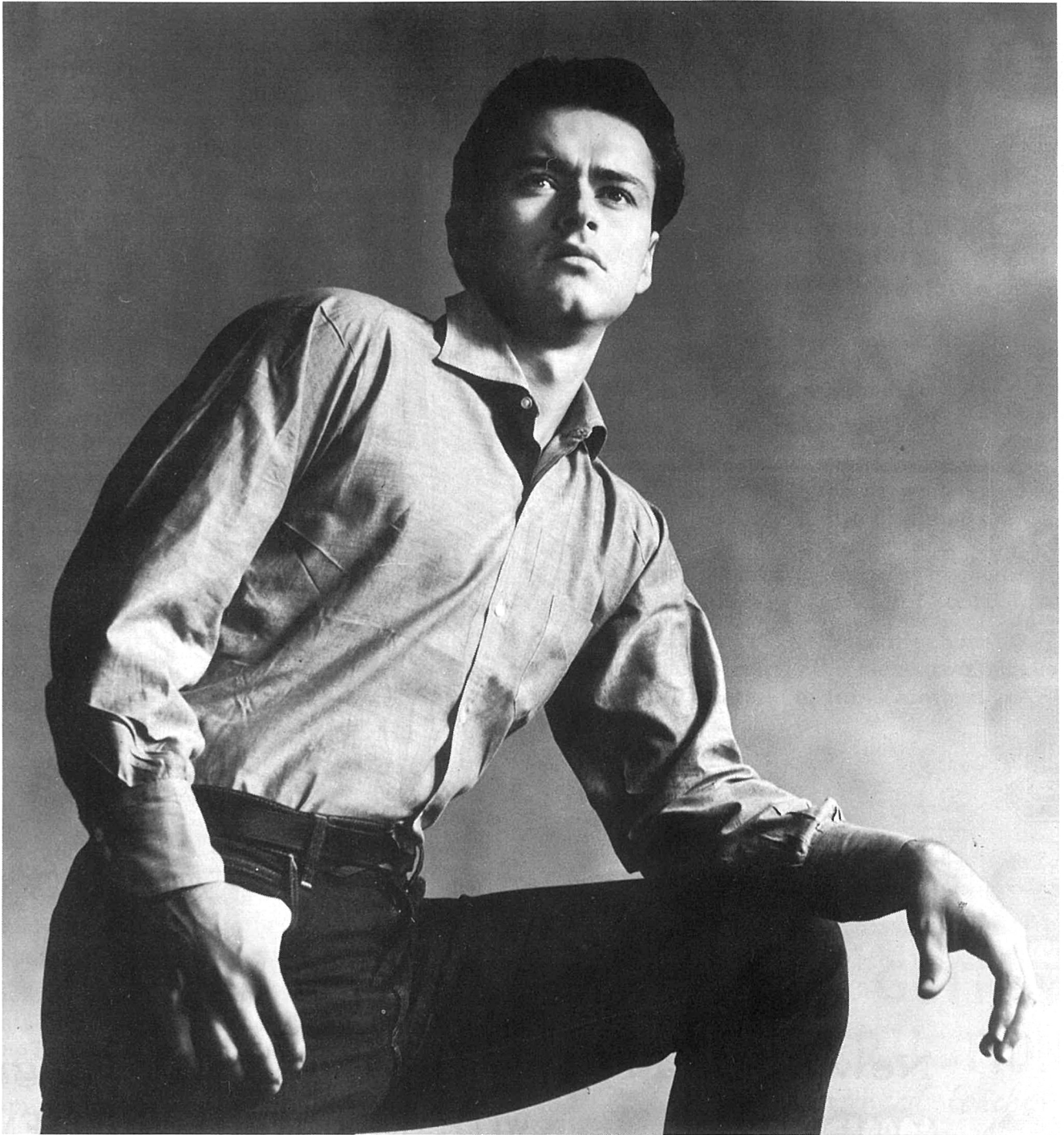


# THE BROADSIDE

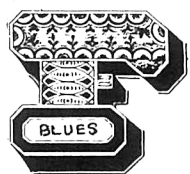
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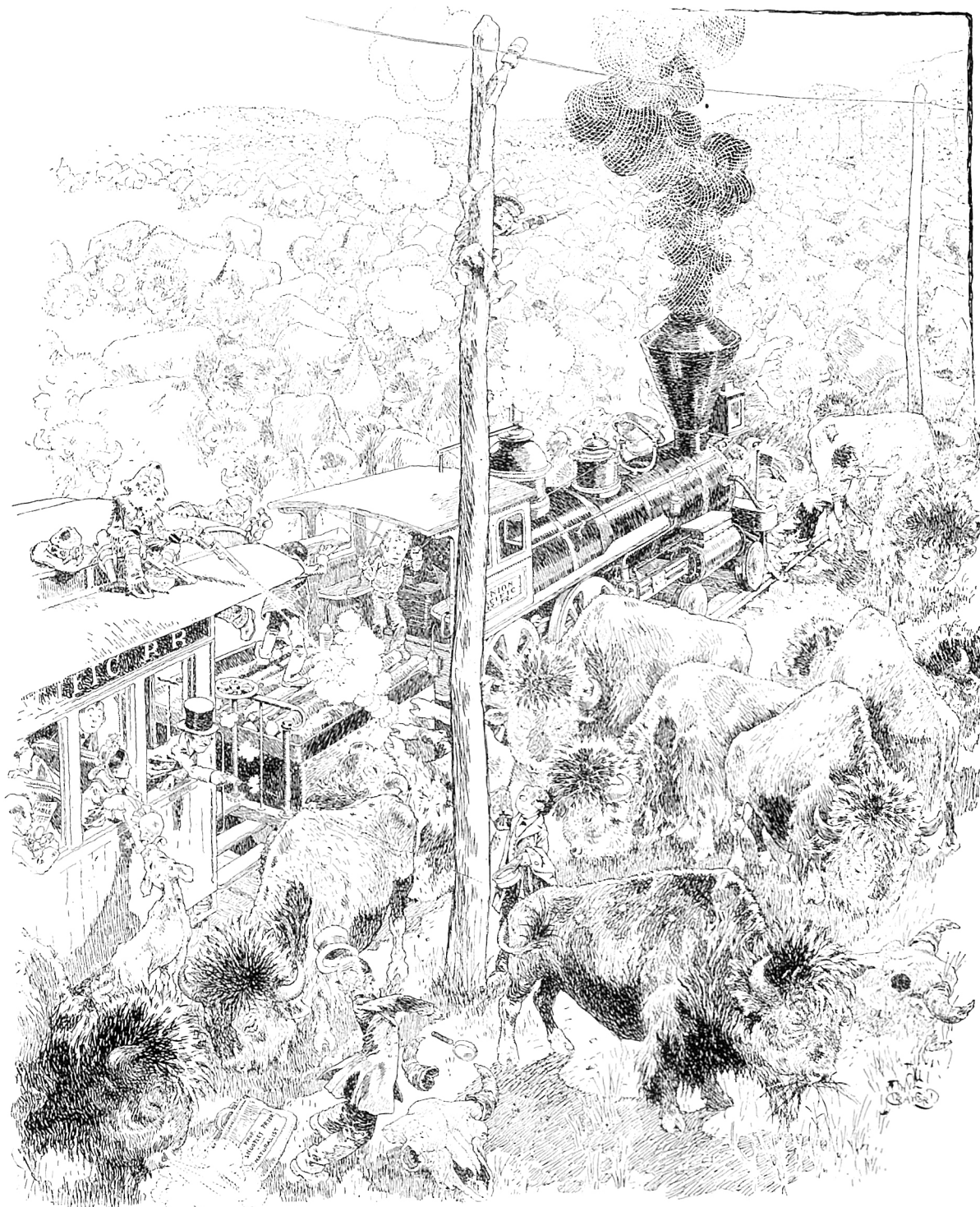
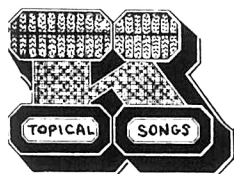
June 23, 1965



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY CENTS

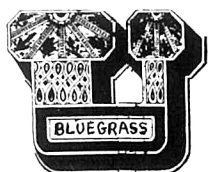


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# THE BROADSIDE

Vol. IV No. 9

June 23, 1965

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Cover photo by Ed Freeman

## Jesse Colin Young

Jesse Colin (pronounced "Collin") Young has a rather singular history as far as his career in folk music is concerned. While most folksingers work for years in local coffeehouses before they get an opportunity to record, Jesse cut his first record for Capitol after a grand total of three professional appearances. Starting this way at the top (or at least a good deal of the way up) instead of at the bottom was advantageous in many ways, but it created problems, too: Jesse became a national figure almost before he had had any experience as a performer.

Luckily, the talent that A and R man Bobby Scott had seen in Jesse Colin Young was not long in coming out into the open; since his first appearance a few short years ago, Jesse has rapidly developed into a mature and individual artist. His second record, "Young Blood," which has just been released by Mercury, gives ample proof of that.

Jesse Colin Young successfully bridges the gap between folk music, blues, and pop

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music; many of the songs he writes and sings are a curious and happy combination of the three. He has an exciting and distinctive singing style, characterized by great freedom and, at the same time, careful control.

He is appearing in two coffeehouses in the Boston area during the next two weeks; it would be a mistake to miss him.



Ed Freeman

## FOLK GUITAR INSTRUCTION

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# Ramblin' Round

w/dave wilson

"...gang aft agley."

The name we finally chose after days of stretching our imaginations was Scaramouche. It had an odd feeling on the tongue which became more exciting each time it was used. It was going to be a big club, seating about 300 patrons, and the decor was to be light, all whites and natural woods and forest greens, and maybe just a little natural brick behind the stage. We were going to try and present the best in contemporary American music, performers like Lightnin' Hopkins, Mose Allison, Muddy Waters, Judy Collins, Ian and Sylvia, Dave Van Ronk, Phil Ochs. Downstairs, we had planned a lounge with easy chairs and chess boards, magazines and interesting collections of prints. We thought we might feature a pop art hour each night with the showing of old movie serials. (Dave Van Ronk was considering coming up for one night to lecture on Captain Marvel.) The location, on the edge of Park Square, would have made it convenient for everyone.

Unfortunately, the Boston Redevelopment Association decided to take land on Washington Street four years ahead of schedule, forcing our building owner to move into the Park Square location almost immediately with his established business.

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In the recent issue of "Folkin' Around," a local coffeehouse owner is represented as having made a remark to the effect that any performer scheduled to appear at that club who doesn't show up will never play that club again unless his absence was due to his being sick in bed. I think that this is only fair, and suggest that the next step should be to contact some of the performers and make sure they are available before they are scheduled.

A gentlemen of the legal profession is reputed to have approached Jerry Corbitt shortly after the last issue of BROADSIDE appeared on the stands and notified him that legally he had just cause to sue us for libel. Jerry mulled it over and answered something to the effect of, "Yeah, but why would I want to do that?" The situation is silly, and perhaps we have credited our readers with more perceptive ability than they have, but, in case anyone is still confused, go back and read the two articles. You will, I am sure, find that there is no connection between Jerry and narcotics. Jerry's attitude about the whole thing, in any event, is proof of a maturity lacking in many others around him.



## UNICORN REFUSES SCHEDULE TO BROADSIDE

The Unicorn, due to a misunderstanding about the schedules printed in the last issue, has refused to give us its schedule for inclusion in our schedule page. While no official Unicorn schedules will be given to us, we will still endeavor to determine them to the best of our ability so that you, our readers, will not have to pay the price of disputes for which you are not to blame.



## COFFEEHOUSE THEATRE

*by jan chartier*

For those who are not aware of our production schedule -- this issue of BROADSIDE is dated June 23, but it was put together and at the printer's by the fourteenth. Hence, at this writing, I have not yet seen Don Juan In Hell, by the King's Rook Players in Ipswich (scheduled Wednesday the sixteenth), or dramatic improvisations by The Third Estate, at the Cafe Orleans (Sunday the twentieth).

Excuses, excuses, excuses.

Consider the two coffeehouses just mentioned, in terms of size, then in terms of theatre. The three people from the Third Estate will be forced to work directly with their audience, due to the intimate atmosphere of the Orleans. On the other hand, the King's Rook Players will have to unite and project in order to get their message across.

I'm looking forward to seeing both.

And I'm pleased that theatre can still be seen during the summer months.

### DICK ROSMINI AT LOFT



Dick Rosmini will make what we believe is his Boston debut when he opens at the Loft Coffeehouse on Charles Street on July 7. Dick is possessed of a pyrotechnic guitar ability, and is often used to accompany other recording artists, sometimes using the name of "Daddy Bones." He has one record of his own on the Elektra label, and of late has been appearing on several TV shows.



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# NEWPORT FOLK FESTIVAL

The Board of Directors of the Newport Folk Foundation has announced the program for the 1965 Festival which includes artists covering the full scope of the folk music field. In the four evening concerts starting on July 22, the Festival will introduce some of our greatest traditional performers, plus such well-known artists as Peter, Paul + Mary, Joan Baez, Pete Seeger, Bob Dylan, Theo Bikel, Odetta, Oscar Brand, and Jean Ritchie, among others.

Grand Ole Opry star Maybelle Carter of the famous Carter Family will be returning for her second appearance, along with Sam and Kirk McGee and the dean of Bluegrass, Bill Monroe and his Bluegrass Boys.

Singers Josh White, Lightnin' Hopkins, and Mance Lipscomb along with one of Newport's favorites, Mississippi John Hurt, will lead a vanguard of Blues artists in that field.

Folk dance fans will again be entertained by the fast-stepping Blue Ridge Mountain Dancers, with the addition of The New England Contra-dancers and The Ishangi Dance Troupe who will present dances in their own traditional African style.

From the British Isles, England's finest scholar and singer in the folk music field, A.L. Lloyd, will be heading the talent along with Margaret Barry, Scottish singer; Michael Gorman, fiddler; and Norman Kennedy, ballad singer.

Canada, represented at previous festivals, will again be well accounted for by a group of Gaelic singers from the Cape Breton area, plus two singers from Newfoundland, an area rich in both folklore and folk music. The younger generation of Canadian folk talent will have excellent spokesmen in Ian + Sylvia, who will be making their second appearance this year.

The New Folks Concert on Sunday afternoon, along with the workshops Friday and Saturday from 11:00 a.m. to 4:00 p.m., will give the folk enthusiasts a packed weekend, one that will not soon be forgotten. The Board of Directors: Theodore Bikel, Ronnie Gilbert, Alan Lomax, Ralph Rinzler, Mike Seeger, Pete Seeger, and Peter Yarrow, will be performing, along with introducing some of America's finest folk traditional performers.

George Wein, Producer of the Folk Festival, feels that the new site, Festival Field, will be an ideal setting for the new all-day workshops. Also, with the excellent staging facilities and seating arrangements, both performer and listener will be aided to make an enjoyable festival for all.

For housing and travel information, please write to the Newport Chamber of Commerce, Newport, Rhode Island. At the present time, there are no camping facilities available.

## NEWPORT FOLK FESTIVAL SCHEDULE OF EVENTS

### Thursday Evening

Margaret Barry and Michael Gorman  
Blue Ridge Mountain Dancers  
Maybelle Carter  
Bob Dylan  
Rev. Gary Davis  
Son House  
New Lost City Ramblers  
Eck Robertson  
Josh White  
and others



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### Friday Evening

Cape Breton Singers  
Roscoe Holcomb  
Mississippi John Hurt  
Sam + Kirk McGee and Arthur Smith  
Memphis Slim and Willie Dixon  
Moving Star Hall Singers  
New York Street Games  
Arthur Nicolle  
Larry Older  
Peter, Paul and Mary  
Dock Reese  
Pete Seeger  
Ed Young + Southern Fife + Drum Corps  
Annie Walters

### Saturday Evening

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

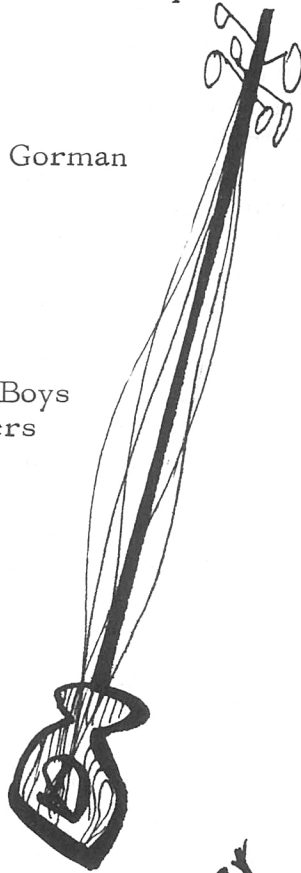
### Sunday Evening

Joan Baez  
Fiddler Beers Family  
Len Chandler  
Ronnie Gilbert  
Ishangi Dance Troupe  
Mance Lipscomb  
Moving Star Hall Singers  
Peter, Paul and Mary  
Jean Ritchie  
Pete Seeger  
Eric Von Schmidt

### Sunday Afternoon

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

Workshops and panels to be announced.



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### **STRAY NOTES — NEW FOLK MAG**



The newest folk publication to come to our attention is entitled Stray Notes, published by the Atlanta Folk Music Society, and edited by songwriter Ernie Marrs. In tabloid format, the magazine includes folk news, articles, songs, and errata. For information on how you can get a copy, write to the Atlanta Folk Music Society, P. O. Box 7813, Atlanta, Georgia, 30309.

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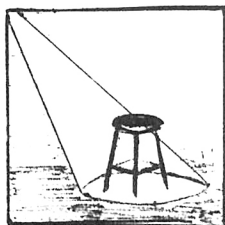
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# SPOTLIGHT

**Mitch Greenhill**



Although Mitch was born in Brooklyn (March 20, 1944), he was more than partly raised in Boston. The environment in which he lived was primarily responsible for his learning to play guitar at age thirteen. This environment was the people who stayed with his family while they were visiting Boston. There was Pete Seeger, Gary Davis, Odetta, and their like. Two years later, Mitch met Eric Von Schmidt and then Rolf Cahn who taught him a great deal of guitar and directed his attention to other recorded musicians whom he might not have noticed then. He spent many hours at Gary Davis' place in New York listening to and watching Gary play.

Old enough to drive, he had the chore of driving Lightnin' Hopkins around to his gigs in the New England area, and, at Lightnin's request, he accompanied him during several performances. In 1962, he began playing at Club 47 and also entered Harvard University as a freshman. A short time later, he began accompanying Jackie Washington.

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Since then, he has appeared at clubs all over the country, including the Second Fret in Philadelphia, the Ash Grove in L. A., the Cabale in Berkeley, the Gaslight in NYC, the Three Cities of Spain in Santa Fe, and the Full House in Durango, Colorado. He has appeared in concert at Brandeis, Harvard, B.U., Rutgers, Salt Lake City, U. of Mass., Springfield Teachers College, and many other places.

Mitch has one record on the Prestige label, "Pickin' the City Blues," and an instrumental record for Prestige is in preparation. He now claims that it was not him, but his identical twin which appears on the Folk Lyric record of Sylvia Mars, and said twin is reputed to have met his demise in 1963.

If there is a trend toward anything in Mitch's music, it is toward jazz. He does not consider himself to be a blues singer, but rather a musician whose music comes out of his own life and experiences, which include many things, considerable contact with a wide variety of musics being one of those things, and living another. He has remarked that he used to sing lots of romantic songs about freight trains. Then, he rode one for eight hours, sans food, water, or comfort. He doesn't sing many of those songs anymore.

Other musical influences in his life are Sidney Bechet, Django Rheinhardt, Lonnie Johnson, Johnny Dodds, Jimmy Noone, Pee Wee Russell, and Duke Ellington.

Part of the philosophy to which Mitch subscribes is that many people in the folk scene should be less jumpy than they are, and that their music should be more relaxed. Music, he suggests, gets distorted, if it is used to prove something.





# SON

# HOUSE

a biography and analysis  
of his music

by Al Wilson

## Part VII

One singer with a "high, fine" voice that Son did admire was Lemon Jefferson, and also for his guitar. He pointed out that while Lemon "broke too much time" to dance to, for just listening to he feels it was fine. This is an exception, however, for Son (with the deep rich voice and strongly stated beat) has little use for high-pitched singers who play more delicate guitar, such as Skip James. Not surprisingly, the converse is also true. As for Robert Johnson's singing, he says, "It wasn't too good, not like the old guys. He could sing a little, but not compare with them guys." And, at other times, he mentioned that Johnson often strained his voice in the intensity of his performance.

On the question of guitar playing, Son House is equally emphatic: "Willie Brown was the best." For instance, here is a little dialog from a tape-recorded interview:

Waterman: Did Willie ever play with Charlie?

House: Yes, he could play with Charlie, but he didn't like to.

Waterman: Why?

House: He didn't like Charlie's style much. He'd say Charlie once in a while would break too much time for him, the way he'd come in.

Waterman: But didn't Willie play a lot of the same pieces Charlie did?

House: Oh, he could beat Charlie. Now, you want to hear that "Pony," you think Charlie can do it good, he's (Charlie) the one. They used to fall out about the "Pony."

It turns out that Willie could play the "Pony" so well that the crowd (says Son) would shout for Willie to play it rather than Charlie, thus rankling Charlie, since the song was his biggest recorded hit and trademark.

"Breaking Time," by the way, means varying the length (in measures and beats) of singing and guitar phrases from chorus to chorus and from phrase to phrase. Blind Lemon Jefferson was an extreme example of this approach. Willie must have enjoyed playing with Son, for he almost never "breaks time."

In a later discussion, it developed that one of Son's reasons for preferring Willie to Charlie was that the latter, above and beyond

the snapping of strings, almost continually indulged in grandstanding, such as flipping the guitar, playing it behind his back, and other stunts which disturbed the continuity of sound coming from the guitar. In fact, while listening to a Patton LP on Origin, Son commented that the recordings were actually even better than Patton in person, since there was no audience and, consequently, no grandstanding. As for Willie Brown, Son was clearly impressed by Willie's mastery of the fingerboard in standard tuning, the way he could back House in the right way in any key, and his right hand technique which varied from flatpicking to (Son says) the use of all four fingers and the thumb at certain times.

Willie Brown, by the way, was rather fanatical in his reluctance to purchase guitar strings. If one broke between the nut and the tuning pegs, he would tie the broken end to some baiting wire (threaded through the peg) and continue on. This, while uncommon, has probably occurred elsewhere, but Willie extended this principle yet further. Thus, if a string broke at the first fret, Willie would make the knot at this point, capo at the second fret (to my knowledge, Brown alone, among country bluesmen, used a capo), downtone the entire instrument a whole tone (two frets) and continue on.

When I asked Son if he knew of anyone else who played in the Patton-Brown-House style, he mentioned Robert Johnson (I suggested neither this nor any other name) as being the only other one. Son feels that Robert Johnson was a much better guitarist than he was a singer. He recalled that Johnson did less string snapping than the others did, but he had the same type of drive and a good bottleneck style. In particular, as I mentioned before, he was fond of "Terraplane Blues," and, when he heard this cut from the Columbia LP, he instantly recognized it and reacted warmly to the surging rhythm of the piece.



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# holy modal

b  
i  
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by Pete Stampfel

There's this new product that Weber got hung upon — it comes in a spray can and it's silicone-based and you spray it on your guitar neck and your fingers slip and slide with great speed. If you spray a lot on your guitar neck or ukelele neck or whatever, it feels viscous yet dry. It cost \$1.50 and music-selling stores should have it. You can spray it on doorknobs too. Use your imagination.

The Rolling Stones sure play good.

Things are being done so that John Fahey is coming to Boston this summer. There are many new Fahey tunes. I've been hearing about one called "The Dance of Death" that's supposed to be one of the best yet. He will be playing with his chick, who I've heard plays as good as he does. She sings lead and he sings harmony. I think they're going to work as Mr. and Mrs. John Fahey.

Besides Corn Flakes and Strawberries, there's a cereal with bananas called "banana whackies" or something, but I haven't tried it yet. I like honey on cereal better than sugar on cereal.

Just heard the original version of "Lovie, Lovie." It's better.

We stayed at the Trol's house when we were here (we still are here now, I'm writing a couple so they don't run out soon) in Boston. The Trols hang upside down and their place is full of wires and musical instruments. It's great, you just fall over and play something.

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If 45 rpm records by Skip James, Bukka White, and Son House were released and promoted, Bobby Vinton and Ronnie Dove would be bricked off the set.

Time and Life just did articles on rock and roll. The articles were good, sympathetic, and all things considered, very accurate.

Nothing much happens in Syracuse, but there's a couple of people there. Baltimore and Syracuse both have a lot of good radio stations and are full of interesting objects.

There's plenty of serviceable electric guitars and basses on South Street in Philadelphia. Many basses for between \$40 and \$100.

Among other people who are very good and mostly unknown, there is Max Oaks, who plays country blues well. As does Sam Firk and Bill Barth.

Peggy Seeger is one of the best banjo players in the world.

Speaking of best in worlds, we saw Joseph Spence when he was in Boston. Spence is undoubtedly one of the finest musicians the world has ever known. One way to tell (for myself) if a song is good is if I can't remember any of it immediately after the first few times I hear it. When we got the Spence record on Elektra, it sounded like a completely different record the first several times I played it. The second time I played it, Weber wanted to know if it was another new Spence record. Spence music is wonderful first thing in the morning.

In 1957, the way I used to get up was play all my Little Richard records in a row. I had a complete collection, even the ones on Peacock (Little Richard and The Tempo Toppers) and R.C.A. The Peacock and R.C.A. ones weren't so hot but there were a couple — "rice, red beans, and turnip greens" for one — that were pretty good.



## Tough Little Soldier of Mine

According to one report which we had recently, Tom is so happy in England that he may never come back. In any event, he is not, as we had hoped, back in time to write the introduction for this song.

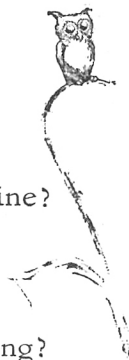
When introducing this song, Tom often mentions that he was struck by the fact that most lullaby writers totally ignore the child about whom they are writing. His idea was to write a lullaby which, all in all, would still pretty much describe the contrast between the wide-awake hellion and the tired angel.



Who's got a rip in the seat of his ov - er - alls?  
 Who's got jam in his ear? Who's been play - ing in the  
 land la - dy's flow - er bed? Mom - ma's lit - tle sol - dier.  
 Mom - ma's sol - dier big and strong not a - fraid of I - o -  
 dine, Take your nap and we'll have a snack,  
 tough lit - tle sol - dier of mine.

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2. Who got Momma in trouble at the super-market?  
 Who made the cans fall down?  
 Who's gonna stay at home when I go again?  
 Momma's little soldier. (Chorus)
3. Who cut pictures out of the magazine?  
 Pasted them up on the wall?  
 Who didn't know Daddy hadn't read the magazine?  
 Momma's little soldier. (Chorus)
4. Who couldn't wait till he got a puppy dog?  
 Who said he'd love one so?  
 Who's never there when the puppy needs feeding?  
 Momma's little soldier. (Chorus)



5. Who loves to jump in the back  
 of the station wagon?  
 Who loves to go for a ride?  
 Who needs to stop at every other  
 service station?  
 Momma's little soldier. (Chorus)
6. Who had too much ice cream  
 and soda?  
 Who doesn't feel very well?  
 Who scared poor Mrs. Brown  
 with a bullfrog?  
 Momma's little soldier. (Chorus)



# Notes from a stanza collector variant ed. freeman

A while ago a friend of mine came up with a thought that has been bugging me ever since: he said that folk music, by definition, is not a performing art, and that therefore any music which is created specifically for public performance is not folk music. When you stop and think about it, that includes just about everything we call folk music. And what's more, if you make a distinction between performers and folk musicians, you find that almost everyone we normally think of as a folk musician is suddenly no longer one.

The most important question is: is the distinction valid? The answer is yes, unfortunately. The reasons for creation in a folk art idiom are as important as the creation itself, when it comes to defining the art; folk music was no more intended for public presentation than American Indian pottery was intended for sale to tourists from the Bronx. Now comes an important dividing line: folk music can be presented publicly, just as authentic Indian pottery can be sold, but when it is created with that intent in mind, it ceases to become a folk art because the reasons for

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--Bob Gibson

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--Paul Nelson

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--Jac Holzman

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its creation are not in keeping with what we call folk tradition.

So all of a sudden Mississippi John Hurt, Jean Ritchie, Rev. Gary Davis, and Robert Johnson are no longer folk musicians. Does it matter? Does it matter what you call them as long as they make nice music? It shouldn't, but here is where this specific question fits into a larger one. I have noticed that many people who are justifiably interested in the musical (as opposed to cultural) aspects of "folk music" have a certain feeling of guilt for not being interested in the more "ethnic" side of the field, and yet this is perfectly understandable, seeing as how a gross majority of real folk musicians are downright uninteresting musically. But people feel they owe some kind of allegiance to the "real stuff," however much it may bore them, and they feel guilty for not appreciating it. It is the perverted kind of guilt feeling that some people get because they only got five blisters on their feet on the Selma march, while somebody else got ten (obviously more dedicated to the cause).

Example: I was in a coffeehouse a while ago when rediscovered blues singer no. 753 showed up. He was pretty bad to begin with, and that night was worse than usual, yet he received a thunderous ovation, not because he was good, but because he was 84, Negro, and a real folksinger.

Back to the original point. Outside of a few sociologists and anthropologists, most people are interested in "folk music" because of the music alone. And so it should be. Therefore it shouldn't matter that John Hurt technically isn't a "folk musician." If he makes good music it shouldn't matter whether he comes from Mississippi or the Bronx. And if you're into folk music because you feel unstable and superficial in our sputnikized world and you're looking for "roots" and "heritage" and all that, forget it. Folk or not, John Hurt isn't your heritage. He comes from his own world; appreciate him as he is.



# EDITOR'S CHOICE

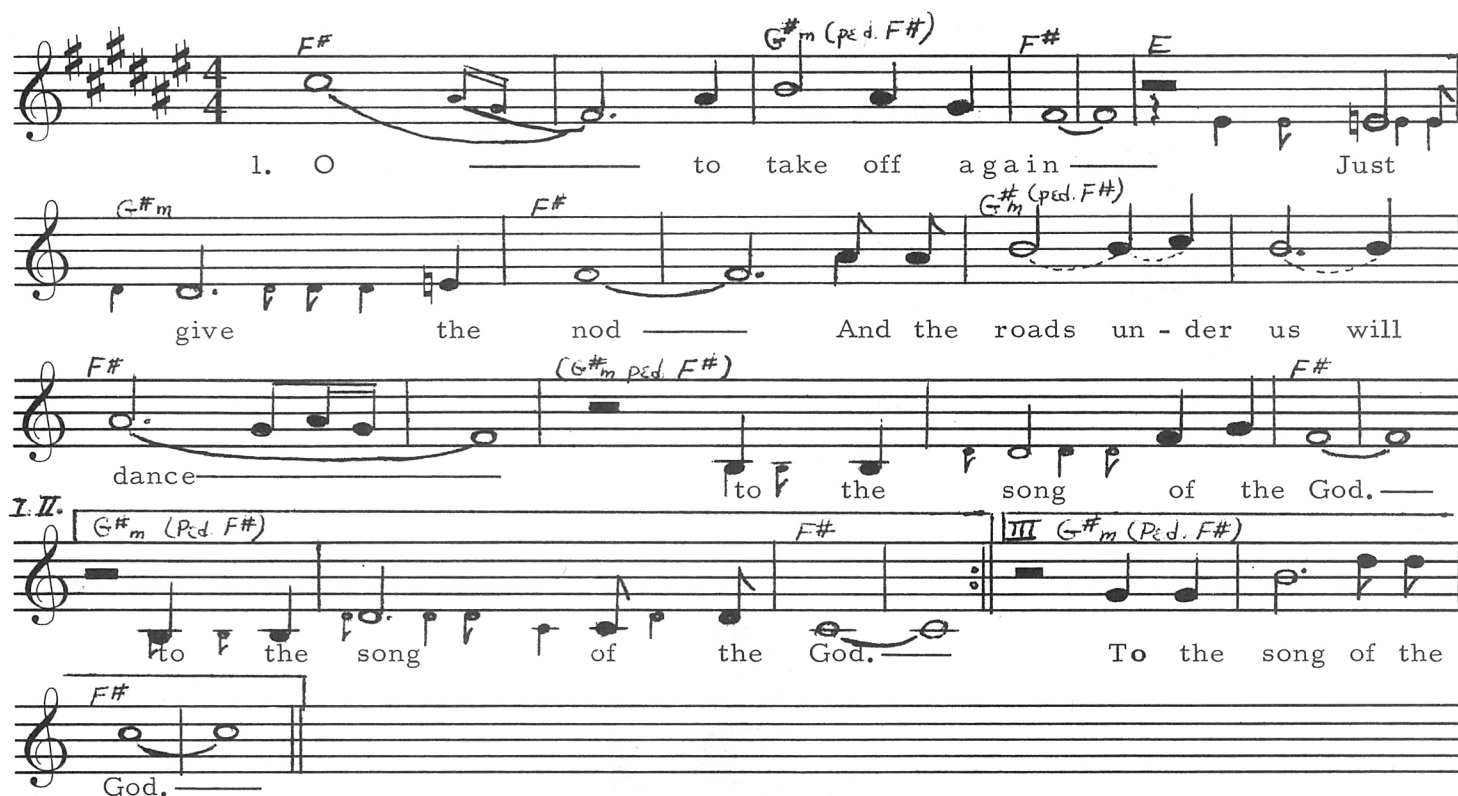
Windfall is an erotic love song couched in Romantic Symbolism. Ferrini is 52 years old and an established poet whose poems have been printed in magazines and books all over the world. He is overjoyed with Dayle's setting of music to Windfall.

--Steven Scotti

## WINDFALL

Words by Vincent Ferrini

Music by Dayle Stanley



1. O to take off again Just  
give the nod And the roads un - der us will  
dance to the song of the God. —  
I. II. G#m (Pcd. F#) F# III G#m (Pcd. F#)  
to the song of the God. To the song of the  
God.

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2

I am pitched to catch any call  
That will have me a leaping stream  
When suddenly all is the most  
Vividly flowing into the Dream  
Vividly flowing into the Dream.

3

To fly with the white clouds  
And open the woods that know so well  
A windfall outside us and within  
Riding inside a bell  
Riding inside a bell.  
To the song of the God.



Club 47 Inc UN 4-3266

June  
F 18 Carolyn Hester  
Sa 19 Les Daniels  
Nancy Michaels  
Su 20 Hoot w/Paul Arnoldi  
M 21 Jackie Washington  
Tu 22  
W 23 Jesse Colin Young  
Th 24  
F 25 Mitch Greenhill  
Geoff Muldaur  
Sa 26 Cambridge Consort  
Don MacSorley  
Su 27 Hoot w/Jim Rooney  
M 28 Mimi & Richard Farina  
Tu 29 Eric Von Schmidt  
W 30 Charles River Valley Boys

The remainder of the schedule is not available at time of Publication.



... AND COFFEE TOO



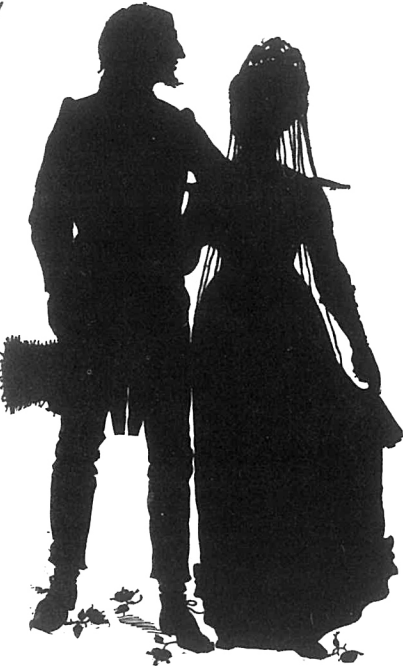
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SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made by the clubs

Odyssey

523-9457

June  
F 18 Charles River  
Sa 19 Valley Boys  
M 21  
thru Mandrell Singers  
Sa 26  
M 28  
thru Colt 45's  
W 30  
July  
F 1  
thru To be announced  
Sa 3  
M 5  
thru John Fahey  
Su 17



Volt

LA 3-8443

June  
F 18 Peter Childs  
Sa 19 closed  
Su 20 Open House  
M 21 Hoot w/Dusty Rhodes  
Tu 22  
W 23  
Th 24 Peter Childs  
F 25  
Sa 26  
Su 27 closed  
M 28 Open House  
Tu 29 Hoot w/Dusty Rhodes  
W 30 to be announced  
July  
Th 1  
F 2 to be announced  
Sa 3  
Su 4 closed  
M 5 Open House  
Tu 6 Hoot w/Dusty Rhodes  
W 7  
Th 8 Dick Rosmini  
F 9  
Sa 10

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June  
F 18 New York City  
Su 20 Folk Festival  
W 23 Berkeley  
Su 27 Folk Festival  
July  
Th 1 Newport  
Su 4 Jazz Festival  
Th 22 Newport  
Su 25 Folk Festival  
September  
F 10 Philadelphia  
Su 12 Folk Festival



Orleans

LA 3-9391

June  
F 18 Ed Freeman  
Sa 19 Tex Konig  
Su 20 The Third Estate  
dramatic improvisations  
M 21 Peter Childs  
Tu 22 Nancy Michaels  
W 23 Paul Arnoldi  
Th 24 Jerry Corbitt  
F 25 Ed Freeman  
Sa 26 Michael Kac  
Su 27 Gil de Jesus  
M 28 Peter Childs  
Tu 29 Walter Bjorkmann  
W 30 Sam Brown  
bluesman  
July  
Th 1 Debbie Green  
F 2 Michael Kac  
Sa 3 Paul MacNeil  
Su 4 Paul Arnoldi  
M 5 Peter Childs  
Tu 6 Ed Freeman  
W 7 Jeff Gutcheon  
Barrelhouse piano



Boars Head

June  
M 28  
thru Sue Hoover  
July  
Su 4



Turks Head

227-3524

June  
F 18 Steve Koretz  
Sa 19 Flamenco  
Su 20 Jose Costa  
Classical guitar  
M 21 Leonda  
Tu 22 Joan Minkoff  
W 23 Debbie Green  
Th 24 Dyane Trikuno  
F 25 Nancy Michaels  
Sa 26 Flamenco  
Su 27 Joel Cohen & Sandra Robbins,  
Lute & Soprano  
M 28 Paul MacNeil  
Tu 29 Nancy Michaels  
W 30 Ed Freeman  
July  
Th 1 Michael Kac  
F 2 Babe  
Sa 3 Stovall  
Su 4 Michael Kac  
M 5 Leonda  
Tu 6 Joan Minkoff  
W 7 Ray Pong



Unicorn

262-9711

June  
F 18  
thru Zaharia  
Th 24  
F 25  
thru Jesse Colin  
Su 4 Young  
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w/ WBZ's Jeff Kaye



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June  
F 18 Jody Gibson  
Sa 19 Bill Madison  
Su 20 Hoot  
M 21 closed  
Tu 22  
W 23 Jody Gibson  
Th 24  
F 25 Lower Blackwood Street  
Ragpickers and  
Sa 26 Chamber Music Society  
Su 27 Hoot  
M 28 closed  
Tu 29 Jody Gibson  
W 30  
July  
Th 1  
F 2 Jody Gibson  
Sa 3  
Su 4 Hoot  
M 5 closed  
Tu 6  
W 7  
Th 8 Jody Gibson  
F 9  
Sa 10

Kings Rook

1-356-9754

June  
F 18 Maria & Geoff Muldaur  
Sa 19  
Su 20 Open House  
M 21 Hoot  
Tu 22 Open House  
W 23 King's Rook Players  
"Readings from Dylan Thomas"  
Th 24  
F 25 John Perry  
Sa 26  
Su 27 Open House  
M 28 Hoot  
Tu 29 Open House  
W 30 King's Rook Players  
July  
Th 1  
F 2 Jerry Corbitt  
Sa 3  
Su 4 Open House  
M 5 Hoot  
Tu 6 Open House  
W 7 King's Rook Players



Mooncusser

June  
M 28 Jim Kweskin  
thru and the  
July  
Su 4 Jug Band



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June  
F 18 A salute to the New York  
Folk Festival  
F 25 New releases and record  
reviews  
July  
F 2 Live Performance Series  
Guest: John Fahey! John Fahey!  
John Fahey!  
F 9 An Introduction to the  
Folk Legacy Recordings

the freebies...





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Mandrell Singers

July 1 - 3  
To be announced

June 28 - 31  
Colt 45's

July 5 - 17  
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## I'M ON MY OWN WAY

Josh White Jr.

Mercury  
MG-21022



Josh Junior carefully stays out of his dad's bag, but tends to stray into the Belafonte and Bibb bags. Unfortunately, he lacks the showmanship of Belafonte or the musical-comedy presence of Bibb. He does have a smooth commercial voice, which he uses competently. Dick Rosmini on guitar and John Sebastian on harmonica try to put some excitement into the proceedings, but seldom succeed. The rhythmic blues number ("Baby, Baby") is the highlight of the album. Otherwise it's slow, pleasant, and unexciting. Perhaps soothing is the word.



Larry McCombs



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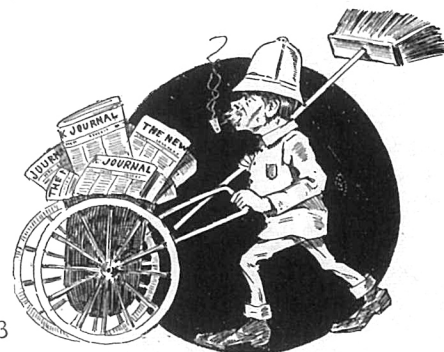
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# Broadside



BLEEKER and  
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Fred Neil

Elektra EKL-293

My O My, can this cat sing.

Fred Neil, about whom in Miami and New York refugees have been raving for several years, and who previously recorded one record with Vince Martin for Elektra, makes a solo recorded debut which will have to be considered a landmark for the year.

Neil's singing is not without flaws, but his voice and his ability to use it constantly overshadows any of the defects you might ordinarily notice.

All the songs on the record are credited to Neil. (There is one exception, "The Water Is Wide," which we want to mention later.) He is a song writer of no little merit. More impressive is the fact that he does not seem to be bound to any particular approach to penning songs. From the funk-rocking "Bleecker and MacDougall," through the down and out bluesy "Blues On the Ceiling," to the beautiful gentleness of "Little Bit of Rain," Neil weaves a tapestry of impressive lyrics artistically embroidered with a voice alive with vibrant nuances.

Then there is, as we mentioned earlier, that old chestnut, "The Water Is Wide," rejuvenated and thrust again upon the world, this time with a jazz approach which dances gently and hypnotically, and leaves the listener expended and not really ready for the next cut.

If there is any relation between merit and reward, this record should bring Fred Neil a good deal of the latter.

dave wilson

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# Reviews



## EARLY MORNING RAIN

Ian and Sylvia

Vanguard VRS 9175



Looking for all the world as though they had been caught by claim jumpers and are being held at rifle point by a mounted baddie, Ian and Sylvia present their fourth annual offering on Vanguard.

It is very standard fare, and everything they are is emphasized therein.

First, there is a collection of tunes which you are apt to have heard if you have ever gone to an Ian and Sylvia concert. Then you sprinkle said collection with a few real top-notch items like "Awake Ye Drowsy Sleepers," "Red Velvet," and "I'll Bid My Heart Be Still."

Other things remain the same, guitar work is by no means unimpressive, but still for some reason never really seems to swing.

When it comes to singing, however, it's a whole other story. Both of them, and especially Sylvia, are among the best vocalists in the business, and except where their accompaniment traps them with its iron inflexibility, they demonstrate the truth of their greatness.

dave wilson



## FOLK SONGS FOR YOUNG FOLK

Alan Mills

Dominion Records 1280-1281



Having long been an admirer of Mr. Mills, it is with great pleasure that I heard this record, and was reassured that this two-record Canadian product is now available in the Boston stores through Canadian Imports. Mr. Mills has long been called Canada's leading Folksinger and he well deserves this praise. On this two-record set he does some thirty-nine songs for younger folk (the six to twelve bracket, I would guess). The youngsters I have played it for were charmed with every side.

The only warning I might offer is not to play too many sides at one sitting. The attention span of your children is not apt to be that extended.

Martha Heyward



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## THE BABY SITTER'S FAMILY ALBUM

Alan Arkin, Barbara Dane,

Lee Hays, Doris Kaplan

Vanguard VRS-9173



If one thing tops grown-ups having a good time with children's songs, it's probably (natch) children doing same. And when you've got a whole family, there's very likely a camaraderie that's downright contagious. If the 'family' (actually a couple of them, with Lee Hays as unofficial grandfather) is musically aware, the whole can add up to an enjoyable experience for the listener as well as the performers. Such is the case in The Baby Sitter's Family Album.

Here are some of the highlights:

The lyrics of "This Afternoon" are amazingly accurate observations of some of the simple pleasures kids have:

"So you like to whack seeds off a dandelion,

Can you hold your breath very still,

Do you know good places to hide for a minute,

Would you care to roll down the hill?

(continued overleaf)

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(cont'd from previous page)

The tune switches occasionally from major to minor key, giving the song a quality which reminded me of the old Jackie Cain, Roy Kral treatment of "Lazy Afternoon" — simplicity, a delight in the obvious, and a slight poignancy throughout.

"Froggy Went A-Courtin'" is knowingly humorous, with somebody making great Froggy noises (they never list the sidemen). Lee Hays tells the story in a voice that seems, incredibly, grown even deeper than I remember.

"Two Little Blackbirds" is perfect, indeed. Doris Kaplan sings first lines; her two sons, Pete and Jeff, supply rhymes both witty and wise:

"Two little blackbirds sitting on a wire,  
One named Max,  
The other named Myer."

On "New Shoes," I was delighted at eight-year-old Adam's musical alertness.

One warning about the record: It should be taken in small doses, for the songs are so simple, and similar, that adults may find themselves bored after a while.

Lynn Rubin



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## Broadside

DOC WATSON and SON

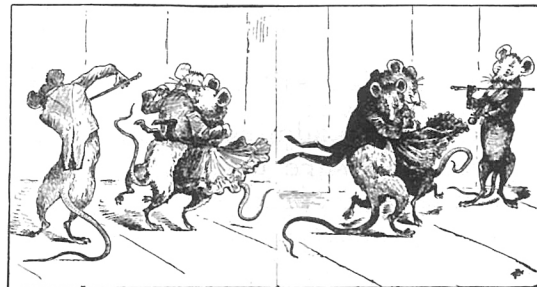
Vanguard VRS 9170



Doc Watson fans will not be disappointed in this new release (Cliche #1 for record review openings). At any rate any disappointed Doc Watson fans are invited to line up outside the BROADSIDE office and hollar. Those who hear Doc for the first time with this record will probably spend some time trying to pin down who he sounds like. For he has, in his voice and instrumental style, a reflection of a very broad spectrum of eastern mountain folk sound. The rich voice, the mountain lyric guitar serve to remind one of what folk music used to sound like before the hippy types got bored and dragged in the amplifiers.

The thing that marks this record as different is the inclusion of Doc's son Merle as an accompanying guitar. At the time of pressing, Merle was about fifteen years old and had been playing the guitar for eight months. Oh my, the display of raw talent is always annoying to those who must slave at their art, but all the breast-beating and tooth-gnashing will not alter the fact that Merle Watson was born with music in his fingers, was steeped in a family of fine musical tradition, and plays a damned fine guitar.

This record has ballads, blues, harp tunes, good twelve- and six-string guitar picking. What more do you want?



Rick  
Stafford

ON THEIR WAY . . . THE TWO BROTHERS

Franc LPF0003

The Two Brothers, Dick Witt and Jeff Harris, don't seem to be brothers; indeed they don't seem to be two (the jacket lists Keter Betts as accompanist), and by my judgment they don't seem to be much of anything. The kindly old jacket blurb writer states that they "possess one of the smoothest sounds to be heard in many a year," and that the singers use "an unbelievably close harmony." As

# Reviews



this is absolutely the nicest thing that anyone could say of this pair, I include the quote.

They sing a syrupy, gutless, gonad-free version of "Delia's Gone." Their "Abilene" is, is, is Oh-Lord-Bless-Me-Bloody-Awful. "Fin-negan's Wake" and "Gypsy Laddio" I referred to my Irish expert Shaun:

"Ah faith," he said, "'tis the fearsome belling of the American castratii."

The other cuts show off the Two Brothers' "smooth sound" and their obscenely close harmony with fearsome and predictable fidelity. Little Birdie I liked the best: I was playing Scrabble at the time and don't remember hearing a single note.

A must for the "Hootnanny" fan.



Rick Stafford

## ERIC VON SCHMIDT RETURNS

Eric Von Schmidt, who has been on a working sojourn in Florida, will return to Boston to appear at Club 47 next week. Prior to his performances at the Club, he will appear on the program of the New York Folk Festival on Thursday and Saturday evenings, and later in July will be at the Newport Folk Festival. Welcome home, Eric.



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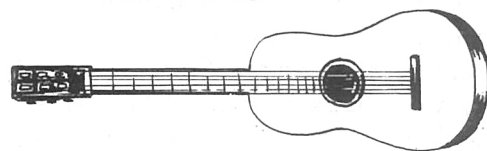
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## SEEGER TO MC NEWPORT JAZZ FESTIVAL PROGRAM



Pete Seeger will be the MC on Thursday night, June 30, for the program to be titled "The Family of Jazz" at the Newport Jazz Festival. Also on the evening program with Seeger will be Muddy Waters, Memphis Slim, Willie Dixon, Joe Williams, Les McCann, Dizzy Gillespie, and the Modern Jazz Quartet.

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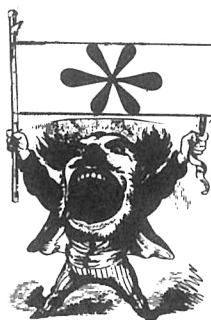
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## IF I MAKE ANY SENSE, I DIDN'T MEAN TO



### Why Does The Bumblebee Fly (The Bumblebee)

by Eric Andersen

I never met Woody Guthrie personally, but I've met a lot of people who used to be friends of his during the years of the famous Almanac Singers, way back around 1941 or so. They still talk about him a lot, reminiscing and telling stories about the times before he got sick and had to go to the hospital. Many of the stories were either about what Woody said or did or didn't do. In the Almanacs at that time were Pete Seeger, Lee Hayes, Arthur Stern, Sis Cunningham, and of course Woody. The group fluctuated, depending on who was around at the time when a job came up. But a lot of other people hung around the Almanac house on West 10th Street who were struggling singers, writers, or actors. Cisco Houston, Leadbelly, Brownie and Sonny, Will Gear, and Gorden Friesen. Sis, Gorden, and Woody were born in Oklahoma. Of course those days are over, and the whole folk thing has changed now. Woody is very, very sick in a Brooklyn hospital, Cisco and Leadbelly are dead, Lee Hayes went to the Weavers, and Pete is now a solo. Gorden and Sis started up and run the New York Broadside topical song magazine. One day, Gorden and I were talking, and he mentioned how much Woody loved kids. He told me a story about Woody and the electric train.

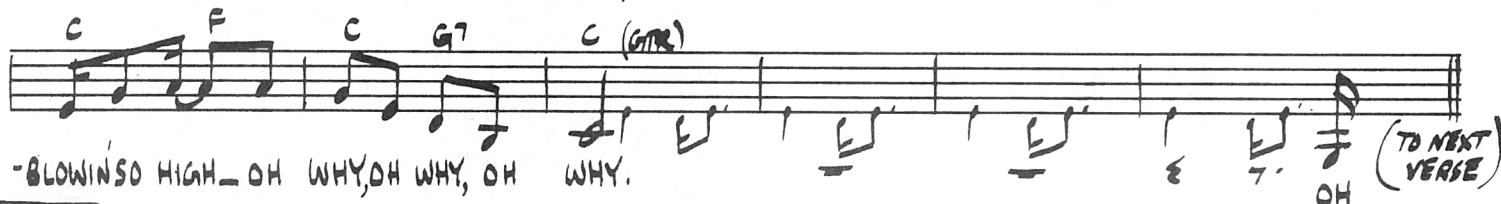
got it into his head to buy his three kids an electric train set. At that time, his kids were living with his former wife in Texas. So one day, he and Cisco went out to buy an electric train. They finally found one and brought it back to the house. It was to be a Christmas present for the kids. Well, when they got back, they thought they'd better assemble it just to see 'if it worked right.' They put it together on the living room floor and began to play with it. They laid around for days, on the floor, drinking beer, taking turns running the electric train. It was great fun. It was about then we all got evicted or something, and Sis, Woody, and I got another place nearby. We had hardly moved in a couple days when Woody and Cisco had the damn thing set up in the back room, and they started in again, laying around drinking and laughing and playing with the train. I never found out if the thing ever got sent. Pete usually took care of those things, since he was the most responsible member of the group. Pete always made sure Woody sent money to his wife and kids. He'd make the trip to the post office, fill out a money order for Texas before Woody spent it. But I don't know if he succeeded in getting the train disassembled and off. I guess Woody felt sending off the train was like shipping off his whole childhood. I still, to this day, don't know if the electric train ever got sent off."

"We were all living on West 10th, and Woody

#### CHORUS



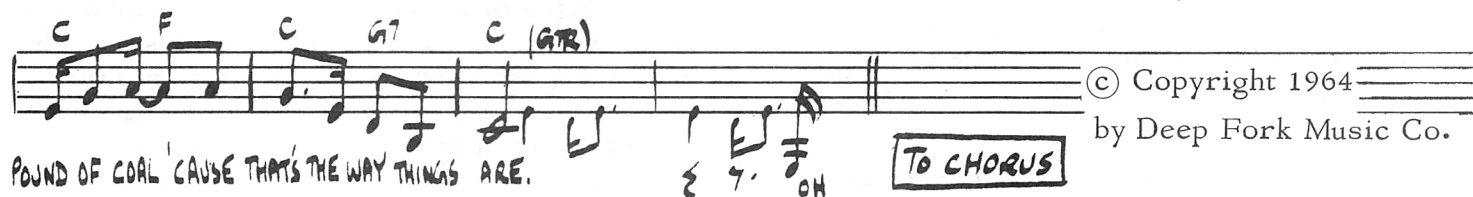
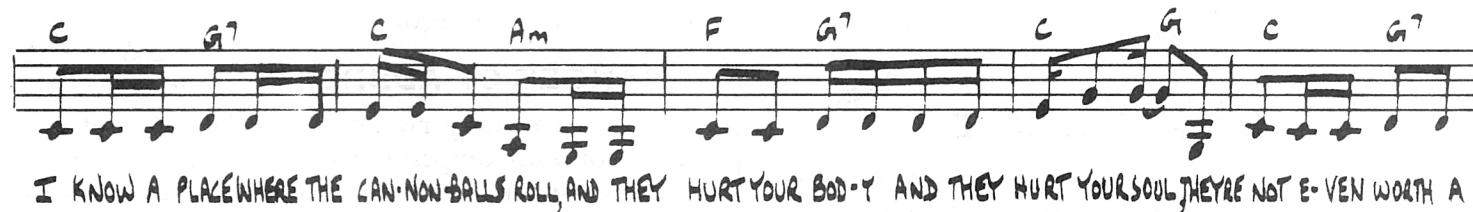
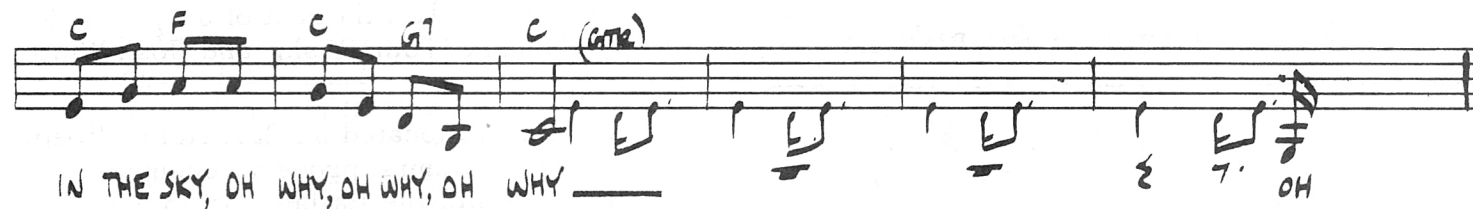
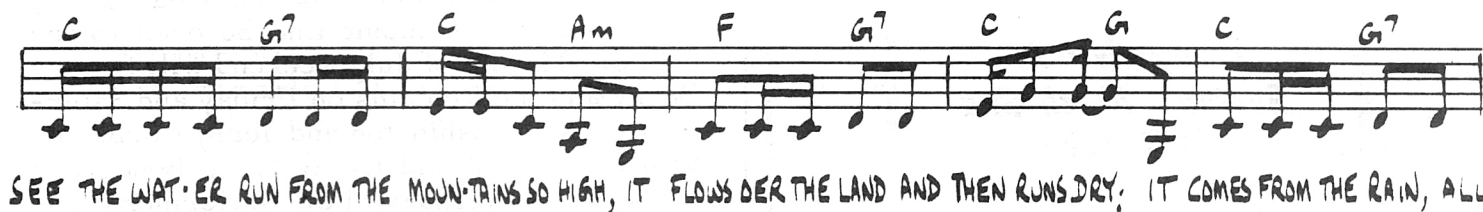
OH WHY DOES THE BUM-BLE-BEE FLY, OH WHY OH WHY DO PEOP-LE DIE, WHY IS THE WIND A-



#### VERSE 1



SEE THE GRASS AND THE GREAT GREEN TREE, THEY ARE SO PRET-TY, I BE-LIEVE, BUT THE GRASS HAS ROOTS, AND THE



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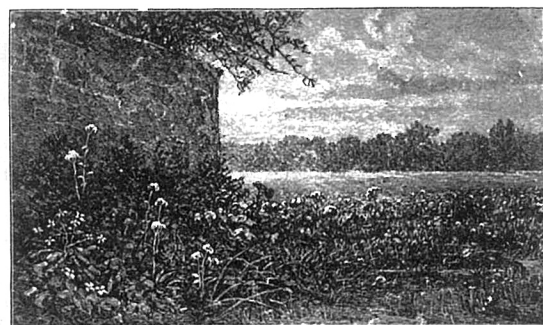
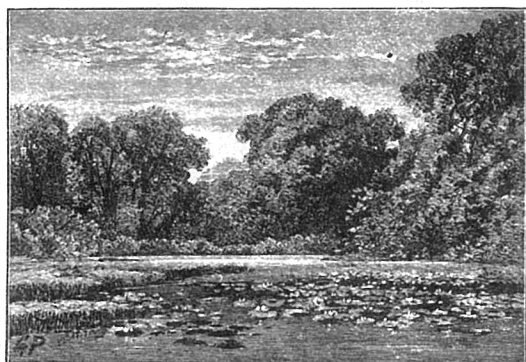
**TO CHORUS**

2. Now I lay me down to sleep,  
I pray the Lord my soul to keep,  
For we are all God's little sheep,  
And that's the way things are.

Oh see the colt and the old gray mare,  
Like a babe, she loves him for his care;  
So he can hear, and see, and share,  
Oh why, oh why, oh why?

Oh children, there is a game called war,  
It's a game that knows no rules or law;  
A child was killed against a wall,  
And nobody even cared at all.

(TO CHORUS)



3. Why does a one man love,  
And why does a one man hate?  
Oh why do we learn too late,  
Oh why, oh why, oh why?

Oh here is a dollar bill in my hand,  
It's made of paper and nothing more;  
It's funny how it makes people come to your door,  
And that's the way things are.

Oh where has the brown thrush gone,  
And why can't we hear his song?  
What's the difference 'tween a right and wrong,  
Oh why, oh why, oh why?

(TO CHORUS)

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For Sale: Folk Music LP records; Dillards<sup>o</sup>, Muldaur, Dayle Stanley, Phil Ochs<sup>o</sup>, Serrano<sup>o</sup>, Even Dozen<sup>o</sup>, Bob Gibson<sup>o</sup>, Martin and Neil<sup>o</sup>, \$2 each. Call Bruce Jackson, 864-4127, evenings. <sup>o</sup>Denotes Stereo.

For Sale: Gibson RB-100 five-string, resonator, case, engraved strap, geared 5th string peg and Vega sliding 5th string capo. Worth \$300 new. Sell for \$195. Call Neil before 6 p.m. at 749-1551.

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## JACKIE, JERRY, FIRST FOLK AT HYANNIS TEEN SCENE



Teen Scene, featuring entertainment for teen-agers, will open in Hyannis on June 18. Primarily, the club will feature top local and national Rock + Roll acts, but on Sundays they will feature folk music and be open to the public. The 4th of July weekend will feature Barry and the Remains on Friday and Saturday, Jackie Washington and Jerry Corbitt on Sunday night, and U. S. Gary Bonds and Little Eva on Monday. Folk performers tentatively scheduled for the rest of July include: Muddy Waters, Tom Rush, and Josh White Jr.

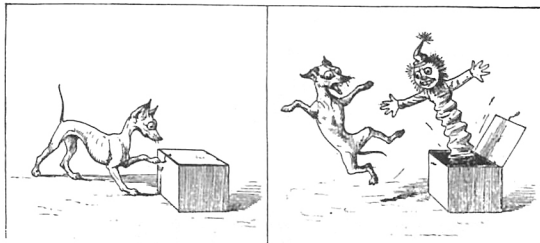
Teen Scene, located on Barnstable Road, just before Hyannis proper, occupies the premises at which the Ballad + Banjo operated three summers ago.

## CHANGES OF ADDRESS



Due to many requests for changes of address on subscription copies of BROADSIDE, we are forced to institute the following policy. All changes of address must be accompanied by .25 in coin or stamps. Because of the many students who change address two or three times a year, a second change of address will be entered free if the second change is a return to a former subscription address. Please be sure to include zip codes for both addresses. The best method is to include the label from the mailing wrapper when a change is submitted.

Subscribers who change their residence and whose subscription copies are returned to us by the U. S. Post Office as undeliverable will be removed from our subscription lists until they inform us of their new address.



## BERKELEY FOLK FESTIVAL



The Berkeley Folk Festival, held on the campus of the University of California at Berkeley, will take place for the eighth successive year, on June 23 through 27. Performers who will be featured include Fred McDowell, The Hackberry Ramblers, Sam Hinton, Kathy + Carol, Bess Hawes, Jean Ritchie, and Jean Redpath. Many other performers will also appear.

# THE SONG FINDER

TO: Regina Stamper, Dayton, Ohio

"Barbara Allen" is a Scots ballad dating from the early 17th century. There are literally hundreds of versions, collected all over the world. "Greensleeves" is known from as early as 1580 and has also been popular for centuries both in Britain and America. Versions of these songs can be found in the Child collection (which you'll find in most large libraries), as well as many collections of American ballad versions, and, of course, in most popular folksong books.

TO: Pamela Wilson, Shrewsbury, Mass.

"Mary Jane" has never been printed or recorded, and its author refuses to acknowledge it; you'll have to find some local singer who knows it. "Wild Women Don't Sing the Blues" has been recorded by several female blues singers, including Judy Roderick on her LP "Ain't Nothing But the Blues." Jo Mapes' "Come On In" is recorded by Jo on "And You Are On My Mind" on the FM label. It's also sung by Carolyn Hester and Alix Dobkin in performance, but they have not yet recorded it. "Lulu" is an old Western folksong; you'll find it in Lomax's Cowboy Songs and Folk Songs of North America.

TO: Meredith Mullen, Fairfield, Iowa

Nobody here seems to know the song that Joan Baez sang at last summer's Boston Arts Festival with the refrain:

All the worlds have gone by  
All the winds have gone by  
And you and I are going by.

Perhaps one of our readers can help us out.

TO: Marcia Castognali, Arlington, Mass.

Donovan's "Catch the Wind" has not yet been printed. It is published by the Southern Music Co.

TO: Barbara Peters, Melrose, Mass.

"You Were on My Mind" is a blues composed by Sylvia Fricker of Ian + Sylvia and recorded by her on their "Northern

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Journey" album (Vanguard VRS-9154). It is also the title song on Jo Mapes' FM-label album "And You Are On My Mind."

Carol Twachtman writes to suggest that the song Allan Lund is seeking (Song Finder, May 26) might be "Walking This Road to My Town" by Al Shackman, sung by the Kingston Trio on their "Back In Town" album.

Larry McCombs

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## NO ARTS FESTIVAL THIS YEAR

We are sorry to announce that there will not be a Boston Arts Festival this year. In past years, the event has hosted many folk performers including Joan Baez, The Clancy Brothers, New Lost City Ramblers, Jackie Washington, and Pete Seeger. Lack of sufficient funds forced the cancellation.

## BOARSHEAD OPENS IN KENNEBUNK

The Boarshead coffeehouse, located on Route 1A in Kennebunk, Maine (about an hour and a half drive from Boston), will begin its third summer of operation when it opens its doors in July. If we have the information in time, schedules will be printed elsewhere in this issue.

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Before



After

## ALABAMA GOTHIC

or

## The Sacred Harp Singers

by Joel J. Cohen

I don't know if anyone has bothered to point out a rather striking thing about the white southerners who sing spirituals from shape-note hymn books, which is that they sound at times as though they had just walked out of a medieval cathedral and into the open arms of twentieth century folklorists. Many of the features of southern shape-note music recall attitudes and practices that flourished in Europe during the Middle Ages and the dawn of the Renaissance, as many as seven hundred years ago. The amazing thing is that there is no link of tradition, between the medieval cathedral choirs and the Sacred Harp Singers. The southern whites have somehow arrived at their "gothic" musical sounds pretty much on their own; in a sense, they have created their own Middle Ages, culturally as well as musically.

You can hear what these spirituals sound like on a Prestige recording, "All Day Singing from the Sacred Harp," recorded in the field by Alan Lomax. The hymns are set in four-part harmony, but not the kind of harmony you hear in Cambridge churches on Sunday morning. The sounds are uncomfortable and angular, the scales are unfamiliar, the succession of harmonies is often wildly unorthodox. Yet the music has a pervasive and unforgettable beauty, even though it does not sound quite like anything else. The compilers of the famous shape-note Sacred Harp collection sound a stern note of warning against more "modern" church music: "In these compositions there are but few of the twisted rills and frills of the unnatural shaking of the voice, in unbounded proportions, which have in the last decade so demoralized and disturbed the church music of the present age."

Indeed the "rills and frills" are at a minimum. About half the tunes in the Sacred Harp are gapped scales — that is, there are fewer than seven notes different in the scale. Such gapping is a common feature of ethnic music the world over, from Greenland to China to Cleburne County, Alabama. Many other tunes are modal — they enplay scale patterns that do not fit into our modern system of major and minor.

# DEAR BROADSIDE



DEAR BROADSIDE:



I state it as a definite fact that Ed Freeman did not go to the Cambridge School in Worcester, but to the Cambridge School of Weston. This school in former years has been quite interested in folk music, although its students tend now to follow in the path of the Beach Boys and the Stones.

As the clinching funky proof that Ed attended the school, there is an artistic doodle of his on the rafters of the art studio for anyone to see who wants to.

Thank you,  
Nancy Fitzwilliam

(Right you are...our typo. Ed)

DEAR BROADSIDE:



I just want to pass on one final bit of information, after which I intend to devote my remaining years to interpreting Bob Dylan's 115th Dream. Incidentally, don't you think the lyrics of most of the songs on that album could be tightened up just a bit? Not that I want "My Old Kentucky Home," you understand. But I wouldn't dream of being so presumptuous as to pass judgement on Our Boy and my son predicts that, at the rate he's improving, he will soon be good enough for Shindig — whatever that is. We keep our

telly, along with our sons, in the basement. All I ever asked was that just ONE of them be a non-conformist but, like everything else, if you want something done right you have to do it yourself.

But, here's what I was told by the bright young clerk in the record department of our suburban branch of a certain department store when I asked for the aforementioned album. He very obligingly leafed through his catalog and ran his finger up and down pages — I looked over his shoulder and volunteered the information that he wasn't spelling it correctly.

"It's D-y-l; not D-i-l."

"Oh, you mean Bob Dielan! There's two of them you know."

I'd have guessed there were at least five — one on the first album, one on the second, etc., etc., etc.

Sincerely,  
Ruth Woolverton

P.S. My son also says that he will go to see him next time he comes if he brings his "band." Wasn't that his band that was with him last time?



DEAR BROADSIDE:

For shame for not mentioning the Songmakers Almanac which has been published now for the past 4 years and is the official organ for the Songmakers who are now probably the oldest folk song group around. We date back more than twenty years. Who else can make that claim?

We don't mind you hailing the johnny-come-latelies, but the old timers would like recognition also. We speak well of you, ya know.

Thanx,  
Jack R. Rubin

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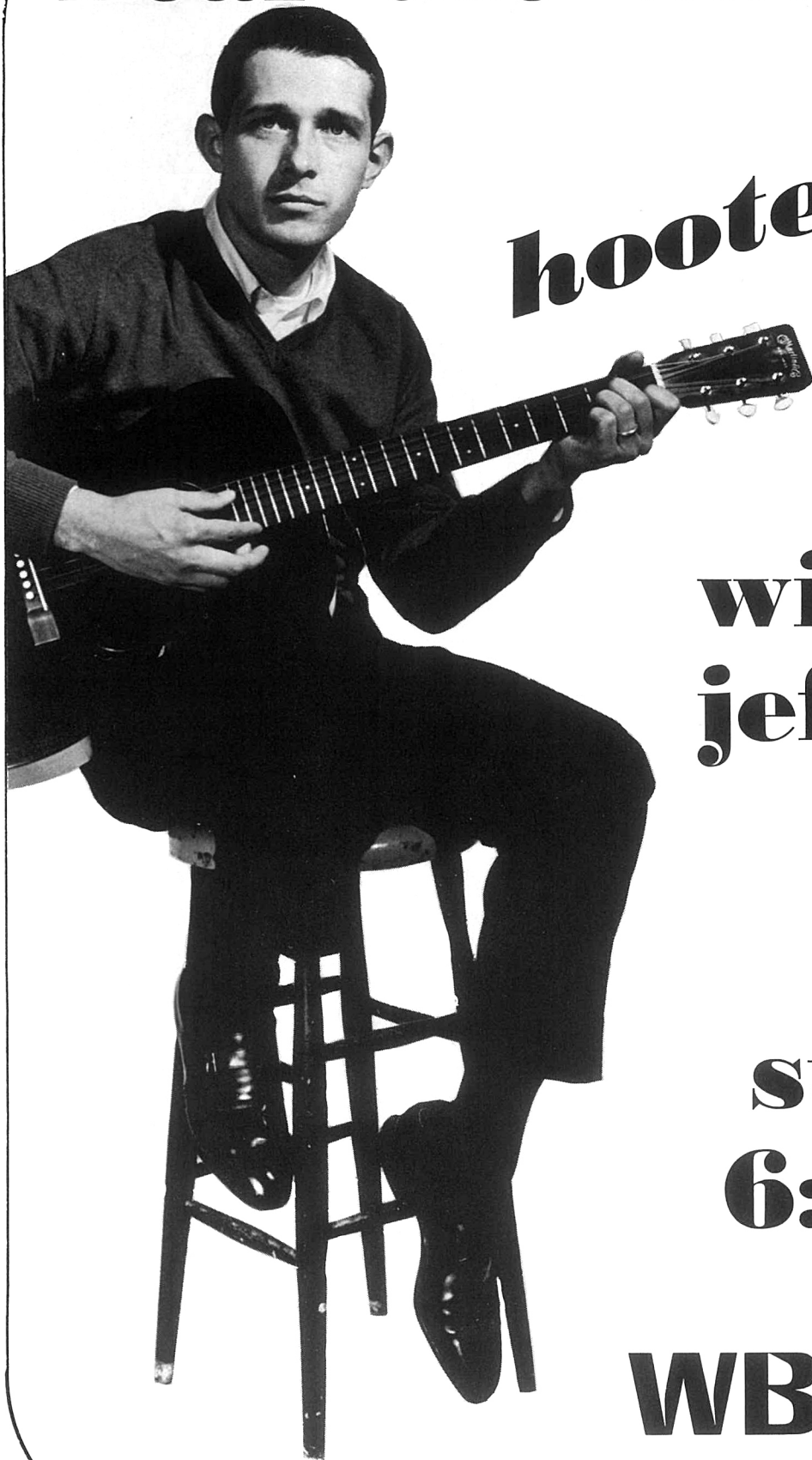


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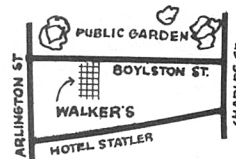
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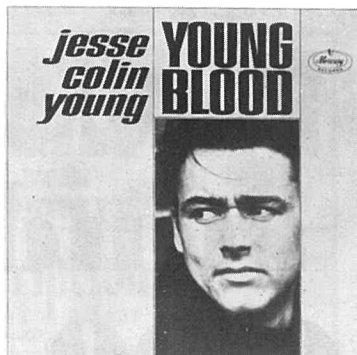


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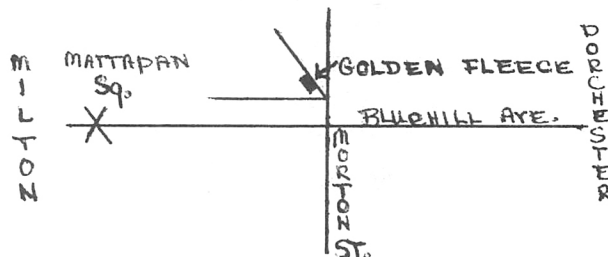
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