

THE BROADSIDE

Volume V, Number 10

Cambridge, Massachusetts

July 6, 1966



photo by Rick Sullo

FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY - FIVE CENTS

NEWPORT FOLK FESTIVAL

NEWPORT, RHODE ISLAND

Thurs. • Fri. • Sat. • Sun. • July 21 • 22 • 23 • 24

Four Evening Concerts: Thursday, Friday, Saturday, Sunday

Three All-Day Events: Friday, Saturday, Sunday

THURSDAY, 8:00 P.M. — Oscar Brand, Judy Collins, Bob Gibson, Bessie Jones, Jim and Jesse McReynolds, Phil Ochs, Billie and Dede Pierce with George Lewis, Bukka White, Ed Young, and others.

FRIDAY, 8:00 P.M. "The Battle of Music" — Cajun Band, Liam Clancy, Jimmie Driftwood, Clark Kessinger, Jack Elliot (England), Flatt & Scruggs, Joe Heaney, Idaho Fiddlers, Skip James, Dorothy Love and Gospel Harmonettes, Grant Rogers, Scots fiddler, Mike Seeger, Swan Silvertones, Bukka White, and others.

SATURDAY, 8:00 P.M. "A Patchwork of American Music" — Deford Bailey, Chuck Berry, Rev. Pearly Brown, Judy Collins, Coon Creek Girls, Jimmie Driftwood, Jack Elliot (U.S.), Idaho Fiddlers, Bessie Jones, Jim & Jesse McReynolds, Phil Ochs, Pennywhistlers, Billie & Dede Pierce, Grant Rogers, Joseph Spence, Yomo Toro, Howling Wolf, Ed Young & Family, and others.

SUNDAY, 8:00 P.M. — Pete Seeger, Tom and Liam Clancy, Jimmy Collier & The Movement Singers, Jack Elliot (U.S.), Fannie Lou Hamer, Joe Heaney, Carolyn Hester, Norman Kennedy, Jimmy Tarleton, Kilby Snow, and others.

DAYTIME EVENTS — Traditional folk crafts including a mountain potter, wood carver, weavers, lobster trap maker will be some of the many new things at the 1966 Newport Folk Festival. Friday, Saturday and Sunday, country musicians, blues players and city folk will provide music all day in informal sessions. These daily sessions have contained in the past some of the highlights of the Newport Folk Festival.

WED., JULY 20 — Special pre-festival day designed for children. Oscar Brand with Judy Collins, Bessie Jones, Jean Ritchie, Buffy Sainte-Marie, and children from the local area will participate.

SUNDAY at 2 P.M. "New Directions" — Eric Andersen, The Blues Project, Hazel Dickens, Alice Foster, Betty May Fykes, Tom Rush, Andrew & Paul Tracey, and others.

George Wein, Tech. Producer

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All-Day Workshops: \$2.00 Per Day

Children's Day Program (July 20): \$1.50 all-day ticket

Box Seat information on request — Programs subject to change

On Mail Orders add 25 cents to NEWPORT FOLK FESTIVAL, Newport, R.I.

THE BROADSIDE

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July 6, 1966

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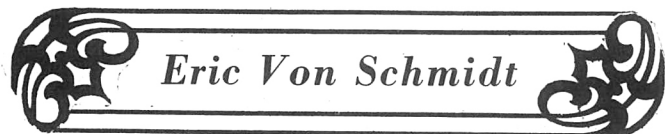
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Eric Von Schmidt

"Do you know where Tom Rush is at," I
once heard Pat Sky ask, "Eric Von Schmidt,
that's where he's at, in fact, everybody in
this town is at Eric Von Schmidt's."

Bob Dylan, Dave Van Ronk, and many
others have always spoken up at any mention
of Eric's name and have been quick to praise
him as "the best."

If Eric is, as he has at times claimed to
be, the world's worst guitarist, it is one of
the few arts at which he does not excel. As
a songwriter he is brilliant (witness "Joshua
Gone to Barbados"), as a singer he is a genius,
as a writer, as an artist, as a moviemaker,
in each of his fields of endeavor, he has won
respect.

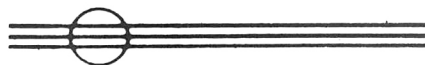
But as Pat Sky pointed out, the greatest
influence he has exerted is probably the least
recognized. He is as close to being the font,

LA

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the musical inspiration for this most fertile
of folk music communities, as any one person
can be. He became that font back in the late
40's when any white bluesman who came to
town was told, "yeah, that's nice, but wait
till you hear Eric do it." Even the most up-
tight performer, when he finally met and
heard Eric, had to admit that it was worth
the meeting and the listening. Not only that,
but Eric's total and genuine interest in the
music itself rather than in himself as a per-
former has won him a legion of admiring
musicians.

Unfortunately for the appreciators of his
music, that last trait has proved to be their
loss, for Eric has never been much interested
in stardom. His major interest remains art,
and in all probability that is where it will
stay.

Nevertheless, even though unbeknownst
to many of the performers themselves, the
folk music in this town contains a thread which
can be traced back to Eric.

The Norns have favored us.

dave wilson





RAMBLIN' ROUND

w/dave wilson

Those of you who have paid even passing notice to this column in the past few years have probably noticed some of my particular interests on display. One of them is small publications — a second is Australia.

The reason I am interested in small publications is that I firmly believe that they are the last hope of any honest communication via the printed word. Only the small publication can hope to say screw the big advertiser, and let the chips fall where they may.

The reason I am interested in Australia is far vaguer to my mind, but I imagine it has a lot to do with romantic things like kangaroos and aborigine and my favorite fictional detective, half-bushman Napoleon Bonaparte, and the world to which he introduced me.

Thus, I was doubly pleased when I found in this week's mail a copy of a small magazine from Australia. Australian Tradition is published by the Folk Lore Society of Victoria and the Victorian Folk Music Club. It costs 4/ per issue, about 40¢. It comes out quarterly, that is, four times a year. I spent an hour wandering back and forth through the pages getting interested, amused, fascinated, and quite happily hung up in finding out about the Australian folk scene.

Yes, there is an Australian folk scene.

First, let me tell you about some of the contents of this issue of Australian Tradition. The issue begins with an article on a family of traditional singers from Victoria, which is followed by a report on two folk concerts held in Melbourne; a short piece on the horse as a theme in pagan mythology; an article on style in modern folksinging, ten Australian songs (most from tradition, but some contemporary); a monologue on the Australian word "dinkum;" an item on the jargon of the sheep shearers; five pages of reviews on books, concerts, and records; an article on how to

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make a Bush Bass (it's similar to a washtub bass, but uses a tea chest. I hope we can reprint it for you in the near future); and two pages of letters.

From reading the letters I gathered: that there is a growing interest in music of the aborigine; that an aboriginal contemporary songwriter, Dougie Young, has a growing legion of fans; that a familiar controversy is raging as to what is authentic folk music and what is popular crap, and into which category do Bud & Travis, The Rooftop Singers, and others fit; and that there is in Australia a recognition of many American artists such as the New Lost City Ramblers, Judy Collins, and Bob Dylan ("P.S. Who's Bob Dillon?").

The one column I didn't mention above is the news column. It's called "Wallaby Stew." With a title like that, I wouldn't even care if it was of much interest at all, but it is. I learned the names of many of their contemporary singers, some of the trends in Australian folk music, including the introduction of jazz, gospel and blues, and about the folk clubs operating throughout the continent.

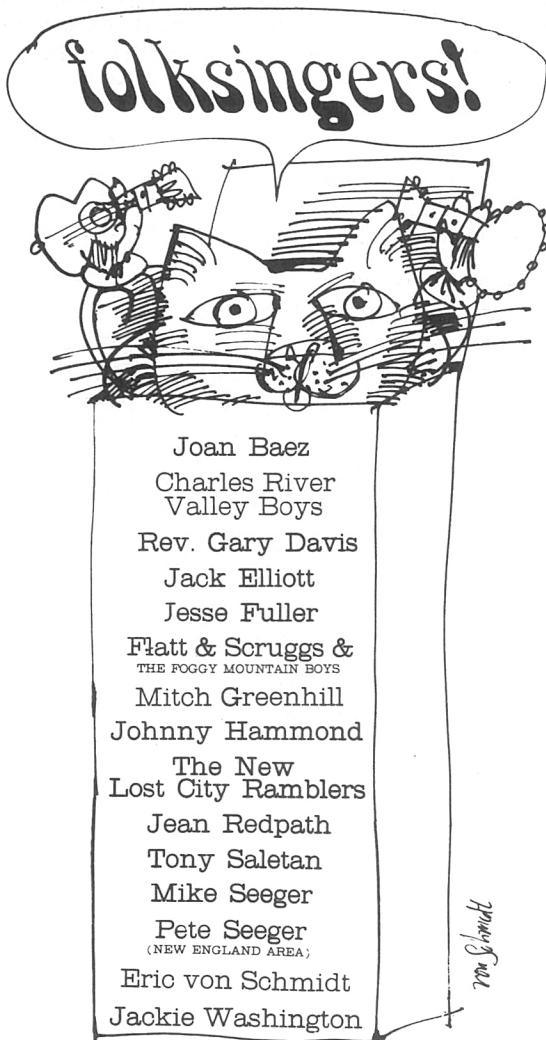
I wish editors Judith Tenebaum and Wendy Lowenstein much success. I'll be looking forward to future issues. If you are interested, dear readers, you can write to the magazine at 36 Westbourne Street, Prahran, Victoria, Australia.

New York News & Notes

by Kathy Kaplan

I thought I'd take this opportunity to answer a few general questions that keep coming up...

First of all, record buyers in Western New York have complained that none of the folk labels have representatives out there. I know the same is true in many parts of the country. The best bet would be to join one of these record clubs — the kind that let you choose any label. Since this magazine is more or less aimed at Bostonians, I've been asked "where do I buy...?" or "where can I go...?" on occasion. Therefore, I'll try to fill in on the different stores, etc. Today: instruments and accessories. The "instrument exchange" is located in the W. 48 St. area. There are plenty of places here (including Terminal and Noah Wulfe), so if you don't find what you want at first, keep look-



folksingers!

Joan Baez
Charles River Valley Boys
Rev. Gary Davis
Jack Elliott
Jesse Fuller
Flatt & Scruggs &
THE FOGGY MOUNTAIN BOYS
Mitch Greenhill
Johnny Hammond
The New Lost City Ramblers
Jean Redpath
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Mike Seeger
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Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

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ing. However, I personally recommend Fretted Instruments (319 6th Avenue) not just for instruments, but especially repairs. They also sell BROADSIDE there!...

As promised, I'm including a summer guide to nearby festivals. The validity of the word "folk" in some cases will be suspect to some readers... Shea Stadium: (Flushing Meadows) Aug. 13, Dylan and PP&M... John Terrell's Music Circus (Lambertville, N. J.) June 13 & 14, New Christy Minstrels; July 17, Judy Collins; August 7, Lovin' Spoonful; August 18-21, PP&M; August 21, Byrds; September 5, Phil Ochs... Stonybrook Music Festival (Dog Hollow Amphitheater); July 30, NCM, August 6, Theodore Bikel... Westbury Music Fair (Brush Hollow Road - Exit 40 L.I. Expressway): July 18, NCM; June 28 - July 10, the Harry Belafonte Show; July 25, Chad Mitchell and the Back Porch Majority; August 8, Kingston Trio; September 26 - October 2, PP&M. Showgoers might also be interested in seeing "Joyful Noise," which runs here from August 9-14. I understand it has something to do with folk music... Lewisohn Stadium (Manhattan): July 12, Collins, Bikel, Paxton, and the Pennywhistlers; July 13, Pete Seeger and the Beers Family...

Others Schedules: Gerdes: July 5-17, Bucky & Walter and Arlo Guthrie; Gaslight: July 6-11, Bruce Murdoch and Janis Fink...

WJRZ was the subject of a recent article in the TIMES. I am glad they remembered to bring in the word "country-politan." The average person's concept of country music is mistaken. This is due largely to what they know of Nashville. (In that branch of the industry, "country" music really means C&W.) I've seen a number of people present their version of what it's all about. (Haw, haw, aren't we corny? We're so bad, we're good. Hey, that makes us hip cause we're camp!)...



Back to ballads again for a while; that is to say, until some special topic again occurs to me. I hope my comments about the Child ballads will not seem so obscure and uninteresting any more.

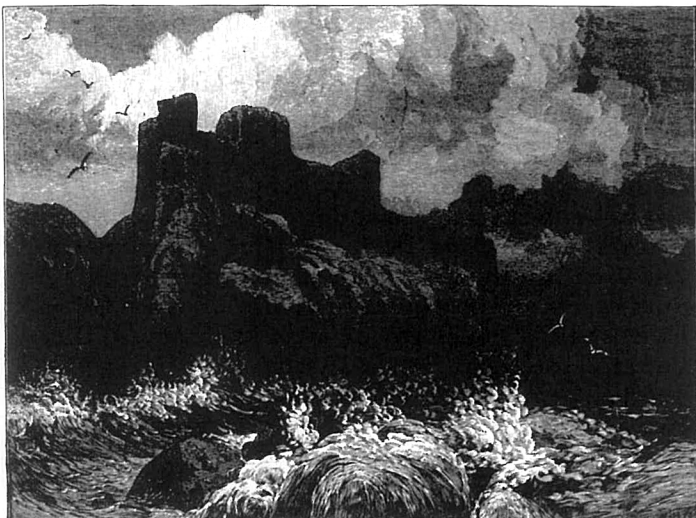
No person who has heard much folk music is not familiar with the commonplace verses which begin "Who's gonna shoe your pretty little foot?" But the ballad from which they originally came, Child 76, is seldom heard. Ewan MacColl sings a version of it in that fine collection of Child ballads originally issued by Riverside. It is a long, and pitiful story. A girl (Isabel, Annie, and Janet are names given often), mourning for her love who is away over the sea, at last sets sail to go to him. She arrives at last at his castle gate and begs admission, but it is her lover's mother to whom she speaks, and she is sent away, thinking that he, too, wishes not to see her. He awakes, and tells his mother that he has dreamed his love was at his gates. "And so she was," is the answer, "and is gone not half an hour." He curses the mother and rides to the seashore to seek the girl. But she is already at sea once more, and before his eyes, she and his baby drown. He rescues her body and weeps over it.

Aside from the sorrows of the maiden, this song is not as strong as many of the ballads, and probably the greatest reason for the survival of the few verses is their excellent expression of the love dissatisfied by any save her lover performing the small tasks of love for her.

Who's gonna shoe your pretty little foot?
And who's gonna glove your hand?
And who's gonna kiss your red rudy lips?
And who's gonna be your man?

Daddy can shoe my pretty little foot;
Mammy will glove my hand;
Sister can kiss my red ruby lips,
And I don't need no man!

The longest train I ever did see
Was a hundred coaches long;
The only man I ever did love
Was on that train and gone.



Come Gather Round ...

by MARY STAFFORD

"O wha will shoe my fu fair foot?
And wha will glove my hand?
And wha will lace my middle jimp,
Wi the new-made London band?

"And wha will kaim my yellow hair,
Wi the new-made silver kaim?
And wha will father my young son,
Till Love Gregor come hame?"

"Your father will shoe your fu fair foot,
Your mother will glove your hand;
Your sister will lave your middle jimp
Wi the new-made London band.

"Your brother will kaim your yellow hair
Wi the new-made silver kaim;
And the king of heaven will father your bairn,
Till Love Gregor come hame."

"But I will get a bonny boat,
And I will sail the sea,
For I maun gang to Love Gregor,
Since he canno' come haim to me."

Oh, she has gotten a bonny boat,
And sailld the sa't sea fame;
She langd to see her ain true-love,
Since he could no come haim.

"O row your boat, my mariners,
And bring me to the land,
For yonder I see my love's castle,
Closs by the sa't sea strand."

She has ta'en her young son in her arms,
And to the door she's gone,
And lang she's knocked and sair she ca'd,
But answer she got none.

"O open the door, Love Gregor," she says,
"O open and let me in;
For the wind blows thro my yellow hair,
And the rain draps oer my chin."

"Awa, awa, ye ill woman,
You'r nae come here for good;
You'r but some witch, or wile warlock,
Or mer-maid of the flood."

"I am neither a witch nor a wile warlock,
Nor mer-maid of the sea,
I am Fair Annie of Rouch Royal;
O open the door to me."

"Gin ye be Annie of Rouch Royal --
And I trust ye are not she --
Now tell me some of the love-tokens
That passed between you and me."

"O dinna you mind now, Love Gregor,
When we sat at the wine,
How we changed the rings frae our fingers?
And I can show thee thine."

"O yours was good, and good enough,
But ay the best was mine;
For youre was o' the good red goud,
But mine o' the dimonds fine."

"But open the door now, Love Gregor,
O open the door I pray,
For your young son that is in my arms
Will be dead ere it be day."

"Awa, awa, ye ill woman,
For here ye shanno win in;
Gae drown ye in the raging sea,
Or hand on the gallows-pin."

When the cock had crawn and day did dawn,
And the sun began to peep,
Then it raise him Love Gregor,
And sair, sair did he weep.

"O I dreamed a dream, my mother dear,
The thoughts o' it gars me greet,
That Fair Annie of Rouch Royal
Lay could dead at my feet."

"Gin it be for Annie of Rouch Royal
That ye make a' this din,
She stood a' last night at this door,
But I trow she wan no in."

"O wae betide ye, ill woman,
And ill dead may ye die!
That ye woudno open the door to her,
Nor yet woud waken me."

O he has gone down to yon shore-side,
As fast as he could fare;
He saw Fair Annie in her boat,
But the wind it tossd her sair.

And "Hey, Annie!" and "How, Annie!"
O Annie, winna ye bide?"
But ay the mair that he cried Annie,
The braider grew the tide.

And "Hey, Annie!" and "How, Annie!"
Dear Annie, speak to me!"
But ay the louder he cried Annie,
The louder rord the sea.

The wind blew loud, the sea grew rough,
And dashd the boat on shore;
Fair Annie floats on the raging sea,
But her young son raise no more.

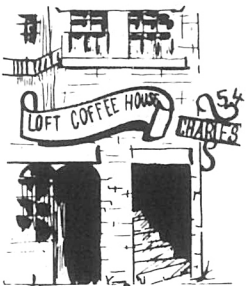
Love Gregor tare his yellow hair,
And made a heavy moan;
Fair Annie's corpse lay at his feet,
But his bonny young son was gone.

O cherry, cherry was her cheek,
And gouden was her hair,
But clay cold were her ruby lips,
Nae spark of life was there.

And first he kissd her cherry cheek,
And neist he's kissed her chin;
And saftly pressd her rosy lips,
But there was nae breath within.

"O wae betide my cruel mother,
And an ill dead may she die!
For she turnd my true-love frae my door,
When she came sae far to me."

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THINK-IN ed freeman

Reality, reality...Groovy trip, reality. Somebody ought to invent Reality hairtonic, or maybe Cherry Reality ice cream. How about a new Parker Brothers board game called Reality—something like Monopoly, only played with cosmic money?

But I digress. Last issue I finished off with the suspense-filled question, "Is there a reality?" and I am sure that you have all been gnawing off your fingernails in breathless anticipation of the answer.

The answer, very simply, is yes. Of course, it all depends on your definition of the word reality (if you define it to mean a green hippopotamus in your bathtub, then the chances are that there is no reality, according to you); but let's take a more meaningful definition and see if it makes any more sense. If you stop and think about it, you will probably agree that when you use the word "reality" you mean "what is." "What exists is real; what doesn't exist isn't real."

Okay, so there is a reality because reality is defined as "what is." A convenient definition. Now, many people make the mistake of thinking that reality is either indeterminable, or at least relative. Objection.



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CANADA.

First of all, the indeterminablists. They say that we can never be sure about anything we perceive because there is always the logical possibility that we perceive inaccurately. Agreed; it is logically possible that I am in fact a Great Horned Toad and not the person I think I am, and that I emit special hypnotic rays that delude everyone (including myself) into thinking that I am a human being. It is logically possible that when a tree falls in the forest, instead of making a noise it yodels Beethoven's Ninth on the way down. Anything is logically possible. The only trouble with this kind of thinking is that it can hang you up indefinitely; if you become obsessed with the idea that anything could be true, it distracts you from the far more fruitful search for what in all probability is true. (Some very wise people have said that the reason we have permanent doubt built into our minds is so that we will not get hung up on our minds; more about this at a later date.)

Now, if we make the assumption (and admittedly it is an assumption, but only the indeterminablists will bitch about it)—that the laws of nature, being as they are completely consistent whenever we observe them, are also consistent when we are not around to observe them—if we can make this assumption, then we can handle those people who say that reality is relative.

These are the people who say that a falling tree only makes noise when there is someone around to hear it. Of course, that again depends on your definition of noise; if you define it as vibrations hitting the eardrums, then you are right in saying that there is no "noise"; but if you define it as a particular kind of vibration set up in the air, then it would be contrary to the laws of nature for there to be no noise—and we have every right to assume that the laws of nature do not contradict themselves.

One final point. Relativists make the mistake of tacitly assuming that reality can contradict itself. For that to happen it would be necessarily possible that something be and not be at the same time. It would be necessarily possible for a piece of paper to be white and black at the same time in the same place, and that is not possible.

It is on the basis of these understandings that we may begin to try to understand reality: (1) That reality does exist, (2) that we need not get hung up in the logical possibility that we are always wrong in our perception of reality, because that is a dead end, a fruitless effort that serves no purpose other than restricting our potential understanding, and (3) that reality, by definition, cannot contradict itself, because reality, by definition, is "what is," and "what is" cannot "not be."

I May Be Gone Tomorrow

words & music by
Herbert R. Metoyer Jr.

1. Take me to the riv - er and let me see,
Take me to the riv - er and let me see, Let me
see the place they tell of where all men are free, And let me
see some lone - ly peo - ple re - gain their dig - ni - ty, And let me
see the face of jus - tice and know tran - quil - i - ty, And let me
see a host of na - tions that live in har - mo - ny.

Chorus:
1. I may be gone on to - mor - row,
2. I may still be here on to - mor - row,
I may be gone from here to - mor - row.
I may still be stand - ing here on to - mor - row.

2. Take me to the river and let me stand, (2)
Let me stand at the crossroads, where the minds of men do meet,
And let me stand among the thornbush, that will not hurt my feet,
And let me stand upon the mountain, and look from peak to peak,
And let me stand when I tumble, so I will never know defeat. (chorus #1)
3. Take me to the river and school me, (2)
Teach me the forgiveness, that will bring my heart contentment,
And teach me the patience, conquers misjudgment,
And teach me how to grow red roses in the pavement,
And teach me how to lose it, so I will feel just like I won it. (chorus #1)
4. Take me to the river and drown me, (2)
Drown me before I lose, my reason for living,
And drown me before my freedom for me has no meaning,
And drown me before my children learn of my misgivings,
And drown me before the sun forgets there ever was a morning. (chorus #2)

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Many thanks to George Touchstone, the fine photographer who contributed the picture at the top of the column. As many local bluegrass fans already know, Don Stover is no longer with the Lilly Brothers, and is said to be playing with Bill Harrell's band. Allen Shelton is no longer banjo player with Jim and Jesse and the Virginia Boys. He has been replaced by Bobby Thompson. Although I have always been very impressed by Allen's playing, those who have heard Thompson say he's even better. We'll have a chance to check this out this summer; Jim and Jesse are coming to Newport and Club 47.

Last issue, we initiated our look at country groups with a history of the Charles River Valley Boys (of Cambridge). Their specialty is live performances; their lively antics on stage are almost as important to them as their music. They have two records out on Prestige, but neither captures the spirit of the band because they were badly recorded and, as Bob puts it, "Our records lack the spontaneity of our performances." This week we conclude our inspection of the CRVB with a brief look at the four current performers.

The only original member still with the group is Bob Siggins. Born in Miami, Okla., in December 1937, Bob now lives in Cambridge with his wife and daughter. Next year he will receive his PhD in Biology (Neurophysiology) at Boston University. During his youth, he travelled a great deal with his family (due largely to his father being in the army) and was first exposed to country and western music in the mid-west (early 1950's). According to Bob, his major influences were

Chet Atkins, Hank Williams, F'erlin Husky, Johnny Cash, Jimmy Martin, and Bashful Brother Oswald (how about Uncle Dave Macon?). Like so many youngsters, Bob was lured into rock 'n' roll during high school, learning guitar and harmonica. He matriculated at Harvard in 1956 (his introduction to Cambridge) and began learning banjo from his roommate. His major "banjo influence was American Banjo Scruggs Style (collected by Mike Seeger)...wore out the grooves on that six years ago." More recently Bob has been fooling around and experimenting on the banjo, doing less straight Scruggs-style picking.

Next in seniority with the group is mandolin player and vocalist Joe Val. Joe has spent longer in the country music field than any of the other current members. Born Joseph Valiante in Everett, Massachusetts in 1926, he left school in 1942 and got a job repairing typewriters - his present vocation. Joe became interested in country music at about age fourteen. His first exposure to bluegrass was a recording of "Footprints in the Snow" by Bill Monroe which Joe heard in the late forties. Joe was drawn to bluegrass immediately and was soon (about 1950) singing with the Lane Brothers and Tex Logan at the old Mohawk Ranch in Boston. It was at that time that the name Joe Val was tagged on him. His first musical job was playing guitar for a C&W band at the Hillbilly Ranch (Boston) about 1950. Thereafter Joe played banjo with Toby Stroud and the Blue Mountain Boys and then the Lilly Brothers during the mid-fifties. Later (late 50's - early 60's) he teamed up with a group called Radio Rangers and became interested in the mandolin. Subsequently Joe played with Bill Keith, Jim Rooney, and Herb Applin (early 60's) and finally the CRVB.

Youngest of the Charles River Valley Boys is Everett Alan Lilly (usually called simply Everett), twenty-one, who now resides in Somerville. Born in Charleston, West Virginia, Everett lived in Clear Creek, W. Virginia until he graduated from Clear Fork High School. Everett's first (and preferred) instrument was the guitar, which he learned largely by playing along with the Grand Ole Opry radio shows. After graduating from high school, Everett came north to go to college. He is a psychology major at Boston State College where he will be a junior next year. In Everett's own words, "(I) learned to play the bass because I liked bluegrass and playing Travis style guitar just didn't fit." Everett still considers himself primarily a guitarist. He "jumped at the chance to play with the CRVB," and likes them especially because they play a variety of styles. Everett likes the "Nashville sound," his favorites being George Jones, Buck Owens, and the Browns. Naturally enough, Everett occasionally plays with his father and uncle (Boston's famous Lilly Brothers, nightly at the Hillbilly Ranch,

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Park Square), though his first professional job was with Bob French and the Rainbow Valley Boys (see next issue). Everett's fine bass playing is certainly an asset to the group.

Although theoretically a stand in, Jim Field adds a fine (and much needed) lead voice to the group. His very bluegrass voice and solid (and active) guitar enhance the overall sound of the Charles River Valley Boys. He lists as his favorite singers, Jimmy Martin, Red Allan (he sounds like a blend of these two), and Bill Harrell, which (along with Joe Val's very "Monroe" sound) makes a nice combination. Although born in Denton, Texas (February, 1943), Jim has loved most of his life in the Boston area. He attended Andover High School and is now concluding five years at Harvard. Like Siggins before him, Jim learned guitar because of an interest in rock

'n' roll. He says he always liked country music, but first heard bluegrass during his freshman year at Harvard (at Club 47). He first learned the rudiments of bluegrass from (of all people!) Mitch Greenhill. Before joining the CRVB he played with the New York City Ramblers and on the West Coast.

The Charles River Valley Boys are indeed a good band with a good bluegrass sound. With the solid bluegrass vocals of Jim Field and Joe Val, plus the fine "old timey" renditions by Bob Siggins, it's no wonder that Cambridge "folkies" reckon them their favorite bluegrass group.

Next issue we'll take a look at the man who is called "the father of bluegrass," the great Bill Monroe. Also, be sure to listen to Bob French's new radio show, the Sunday night Bluegrass Spectacular, this Sunday (July 3). Local bluegrass musicians (including yours truly) will be discussing and playing records. It's on WHIL-FM (107.9 mc).



CABOT, VERMONT - JULY 4 FESTIVAL

The Green Mountain Boys and other Down East Catgut-Scrappers will be presented at "The Great Annual Independence Day Jamboree Medicine Show & Dance," to be held at Tom Azarian's Maplewood Farm in Cabot, Vt., on July 4.

Information forwarded to us does not mention the beginning time of the program, only that attendees should bring their own victuals and bedding if possible.



BERKSHIRE MUSIC BARN FOLK CONCERTS

Again this summer, The Berkshire Music Barn, Lenox, Mass., will present a series of concerts featuring jazz and folk music. The folk concerts are as follows.

July

Sa 9 Josh White
Sa 16 Pete Seeger & Len Chandler
Sa 30 Judy Collins

August

Sa 6 Carlos Montoya
Sa 13 Theo Bikel
Sa 20 Odetta

In addition, two folk-rock concerts are scheduled for the Pittsfield Boys' Club Auditorium. The Lovin' Spoonful and The Cyrkle will perform on Sunday, July 17, and The Byrds are slated for Sunday, August 17.

For tickets or additional information, write to Berkshire Music Barn, Lenox, Mass. or call Lewis Shaw Associates, 413-736-0341.

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COFFEEHOUSE

THEATRE

by *jan chartier*

The Rose Coffeehouse closed its doors for the summer after a most dramatic and skillful performance by Kenneth Martin and Suzanne, a husband and wife team of pantomimists, in a program aptly titled "Beyond Words." The Martins studied this art under the direction of Marcel Marceau, probably the most widely known and loved mimist of our day.

No props or sets are used in mime — the artist must illustrate his story through a vocabulary of gestures. Although the basic movements are universal, the true artist brings his own conception to his work, creating a meaningful experience for his audience solely through the expression of his body.

Suzanne participated in only two of the scenes enacted that night, "The Duel" and "The Dollmaker's Dream." She was most expressive in the second, a delightfully warm "fairytale" of a doll coming to life for a brief period; it couldn't have been a dream because the shopkeeper awoke with the doll's waist-

band still wrapped around his waist. It amazes me that a "story" can be told so explicitly without a spoken word — I'm sure a child of three would have understood what Kenneth and Suzanne were saying to their audience.

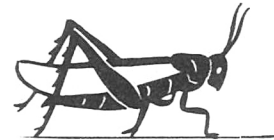
For the rest of the evening Kenneth had the stage to himself, and one hardly realized that it was indeed a stage. He surrounded himself and his audience with a world of his own creation, a very real world with laughter and tears, excitement and loneliness.

"The Circle" was a tearjerker — birth to death, with all the pride and humility between — a powerful performance of a life, portrayed in a few brief minutes.

The other pieces of excellence were "The Balloon" and "The Street Clown." The silent emotional reactions of the audience testify to Mr. Martin's ability "to use the vocabulary of his medium to create a meaningful experience for his audience." (Quote from "Prologue," distributed before the performance, describing the background and function of mime.)

The North Shore Music Theater in Beverly has announced its plans for a series of adult theater workshops to be held during July and August. Designed to acquaint interested persons with the workings of professional theater, discussions and demonstrations of theater management, lighting, scenery, costuming, makeup, and direction will be supervised by such professionals as Stephan Slane, Jack Stein, and Orpha Harryman.

The first session will be held on Saturday, July 16 at 5:15, but admittance to the workshop is by series registration only. Address inquiries to: Theater Workshop for Adults c/o North Shore Music Theater, Box 62, Beverly, Mass. 01905.



FIRST INTERNATIONAL BLUEGRASS-FOLK FESTIVAL

Whipperwill Lake in Warrenton, Va., will be the location of the First International Folk-Bluegrass Festival, to be held on Sunday, July 10. Featured on the program will be Bill Monroe, Flatt & Scruggs, Jim & Jesse, Jimmy Martin & the Sunny Mt. Boys, The Virginians, The Osborne Bros., and Mac Wiseman. Other performers will be announced in the near future.

Readers interested in attending may obtain additional information by writing to Stu Brooks, Box 740, Warrenton, Va., or calling 701-347-1420.

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Tete a Tete

July
 F 1 } Ellen Stoney
 Sa 2 }
 Su 3 Hoot
 M 4 closed
 Tu 5 }
 W 6 } Lynn Cushner
 Th 7 }
 F 8 } Paul Malecot
 Sa 9 }
 Su 10 Hoot
 M 11 closed
 Tu 12 }
 W 13 } Lynn Cushner
 Th 14 }
 F 15 } Adele Assante
 Sa 16 }
 Su 17 Hoot
 M 18 closed
 Tu 19 }
 W 20 } Lynn Cushner

The Sword and the Stone

Oklahoma City, Oklahoma

July
 F 1 } Budd Davisson
 Sa 2 }
 F 8 } Carol Heiser
 Sa 9 }
 F 15 } Jerry Ferris
 Sa 16 }

Main Point

Bryn Mawr, Pa.
LA 5-3375

July
 7 }
 thru } Tossi Aaron & Benji Aronoff
 10 }
 14 }
 thru } Odetta & Mike Cooney
 17 }
 21 }
 thru } George Stevens
 24 }

Mother Blues

Chicago

June 28 }
 thru } Ian Tyson (tentative)
 July 10 }
 July 12 }
 thru } Judy Henske
 July 24 }

The Club

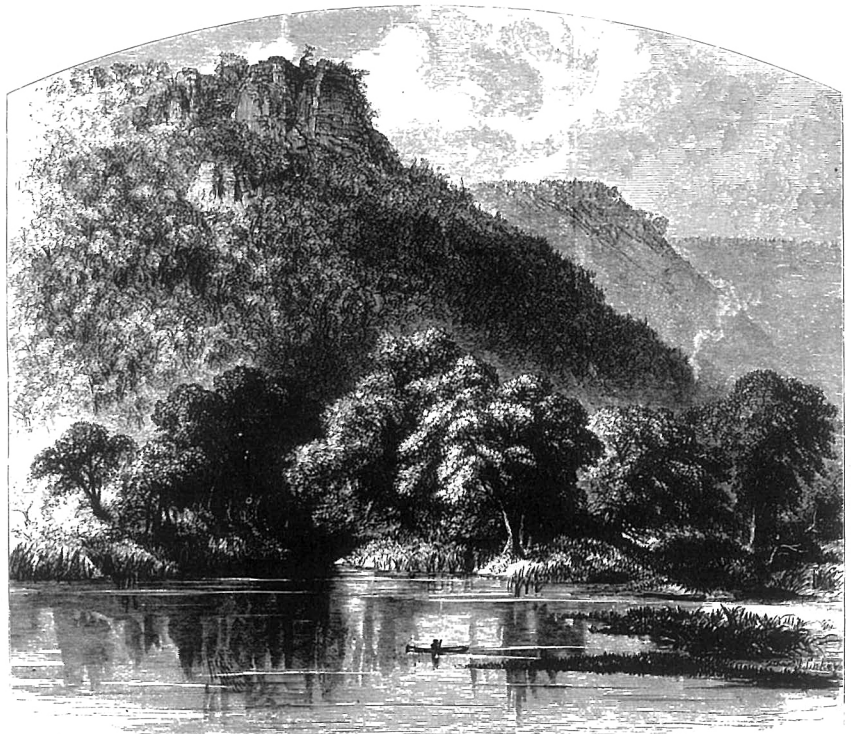
Chicago

July
 F 8 }
 Sa 9 } Maxine Brown, Ronnie Milsap
 Su 10 }
 F 15 }
 Sa 16 } Jerry Butler
 Su 17 }

Riverboat

Toronto, Ontario

June 28 }
 thru } Gordon Lightfoot
 July 17 }
 July 19 }
 thru } Marti Shannon
 July 31 }



Flying Lion Fall River, Mass.

July	
F 1	Bob Sproul
Sa 2	The Tavern Door Singers
Su 3	Robbie Basho
M 4	} Closed for evaluation
Tu 5	
W 6	Bob Jones
Th 7	Junter Payne & Jan Cassit
F 8	Peter Childs
Sa 9	Ed Freeman
Su 10	Gordon Hall - speaker
M 11	} Closed for evaluation
Tu 12	
W 13	Film: Coffee and Conversation
Th 14	Bob Gahtan
F 15	Allan Hahn & Bill Brown
Sa 16	John Braheny
Su 17	Robbie Morgan
M 18	} Closed for evaluation
Tu 19	

King 's Rook

F 1	} Rick Norcross
Sa 2	
Su 3	Bill Staines
M 4	Dance w/ Grim Reapers & D-Mensions
Tu 5	A-go-go w/Candymen
W 6	Mike Cooney
Th 7	King's Rook A-Go-Go
F 8	} Pozo Seco Singers
Sa 9	
Su 10	Bill Staines
M 11	Hoot
Tu 12	King's Rook A-Go-Go
W 13	Mike Cooney
Th 14	King's Rook A-Go-Go
F 15	} Dick Glass
Sa 16	
Su 17	Bill Staines
M 18	Hoot
Tu 19	King's Rook A-Go-Go
W 20	Mike Cooney

King Arthurs

F 1	Dan Gravas
Sa 2	John Brahaney
Su 3	} closed
thru	
Tu 5	
W 6	Hoot & Auditions
Th 7	closed
F 8	Tod Lloyd
Sa 9	Dan Gravas

Massachusetts Area

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Lenox, Mass.	
July	
1	} Bob Gibson thru Juan Serrano
10	
12	} Don McLean thru Juan Serrano
24	
	Toshiko Mariano Jazz Trio

Where It 's At

F 8	} The Lost
Sa 9	
W 13	} The Lost
Th 14	
F 15	
Sa 16	The Swinging Medallions

Turk 's Head

F 1	John Brahaney
Sa 2	Gamble Rogers
Su 3	Paula Locke
M 4	Ray Pong
Tu 5	John Brahaney
W 6	Barry Skinner
Th 7	Bill Staines
F 8	Tod Lloyd
Sa 9	Steve Koretz
Su 10	Paula Locke
M 11	Gamble Rogers
Tu 12	Bill Staines
W 13	Ray Pong
Th 14	Barry Skinner
F 15	Tod Lloyd
Sa 16	Steve Koretz
Su 17	Paula Locke
M 18	Gamble Rogers
Tu 19	Bill St aines
W 20	Ray Pong

Loft

F	1	} Open
Sa	2	
Su	3	Closed
F	8	} The Villagers
Sa	9	

Open every night except Sunday.
Hoot & Auditions each Thursday.

Turk 's Head
at Wellfleet

F 1	} Steve Koretz
Sa 2	
Su 3	
F 8	} Ray Pong
Sa 9	
Su 10	Rob & Gretchen
F 15	} Barry Skinner
Sa 16	
Su 17	



Club 47

F 1	John Lee Hooker
Sa 2	Mitch Greenhill
Su 3	Hoot
M 4	} Mike Cooney
Tu 5	
W 6	Les Daniels
Th 7	} Eric Von Schmidt
F 8	
Sa 9	
Su 10	Hoot
M 11	} Howlin' Wolf
Tu 12	
W 13	
Th 14	
F 15	Blues Band
Sa 16	
Su 17	Hoot
M 18	} Jim & Jesse and
Tu 19	
W 20	
	The Virginia Boys

AND COFFEE TOO

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Festivals and Concerts

Local Concerts

July 8&9 - Castle Hill - Ipswich
Judy Collins & Josh White
July 9 - Berkshire Music Barn - Lenox
Josh White - 3:30 pm
July 16 - Berkshire Music Barn-Lenox
Pete Seeger, Len Chandler-3pm
July 17 - Pittsfield Boy's Club Auditorium
Lovin' Spoonful, The Cyrcl-8:30
July 17 - Carousel Theatre - Framingham
Simon & Garfunkle

New York Concerts

July at Central Park
1 Jesse Colin Young & Youngbloods
8 Patrick Sky, Hamilton Camp
9 The Mitchell Trio
15 Blues Project, Tom Rush,
Jesse Colin Young & Youngbloods
18 Stars of Newport Folk Festival
at Westbury Music Fair
18 New Christy Minstrels
John Terrell's Music Circus
17 Judy Collins
18 Peter
19 Paul
20 and
21 Mary

Folk Music At Catamount
So. Egremont - Mass.

July 1 1 The Clayton Singer
2 Hootenanny & Song Swap
3 The Brighton Trio
8 Hootenanny & Song Swap
15 The Clayton Singers
16 Hootenanny & Song Swap



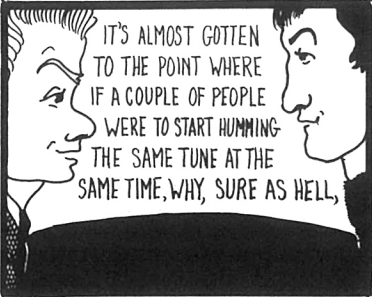
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Folk Festivals

June 30 - July 4
Berkeley Folk Music Festival
Berkeley, California
July 10
1st International Folk-Bluegrass Festival
Whipperwill Lake, Warrenton, Virginia
July 15
Summer of Stars Folk Festival
Arie Crown Theatre, Chicago
July 15 - 17
Folk Music Festival Weekend
Idyllwild, California
July 20 - 24
Newport Folk Festival
Newport, Rhode Island
July 29 - 31
2nd Freedom Folk Festival
Cambridge, Mass.
August 5 - 7
Mariposa Folk Festival
Innis Lake, Ontario, Canada.
August 8 - 10
Miramachi Folksong Festival
Newcastle, New Brunswick
August 18-21
Beer's Family Festival
Beer's Estate, Petersburg, New York
August 21-28
Folk Music Week - Pinewoods Camp,
Long Pond, Plymouth, Mass.
September 2 - 4
2nd Roanoke Bluegrass Music Festival
Cantrell's Horse Farm, Fincastle, Va.
September 9 - 11
Philadelphia Folk Festival
Spring Mountain Ski Resort,
Schwenksville, Pennsylvania.

the freebies ...



Broadside

FOLK SONGS OF FRANCE

Compiled and edited by
Barbara Scott

Oak Publications

This bilingual collection of songs from the various provinces of France is comprised of 25 ballads, sea chanties, marching songs, drinking songs, dancing songs, love songs, and tunes which defy exact categorization. Lyrics are given in both the original language and in Barbara Scott's creative, rather than purely literal, translations.

The four-page preface is a readable and knowledgeable commentary on the varied origins of the contents of the book. It stresses the fact that the many provinces which make up the country of France are individual in their customs, traditions, language, and song, accounting for the wide variety of the material. An interesting comment on folk music in France is the fact of the almost complete absence of the supernatural element. As Miss Scott says in her preface: "The greatest French folksongs...sing of human beings and their contacts with each other. There is no place for false emotion and the words are often cruelly realistic."

The songs themselves are each annotated as to origin, with occasional historical notes. Melody and chord notation are included. Of the translations, it can honestly be said that the translator has captured the spirit and meaning of the material, rather than attempting a direct translation which could result in clumsy and unsingable English. However, neither has the translator taken any undue liberties with the language, having in all cases preserved the intent of the original. The result is a pleasant sampling of a vast field of music which has had little exposure in this country.

sandi mandeville



GRAND OL' OPRY SHOW

Boston Arena

June 19, 1966

Once again the fallacy of putting on a good show in a poor auditorium in a run-down neighborhood was obvious. The show was great; the performers fantastic; the sound miserable.

The show was opened by a group of local youngsters calling themselves the Country and Western Tremolos. It seemed an apt

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dancing 8:00 to 12:00

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nights otherwise casual dress permitted.

ORLEANS REMAINS CLOSED

The Orleans coffeehouse on Charles Street in Boston has been closed for the last two weeks and there does not seem to be any intention of an immediate reopening. Unconfirmed reports state that the establishment has or is about to be sold.

POZO SECO SINGERS TO KINGS ROOK

The King's Rook in Ipswich has tentatively scheduled the Pozo Seco Singers for the weekend of July 8 and 9. The group, which rode high on the pop music charts with their recording of "Time," will be making their first appearance in this area.

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Reviews

name since most of their material is yodeling. They did three C&W standards and their yodel songs. Not bad.

Opening the show for the travelling troupe was Dave Dydley. His band is the Roadrunners, made up of David Mack (of Hartford) on drums, Chester Rawling on guitar, and Dick Morrison, a fine bass player whose bass unfortunately drove the speakers to distortion. They did eight numbers including instrumental (Buck Owens' "Buckaroo"). Dave led off with "John Henry" (it's a rather overworked song, but he made it sound alright) and then did the first of a number of his famous "truck driving" songs ("I'm Coming Home"). Then followed a couple of heart songs (or as Dave called them, "love songs"), followed immediately by a flag waving ("I know I'm right 'cause LBJ says so," kind of thing) Vietnam song. Dave Dudley's act ended with his big hit "Six Days On the Road." He was and is great.

Next up was little Johnny Paycheck. He stands about five feet short and sings like a giant. Paycheck used the Roadrunners plus one for his backup. He started with a couple of his hits, then sang that terrific song "A-ll" (sometimes called "I Don't Know You From Adam"), then three more, including that perennial favorite "The Family Bible."

Following Johnny Paycheck was Archie Campbell, a comedian. Campbell's comedy eased the show nicely into the intermission.

After the intermission came the glamour girl of the show: Dottie West. She sang several country standards (including "Heartaches by the Number" and Hank William's "Before the Ring On Your Finger Turns Green" and her encore, "Once A Day"). She carries her own band including her husband, Bill West, on steel guitar.

Last act of the show was the Singing Ranger, Hank Snow. What a performer he is!

JENNIE'S RESTAURANT

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

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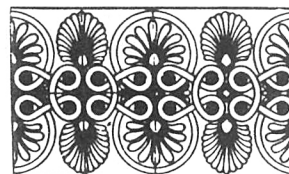
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BOSTON**



He had the audience in the palm of his hand from beginning to end. Everyone of the ten songs he did had been a hit for him at one time — not many artists can do that. He led off with his biggest hit, "I'm Movin' On," and did just that, moving through a variety of songs and song styles with the ease of a born performer. Another, even more wonderful, treat — all too rare in this area — was this opportunity to hear the great Chubby Wise. Chub is perhaps the greatest fiddler ever (he was the first bluegrass fiddler), and has been with Hank Snow for years. When they were called back for an encore, Hank Snow and the Rainbow Ranch Boys did a medley of several of Hank's big hits to close the show.

The show was terrific. The acoustics of Boston Arena might be the worst anywhere. Good news, though: word is that future Opry shows will be held at Symphony Hall.

Bob Jones



Broadside

PIANO BLUES

Various Artists

RBF 12

This record contains a fairly good sampling of the different styles of piano, mainly differentiated by the bass patterns, which made up the musical region known as piano blues. This was the type of music played in bars and brothels all over the country, where the battered upright piano was a standard piece of equipment for helping to entertain the customers. Most of the performers on this album have been relatively unknown outside their own 1920's and 30's, although some of their names, such as Little Brother Montgomery, Peetie Wheatstraw, and Roosevelt Sykes, still linger today. In fact, Sykes himself still lingers around playing and singing in much the same way he used to back then. As usual, RBF has managed to clean up much of the surface noise of the old 78's, so that the music comes through fairly clearly and the words are intelligible. Of particular interest are The Mississippi Jook Band's lively "Skippy Whippy" and Romeo Nelson's stylistic sobbing in "Dying Rider Blues." This album is recommended for anyone interested in piano blues or, for that matter, anyone interested in blues at all.



neil nyren

SOUL BLUES

Lightnin' Hopkins

Prestige 7377

To those who have yet to appreciate Sam "Lightnin'" Hopkins, this album is an excellent introduction. It is a solid piece of work throughout and shows him at his consistent

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best. Listen to his guitar work on "My Babe." Instead of the usual dialogue between a meaning singer and his echoing guitar, Hopkins creates a constant, meaningful texture against which to set off his assumed, controlled voice. He is so much the master of his art that he sounds almost matter-of-fact. Yet his performances are still very affecting, for whatever loses by moderating the sheer weight of his performances, he more than compensates by his subtle musicianship. Every note makes sense, none are wasted, all relate to each other. Listen to "I Mean Goodbye" and "Darling, Do You Remember Me?" for two distinct examples of "lightnin's" artistry.

Occasionally his tempos waver, but his excellent back-up men, Leonard Gaskin on bass and Herbi Lovelle on drums, stay right with him and unobtrusively round out his work very tastefully. Whether you've only heard of "Lightnin'" Hopkins or know his life story, including all his girl friends' telephone numbers, you will be pleased with this fine recording.

Ralph Earle



BLUES REDISCOVERIES

Various Artists

RBF 11

The best thing about this album is the delighted surprise in finding out that people like Peg Leg Howell and Furry Lewis are still alive. Other, more familiar names on this record, such as Mississippi John Hurt, Bukka White, Gary Davis, and Sleepy John Estes, have been busy making records and performing around since their rediscoveries, and so their existence today is generally well-known; however, Howell and Lewis have done very little of this, although (the notes tell me) the latter has done some recent appearances in New York and Chicago, so it is

Reviews

somewhat unexpected to find out that they are still around and playing. The cuts themselves are not recent material, but come from old 78's, providing one with the opportunity to compare, for instance, Bukka White's old version of "Aberdeen Mississippi Blues" with his more recent one on Takoma. The progression of years at time takes a little bit of the intensity out of the singing, but it often adds additional subtlety and meaning too, as with Bukka White. Often, too, the passage of time forces a performer to change styles in order to get jobs, as with John Estes, and Joe Williams. Other performers just stay brilliantly the same, as with Gary Davis and John Hurt. In any case, no matter how much they change, it is albums like this one that keeps a record of what they used to sound like, thus meriting their purchase by any serious blues fan, if for no other reason than that. This album is of particular value because all of the performers on it are still alive and, for the most part, still able to record, so that they not only represent the history of blues, but also the molding of blues in the present.

neil nyren



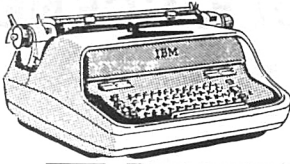
LUCKY THIRTEEN

Vanguard VRS 9212

Bert Jansch

After listening to the album in question a dozen times, hearing the artist in person, and hearing his English album (of which this album is virtually a reissue), I am forced to conclude that Bert Jansch is, in all probability, the best contemporary writer of folk songs in the English language. In a word, he is great; but he is more than that. Bert has an accurate sense of what is significant. He has an uncanny sensitivity for the important things; he knows just what emotional situations need to be sung about and how to do it.

It is unfortunate that the producers of the album saw fit to exclude one of his finest songs, "Hey, Girl." Nonetheless this album is a beautiful work of art — all the more beautiful because the young man is still growing, changing, finding new ideas. The material on this record is made up of fourteen songs, all composed by Bert Jansch: eight vocals and the rest guitar instrumentals. The instrumentals range from the very solidly



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blues - based "Lucky Thirteen" to "Casbah," a very personalized sound.

Much of Bert's guitar work is a little reminiscent of John Fahey's (though not quite so pointlessly dissonant and weird). He says he comes from blues, but actually has a style very distinctly his own. Bert's voice has rough quality not altogether unlike Dylan's, but can range from a harsh, cutting tone ("I Have No Time") to an almost smooth tenderness. His material includes everything from the bouncy, light-hearted "Ring-a-Ding" to the incredible beauty and pathos of "Needle of Death."

The music of Bert Jansch and the young man himself are so wonderful that one is tempted to go on and on in an effort to capture, to describe the beauty that is there. It can't be done. You'll just have to hear him for yourself.

Bob Jones

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THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

In Baltimore, the Boar's Head, which had only recently moved to a new and larger location, has folded. Also, the Room at the Top, the on-campus coffeehouse of John Hopkins University, has closed for the summer. At this date, I am not sure if it will reopen in the fall. Thus, Patches' 15 Below in Timonium is the only place in the Baltimore area still regularly showcasing folk music.

All of this about closings brings me to a discussion on coffeehouses that I was recently engaged in. The point that the management is often at fault when a folk club closes came out. There obviously is a public that wants to support folk music, and this public is to a great degree under 21. The problems come when clubs try to book acts which simply are too expensive. The cost must be passed onto the public, which will go along only so far and then wash its hands of the whole mess and just not come out and pay.

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Schedules: Cellar Door (Washington) — The Serendipity Singers, now thru July 9; Tom Lehrer, July 11-16; The Mitchell Trio, starting July 18; Patches' 15 Below w/Mike Boran and Mike McKinney, July 8-9; Hos, July 15-16. Second Fret (Philadelphia) — Paul Phillips, July 6-11; Charles O'Hegarty, July 13-18.

Bob Dylan's "Rainy Day Women Numbers 12 and 35" has been banned from most of the country's rock stations because of its "LSD connotations," as one local program director put it. What about "Eight Miles High"? Hm.

What must be one of the outstanding places to learn an instrument like guitar, banjo, dulcimer, or just about any "folk" instrument is the George Britton Folk Studio in Lafayette Hill, Pa., just outside of Philadelphia. The Studio has on its staff Roger Sprung, Bill Vanaver, Nate Sussman, Ira Packman, and many others. The Studio also acts as an informal folklore society by sponsoring "Wing-Dings" which are like hoots (I think) and workshops on subjects like Country Music, Dulcimer, "Contemporary Music and its Relation to Folk Song," and "Blues and Rock 'n' Roll." Thanks to Ellen Goren, another member of the staff, for calling the Studio to my attention...

Folk music has returned to WAVA-FM, Arlington, Va., during the week. It is now featured Monday thru Friday from 10 til midnight, as well as from 9 til midnight on Sat. and Sun.



FOLK MUSIC AT CATAMOUNT

Low Key Productions will sponsor ten weekends of folk music at the Catamount Ski Area, Rte 23, So. Egremont, Mass. Beginning on the weekend of July 1 and 2, the schedule runs as follows: The Clayton Singers, The Brighton Trio, The Clayton Singers, John Joscelyn, Berkshire Folk Music Society, The Clayton Singers, John Joscelyn, The Clayton Singers, Ken & Marie Prentice; and on the final weekend, September 2: Peter Childs; and September 3: The Villagers. In addition to the Friday and Saturday evening concerts, there will be a Sunday evening Hootenanny & Song Swap every weekend.

Additional information is available by writing Low Key, Box 31, So. Egremont, Mass., or calling 413-528-1333.

CHICAGO HAPPENINGS

by Larry McCombs

SOUNDS Magazine is apparently either dead or has a new editor. I sent copy for Vol. 2, No. 4, to the publisher in March. There has been no word from the publisher for over two months, so I assume that nothing is happening. I would like to make it clear to all subscribers that all subscription funds have been forwarded to the Unicorn Publishing Co. at 825 Boylston St., Boston, 02116. Please apply there for refunds if you wish. My apologies.

* * * * *

The three-month-old daughter of Les Gerber, reviewer for SOUNDS, died June 12 in Brooklyn. She was born prematurely and had been ill for some time. Les and Sandi have three older daughters.

* * * * *

Chicago newspapers have been giving lots of publicity to the appearance of Andy Warhol, the Velvet Underground, and the Exploding Plastic Inevitable at Poor Richard's. Richard regretfully passed up a chance to book Gordon Lightfoot in order to get Warhol, and it looks like it will pay off in publicity for the rest of the summer folk series. He still hopes to get Lightfoot in later.

* * * * *

Simon and Garfunkel will play a concert at McCormick Place July 11.

* * * * *

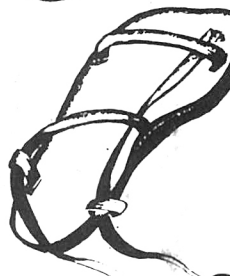
Tavern and club owners in the Near North Side and Old Town areas breathed a sigh of relief when police Captain James Holzman was transferred to the West Side to oversee the control of the Puerto Rican riots there. Holzman was sent into the NorthSide area in April with orders to clean up the vice and syndicate operations. Most club owners felt that he was spending his time harrassing them for minor violations of various laws. Arrests for liquor law violations doubled in May, mostly for selling liquor to minors. Most clubs now check i.d.'s on everyone at the door, and insist on at least two separate proofs of age 23 or older, though the law only requires one proof of 21 or older.

* * * * *

Second City's new review, "When the Owl Screams," opens June 22. The cast is a new one, rather collegiate and superficial. The old cast is doing a show in New York, and

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their brightest star, David Steinberg, has moved into the off-Broadway "Mad Show." I recently saw The Committee in San Francisco, and the same thing has happened there. The old cast of The Committee played two weeks in June at the Troubadour in L.A. and then plans to prepare a legit show.

* * * * *

Chicago's major folk show, "Midnight Special," on WFMT (a show begun by Mike Nichols when he was an announcer there) recently devoted most of its 2 1/2-hr. Saturday night show to the music of Richard Farina.



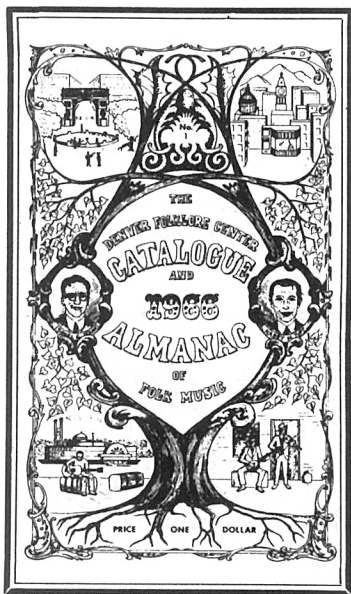
ACCOMMODATIONS FOR NEWPORT

If you are planning to go to Newport and expect to find accommodations for the weekend, we recommend you act PROMPTLY. Contact the Newport Chamber of Commerce, 401-847-1600, and let them know the facilities you need. They will try to place you in a private home and will call you back collect to inform you of who to contact in Newport. All commercial establishments, hotels, motels, tourist homes, etc., were booked up as of the third week in June for the Folk Festival weekend.

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NEXT ISSUE NEWPORT SPECIAL

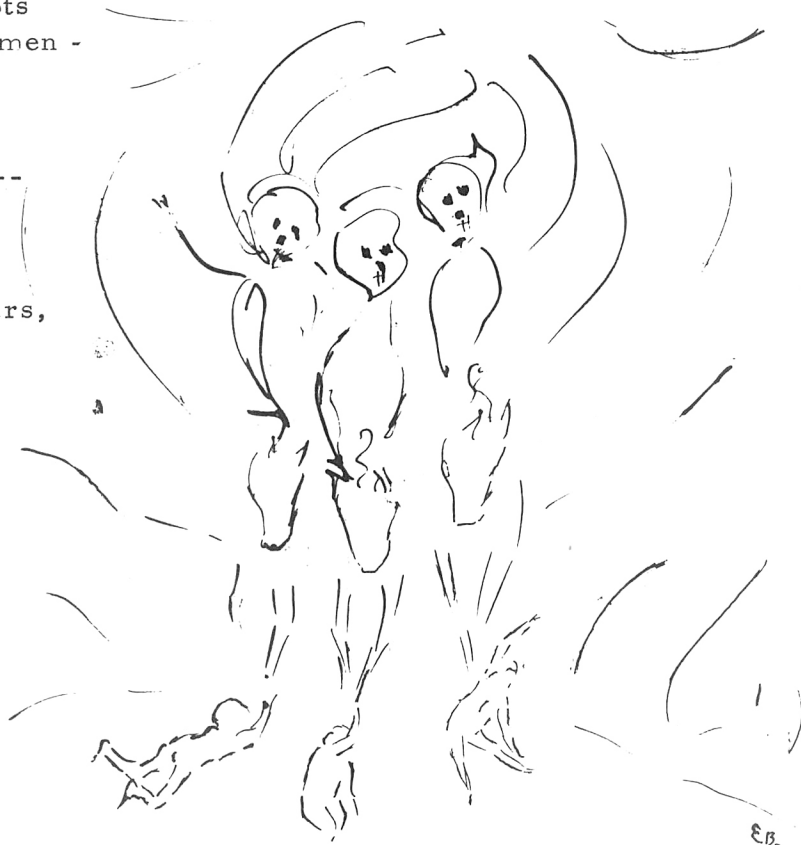
The next issue of BROADSIDE will be our annual Newport Folk Festival issue. In it, we will attempt to give readers a complete and up-to-date report on what will be happening at and during the Festival, complete run-downs on as many other festivals as we find possible, plus songs, articles, reviews, comments, and a reprinting of Buffy Sainte-Marie's "Music and the Affairs of the American Indian."

The Drums Are Rollin' Again

words & music by
Elizabeth Bennet

The musical score is written on three staves in 4/4 time. The first staff contains the melody for the first line of the song, with lyrics 'The drums are roll - in' a - gain. The long line is march-in'. The second staff continues the melody with lyrics 'down. O - oh, where shall we look when the skies are dark, and'. The third staff concludes the melody with lyrics 'heav-en wears no crown?'. Chord symbols are placed above the notes: A^m, D^m, A^m, F, G, C, A^m, D^m, A^m, and G.

2. The beggar holds in his empty hand
The crust of yesterday--
While the dead streets hold only the dust
Stirred up by rats at play --
3. The yellow flags fly over the roofs
Of the houses of ill-fame --
While the corpses float down the river that flows
Past the city that has no name --
4. In the cemetery, ghosts plot and cast lots
For the bones of five hundred thousand men -
Knowing earth holds not enough dust
For what will happen then --
5. In a cloak I wait for my lover
With the skull-face and feet of a horse --
While the bloody three go screaming by
On their angry course --
6. Time wears a clock that has no hands,
With burned lips and eyes that bleed tears,
Tomorrow's child blindly stands,
Wanting the crush of years.
7. Repeat first verse.



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POTTING SHED SCHEDULES FOLK

The Potting Shed, a supper club on the grounds of the Berkshire Music Barn in Lenox, Mass., will feature folk and jazz entertainment all summer long. On the schedule are:

thru	Bob Gibson
July 10	Juan Serrano
July 12	Juan Serrano
thru 24	Don McLean
July 26	Juan Serrano
thru Aug. 7	Brother John Sellers
Aug. 9	Leon Bibb
thru 21	

Also appearing all through the summer will be the Toshiko Mariano Jazz Trio.



TWO ANNOUNCEMENTS FROM HOHNER

Hohner has announced that the Federation Internationale de l'Harmonica will hold the third annual world harmonica competition. Entrants will compete in two classes - Junior (up to 15 yrs. old) and Senior - by means of taped performances. Entrants may choose their own material and use up to 8 minutes of tapes which should be submitted by December 32, 1966, to Federation Internationale, 7217

Trossingen, Germany, Postfach 160. Prizes total \$2,500.

Also announced by Hohner this month is the introduction of a new harmonica called the "Blues Harp." Although outwardly resembling the Marine Band model, the Blues Harp has been internally modified to make this instrument "even more responsive to blues techniques," especially the bending of notes, and Hohner claims it will hold up under the punishment of many performances.



SECOND ANNUAL BLUEGRASS FESTIVAL

Cantrell's Horse Farm in Fincastle, Va., will once again be the location for a three-day festival of bluegrass music. This year's festival will be held on September 2, 3 and 4. Concerts will be held on Friday evening, Saturday afternoon and evening, and Sunday afternoon. Workshops will be presented on Saturday and Sunday mornings and afternoons.

Bill Monroe will be joined by a host of other bluegrass bands and artists. We will give more complete information of this event in forthcoming issues, but the anxious may obtain additional information and/or tickets immediately by contacting Festival, Box 7275, Hollins, Va.

Camping facilities will be available.

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dear BROADSIDE



dear BROADSIDE:

Your magazine produces many fine articles, but I'm afraid that your blues-record reviews are often not included among these. Perhaps the worst travesty in this category was Bob Jones' utterly asinine review of Waters' newest album (BROADSIDE, Vol. 5, No. 2). Jones is obviously completely ignorant of both the blues and Waters' recording career, or he could not have made the comments he did.

But that is not the purpose of this letter; instead, I would like to make some additional comments for your readers about two recent reviews (in Vol. 5, No. 8). Neil Nyren, in his review of the Vanguard Chicago-Blues series, cannot understand why such notables as B. B. King and Little Walter were not included — probably for the same reason that neither Waters nor the Wolf were included: B. B. King has a number of albums on Crown (now Custom), Little Walter one on Chess.

These records are merely a representation of the blues scene in Chicago today, nothing more. They are the living blues; they make no pretext of being omni-comprehensive. This is the reason that Big Joe Williams and Sleepy John Estes are not included; neither of these two is really a part of the nightclub bandstand genre of blues. These two have become folk performers, playing to the college-Club 47 type audience; their blues no longer have meaning for the thousands, nay, millions, who want to reach out and identify with the singer. Also, why bother to include Paul Butterfield, when he is amply represented on Elektra.

Mr. Nyren is certainly incorrect when he asserts, "...the mandolin is just not a blues instrument." Bosh, say I. Just listen to the superb work of Yank Rachell.

The reviewer also seems to underrate immensely the quality of Johnny Shines. His "Dynaflow Blues" is perhaps the most beautiful song in the whole series, recalling instantaneously the powerful "Terraplane Blues" of Robert Johnson.

Vanguard is to be praised for having put out such an excellent series of albums; anyone even slightly interested in the post-war blues styles should own them. It is only a pity that more material has not come forth. Oh, for some more Robert Nighthawk, or for some reissues of Lowell Fulson, Buddy Gay or Jimmy Rogers.

Finally, a few comments about Phil Spiro's review of the Waters Testament album. The

playing on "Why Don't You Live So God Can Use You?" is even more like that of Blind Willie than on "You Got to Take Sick." It is interesting to note that Waters recorded this song almost unchanged in 1956 as "Diamonds at Your Feet." I would not say that the appearance with Son Sims is totally unexpected, for Waters has often said he played with Sims and House in jook joints. I do agree entirely, though, that this is an excellent album. To all fans of bottleneck playing, I recommend "I Be Bound to Write to You" with Charles Berry playing second guitar.

Sincerely,
Carl Farr Moxey
Folk-Director, WHRB-FM



dear BROADSIDE:

I read your fine publication every issue and enjoy it thoroughly.

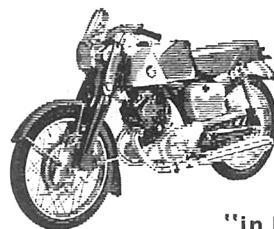
Regarding Festival of Folk Music on WBCN-FM, it is not on at 8:00 p.m. on Saturdays — it is heard (at least on my radio) at 10:10 p.m. on Thursdays. They have made several time changes recently; maybe this accounts for the time you printed and the actual time. It is a good show, so I thought you might be interested.

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INTERNATIONAL TEA HOUSE

An as yet to be named International Tea House is now operating on the premises of what was formerly the "This Is It" coffeehouse at 34 Westland Avenue in Boston. An open stage policy has been announced by the management, who hope to encourage poetry, drama, experimental films, classical music, and jazz, as well as folk music.



SECOND FREEDOM FOLK FESTIVAL TAKES FORM

Bill Field, producer of CORE's second annual Folk Festival, has announced a tentative list of performers for the weekend. The list includes Ed Freeman, Buffy Sainte-Marie, Pat Sky, the Greenbriar Boys, Jesse Colin Young and The Youngbloods, Leonda, Jim Rooney, Carl Watanabe, Paul Phillips, Rosalie Sorrels, Richie Havens, Bruce Murdoch, and Janis Ian. More performers are expected to be announced in the near future.

One additional program for the Festival has also been announced. On Sunday evening, a film made and provided by Pete Seeger will be shown. Entitled "Shadows of the Far and Distant Future," it is described by Pete as being a collection of unedited film clips

featuring Woody Guthrie, Leadbelly, Cisco Houston, Sonny Terry & Brownie McGhee, and Big Bill Broonzy.

The festival will be held on the last weekend of July, Friday the 29th through Sunday the 31st. Information regarding tickets and reservations may be had by calling Boston CORE.



HOWLIN' WOLF AT CLUB 47

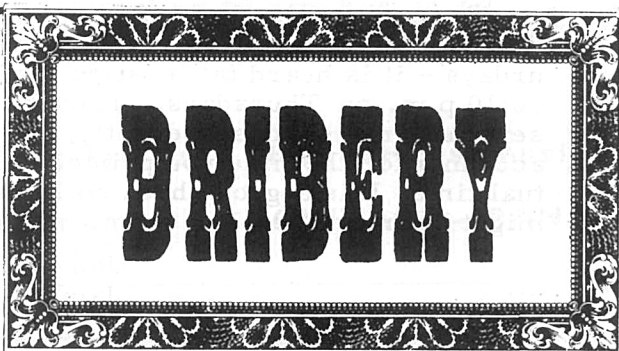
The Club 47 will continue its new policy of presenting major attractions for a full week when Howlin' Wolf and his Blues Band take the stage for six days of Chicago Blues from Monday, July 11, through Saturday, July 16. This, to our knowledge, will be the first extended engagement by the "Wolf" in this area and certainly his first appearance in a New England folk club.



JUDY COLLINS, JOSH WHITE AT CASTLE HILL

The folk concerts by Judy Collins and Josh White which were originally scheduled for Friday and Saturday nights, July 1 and 2, have been postponed. The new dates set for the concerts are July 8 and 9.

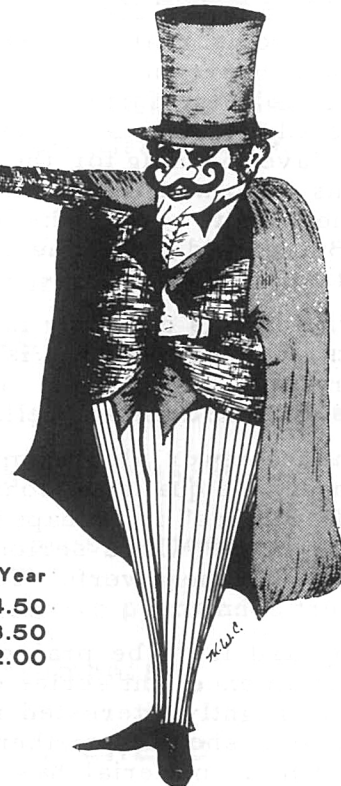
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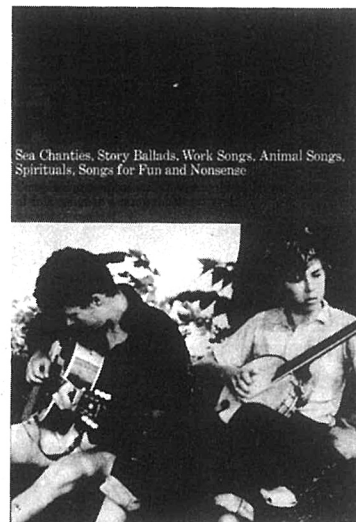
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| 93 Angel Band | 36 Johnson's Ale |
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| 23 The Banks of the Verigo | 128 Kilgory Mountain |
| 142 Barbara Allen | 103 Kookaburra (Round) |
| 150 Battle of Saratoga | 31 Looky, Looky Yonder |
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| 29 I'll Fly Away | 97 Who Did Swallow Jonah |
| 11 I'm On My Way | 105 Why Shouldn't My Goose (Round) |
| | 113 Yea Ho, Little Fish |

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