

# THE BROADSIDE

Volume V, Number 11

Cambridge, Massachusetts

July 20, 1966

photo by Rick Sullo



**1966 NEWPORT FOLK FESTIVAL ISSUE**

**FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS**

## **NEWPORT??**

### **NO - THE CLUB 47!**

Blues, Bluegrass, Ballads, Country Music, City Music, Known, Unknown.

The following performers have contributed  
to another musically exciting year in Cambridge.

Son House  
Bukka White  
Jesse Fuller  
Mississippi John Hurt  
Lightnin' Hopkins  
Skip James  
Rev Gary Davis  
Bessie Jones  
The Silverleaf Singers  
The Staple Singers  
Willy Dixon &  
Sunnyland Slim  
The Muddy Waters  
Blues Band  
John Lee Hooker  
The Howlin' Wolf  
Blues Band  
The Paul Butterfield  
Blues Band  
The Chambers Brothers  
John Hammond  
Judy Roderick  
Eric Von Schmidt  
Spider John Koerner  
Tony Glover  
Geoff & Maria Muldaur  
Gleason & Gravin  
Lisa Kindred  
Judy Collins  
Tom Rush  
Jackie Washington  
Happy & Arthur Traum  
Jim & Jean  
Patrick Sky

Charles O'Hegarty  
The Times Square Two  
Eric Andersen  
David Blue  
Mitch Greenhill  
Jeff Gutcheon  
Mark Spoelstra  
Rolf Cahn  
John Fahey  
Anne Tansey  
Mel Lyman  
Paul Arnoldi  
Nancy Michaels  
Bill Staines  
Carolyn Hester  
John Brahaney  
Arlo Guthrie  
Paul Phillips  
Leonda  
Mike Cooney  
Mimi & Richard Farina  
Jim Kweskin &  
The Jug Band  
The Lovin' Spoonful  
The Blues Project  
The N.Y. Public Library  
The Strangers  
The Lost  
The Hallucinations  
The Trols  
Jesse Colin Young &  
The Youngbloods  
Dudley Laufman &  
The Canterbury  
Country Orchestra

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Tony & Irene Saletan  
Guy Carawan  
Margaret Barry &  
Michael Gorman  
Donald Mac Sorley  
Carol Langstaff  
John Winn  
Norman Kennedy  
The Beers Family  
Sandy & Jeanie Darlington  
Clarence Ashley & Tex Isley  
Doc Watson, Clint Howard &  
Fred Price  
Mike Seeger  
Hazel Dickens & Alice Foster  
The Lilly Brothers,  
Don Stover & Tex Logan  
The Greenbriar Boys  
The New Lost City Ramblers  
Jim & Jesse &  
The Virginia Boys  
The Osborne Brothers  
The Charles River  
Valley Boys  
Maybelle Carter  
Red Allen & The Kentuckians  
Les Daniels &  
The Double Standard  
String Band  
Keith & Rooney  
Bill Monroe &  
The Bluegrass Boys

And more to come

July 25,26 JOSEPH SPENCE  
JULY 27,28,29 RAMBLIN' JACK ELLIOTT  
JULY 30 ERIC VON SCHMIDT  
AUGUST 1-6 JIM KWESKIN & THE JUG BAND  
AUGUST 7,8 TOM RUSH  
AUGUST 9-12 THE TIMES SQUARE TWO  
AUGUST 13 LES DANIELS & THE DOUBLE STANDARD STRING BAND  
AUGUST 15-17 THE DIRTY SHAMES  
AUGUST 18 20 ERIC ANDERSEN  
AUGUST 22 27 MUDDY WATERS BLUES BAND  
AUGUST 29-SEPT.3 MOSE ALLISON TRIO

**47 Palmer St., Cambridge**



# THE BROADSIDE

Vol. V, No. 11

July 20, 1966

Phone: 617-868-9788

A Bi-Weekly Publication

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Signed articles do not necessarily represent  
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Published by Broadside Publications  
Second class postage paid at Boston, Mass. Subscription price:  
\$4.50 a year (26 issues). Address all correspondence to P.O. Box  
65, Cambridge, Massachusetts 02139.

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## Newport 1966

There is a sense of newness about the Festival Field this year. It is a feeling which heralds some assurance of permanency. The new stage is immense, solid. The dressing room building behind it and the administration building beside it, both permanent facilities, add to the knowledge that the nomadic days of the Newport Festivals are somehow behind us.

With the newness, comes also memory of the old, of last year's festival, and the one before, and the one before. Traditions have appeared, ghosts will long share the stage with each new performer who stands upon it. Hopefully, they will be warm and sympathetic.

Although advance sales on tickets for this year's festival are well ahead of any previous year, an increased capacity (some five thousand seats have been added) means that there

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will be plenty of tickets available for some time yet. We should point out at this time that a rearranging of the seating makes even the row of seats furthest from the stage closer than the last row was last year.

Facilities for overnight stays are apt to be more of a problem this year than before, so if it is possible, we suggest you plan on commuting. If that is not practical for you, contact the Newport Chamber of Commerce immediately, and they will try to locate accommodations for you.



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## RAMBLIN' ROUND

w/dave wilson

As with any event of the size and importance of the Newport Folk Festival, the directors and producers often find themselves under the guns of a wide variety of antagonistic opponents. Performers often charge the affair as being a carnival, phony and without meaning. Members of the fourth estate sometimes become more concerned about whether they are getting the "treatment" to which their journalistic stature entitles them than to what they are supposedly there for. And the patrons who are there to hear what they consider to be folk music are often upset over

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the antics of those who attend the festival only to witness the performances of the "super-stars" and spend the rest of the time disturbing those more serious attendants between times.

Many times in the last few months, so-called folk music lovers have bemoaned the fact that such and such, a "super-star," is not on the program this year and so there is nothing to bother with at the festival.

I am inclined to be dismayed by that attitude. It was not many years ago when an unknown Joan Baez came on the stage at Newport and won a national reputation with two songs. The same holds true for Dylan's first appearance. But remember last year? The artist whom most people went away raving about was Spokes Marshiyane, and I don't know anyone who decided to go to the festival because they had heard he was appearing.

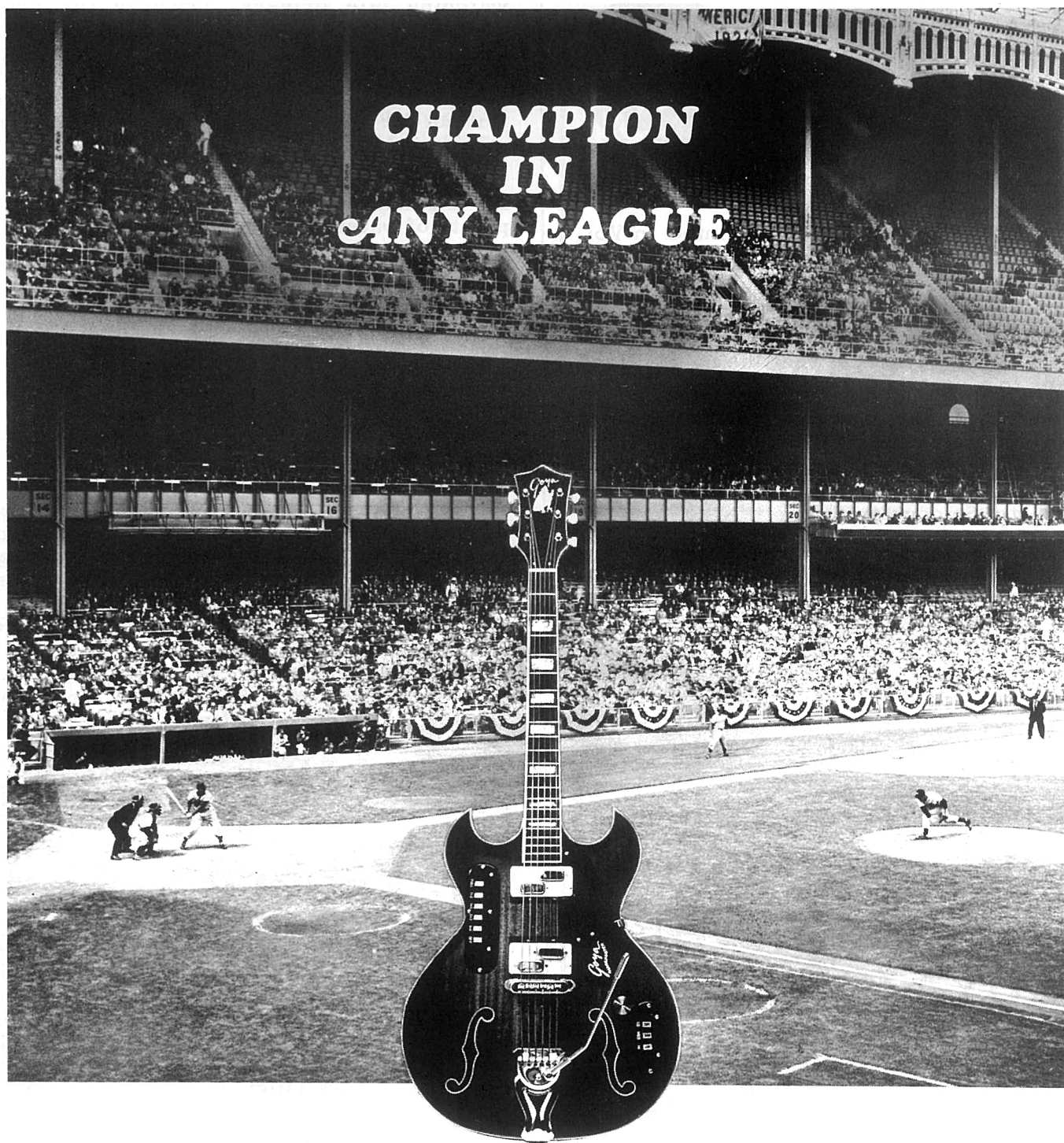
The super-stars are conspicuous in their absence from this year's festival, but I am willing to guarantee you that there will be more show stoppers per evening concert this year than in any year prior.

My regard, my admiration, and my thanks in advance to the Board of Directors of the Newport Folk Festival for their willingness to give us a festival in which music, not personalities is recognized as the most important quality.



### KOKOMO BLUES WORKSHOP IN CAMBRIDGE

Located at 18 Laurel Street, off River St. in Cambridge, the Kokomo Blues Workshop is offering instruction in Country Blues, Ragtime, R&B, and related idioms for students of the guitar, harmonica, piano, bass, and drums. The workshop is operated by the Kokomo Blues Kings who are handled by Avalon Productions.



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# the veer city rider



by Peter Stampfel

(This article was originally printed in Vol. 3, No. 10, BROADSIDE under the column heading Holy Modal Blither.)

Natural rhythm is a real thing like gravity. City people who are civilized don't usually have any. That is what being civilized means to a certain extent.

Natural rhythm comes from nature, of course, which country people are closer to. So they have more natural rhythm from watching the plants grow, the beasts in the field, etc. So country people tend to keep the beat better.

Often city people who play folk music, however, can't keep the beat because they have no natural rhythm to help them and they go faster and faster. This is called rushing and is bad. If you rush a lot the gypsies will steal you and make you drink goat's milk.

To get natural rhythm is hard but not impossible. Ask any jazz musician. Try

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watching pile drivers. Observe the great starry wheels in the sky and how they spin. Pay attention to the phases of the moon and the passing seasons. Listen to your heart beat. Soon you will have natural rhythm. But not for sure. The modern world is very uncertain.

Other ways to get natural rhythm. Eat a lot of prunes. Blow your nose regularly. Boil plenty of water. Take d---s.



## **RUBE LACEY FOUND BY BOSTON BLUES FANS**

Rube Lacey, a country bluesman who recorded during the twenties, has been found in Northern California. Lacey, a musician highly respected by country blues fans, apparently has been living in California for a number of years and no longer plays or sings. Lacey was found by two Bostonians currently residing in California, Al Wilson (former blues reviewer for BROADSIDE), and Dave Evans, a graduate student of folklore at UCLA.

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# New York News & Notes

by Kathy Kaplan

Classical guitarist Ray Frank mentioned to Frank Wakefield that the song he was playing sounded like one of Beethoven's. In his usual manner, Frank queried, "Did he use a straight pick?"...

Teddi Schwartz became the third folk-type composer to win a special award from ASCAP...

Steve Post is funny. One of his songs for Father's Day was "Daddy You've Been On My Mind." By the way, there's a book out about Pacific Radio. It's called The Exacting Ear...

Attention songwriters: Truck driving songs are "in"...

Although Sonny Terry & Brownie McGhee appeared on the same bill as Harry Belafonte at Westbury, their names were not mentioned. Seems that "The Harry Belafonte Show" was sufficient...

Red Allen's new album (which, unfortunately, includes "Purple Heart") was released by County Records. County is one of the small but excellent labels that you may not have seen. (In N. Y., they are sold at Sam Goody's, King Karol, and the Folklore Center.) If you live in the "wilderness," you might contact David Freeman at 311 East 37 St., NYC...

Record companies are still re-issuing LP's made up of old, out-of-print sides. A new and welcome addition is Bill Monroe—Lonesome Sound on Decca...

I wish someone would re-issue some more of Molly O'Day's records. She's probably the greatest voice country music ever knew. However, she no longer works in this field, preferring to do evangelical work with her husband...

The Wollman Memorial Skating Rink in Central Park will be the site of the Rheingold Music Festival. Admission is only \$1...

For listings of concerts and coffeehouse schedules in the New York area, please see schedule pages, pages 21-23.



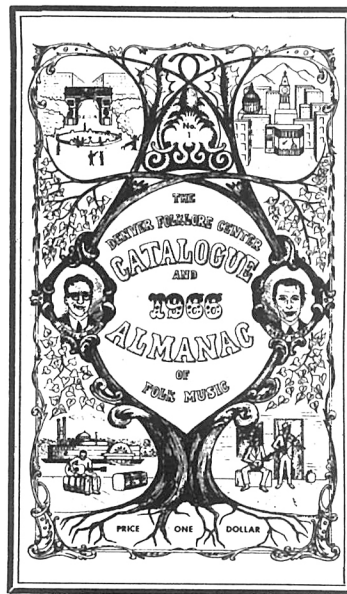
## JUDY, OSCAR TO GIVE MUSIC BARN CONCERTS

Judy Collins and Oscar Brand are scheduled for separate concerts at the Music Barn in Lenox, Mass. The Oscar Brand concert will take place at 3:30 on Saturday afternoon, July 23. The Judy Collins concert will take place at 3:30 on Saturday afternoon, July 30. For tickets or additional information, contact the Music Barn, Lenox, Massachusetts.

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# KNEE-DEEP IN BLUEGRASS

by Bob Jones



For those of you eagle-eyed readers who spotted the many typographical errors last issue: So did I. Upon investigation, I found out that the regular typists and proofreaders were vacationing simultaneously. Our apologies to all concerned. (It's true that the editor doesn't like country music, but, after all, "Dave Dydley"?) Doc Watson fans: Note that he has a new album out (review in this issue). The Greenbriar Boys are due for another in the near future. They are by far the best ragtime group in bluegrass. Keep in mind that Jim and Jesse are at the Club starting Monday. Those who haven't heard them should do so. Jesse McReynolds is a fantas-

**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  
Tony Saletan  
Mike Seeger  
Pete Seeger  
(NEW ENGLAND AREA)  
Eric von Schmidt  
Jackie Washington

*Tom Givens*

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tic mandolin player — so good, in fact, that a whole style of (cross) picking has been named after him. Their vocal duets are quite good, too.

This week, the column is devoted to "The father of bluegrass," the great Bill Monroe. Those who didn't see Bill when he was in town a few weeks ago missed a rare opportunity to see a truly great musician.

The sign painted on the mandolin case says "Original Bluegrass Music for Twenty-seven Years," and it's absolutely correct. Completely aside from the listening pleasure (which is considerable), listening to Bill Monroe talk or sing is like hearing a living, breathing piece of history. Bill Monroe is a monument to himself, a monument any man would be proud of. His music (and, in a very real sense, it is "his" music) is a living tradition. Bill created a music years ago which people all over the world are enjoying today. Nor is bluegrass a mere historic curiosity; it is a music both beautiful and dynamic. As Bill, himself, said, "It's a music you can take anyplace and not be ashamed of it." He later commented that bluegrass "for the last 25 or 26 years has been country people's favorite music." The italics are both Monroe's and mine. Too many people have a tendency to listen to what's being sold in Columbia, S. C., or Atlanta, Ga., or Nashville, Tenn., and then say something like, "Look! Country people aren't listening to bluegrass." This, of course, is nonsense. On the other hand, go out into the country — back up in the hills, so to speak — and you'll find people listening to bluegrass.) The Bluegrass Boys just returned from a very successful three-week tour in England. The crowds they drew and the welcome they received shows beyond a doubt that bluegrass has an international appeal.

Bill Monroe was born in Rosina, Kentucky, in 1911. During his youth (say about 1927-29), he lived with the legendary Uncle Pen. They shared a small shack in the hills above a little mountain town (or, as Bill put it, "We batched it up there.>"). Monroe was about 16, and Uncle Pen was about 60. The old gentleman had been injured in a mule accident and was crippled. Bill was working driving mules, "hauling timber, telephone poles, anything." Recalling those days, Bill said, "Sometimes I'd be putting my stock away down in the town, and I'd hear that fiddle ringin' up there on our little back porch." It was from these experiences that Bill Monroe wrote his now-famous bluegrass classic, "Uncle Pen." He has written many other fine songs, both vocal and instrumental. Among some of his better-known songs are "Good-bye Old Pal," "Somebody Loves You, Darling," "The Bees Are in the Hive," "Bluegrass Breakdown," and "The Girl



and the Dreadful Snake." At one point, Bill commented that the "average person interested in bluegrass knows that the Bluegrass Boys have carried it on." He's so right.

Bill Monroe started recording in the mid-thirties with his brother Charlie. They recorded for Bluebird as The Monroe Brothers (apparently RCA either owned or purchased some of the rights to this material, since there is a record of theirs now available as a re-issue on the RCA Camden label). From 1939-45, Bill recorded with his Bluegrass Boys, first on Bluebird and then RCA Victor. In 1945, the Bluegrass Boys (besides Bill Monroe) included Lester Flatt, Earl Scruggs, and Chubby Wise. At that time, they issued a number of records on the Columbia label. For the last ten years, the Bluegrass Boys have recorded for Decca. Their latest album is The High and Lonesome Sound of Bill Monroe. Bill Monroe and the Bluegrass Boys appear regularly on the Grand Ole Opry (broadcast over WSM) in Nashville.



As mentioned above, Flatt and Scruggs started with Bill Monroe. This is not surprising; most of the finest musicians in bluegrass started out by playing and/or singing with Bill Monroe. Even Boston's own Bill Keith played with the Bluegrass Boys. Other veterans of Bill Monroe's band are Don Reno, Don Stover, Sonny Osborne, The Stanley Brothers, Clyde Moody, Larry Richardson, Mac Wiseman, Jimmy Martin, Stringbean, and many, many others. Asked about instrumentation, Bill mentioned that he sometimes uses a double fiddle. When the dobro was mentioned, Monroe replied simply, "I wouldn't have one." Like most of the better bluegrass musicians, Monroe has little use for people who get involved in performing all kinds of instrumental acrobatics and lost the music in the process. Bill is annoyed by people who don't know the old fiddle tunes and other traditional songs.

When asked what he thought of young people and city people playing bluegrass, Bill responded, "I'm one hundred per cent in favor of it." Bill Monroe has created a beautiful music which is already traditional, and the tradition is still growing today.

Next issue, we'll look in on another fine local group, The Rainbow Valley Boys.

## THE FOLK SCENE: washington baltimore philadelphia

by Mike Esterson

The Foghorn Folk Center in Baltimore has discontinued its night club operations, but is still operating its guitar shop. At the Foghorn's old location, the Blue Note, a breakfast and after-hours club has opened up. It is developing into a really fine gathering place. Also, it is co-featuring jazz. And the food is at reasonably comfortable prices.

# # # # #

The Cellar Door is conducting its annual "Summer Talent Search" in its Sunday hoots. The act judged best will return in September starting Labor Day for a week's paid engagement.

# # # # #

Philadelphia has three major folk music radio shows that I know of. WHAT (92.5 FM) airs "Folklore" on Sunday nights. Recorded music is featured between 9 and 11, and an interview with a visiting performer is the normal fare from 11 to 1. The other two are on WXDT-FM (7 to 9 p.m. Tuesday), and WPWT-FM (7 to 10 p.m. on Monday, Tuesday, and Wednesday)...

# # # # #

Over in Ocean City, Md., there is no formal coffeehouse for the first time in years.

# # # # #

Speaking of coffeehouses, there are two new ones in Philadelphia. "The Orange Ell," in Chestnut Hill, started out as a project of a group of teenagers interested in folk music, caught on to the point where it now operates on a "members only" basis, and has become a disco. "The Second of Autumn," downtown on Sansom, features local singers and food at lower-than-usual coffeehouse prices.

# # # # #

One of the accompanists on Lisa Kindred's second Vanguard album will be Danny Smith, who has been living in Baltimore for the last few years.

# # # # #

For coffeehouse schedules and concerts in the Washington-Baltimore area, please see schedule pages, pages 21-23.



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**THE BERGERFOLK** - family singing  
**PAT and VICTORIA** - songs of the west  
**LEN CHANDLER** - topical songs  
**LIZ GETZ** - songs & guitar  
**THE PURDUE FAMILY** - family singing  
**JEAN RITCHIE** - traditional singing  
**THE REVELATORS** - gospel songs  
**THE USHER FAMILY** - family singing  
**BOB McCREARY** - songs & guitar  
**THE YOUNG-UNS** - modern folk trio  
**THE BEERS FAMILY**, including other members - **JANET and BILL BOYER** and **GRANDMA EDNA BUCKHAM**

August 18

### AN ENTIRE DAY FOR CHILDREN

Morning - RUMPELSTILTSKIN, a two family folk opera by Phillip Trier and family, assisted by the Armstrong family. (11 a. m.)

Afternoon Only - The first of its kind: a folk festival by children for children; from tots to teens - the finest young people in the nation. (1:30 p. m.)

Evening - An old fashioned "PUNCH and JUDY" show, and Marionettes, by the Jean Horton Puppets, plus music, songs, story telling, piping, and Al Bluhm, the cowboy who actually rode with Buffalo Bill. (7:30 p. m.)

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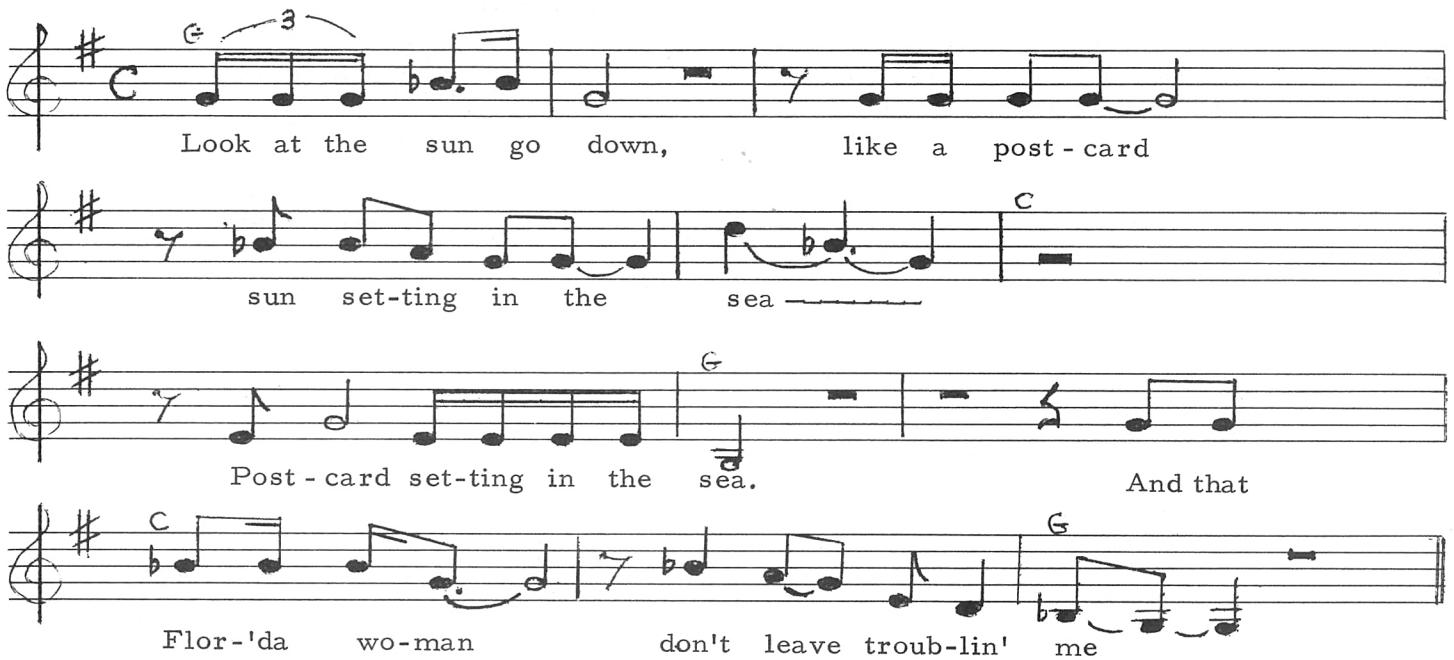
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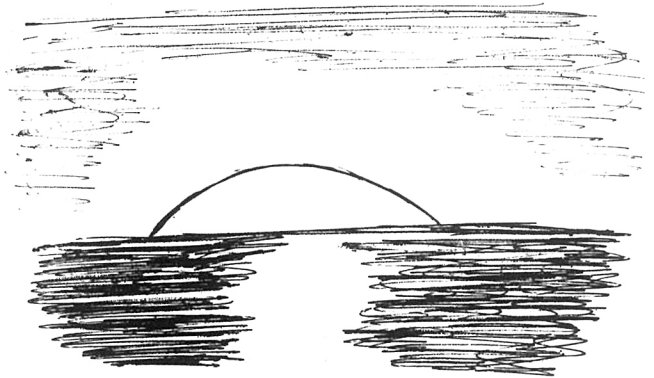
Information on accomodations, camping, etc., mailed at request (send stamped env.)

# FLORIDA WOMAN

words and music  
by Eric Von Schmidt



2. Well, along the sky  
You know the sun is, you know the sun is red  
You know the sun is red  
Yes, I remember when she was in my bed.
3. When the sun went down  
I thought the sea would, I thought the sea would boil  
When the sun went down  
I thought the sea would boil  
Down along that Gulf Coast  
The sea was icy cold.
4. All around my feet  
The broken chairs they, the broken chairs they lay  
All around my feet  
The broken chairs they lay  
Make me feel  
Just like I'm gonna die someday.



5. Now the seagulls wheel and scream  
They ain't got no, they ain't got no home  
Now the seagulls wheel and scream  
They ain't got no home  
I feel just like a seagull  
Since the day I was born.
6. No home on land  
Can't build no home on, can't build no home on sea  
No home on land  
Can't build no home on sea  
And that Florida woman  
Keeps on worryin' me.







## ON THE SCENE

with  
Robert J Lurtsema

In very much the same manner as their prototypes in England and France, the early coffeehouses of New York City were the centers of the business, political and, to some extent, social life of the city. But here the similarity ends. The early colonial coffeehouses, unlike their Parisian and London counterparts, were hardly the fervent seeding ground of great literature, principally because the colonists had no professional writers of note.

Another thing that distinguishes the early American coffee houses from the European coffee houses, particularly those opened in New York, was that the colonists sometimes held court trials in the main assembly room and often held their general assembly and council meetings there.



For many years, the King's Arms was the only coffee house in New York City (or, at least, no other seems to have been of sufficient importance to have been mentioned in the early records of the city.) For this reason, it was more frequently referred to as just "the coffee house" than as the King's Arms. To get something of an idea of what it was like, let's examine it from top to bottom.

The King's Arms was a two-story, wood building with a front built of yellow brick, said to have been imported from Holland. On the roof was an "observatory," with a seating arrangement where the coffee house visitors frequently sat in the afternoon enjoying the fine view of the bay, the river, and the city itself.

The second floor was subdivided into many rooms which were used for special meetings of merchants, colonial magistrates and overseers, or for similar public and private business. This meeting-room-function (carried on in our own times, of course, by most major hotels) seems to be one of the chief features distinguishing a coffee house from a tavern. Although both types of houses had rooms for guests and served meals, the cof-

fee house was generally used for business purposes by permanent customers, whereas the tavern was patronized more by transients. Men usually met at the coffee house daily to carry on business and went to the tavern for convivial pleasures or lodgings.

The lower floor of the King's Arms contained the long room where the general assemblies were held. Around the sides of the main room, the walls were lined with booths which, for the sake of greater privacy, were screened with green draw curtains. In one of these booths, a patron could sip his coffee or, if he chose, a more stimulating drink and read his morning mail with the same leisurely exclusivity affected by Londoners of the time.


Outside, over the front door, hung the sign of the King's Arms — the traditional lion and the unicorn fighting for the crown.




## CHICAGO HAPPENINGS

by Larry McCombs

BROADSIDE Chicago columnist, Larry McCombs, is vacationing this week. "Chicago Happenings" will resume next issue with a review of Andy Warhol's "Exploding Plastic Inevitable." For schedules of Chicago coffeehouses and concerts, please see the schedule pages, pages 21-23.



**GUITAR REPAIRS.....**



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# FOLK NEWS: CLEVELAND

by Dave Loebel

The Blues Project gave a guest appearance at La Cave during Phil Ochs' recent gig and had the place jumping (literally!).

\* \* \* \* \*

Harry Belafonte had a one-week stand at Musicarnival, along with Sonny Terry and Brownie McGhee. Musicarnival also hosted the world premiere of *A Joyful Noise*, a musical about C&W, in which Oscar Brand collaborated on the music, and former Tarrier Eric Weissberg was one of the troupe's musicians.

\* \* \* \* \*

WCLV's new all-night show between 12p.m. and 6:30 a.m. Saturday mornings plays some folk music. Both WCLV Saturday night and WKYC had interviews with Phil Ochs.

\* \* \* \* \*

Former La Cave manager Reeve Little and songwriter Jim Craig have formed a duo and are heading west.

\* \* \* \* \*

Jose Feliciano, Phil Ochs, and the Blues Project appeared on the TV show Upbeat (or Uptight, as Al Kooper called it.)

\* \* \* \* \*

Lance Wakely, who played second guitar for Bob Gibson here last year, has been doing some work with Tom Shipley. Lance also backed up Gibson in Detroit and will play on Bob's forthcoming Elektra album.

\* \* \* \* \*

For listings of concerts and coffeehouse schedules in the Cleveland area, please see schedule pages, pages 21-23.

## SNCC TO HAVE NEWPORT BOOTH

Boston Friends of SNCC have announced that they will have a booth at the Newport Folk Festival which they will share with the Poor Peoples Corporation. Many types of SNCC materials will be available, including literature on the new directions of the movement.

## FOLKLORE PRODUCTIONS ADDS DOC WATSON

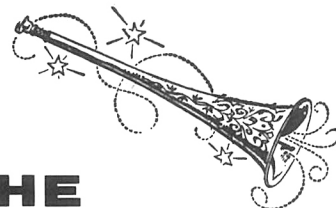
Doc Watson, legendary singer-instrumentalist from the Blue Ridge Mountains of North Carolina, is now under the personal management of Manuel Greenhill of Folklore Productions in Boston. Also recently announced was the signing of "Spider" John Koerner to the same agency.

# ANNOUNCING



a  
songwriters  
competition

TO BE CALLED:



## THE RICHARD FARINA ANNUAL AWARD COMPETITION

In order to encourage the writing of songs pertinent to contemporary circumstances and at the same time to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.



JUDGES, RULES, & PRIZES

TO BE ANNOUNCED IN THE

SEPTEMBER 14TH ISSUE

OF THIS MAGAZINE



# 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, Trinidad Tiger, Bukka White, Ed Young, and others.

FRIDAY, 8:00 P.M. "The Battle of Music" — Cajun Band, Angus Chisholm, Liam Clancy, Jimmie Driftwood, Clark Kessinger, Dixie Hummingbirds, Flatt & Scruggs, Joe Heaney, Son House, Skip James, Dorothy Love and Gospel Harmonettes, Northwest Fiddlers, Grant Rogers, Mike Seeger, Swan Silvertones, Trinidad Tiger, Bukka White, and others.

SATURDAY, 8:00 P.M. "A Patchwork of American Music" — Deford Bailey, Chuck Berry, Rev. Pearly Brown, Cajun Band, Judy Collins, Coon Creek Girls, Jimmie Driftwood, Jack Elliott, Northwest Fiddlers, Bessie Jones, Jim & Jesse McReynolds, Phil Ochs, Pennvwhistlers, Billie & Dede Pierce, Grant Rogers, Joseph Spence, Trinidad Tiger, Yomo Toro, Howling Wolf, Ed Young & Family, Lovin' Spoonful, and others.

SUNDAY, 8:00 P.M. — Pete Seeger, Dock Boggs, Tom & Liam Clancy, Jimmy Collier & The Movement Singers, Jack Elliott, Fannie Lou Hamer, Joe Heaney, Carolyn Hester, Bessie Jones, Norman Kennedy, Jim Kveskin Jug Band, Tom Paxton, Buffy Sainte-Marie, Kilby Snow, Jimmy Tarlton, Yomo Toro, and others.

DAYTIME EVENTS — Traditional folk crafts including a country 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. The daytime events will include the performers who appear on the evening concerts.

WED., JULY 20 — Special pre-festival day designed for children. Oscar Brand with Judy Collins, Jimmie Driftwood, Skip James, Bessie Jones, Jean Ritchie, Buffy Sainte-Marie, Pete Seeger, Ed Young and Children from the local area will participate.

SUNDAY at 2 P.M. "New Directions" — Eric Anderson, The Blues Project, Bettie Mae Fikes, Richie Havens, Hazel & Alice, Tom Rush, Sandy & Jeanie, Andrew & Paul Tracey, Allen Damron, Ali Akbar Khan, Rosalie Sorrels, Mitch Greenhill & Jeff Gutcheon, and others.

George Wein, Tech. Producer

Evenings: \$3.50, 4.50, 5.50 Per Concert — All Seats Reserved

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.



## RHYTHM, RIOTS, AND REVOLUTION

Christian Crusade Publications has announced the publication of a book by David Noebel, Rhythm, Riots and Revolution, claimed by the publisher to be "the book that can put out the fire of Red-inspired Youth Revolution."

This "fully documented exposure (600 footnotes; nearly 100 pages of appendixes)" is advertised as including the history of the diabolical Communist plan to destroy America's youth emotionally, spiritually, morally, physically, and patriotically, via a plan created by the Kremlin in the 1930's and the blueprints for destruction drawn up by the Communist-owned record companies in New York City in 1946.

"This book reveals the names of the artists, authors and record companies that are tied in with this diabolical communist plan..."

"This book reveals the startling facts of the immoral and un-American character of the artists whom our youth have idolized and heroized...it literally unmask the Beatles, Pete Seeger, Woody Guthrie, Bob Dylan, Joan Baez, Phil Ochs, and their motley cohorts for what they are...unwholesome and un-American influences among your sons and daughters today!"

Readers who are interested in this publication may order them from Billy James Hargis, Christian Crusade, P. O. Box 977, Tulsa, Oklahoma 74102.



## BLUES BAG OPEN IN PROVINCETOWN

Provincetown now has a folk coffeehouse. The Blues Bag, operated by Michael Taylor of New York City, is open nightly, featuring both local and imported talent. Son House was the featured performer over the 4th of July weekend. Check the schedule page of this issue for future listings.



## MAKEBA REPLACES COLLINS AT CASTLE HILL

Unable to perform due to a slow recovery from a bout with mononucleosis which put her in the hospital, Judy Collins was forced to cancel out of her Castle Hill concert in Ipswich with Josh White. Fortunately, Miriam Makeba was obtained to substitute for Miss Collins.

## THINKING OF TRADING THE OLD GUITAR ?

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## ALI AKBAR KHAN TO NEWPORT

The Newport Folk Festival has announced the addition of Usted Ali Akbar Khan, India's most noted Sarod player, to the Folk Festival Schedule. At this time, Ali Akbar Khan is to be presented on the Sunday afternoon program.

The Festival Directors wish to acknowledge the generosity of the American Society for Eastern Arts, P. O. Box 5, Berkeley, California who have made this appearance at Newport possible.

Immediately after his appearance at Newport, Ali Akbar Khan and his accompanists will leave for New York where they will appear nightly as featured artists in the first week-long Festival of Indian Arts in Lincoln Center's Philharmonic Hall. July 25-31.



## MAGAZINE

PUBLISHED by the TORONTO  
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reviews • commentary • profiles  
news • technique • lore • songs

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**THE MITCHELL TRIO**

**"STAY WITH ME"**

72591





photo by Rick Sullo

## 1966 NEWPORT FOLK FESTIVAL



This year's festival will see a number of new concepts initiated.

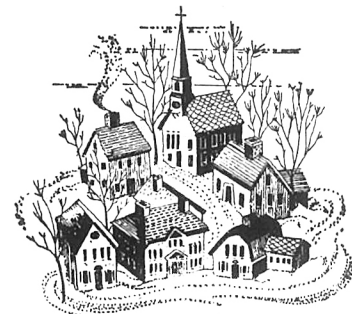
For one, the evening concerts have been programmed by Tom and Liam Clancy to embrace a modicum of continuity. This will allow the appearance of a maximum number of performers and musicians in a single evening, even though some of them will be making what is referred to in the film industry as "cameos."

A second is the inclusion of a folk crafts exhibit. The feature attraction of this part of Newport is expected to be "The Wool Process" in which once each hour or so, a lamb will be sheared, the wool will be washed, carded, spun and finally woven into cloth.

A third is the pre-festival children's day on Wednesday, July 20. Concerts, Workshops, and exhibits all aimed at and for children, and people who work with children.



The most recent additions to the festival schedule have included Indian musician, Ali Akbar Khan, The Loving Spoonful, Tom Paxton, Pete Seeger, and Eric Andersen. Hopefully, but not very realistically, the schedules on the following three pages will give you a precise idea of what will be happening hour by hour at this year's festival weekend. Naturally, there will be some changes between the time this is printed and the time it happens, but those changes should be minor.



**July 20-24**



# NEWPORT CONCERT SCHEDULES

## THURSDAY, July 21 - 8:00

Billie & Dede Pierce  
& the Preservation Hall Band  
with George Lewis  
Oscar Brand  
Judy Collins  
Phil Ochs  
Bob Gibson  
Jim and Jesse McReynolds  
Ed Young & Family  
Bessie Jones  
Bukka White  
others



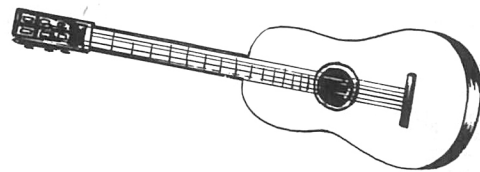
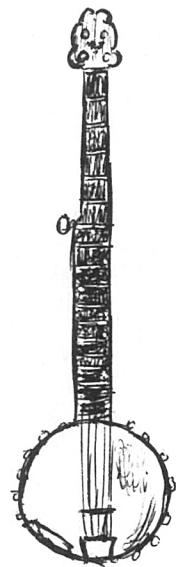
## SATURDAY, July 23 - 8:00

Billie & Dede Pierce  
& the Preservation Hall Band  
Deford Bailey  
Coon Creek Girls  
Bessie Jones  
Grant Rogers  
Rev. Pearly Brown  
Jim & Jesse McReynolds  
Chuck Berry  
Judy Collins  
Pennywhistlers  
Yomo Toro  
Joseph Spence  
Idaho Fiddlers  
Ed Young & Family  
Jimmie Driftwood  
Howling Wolf  
Jack Elliott  
Phil Ochs  
Lovin' Spoonful  
Cape Breton Singers  
Angus Chisholm  
Dock Boggs  
Trinidad Tiger  
Cajun Band  
Northwest Fiddlers  
others



## FRIDAY, July 22 - 8:00

Flatt & Scruggs  
Clark Kessinger  
Cajun Band  
Northwest Fiddlers  
Scots fiddler  
Coon Creek Girls  
Bukka White  
Skip James  
Son House  
Liam Clancy  
Jimmie Driftwood  
Joe Heaney  
Grant Rogers  
Mike Seeger  
Dorothy Love  
& Gospel Harmonettes  
Swan Silvertones  
Dixie Hummingbirds  
Trinidad Tiger  
others



## SUNDAY, July 24

2:00 -

### NEW DIRECTIONS

Bettie Mac Fikes  
Rosalie Sorrels  
Hazel & Alice  
Tom Rush  
Eric Andersen  
Sandy & Jeanie  
The Blues Project  
Richie Havens  
Ali Akbar Khan  
Andrew & Paul Tracey  
Allen Damron

8:00

Jack Elliott  
Carolyn Hester  
Fannie Lou Hamer  
Jimmy Tarlton  
Tom & Liam Clancy  
Joe Heaney  
Norman Kennedy  
Pete Seeger  
Jimmy Collier  
The Movement Singers  
Jim Kweskin Jug Band  
Buffy Sainte-Marie  
Tom Paxton  
Angus Chisholm  
& Harvey MacKinnon  
Ali Akbar Khan  
Bessie Jones  
& Sea Island Children  
Newport Children's Games  
others

# NEWPORT WORKSHOPS

**FRIDAY, JULY 22**

**AREA**

	COUNTRY	BLUES	BALLADS	MISC.	STAGE
11:00					
11:30	BANJO	MISSISSIPPI & DERIVATIVES	VOCAL STYLE	DOBRO	
12:00	Pete Seeger m. c.	Dick Waterman m. c.	Ethel Raim, m. c.		
12:30					PIANO
1:00				MANDOLIN Dave Grisman m. c.	George Wein, m. c.
1:30	GUITAR	INSTRUMENTS MADE WITH LOVE	FOLK TALES		
2:00	Mike Seeger m. c.	Jim Kweskin, m. c.	Bruce Jackson, m. c.	NEGRO RELIGIOUS SONGS	
2:30				Willis James, m. c.	
3:00					
3:30	FIDDLE	HARMONICA	BALLADS		
4:00	J. Driftwood, m. c.	Mel Lyman, m. c.			
4:30					

**SATURDAY, JULY 23**

**AREA**

	COUNTRY	BLUES	BALLADS	MISC.	STAGE
11:00	DULCIMER	NEGRO INSTRU- MENTAL STYLES	BALLAD SWAPPING	CONTEM- PORARY SONGS	AFRO- AMERICAN SINGING STYLE AND MUSICAL FORMS
11:30	Jean Ritchie, m. c.				
12:00		Bruce Jackson, m. c.			
12:30					Willis James, m. c.
1:00	AUTOHARP				
1:30	Doyle Moore, m. c.				
2:00					
2:30	COUNTRY MUSIC	NEGRO SONG WRITERS	INTER- NATIONAL SONGS	TOPICAL	
3:00					
3:30		Bruce Jackson, m. c.	Ethel Raim, m. c.		
4:00					
4:30					

Workshop participants will include all the performers on the evening concerts. Workshop areas may be indicated by number rather than by section name at the Festival. Directions to the various areas will be posted at the Festival grounds.

# CHILDREN'S DAY

## Wednesday, July 20



### CONCERTS

11:00 a.m. - INTRODUCTORY CONCERT  
Oscar Brand, Pete Seeger, Jimmie  
Driftwood, Bessie Jones

3:45 p.m. - 5:00 p.m. CONCERT  
Oscar Brand with Judy Collins,  
Bessie Jones, Jean Ritchie, Buffy  
Sainte-Marie, Pete Seeger, Jimmie  
Driftwood, and children from the  
local area

### WORKSHOPS

11:45 a.m. - 12:30 p.m.

SINGING GAMES

GUITAR TEACHING

JIMMY DRIFTWOOD'S WORKSHOP

1:15 p.m. - 2:15 p.m.

INTRODUCTION TO BLUES

FOLK TALES

CAMP SONGS

2:15 p.m. - 3:00 p.m.

AUTOHARP

HOME MADE INSTRUMENTS

GUTHRIE CHILDREN'S SONGS  
with Jack Elliott

3:00 p.m. - 3:30 p.m.

BANJO

GAMES

COUNTRY

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# AND COFFEE TOO

## Out of State

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### Patches' 15 Below (Timonium, Md.)

July 22 }  
thru } Bob Jason  
July 23 }  
July 29 } Allison and Blake  
thru } (formerly Jim & Terry)  
July 30 } plus Omar St. Groovey...

### Cellar Door (Washington)

July 18 }  
thru } The Mitchell Trio  
July 30 }  
Aug. 1 }  
thru } Buffy Ste.-Marie  
Aug. 6 }

### Second Fret (Philadelphia)

July 20 }  
thru } Jackie Washington  
July 24 }  
July 27 }  
thru } Mississippi John Hurt  
Aug. 1 }

### Main Point Bryn Mawr, Pa. LA 5-3375

July  
F 15 }  
thru } Odetta & Mike Cooney  
Su 17 }  
Th 21 }  
thru } George Stevens  
Su 24 }  
Th 28 }  
thru } The Jim Kweskin Jug Band  
Su 31 }

### Mother Blues Chicago

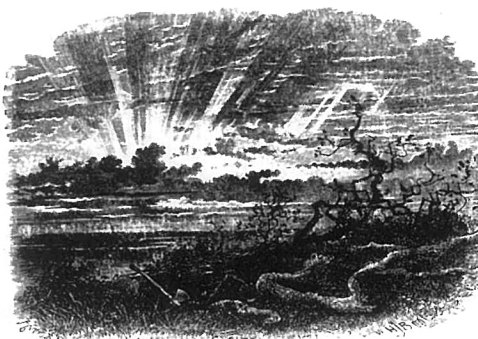
July 15 }  
thru } Judy Henske  
July 24 }  
July 26 }  
thru } Josh White  
Aug. 3 }

### Riverboat Toronto, Ontario

July 15 }  
thru } Gordon Lightfoot  
July 17 }  
July 19 }  
thru } Marti Shannon  
July 31 }  
Aug. 2 }  
thru } Sonny Terry & Brownie McGhee  
Aug. 21 }

### La Cave Cleveland

July 26 }  
thru } Tom Rush  
July 31 }  
Aug. 2 }  
thru } Jesse Colin Young  
Aug. 7 }  
Aug. 11 }  
thru } Josh White  
Aug. 14 }



### Tete a Tete

July 401-621-7998  
F 15 }  
Sa 16 } Adele Assante  
Su 17 } Hoot  
M 18 } closed  
Tu 19 }  
thru } Lynn Kushner  
Th 21 }  
F 22 }  
Sa 23 } Dave Mowry  
Su 24 } Hoot  
M 25 } closed  
Tu 26 }  
thru } Lynn Kushner  
Th 28 }  
F 29 } to be announced  
Sa 30 } Mama's Birthday Party  
Su 31 } Hoot  
August  
M 1 } closed  
Tu 2 }  
W 3 } Justin Deverough

### Boar's Head Kennebunk, Me.

July  
F 15 } Sue Hoover & Bobby Dean Combo  
Sa 16 } Nonesuch River Singers &  
Sue Hoover  
Su 17 } Devon Square Trio  
M 18 } Hoot  
Tu 19 }  
W 20 } open  
Th 21 } Second Edition  
F 22 }  
Sa 23 } Bobby Dean Combo  
Su 24 } to be announced  
M 25 } Hoot  
Tu 26 }  
W 27 } open  
Th 28 }  
thru } Mike Cooney  
Su 31 }

### Gerde's

July 8 }  
thru } Lynn Gold  
July 31 } Jeff Espina



King's Rook

July 1-356-9754

F 15 } Dick Glass  
Sa 16 }  
Su 17 Bill Staines  
M 18 Free hoot  
Tu 19 Rocking at the Rook  
W 20 Mike Cooney  
Th 21 Rocking at the Rook  
F 22 } John Perry  
Sa 23 }  
Su 24 Peter Childs  
M 25 Hoot  
Tu 26 Rocking at the Rook  
W 27 Mike Cooney  
Th 28 Hoot  
F 29 } Len Chandler  
Sa 30 }  
Su 31 Bill Staines

August

M 1 Hoot  
Tu 2 Rocking at the Rook  
W 3 Mike Cooney

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Every Thursday - Reading from Tolkein's Lord of the Rings

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Loft

LA 3-9391

F 15 } Steve Koretz  
Sa 16 }  
Su 17 closed  
M 18 }  
thru } The Villagers  
W 20 }  
Th 21 Hoot & auditions w/George Henry  
F 22 The Villagers  
Sa 23 Jim Field & Joe Val  
(of the Charles River Valley Boys)

Su 24 closed  
M 25 }  
thru } to be announced  
W 27 }  
Th 28 Hoot & auditions w/George Henry

Potting Shed

Lenox, Mass.

July

F 15 } Don McLean,  
thru } Juan Serrano and  
Su 24 Toshiko Mariano Jazz Trio

Tu 26 } Brother John Sellers,  
thru } Juan Serrano, and

August

Su 7 Toshiko Mariano Jazz Trio

Massachusetts Area

Turk's Head

July 227-3524

F 15 Jim Field  
Sa 16 Paul McNeil  
Su 17 Paula Larke  
M 18 Barry Skinner  
Tu 19 Bill Staines  
W 20 Ray Pong  
Th 21 Steve Koretz  
F 22 Paul McNeil  
Sa 23 Steve Koretz  
M 24 Paula Larke  
Tu 26 Bill Staines  
W 27 Ray Pong  
Th 28 Steve Koretz  
F 29 Paula Larke  
Sa 30 Bill Staines  
Su 31 Paula Larke

August

M 1 Leonda  
Tu 2 Bill Staines  
W 3 Ray Pong

The Pesky Sarpent

July

F 15 } Paul Malecot  
Sa 16 } and  
Su 17 David Blue  
M 18 closed  
Tu 19 } Pat Sky  
thru }  
Su 24 }  
M 25 closed  
Tu 26 }  
thru } Donald MacLean  
Th 28 }  
F 29 } Barry Skinner  
Su 31 }

August

M 1 closed  
Tu 2 Donald MacLean and  
W 3 Courtney Smith

King Arthurs

338-7718

F 15 John Braheney  
Sa 16 Dan Gravas  
Su 17 } closed  
thru }  
Tu 19 }  
W 20 Open hoot & auditions  
Th 21 closed  
F 22 Aberdeen Street Singers  
Sa 23 Dan Gravas  
Su 24 } closed  
thru }  
Tu 26 }  
W 27 Open hoot & auditions  
Th 28 closed  
F 29 Bob Gahtan

Flying Lion Fall River, Mass.

1-672-1553

F 15 Alan Hahn & Bill Brown  
Sa 16 John Braheney  
Su 17 Joanne Peterson  
Country and Western  
Adam Kenyon  
Pop folk

M 18 } Closed for evaluation  
Tu 19 }  
W 20 Bill Staines  
T 21 Eliot Kenin  
Workshop-performance,  
Ragtime

F 22 Jim McMann  
Sa 23 Geisser Family - Bluegrass &  
Country and Western  
Su 24 Tom Veria Trio - Jazz

Turk's Head at Wellfleet

July

F 15 }  
Sa 16 } Barry Skinner  
Su 17 }  
M 18 Hoot  
Tu 19 } Paul McNeil  
W 20 }  
Th 21 Steve Koretz  
F 22 } Leonda  
Sa 23 }  
Su 24 }  
M 25 Hoot  
Tu 26 } Paula Larke  
W 27 }  
Th 28 Steve Josephs  
F 29 }  
Sa 30 } Steve Koretz  
Su 31 }

August

M 1 Hoot  
Tu 2 } Paul McNeil  
W 3 }  
Th 4 Steve Josephs  
F 5 }  
Sa 6 } Leonda  
Su 7 }

AND COFFEE TOO

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Festivals

and Concerts

Folk Festivals

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.

Other Concerts

CARTER BARRON AMPHITHEATRE  
(Washington)

July 18  
thru Harry Belafonte  
July 31

PAINTERS MILL MUSIC FAIR  
(Owings Mills, Md.)

July 18 The Lovin' Spoonful  
July 25 Ray Charles

BARN ARTS CENTER (Riverside, N.J.)

July 30 Buffy Ste.-Marie

SHADY GROVE MUSIC FAIR (Rockville, Md.)

Aug. 1 Pete Seeger



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Local Concerts

July 16 - Berkshire Music Barn - Lenox  
Pete Seeger, Len Chandler, 3pm

July 17 - Pittsfield Boy's Club Auditorium  
Lovin'Spoonful, The Cyrle, 8:30

July 17 - Carousel Theatre - Framingham  
Simon & Garfunkle

July 15 - Folk Festival: Judy Collins,  
Mitchell Trio, Tom Paxton,  
Staple Singers  
Arie Crown Theatre, McCormick  
Place, Chicago.



New York Concerts

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The Dirty Shames

July 23 } Jim Kweskin  
Gordon Lightfoot  
Pozo-Seco Singers

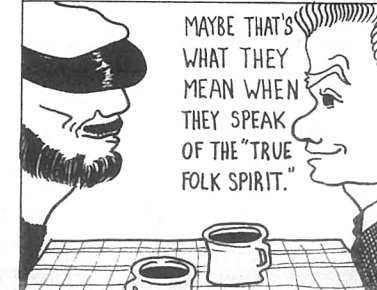
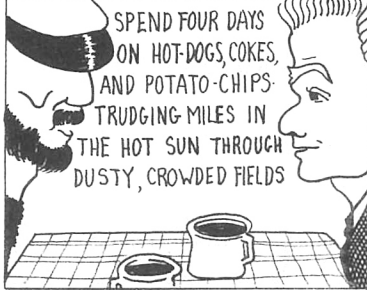
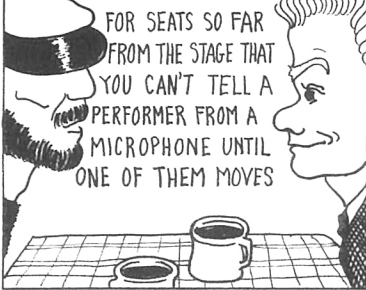
July 29 } Judy Collins  
Tom Paxton

August 1 Miriam Makeba

at Westbury Music Fair  
July 18 The New Christy Minstrels  
25 Chad Mitchell  
Back Porch Majority

at John Terrell's Music Circus  
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# Broadside

THE ELUSIVE BOB LIND

Verve Folkways FT-3005

Bob Lind

Mr. Lind, unfortunately, was not elusive enough. Verve Folkways caught him, stuck him in a mine shaft with a drummer and the Singing Strings, taped the whole caterwauling business, and pressed this waste of a record. There is nothing wrong with Lind's voice, other than being out of tune ("Gold Mine Blues"), but that is no excuse for this farce.

Each cut starts with some guitar strumming, then in comes the boom-ta-ta-boom-chuck of the drum and soon a glorious sound swells from forty string players brought in from M.G.M. "Fennario," "The Times They Are A-Changin'," and "Hey, Nellie, Nellie" are not so incorruptible that they cannot be prostituted, which they are here. The sad fact is that it is an amateur job, at that. The string accompaniment is trite; it is nothing but a series of B-grade movie music cliches strung together. The record is one banal production number after another.

And yet they have the gall to print on the album cover, "This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature." One thing in their favor though—this record is so utterly barren of any redeeming feature that it could not possibly be a serious attempt to make music.

Ralph Earle



THE LEGENDARY DOCK BOGGS

Verve/Folkways FV 9025

Dock Boggs

Last time I reviewed a Dock Boggs album, several of my friends criticized me for calling his banjo playing "primitive." Actually, it's not quite as primitive as I had thought. Almost, but not quite. After all, even I could hardly call "Coal Creek March" primitive. It's a rather complex and quite clever instrumental. Nonetheless, most of Boggs' banjo

## Reviews—

playing is little more than Carter Family "scratch" style guitar playing applied to the five string.

Before Dock Boggs fans start hurling bricks, let me say that, primitive or not, his banjo playing is certainly not unpleasant to listen to. It is both a good complement to his singing and a nice way of interpreting the melodic line.

Boggs' version of "Wild Bill Jones" is an interesting variation. The melody is similar to the usual one, but the harmonic structure is rather more minor. His version is also somewhat slower than normal. His "My Old Horse Died" is an interesting (slight) melodic variation on "Cripple Creek" with different words.

For those who haven't already figured it out from the titles mentioned, this is just a reissue of the first album Dock Boggs did for Folkways a few years ago.

Bob Jones

IN THE SPIRIT - NO. 1 AND NO. 2

Various Artists

Origin Jazz Library  
OJL 12 and 13

This is probably OJL's best offering and is certainly the most successful examination of the full spectrum of country Negro-religious music that this reviewer has heard. The music ranges from a beautiful, quiet, even hesitant "Honey In The Rock" with bottleneck guitar and triangle (!!) to the stomping, screeching, and shouting jug band music of Elder Richard Bryant's Sanctified Singers.

In general, there is very little musical difference between most of the cuts on these records and the music found in the rest of the OJL catalog, to wit, country blues of the twenties and thirties. Only the words have been changed, presumably to protect the innocent. The swapping of melodies and techniques between sacred and secular music is certainly a common enough phenomenon, but nowhere does it occur as frequently as it does in country music, both Negro and white. A few examples from this set are: "Sinner, I'd Make a Change" (slightly modified "Banks of the Ohio" melody), "I Want To Go Where Jesus Is" (very similar to "Bury Me Beneath The Willow"), and "Bound for the Promised Land" ("Salty Dog"). As far as instrumental techniques go, there is no real division be-

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tween country blues and country religious music, but when the groups consist of more than a few people, the sound is pretty much that of the jug band or the jook band; occasionally horns are added.

The listener who has heard current field recordings of country Negro religious music may notice the lack of unaccompanied singing in this set. While this style was certainly practiced during the twenties and thirties, it was rarely recorded commercially and, like all other OJL releases, these are re-issues of commercial 78's.

Although the review copies came without notes, there is a 16-page booklet that details

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# Broadside

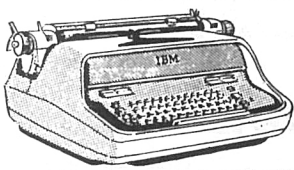
the history and growth of the music and gives biographical and discographical information.

There are 32 cuts on these two records, and to list the best ones would take the better part of a page. We have here Booker White, Skip James, Charlie Patton, Bertha Lee, Blind Willie Johnson, and many others. There are some really unusual things happening: bottleneck and triangle (Blind Mamie Forehand), a dulcicola (Washington Phillips), and a very tight voice, regular guitar, bottleneck guitar, and harmonica ensemble (Sister Cally Fancy). And of course, quite a bit of unrestrained screeching in the grand manner done by McIntorsh (sic) and Edwards, and Elder Richard Bryant.

There are a few bones to pick, though. Why use "Sweeter As The Years Roll By" when far superior cuts by Blind Willie Johnson remain missed? And, if this is to be a survey of Negro country music, why the cut by Alfred G. Karnes? But these are only questions, and not objections. This is an excellent pair of records that will be enthusiastically accepted by country-blues fans.

Phil Spiro





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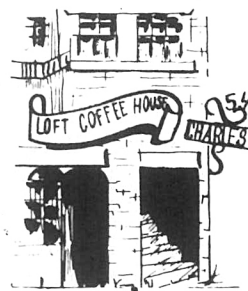
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## A HARVEST OF GENTLE CLANG

Patrick Sky

Vanguard VRS 9207

Any discussion of Pat Sky's music ends up being a discussion of Pat Sky, for the person and his music are bonded together to a degree that few other performers achieve. Perhaps this is the reason why Pat has developed such a fanatic following; certainly it is not on account of his guitar playing, which, although pleasant, is far from being exceptional; certainly it is not on account of his voice either, which is even homelier than Van Ronk's or Dylan's, if such is possible.

In listening to Pat Sky, you get to know him, or at least a part of him, as if he were a long-standing friend. He comes on like a crusty, arrogant bastard, with just enough warmth and love thrown in to make you suspect that it's all a big put-on. He also comes on like a supercilious, W. C. Fieldsian comedian, with just enough tenderness to his humor to make you suspect that that's all a big put-on, too. It is. And both the hard outer shell and the eminently human insides of Pat Sky are strangely, irresistibly loveable. That's what you get from one of his live performances; and, ideally, that's what should come across on a recording.

To that extent, this record of Pat Sky fares better than his first. After listening to both sides, you get a pretty good picture of the person making the music, and, if you're like most people, you're trapped into liking him. The record is a well-balanced picture of the many faces of Pat Sky; ridiculous and serious, hard as nails and tender. It is well-peppered with samplings of Pat's own inimitable, bizarre humor. The three accompanied cuts on the record are masterpieces of funky instrumentation (piano stuffed with newspapers, out-of-tune banjo, Jew's Harp, triangle, etc.) and are unquestionably the high point of the album in that they sound even more like Pat Sky than Pat himself. The only place where the record is weak is where Vanguard ap-



# Reviews

parently had second thoughts about releasing such undiluted Pat Sky onto the open market and tried to tone it down with two or three very straight, traditional ballads (evidently recorded some time ago). The resultant effect is that the album is not quite as mind-rotting as it conceivably could be. Too bad.

Buy it anyway. For less than four dollars, you, too, can be a friend of Pat Sky. Warning: It's habit-forming.

Ed Freeman



## JEWISH MELODIES OF THE OLD COUNTRY and RUSSIAN MELODIES

Emil Decameron and his orchestra

Vanguard Everyman Classics  
SRV 200 and SRV 201

These two albums from Vanguard are "pops" versions of fairly well-known folk tunes from Eastern Europe. They are treated in a theme-and-variations style with, appropriately enough, Tschaikovsky-like introductions. Although the arrangements are occasionally too lush (especially in their use of major-sixth chords), the playing is thoroughly professional and the orchestration is imaginative enough to make these recordings tasteful examples of their art.

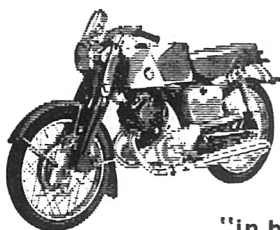
Their art, however, is not likely to appeal to most folk aficionados, because it uses the original folk melody more as an excuse for orchestral terpsichore rather than as a subject for reflective examination. So, while acceptable in their own genre, these recordings under the direction of Mr. Decameron do not come under the patronymic of folk music.

Ralph Earle

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Due to the many requests for the back issue in which the following article first appeared, and which issue (Vol. III, No. 13) is now out of print, we are herewith reprinting Buffy Sainte Marie's

## The Music and Affairs of the American Indian

It is a mistake to suppose the music of the North American tribes are all alike, for there are more schools of music than there are tribes today — some as different from others as Scottish bagpipe music is from Chicago blues, played on several unrelated instruments and sung in a hundred different languages. Even within a tribe, much of Indian music has been subject to the changes that come with time — modifications, additions, loss to posterity.

Not all tribes have always stuck to the accurately preserved traditional music that was passed down through generations of singers; but this type of music is prominent across the continent, a very good place to start a discussion of the types of music found among the Indians.

It is most always ceremonial music that is best preserved; and in singing ceremonial songs and chants, it is not individuality that is appreciated in a singer, but rather perfect renditions, demanding note for note, syllable for syllable, beat for beat, and tone for tone reproduction of the way the sacred music has "always" been done. Many tribes have very old songs still intact, recorded by ethnologists in the 1920's and said to be ancient then. These same songs, recorded more recently by different ethnologists, have been found to be remarkably like the earlier renditions, though sung by other individuals.

These songs are the songs that are sung only on designated occasions, only by the worthiest of singers. Some songs are sung only by men, others only by women, some by both. There are ritual songs of prayerful thanks and of pleading, songs to be sung when curing the ill, songs for birth, and lullabies, songs for marriages, and songs for burials — different in each tribe, having changed little over hundreds of years!

There are, on the other hand, new songs of special occasion being composed and/or dreamed today, in the same manner that songs have been added to the traditional store in the past. Very often, then as now, individuality was highly valued among singers of songs other than the carefully preserved ritual songs, and it was common in many tribes for a singer to sing only the songs that he himself composed, songs considered by all to be his personal aesthetic property, which songs he alone held the right to sing or to allow to be sung by others. There are love songs, game songs, and songs of all kinds; some "written" with a definite purpose in mind and others meant just to while away the time.

Powwow songs are generally outright public domain. At a powwow, you are likely to hear a Navajo song sung by the Ojibway, the songs of the Blood tribe sung by the Cree. A given song may be called a war song at one powwow and a victory song at another powwow. "Gross Dance" may become "Round Dance" to one group, "Circle Dance" to someone else, and to many simply "that song that goes 'hey hey-yeh yuh'," etc. A "powwow" in some parts of the country may be a stiffly-contrived exhibition of songs and dances, while in other neighborhoods a "powwow" will mean a four-day ordeal of fun and the music of anyone who shows up. Although there may be an important ceremonial basis of which the participants are aware, generally a powwow is an occasion for merrymaking. The ceremonial parts are sometimes kept private, while guests and onlookers are treated to the secular fun.

Besides the ceremonial songs, also kept private, are the "49 songs." These are songs and

stories — some old, some new, some funny, some scary, some risqué, and many just plain silly that comprise the collection of "private jokes" that drift from powwow to powwow by word of mouth. Some of the 49 songs are sung partly in English and partly in Indian dialects, with nonsense syllables and vocables scattered among the phrases.

Traditional songs are the sacred property of the tribe's religious core.

Personal songs are the aesthetic property of the individual who dreams them on hallucinatory plants or composes them in the course of his everyday life.

I find it a noticeable contrast to today's popular music that certain Indian music, whatever it's particular motive for being, is never sung without that motive in the heart of the singer. For instance, a song of a thanking nature for a great new day would not traditionally be heard around the campfire at night; and songs of importance to an individual or to the tribe would never be sung outside of their proper setting. Exceptions are increasing. Today, you can hear hours of "exhibited" music performed, as educational illustration, or professionally by dance troupes, or at the powwows scattered across the continent and meant just for fun all

throughout the summer months. In any of these three cases, the music you hear will probably be light and of little spiritual significance to the "performers"; should you, however, be present at a genuine ceremony (which is the real event around which many a very exciting powwow has been held), then will the old songs be sung carefully and reverently and without regard for any incidental audience.




Are there still tribes living in a "primitive" way and aware — by chance or by choice — of only their own traditional approach to music? Most certainly! The powwow is a modern phenomenon and is enjoyed by reservation Indians who are willing to have company or to travel beyond their own reservation's boundaries; by non-reservation Indians who are more or less interested in keeping in touch with other Indians, and by non-Indians who just like powwows. But even though non-English-speaking, seemingly traditional groups of Indians abound at these affairs, there are still many Indian people who scorn the pan-Indian, non-traditional exhibitions, and get-togethers; and there are many who have never heard of a powwow; and of course there are many traditional people so removed by distance or lack of money or motivation to attend that they continue their musical traditions untouched by the powwows.

Folkways Records and the Bureau of Ethnology have the best recordings commercially available, offering a wide range of choice as to the tribes recorded and notes that are excellent in some cases and debatable as to accuracy in others. The cooperation of good Indian singers is very hard to insure with regard to explanatory material accompanying recorded songs. Also, there is usually a language barrier.

The drum, with all its variants, is the most widespread common denominator in Indian music today. It is impossible to tell for how long this has been so, or how much influence cross-cultural factors have had in making it so, but records of early and widespread contact of white authors with Indian music have included consistent reference to singing and chanting accompanied by drumming. The rhythms and the styles of drum varied greatly from tribe to tribe. The drum most often used today is somewhat larger than a snare drum and low in pitch and can be played loudly or softly by one or many drummers sitting around it in a circle. Today, and perhaps long ago, too, it is common for the singers or chanters to do the drumming. The southern tribes and, to a scattered, smaller extent, the Northeastern Woodland tribes, at one time used a hollow log for another kind of drum, sometimes cutting a hole in the middle of the log, stretching a skin across the hole, and keeping the skin taut by frequent wettings. Earthenware pottery drums are found in the Southwest. A small waterdrum, common among the Cayuga and Seneca long-house people of the Woodland Canadian Iroquois can be held between the knees or by an attached handle. A little drum like this is neither too loud nor too cumbersome to be used for the personal singing of a single drummer.



The Plains Cree, a tribe of Western Canada, is famed for high-pitched, loud, long, and impressive chanting; they sometimes stretch two hides across their big drum. Several people will sing and drum together.



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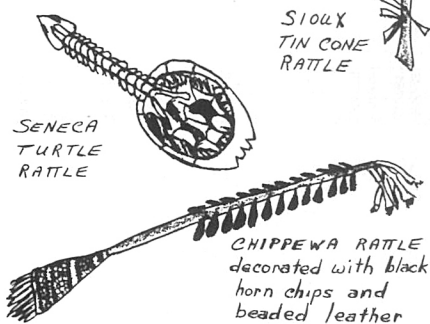
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Drum rhythms vary widely across the continent. About the only generalization that can be made is that Indian singers and drummers living apart from the traditional ways of doing things -- in non-Indian towns and cities or on modernizing reservations -- are losing touch with the polyrhythms and irregular meters scattered among the old style songs. Unless one has had lots of exposure to it, Indian music can be hard to listen to; and many urban singing groups omit, out of lack of ability or lack of interest, the beautiful, more intricate music. An intertribal group of well-versed Indian musicians, however, will bring forward song after song containing clever and exciting non-western elements. It is not necessary to some singers that the melody be sung in the same rhythm as the accompanying drum; one might sing in 2/4 and drum in 3/4. Sometimes the rhythm is established, and then the melody is interlaced through it. A measure of 9 beats may follow a measure of 2 beats, and the song may continue irregularly so throughout. On the other hand, some tribes, such as the Southwest Walapai of the group known as the Pueblos, maintain a sense of evenness in their music.

Other rhythm instruments are used besides drums. The Hopi, Zuni, and Yaqui of Arizona and New Mexico, shake, strike, or rattle (in accompaniment to drums or singing) dried painted gourds that are easy to grow and are used in ceremonies as well as social singing.

Sticks have been decorated with bells, hooves, sticks, pieces of bone, tin cones, shells, nuts, and horn to be shaken by the musician for rhythm or medicine value. They are of an old style, seldom used now, and are very often beautifully decorated by the manner of the particular tribe. They're typical of the Hopi, the Omaha, Yankton Sioux, Chippewa, and the Gros Ventres tribes which are widely separated from one another.



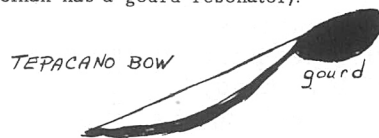
Deer hooves and goat hooves are common where available and are strung loosely together and tied onto the ankles or knees of participating dancers and onlookers. I once saw a black velvet jacket decorated with pop-sicle sticks. The old northwest coastal Haida Indian who wore it loved the sound his jacket would give when he danced. The silver bells of the southwest dancers were a model for the less precious and very common ankle bells of today's flashy and sometimes well-skilled exhibition dancers.

A hunting bow, struck as a one-string bass, makes an excellent contribution to the rhythm of Indian music.



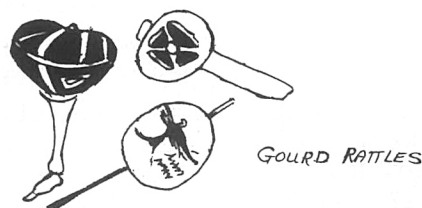
The musical bow is found among the Yokai (Poms) Indians of the Ukiah Valley in Northern California who call the instrument "ha-hai-shim." They

use a flat strip of ash about two feet long. Two fibre strings, not just one, are stretched from end to end of the bow and a piece of deer bone is used to strike the string. The Aztecs, the Huichol (Pionan), the Omaha of North Dakota, and many Mexican tribes use bow instruments for music; the Pueblo bow (U. S. Nat. Museum, Calif.) has a tuning peg, that of the Cora (Peinan has a gourd resonator).



The Mexican Tepacano rest their large bow on an inverted gourd that covers a depression in the earth and is held in place by the left foot of the singer who with his right hand strikes the string with two small sticks, producing a clear note.

Most commonly used in religious and personal medicine-singing are rattles made of turtle shells.



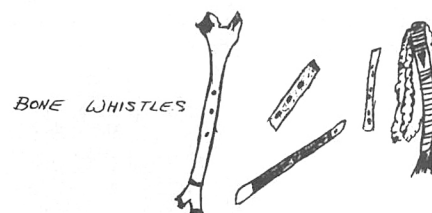
Not always, however, is a rhythm instrument used. Flutes of amazing variety and fine craftsmanship were and are found all over the country. Again, what is most obvious to the non-Indian listener is the absence of western rules for music. When a man is off alone and wants to make a flute and has no rulebook to tell him how long it should be or how many holes he should put in his flute, how they should be spaced, or what materials he should use, the flute he makes will probably be a pretty original affair.

I have seen two lovely Hopi flutes; one had a 6-tone scale and was made of wood, and the other had a 4-tone scale and was made of hollowed bone. The Kiowa and the Pueblo Indians, who are also of the Southwest, use irregular flutes, too; and it is among the Pueblo tribes that the beautifully-worked, hand-painted silver flutes are found. The Cheyenne generally used a 5-tone scale and a wooden flute, while there is in existence a rather modern 4-tone flute made out of a discarded gas pipe by a Southern Ute musician. To play it, he blows on the rim.

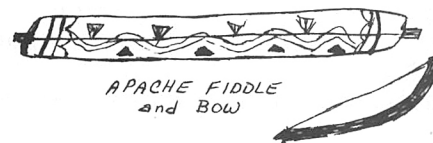
A flute is easily made out of red cedar, cut in half, hollowed out, glued back together with pitchpine, and polished carved or wrapped with sinew. The number and placement of holes is up to the individual. I have seen fourteen holes erratically placed up, down, and all around the length of an 8-inch flute. Sometimes the placement involves decorative as well as musical consideration. Some sinew-wrapped flutes are further enhanced by beautiful quillwork (a unique kind of embroidery with dyed porcupine quills), beadwork (introduced by European traders in the early 1800's), feathers, painting, or tied, dyed horsehair. Drums and rattles are decorated, too, by similar techniques. The decoration on an Indian artifact, musical or otherwise, can only be said to be aesthetically or personally significant to the individual or tribe who uses it. There is no universal symbolism.

Flutes have had a wide appeal to many tribes. Some are played by blowing into the end, others by blowing across the top. Some, like the exquisite flutes of the Tamas tribe of Iowa, are of pure musical value, while others are used in religious ceremonies. Semitones are common as is intricate fingering and cross fingering. Most appealing is that each instrument is modified and individualized by the maker, who most often is the only player of his own flute, and whose style of playing may adapt to any new ideas he may have as a flutemaker.

Lesser-used instruments are a kazoo type of reed instrument: bull roarers, whistles (used specifically in religious matters, common in



the Sun Dance of the Northern Plains), a one-, two-, or three-stringed instrument made of the soft wood of the century plant of the Southwest, to be played by strumming with a finger, stick, or cactus needle (similar to a dulcimer and quiet enough to be used as a personal instrument). It is perhaps influenced by the hunting bow, mouth bow (see BROADSIDE, Vol. III, No. 7), or by the Spanish stringed instruments.



The Apaches of Arizona's White Mountain reservation have a fiddle instrument made of the flower stalk of the string. Some have one or more moveable bridges. The string is made of horsehair, sinew, or gut, and may be bowed or plucked.

Some people describe Kiowa music as being stately and Comanche music as being discordant; in Creek music it seems that one void will lead the singing as others come in whenever they wish, but each tribe has its characteristics and preferences which have changed more or less with time and outside influence, depending upon the tribe, its locality, its history, the material available and the values held. As the powwows increase their non-Indian appeal, and as the reservations are gradually taken into the larger American-Canadian society, I expect that the finer, unique characteristics of tribal music will continue to level off and compromise to become more listenable for non-Indian ears. The traditional people are decreasing in number, and since there are relatively few young Indians genuinely interested in carrying on Indian Music as it was and is still alive and practiced today, in a generation or two Indian music is likely to be of mere academic interest even to Indians.

See the Crosby Brown collection of musical instruments - Met. Museum of Art.

Books by Frances Densmore discuss the music of several tribes.

Records by Folkways and the Bureau of Ethnology are valuable and easy to get.

## KWESKIN JUG BAND AT 47

Jim Kweskin and the Jug Band will perform at Club 47 for a full week beginning August 1 and continuing through August 6.

Jug Band admirers would do well to take advantage of this opportunity to hear the group, for recently their out-of-town bookings have accumulated to the point where this may well be the last time they will appear in this area for the rest of the year.

Leader Jim Kweskin recently found time to edit Vanguard tapes of last year's Newport Folk Festival for a Folk Festival lp. Also, Kweskin will be appearing as a back-up musician on Lisa Kindred's soon-to-be-released Vanguard album.



## JOHN PERRY AT KING'S ROOK

John Perry, who joined the Serendipity Singers a few months ago, will take a week-end off to perform solo at the King's Rook in Ipswich. This engagement, July 22 and 23, will be John's only solo appearance for at least a year.

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## BOAR'S HEAD OPEN FOR SUMMER

For the fourth summer in a row, The Boar's Head Coffeehouse on Route 1 in Kennebunkport, Maine, is open.

The club features folk music every night of the week and will be open through Labor Day. Persons interested in attending or performers looking for bookings can call Manager Roland Rose in Kennebunk at 985-2432.

second annual

# FREEDOM FOLK FESTIVAL

# JULY 29,30,31

Rindge Tech Auditorium - Cambridge

Friday - July 29

8:30 p.m. - evening concert

Saturday - July 30

2:30 p.m. - children's concert

8:30 p.m. - evening concert

Sunday - July 31

2:30 p.m. - Songwriter's contest & Hoot

8:30 p.m. - "Shadows of the Long Ago and Far Away,"  
a collection of unedited films by Pete  
Seeger of Leadbelly, Woody Guthrie,  
Big Bill Broonzy, and others.

The Greenbriar Boys

Mitch Greenhill

Ed Freeman

Leonda

Paul Phillips

Jim Rooney

Patrick Sky

Ritchie Havens

Buffy Sainte-Marie

Jesse Colin Young & the Youngbloods

Carl Watanabe

and many others

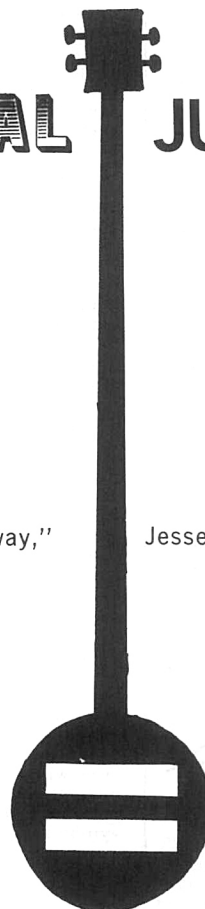
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CORE, 373 Blue Hill Avenue, Boston 02121

phone 445-9458 for reservations

watch local papers  
for full listing and program





# THE PILL

Words and Music by  
MATT MCGINN

## Chorus

The pill, — the pill, — I'm pin-ing for the pill — I'll  
nev-er have an - y more be-cause they're going to bless the pill.

Chorus musical notation: Treble clef, 6/8 time. Chords: C, F, C, G7, C. Ends with 'Fine'.

## Verse

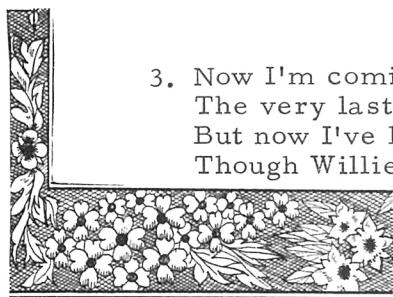
1. I wed when I was sev-en-teen, I had nae man-y brains, — Says  
I the ver- y thing to do is fill the hoose wi' weans, — But  
when I had the room-ful I went to see the priest, — To  
tell him my man Wil-lie was be-hav-ing like a beast. —

Verse musical notation: Treble clef, 6/8 time. Chords: C, F, C, D7, G7, C, Em, Am, G7, C. Ends with 'D.C. al Fine'.

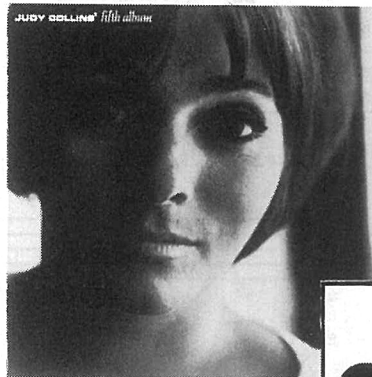
2. He gave me such a terrible row my eyes were filled wi' tears,  
"How long have you been wed?" says he; says I, "This seven years."  
Says he, "You'd better give over all your evil sinful tricks,  
You've been married seven years and you've only got the six." (Chorus)

3. Now I'm coming up for forty in my faith I've aye been true,  
The very last time I tallied them I counted twenty-two,  
But now I've lost the notion for we're running short o' names,  
Though Willie he would welcome more — he's fond o' having weans. (Chorus)

4. How they're talking o' the pill they've filled my heart wi' hope,  
I'm sitting here and waiting on a signal frae the Pope.  
I went along to buy some at fifteen bob a tin,  
I hope we hae the Pope's o.k. before my man comes in. (Chorus)



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EKL-300 (mono) EKS-7300 (stereo)

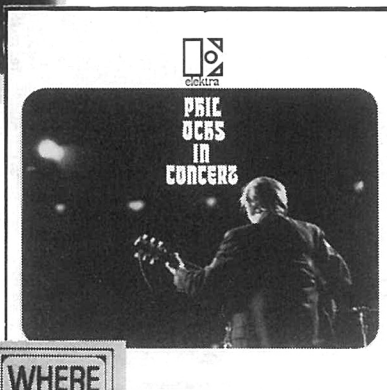
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"Phil Ochs has reached a maturity as a singer and writer that few acquire in a lifetime of work."  
 Josh Dunson, *Sing Out*

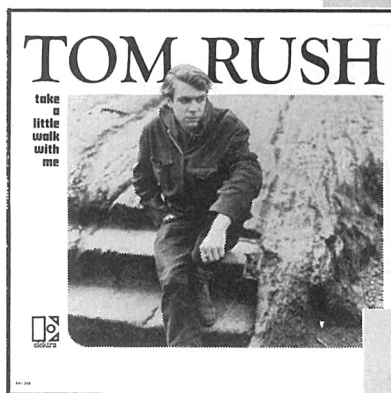


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 Rocky Mountain News, Denver

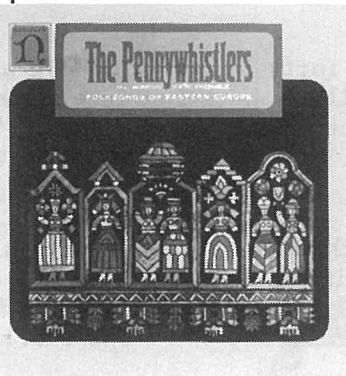


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## COFFEEHOUSE

### THEATRE

*by jan chartier*

As most of you are probably aware of by now, Boston will not be without theatre this summer, thanks to Theatre-on-the-Wharf, a new stage group located at 50 Lewis Wharf, off Atlantic Avenue.

"Slow Dance on the Killing Ground" by William Hanley is their first production and will be performed through July 9. The rest of their summer schedule is as follows:

July 11 - 23 "Pantagleize,"

Michel de Ghelderode

July 25 - August 6 "Brecht on Brecht,"

George Tabori

August 8 - 20 "Crime on Goat Island,"

Ugo Betti

August 22 - September 4 "This Side of Paradise," Sidney Sloane's work about F. Scott Fitzgerald

August 13 and 20 "The Twelve Sleeping Princesses," a Grimm fairy tale.

Twenty theatre students have been accepted as apprentices by the newly formed company. They will work in responsible and managerial positions with an opportunity to act with the professional cast and participate in workshop classes. These classes include acting, improvisation, mime, make-up, technical theatre survey, and management.

There is a possibility that more applicants will be accepted. Anyone interested should send complete resume to Miss Linden at the Theatre - on - the - Wharf business office, 121 Newbury Street, Boston.

\*\*\*\*\*

The Pegasus Players, last summer having passed the test of first year survival, have released their new schedule for this season. They've already completed their production of "See How They Run," but the following schedule should be of interest.

July 13-14 "The Night of the Iguana,"  
Tennessee Williams

July 27-28 "You Can't Take It With You,"  
Kaufman & Hart

August 25-26 "Oliver," Lionel Bart

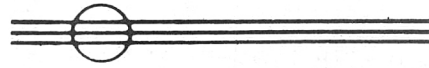
A self-supporting group, the Pegasus Players consists of high school and college students in the greater Boston area. Their purpose is to acquaint its members more fully with the world of theatre arts through the medium of active participation in all areas.

# LA

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They are supported by the First Church in Cambridge, Congregational, which has donated the use of its auditorium and facilities for their productions.

\*\*\*\*\*

More News! The Scituate Arts Association has announced its ninth annual Festival, to be held July 27-31 "Under the Lawson Tower." Special exhibitions include paintings, photography, graphic arts, crafts, young adult art, gourmet-decorator delights, and live demonstrations.

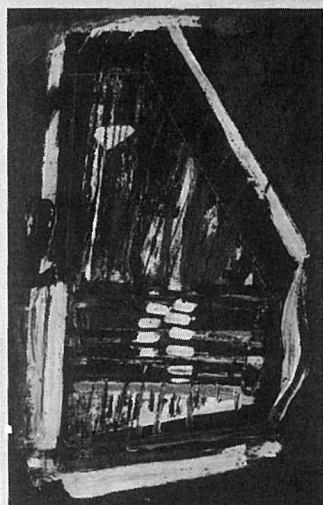
The Boston Children's Theatre will present two of their productions, and the Scituate Theatre Guild will perform excerpts from five well-known plays. There will also be a film presentation (to be announced) and an evening of foreign folk dancing and singing.

Artists interested in exhibiting their paintings should contact Mr. George Richardson on Lawson Road, Scituate.



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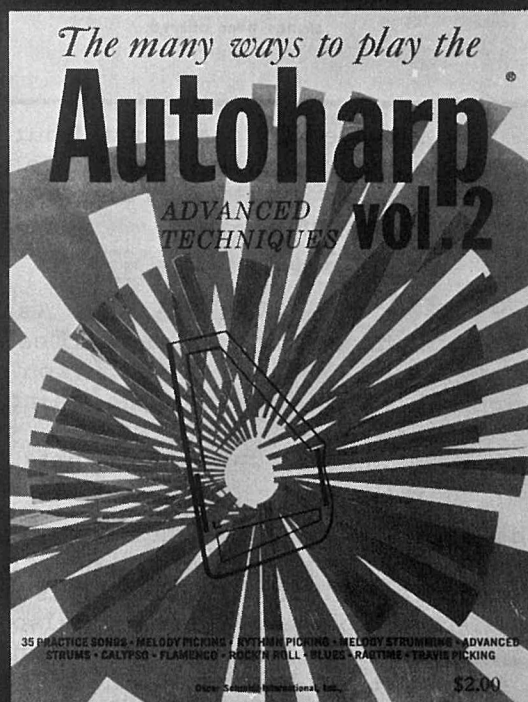


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This fragmentary little ballad contains many verses borrowed as commonplaces for later ballads. Professor Child must have liked it a good deal, or else felt that the use of the verses warranted its inclusion, for it is more a lament than a ballad.

As in many ballads with a simple situational plot, the sex of the two major parts is changeable. Apparently, since ballads began, singers have altered the sex of the speaker for believability's sake.

A girl mourns her lover's death and promises to weep upon his grave the prescribed year and a day. At the end of this time, he speaks, asking her what she wants of him. A kiss, she replies. A kiss from his deathly lips would be fatal, he rejoins. He reminds her of the garden in which they once walked. The flowers they admired are now withered and will not return; nor can he. The theme is a common one: The dead, far from being pleased by overmuch mourning, are disturbed from their rightful rest.

# Come Gather Round ...

by MARY STAFFORD



F. J. Child, text C, "from a yeoman in uffolk who got it from his nurse;" B. Mont-omerie Ranking, Notes and Queries.)

(Source: 100 English Folk Songs, C. Sharpe, 1916.)

"Cold blows the wind o'er my true-love,  
Cold blows the drops of rain;  
I never, never had but one sweetheart,  
In the greenwood he was slain.

"I did as much for my true-love  
As ever did any maid;  
.....  
.....

"One kiss from your lily-cold lips, true love,  
One kiss is all I pray;  
And I'll sit and weep all o'er your grave  
For a twelvemonth and a day."

"My cheek is cold as the clay, true love,  
My breath is earthy and strong;  
And if I should kiss your lips, true love,  
Your life would not be long."



"Cold blows the wind to my true love,  
And gently falls the rain;  
I never had but one true love,  
And in greenwood he lies slain.

"I'll do as much for my true love  
As any young girl may;  
I'll sit and weep all on his grave  
A twelvemonth and a day."

When the twelvemonth and a day was done,  
His ghost began to speak;  
"Why sit ye here all on my grave,  
And will not let me sleep?"

"There's one thing more I pray, sweetheart,  
There's one thing more I crave;  
And that's a kiss from your cold, cold lips,  
And then I'll leave your grave."

"My breast is cold as clay, sweetheart,  
My breath is earthy strong;  
And if you kissed my cold clay lips,  
Your days would not be long.

"Do you remember the garden, love,  
Where you and I did walk?  
The fairest flower that e'er grew there  
Is withered to a stalk."

"The stalk is with'red and bare, sweetheart,  
And the flower will ne'er return,  
And if I've lost my own true love,  
What shall I do but mourn?

"When will we meet again, sweetheart?  
When will we meet again?"

"When the autumn leaves that fall from the trees  
Grow green and spring up again."

# THINK-IN ed freeman

Okay, so far we have ascertained that Reality does exist, because it is defined as "that which exists." Now the question arises, "How far" or, rather, "How high can we go in our perception and understanding of reality?"

Actually, the question that comes even before that one is, "Do you really give a damn about Reality?" A surprising number of people say "no" and leave it at that. So much for them.

But a lot of people do profess some interest in finding out where it's at, and getting sidetracked or hung up at a very early stage in their search. What hangs them up is alternately called either a cop-out or a pitfall (same thing — think about it). Cop-outs and pitfalls are more often than not the result of laziness, but they end up costing more trouble and pain than whatever it is you're trying to avoid (sort of like ramming your head into a wall because you're too lazy to climb over it).

There are three major cop-outs that can happen at the beginning of your search for Reality. There is the cop-outs that can happen at the beginning of your search for Reality. There is the cop-out of the Easy, Prefabricated, All-Inclusive, Kandy-Koated Mother Philosophy. There is the cop-out we resort to when we assume that there are no attainable answers to the Big Questions. And there is the cop-out that says that even if there are answers, they are obviously too complex for our feeble minds to cope with, so we might as well forget trying.

First, the Mother Philosophy cop-out. Mother Philosophies are systems of understanding that have been so smoothly worked out that they give you no room (and no need) for creative thinking. (The principle culprits are science and overly dictatorial religions.) Every question you may care to ask has already been answered in such a convenient, easily-digestible way that you are tempted to seek no further than your own particular Mother Philosophy in your search for Reality. Now, most Mother Philosophies possess great truths and great human wisdom; otherwise, they would not have been espoused by so many millions of people throughout the ages. But they also may have shortcomings, misinterpretations, and mistakes built into them, and we will never see our way past these faults unless we re-examine the philosophy from beginning to end. (Nothing quite so bad as throwing the baby out with the baby

water, unless it's saving the bath water along with the baby...)

The "no-answers" cop-out: Of course, if you start with the premise that there can be no answers to the Big Questions, you ain't never gonna find any. If you work on the assumption that there are answers, you still may not find any. But at least you got a fighting chance.

The last cop-out is really the most reasonable (if, indeed, any cop-out can be termed reasonable). It does appear to be presumptuous for us to think that we might possibly understand the workings of the universe. If you ever want to get more frustrated in your attempt to understand, try going out some starry night and contemplating a fleck of dust in your hand. Think of the millions upon millions of atoms that make up one fleck of dust. Then look up at the sky.



It certainly does seem beyond our power to understand. But when you get to feeling that it's all hopeless, try these two thoughts on for size.

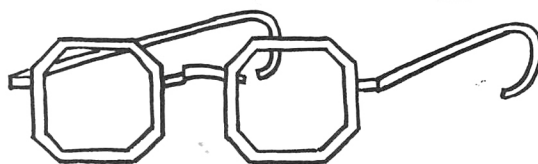
First of all, Reality, that which you are trying to understand, is not something separate from you. Reality (with a capital R) is everything that is, and that includes you. You and me and Chinese comic books and central heating and the Milky Way are all unified under the common heading of Reality. Makes it a little easier to tackle when you think of it as something you belong to.

And also, ununderstandable as R<sub>e</sub>ality may seem to be, there are some people around who at least claim to understand it. Not that it's much of a comfort to know that somebody out there knows how to fill out an income tax form when you have just spent four hours hassling over the first sentence, but at least you know it's humanly possible. And so it also seems that Reality taken as a whole is comprehensible — at least, some people have managed to dig it, so why not us?

An admittedly shaky premise on which to start a potentially lifelong search, but I think you will find that the more you learn, the easier it is to learn. The beginning is uncertain, but then, what beginning isn't?



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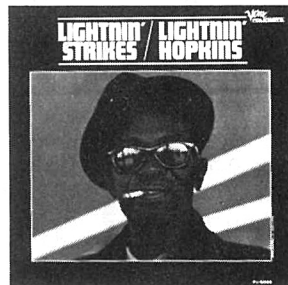
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# The Ballad of the Washerwoman

Words & Music by Len H. Chandler Jr.

2/2

Lord, send your sun-shine and your wind, And let them  
blow my way a - gain; Chase those storm clouds  
— from the sky, Come, wind, and blow these white clothes  
dry. There's a fat la-dy on Rich Man's Peak, she don't  
care how it does rain; She don't have to wor-ry 'bout a  
roof that leaks, Nor chil-dren hun-ger pain.


2. You're my protector, you're my friend,  
Lord, send your sunshine and your wind;  
For if the rain falls from the sky,  
You'll hear hungry children cry.

3. (Repeat first verse).

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## FREEDOM FOLK FESTIVAL

The 2nd Freedom Folk Festival will take place in Cambridge, Mass., on the weekend of July 29-31. All events will be held in the auditorium of Rindge Technical High School.

Evening concerts on Friday and Saturday will feature artists including Ed Freeman, Buffy Sainte-Marie, Pat Sky, Jesse Colin Young, the Greenbriar Boys, Jim Rooney, Carl Watanabe, Paul Phillips, Rosalie Sorrels, Richie Havens, Bruce Murdoch, and Janis Ian.

Sunday afternoon will feature a songwriter's competition. Persons who wish to enter songs in the contest should contact Sandi Mandeville c/o P.O. Box 65, Cambridge, Mass. 02139, or by calling 227-4876 evenings. If at all possible, a lead sheet of the songs entered should be sent to Miss Mandeville before July 25. Songs entered may be performed by the author, or by a performer representing the author. Prizes will be announced, (if the author is agreeable, the song will be printed in BROADSIDE) as will be judges.

Sunday evening, a film program entitled "Shadows of the Long-ago and Far-away" will be shown. Pete Seeger has made these unedited film clips of Woody Guthrie, Leadbelly, Cisco Houston, Big Bill Broonzy, Brownie & Sonny, and others available to the festival.

Complete schedules for the festival will appear in local papers the week of July 24.



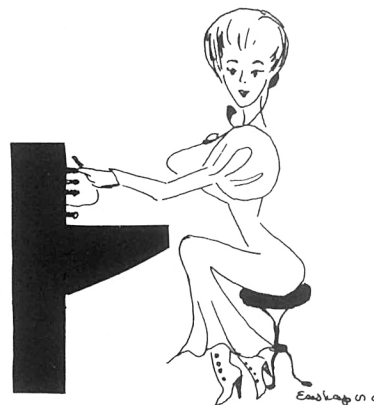
## MARIPOSA FESTIVAL ANNOUNCED

The Mariposa Folk Festival will be held on August 5-7 at Innis Lake, near Caledon East, a town located forty miles northwest of Toronto, Ontario, Canada. Presently scheduled for appearances at the festival are: Ian & Sylvia, Phil Ochs, Buffy Sainte-Marie, Mississippi John Hurt, Alan Mills, the Greenbriar Boys, Gordon Lightfoot, Bonnie Dobson, Oscar Brand, Jean Carignan, Rev. Gary Davis, the Allen-Ward Trio, the Country Gentlemen, Tom Kines, Son House, Skip James, and Ed McCurdy. Other artists will be announced. To obtain information regarding tickets, accommodations, and further additions to the program, write to Mariposa Folk Festival, 102 Carlton Street, Toronto, Ontario.

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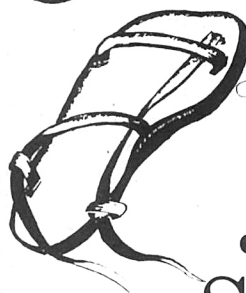
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# dear BROADSIDE



dear BROADSIDE:

You are attributed as having said in the July 2, 1966, Saturday Evening Post, "The Hobbit-forming world of J. R. R. Tolkien" "Anyone who likes the trilogy can't be all bad." If in truth you really said this, could you mean it even about a bircher?? I love them. I would imagine that's the first nice thing you've ever found about a member of the John Birch Society.

Yours truly,  
Mrs. Joyce Darr

(Although the article quotes me somewhat out of context, the statement was made by me. A person is a human being first, and a political being second. I may decry your politics, but never your humanity...Ed.)



dear BROADSIDE:

A friend from L. A. should be here sometime this summer and would like to look for some old banjos. He is looking for old Vegas and Fairbanks.



## THE BROADSIDE

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I'm not too sure where to head for and was wondering if someone could give me some names of places where we might look.

Barbara Peters  
Melrose, Mass.

(If any readers have information, please let us know and we will print replies to Miss Peters' letter...Ed.)



dear BROADSIDE:

Having noted the letter from a listener you published in the last edition of BROADSIDE, I am writing to clarify this confusion over our program, FESTIVAL OF FOLK MUSIC's broadcast time.

WBCN has recently (in the past month) changed its format from exclusively classical music to a policy of "good music" and features in a lighter vein with special spots for jazz, dance music and folk music.

In the course of preparing the new schedule, several regular programs were shifted (in some cases more than once) to a new time and/or day. FESTIVAL OF FOLK MUSIC will now be heard permanently from 12 Midnight to 1 am every Sunday night.

We hope our old listeners and readers of BROADSIDE not yet acquainted with our program will find our new time convenient for listening to Boston's oldest folk music radio show.

Thank you for helping us to clarify this confusion.

Yours very truly,  
Tom Heathwood



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