

# THE BROADSIDE

Volume V, Number 12

Cambridge, Massachusetts

August 3, 1966



photo by Rick Stafford

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Editor	Dave Wilson
Managing Editor	Sandi Mandeville
Business Manager	Bill Rabkin
Photographer	Rick Sullo
Art Editor	Ed Murray
Copy Chief	Chris Murray
Production	Jan Chartier
Schedule Editor	Joey Decourcy

**ART:** Malinda Cowles, Harris Taft,  
Betty Allred

**BUSINESS STAFF:** Marianne Comunale,  
Gerald DiBello, Jane Rosenberg, Leona Son,

**READER'S SERVICES** Jane Rosenberg

**SUBSCRIPTIONS** Phyllis Rotman

**COPY:** Claudette Bonnevie, Bob Dudley

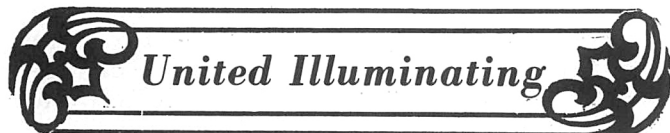
**DISTRIBUTION:** Jeannemarie Little,

**PRODUCTION ASSISTANTS:** Gail Thompson,  
Arlene Jaffe, Peter Schauss, Rachel Rubin

**PROOFREADERS:** Neil Nyren, Mary Jo Candy

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They look like Jim Kweskin and Mel Lyman, and they are. But they are also members of United Illuminating, which was, says Mel, "the only really organized group who cooperated" at the Newport Folk Festival.

United Illuminating was formed at Newport this year by performers, technicians, and staff workers who are concerned about what the festival has become. In the next issue of BROADSIDE will appear an article about United Illuminating, for in the long run, the story of United Illuminating will be the most important story to come out of Newport this year. Everyone who cares about folk music, whether they were at the Festival or not, should listen to what they have to say.

Ralph Earle

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## MANY FESTIVALS REMAINING ON SUMMER'S SCHEDULE

Though the 1966 Newport Folk Festival has come and gone, the remainder of the summer still hosts a variety of other folk music festivals. To name only a few, the Mariposa Festival is scheduled for August 5-7, the Beers Family Festival will take place on August 18-21, September 2-4 sees the Roanoke Bluegrass Festival, and September 9-11 the Philadelphia Folk Festival. Check the schedule pages of BROADSIDE for more complete information on these and other festivals.

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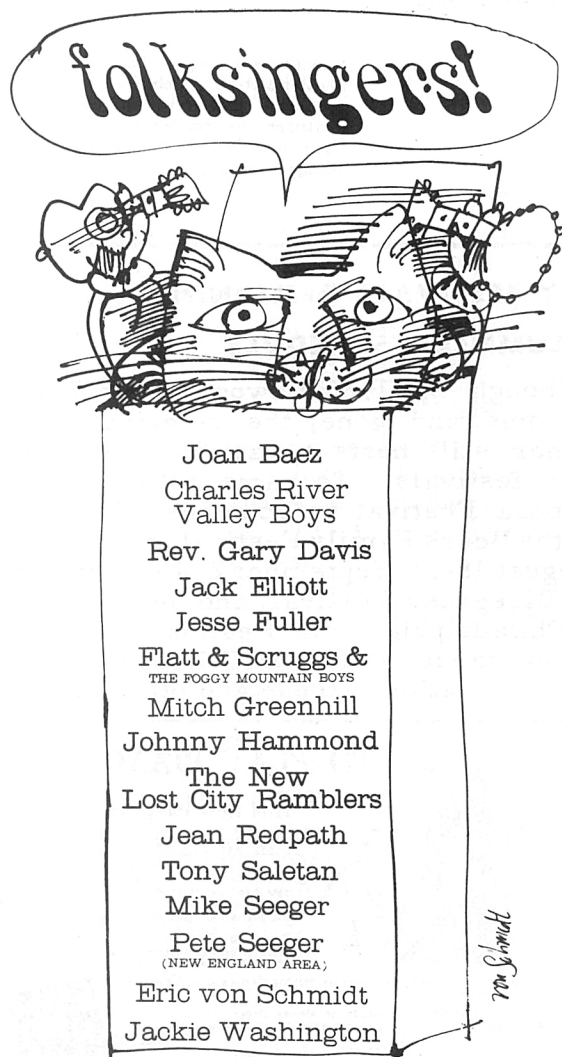


## RAMBLIN' ROUND

w/dave wilson

Even though I was safely ensconced in a cottage in the White Mountains of New Hampshire, a reporter for Time magazine managed to find me via AT&T to ask some questions for an article Time was doing on lyrics in today's pop music. One of his most insistent questions seemed to be: Are references to drugs replacing references to sex in pop music, and does this reflect less interest on the part of young people today in sex, and more interest in drugs?

As I remember, I reassured him that young people were still interested in sex, although not as obsessed with it as were young people of a decade ago, mostly because they now accept it as a natural part of their everyday life.



Call or write for brochures and availabilities if you wish to arrange for concerts with these or other folksingers.

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Since then (I never did get to see what Time wrote on the subject) I have reconsidered some of the incongruities that our culture (and its laws) impose upon artistic expression and while an awareness of these inconsistencies is not new to any of us, perhaps it's time to look at them with serious intent of eliminating them.

I am a vicariously violent person. While the idea of attacking or inflicting bodily harm on anyone is abhorrent to me, I gobble up in great numbers spy, western, historical, science fiction, and detective novels in which fantastic numbers of people get shot up, cut up, blown up, and otherwise dismembered. However, I don't believe any number of these stories could interest me in going out and doing any like thing to any of my fellow man.

Why, then, should it be reasonable to consider that readers who get erotic satisfaction from sexually exciting art should be inspired to impose their will upon their fellow man?

While folk arts are rich in erotic expression (even though scholars have for many years tried to delete these passages or change them to protect our virtue) I can't help but note that blood, gore, and violence comprise the material for far more verses of traditional songs than does the exposition of dalliance.

It would seem to me that it is no small indictment of a culture that its major artistic expressions are involved with violent crimes against its members rather than the giving or sharing of pleasure.

### BOSTON GUITAR CIRCLE BEGINS SECOND SEASON

The Boston Guitar Circle is beginning its second season. During its first year, the group hosted a variety of concerts and informal gatherings and discussions in the field of classical guitar. Persons interested in membership are asked to contact the Boston Guitar Circle, Inc., c/o Gil deJesus, Secretary, 53 Pleasant Street, Cambridge, Mass.

# New York News & Notes

by Kathy Kaplan

Surprise again! There's a really good new group in town — Bucky Walter & The Voices of Bluegrass. Originally from Binghamton, the group consists of Bucky Walter on guitar, Jerry Wiser on banjo and fiddle, and Mrs. M. Wiser on bass. Their sound has been described as a sort of Osborne Brothers harmony. If they play near you — go see them. Also, pay particular attention to Mrs. Wiser — she has a powerful voice...

Also in town was Arlo Guthrie, who seems to have matured greatly since I first saw him about 15 months ago. He's turned out to be a charming combination of Woody, Pat Sky and Bob Dylan...

I hear that Senator Dirksen is considering recording "The Battle Hymn of the Republic" for a major label...

Palisades Park is the site of the Mt. Dew country music talent contest Tuesday evenings... Macy's sponsored a series of folk-type concerts at Salisbury Park, free for Nassua residents...

The National Music Association reports that 1.5 million guitars were sold last year...

The Greenbriar Boys finally recorded that album I mentioned a few columns back! 'I won't tell you what songs were recorded, but I will say that there's some great material, some of it quite different from what we've been hearing...

Jim Buchanan advises that putting rattlesnake rattles in your fiddle will prevent cobwebs. (See any rattlers on MacDougal St. lately?)...

County records has just released a record of Joe and Jeanette Carter... I hear that Maybelle and Sara Carter may do an album together in the not too distant future. If so, Let's hope that it's not Nashville Style...

For those who think Dylan has snubbed Newport or vice versa, "Music Capitol News" reports that his absence is due to a film commitment...

Theodore Bikel, who is also making a film, was replaced at Lewisohn Stadium by Odetta. While appearing at the Village Gate here, Odetta did several television shows — "Dial M For Music" and "The Merv Griffin Show"...

More C&W on television: "Swingin' Country" with Molly Bee, Roy Clark, and Rusty Draper is seen M-F at 12:30 on Channel 4... The Ernest Tubb show can be seen at 6 pm Saturdays on UHF channel 47. The syndicated "country" programs here range from bad to God-awful. There are several good ones that I know of (such as the Flatt & Scruggs one)

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originating in the South, but we'll never be lucky enough to get any of those. No market...

Rheingold Concerts: August 12, Theodore Bikel; August 17, Otis Redding...



There was a rumor that Clark Kessinger might do a stand-up concert at the Folklore Center on his way up to Newport. There is no way of informing interested people around here when such things happen. New York country and bluegrass fans need organization! (More on this at a future date)...



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# CHICAGO HAPPENINGS

by Larry McCombs

Andy Warhol's EXPLODING PLASTIC INEVITABLE with the Velvet Underground at Poor Richard's, Chicago, 24 June 1966.

It's hot. Godawful, sticky, sweaty, miserable hot. The place is jammed and there's hardly room to move. The waitress does her best, but it takes a while to get your drink and you're dying of thirst.

There's all sorts of mirrors and lights overhead, some of them rotating. Lights shining and blinking and changing colors. White dots moving across the walls and ceiling in a complex pattern, up one wall and along another. Red dots start moving through and around and among them, in a different pattern (or is it the same?).

Suddenly on the side wall there's a black & white movie, poor quality, like a badly done home movie, of a man eating. He eats slowly, luxuriously, savoring each bite, staring blankly off into space. He goes on eating. Music and noise begins to come from somewhere.

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Now on the end wall there's another movie. People moving around — a girl? — several boys — one tall, well-built blond, lifting weights, posing, dressed in Levis and open black leather jacket with a white T-shirt underneath. He moves with a strange combination of cruelty and sensuous delight. The man on the side wall goes on eating, staring blankly at this scene once in a while. The lights continue to dance over and through the movies. The music gets louder; a voice begins to talk but you can't understand the words; there are shouts and screams occasionally.

There's a man strapped to a chair, stripped to the waist, being whipped. Are those his screams? No, they aren't in time. The man goes on eating. The girl smokes. Is she part of the whipping scene, or has she somehow slipped over from the eating movie? The music is very loud now, with a driving rock and roll beat. The muscular blond is moving slowly about with a whip which he curls about his body.

Suddenly, he flings himself into a dance in time with the music, a vicious, body-snapping dance, while the shipping goes on behind him. Suddenly that film moves to the top of the screen and below it appears another view of the same scene, earlier or later? The whipping is in the foreground, or is it a dance? Lights, noise, screams — the man on the side wall eats slowly, fondles a cat, stares at the audience.

Various tortures, fights, dances — all mixed together. Inextricable. Lights shining unbearably bright in your eyes. Dancing lights on the wall. Nasty tortuous dancing with whips and lighted matches. The man eats, watches, watches you. Louder, faster, noisier.

Suddenly the films end. The noise and music go on. Several people have appeared from somewhere. They stand on a stage in front of the screen, tuning instruments. The noise of their tuning, the electric buzzes and hums, begin to blend with the noise and music from the films. Then they gradually take

over. Behind them on the wall are movies of a girl. One, two, several views of her in different movies. Close-up, far away, they begin to zoom in and out in time with the music. Eyes, mouths, noses, she stares, blinks, licks her lips. On stage now is the cruel blond man, with his whip, dancing with a tall masculine blonde girl in silver lame costume. The lights have become a dim blue flicker, but a flicker that goes faster and slower and pauses now and then, just as your eyes get used to each kind of flicker. Dancers on the floor, with huge strips of silver material that flash above their heads as they dance. Clean-cut, straight looking kids, working hard at dancing to the noise.

Bright green and red spotlights, the dancers silhouetted on the walls in great grimacing poses. The musicians occasionally revealed, sweating over their instruments, grinding out a noise that has music in it somewhere. They're watching the movies, watching each other, watching you. Too much happening — it doesn't go together. But sometimes it does — suddenly the beat of the music, the movements of the various films, the pose of the dancers, blend into something meaningful, but before your mind can grab it, it's become random and confusing again. Your head tries to sort something out, make sense of something. The noise is getting to you. You want to scream, or throw yourself about with the dancers, something, anything!

The noise builds to a climax and ends. The dancers pause. Everyone looks a bit weary. The musicians diddle around with their instruments and amplifiers. The lights and films go on. One of the musicians is a girl. Or is it?

They start again. There's an electrified violin making horrible bagpipe sounds against the noisy background. It's grating, terrible, and yet your mind latches onto that bit of tune against all the chaos. It's almost a relief.

The films are doing strange things. The blonde girl becomes a brunette — girl or boy? Showers of colored lights suddenly burst upward from the drums with a crash of cymbals and shoot across the ceiling and walls like a fireworks burst. The dancers on the floor are looking tired and ecstatic and bored, all at once. The music gets noisier, the violin is frantically screaming a tune, higher and higher. On the screens, some of the views of the girl are replaced by films of the blond boy and silver lame girl, dancing, fighting, torturing each other with the whip. The real pair are there too, making weird shadows on the wall, the boy dancing, but writhing in torment with his hands over his head.

The music is lost in the chaos of noise. Are there children chanting or singing? The amplified violin goes higher and higher, be-

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comes a shriek, a feedback noise, a regular dit-dah-dit of unbearable Morse code screaming above the other noise. It all builds to a tremendous climax. Then it goes on and on and on and on. You wish it would stop. The musicians build wilder and wilder. The drummer hits a shuddering beat that you feel through the floor. It's all coming to an end. But it doesn't. It goes on. The lights flash in your eyes. The noises all blend into one and your mind tries to sort out little bits of rhythm or tune. The screaming Morse message is still there, but you only hear it now when you listen for it. The dancers on the floor are sweating, looking like they can't bear any more of it all. But it goes on and on. Finally it all comes to a shuddering screaming end, the music and noise die down, the films flicker out. Only the colored lights still dance across the walls. The musicians and dancers wearily leave, looking wilted. You sit there for a while, finally find your waitress, pay your check, leave. It's hot.

What can you say?



# KNEE-DEEP IN BLUEGRASS

by Bob Jones



How about those McReynolds Brothers? The way Jesse cross-picks that mandolin is truly amazing. For the past couple of weeks, the Rainbow Valley Boys (subject of this column) have been filling in for the Lilly Brothers at Boston's Hill Billy Ranch. There is a new single out on the Salem label by a group called (would you believe), Chief Powhatan and His Bluegrass Braves. It's looking more and more likely that the Blue Ridge Mountain Boys will be reorganized locally in the near future with Rod Roach on the banjo. A bluegrass band from way out in Houston, Texas has a new single out on the Bluegrass label. They've called Slim Wilson and the Dixie Drifters, and have a solid bluegrass sound. Silver-Belle (Silver-Belle Records, 217 E. 31st St., New York, N.Y.) has two new singles out. The first, by Frank Wakefield, features two fine vocals by Frank and, of course, includes his zany mandolin playing. The other, by the New York Ramblers, features a very good instrumental written by Winnie Winston, and a lousy vocal. Winnie is a positively astounding banjo player, and that alone makes the record worth the price. For those who managed somehow to miss the ad in the last issue, Dave Dudley has a new

album out. It's called Lonleyville and is a vast improvement on its immediate predecessor. Good news for all local bluegrass fans: Bill Monroe will be in town in the late fall.

Let's look at another fine local bluegrass group: the Rainbow Valley Boys (and girls). One of the oldest and best bluegrass bands in this area, the Rainbow Valley Boys was organized in 1950 as a country and western band. Before 1954, (when they changed it to a bluegrass group) both Bob French and his wife, Grace, (the organizers) played guitar. The band has played regularly on WPAW (Taunton area) and on the Country Folk Jamboree WMUR-TV. They've also done guest-spots on WGBH-TV. The Rainbow Valley Boys now appear regularly on Bob Riley's WIHS-TV (Channel 28) "Town and Country" show and the Boston Jamboree on WHIL-FM (Wednesday evenings 8:00 - 8:30). They've backed such well-known country personalities as Mac Wiseman, the Hardin Trio, Lee Moore ("your coffee-drinkin' nighthawk" of WWVA fame), Melba Montgomery, and Buddy Durham (WWVA). Bob French (the group's leader) has also played with the Country Night Hawks in southern New England, the Country Folk throughout northern New England, and the Bluegrass All Stars in Vermont.

In addition to the founders, Bob and Grace French, the band is made up of Charlie Patterson (lead voice and guitar) and Louis Arsenault (mandolin and how!) with the occasional addition of Richard Brown on bass. The group has three records out: on the Centac label (a 45 rpm record) "Ocean of Diamonds" and "Maple Sugar," on Vermont (45) "Kneel on Your Knees and Pray" and "Will Your Love Me Someday," and their first album, on Diplomat, Authentic Bluegrass with the Rainbow Valley Boys and Sweetheart. Their second album, soon to be released, is called Green Grass of Home.

About the personnel, Charlie Patterson majored in music education at Lowell Tech. He's a rather versatile instrumentalist, playing guitar, banjo, bass, clarinet, oboe, sax, piano, and others. Louis Arsenault hails from New Brunswick, Canada, and has played with several bands in Danada. Louis plays several instruments, but his showpiece is his mandolin playing. He plays old fiddle tunes on the mandolin like a real master.

Although they (like Flatt and Scruggs) have not been uninfluenced by the "folk boom" of the past few years, they still have that fine bluegrass sound. The Rainbow Valley Boys and Sweetheart must be one of the most professional bands in this area.



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## WASHINGTON FOLK STRUMS ANNOUNCES POLL RESULTS

Washington Folk Strums has recently announced the results of their poll of favorite performers in the Washington area. In order of preference of the Washington folk fans, the Favorite Visiting Male Performers are: Pete Seeger, Bob Dylan, Tom Rush, Tom Paxton, and John Hurt. Favorite Visiting Female Performers are: Judy Collins, Buffy Sainte-Marie, Joan Baez, Judy Roderick, and Carolyn Hester. In the category of Favorite Visiting Group, the winners are: Ian & Sylvia, Beers Family, Clancy Brothers & Tommy Makem, Peter, Paul and Mary, and the New Lost City Ramblers.

Local Performers were voted for in a separate category. Winners in this section are - Male: Howie Mitchell, Andy Wallace, Fletcher DuBois, and John Jackson; Female: Libba Cotten, Beth Jones, Charlotte Daniels, and Nan Purdue; Groups: the Country Gentlemen, Chuck & Nan Purdue, the Scuzzy Harbor boys, and Dickens & Foster; Instrumentalists: Mike Rivers, Dick Drevo, Ed Morris, and John Duffy.



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# THINK-IN ed freeman

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What it means is that we can never be certain of anything we "know." If we choose to, we can get hung up indefinitely on the seemingly infinite lack of certainty. (The "uncertainty principle," which states that we can never know the location and the velocity of any given thing at the same time, as well

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as a host of other "proofs of uncertainty" — a strange idea in itself—only serve to underscore our apparent inability to know anything for sure.) But there is a way out of the whirlpool; it is that kind of knowledge usually referred to as "feeling." It is the only certainty.

For example: Any capable philosopher could sit down and figure out dozens of proofs to show you that you don't exist, or at least that you can't be sure of your existence. But no amount of proof is going to be sufficient; you are sure that you do exist, not on the basis of any logical proofs, not because of any observations, but rather because you know you exist — you feel certain that you exist.

That kind of undisputable feeling is the only certainty that we have. We all have to learn to cultivate the feeling of certainty, and recognize the difference between it and mere opinions, unsure feelings and thoughts, but we also know what it is from in front; we do not need to learn what it is to have that feeling, any more than we have to learn what it feels like to love or to be happy.

Scientific thought, by which most of us are influenced, tends to degrade the importance of true feeling because it is not logical, is not measurable, and cannot be proven. Unfortunately, the fact is that everything that is logical, measurable, and proveable is also disputable. I can dispute the "fact" that one and one are two from now until the cows come home, but I cannot question the existence of the feeling of happiness.

It seems to me that this "feeling of certainty" which is in everybody to some degree and which can be developed to a higher degree, plus the understanding that everything must "check out" (that no one description of any truth can disagree with any other thorough description of truth) are the two most effective means we have with which to attempt to understand Reality.



# AND COFFEE TOO

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



## Out of State

### Main Point Bryn Mawr, Pa.

July 28 } Jim Kweskin's  
thru } Jug Band  
July 31 } and Leonda

Aug. 4 }  
thru } Len Chandler  
Aug. 7 }

### Patches' 15 Below

July 29 } Allison & Blake (Timonium, Md.)  
and }  
July 30 } Omar St. Groovey

Aug. 5 } Randy I'Hara  
and }  
Aug. 6 } Dave & Foxy

Aug. 12 } Charlotte Daniels  
and }  
Aug. 13 } Pat Webb

### Second Fret Philadelphia

July 27 }  
thru } Mississippi John Hurt  
Aug. 1 }

### The Club Chicago, Ill.

August 6 }  
thru } Joe Tex  
August 8 }

### Cellar Door Washington, D. C.

now }  
thru } The Mitchell Trio  
Aug. 6 }

Aug. 8 }  
thru } Joe & Eddie  
Aug. 20 }



### Riverboat Toronto, Ontario

July 19 }  
thru } Marti Shannon  
July 31 }

Aug 2 }  
thru } Sonny Terry & Brownie McGhee  
Aug 21 }



### Mother Blues Chicago, Ill.

July 26 }  
thru } Josh White  
August 7 }

August 9 }  
thru } Jose Feliciano  
August 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 }



### Boar's Head Kennebunk Maine

July

Th 28 }  
thru } Mike Cooney  
Su 31 }

August

M 1 } Hoot  
Tu 2 } Eric Ebbesson  
W 3 }  
Th 4 }  
F 5 } The Second Edition  
Sa 6 }  
Su 7 }  
M 8 } Hoot  
Tu 9 } Jeff Van Brink  
W 10 }  
Th 11 } Roger Gagne



Massachusetts Area

Flying Lion

Fall River, Mass.

1 - 672-1553

July

F 29 John Braheny  
Sa 30 Paul Malecot  
Su 31 Ed Freeman

August

M 1 } closed for evaluation  
Tu 2 }  
W 3 Bill Staines  
Th 4 Vic Weatherspoon + Ed Tonry  
Alan Soares  
Experimental films -  
"Begone Dull Care"  
"Neighbors"  
F 5 Robbie Morgan  
Sa 6 Ginna Serman  
Chuck Miville  
Su 7 Tavern Door Singers  
M 8 } closed for evaluation  
Tu 9 }  
W 10 Art Workshop - Theo Knebel  
Sheron + Cheryl  
Th 11 Village Three  
F 12 Toni Carroll  
Himalayan Mountain Boys  
Sa 13 Full length film - "The Cardinal"  
Su 14 JoAnne Peterson  
M 15 }  
Tu 16 } closed for evaluation

King's Rook

July

1-356-9754

F 29 } Len Chandler  
Sa 30 }  
Su 31 Bill Staines

August

M 1 Hoot  
Tu 2 Rocking at the Rook  
W 3 Mike Cooney  
Th 4 Rocking at the Rook  
F 5 } Jackie Washington  
Sa 6 }  
Su 7 Chris Smithers  
M 8 Hoot  
Tu 9 Rocking at the Rook  
W 10 Mike Cooney  
Th 11 Rocking at the Rook  
F 12 }  
Sa 13 } to be announced  
Su 14 Bill Staines  
M 15 Hoot  
Tu 16 Rocking at the Rook  
W 17 Mike Cooney

Club 47

July

Th 28 } Jack Elliott  
F 29 }  
Sa 30 Eric Von Schmidt  
Su 31 Hoot

August

M 1 jim  
Tu 2 kweskin  
W 3 } and  
Th 4 } the  
F 5 } jug  
Sa 6 } band  
Su 7 } Tom Rush  
M 8 }  
Tu 9 } the  
W 10 } times  
Th 11 } squares  
F 12 } two  
Sa 13 Les Daniels  
+  
The Double Standard String Band  
Su 14 Hoot  
M 15 } the  
Tu 16 } dirty  
W 17 } shames



AND COFFEE TOO

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



Turk's Head

227-3524

July

F 29 John Braheny  
Sa 30 Barry Skinner  
Su 31 Paula Larke

August

M 1 Leonda  
Tu 2 Bill Staines  
W 3 Ray Pong  
Th 4 Carver Blanchard  
F 5 Chris Smither  
Sa 6 Steve Koretz  
Su 7 Paula Larke  
M 8 Leonda  
Tu 9 Bill Staines  
W 10 Ray Pong  
Th 11 John Braheny  
F 12 Leonda  
Sa 13 John Braheny  
Su 14 Paula Larke  
M 15 Leonda  
Tu 16 Chris Smither  
W 17 Ray Pong

Turk's Head at Wellfleet

July

F 29 } Steve Koretz  
Sa 30 }  
Su 31 Carver Blanchard

August

M 1 Carver Blanchard  
Tu 2 }  
W 3 } Paul McNeil  
Th 4 }  
F 5 }  
Sa 6 } Leonda  
Su 7 }  
M 8 Chris Smithers  
Tu 9 } Carver Blanchard  
W 10 }  
Th 11 }  
F 12 } Chris Smither  
Sa 13 }  
Su 14 } Steve Koretz  
M 15 }  
Tu 16 } John Braheny  
W 17 Chris Smither

King Arthurs

338-7718

July

F 29 Bob Gahtan  
Sa 30 Dan Gravas  
Su 31 closed

August

M 1 } closed  
Tu 2 }  
W 3 Open hoot + auditions  
Th 4 closed  
F 5 Barry Skinner  
Sa 6 Dan Gravas  
Su 7 }  
M 8 } closed  
Tu 9 }  
W 10 Open hoot + auditions  
Th 11 closed  
F 12 Dan Gravas + others  
Sa 13 John Braheny  
Su 14 }  
M 15 } closed  
Tu 16 }  
W 17 Open hoot + auditions

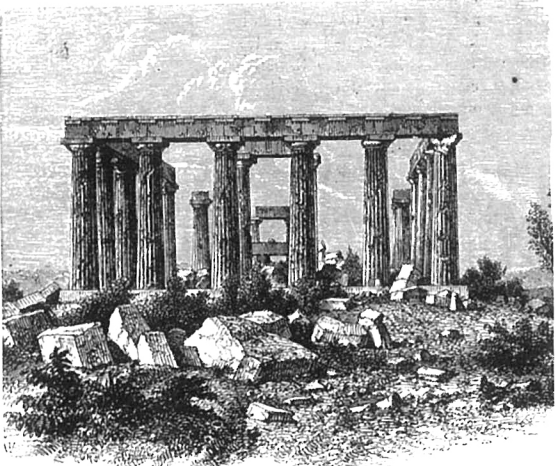
Potting Shed'

Tu 26 }  
thru } Bro. John Sellers  
August } Juan Serrano  
Su 7 } Toshiko Mariano Jazz Trio  
Tu 9 } Leon Bibb  
thru }  
Su 21 } Toshiko Mariano Jazz Trio

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July

F 29 Robbie Basho

Rest of schedule was not available at time of publication. Please call LOFT (above) or BROADSIDE for unlisted entertainment.

Festivals  
and Concerts

Folk Festivals

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.

New York Concerts

- at Wollman Memorial Skating Rink  
(Central Park, N. Y.) (Call 212 - 249-7750)  
July 29 { Tom Paxton  
Judy Collins  
Aug. 1 Miriam Makeba  
Aug. 12 Theodore Bikel
- at Forest Hills Tennis Stadium  
Aug. 6 { Simon + Garfunkel  
The Mamas + The Papas
- at The Westbury Music Fair  
Aug. 8 The Kingston Trio

Other Concerts

SHADY GROVE MUSIC FAIR  
Rockville, Md.

Aug. 1 Pete Seeger  
Aug. 8 The Lovin' Spoonful  
Aug. 15 The Kingston Trio

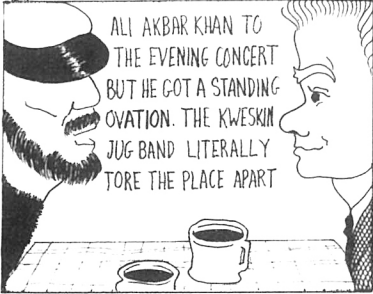
D. C. STADIUM, Washington, D. C.

Aug. 15 The Beatles

BALTIMORE CIVIC CENTER

July 30 Herman's Hermits  
The Animals

the freebies ...



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# Broadside

BORN WITH THE BLUES

Perry Bradford

Oak Publications

When I reviewed the hardcover edition of this book several months ago, I pointed out that the bitterness of its tone belied its claim as objective history. Nonetheless, now released in paperback and a little easier on book-buyers' budgets, this text gives a much different history on the rise of the Negro Popular Music from blues and jazz to r&b.

As a bonus, there are lyrics and music for ten of Perry's original blues compositions.

dave wilson



## FOLK MUSIC AT CATAMOUNT

Catamount, on Route 23 in South Egremont, Massachusetts, continues its series of weekend folk music concerts through early September. The first weekend in August, August 5-6, features the Clayton Singers, as does the third weekend, August 19-20. The weekend between, August 12-13, sees John Joscelyn. Ken & Marie Prentice conclude the August concerts on the 26th and 27th. Every Sunday till September 4, there will be a hootenany song swap.

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nights otherwise casual dress permitted.

## THIS LITTLE LIGHT

The Staples Singers

Riverside 3527

This album is apparently a re-issue of an earlier one on which the Staples Singers sang folk songs. It is disappointing, especially compared with *Why*, which was released a few months ago. Here the Staples Singers sing "Masters of War" and "A Hard Rain's Gonna Fall" and the attempt just doesn't come off. They are uncomfortable in the 3/4 meter and the irregular stanza lengths; the result is a struggle distressing to listen to.

But on the bright side, the Staples Singers do a magnificent job on "What Are They Doing (In Heaven Today)." The tune tumbles along and catches the listener up in its infectious rhythm. "Prayin' Time" and "Use What You Got" are two more examples of the Staples Singers at their best, which is very good indeed. Their arrangement of "This Little Light of Mine" is less forceful than others I have heard, but the only major faults of this record are the Dylan cuts, which are simply alien to the spirituals and blues the Staples Singers usually do so well.

Ralph Earle

# Reviews

## THE PROMISE OF THE DAY...

The Corrie Folk Trio and Paddie Bell  
Elektra EKL-304

The Corrie Folk Trio and Paddie Bell are sort of a Scottish Ian Campbell Folk Group. But only sort of, because the Corrie Folk Trio very often appears more concerned with musical form than content. Their sound is der-tainly this side of commercial, but here and there a superficial treatment of the songs shows. "Roddy McCorly" (sic) is a prime example. Their approach to this noble tragedy is too matter-of-fact. I should admit here to a special fondness for this song; to me it is the very essence of the valorous Irish spirit. And perhaps that is the crux of my disagreement. Maybe the Scotch are too independent to be able to assume completely the Irish ethos. At any rate the Corrie Folk Trio glosses over the raw humanity that this song contains. Similarly, their "Whistling Gypsy" does not rove, he marches straight about his business with a very polished, no-nonsense mien. It's all very well done, but they have lost the charm their gypsy so happily spread.

Well, this record is not extraordinary, but it is good. Paddie Bell's voice is a bit fuller here than on their previous album for Elektra (EKL-291) and that is for the better. "The Cherry Tree Carol" is done very simply and therefore very well. And indeed throughout they are pleasantly engaging and tuneful. But I cannot help but feel that in carefully shaping their musical architecture they have forgotten that real people are supposed to dwell there. To preserve this vital spirit is the charge of true folk music and if achieved, it's hallmark.

Ralph Earle



## OLD TIME FIDDLE CLASSICS

Various Artists  
County 507

This is County's third fiddle reissue record and probably the best of the three. All but two cuts have virtuoso old-time fiddling of the highest caliber; "I Get My Whiskey From Rockingham" — Earl Johnson's Clodhoppers and "Sugar In The Gourd" — Kahle

## FREEDOM FOLK FESTIVAL

a CORE benefit

JULY  
29-31

Rindge Tech Auditorium 467 Broadway Cambridge

Friday, July 29	Saturday, July 30	Saturday, July 30
8:30 p.m.	8:30 p.m.	2:30 p.m.
The Bacchanalians	David Blue	children's concert
David Blue	Eliot Kenin	with Mike Cooney
Charles River Valley	Paul Phillips	
Boys	Judy Roderick	<b>Sunday, July 31</b>
The Double Standard	Patrick Sky	2:30 p.m.
String Band	Carl Watanabe	Songwriter's contest
Ed Freeman		Hoot with
Mitch Greenhill		Eric Von Schmidt
Judy Roderick		and Len Chandler

**Sunday, July 31** 8:30 p.m.

"Shadows of the Long Ago and Far Away," a collection of unedited films by Pete Seeger of Leadbelly, Woody Guthrie, and others.

Tickets for each event \$2.00 and \$5.00 at the door and at Out of Town Ticket Agency, Harvard Square

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68A Central St., Wellesley

Brewer with Stoneman's Dixie Mountaineers, while not up to the level of fiddling on the other cuts, are such fine examples of old timey string band work that one can find no musical fault with the record. As far as the other cuts go, they are all so uniformly excellent that it is impossible to single out the best cuts. Nearly all the great fiddlers of the twenties and thirties are represented: Clark Kessinger, Eck Robertson, Lowe Stokes, Clayton McMichen, James McCarroll, and Arthur Smith. There are a few missing, but not many.

Readers with other County "500" series records in their library may have already

the Loft  
54 Charles St.  
Boston  
La 3-8443





# Broadside

noted that this is the first County anthology to break the title pattern of "A Collection of Mountain ---," i. e., "A Collection of Mountain Fiddle Music," "A Collection of Mountain Songs," etc. Another odd note is the inclusion of Eck Robertson's "Brilliancy Medley" and "Johnson City Rag" by the Roane County Ramblers. Both are superb fiddle pieces, but the first can be found in the Folkways "Anthology of American Folk Music" and the second has already been reissued on County 501, "A Collection of Mountain Fiddle Music (Vol. 1)."

Enough of trivia. This is an excellent record; County presses only a limited number of records (501, 502, and 503 are now sold out), so you'd better get this one while it's still available.

Phil Spiro



## DANGEROUS SONGS

Pete Seeger

Columbia CL 2503

From Pete's album notes, we quote:

"The term 'protest song' has been oversimplified. Any work of art, from a Michelangelo painting to a Beethoven symphony to a play by Shaw, has a point to make. If we disagree with its point, we call the art 'propaganda.'

"A lullaby is a propaganda song, in the opinion of the three-year-old who doesn't want to be put to sleep.

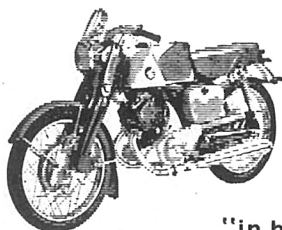
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"A hymn is a controversial song. Try singing one in the wrong church.

"Even the singer of bawdy songs is protesting - sanctimoniousness.

"The author of 'Wrap Your Troubles In Dreams and Dream Your Troubles Away' penned the most common propaganda of all."

Peter then makes the distinction between a song which only protests and those which can be dangerous, especially to the singer. He points out that many of Mother Goose's nursery rhymes were political barbs, disguised so that the singer could not be arrested for criticizing his government or some powerful person.

On this album, however, Seeger does not stay in the past, but spans centuries with nods to the far past, the near past, and the present. Peter himself, Len Chandler, and Phil Ochs, are songwriters of the here and now represented.

Again quoting Pete: "But since my aim here is simply to teach you the song..." and that primarily is the purpose of this record. However, the Seeger mystique comes through, and it's more like having an old friend in the living room, than a high class record artist. I'm all for it and more of the same.

dave wilson



## SOUTHBOUND

Vanguard VRS-9213

Doc Watson

"You will find this album a bit different from those I have previously done, but you will also find that it is closely related in many ways with old time country music. It is a sort of bridge between the old and the new, including one of the Carter family tunes, a tune by the late Jimmy Rogers, a Delmore Brothers tune, one of my own compositions, a composition by my son, Merle, and a whole lot of other things that I hope you will enjoy."

With the above paragraph, Doc Watson begins the album notes to his new record, Doc Watson Plays Peter, Paul, and Mary... oops! I mean his new album, Southbound. Perhaps that is a bit harsh, after all there is a lot of stuff which is definitely (and demonstrably) not Doc Watson's kind of material.

Opening the first side, "Walk On Boy" is one of the myriad variations of John Henry. The melodic content makes the listener think of some of the compositions of piano-player

# Reviews

Bobby Timmons. Both of the first two songs are blues influenced, though "Blue Railroad Train" is more country based. About the third number not much can be said, except that it's a Doc Watson flat pick instrumental ("Sweet Georgia Brown"). "Alberta" is an unusual arrangement/variation of the traditional "blues" song, "Alberta, Let Your Hair Hang Low." The melody is certainly unusual, but sounds rather contrived. Doc's son is responsible for the next one, "Southbound." It is a rather interesting song, sounding like "modern old-timey" country music. Doc gives a very pretty (Chet Atkins-ish) rendition of John D. Loudermilk's "Windy and Warm." The side ends with Doc's own composition "Call of the Road." Unfortunately, it's a rather weak ending for a pleasant side.

Side two opens with Jimmy Drottwood's "Classic," the "Tennessee Stud." Has anybody ever heard of Flatt and Scruggs? (Oh, yeah, they're those two guys who used to sing and play country music.) When they started doing folkum (how about their version of that lousy PP&M song, "That's What You Get For Loving Me," or "This Land is Your Land"? Miserable!) they started sounding very hack. Well, I certainly wouldn't describe Doc Watson as hack or anything near it, but "That Was The Last Thing On My Mind" (Tom Paxton) is certainly not his meat. The third song, "Little Darling Pal of Mine," is somewhat closer to home. It is after all, a mountain song. It is done well, and the only possible complaint is that it has been recorded so many times. "Nothing To It" is another Doc Watson flat-picking spectacular which quite belies the title. It is, by the way, Doc's arrangement of "I Don't Love Nobody." Next is the old folk standard "Riddle Song" ("I Gave My Love a Cherry"), about which the less said the better. It isn't Doc Watson's kind of music. Doc's rendition of Jimmy Rogers lovely "blue yodel" song, "Never No More Blues" is wonderful. He excels at producing fine performances of Rogers' songs and this is no exception. It is certainly Doc Watson's business what he chooses to sing, but this kind of song is by far the most enjoyable for his listeners. Doc Watson ends the album with an instrumental which he calls "Nashville Pickin'." Like his others, it is fantastic.

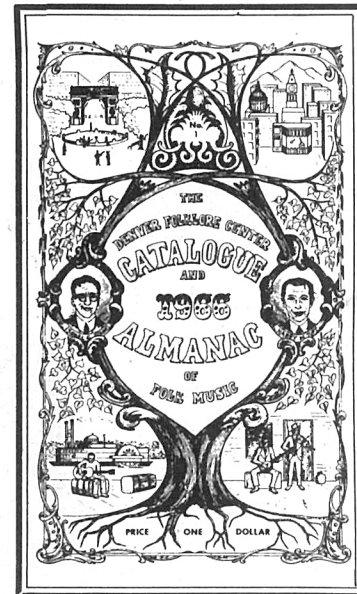
Doc Watson concludes the notes on the record jacket with the following paragraph. "I hope this album won't lead you folks to thinking I'm forsaking traditional American music, because I'm NOT! There'll be another album of good old time songs and ballads coming in the early fall." Good news.

Bob Jones

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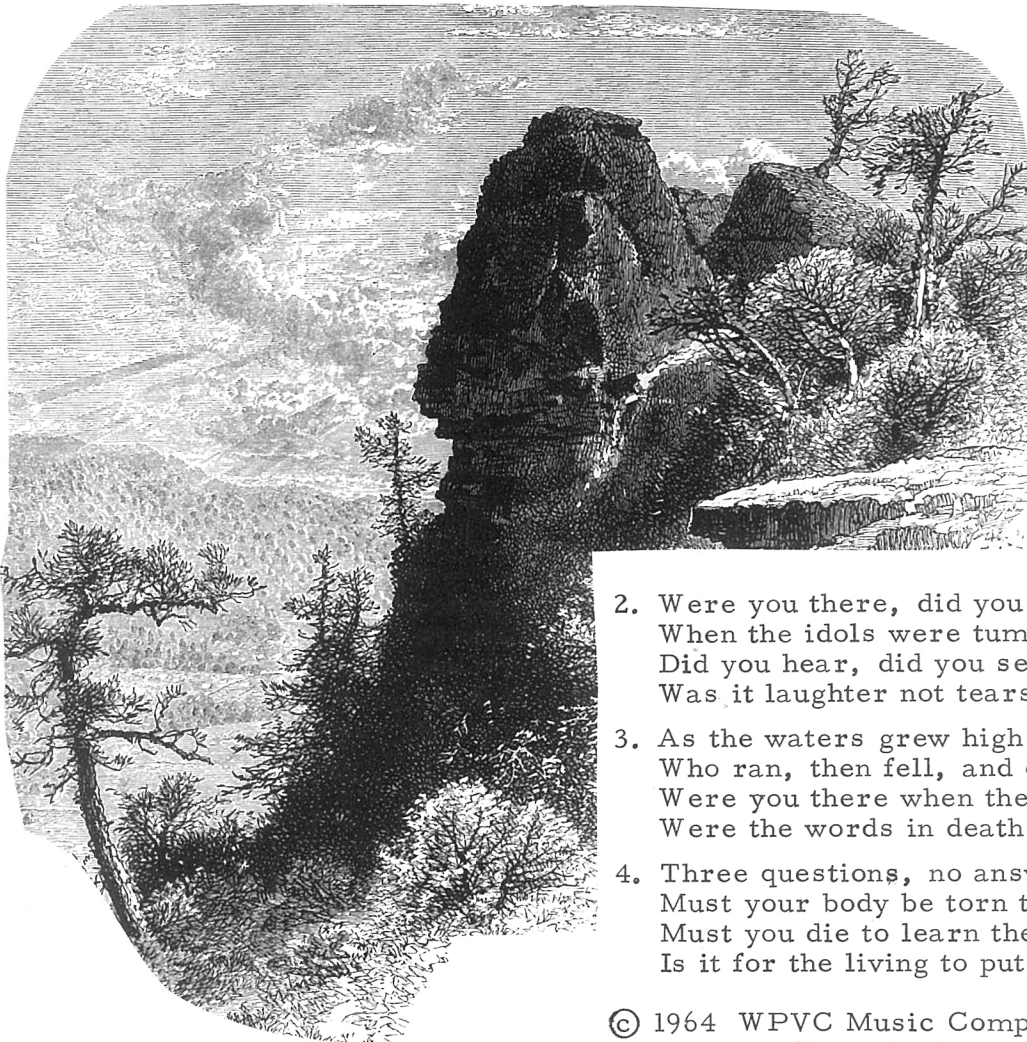
# THREE QUESTIONS

words & music

by Dave Cohen

Who stood on the rock on that fi-nal day when the  
world was con - sumed by fire and wave. Do you  
know the man do you know his name, and who died  
first in the heat of that flame?

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and folk-like, with lyrics written below the notes. Chords are indicated by letters 'C' and 'D' above the staff. The piece ends with a double bar line.



2. Were you there, did you hear, did he turn away  
When the idols were tumbled and shattered like clay  
Did you hear, did you see, or cover your eyes  
Was it laughter not tears when you heard the cry?
3. As the waters grew high and the fire drew near  
Who ran, then fell, and crawled in fear  
Were you there when there was no more to see  
Were the words in death words you did not believe?
4. Three questions, no answers, asked all in vain  
Must your body be torn to understand pain?  
Must you die to learn the meaning of life?  
Is it for the living to put an end to their strife?

© 1964 WPVC Music Company, ASCAP  
190 Waverly Place  
New York 14, New York

# THE FOLK SCENE:

## washington

## baltimore

## philadelphia

by Mike Esterson

Recently a church coffeehouse opened in back of the Govans Lutheran Church in Baltimore. It is open only on Friday nights and is specifically for high school seniors and older. The entertainment is provided by local singers of whom some of the most popular are singer-songwriter Howie McCall, the fine duo of Steve & Martha, and Mike Tearson, a fast-rising, personable young singer.

# # # # #

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Dick Cerri's Sunday night folk music show on WAVA-FM, Arlington, Va., now originates live from the Cellar Door, and interspersed among the recorded music are various performers from the hoot in progress.

# # # # #

The following are random statements.

The big boom after the Beatles is dying. A year ago the Stones drew about 11,000 to a Baltimore concert; recently they drew 5000. Earlier the Byrds drew a disappointing (to the promoter) 3500.

There is less frenzy, better material, and better listening in rock these days. The Spoonful, Simon & Garfunkle, and others are providing the momentum. By the way, What's Shakin', Elektra EKL 4002, is a really fine compendium of electric blues.

# # # # #

Anyone in my area having any folk news including schedules and concert announcements please write to me at 3503 Southvale Road, Baltimore, Md. 21208.



### REPORT ON BERKELEY FOLK FESTIVAL

Berkeley's Ninth Annual Folk Festival started June 30 and ran to July 5. A busy five days ensued with evening concerts, workshops, children's concerts, panel discussions, and movies going on continually. Films and midnight cabarets were also on the bill of fare. The impressive list of notable performers were on hand. Topping the bill were Pete Seeger, Phil Ochs, Greenbriar Boys, John Fahey, Sam Hinton, Bess Hawes, Robert Pete Williams, Charlie Marshall, Alice Stuart, a R & R group, and a trio from Mexico City. As usual, the Festival went along with its usual precision, a testament to the deft hand of its impressario, Barry Olivier. A surprise hit was Rabbi Schlomo Carlebach, who led a continuous hora going on campus most of the week. Schlomo disproves the picture of a scholarly man of the cloth. He is a whirlwind with the stamina of a team of horses. All in all, a very well attended traditional festival, marred only by the inclusion of a rock 'n' roll group, the Jefferson Airplane, an unnecessary addition.

Jack R. Rubin

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No one who has heard this classic ballad can fail to be moved by its eerie quality. Little is ever lost of the essentials of the story, and the story is stark and mournful. A woman has sent her three sons over the sea to learn "grammeree." But in a short time they have died, probably of the plague. She prays, or curses, and they return, but tempt them though she may, they refuse her earthly offerings. They must return to the dead, they tell her, and she must cease her mourning, for her tears wet their grave-clothes.

It is very curious that Professor Child made no comment anywhere about the clear possibility that the woman is a witch, that she sent her boys to learn witchcraft, and that she effects their return by witchcraft. It is true that he found only four versions, two printed in the second volume, and two buried in the addenda to the third and fifth volumes. But in one of the two first printed, the verse in which she cried out for the sons' return is more an incantation than a prayer. And in the version of the fifth volume, which was from a lady in North Carolina, the word "grammeree" is used. A definition of the word in the Oxford dictionary is "occult learning, magic, necromancy." It seems very likely that the prayers to Heaven are a later addition, and that witchcraft was the earlier theme of this ballad.

# Come Gather Round ...

by MARY STAFFORD

There was a lady, and a lady gay;  
Of children she had three;  
She sent them away to the North country  
To learn their grammeree.

They had not been there very long,  
Scarcely six months and a day,  
When Death, cold Death came a-hasting along,  
And he stole those babes away.

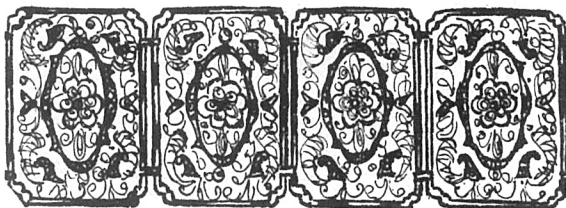
It was just about Old Christmas time,  
The night being cold and clear,  
She looked and she saw her three little babes  
Come a-running home to her.

She set a table both long and wide,  
And on it put bread and wine.  
"Come eat, come drink, oh my three little babes!  
Come eat, come drink of mine."

"We want none of your bread, mother;  
Neither do we want your wine,  
For yonder stands our Saviour dear,  
And to Him we must resign."

"Green grass grows over our heads, mother;  
Cold clay lies under our feet;  
And every tear that you shed for us,  
Well, it wets our winding sheet."

(English Folk Songs of the Southern Appalachians, Sharpe and Karpeles, collected in 1917 and 1918)



There lived a wife at Usher's Well,  
And a wealthy wife was she;  
She had three stout and stalwart sons,  
And sent them oer the sea.

They hadna been a week from her,  
A week but barely ane,  
When word came to the carline wife  
That her three sone were gane.



They hadna been a week from her,  
A week but barely three,  
When word came to the carline wife  
That her sons she'd never see.

"I wish the wind may never cease,  
Nor flashes in the flood,  
Till my three sons come hame to me  
In earthly flesh and blood."

It fell about the Martinmass,  
When nights are lang and mirk,  
The carline wife's three sons came hame,  
And there hats were of the birk.

It neither grew in syke nor ditch,  
Nor yet in any sheugh;  
But at the gates of Paradise  
That birk grew fair eneugh.

"Blow up the fire, my maidens,  
Bring water from the well;  
For a' my house shall feast this night,  
Since my three sons are well."

And she has made to them a bed,  
She's made it lang and wide,  
And sh'es taen her mantle her about,  
Sat down at the bed-side.

Up then crew the red, red cock,  
And up and crew the gray;  
The eldest to the youngest said,  
"'Tis time we were away."

The cock he hadna crawled but once,  
And clapped his wings at a',  
When the youngest to the eldest said,  
"Brother, we must awa'."

"The cock doth crawl, the day doth daw,  
The channerin worm doth chide;  
Gin we be missed out o' our place,  
A sair pain we maun bide.

"Fare ye weel, my mother dear!  
Fareweel to barn and byre!  
And fare ye weel, the bonny lass  
That kindles my mother's fire!"

(The English and Scottish Popular Ballads, F. J. Child, Text A, from Minstrelry of the Scottish Border, 1802)

# dear BROADSIDE



dear BROADSIDE:

I would like to take exception to Ed Freeman's column in the current BROADSIDE.

What Freeman has done is define reality in his own terms, and then gone on to prove that he understands his own definition. He defines reality as "what is," and then says that there is a reality because reality is defined as what is. This is simply nonsense. What Freeman has proved is that he can't see beyond the closed circle of his own terms. Even in the terms of his definition of reality as "what is," he escapes any deep analysis by avoiding contradictions in his terms — the black that hides behind the white.

For instance, in his definition of reality as "what is," he fails to mention the possibility that "what is" is not absolute, static, but is dependent upon the observer as to "what" is chosen as "is." This has nothing to do with whether or not a falling tree makes noise when no one can hear it. The point is that if you have ten different people there listening earnestly to the tree fall, you — if you could somehow make contact with the ten minds — would come up with ten separate mental impressions, not at all recognizable as relating to the same external stimulus. (I admit that this cannot be proved; but I think that someone who has more than normal awareness of himself is aware that his impressions of reality change at least from hour to hour, depending upon mood and circumstance. If this is so, then

god only knows what vast differences exist between individual minds.)

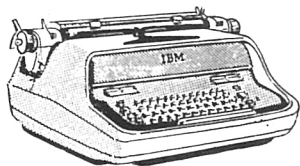
"...we can never be sure about anything we perceive because there is always the logical possibility that we perceive inaccurately." Not only is there the logical possibility, but the biological reality that we perceive not only inaccurately, but intermittently. Perceptions of external "reality," at least from the five senses, do not impinge directly on the brain, but are at best samplings: Indirect information sent by code from the sensing device to the brain. The brain creates a "whole" reality out of these samplings. (This at least is verifiable: The blind spot in the sense of sight.)

Freeman mentions something about "laws of nature," but as far as I know there are no such things. As I understand it, something is proved in physics when the odds against its being false are 25 to 1. Thus the "laws of nature" are nothing more than predictions that certain things will happen under certain conditions. The uncertainty principle of quantum mechanics states that particles exist, and that certain particles exist in such and such a vicinity, but no one knows where the hell they are right now, or whether they'll stay there. Thus physical reality is made up of basic units that are uncertain by definition; and these units themselves are not particles but "forces," we are now told. All this leaves us in a very indefinite and un-absolute universe, one in which reality, if it exists at all, is neither positive nor permanent.

I can understand Freeman's concern for people getting hung up on the possibility that anything could be, but rather than running for absolutes, why not admit that in order to function, the waking, working consciousness has to assume that certain things are and will be — and this is right and good — but that this internal necessity is not necessarily reflected in external possibility. Our minds play tricks on us for sillier purposes; why not deliberately, consciously play a trick on the mind for the purpose of peace of mind? This way not madness lies, but sanity.

The point that I am trying to make through all of this is not that Freeman is wrong, but that he is naive. He may very well be wrong for all I know, or he may be right — but at this stage in the game, no one knows. There may be something out there, or there may be not — we do not now have the instruments, terms, or techniques to know with any certainty; and we do not know if we can know. I feel that it is not responsible nor reasonable to face this uncertainty by hiding it behind simpleminded explanations. It is these that restrict our potential understanding, not the uncertainty of honesty.

Nick Doble  
Sandwich, Mass.



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# dear BROADSIDE



dear BROADSIDE:

When I opened Bob Dylan's just released double record set Blonde on Blonde and counted just 14 songs on the two LP's, I thought I was mistaken. Then I saw it — "Sad Eyed Lady of The Lowlands," a song that covered an entire side of one record. I thought Dylan had really outdone himself this time. When I listened to it, it seemed to be quite short of the 21 or 22 minute song I expected. When I timed it (twice), I found it to be just short of 11 minutes! The other three sides of the set averaged about 22 minutes each. What kind of recording technique is this? If "Desolation Row" (which is longer than "Sad Eyed Lady") accounts for less than 1/2 of Side Two of Highway 61 Revisited, how did Columbia stretch "Sad Eyed Lady" over an entire side of an album?

The record buying public expects to get a decent buy for its money. Dylan averages about 23 minutes a side on his other albums. Were the people at Columbia so enthused about a two record set of Dylan that they didn't care how they defrauded the public? I hope many other Dylan followers join me in asking Columbia to explain this situation.

Stan Werlin  
Natick, Mass.

dear BROADSIDE:

Ed Freeman is most courageous in venturing out of the forest with his new column. His noble attempt in defining "hip" is worth rescuing.

"Hip" was used by Norman Mailer to differentiate the protester (against middle class values and muffling of creativity) who still stays within the framework of society, from the "beat" who protests by abdicating from the framework.

Hip doesn't necessarily mean realistic, unless it means being aware of the veracity of created reality versus the foisting of apparent reality (i. e. propaganda) upon the individual.

Hip should further be viewed as both a political and an emotional attitude. Politically, the hipster is at war with what attempts to cramp his creativity and his motivation is that he hopes to win in this struggle. The hipster is the champion of the passive "beat," being both his rearguard in defense and his vanguard in offense against the crassness of society.

Emotionally, the hipster has adopted the "cool" attitude as an attitude well adapted to in-fighting against an enemy that is composed of members of one's own society. "Cool" here means I will show them that I am not afraid — in so doing others may be encouraged to take courage and act.

Thank you Ed Freeman for your new column.

Sincerely,  
John Kreidl  
Editor-INSIGHT Magazine



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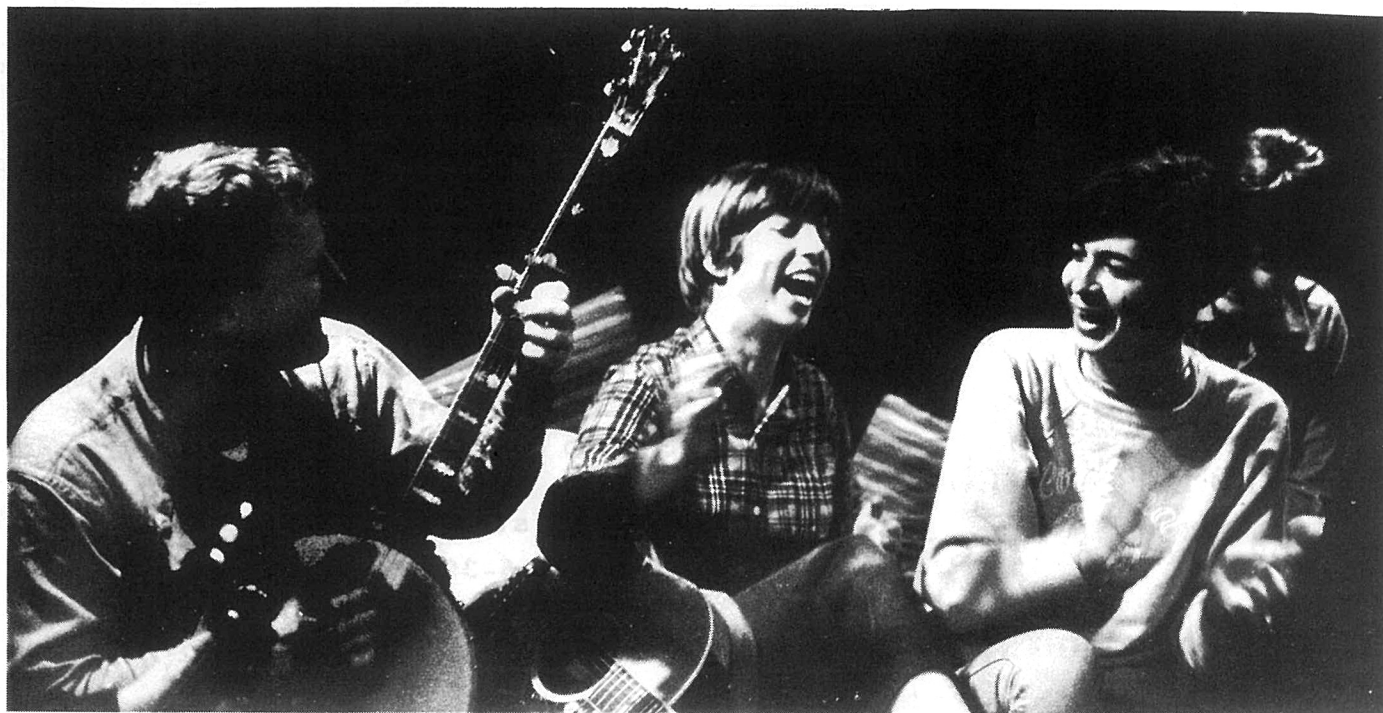
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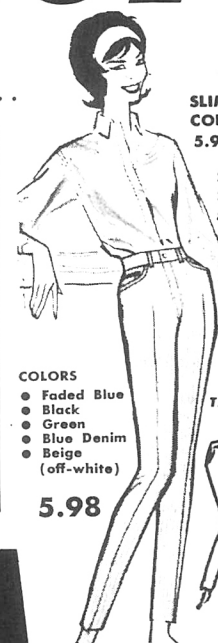
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