

Meredith THE BROADSIDE

Volume V, Number 14

Cambridge, Massachusetts

August 31, 1966



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THE BROADSIDE

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Philadelphia Folk Festival

A fifth birthday is an event of no small significance, especially when it indicates that a dedicated group of people have managed to work small miracles five years in a row, and each annual miracle a little bigger and better than the one before.

The Philadelphia Folk Festival will be held for the fifth consecutive year. Political factions have finally managed to drive them away from their original home on the grounds of the Wilson estate in Paoli. This year the festival will be held at the Spring Mountain Ski Slope in Schwenksville, Pennsylvania on September 9, 10, and 11.

There will be concerts on Friday and Saturday night as usual, and an additional concert Sunday evening starting at 5 pm. Even more workshops will be held this year with the first one beginning on Friday at 4 pm.

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We understand that there will be camping facilities nearby, and for those of you who would prefer accommodations with more comfort, there are a large number of motels in the area. For festival tickets, write to the Festival Committee, Box 215, Philadelphia, Pennsylvania. For a list of motels and hotels in the area, check with your local AAA.

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the veer city rider



by Peter Stampfel

Late night. Blind Justice Doolittle and Death on the Highway are wandering about the deserted wharfs of the city. A time of fog and blue neon haze.

The dampness in the air becomes more tangible—a huge squishing is heard in the distance, as of a million mops rising up out of the sea.

"IT'S THE GLOM!" says Blind Justice, who has a categorical mind.

The squishing is louder. Before it pulse waves of deep sea bottom ooze odor; the smell of things that were rotting when the world was young. Suddenly it rises up before them—132 feet high, grey-white in color, like an amoeba with teeth. It prepares to flop down on them and absorb them.

Death on the Highway whips out his ever-present guitar and plays the 9 chord Infinity Loop Progression; momentarily trapping the Glom in a temporal moebius strip. As the Glom turns itself inside out, Justice says—

"Let's get the hell out of here!"

But Death is engrossed in watching the results of his action. By now the Glom has gone most of the way through the loop and is turning itself right side out again. Blind Justice is thinking fast. "Hey," he asks, "how much energy you got?"

Death almost grins and turns his guitar up a little louder.

"How long do you think you can keep playing that damn progression?"

"# * ¢ & % * # ¢" says Death and commences to play at his usual unbearable pitch and speed.

Justice runs for a phone booth and zaps Brass Monkey headquarters. The others pour in from various strange night-points in the city. They are just in time to clean up the mess. The Glom has turned itself inside out so often and so fast that it is dead of exhaustion, and all that is left is a huge foul rotten four-foot layer of gooey-slime that covers six city blocks...

RETURN OF VEER CITY RIDER

I've been on a small strike because of the way Wilson's been hacking this column up. These things are constructed as units and

taking pieces off defaces them. Especially after Wilson's nonsensical line about little publications being the only places where people could say "the truth" or something. Leave your bloody hands off this thing or I won't send any more.

In the meantime, I'm making a small neat pile of columns so they'll be there.

This summer has been lickin' good records summer. One of the best yet. Many great records, but here are three that everyone should buy and play for days. If you happen to have them handy, play them over and over in a row while reading this, 'cause I'm doing it while writing this...this...this...this? Duality freaking again. This and not this. That great team!

THE RECORDS ARE:

1. 5-D and Captain Soul
by the Byrds
2. Sunny Summer Afternoon and I'm Not Like Everybody Else
by the Kinks
3. Mr. Dyingly Sad and It Just Won't Be That Way
by the Critters

5-D (the 5th Dimension) (which is space) is about how to survive in space among other things. Great tune based on infinity type chord progression (of which there are an infinite number). Great words. The tune, words, rhythm of these three records all move towards the same end. This accounts for their power. 5-D has been banned in Connecticut? Conedgarput? Connurdigurd? Snodergrass? That dumb state between here and there. Because it's supposed to be a "drug song."

"What kind a song is dat?"

"Dat's a song about skruggs."

"No, dat's a skruggs song, hee, hee."

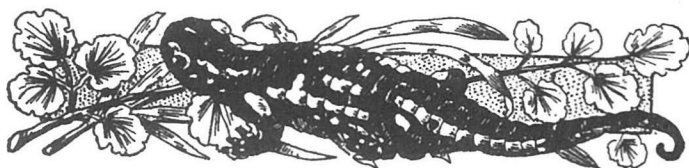
"Rug songs? Bug songs?"

"Froog song? Droog songs? Toad songs?"

The mad record banner rampages round shrieking ban them all! Ban them all! They murk a malarky of our leisure fetishes! Dare gwine ter rot our minds like a mushmelon and toe jam!

The Critters record has a bass line that grunts like an alligator in the mud.

Continued next issue!



THINK-IN edfreeman

Various things to think about:

Human beings are fantastic rearrangers; we can rearrange swamps into cities and mountain-tops into rocketships; we can even rearrange lead atoms into gold atoms in theory, and will someday be able to do it in practise. But the process of true creation is something else again; it is tempting to say that it never happens — that when we create, we merely rearrange existing things to form things that didn't exist before in that form just as we make buildings from stone and machines from metal ore. But what about inspiration and originality, rare as they both may be — does it feel right to explain away inspiration as instantaneous reassembly of known ideas to form "new" ideas? If not, what is inspiration? Where does it come from?

Where does everything else come from, for that matter?

"The mind, being finite, cannot comprehend infinity." This is a very true statement, but one which turns many people away from considering the nature of infinity; it cannot be encompassed by the intellect, to be sure, but it can be felt by the higher mind, the mind that feels and knows, instead of thinking and assuming. In the same way we cannot encompass the wind but we can feel ourselves in it.

Let us consider for a moment "One" and "the nature of One-ness." When you divide one into two, you are demonstrating that the one had the possibility, or the quality of two inherent in it to begin with. In effect, it is two (or more) joined together to form an apparent "one." But real "one" is indivisible — "one-ness" is a homogeneity that cannot be broken up into parts because there are no "parts."

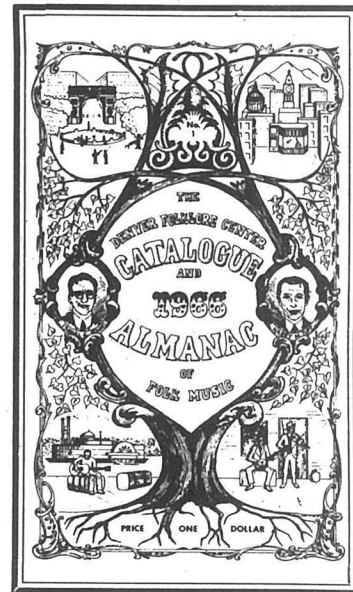
...And if we assume that the universe started as "one," how is it possible for there to be anything but "one" now?



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RAMBLIN' ROUND

w/dave wilson

Got to tell you a little story about our own beloved Ed Freeman, you know, the columnist who is presenting his serialized philosophy primer for teeny-boppers elsewhere in this issue. Because of the mail we've received, I know that some of you saw Ed's letter to Life magazine which they printed several issues ago. In it, Ed commented on an article they had recently printed on pop art, discotheques, and mod dress. Ed's comments on the defense motivations of mod dress were pretty strong and pretty much of a put-down.

If you have all that assimilated, picture Ed Freeman just home from N.Y.C., picking up his copy of Life, and sitting down to glom it. He turns to the letter page and WHAM, there it is — shocked disbelief! Now, as if you were a cameraman, move back and take in the whole Ed Freeman sitting in his comfortable chair; only he is not so comfortable. Why is he not comfortable? Well, the reason might be that he is wearing a new mod outfit which he just bought in N. Y. C.

Why is Ed Freeman wearing mod dress? Well, it's because he just accepted the position of road manager for The Remains, who

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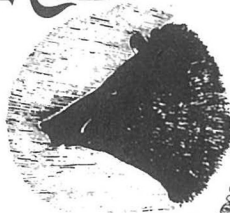
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will be touring the country with the Beatles this month. Is he going to give up his mod clothes? No! Is he going to recant his statements in Life? No!

Wow! It's another paradox out of infinity!

AN OPEN LETTER TO THE VEER CITY RIDER

RETURNED

Dear Peter:

Honest Peter, I haven't done any messing around with your articles. Sometimes things may get changed, but, if they do, it's because we can't read your handwriting; and then we have staff meetings to try and figure out what it is you said (excuse me, what you wrote), because, while the whole staff can sometimes figure out what you wrote, no two of us ever agree as to what you said.

When we don't hear from you over long periods of time, we get upset. We don't bug you 'cause we figure you are busy, and also because we figure it wouldn't do any good anyway.

When we do hear from you, lots of people get upset. Readers get upset, staff people get upset (one of our paste-up girls has flatly refused to have anything to do with the page you're on, and one of our typists will type anything else that's around first, hoping that someone else will do your column). But, I can't think of any response I appreciated more than people getting upset, and that's why I look forward to seeing your articles in our mail box. So, please don't go on strike too often, and be assured we aint' messin' around with your truths.

CDS ANNOUNCES FALL PROGRAMS

The Country Dance Society in Boston has announced a number of their programs scheduled for this fall. A Cardigan Dance Weekend, featuring English Country, Squares, and Contrasts, hiking and singins will be held on Sept. 16 - 18, on Mt. Cardigan. Interested parties should contact the CDS office at 3 Joy Street in Boston, LA3-5695. English Country and Morris and (Sword?) Dancing will begin on September 14 at the Cambridge YWCA.

Judges at the Songwriter's Contest, held as part of Cambridge's second annual Freedom Folk Festival, chose the following song by John Braheny as first prize-winner.

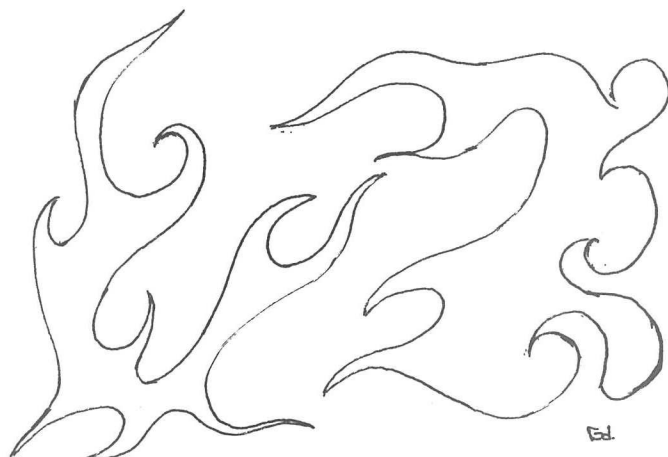


December Dream

words & music
by John Braheny

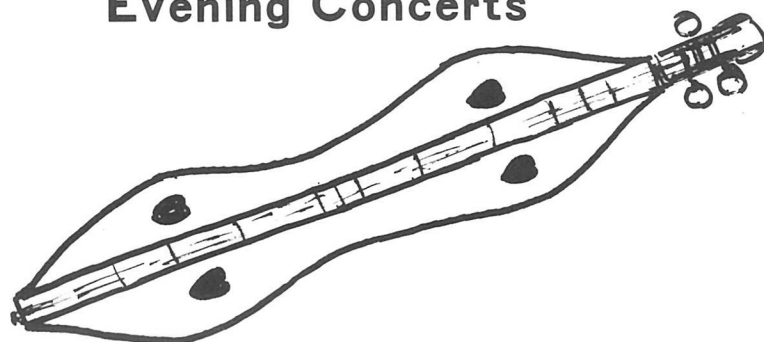
I can see her slow-ly walk-ing, thru' the emp-ty streets of
morn-ing; who she's with I can-not tell, his face fades
with the o - thers in the end-less spell of dreams I
know so well. 2. Tho' she walks with him, no more with
me and I know she's where she wants to be, her hap-pi-ness
is there for all to see, but I find that
I still wish it was for me.

3. I can hear her voice still ringing
Thru the empty songs I sing.
And it seems that all the words I find
To say the thing that crowd my mind,
Only bring me closer to the things
I'd left behind.
4. Tho' I know the game's been played
And I know the mistakes I've made
I know I shouldn't be afraid to love
'Cause love, for any time at all,
Is worth the price you pay to fall.



Philadelphia Folk Festival

Evening Concerts



**Spring Mt. Ski Slope
Schwenksville, Pa.
Sept. 9, 10, 11**

Friday - 7 p.m.

ALEX & OLA BELLE
& THE NEW RIVER BOYS
BONNIE DOBSON
JOE HEANEY
THE MIGHTY KINGS
THE PENNYWHISTLERS
JUDY RODERICK
THE BEERS FAMILY
RUSSEL FLUHARDY
MISSISSIPPI JOHN HURT
THEODORE BIKEL
OLATUNJI

Saturday - 7 p.m.

TOM PAXTON
BODDY MOSS
ISHANGI DANCE TROUPE
TOM BRANDON
SHOSHANI DAMARI
BILL MONROE
ROBERT PETE WILLIAMS
JUDY COLLINS
THE GOSPEL TYMES
DOC WATSON
THE MITCHELL TRIO

Sunday - 5 p.m.

LEN CHANDLER
THE NEW LOST CITY RAMBLERS
REV. GARY DAVIS
TOM RUSH
SARAH GRAY
JUNIOR WELLS &
THE BUDDY GUY TRIO
PATRICK SKY
MABEL HILLERY
JESSE COLIN YOUNG
& THE YOUNGBLOODS
BUFFY SAINTE-MARIE



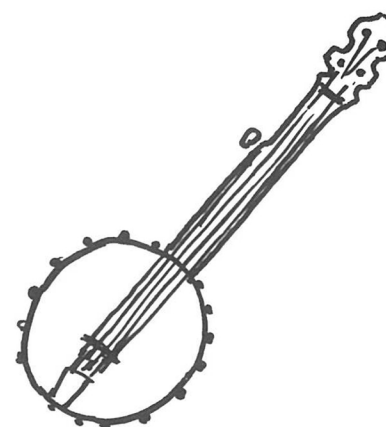
Workshops

Friday

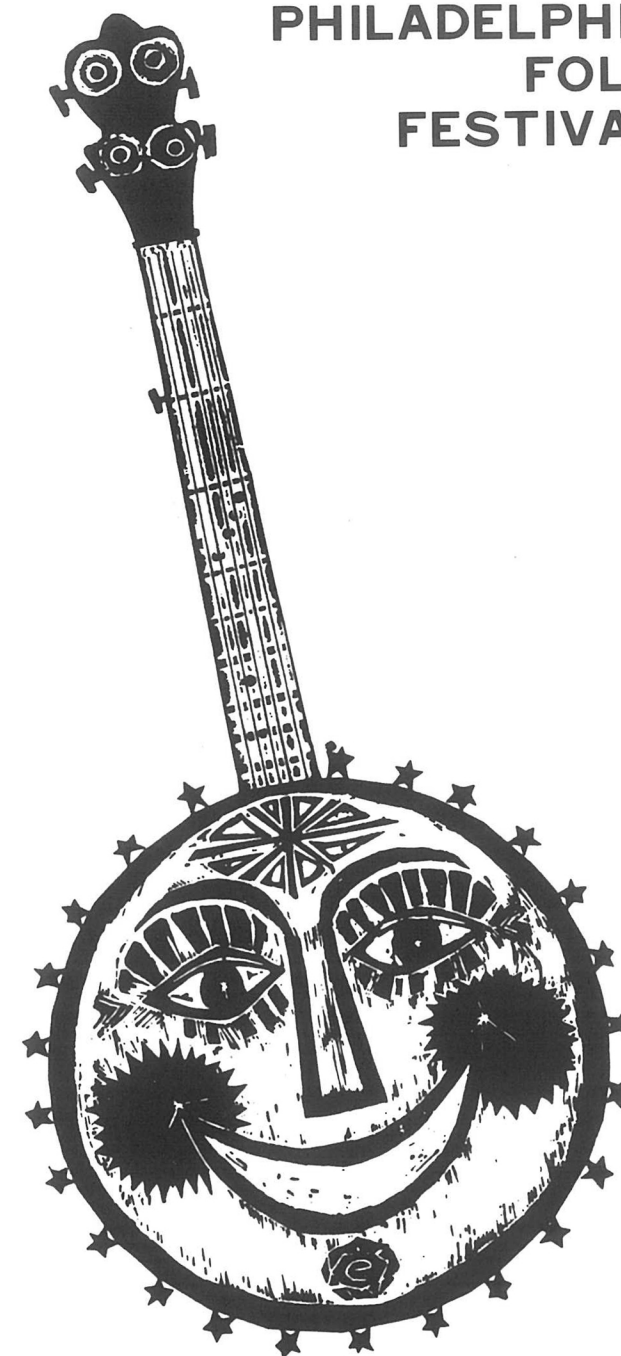
4:00 p.m.
Square Dancing

Saturday

10:00 - 11:00 a.m.
Negro Singing Styles - Dick Waterman
11:00 a.m. - 12:00 p.m.
Symposium on contemporary singers,
by contemporary singers - Izzy Young
12:00 - 1:00 p.m.
History of the String Band
1:00 - 2:00 p.m.
Record producers' symposium
- Kenneth Goldstein
2:00 - 4:00 p.m.
Banjo Contest - Roger Sprung
2:00 - 4:00 p.m.
Ballad Session - Kenneth Goldstein



PHILADELPHIA FOLK FESTIVAL



Sunday

11:00 a.m.
Religious Concert - Kenneth Goldstein
12:00 - 1:30 p.m.
Guitar Workshop - Mike Seeger
1:00 - 3:00 p.m.
Children's Concert and Play Party
2:00 - 3:30 p.m.
Banjo Workshop - Bob Yellen

KNEE-DEEP IN BLUEGRASS

by Bob Jones



In March, 1964, a guitar player from California came east to visit David Grisman. This guitar player, Eric Thompson, plus mandolin player Dave and banjo picker Winnie Winston started making music together. These New York City bluegrass sessions were the origin of the New York Ramblers. Apparently, the band shaped up very quickly. Winnie Winston says, "After diddling around for two weeks, we decided to go to Union Grove for kicks." Whether they got their "kicks" or not, they did win The Grand Champion Band award and eight other assorted ribbons. The band at that time consisted of the trio mentioned above plus Gene Lowinger on fiddle and Fred Weisz on bass.

A few weeks after the band returned to New York, Eric left for the West Coast. Early in June of the same year, Jim Field (of Cambridge) joined the New York Ramblers. Their next major appearance was at the Sunday afternoon concert of the 1964 Newport Folk Festival. Later that fall, the band played the

first of its several engagements at Gerde's in New York City. Before Jim returned to Cambridge, the band cut several songs at the Columbia Studios. Two of those songs (Silver-Belle 1007) are the ones mentioned in the issue immediately before the preceeding one (Vol. V, No. 12). During the following winter, the band was inactive. In the spring of 1965, a slightly reorganized New York Ramblers went again to Union Grove. This time, with Jody Stecher (lead) and Jim Field (rhythm) on double guitars, the group won one Hall band championship and nine ribbons. Further reorganization (with Field back in Cambridge) put Jody on guitar and singing lead and Julie Silber on bass. In that form, they were back at Gerde's in May of 1965. Shortly thereafter, Gene left to play fiddle with Bill Monroe. The next appearance of the New York Ramblers was at the Roanoke Bluegrass Festival in September of the same year. They appeared without a fiddle, but with the second guitar and vocals of Sandy Rothman from California. Rothman had also played a few months with Bill Monroe, according to Winnie.

Last winter (1965-66), Jody began playing rock 'n' roll to the exclusion of bluegrass, and Dave Grisman became mandolin player for Red Allen and the Kentuckians. For this year's Union Grove, the band had been pretty much decimated. Jody and Winnie went to the convention and teamed up with guitar player John Kaparakis of Washington, D. C. Even so, they did very well: Jody won the Grand Champion guitar prize and three other awards, and Winnie won three ribbons and the Grand Champion of the Afternoon. The New York Ramblers can also be heard on Silver-Belle's recording of Frank Wakefield (David played guitar on these cuts), as can the fine fiddling of the great Chubby Wise. Apart from the band, Winnie Winston has himself won three major banjo contests: Sunset Park in 1963, Philadelphia Folk Festival in 1963, and Boston Winterfest in 1966. Winnie and David (the original New York Ramblers) are by far the most proficient musicians in the group. As might be expected from this, the band is very strong in instrumental talent, but no so awfully strong in vocals. Nonetheless, they present a very solid and polished bluegrass show.

Next issue will include some of the details of my recent (too recent to get into print this issue) trip through Virginia, Nashville, Little Rock, Oklahoma City, Los Angeles, Kansas City, and so forth.

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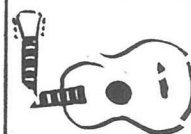
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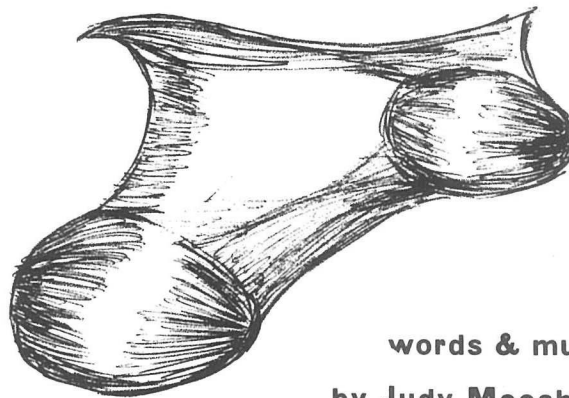
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Judy Mooshian's "New World Limited," which appears below, was one of the three prize-winning songs at the Freedom Folk Festival's Songwriter's Contest.



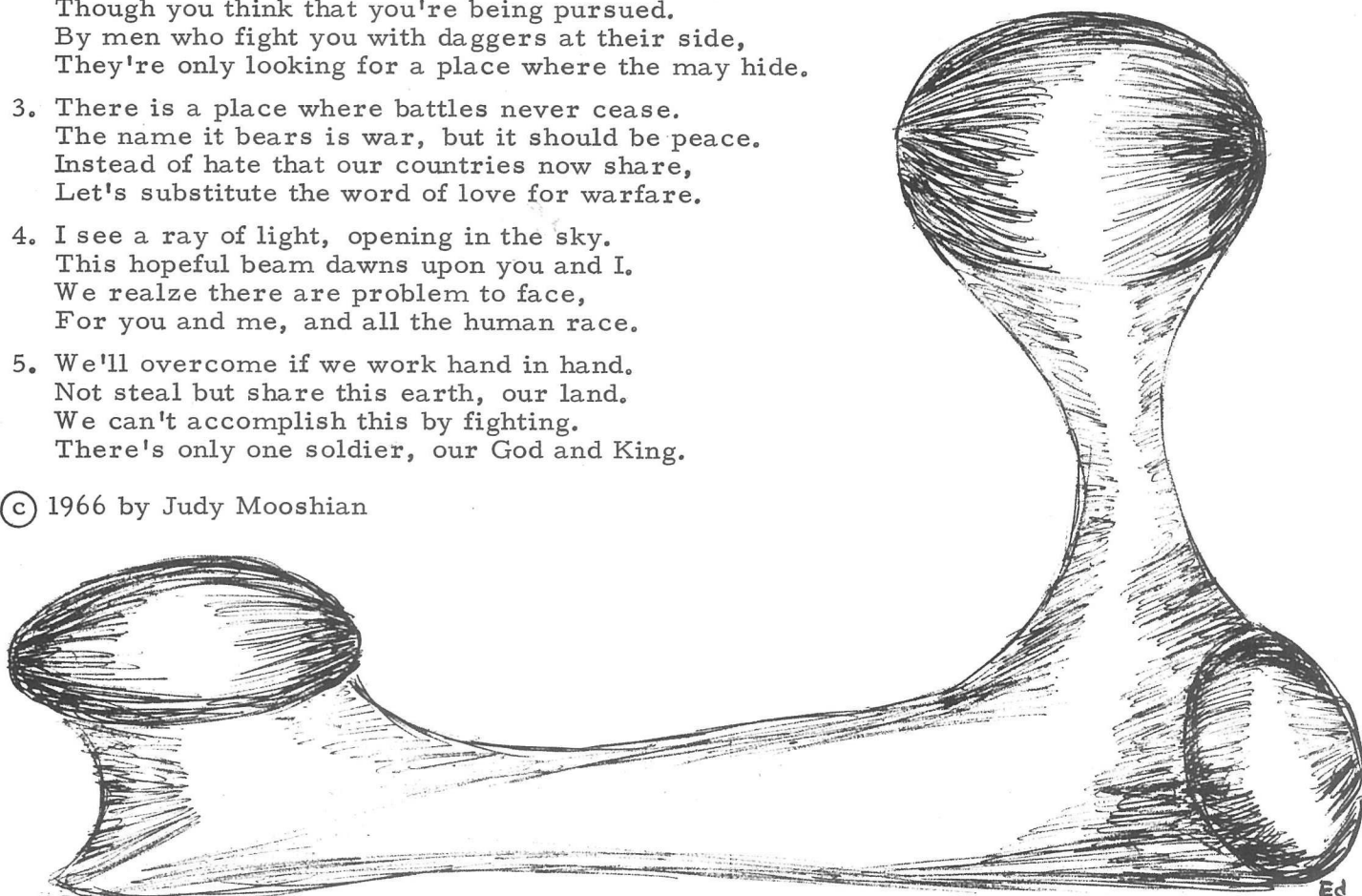
words & music
by Judy Mooshian

New World Limited

Look for-ward eve-ry one of you. Don't turn a-round to a world
you once knew. That world be-longs to a soul that's lost.
Don't tra-vel back a-gain, no mat-ter what the cost.

2. Look forward everyone of you,
Though you think that you're being pursued.
By men who fight you with daggers at their side,
They're only looking for a place where they may hide.
3. There is a place where battles never cease.
The name it bears is war, but it should be peace.
Instead of hate that our countries now share,
Let's substitute the word of love for warfare.
4. I see a ray of light, opening in the sky.
This hopeful beam dawns upon you and I.
We realize there are problems to face,
For you and me, and all the human race.
5. We'll overcome if we work hand in hand.
Not steal but share this earth, our land.
We can't accomplish this by fighting.
There's only one soldier, our God and King.

© 1966 by Judy Mooshian



Ed

ON THE SCENE



with
Robert J Lurtsema

Of all the early European and American coffeehouses that we've discussed in this column over the past year, none probably figure more prominently in shaping the history of its country than the Merchant's Coffeehouse in New York City. It began as our nation was beginning. The exact date that it opened is unknown, but first public mention was on November 7, 1743, when, as was the custom of the time, the coffeehouse was being used as a place to auction off a house for sale.

I guess when most of us think of coffeehouses nowadays, we form a picture of one room in a building, the rest of which has little in anything to do with the coffeehouse. Back in the 1700's, though, the coffeehouse was a major meeting ground for the community and frequently offered the only room large enough for meetings and major gatherings. The Merchant's Coffeehouse was three stories high and deep enough to include a large room on the lower story as well as the customary long room on the second floor.

At the time when the Merchant's Coffeehouse first opened its doors, New York was

in a prosperous condition. The Party rage which had disrupted the province to such an extent as to cause an almost total suspension of shipping, and empty houses for lack of tenants, had subsided, and the war with France gave new vitality to the city. The coffeehouse was a busy place.

The rage to go privateering had become an epidemic. From 1743 to 1748, no less than 30 vessels carrying from 10 to 24 guns, scoured the high seas in quest of booty. Everything was forgotten for the new sport. The popular pastimes of the day -- horse racing and cock fighting -- were abandoned by the "bloods" of the city in favor of the more adventurous career. So attractive was the sport that Lieutenant-Governor DeLancy wrote the Board of Trade: "Men would no longer enter the army, and that the country was drained of many able bodied men by a kind of madness to go a privateering." In 1755 a serious debate took place in the coffeehouse as to "whether the channel should not be made narrower for defense of the city against large ships." This in spite of the fact that there were 39 privateering ships, carrying 128 guns and manned by over a thousand men searching the seas, which by 1758 brought into New York 59 prizes.

Less than a decade later the coffeehouse again figured as an important background. During the Stamp Act excitement, a paper was read from the balcony of the Merchant's, calling upon the people to suppress riots. Isaac Sears, an old privateersman and a popular leader, addressed the mob, and in a few days peace was restored.

On the 5th of January, 1770, the great subject which claimed public attention -- whether the ballot should be open or secret -- was discussed at an open meeting held at the Merchant's Coffeehouse at midday.

In 1773 a written notice was posted on the walls of the coffeehouse, promising destruction to anyone who should "accept of commission, or be in any way accessory thereto." The notice referred to the East India Company's shipment of tea, which was then announced to be on its way, contrary to the non-importation agreement. On April 18, 1774, Captain Lockyer brought his ship, with a cargo of tea, into New York Harbor. The Sons of Liberty met him and, although he was permitted to come to the city to obtain supplies, he was turned back to sea. A committee of the "Sons," with the coffeehouse as a starting place, saw him off amid the music of a band, the hurrahs of the people, and the firing of guns.

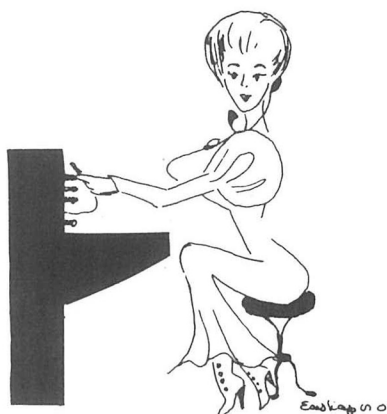
In the next issue -- on to the spirit of '76.



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La Cave Cleveland

F 19 } Josh White
thru 21 }
Su 21 }
Th 25 }
thru 27 } Dave Van Ronk
Sa 27 }
September
F 2 }
thru 4 } Judy Collins
Su 4 }
Th 8 }
thru 11 } Odetta
Su 11 }
W 14 }
thru 18 } Bob Gibson
F 18 }

Cellar Door Washington, D. C.

August
M 22 }
thru 27 } Judy Collins
Sa 27 }
Su 28 Hoot
M 29 }
thru 3 } Judy Collins
Sa 3 }
Su 4 Hoot
M 5 }
thru 10 } Ian & Sylvia
Sa 10 }

Boar's Head Kennebunk Maine

F 26 }
Sa 27 } Nonesuch River Singers
Su 28 Jim Aguiar
M 29 Hoot
Tu 30 } Mississippi John Hurt
W 31 } 8:30 & 10:30 pm
September
Th 1 Open
F 2 }
thru 5 } The Second Edition
M 5 }

Second Fret Philadelphia

August
W 24 }
thru 5 } Arlo Guthrie & Carol Hunter
M 5 }
W 7 }
thru 12 } Woody's Truck Stop
Tu 12 }

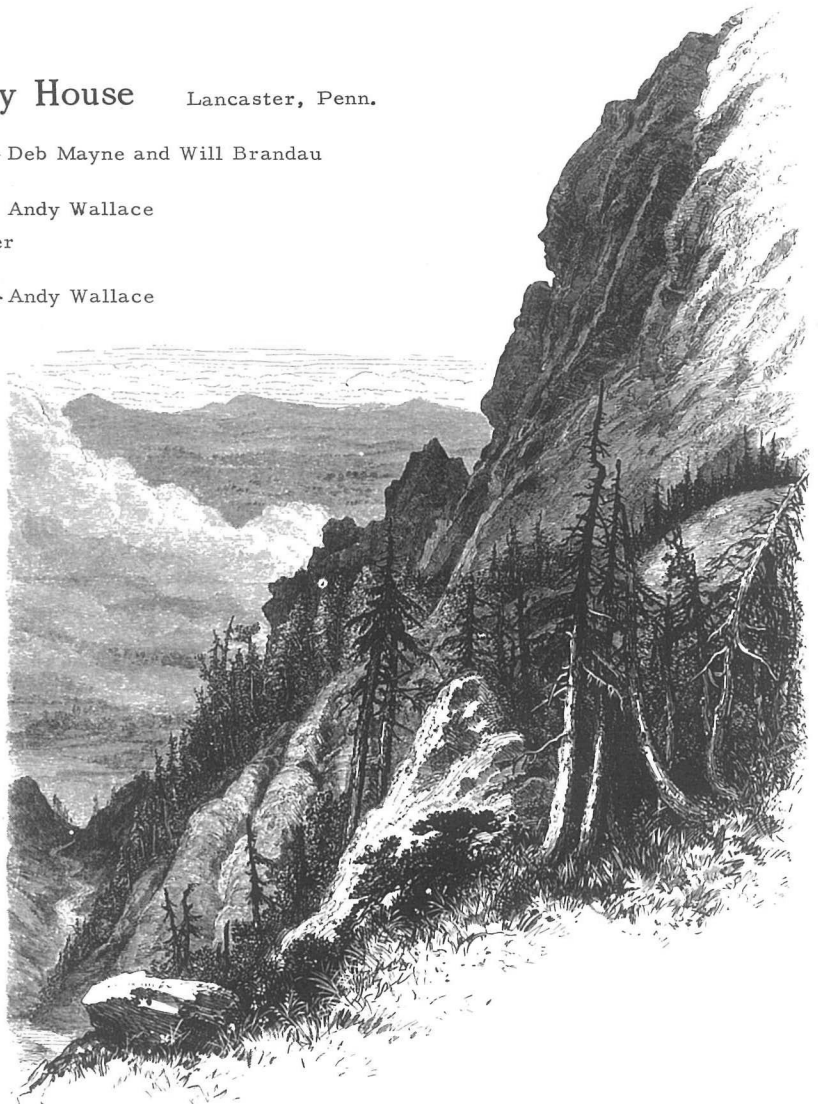
Hickory House Lancaster, Penn.

W 24 }
thru 28 } Deb Mayne and Will Brandau
Su 28 }
W 31 Andy Wallace
September
Th 1 }
thru 4 } Andy Wallace
Su 4 }

Patches' 15 Below

(Timonium, Md.)

August
F 26 } Don Leace plus the
Sa 27 } Timber Ridge Singer
Su 28 Hoot
September
F 2 }
Sa 3 } The Beers Family
Su 4 Hoot
F 9 }
Sa 10 } Lorraine Nelson
Su 11 } & George Richardson
Su 11 Hoot



Massachusetts Area

Catamount So. Egremont, Mass.

F 19 } Clayton Singers
Sa 20 }
F 26 } Ken & Marie Prentice
Sa 27 }
September
F 2 Peter Childs
Sa 3 The Villagers

Blues Bag Provincetown, Mass.

F 27 } Eric Andersen
Sa 28 }
Su 29 }
M 30 } Judy Roderick
Tu 31 }
September
W 1 } Mississippi John Hurt
thru 6 }



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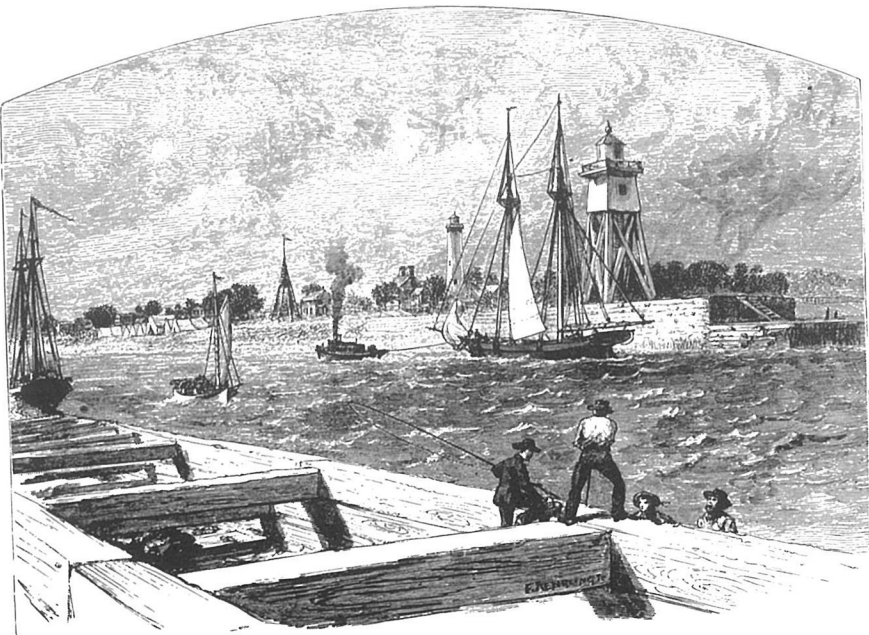
King's Rook 1-356-9754

F 26 }
Sa 27 } Long Gone Miles
Su 28 }
M 29 Bill Staines
Tu 30 Free hoot
W 31 A Go Go
September
Th 1 John Juliaeno
F 2 A Go Go Festival
Sa 3 Invitation Dance
Su 4
M 5 Chris Smithers
Tu 6 Hoot
W 7 A Go Go
Th 8 Dwayne Thorp
F 9 A Go Go
Sa 10 Dick Rosmini
Su 11 }
thru } to be announced
W 14 }



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King Arthurs

F 26 Dan Gravas & Sanda
Sa 27 Dan Gravas
W 31 Hoot
September
F 2 Dan Gravas & Sanda
Sa 3 John Brehaney
W 7 Hoot
F 9 Sanda
Sa 10 Dan Gravas
M 12 Hoot
W 14 Larry Burgess



Where It's At

F 26 The Lost
Sa 27
Su 28 to be announced

Remain of schedule not available at time of publication.

Club 47

F 26 } Muddy Waters
Sa 27 }
Su 28 }
thru } Mose Allison
W 31 }
September
Th 1 }
thru } Mose Allison
Sa 3 }
Su 4 Joel Cohen/Sandra Robbins
M 5 }
Tu 6 } Paul Phillips
W 7 }
Th 8 } Robert Pete Williams
F 9 Charles River Valley Boys
Sa 10 The Bacchanallies
Su 11 Hoot
M 12 Charles River Valley Boys
Tu 13 Pat Sky
W 14

Boar's Head

F 26 }
Sa 27 } Nonesuch River Singers
Su 28 }
M 29 Hoot
Tu 30 }
W 31 } Mississippi John Hurt

September
Th 1 closed
F 2 }
thru } The Second Edition
M 5 }

This coffeehouse will be closed for the remainder of the season.

Festivals and Concerts

Folk Festivals

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2nd Roanoke Bluegrass Music Festival
Cantrell's Horse Farm, Fincastle, Va.
September 9 - 11
Philadelphia Folk Festival
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ROBERT PETE WILLIAMS AT 47

Robert Pete Williams, one of this country's finest primitive blues singers, will appear at Club 47 on September 7th and 8th, en route to the Philadelphia Folk Festival. His last appearance in the Northeast was at the Newport Festival two years ago.

Williams had gained a large following years before he had ever played to folk audiences through his records released on the Prestige and Folk Lyric labels. They were recorded while he was still a prisoner in Angola State Prison, Louisiana, by Dr. Harry Oster.

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"BOSTON'S OWN SINCE 1890"

Broadside

TIM HARDIN - 1

Verve Folkways FT-3004

In thinking about this record, I had the feeling that it didn't quite make it, but I could not pin down the reason why. I think, however, that it is the combined effect of three elements: The string arrangements, Hardin's voice, and his lyrics. Each of these is insufficient alone, but together they keep this record from really saying something.

This recording reveals a heavy jazz orientation in Tim Hardin's current work; the best cuts are slow modern blues -- "Part of the Wind," "Misty Roses," and "How Can We Hang On To A Dream" -- but they leave the listener unsatisfied. I am not yet able to reconcile an acoustic guitar, drums, and a string orchestra into an integrated sound, and here the string arrangements by Artie Butler are just blah -- not a very erudite word, but very appropriate.

The other two flaws in this album are more important. When Hardin sings, he merely states his lyrics. Now, he ought to know how to sing them, he wrote them. Nevertheless, while his pitch is true, his refusal to shade his meanings or to inject any nuance into his performances forces the listener to demand musical satisfaction from the lyrics alone. But although his points are usually fresh and always well-made, they are of such limited scope that they are more like cameos than revelations. The feeling is one of a talent which speaks but does not quite say.

Tim Hardin definitely is talented. His melodies and progressions are his own and his piano playing is quite good. The presence of Gary Burton on vibes is intriguing. Due to his stature in the jazz world, I wonder if his presence here is a reflection of an esteem for Hardin? If so, it would be high praise and Hardin may be deserving of it, even though it is not completely evident here.

(One Note: The cut "Green Rocky Road" is not the same as on the acetate occasionally heard on radio. This version is a little more of the folk-rock variety; I prefer the older one.)

Hardin is evolving. The cuts here are like appetizers. They create a desire they cannot fulfill. Whether having practiced his craft on a modest scale he can move to larger, more definitive statements, we shall see. I for one hope so.

Ralph Earle

Reviews

LONELYVILLE

Dave Dudley

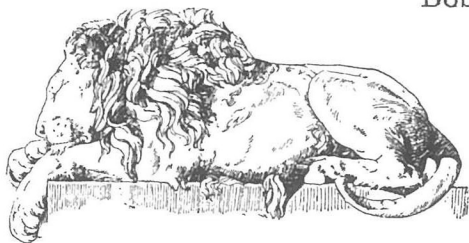
Mercury MG 21074

Now that Dave Dudley's single of "Lonelyville" has approached the top of the country charts, it seems high time to review his album of the same theme. As has been mentioned in previous reviews, Dudley can sing slow songs. Even though he is noted for his up-tempo recordings (such as "Six Days On the Road," "Truck Drivin' Son-of-a-Gun," and "Two Six Packs Away"), Dave Dudley's presentation of ballads is more than worth listening to. Although Dave has a style all his own, he often reminds one (as mentioned in the review of his album *Dave Dudley's Greatest Hits*, BROADSIDE Vol. IV, #25) of the late (great) Jim Reeves. Except for Don Gibson's "Oh Lonesome Me" and Dudley's own "Lonely Corner," all the songs on the record are slow numbers.

The first side is slightly the better of the two. It includes the title song, the country standard "Have You Ever Been Lonely," the Don Gibson number, "Lonely Street," and others. The second side is quite good also. Probably the weakest song on the side is one called "Coffee, Coffee, Coffee." This is such a strange number (the theme, not the music) that it makes it on that if nothing else. The theme of this song should delight Bob Lurts-sema and the folks of the Coffee Information Service.

Lonelyville is an album intended to evoke or fit into a lonely mood. It succeeds admirably. The album shows off Dave Dudley's ability to sing ballads very well.

Bob Jones



THE MOUNTAIN DULCIMER

How to make it and play it-

Howard Mitchell

Folk Legacy Records FS1-29

Admirers of prior record releases by Howie Mitchell, the first bearing his name as its title, and the second being the underground hit, *Golden Ring*, (both also on Folk Legacy) may be either awed or dismayed by this hand-



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somely packaged record and book set. They will be apt to be dismayed if they are looking for entertainment only.

They are apt to be awed if they have been interested in learning more about the dulcimer and the ways it can be used, or if they are interested in making a dulcimer themselves.

The 50-page book which comes with the record starts with a general description of dulcimers, an analysis of the main parts, construction plans, placing of frets, information on woods and glues, continues with information on tuning, chording, and playing the dulcimer, a little simple music theory



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Reviews

and its application to the dulcimer, tables of tunings, and concludes with several ideas on the building of dulcimer variants, (one using a table as a sounding board) and a psaltry.

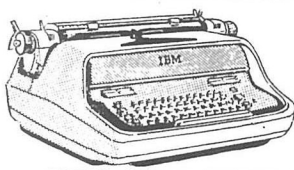
Not having sat down myself and constructing my own dulcimer, I cannot vouch unconditionally as to the efficacy of the plans, but from what the manual claims, it's pretty hard to go wrong and if the demonstrations provided on the record are to be taken as evidence; it would seem to be so.

The record begins with a demonstration of the "dulciless," or the dulcimer minus its soundbox and illustrates its sound when using various common artifacts as sounding boards. Next, methods of tuning are presented, followed by explanations of the "bag pipe" tuning, "finger style" playing, modal tunings, double-thumbings techniques, "three pairs of strings" technique, the double dulcimer, and finally the double psaltry.

Each of the techniques are illustrated, and Mitchell's demonstrations are often moving, as is to be expected when you listen to a virtuoso who obviously loves his instrument.

This book-record set is not apt to become a big record hit, obviously, but for the rising population of musicians interested in the dulcimer, it is a necessary and valuable reference.

dave wilson



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In his notes, Sam Charters explains how Asch Records and Disc Records (both run by Moe Asch) were the forerunners of the Folkways Record Company, and how Moe Asch and his records provided a fulcrum about which America's taste in recorded music began to change. From the mountains of masters, tapes, and documents that litter the offices of Moe Asch, Sam Charters sorted, rejected, and selected till he had the material which makes up this two lp release, the first of a series of re-releases on the Asch label.

Side one has Leadbelly, Champion Jack Dupree, Josh White, Lonnie Johnson, Brownie McGhee; Side two, Sonny Terry, The Gospel Keys, The Thrasher Wonders, and Sister Ernestine Washington with Bunk Johnson; Side three, Muggsy Spanier, Pee Wee Russell, The Omer Simeon Trio, James P. Johnson, Joe Sullivan & Sidney Bechet; Side four, Art Tatum, Coleman Hawkins, Stuff Smith, Mary Lou Williams, and Jazz at the Philharmonic Blues Part 3.

In any kind of accounting, that's a whole lot. Leadbelly never sounded better, and each of the artists which follow are in top form. But what else would you expect when Sam Charters had such an incredible source pile to cull. If anthologies are part of your record collection, this one should be included.

dave wilson



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CHANGES

Jim & Jean

Verve Folkways FT-3001

In the jacket notes Phil Ochs extolls the musical virtues of Jim and Jean, but as displayed here their talents are something less than praiseworthy. On this folk-rock album they sing as if they were fresh out of the Phil Ochs School of Vocal Arts. Their idea of phrasing is a series of heavy pushes from the diaphragm. Their singing is declamatory and characterless. Some cuts sound like Ian and Sylvia, others like Judy Collins and Ochs. Their harmony is ordinary, although for one brief moment at the end of "Tonight I Need Your Lovin'" they display some well-executed originality.

About the cuts. Well, "Changes" sounds like Ian and Sylvia. "The Flower Lady" is one of Ochs' better songs and comes across well. "About My Love" sounds like "Bye, Bye Love" of the Everly Brothers. "Strangers In A Strange Land," by David Blue, sounds again like Ian and Sylvia; the arrangement is inventive and Jean sings fairly well. In "One Sure Thing," a song she wrote, Jean swoops overly dramatically, to no positive effect. And ending side B, Dylan's "Lay Down Your Weary Tune" is relaxed and pleasant.

Side A has the best cut, Jim doing Blue's

"Grand Hotel." The 'cello playing by Bob Sylvester lends the right amount of flow to the sound to bring out the song's poignancy, but Jim's colorlessness subverts its warmth. "Crucifixion," by Ochs, has one good moment, the last bar. Otherwise it suffers from overstatement (whatever happened to Ochs' subtlety?), although it receives what must be a definitive performance.

Elsewhere in this issue I claim that folk-rock should elevate pop music. This album doesn't ("I need your love so bad I can taste it" in "It's Really Real"). The instrumental playing is usually original and occasionally excellent (Paul Harris, Harvey Brooks), but the overall effect is one of mediocrity. It is true that Jim and Jean are pleasant enough to listen to and that they have a modicum of musicianship, but shouldn't this be the minimum requirement for a performer and not the ne plus ultra?

Ralph Earle

MARIPOSA FOLK FESTIVAL

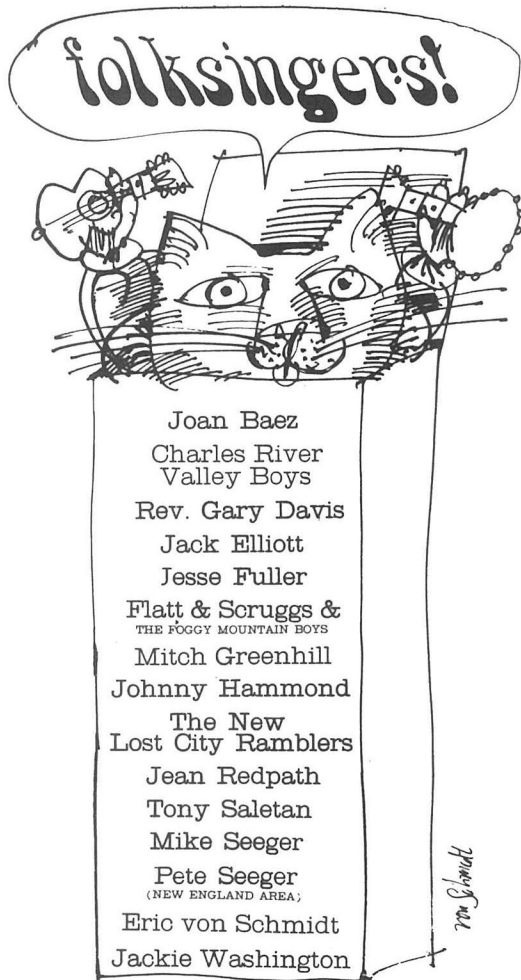
Innis Lake, Ontario, Canada

August 5 - 7

There just isn't any way to review a festival in anything shorter than a book for a fair evaluation. So by way of a review, please accept these kaleidoscopic, stream-of-consciousness memories of Mariposa. Pete Seeger is incredible! Whether he's leaping

Reviews

a fence at the children's concert, clomping his way thru "Abiyoyo," introducing a new song to the evening audience, or calling the Staple Singers to join him in a rousing finale of "Down By The Riverside," he is irrefutably the most engrossing, fascinating entertainer in folk music. Sunnyland Slim joined forces with the harp and guitar of Johnny Young and Walter Horton and proved that rain-swelled ivories needed only a good boogey beat to be coaxed back into activity, but confided that next year he'll bring along his new electric piano. Joni Mitchell, a fine singer, and the author of many songs including "Urge For Going" and "The Circle Game" is a can't miss Miss. They may have to raise the top to make it high enough to deserve her when she gets there. Another hot prospect for the A&R men is young Owen McBride who brought a great store of Irish songs with him from (South) Ireland. He has charm, wit, a very pleasant voice, a quick sense of humor, ima-



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gination, and flair. You can always tell when the Staple Singers are about to perform because all the other performers backstage rush to the front where they can watch them, and join in on their beautifully infectious rhythm and sound. Gordon Lightfoot is as popular at Mariposa as Tom Rush is at Broadside poll-time. David Rea, an excellent and much-respected guitarist who just managed to escape the draft, was kept as busy accompanying as Sebastian Dangerfield usually is. I wish you could have been there to watch when Doc Watson tore his incomparable way through "Under the Double Eagle." Fiddler Beers and family, warming up for a festival of their own, wove their own unique magic and won a whole fieldful of new fans. Some of the younger, less-seasoned groups making their first appearance, notably the Celts and the Stormy Clovers, got up tight and came on too strong, losing what hold they might have had if the audience had been watching their much more relaxed rehearsal. Ian Tyson, both as MC and performer, proved he can hold his own without benefit of the Mrs., but he still missed her, and so did I. In one of the most moving moments of the weekend, Carolyn Hester, after a reference to Farina and Dylan, made a brief plea for safety on motorcycles, sang "Pack Up Your Sorrows," never missed a beat when the power suddenly failed and lights and sound faded out and in again. In one of the most colorful acts, the Canadian Indian Dancers braved a wet stage in full regalia and introduced the audience to rarely-seen Indian dances ending up with an unbelievable fire-eating act where Chief Umtuck, kneeling on a blackened stage, a torch in each hand, swallowed the flames, relit the torches with his breath, and then (without the torches) kept the flame burning on his mouth and lips, joking that he had the hottest kisses in town. Tom Brandon looked genuinely surprised when his unaccompanied lumberjack songs won him an enthusiastic call for an encore. Seat squirmer of the weekend was the arrival of Tom Paxton, scheduled to arrive from his London concert in time (everyone hoped) to close out the final concert. He made it but with only fifteen minutes to spare, earned three encores, then winged his way to New York. The New Lost City Ramblers, in their first visit to Mariposa, were greeted like old friends, sang like they felt right at home, in fact did one of the only two French songs I heard at the whole festival. (Pete Seeger did the other.) Special kudos, applause, praise and thanks to those unsung heroes who met every crisis backstage in such a way that it was never evident out front: Estelle Klein, Toronto's Folk Mother; Randy Ferris, festival director; Tom, Leigh, Joe, Anne, Gil, Dave, Mattie, Mike and all the rest. They should have some sort of Oscar or Emmie or something for people backstage.

Bob Lurtsema

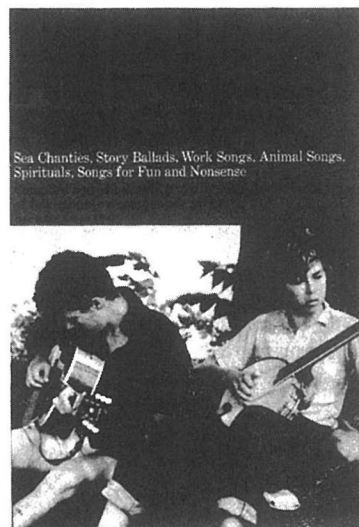
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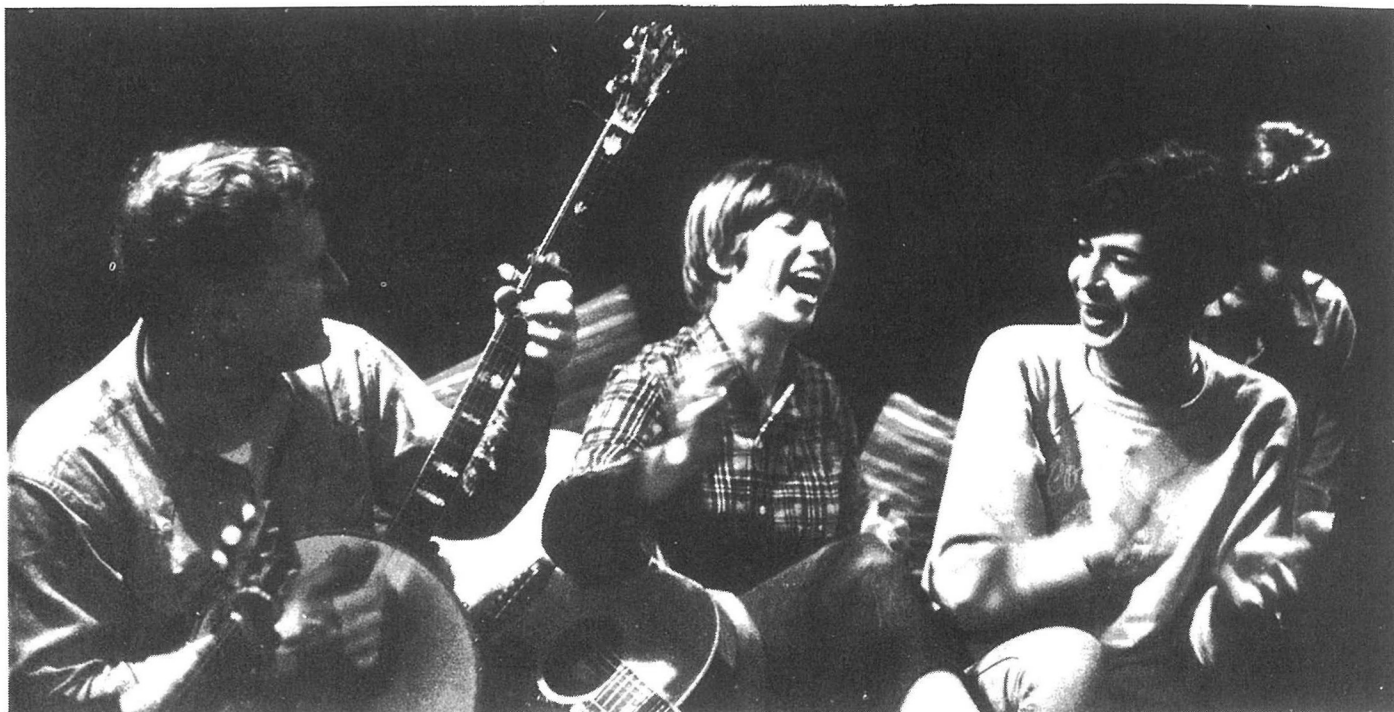
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OUTSTANDING FOLK MUSIC BOOKS



Folk News: Philadelphia

by Chuck Klein

The Second Fret wins out for best schedule of the month. They've been going strong with good entertainment all summer long. August 24 thru September 5 features Arlo Guthrie and Carol Hunter. Arlo is Woody Guthrie's son and a good folksinger in his own right, so I hear. September 7 thru 12, the festival weekend, has Woody's Truck Stop, a rock group, and some experimentation with psychedelic lighting and backing sounds. After that, by the way, comes Tom Rush, September 11 thru 20.



The Main Point will be closed on festival weekend and open starting September 15 with The Country Gentlemen and also possibly Mike Cooney.



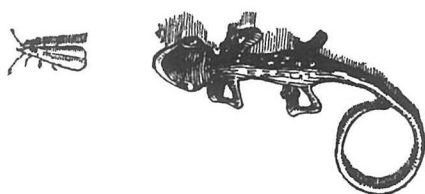
The Second of Autumn has The Thorns on September 9 and 10. They spent a good summer with local talent like Bob Bender, Keith Roberts, Bob Patterson, Bob Schneider, and Sherry and Shane, and they are to be congratulated. A lot of people said they'd never make it, and yet they're really growing in popularity.



The fall season is starting soon, and from all points, it looks like Philly is going to have a very fine year for folk music. The movement may not be over yet! Take heart.



Next column, we'll talk about local folk music radio shows.



New York News & Notes

by Kathy Kaplan

Flatt & Scruggs' new Columbia single is "Colours" b/w "For Lovin' Me"...

Because of the great demand for tickets, Judy Collins and Tom Paxton did a second concert in Central Park, and people were still turned away. (Theodore Bikel also did a second concert.) It seems that these days Judy's repertoire is made up mostly of rock songs. However, she has also added another Scottish ballad — "The Dewy Dens of Yarrow." Sung a capella, it ranks among her finest...

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CBS's "Dial M" presented a program of American folk music ranging from a song from the American Revolution to a contemporary song of leaving which I believe is one of Billy Ed Wheeler's lesser-known creations. Although the Womenfolk were the "stars" the more shining moments were provided by Jean Ritchie ("Cruel Sea," "Betty Larkin") and Piute Pete, who called a Virginia reel...

Mac Wiseman and the Osborne Brothers have recorded an album together. Wiseman's band has disbanded...

The Westbury concert that was to have featured Chad Mitchell and the Back Porch Majority was changed. Mitchell's co-stars became Tom Paxton, Judy Collins, and Miriam Makeba...

And isn't that first picture accompanying the Odetta article in #3 of the "Rock-Folk Song Folio" really Miriam Makeba?...

The Romanian Folk Ballet cancelled its tour of four American cities because (according to Sol Hurok) of "strong public opinion" in Romania against the U.S. war in Viet Nam...

I'd like to take this opportunity to congratulate "Country Music" on having reached it's 100th show, and thank Tom Whitmore, Bill Vernon, and Charlie Faurot for the many wonderful programs they've presented. May there be many more...

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Newport 1966

by Ralph Earle

Folk-rock has been extolled as an enriching symbiosis and condemned as prostitution with equal fervor, but, after one year from its "birth" at Newport, it is here to stay. At the Newport Folk Festival this year, Eric Andersen, The Blues Project, Judy Collins, Bob Gibson, Richie Havens, Tom Rush, and The Lovin' Spoonful tried their hand at it, with varying degrees of success. They all underlined one thing, however. Folk-rock does not belong at Newport.

Richard Farina once explained to me why he felt folk-rock had caught on: Our generation was raised on rock 'n' roll, but many of us, as we matured, recognized the inanity of singing about a case of acne two days before the Junior Prom. Folk music offered both subject and musical content worth singing about. Folk music had meaning. But now this meaning has been carried back to rock 'n' roll, our first love.

Whether or not his analysis holds true, and I think that it does, if one accepts this search for meaning as having not always been conscious, Dick had indirectly pointed to what is even more vital to an understanding of the folk-rock phenomenon. Rock 'n' roll is this generation's folk music. More of us have jumped to Screamin' Jay Hawkins than have jumped a fast freight; more of us have written to Ringo than to Woody. And each of us did so with a touch of admiration and envy.

This experience underlies the movement of many young folk singers towards folk-rock. Their ties to the traditional folk process have been tenuous at best; artistically, folk-rock is much more of an honest expression of themselves. After hearing "Like A Rolling Stone," I suspected that Bob Dylan had always wanted to try his hand at being a rock 'n' roll star, and now The Saturday Evening Post confirms my opinion, although I had not imagined the extent of his desire. Tom Rush admits to a similar wish. And Vanguard has

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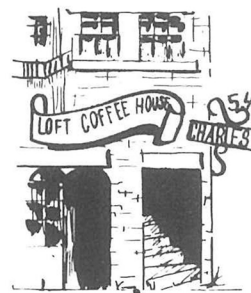
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been sitting nervously on a folk-rock album cut by Joan Baez, not releasing it for fear of devastating her image. ("She's been The Virgin Mary for six years!" was one anguished moan.)

Everyone seems to be doing it, but how does it fit into Newport? Well, this year it ranged from Bob Gibson singing "Sweet Betsy from Pike" like Bobby Darin doing "Clementine," through a too-cerebral Blues Project performance, to an excellent "Rollin' Home" by Eric Andersen. But folk-rock is young yet and needs to be given the opportunity to mature and, after all, I have just finished terming it "folk music" almost, so why not continue it at Newport?

For two reasons, one aesthetic, one practical. The former stems from the fact that folk-rock incorporates a wide diversity of influences. It does not represent the indigenous music of an easily delimited group of people. Rather, it combines traditional harmony and melody, the blues, rock 'n' roll, jazz, poetry, and gimmickry in varying admixtures. In this sense, which is the sense of folk music at Newport, it does not belong at the festival.

The other reason is its rapid growth. Folk-rock is growing fast enough to stand by itself. The Lovin' Spoonful didn't need to be there and didn't belong there. More than once the question was asked, "If George Wein wants rock 'n' roll, why doesn't he hold a festival for it?" The question was more than angrily rhetorical. Folk-rock should address itself to the task Richard Farina ascribed to it. It should seek to elevate rock 'n' roll, its closest relative in the family of music, from the status of electrified pabulum to something meaningful enough to deserve being called popular culture.

Howlin' Wolf, Chuck Berry, The Blues Project, The Lovin' Spoonful. Where do you draw the line? This year, Newport revealed the strength of true folk music, which needs no sugar frosting. The line should be drawn firmly and soon.

dear BROADSIDE



dear BROADSIDE:

How could you possibly print such a despicable article as the one by Bob Jones, reviewing Southbound (Doc Watson's new record)?! Actually, the review was fine until Mr. Jones subtly interjected his contempt for Peter, Paul, and Mary's songs. He said, "Doc Watson Plays PP&M...oops! I mean Southbound. (Perhaps that is a bit harsh.)...lousy song — PP&M's 'That's What You Get For Loving Me' and 'This Land Is Your Land' — Miserable!" Yes, Mr. Jones, perhaps that is a bit harsh.

Haven't you heard that it's now passe to protest things? Well, even in the near future, people will turn to teaching others the right way — peaceably. And haven't you heard that PP&M don't protest — they affirm; or don't you read the backs of record covers?

Moreover, what is wrong with "This Land Is Your Land"? Is it the tune? Well, maybe you won't agree, but a song's words are usually just as important (or more so) than the tune (what would Dylan be, without words?), and true folk songs are passed on for generations because of their meanings — their words! So, since it is not the tune, what would you like to change? Maybe, Mr. Jones, it would better suit your taste if the words read, "This Land Is My Land"?

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Everyone, I do not deny, has a right to his own taste in folk-music, but songs such as "This Land Is Your Land" carry certain truths that we must all be aware of. Songs, such as "This Land Is Your Land" rally Americans to be glad that they have the privileges of Americans. Songs, such as "This Land Is Your Land" affirm the Constitution morals, and ideals of our country; and therefore, to throw them out, or condemn them, would be to condemn America.

Maybe you like Dylan better — I don't care; but while you're all out on LSD escaping this bloody mess, think of those of us back here. We may not have much left to hold on to, but let's try! PP&M are affirming the truths we do have left. Don't condemn them.

Ann Nowak
West Newton, Mass.

dear BROADSIDE:

There is an argument going on between one of the dj's here and myself as to whether Alan Price, former organist of The Animals, wrote "House of the Rising Sun" or not. I know he did not, but Dick McDonough is naive enough to believe that if it says he wrote it on the record, he did. I could prove beyond a reasonable doubt by bringing in old Dylan records, or old folksong books, but the only proof acceptable to Mr. McDonough is your word. There is a small wager involved, and I would be most grateful if you would pass judgement as soon as possible. Please write to Mr. McDonough at this station.

Thank you,
Pam Willson
Belknap Broadcasting Corp.
Laconia, New Hampshire

("House of the Rising Sun" is a traditional ballad which has been in existence much longer than has Mr. Price. Record credits on traditional material often refer to the arrangement of the song, and not to the actual authorship"...Ed.)

dear BROADSIDE:

No mention of the folk music scene in Southern California would be complete without the mention of the SONGMAKERS, the oldest folk music group in this section a proud 21 years, and never busier. Five local groups all running their own hoots and activities, four packed workshops all contribute to the hectic pace. In addition, each month the overall membership run the picnic hoots at Griffith Park. Each session of this affair strains the capacity of the area, and

people literally hang from the trees to watch the performers who range from five to seventy.

If folk music is on the way out, we sure haven't heard about it out here. We welcome all folk music lovers in this area to join our ranks, everyone is welcome.

J. R. Rubin
Song Makers
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dear BROADSIDE:

I enjoyed reading a review of Doc Watson's latest album, Doc Watson Plays P, P & M. I was amused to hear "For Lovin' Me" by Gordon Lightfoot be called "That lousy P, P & M song." Apparently because it's not Doc's style or type, it can't be any good. Of course, P, P & M can't sing folk songs ("folkum"). What does Robert Shelton know when he says "they have the most exciting sound since the Weavers." It's plain to see that Peter, Paul and Mary should direct their efforts toward singing and playing Doc Watson, so that they will become "unlousy" and sell some records!

Sincerely,
Kevin MacIsaac
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THE FOLK SCENE: washington baltimore

by Mike Esterson

On August 1, what was for me the highlight of the summer concert season was at Shady Grove Music Fair in Rockville, Md. There, a near capacity crowd of about 2,000 had the great pleasure of seeing Pete Seeger in concert.

Some of the many highlights were the enthusiastic response to the controversial "I Mind My Own Business" and the locally (Washington) significant "Bourgeois Blues" of Leadbelly. "If You Love Your Uncle Sam (Bring Them Home)," a song loudly protesting the Vietnam involvement, drew a standing ovation from about half the audience. Another great hand came for "Turn Turn Turn."

Appearing with Pete was Mrs. Mable Hillery of the Georgia Sea Islands. To thunderous applause, she sang two songs a capella. Next were several blues songs accompanied by Pete on banjo. Mrs. Hillery later returned to sing a triumphantly rousing "Down By The Riverside" with Pete. Mrs. Hillery has one of the most powerful, yet clear and rich voices that I have ever heard.



One of those present was Libba Cotton, who received a great hand when she was introduced by Pete during his singing of her classic "Freight Train."



Another very fine evening was presented at Park School, Brooklandville, Md., on July 29 and 30, as the Park Players presented "The Death of Bessie Smith" by Edward Albee, and "Cries from Spoon River" by Edgar Lee Masters. Both were beautifully produced and sensitively performed.

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The former is exceptionally interesting in its treatment of racial injustice in the south as Bessie Smith, THE Blues Singer, mortally wounded in an auto accident, is refused admittance to two hospitals because she is a Negro. The interplay between the lily-white nurse, the "liberal" white intern and the Negro orderly is particularly fine.

In the latter, various of the epitaphs in the Spoon River Anthology are powerfully read and acted with balladeers interspersing folk songs to point up various of the conflicts and problems of those eulogized. In this remarkable work, virtually every aspect of the human condition is acutely examined.

I definitely recommend that if a production of either play is within easy access, then by all means see it. If performed with any skill, it can be one of the most engrossing evenings you can spend.



On August 7, Pete Seeger appeared on Lamp Unto My Feet on the CBS-TV network with a program of spirituals. The program was taped at the Shaker Museum, Old Chatham, N. Y., before an audience of children from the area.

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