

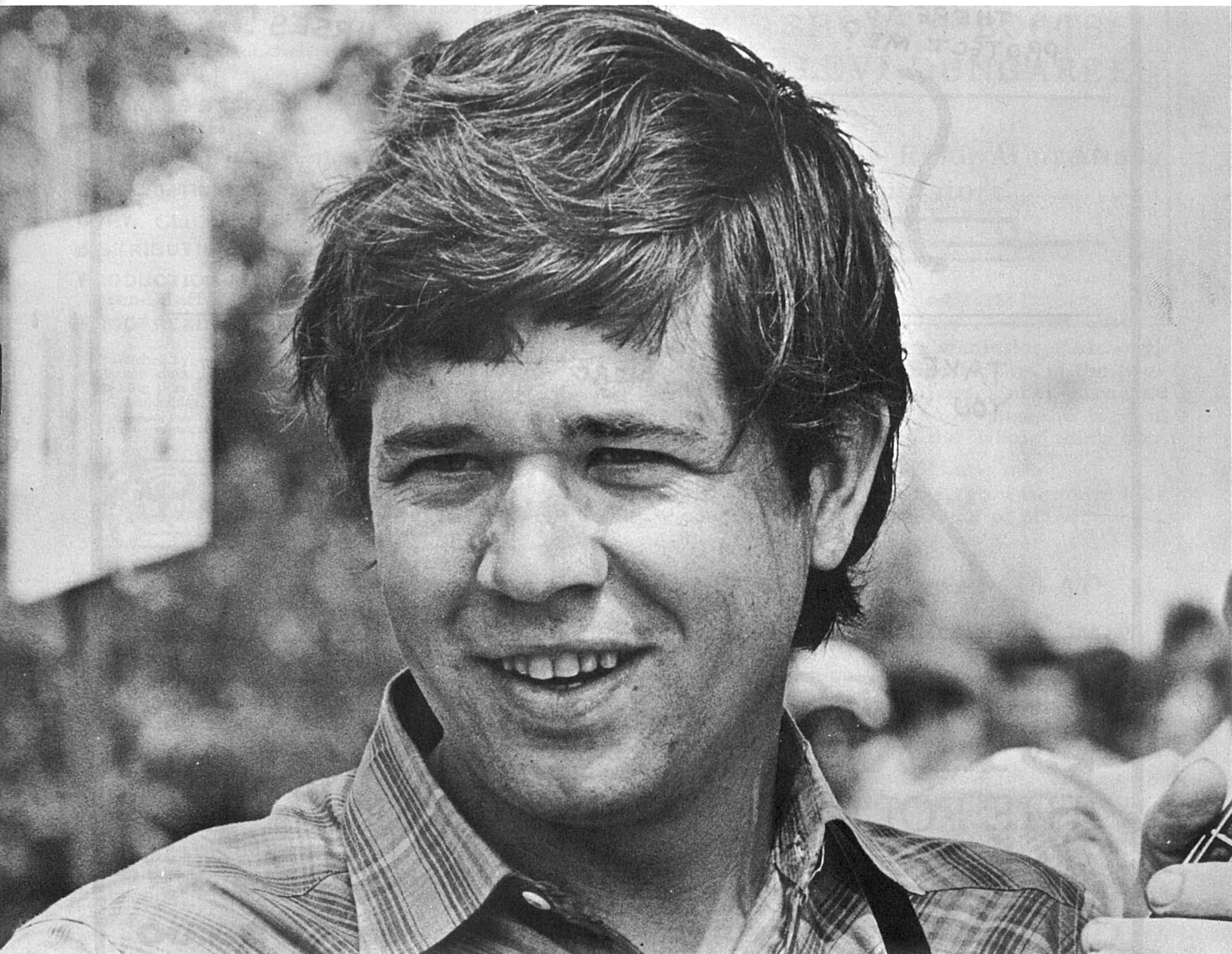
THE BROADSIDE

Volume V, Number 15

Cambridge, Massachusetts

September 14, 1966

photo by Chris Murray



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Readers of this magazine will have caught glimpses of Patrick Sky through the reviews of his records by Ed Freeman, some essays by Sky himself, and reports of his doings which have occasionally been included in various columns. Many of you will have had the additional pleasure of experiencing a performance by Patrick.

An audience always experiences a Sky performance, and whether they like it or not it's beside the point. The point is that audiences are at the mercy of this wild, atavistic, Rabelaisian, Fieldian, Catch 22 character who constitutes the greatest threat to bourgeois sanity in the folk world today.

Sky is ageless, pays lip service to no Gods, profane, ridiculous, profound, pesty, and once in a great while pretentious.

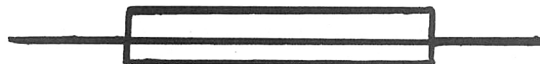
He also plays the guitar, makes and plays mouth bows, writes songs, tells incredibly

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bad jokes, and smiles a whole lot. Although he has an Amerindian ancestry, he is the product of an over-mechanized, tinsel-garnered social order which is so repugnant to him that he may well pull the whole thing down before he is through.

If you get the chance, go watch him kick a couple of cornerstones out of place.

BO-DIDDLEY AT "WHERE ITS AT"

The original, the one and the only, Bo-Diddley, will make a rare club appearance in Boston on Friday and Saturday nights, September 23 and 24. One of the trademarks of this R&B giant is an incredible number of very strangely shaped electric guitars.

ROSE COFFEEHOUSE REOPENS

Gregg DiBella has announced the reopening of the Rose Coffeehouse for its third season. The Rose is located on Salem Street in the North End. It will be open every night except Sundays and Tuesdays.

Again this year, The Rose will feature Classical, Flamenco, and folk music, along with the production of short plays and specialty acts. See the schedule on this issue's centerfold.

THINK-IN ed freeman

The concept of "One-ness" is perhaps the most important, and one of the most difficult concepts to understand intellectually. At first it does not seem to make sense because of the obvious existence of "separateness," which is the contrary of "One-ness." It is going to take a lot of explaining on the intellectual level to show someone that his big toe and the Empire State building are really the same thing. In preparation, I would remind you that while a piece of metal may seem to be solid when we examine it with our unaided senses, atomic research will show us that in reality it is only one part in 250,000 "solid," the rest of the structure of the individual atoms being what we call "space." The point is that both views — solid and atomic or "non-solid" — are correct; they seem to conflict, but that is because they represent two different levels of understanding; each is correct on its level.

So it is for separateness and "One-ness." They represent different levels of understanding; separateness is a very real and true observation on the level on which most of us normally operate; on what some people call a "higher" level, "One-ness" or "Unity" is the correct understanding.

In the last issue, I discussed rather incompletely how it is impossible to divide or split up "One." This may be a very difficult way of going about showing the One; let us try to attack the problem from the other end.

We know that the countless billions of "separate" things in the universe are all made out of different combinations of less than a hundred natural elements. Already this can lead to a feeling of kinship with all matter if not outright unity. Elements are made of atoms which in turn are made of sub-atomic particles, which are the same from atom to atom. Finally, modern science seems to have proven that sub-atomic particles are in themselves different manifestations of energy, which is to say that all matter is made of energy.

But there is to be something other than energy — namely light, which is not the same thing that matter is made of. In other words, at the most basic level which we have been able to detect thus far, we still have at least two "separate" things — light and energy. If, however, we have managed to reduce the whole universe down to two common denominators (maybe it's three — or four — I don't claim to know for sure) isn't it reasonable to postulate that there is yet a more basic common denominator — One?

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Enough of this philosophy glunk. For the next issue or two, we will be discussing rather different matters.

A while back, I wrote a deliciously nasty letter to Life magazine, roundly condemning the "Mod" movement and especially ear-splitting rock 'n' roll. I patted myself on the back when I saw it in print, and have since had to eat every word I wrote many times over. Not only have I developed an inescapable fondness for blue-and-red striped jerseys and such, but I am presently working as road manager for the loudest rock 'n' roll band I have ever laid ear to — the Remains. For the next couple of weeks, we will be touring the country with the Beatles, and I will attempt to describe some of the goings on in this column. So far, it has served to increase my appreciation of Jean Ritchie at least 1000 percent.





RAMBLIN' ROUND

w/dave wilson

Last night, I went to Provincetown for the first time and, for the first time, saw (?), heard (?), felt (?), experienced Andy Warhol's Exploding Plastic Inevitable, a happening, a Chicago production of which was reviewed in this magazine several issues ago. I'm certainly not going to try to re-review it. I think I would rather try to talk about the significance of the phenomena than the significance in the phenomena.

The distinction is a simple one. There is no significance, no message, built into the Exploding Plastic Inevitable, unless it is "let all your senses experience stimulation and let your imagination have a field day." However, with so many random things happening, lights, reflections, movies, slide projections, stropes, dancers, music, singing, the imagination is bound to make connections, build bridges between various random bits, in an attempt to impose unity of some sort on all this chaos. This in itself can be very enjoyable and a great deal of fun. To attempt to determine what Andy Warhol means by the EPI is inane and beside the point.

Now, to the significance of the phenomena. The EPI is the first or at least one of the first attempts to provide this kind of "total experience" entertainment. It is a concept which incorporates a number of previously separate entertainment devices. Visual things whose ancestors were the dancing waters and fireworks displays are incorporated as moving lights which spin out slow from a central focus point accelerating at the extremities of their trajectories and falling back to the center only to be hurled outward again. The effect is quite hypnotic. All in all, the level of the EPI type happening is quite primitive. I don't mean in its appeal, but in its technology. Eventoday, there are hundreds of techniques

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available which could be tapped to do more effectively what the EPI is attempting to do, provide an intense and widely scoped barrage of stimulants to the senses. It is conceivable that an environment could be created in a which was totally artificial, totally encompassing, and totally compelling, and it is my belief that we will see this sort of thing coming within the not too distant future. Olfactory stimuli have not to my knowledge yet been considered. Tactile stimulants while more difficult will provide another area, and a more three dimensional approach could well make a striking difference.

There will be many people, especially those who have allowed their capacity to handle stimulation of their senses atrophy, who will freak-out, cry witch, communist plots and the usual, but here is one of the biggest, surest areas of "entertainment" in our immediate future.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



Welcome to the land of country music! This issue's column is devoted to two things: Notes on the recent trip(s) of yours truly through the South and West, and my annual (or so) complaint and gripes column. To balance the complaints, several commendations will be included.

The first of the commendations must go to fiddler Bob Beers for staging a lovely festival at his estate in upper New York. The location and climate (a mite chilly at times, so bring a jacket next year) were Northern, but the hospitality was definitely Southern. Everyone, spectators and performers alike, had a wonderful time. Too bad about Roanoke. More on that subject in next issue.

The Roanoke Festival Offers a good excuse for visiting Ted Rosenberg (former owner and manager of the Cafe Yana, one of the old time Boston folk houses).

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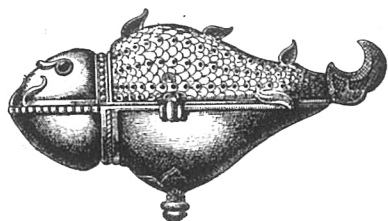
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No complaints are going to be issued about the fact that the first paragraph of the last column was removed before printing. No malice intended; apparently, they just ran out of room. Here is the gist of the missing paragraph. To correct a proofreader's and typist's error: Robert L. Jones (the other one) comes from West Roxbury, not Roxbury, as printed. To the best of my knowledge, Robert L. has been working of late for the Newport Festival Committee. (The following is not to be construed as being in any way connected with the preceding sentence.) Despite rumors to the contrary, the Festival Committee has decided not to change the name of the weekend noise-fest to Newport Folk Shindibaloo. Had I not seen some of it myself, I would find it hard to believe that the Festival could possibly have been as bad as the reports filtering back indicate. On the other hand, the folkum (repeat: folkum) which Flatt & Scruggs have been turning out might make an evening rather unpleasant even for bluegrass fans. My roving reporter and I both blinked at the wrong time and thereby missed Jim and Jesse. It's a shame: they probably were the best music of the entire festival.

Time now to sound off a bit. There are entirely too many dirty, long-haired Yankee beatnik (not to say Communist) types wandering around who think that PP&M, or the Kingston Trio, or Ian & Sylvia, or Joan Baez, or some combination of these and others of their ilk are the basis of American folk music. In so doing, they are showing off their inherent Yankee ability to overlook all common sense and plain facts. This is not a criticism of the ability or the worth of the above: indeed, I enjoy listening to them myself (well, three out of four isn't too bad). Nonetheless, the basis for most of the true folk music of white Americans (this is not to slight the Negro musicians of the blues, jazz and other idioms among whom are many very good and talented people) is the music which comes from the people of the Southern Mountains. And these Yankees call themselves Americans!

It was saddening though educational to learn that "that lousy PP&M song" ("For Lovin' Me") was written by Gordon Lightfoot. I've always respected him. It is to be hoped that the warped frame of mind expressed by the protagonist of the song is not that of Mr. Lightfoot. On that subject, those who didn't notice my mention of the Flatt & Scruggs rendition of "For Lovin' Me" (of which the flip side is Donovan's "Colours") may also have missed Kathy Kaplan's mention of it a month later. Although she calls it their "new Columbia single," it has been out about six months. It's terrible.

Guess who got fined \$112.57 in Virginia for speeding! Who are The Kens? More about both my recent Southern trips next time. After that, a history of Jim and Jesse.



Folk News: Philadelphia

by Chuck Klein

On Wednesday, September 14, Tom Rush comes to the Second Fret for a week's stay. Following him for a week will be Juan Serrano. The last week in September carries Dave Van Ronk.

The Main Point will be starting its regular schedule on September 15 with the Country Gentlemen and Mike Cooney. After that, Eric Andersen comes in for two weeks.

The Second of Autumn will be having The Uptites on September 16 & 17; The Cliffdwellers the week after, and the Cat's Cradle after that.

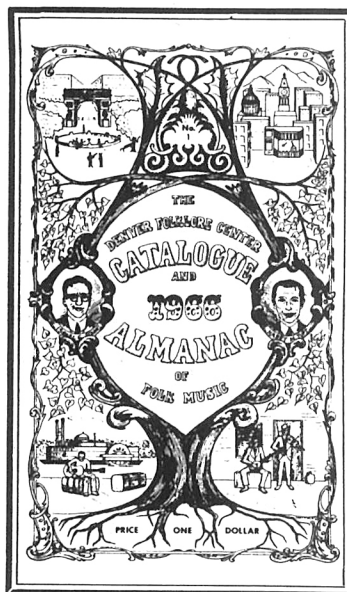
Oh yes, radio shows! There will be quite a few this year. Most will start by mid-September. WHAT-FM will still be having the Gene Shay show, Folklore, Sundays from 9:00 - 1:00. This is the oldest folk show around. The Temple University Station, WRTI, will have the Barry Berg show, Broadside, on Saturdays from 8 - 11:00. WXPB, the station from the University of Pennsylvania, has three shows planned. The first is Side One, with Doug Wolf and Tom Grudkowski, Saturday 6:30 - 9:30. The second is called Blues with Ariel Swartley, Tuesday 6:30 - 7:30. Mike Sohngen does Country Music from 9 to 10 on Thursdays.

As for around here, there are rumors that Kris Crawford has recorded an album. Phil Petersen, it appears, will be staying out in California for a while. Revolver is selling like mad. See ya'.

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ON THE SCENE



with
Robert J Lurtsema

It was a half hour beyond the starting time of the opening concert, and the backstage hands were still scurrying to clean the water from the stage and dry the lighting and sound equipment. From where the audience sat, Innis Lake was aglow with the colors of the setting sun. It looked for a while as though the sudden storm might force a cancellation, but as quickly as it came it was gone, and the 1966 Mariposa Folk Festival was on its way. And what a beautiful festival! Picture, if you will, acres of rolling wooded hills and pasture surrounding a lake with a sandy beach, workshops set up in shaded knolls around the lake, workshops on blues, instrument styles, ballads, international songs, but not half a dozen all going on at the same time. Things were planned so that as one workshop ended, another was just getting under way, and you could move from one to another or take time out for a quick dip in the lake, go down to where the films were being shown, or spread out a picnic blanket and enjoy the music as you dined. Add to this a children's concert, two major evening concerts, another on Sunday afternoon, all the informal hoots and song-

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feasts that kept springing up, and, of course, some of the finest names in folk music. Why then you can see what an incredible bargain it was — the price of a weekend ticket was a mere ten dollars (as much as you might pay for one evening concert at Newport). Comparisons are odious, but I cannot help comparing. There is a relaxed and comfortable atmosphere about Mariposa. You feel welcome. You feel that as part of the audience you are a necessary entity rather than one of a series of individual impositions. Even the fuzz are friendly — firm, efficient, but By God outwardly and openly friendly. What a welcome relief from club twirling, flippant, suspicious, holier-than-thou sarcasm and belligerence. Granted, Mariposa has the advantage of not yet having gotten too big for itself. The Saturday night concert drew 8000, and that was the biggest audience yet at Mariposa. Eight thousand is a drop in the bucket at Newport, where, because of its bigness, attendees can enjoy the advantages of a better sound system and more complicated lighting. But, as Pete Seeger says, "Bigger is not necessarily better." Now that Mariposa is getting more popular, Randy Ferris is thinking of enlarging it the other way, by extending it over a longer period of time. Next year's festival may go to five days. If the more popular performers are scheduled during the week, and those who traditionally draw a smaller (though no less enthusiastic) audience are scheduled for the weekend, then it may help to balance both the audience and the festival itself, and continue to give the individual ticket holder a chance to get up close enough during a workshop to talk with the performer, to ask questions, to watch the fingering on the guitar, to enjoy a workshop rather than just another daytime concert. Back in 1959, the First Newport Folk Festival wasn't much different from this year's festival at Mariposa. But it's grown into an almost unmanageable monster, too far from the beaches and still too close to the city. Certainly not all, but some of the answers to Newport's growth dilemma are right there 40 odd miles northwest of Toronto.

Two issues ago, columnist Mary Stafford queried the fact that Pete Seeger had not seemed to have written any ballads. A few days ago we received a note from Pete, asking us to show Mary the enclosed ballad, explaining that the reason he seldom writes ballads is an inability with the form. You can decide.

Editor

The following verses were written August 21, 1966, right after reading the direct statements of three young U. S. soldiers, who showed unusual bravery. The poetry is not as good as it should be; I hope the folk process will improve it. If the choice of melody seems not the best, some singers may want to try and find a better one.

P. Seeger

The Ballad of the Fort Hood Three

words by Peter Seeger

Tune traditional ("Peter Amberley")

Freely

Come all you free Am - er - i - cans, and list - en un - to me.

If you can spare five minutes in this twen - ti - eth Cen - tu - ry,

I'll sing to you a sto - ry true as you will plain - ly see,

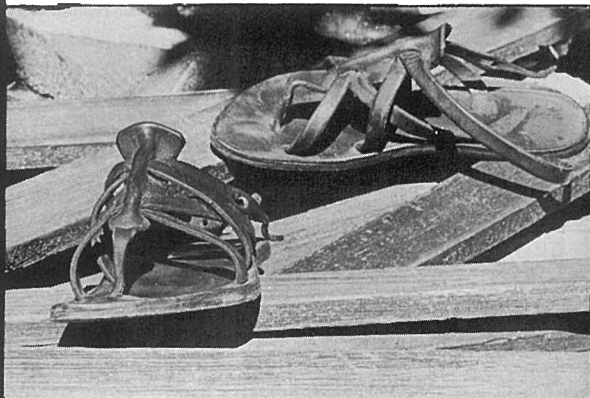
It's a - bout three U. S. sol - diers, they call the "Fort Hood Three."

2. First, Private Dennis Mora, he hails from New York town,
A good student in Spanish Harlem, and a student a while at Brown,
He cast his vote for Johnson in 1964,
But let me quote his own words on the subject of this war:
3. "I call this a war of aggression, the whole world knows it's so.
"We're supporting a dictator who holds Hitler his hero
"There is a war we ought to fight; it's the war on poverty.
"With jobs for all, no matter who, in this democracy."
4. Next, Private Jimmy Johnson, he comes from Harlem, too
He wanted to be a lawyer, but left college before he was through.
He had to bring his family income, worked as teller in a bank,
Now listen to his own words, and tell me what you think.
5. "I've spent a lot of time reading and discussing Vietnam
"The government's not been honest in telling us about Saigon
"Too long I followed blindly. I had to take a stand.
"The fight for freedom can be made right here in our own land."
6. Next, private David Samas, a Californian
His background, Lithuanian, also Italian
The policemen told his father something quite absurd
They'd arrange for him a discharge if he'd retract these words:
7. "We've been told in training that in Vietnam we must fight.
"And we may have to kill women and children, and that is quite all right.
"We say this war's illegal, immoral, and unjust.
"We're taking legal action, just the three of us.
8. "We'll report for duty, but we won't go overseas.
"We're prepared to face court martial, but we won't fight for Ky.
"We three have talked it over, our decision now is clear.
"We will not go to Vietnam, we'll fight for freedom here."
9. The army tried cajolery, and later on came threats
They were taken into custody, told jail was what they'd get.
At the moment that I'm singing, the story's far from through.
The next verses in the ballad may be partly up to you.
10. Now, if you don't believe me, you can read about it more
About the Fort Hood Three who have refused to fight this war.
We can help them set our country straight on the right track again.
When a man can hold his head with pride, and say, "I'm an American."

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(For further information, write the Fort Hood Three Defence Committee, 5 Beekman Street, 10th floor, New York, New York 10038. Telephone 212-227-8891.)

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COUNTRY DANCING

The Country Dance Society has announced the following dance programs scheduled for the next few weeks.

English Country & Morris & Sword Dancing will be held on Wednesdays, beginning September 14, 7:45 pm at the Cambridge YWCA.

A CDS Boosters Nite Square Dance will be held on Thursday night, September 22, at 3 Joy Street in Boston.

Beginners Square Dance Classes, a 10-week course, starts Wednesday, September 28, at the Boston Center for Adult Education, 5 Commonwealth Avenue, Boston.

An English Country Dance Party will be held on October 8, Saturday night, at the Cambridge YWCA.

A Halloween Square Dance with Ted Sannella calling will be held on Thursday night, October 27 at 3 Joy Street in Boston.

PAT WEBB AT ROOK

Pat Webb, seen by many in his appearances at the Philadelphia Folk Festival, The Beers Family Festival and folk clubs along the East Coast and Middle West, will make his first appearance in this area when he performs at the King's Rook in Ipswich on Friday and Saturday, September 16 and 17.

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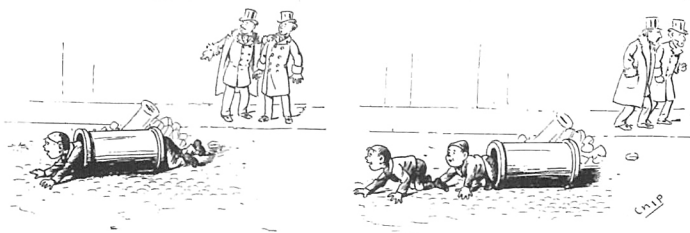
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FOLKMUSIC CAMP WEEKEND

The Pinewoods Folkmusic Club is planning a Folkmusic Weekend at Camp Freedman in Falls Village, Connecticut starting on Friday evening, October 21, and ending Sunday, October 23.

There will be workshops, discussions, concerts, songswaps, square & country dancing, hiking, boating, biking, bennis and archery. For additional information, write to Country Dance Society, 3 Joy Street, Boston, or Country Dance Society of America, 55 Christopher Street, New York City, N.Y. 10014

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

Cellar Door Washington, D. C.

September
 F 9 } Ian and Sylvia
 Sa 10 }
 Su 11 Hoot
 M 12 }
 thru } Ian & Sylvia
 Sa 17 }
 Su 18 Hoot
 M 19 }
 thru } Miriam Makeba
 Sa 24 }
 Su 25 Hoot
 M 26 }
 thru } Miriam Makeba
 W 28 }

Hickory House Lancaster, Penn.

F 9 }
 Sa 10 } J. S. Hayes
 Su 11 }
 F 16 }
 Sa 17 } Ken Kastle
 Su 18 }
 F 23 }
 Sa 24 } Chuck Aronson
 Su 25 }

Second Fret Philadelphia

September
 W 14 }
 thru } Tom Rush
 M 19 }
 W 21 }
 thru } Juan Serrano
 M 26 }
 Also, "Camp Films" each night

Gerde's

Sept. 12-25: Sandy & Jeannie

Tete a Tete

September Providence, Rhode Island

F 9 }
 Sa 10 } Curtis Rabey
 Su 11 Hoot
 M 12 closed
 Tu 13 }
 thru } open
 Th 15 }
 F 16 } Adele Assante
 Sa 17 }
 Su 18 Hoot
 M 19 closed
 Tu 20 }
 W 21 } Discussion
 Th 22 }

Patches' 15 Below

September (Timonium, Md.)

F 9 } Lorraine Nelson and
 Sa 10 } George Richardson
 Su 11 Hoot
 F 16 } Joe Martellaro plus
 Sa 17 } Casey Culver
 Su 18 Hoot
 F 23 } Charlotte Daniels & Pat Webb
 Sa 24 } plus Steve & Martha
 Su 25 Hoot

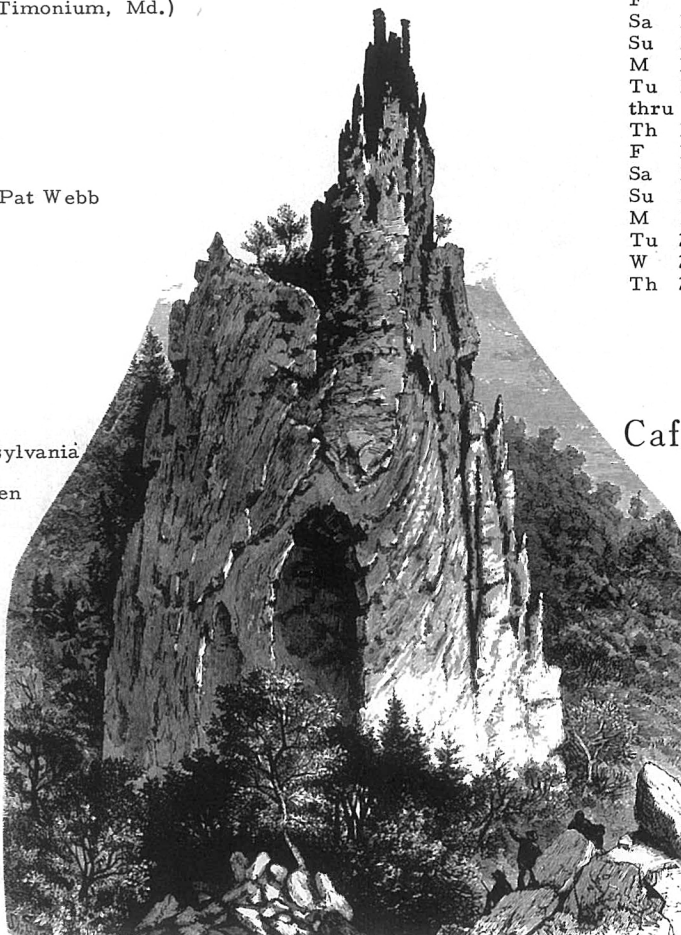
Main Point

September Bryn Mawr, Pennsylvania

Th 15 }
 F 16 } The Country Gentlemen
 Sa 17 } plus
 Su 18 } Mike Cooney
 Th 22 } Eric Andersen
 F 23 } plus The Munchkins
 Sa 24 } and
 Su 25 } Liz Hollibaugh

Cafe Lena saratoga springs, n. y.

F 9 }
 Sa 10 } Pat Webb
 Su 11 }
 F 16 }
 Sa 17 } Len Chandler
 F 23 }
 Sa 24 } Mike Cooney



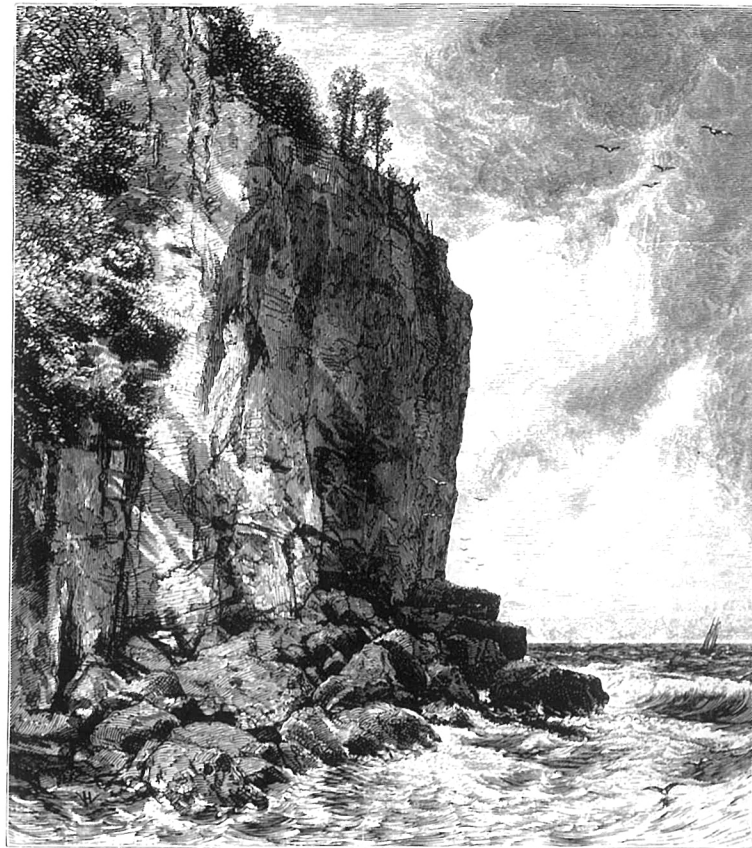
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Rose

September

F 9 Tempo Theatre presents:
Sa 10 one-act play & Steve Koretz
Su 11 closed
M 12 Latin Guitar Festival
Gil de Jesus
Tu 13 closed
W 14 Flamenco with Nino Antonio
Th 15 closed
F 16 Ken Martin & Suzanne
Sa 17 concert in pantomime &
singer Priscilla
Su 18 closed
M 19 Latin Guitar Festival
Gil de Jesus
Tu 20 closed
W 21 Flamenco night w/
Nino Antonio

King Arthurs

September

F 9 Sanda
Sa 10 Dan Gravas & others
Su 11 } closed
thru
Tu 13 }
W 14 Hoot w/ Dan Gravas
Th 15 closed
F 16 Larry Burgess
Sa 17 Dan Gravas
Su 18 } closed
thru
Tu 20 }
W 21 Hoot w/ Dan Gravas
Th 22 closed
F 23 Eliot Kenin
Sa 24 Dan Gravas
Su 25 } closed
thru
Tu 27 }
W 28 Hoot w/ Dan Gravas

King's Rook

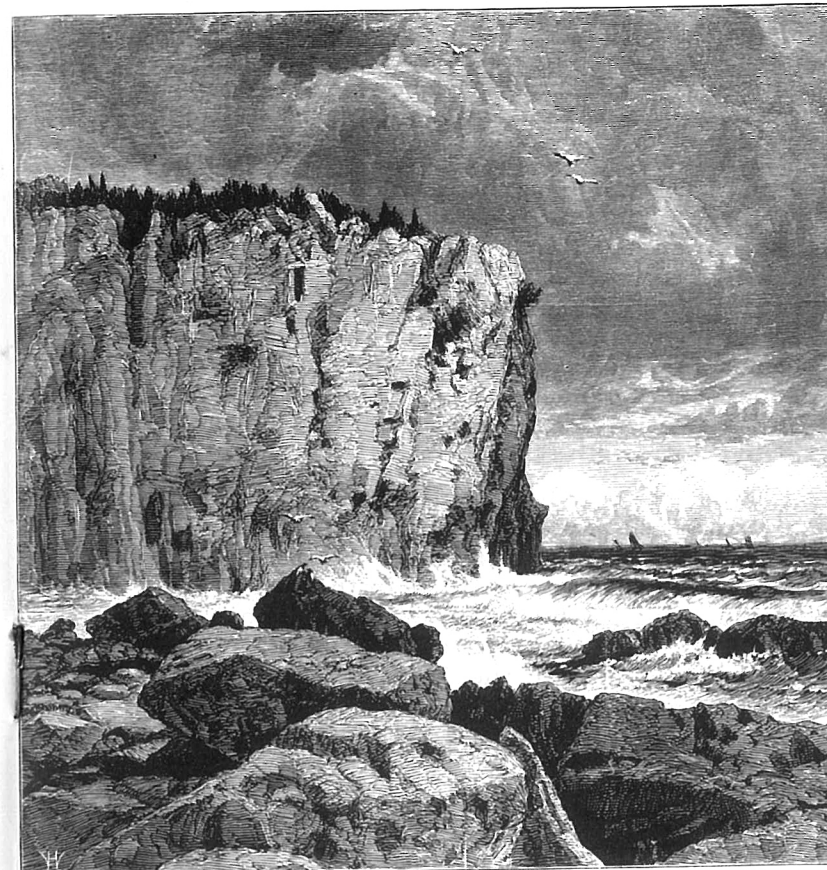
September 1-356-9754

F 9 } John Juliano
Sa 10 }
Su 11 Bill Staines
M 12 Free Hoot
Tu 13 A Go Go
W 14 John Juliano
Th 15 A Go Go
F 16 } Pat Webb
Sa 17 }
Su 18 } to be announced
M 19 }
Tu 20 Dancing
W 21 to be announced
Th 22 A Go Go
F 23 to be announced



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

F 9 Steve Koretz
Sa 10 Chris Smither
Su 11 Paula Larke
M 12 Leonda
Tu 13 John Braheney
W 14 Ray Pong
Th 15 Chris Smither
F 16 Steve Koretz
Sa 17 Chris Smither
Su 18 Paula Larke
M 19 Leonda
T 20 Bill Staines
W 21 Ray Pong
Th 22 Chris Smither
F 23
Sa 24 Steve Koretz
Su 25 Paula Larke
M 26 Leonda
Tu 27 John Braheney
W 28 Ray Pong



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Where It's At

September

F 9 The Ramrods/
Sa 10 The Orleans
Tu 13 } The Hallucinations
thru
Sa 17 }
M 19 } The Lost
thru
Th 22 }
F 23 } Bo Diddley
Sa 24 }

Club 47

September

F 9 Charles River Valley Boys
Sa 10 The Bacchanalians
Su 11 Hoot
M 12 Charles River Valley Boys
Tu 13 } Pat Sky
W 14 }
Th 15 } Junior Wells and
F 16 } Buddy Guy Trio
Sa 17 }
Su 18 Hoot
M 19 Charles River Valley Boys
Tu 20 } Arlo Guthrie
W 21 }
Th 22 } Judy Roderick
F 23 }
Sa 24 Mitch Greenhill & Jeff Gutcheon
Su 25 Hoot
M 26 Charles River Valley Boys
Tu 27 } John Hammond
W 28 }

Festivals

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Schwenksville, Pennsylvania

Sept. 16 - 19
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Unicoi State Park, Helen, Ga.



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The State University of New York at Buffalo will present the second Buffalo Folk Festival on October 7 & 8. The Friday night concert will feature Judy Collins, Doc Watson, and Patrick Sky. Saturday night will feature the Kweskin Jug Band, Tom Rush, and Arlo Guthrie. Saturday afternoon will find workshops scheduled on Country Blues, contemporary songs, and humor in folk music. For further information write Norton Union Ticket Office, Buffalo State University, Buffalo, New York.

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Broadside

THEY ALL PLAYED RAGTIME

By Rudi Blesh and Harriet Janis

Originally published in 1950.

Revised Edition with new material published by Oak Publications, 1966.

Reading this book has stimulated so many different thoughts in my head that I could spend pages on them and never get to the book. So, I think I'll just review the book and save the other thoughts for later articles.

Although the authors have obviously gathered their material and done their writing with tremendous love and a sense of personal excitement, little of this excitement comes through to the reader. This may be the only nearly complete history of ragtime music and its practitioners, but the casual reader who is not specifically interested in the history of American popular music, or who is not himself a ragtime enthusiast, may well find the effort not worth it.

Most of the book is concerned with chronologies of the many good ragtime composers including comments on their different styles. The prose often seems to be in the heavy style current during the ragtime years, (about 1895 to 1917), and the musical descriptions, although written for the layman contain many terms unfamiliar to one who hasn't studied music.

One last negative comment before I say something positive. Despite the fact that Rudi Blesh, who did most of the writing, obviously favors racial equality and spends many pages describing the personal dignity of Scott Joplin and other Negro composers, his constant references to the (choke) natural rhythm of the Negro, and his blithe pronouncements on the "needs" of the Negro make embarrassing reading.

At last a favorable comment. In the several introductory prefaces, preludes, etc., and in the section in which he deals with the murder of ragtime by commercial Tin Pan Alley interests, Rudi Blesh is speaking his own piece instead of writing historical narrative. These sections are indeed interesting and exciting. In addition, the wealth of source material; catalogues of songs, photos, lists of publications, and on and on of past and present rags and ragtime players make the book worth owning, if not reading for pleasure. But the one point the book makes that makes it worthwhile for me is this: The best of the creators of ragtime were serious composers who studied music. This doesn't mean

Reviews

they didn't enjoy their music or play around with it; just that they "knew from it" and were aware of their knowledge. If you're gonna create new music, Baby, you gotta learn it first.

Eliot Kenin



GREEN GRASS OF HOME

Rainbow Valley Boys and Sweetheart

Too few bluegrass albums have been produced lately. That makes this fine effort by a local Boston area group all the more welcome. Actually, although the instrumentation is strictly bluegrass, the material on this album tends more toward being a collection of Country & Western and folk songs in bluegrass arrangements. Nonetheless, the overall sound is bluegrass and is quite pleasant.

In some ways the Rainbow Valley Boys and Sweetheart diverge to some extent from what might be expected from a traditional bluegrass band. Although the band has the usual number of instruments, two of the instruments are guitars, there is no fiddle player in the band. (However, Herb Applin has joined the group on fiddle since this recording was made.) The voicing is unusual in a bluegrass band since it includes a female voice, that of Grace French, wife of banjo-player Bob French. It is indeed rare to find a competent woman vocalist in a bluegrass band.

Best song on the album is the title song, "Green Grass of Home." Side two is probably the better side. It includes several good vocals including "Rough and Rocky Road," "I Still Miss Someone," and the perennial favorite, "Wabash Cannonball." Also on this record: "Home Sweet Home" and "Feudin' Banjos." Louis Arsenault does some fine mandolin work throughout the album, but especially on "Feudin' Banjos."

To say that this record is the best bluegrass album that has come across this desk in the past two months would be an understatement. After all, it's the only one. Seriously though, it is pleasant bluegrass and as such is to be commended.

Bob Jones

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The Vermont Tuberculosis & Health Association will sponsor a series of four concerts this fall at the Burlington Memorial Auditorium. Leading off the Series on September 16 is Odetta and the Pozo Seco Singers. Scheduled to follow on October 6 is Bob Dylan, on October 20, Peter, Paul & Mary, and on November 5, Ian & Sylvia. Tickets and/or additional information can be obtained by writing the Vermont TB & Health Association, 187 College Street, Burlington, Vermont.

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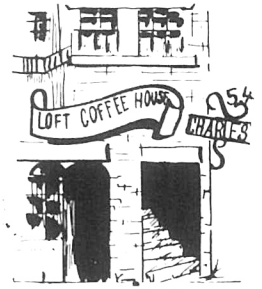
Compiled by Mike Cohen

Oak Publications

I spent five years as a counselor at summer camps, although I had never been a camper, and it was in that experience that I found my interest in folk music emerging into an interest which I could recognize. It was while casting about looking for additional songs for the campers to sing that I came across the book "Song Fest," which by far must be the workhorse of camping song leaders. This new compilation by Mike Cohen would have been more than welcome.

A quick perusal brought the discovery of a number of songs which we used to sing, "Deep Blue Sea," "Bill Groggin's Goat," "Haul Away Joe," "Dunderbeck," "The Cat Came Back," and many others. Even more gratifying is finding here a number of songs which I have heard or learned since my camping

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days and had noted what good songs they would have made for my now grown-up wards.

The camping season is well over for this year, but if any camp directors or counselors are peeking in at this issue, take my word for it, latch onto this one for the camp library, or keep it in your duffle bag for next season.

dave wilson

SANDY & CAROLINE PATON

Folk Legacy

EGO-30

Among the blessings which I count for myself is that I shall never be tempted to make a record. The world is safe, and I am too, for there is no problem in recognizing that I have no talent along those lines, and even I couldn't kid myself.

My good friends, Sandy and Caroline Paton must have had that problem to contend with, and considering the somewhat self-effacing notes and the catalogue number assigned to this record, it was a considerable problem regardless of the humor with which it was dismissed.

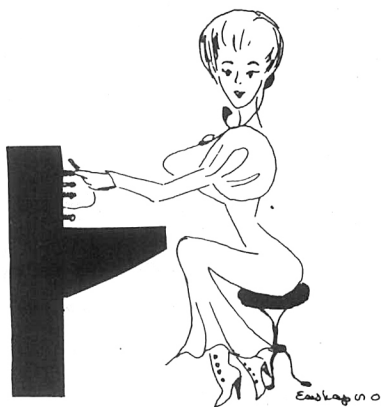
They let it bother them too much.

Granted, what they have produced is no chart busting candidate for a gold record but a simple, relatively unassuming representation of what they sound like when they sit on a parlor floor, or stand on stage, and sing their songs. Amazing, no augmented sounds, no thumping bass backgrounds, no double tracking, can this really be a "folk" record? Is this then a perfect record? No, I'm afraid not. To my ear, Sandy often somewhat self-conscious, especially when he sings alone, and it would seem to be that he compensates a bit by stressing his phrasing a little too much. Caroline too, it seems to me becomes

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Reviews

self-conscious at times and compensates in the opposite direction, by softening her voice, perhaps in the hope that she won't be overheard. This odd dichotomy works out very well when they are singing together. If this were enough to bother me, and it is not, it would be more than made up for by the material selected for the record.

From the first song, "Loving Hannah," a Ritchie family song learned of all places from Jeannie Robertson in Aberdeen through the last, "Now, My Friends, The Meeting Is Over," one gem of a song after another is displayed. If I were to give personal thanks, I would say thank you Sandy for "Foggy, Foggy Dew." Sandy sings here one of the few complete texts to the song that I have heard, and it makes a hell of a lot more sense than the fragments usually heard.

So, readers and Patons, be advised that here is a genuinely warm, comfortable recording at which no one, neither listener nor singer need blush. My limberjack dances well to many of the bands.

dave wilson

ON REVIEWS

A Policy Statement By The Editor

Increasing numbers of people have asked us if there is any policy governing our choice of what we review. I sincerely doubt that stating it once will diminish the inquiries, but perhaps many of you readers would like to know also.

This magazine attempts to review every book and record related to folk music which is sent to us for this purpose. Occasionally we will review other books or records which come into our hands.

We do not consider it fair to review items which are not sent to us, for if we did, those companies which are considerate enough to forward their new releases to us so that you may learn about them would not get the benefit to which we feel their effort and expense entitles them.

Once in a while we will review live performances, but the conditions under which we do so are several. First, we must have the space to do so. Next, the performance or appearance must have some aesthetic importance. Also, the performer must have some professional stature. These are not absolute standards, but are all considered.

We do not review performances by local performers for one major reason. That rea-

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son is that we consider the role of this magazine to be primarily supportive. We consider the coffeehouses and folk clubs to be the training ground for those performers who are serving an apprenticeship. To apply any consistent aesthetic criteria to their performances, would to our thinking be unfair. Once a performer is represented to the world as a professional, either on record or by appearances on the stage of a concert hall, or appearances on the stage of a club outside the local area, he has stepped out of the schoolroom and into the world of a professional, and not only asks but merits criticism, whether it be pro or con.

NAMES STUD 47 SCHEDULE

The last two weeks in September will see Patrick Sky, Junior Wells & The Buddy Guy Trio, Arlo Guthrie, Judy Roderick, John Hammond, and Sandy & Jeannie visiting the Club 47 in Cambridge for performances.

FOLKLORE DIRECTS KILLEM TOUR

Manny Greenhill's Folklore Productions will handle bookings for Louis Killem during his visit to the United States. Killem is a leader in the revival of traditional ballad clubs in Great Britain. Recently, he served on the staff of the Pinewoods Folkmusic Camp, held in Buzzards Bay, Mass., during the last week in August.

The Song Finder

Sorry for the absence but the column has been changing hands. Please don't make inquiries to Song Finder in letters involving other Broadside departments. By the time they are passed from department to department, we get them awfully late. Also, please don't ask us to send you sheet music, as it is beyond our abilities. Now, about your requests....

TO: SHARON WEINHOLD, Lincoln, R. I.
Words and music to Tom Paxton's "I Can't Help but Wonder Where I'm Bound" can be found in Tom Paxton's songbook and in Broadside Reprints Vol. 1.

TO: STEVEN KAP, Boston, Mass.
The song sung by Pete Seeger is a South African road song titled "Tshotsholosa." It was collected by Pete on a trip to Africa and the words, music and translation can be found in the Weavers' songbook, Travelin' with the Weavers.

TO: NANCY GLUCK, Boston, Mass.
Len Chandler's "Roll, Turn, Spin" can be found in N. Y. Broadside # 42.

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TO: ALEX GASH, Miami, Florida
The song that Leonda sang is titled "It Isn't Nice" by Malvina Reynolds and can be found in her songbook Little Boxes.

"Bad Girl" or "A Young Girl's Lament" is of unknown origin but can be found in Folk Songs of North America by Alan Lomax.

"She May Be Gone" is by Vince Martini and, as yet, unpublished.

TO: PAT PRATT, Waltham, Mass.
"It Was A Grand Hotel" by David Blue, formerly Dave Cohen, can be found on Jim and Jean's new album Changes, Verve Folkways Ft 3001. He has no songbook out.

TO: STEPHANIE COLE, Kingston, R. I.
The song sung by Pete Seeger that you are looking for is "I Come & Stand at Every Door" by Nazim Hikmet with the music adapted from "The Great Silkie". The words and music can be found in Boston BROADSIDE Vol. V, No. 2.

TO: DANIEL WHITTET, Wakefield, Mass.
Shel Silverstein's "Beans Taste Fine" can be heard on his album "Inside Folk Songs" Atlantic 8072. There is a limited supply of this album and may take a little searching.

Please address all mail for this column to:
The BROADSIDE
Song Finder
P. O. Box 65
Cambridge, Mass. 02139

SONGWRITERS' CONTEST

The announcement and rules of the Songwriters' Contest, a memorial to Richard Farina, which were scheduled for this issue have been temporarily postponed. The postponement is mostly due to an inability on the part of the editor of this magazine to firm up the rules and nail down the judges, not to mention establish the prizes. However, readers may be assured that full details will be printed in either the next issue or the one immediately after. Please be patient.

the veer city rider



by Peter Stampfel & Antonia

Anybody who puts down The Troggs or The Shondells is a dope. Crispian St. Peters is the Wide Diaper. Incidentally, I put down "Hanky Panky" until I listened to it closely — very fine lead guitar work.

I was gushing about "Mr. Dieingly Sad," "Sunny Afternoon" and "5-D" — I got hung on these records in June — July. On the current Billboard hot 100 "Sunny Afternoon" is 34 and "Mr. Dieingly Sad" is 54. "5-D" is not on the chart but made the top 30 although it was not played in most of the country. I only heard it on KFWB in Buffalo which when I hear it (10 pm and 6 or 7 am) is the best pop station I have ever heard. Hooray for dial freaking engineers!

Gotta get my hands on a typewriter. "Sunny Afternoon" does a thing that has long been a big personal hit — to combine old and new sound in which the old sound was fairly accurate. Most people playing older forms of music play them too cute or too simple, mostly because they never really listened to older forms. Listened CLOSELY! Most people should be locked in a room and made to listen to the Harry Smith Anthology for 6 months.

Charlie Patton
Charlie Poole
Make you quiver
Make you drool

In late 1961, when I was working at the Gaslight for a couple of months, I wore this old button that read "You Can't Lose Me, Charlie." It was for, I think, Sweet Caporel Cigarettes. I was a Charlie Poole freak then but I had never heard of Charlie Patton.

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MAGAZINE

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WRITE: P.O.B. 879

**Station 'F', Toronto 5, Ontario,
CANADA.**

All 3 of these records have great flips. The Kinks do "I'm Not Like Anybody Else" on at least 4 other groups with uncanny accuracy, especially the singing and guitar-playing of Ray & Dave Davies.

Wow! Saturday night in Greenwich Village! Truly an adventure for the brave and/or foolhardy. We've been listening to and experimenting with electric-type music, so we braved the weekend crowds to find some. We were amply rewarded at the Nite Owl cafe, which is currently featuring 2 of the more interesting new groups. One bunch is called THE LITTLE FLOWERS, and their sound is sort of old-timey and country blues with electric instrumentation. They write a lot of their own stuff, too. Happy sounding stuff — makes you feel good.

The other group is LOTHAR AND THE HAND PEOPLE. They're kind of electronic and experimental without ever losing sight of what good music is, which is a good trick. I guess they're based in rhythm & blues, though it's hard to say for sure (that's a compliment).

The whole business of filing music by category is pretty silly, anyway. Thank God everything good is just Music now, and all those damn labels have been outdated. It takes longer to categorize and trace back the new music ideas than it does to play or hear them, and it's a lot less fun. Next time somebody asks you "what kind of music is that?" tell them it's TASMANIAN PLAID or something.

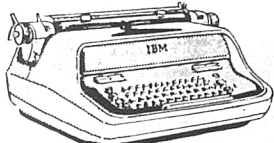
New York News & Notes

by Kathy Kaplan

Good news! Dave Freeman and Charlie Faurot are heading to Berea, Kentucky, to record the Coon Creek Girls. If all goes well, we can expect a County LP from them. I don't think I can ever say enough about the work Dave and his company are doing...

Donovan has been invited to sing before the royal family of Denmark...


About the greatest thing that's happened to radio in NY is WBAI, and the greatest thing to happen there (with the exception of "Country Music") is Bob Fass's "Radio Unnameable." It's on Sunday thru Thursday from about midnight to 3:30 a.m. or so. (Like everything else at WBAI, the hours are flexible.) There really aren't any words to describe exactly what goes on; you have to hear it yourself. But I must warn you, it's extremely habit-forming! I'm mentioning it here because a good part of it is folk music. There's also jazz, comedy, features like "fiction in the news," live guests, and pleas for money. The whole key to its greatness (besides Bob) is the fact that the station is entirely listener-sponsored. Which means anything goes. Wow. There have been more guests these last few weeks. There was Robbie Basho, guitarist, who also gave a concert at the Folklore Center. Long Gone Miles and Bernard Pearl made a return appearance. They're a unique combination in that Long Gone only sings and Bernard does all the playing and you'd never know. I believe that there was only one other bluesman who did not play. I think it was Lightnin' Hopkins' brother.



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Another highly interesting duo who appeared was Sandy & Jean (or Gene, I'm not sure, but it might have been the Darlings, as they mentioned Huntington, Vt.) Unusual blues and Country music. Country? I can't forget to mention the Star-Spangled String Band. The SSSB is undoubtedly familiar to listeners of "Country Music." Although they claimed to be a little out-of-practice, they sounded better than I've ever heard them. Their singing flows more easily. I'm still not sure who they all are or anything, but I do like them. I don't think Bob does. WBAI, "discontented, uninhibited, and poverty-stricken radio in NY," is at 99.5 FM...

Roger Sprung plays on a Kirk McGee album, but Kirk probably doesn't know it yet! Actually, Roger has been overdubbing current mono records to make them stereo. Roger's getting around a lot these days. He won the banjo competition at Asheville, N.C. He is also the subject of an article in "B.M.G.," which I'm told is the most widely read fret mag in the world. It makes a good point — "A performer who does not stimulate criticism is dead..."

From other parts:

Nashville: An awful version of "Sadie Brown" has been recorded by David Houston under the title of "My Little Lady."... Hank Snow announced plans to entertain U.S. troops in Viet Nam at Christmas time...

Galax: I thought I'd mention some of the winners in case anyone's interested. Band contest — 1st: Mountain Ramblers; 2nd: Ted Lundy & The Southern Mt. Boys; 3rd: Kyle Creed & The Camp Creed Boys; 4th: Kessinger; 5th: Fred Cockerham & The Virginia-North Carolina Ramblers. Fiddle: Otis Burris; Bluegrass banjo: Ted Lundy; Clawhammer banjo: China Poplin.



WHEN I'M GONE

words & music by Phil Ochs

There's no place in the world where I'll be-
long, when I'm gone, and I won't know the
right from the wrong when I'm gone And
you won't find me sing-in' on this song, when I'm gone
So I guess I'll have to do it while I'm
here.

2. And I won't feel the flowing of the time when I'm gone
All the pleasures of love will not be mine when I'm gone
My pen won't pour a lyric line when I'm gone
So I guess I'll have to do it while I'm here.
3. And I won't breathe the brandy air when I'm gone
And I can't even worry 'bout my cares when I'm gone
Won't be asked to do my share when I'm gone
So I guess I'll have to do it while I'm here.
4. And I won't be running from the rain when I'm gone
And I can't even suffer from the pain when I'm gone
There's nothing I can lose or I can gain when I'm gone
So I guess I'll have to do it while I'm here.
5. Won't see the golden of the sun when I'm gone
And the evenings and the mornings will be one when I'm gone
Can't be singing louder than the guns when I'm gone
So I guess I'll have to do it while I'm here.
6. All my days won't be dances of delight when I'm gone
And the sands will be shifting from my sight when I'm gone
Can't add my name into the fight when I'm gone
So I guess I'll have to do it while I'm here.
7. And I won't be laughing at the lies when I'm gone
And I can't question how or when or why when I'm gone
Can't live proud enough to die when I'm gone
So I guess I'll have to do it while I'm here.
8. Repeat first verse



LEI SACCHARIN DOUX - PRINTEMEMPS ???

Since everything that has to do with folk music seems to interest readers of BROADSIDE, I would like to submit this article taken from the pages of Le Magasin Sociologique, a French sociological magazine rarely seen in this country. I made the translation myself and in places it is a bit rough. The following is taken from C, No. 5, from an article entitled "Religious Manifestations in the United States," by Marcel Grenier, PhD.

"...But before considering the third ranking religion of the U. S., Catholicism, let us consider another sect which in four short years has achieved the rank of second. The members of this sect worship once a week en Masse and often several times a week alone. The weekly meetings usually take place on a Saturday night although this rule is not rigidly followed.

"These meetings usually take place in the home of a popular girl within a given area and couples from nearby come and can take part in other social functions before, after, and between acts of worship which require the complete attention of the worshipper. This observer attended several of these meetings. Before being admitted to each one I was questioned and forced to make protestations of faith in their divinity.

"I would now like to describe a meeting of this growing new sect called Peter, Paul and Maryism. At first this get together appeared to be no different than any other Saturday-night function in which secondary sexual manifestations were carried out on couches and elsewhere. These acts (in which I was forced to participate) took place to the tunes of Frank Sinatra (although Vic Damone, Peggy Lee, or Mel Torme are often used in substitution). However, when Peter, Paul and Mary records come on, all love-making is seen to stop and complete attention is given to such an extent that the worshipper is often found to be in a trance when the worship is over. Much of the liturgy is sung by the high priests alone; but, at given parts of the ceremony, the worshipper is obliged to join in on some of the hymns. Among these are "500 Miles," "Lemon Tree," and "Blowing in the Wind."

"Complete faith is required from the worshipper. Failure to be completely faithful meets with severe social sanctions and can lead to excommunication which consists of not being invited to any more get-togethers. At one meeting I attended, one newly initiated young man, after hearing Peter, Paul and Mary sing "Where Have All The Flowers Gone," was heard to say "I liked the Kingston

Trio version better." Without knowing it, this man had committed the gravest of heresies, and since he had compounded the insult of saying that PP&M had been imperfect by comparing them unfavorably with the most feared of heretical folk groups the sin was quite unforgivably and the boy was excommunicated without appeal.

"While members are allowed a wide selection of beliefs there are certain beliefs that they must all adhere to. These are:

1. Peter, Paul and Mary are the Greatest Folk group that exists and ever will exist, and any song that they have recorded can never be bettered.

2. That this group is the most truly authentic group around and any change that they have made in a song is a definite improvement over the original.

3. That their material and their singing has tremendous sociological significance and that they have no interest in making money but only in improving society.

In conclusion I can only say that this religion has shown no signs of waning and that no competing sect of any consequence has yet emerged."

I hope that this report is enlightening to those who have been puzzled by this sect and will help lead to an understanding of the movement.

Yours truly,
Sigmund Hyman
Hyde Park, Mass.



EDITOR'S EPILOGUE

Doubtless, with all the mail we have received of late complaining of the treatment that PP&M have suffered in these pages, we shall have another barrage of admonitions in our mailbox shortly. Please be advised that while certain individuals on this staff may be antagonistic to the music of PP&M, that antagonism is by no means a part of this magazine's policy.

To all of you who might be offended by the article above, we suggest that you substitute each of all of those "other" names which you personally feel might better fit the intensions of this academic document.

dear BROADSIDE



dear BROADSIDE:

I am a steady subscriber of Broadside. I enjoy the Reviews, the Folk News and the up-to-date information on where my favorite artists are appearing.

In your August 17 issue of Broadside under "Festivals and Concerts" you listed the Byrds to be appearing at John Terrell's Music Circus in New York.

I went to New York to see them and not only were they not appearing at this Music Circus but John Terrell's Music Circus is in Lambertville, New Jersey (John Terrell has an office in New York City at 1545 Broadway).

I am enclosing your article on New York Concerts and an article I found in the Sunday New York Times. Perhaps it would be wiser to refer to John Terrell's Music Circus as being in New Jersey in the future.


Sincerely,
Cathy Christe



dear BROADSIDE:

I often get quite uptight at the "folkies" who are tied down to their definition of "folk music." In this regard your issue of August 3 interested me.

First in his review of the Berkeley Folk Festival, Jack Rubin, when listing the performers failed to extend even the courtesy of identifying the participating rock 'n' roll group (or for that matter the Mexican Trio).



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Then he condemns the appearance of that group (The Jefferson Airplanes) not on the basis of the quality of their performance, but by the nature of their music. His statement, "marred only by the inclusion of a rock 'n' roll group... an unnecessary addition" indicates that absolutely no attempt was made to evaluate their merit.

Then we turn back to "The Freebies." Of those mentioned as folk acts appearing at Newport, I note that actually only one is folk by the strict definition. In fact this cartoon is eloquent testimony to the blurred line in definition.

Dylan isn't folk because he went electric too soon, yet the Lovin' Spoonful were well received by the Newport Folk audience. Howlin' Wolf and Chuck Berry are now folk as is Paul Butterfield, but the obviously blues-oriented Rolling Stones and Animals aren't. Now just where is the line?

Isn't it about time that the "folkies" start judging by the merit of the act, not by where in the music spectrum the act is classified.

Bob & Becky Keller
Keller Management
Chicago, Illinois

P. S. The Jefferson Airplanes are considered by most in the business, including several record companies, to be one of the finest R&R groups in the country.

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