

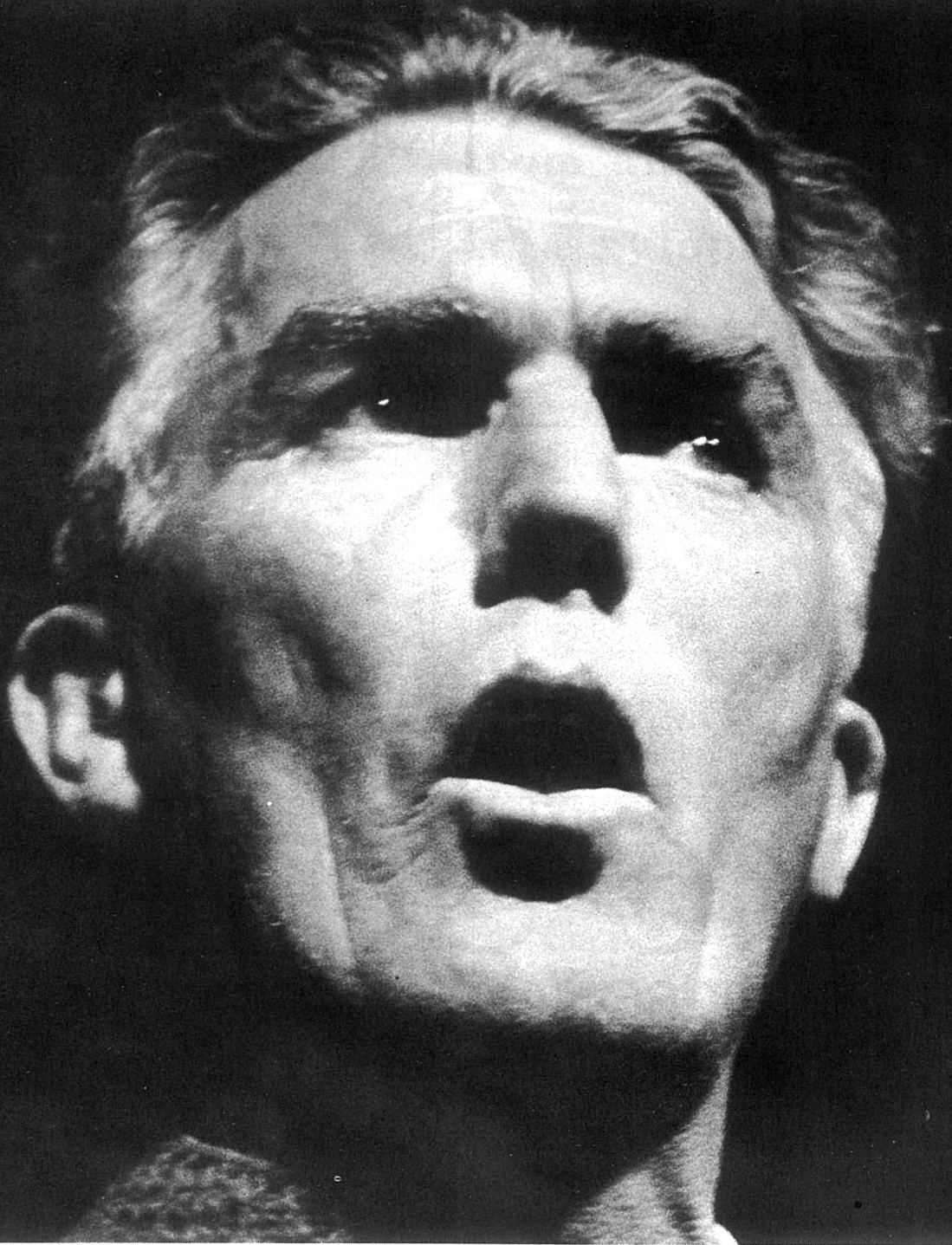
# THE BROADSIDE

Volume V, Number 17

Cambridge, Massachusetts

October 12, 1966

photo by Rick Sullo



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY-FIVE CENTS

(Advertisement)

- WHY  
ARE YOU  
LYING DOWN?

I'M  
WAITING  
TILL IT  
COMES OUT.

-WHAT?

THE NEXT  
ISSUE OF  
SING OUT!

- GOOD GRIEF!

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COME TO  
HE WHO WAITS.

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# THE BROADSIDE

Oct. 12, 1966

Vol. 5, No. 17

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English folklorist A. L. Lloyd once described County Galway, Ireland, as a land rich in folklore and little else. In this countryside of bog and stone in the parish of Carna, Joe Heaney was born in 1920. At the age of 19 he made his first major attempt at singing when he entered a talent contest at "Feis Ceoil." Gaelic is the spoken language in that area, although it is not taught in the schools.

Joe Heaney is blessed with a voice of great beauty and power. He has a seemingly bottomless reservoir of Gaelic songs, most of which he learned from his father. Joe Heaney is going to be appearing at various local coffeehouses until about the middle of October. He is one of the finest traditional singers alive today. Anyone who does not make it a point to hear Joe Heaney during the next couple of weeks is missing a rare and valuable opportunity.

--Bob Jones

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The Indian Students Association of Greater Boston will present a concert of Indian music featuring Mme. M. S. Subbulakshmi and a full complement of accompanying musicians. The program will include classical, semi-classical, devotional and folk songs from both North and South India. The one-night Boston premiere takes place October 13, 8:30 p.m., at Kresge Auditorium in Cambridge. Ticket information is available from Kresge Auditorium, UN 4-6900, Ext. 2910.

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**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

The date may be late, but I simply can't begin my column this season without mentioning The Beers Festival held in August. Aside from it being the most beautiful, relaxing festival I have ever attended, it offered the art of theatre in the form of a children's production of "Rumpelstiltskin", an honest-to-goodness old fashioned "Punch and Judy" show, and a colorful, skillful display of marionettes. Many thanks to the Trier and Armstrong families, and Jean Horton.

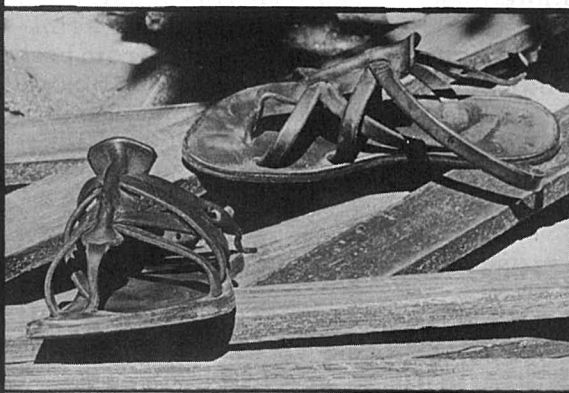
\*\*\*\*\*

Attention North Shore residents: a free brochure giving full details on plans for the North Shore Community Arts Foundation can be obtained by writing to Foundation, Box 62, Beverly, Mass., 01915. Construction plans are for a year-round, thousand seat theatre that will house a professional resident company from October through May. The new theatre, to be located in North Beverly, will also be available for community use.

\*\*\*\*\*

The Rose has reopened its doors with a series of plays scheduled on weekends. Opening night presented Tempo Theatre with Sally

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Ordway's "Free, Free, Free." The play is an interesting, almost comic take-off on man's lack of freedom from self. The characters think they are free beings, think they have found the answers, but are locked within their own escapes.

The set was simple and well done; the acting was the worst I've seen yet. Better days must be coming for Tempo Theatre.

\*\*\*\*\*

The Magic Carpet Players, travelling children's theatre, has a new addition to their repertoire, "The Princess and The Pea." Based on the fairy tale, it's an original, musical version written by Director Harvey Brock. A rough rehearsal convinced me of its appeal to the younger set; the actors are hams, the songs are catchy, the script is funny. The polished production will be reviewed at a later date.

\*\*\*\*\*

Next issue: a review of Bill Giles' musical review at the Rose.

**Bits and Pieces**

FOLKWAYS and Scholastic Magazines have signed a new agreement under which SM will distribute the former's catalogue and manufacture new records for the label\*\*\*CARAVAN THEATRE will be back in Boston coffeehouses this year with a production called "Celebration of Life"\*\*\*ALAN ARKIN has signed with Columbia Records\*\*\*JUDY COLLINS flew to England to cut a new record. JOSHUA RIFKIN, of Baroque Beatles fame, will arrange and direct Judy's Record\*\*\*A new WEAVER'S SONG BOOK is being published by Harper Row Co.\*\*\*FOLK NOTES, Scottish folk magazine, will resume publication this fall\*\*\*LEONDA recently taped for Canada's "Let's Sing Out" TV show with TOM PAXTON and THE GREENBRIAR BOYS\*\*\*THE JEFFERSON AIRPLANE has been released on an RCA lp\*\*\*Also signed by RCA are JESSE COLIN YOUNG & THE YOUNGBLOODS\*\*\*ED FREEMAN has moved to NYC\*\*\*BARBARA DANE is visiting Cuba\*\*\*

# KNEE-DEEP IN BLUEGRASS

by Bob Jones



By this time, the Roanoke Festival has been pretty well discussed. In addition to the two articles in the last issue of BROADSIDE, I discussed the Festival fairly completely with host Bob French on his Sunday night Bluegrass Spectacular (WHIL-FM) two Sundays ago. One last parting shot, however, which I forgot to mention last issue: Jim Buchanan has rejoined Jim and Jesse, replacing fiddler Jim Brock. By the way, Fred Pike will be in town in the near future. Keep your eye on the coffee house listings.

In this issue, you've been promised a brief history and discussion of Jim and Jesse and their Virginia Boys. Here it is. The rest of their name is McReynolds. They come from the farm country around Coeburn, Virginia, but both now live in Gallatin, Tennessee. From that point, the brothers and their band travel almost one hundred thousand miles every year in their bus. It is interesting to note that the McReynolds brothers are married to a pair of sisters.

Billed at first as Jesse and James, the McReynolds brothers got their first important professional job on WNVA (Norton, Va.) after winning a talent contest. They picked up their country music naturally, in the true folk tradition. Many of their relatives played and sang the traditional country music of the South. The McReynolds brothers have a grandfather who was a famous fiddler and who recorded for Victor many years ago. As might be expected, the boys started singing together at an early age. They started performing around 1950 and since then they have sung and written many songs together. Their biggest hit has been "Cotton Mill Man."

Many people believe that Jim and Jesse are the finest group in bluegrass. Jesse is an excellent mandolin player in any style, and is by far the best at his own unique "cross-picking" style. Their smooth duet singing has delighted audiences all over the country. Currently playing with the brothers are (in addition to the fiddler mentioned above) banjo player Bobby Thompson and bass player Dickie Malden. They are a fine band with a solid country sound.



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## LOFT GOES TRADITIONAL

Jim Pope, manager of the Loft coffee-house on Charles Street, announced last week that a major shift in their entertainment policy would take place immediately. Decrying the lack of rooms which were presenting real folk music to the public, Jim announced that Joe Heaney, Charles O'Hegarty, and Lou Killem would be only a few of the traditional performers who would be presented in the coming weeks by the Loft.





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# the veer city rider



by Peter Stampfel & Antonia

Rain rain rain. That's all it's done for about 5 days now. We're sitting in our slum, burning incense so there will be some smell besides Wet Dog. We have no dog, but all slums smell of Wet Dog when it gets damp.

A sign on the back of my notebook flashes before my eyes.

**DON'T JUST STAND THERE — NOVA!**

And I sit down to write this column.

I want to pass something exciting along. So I will tell you about the Raves.

The Raves are a bunch of electric musicians. Their number varies — right now, I think there's 4 of 'em. They're playing at the Cafe Wha in N. Y. now. Hard core of the group are Mike & Dave Rave (that's what they're called), 2 brothers. Mike is lead singer who doubles on drums, and Dave is lead guitarist. These two also balance each other, and the music. The music! They can really get you jumping up and down and yelling. They COMMUNICATE. And the teeny-boppers love them. Their scope is partly in their lack of pretension: they know

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they're making good music and they don't have to come on. What a refreshing thing to see and hear.

The Wet Dog smell is almost gone. Just the mention of people like the Raves helps to clear the air. Frankincense burned on charcoal helps too. Also Van Van oil with John the Conqueror root. (We've been patronizing the Spanish botanicas in the neighborhood.)

Actually, we need all the good bives we can get. We're in the difficult process of forming an electric-type group ourselves. Peter Stampfel is now an electric bass player (announcement). And the SWAMP LILIES are struggling toward formation & birth. We have the services of FREDDY, an ace rhythm guitarist, to help us along. And this week may bring in our drummer — and then we're OFF TO THE RACES!

Hey — listen to David Blue's album. It must be released by now. One of the most interesting songwriters on earth, I guess.

What'll I say to finish this 1/2? Oh yes.

**\*\*LISTEN TO THE YARDBIRDS.\*\***

\*\*\*\*\*

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"Haven't those damn maniacs shut up yet? They've been playing for 3 days."

"3 days? I thought it was 5."

"What the hell's happened to the radio?"

(WMCA just played the Marcel's "Blue Moon" — 1961 and the Tokens' "Lion Sleeps Tonight" — 1962. Dates hahaha dates —)

We're working on a bigger article on **LOTHAR & THE HAND PEOPLE**.

"Dates?"

"I want to know what the hell happened to Wednesday & Thursday."

"How should I know? All of a sudden this light flashed and a big jet flew over real low and 2 helicopters and Riley Puckett in a bi-plane."

"All the clocks are telling different times."

"And the smell — sort of a reek of — burnt metal."

**"2 WEEKS AGO I COULDN'T SPEL BLUE DINOSARE & NOW I ARE ONE"**

Philly Dawg Subtrafuge

— finally this Puce Zeppelin on its way to a custom blimp festival in Wildwood, New Jersey. Then lightning & thunder —

Rain rain rain. That's all it's done for about 5 days now.



# THINK-IN ed freeman

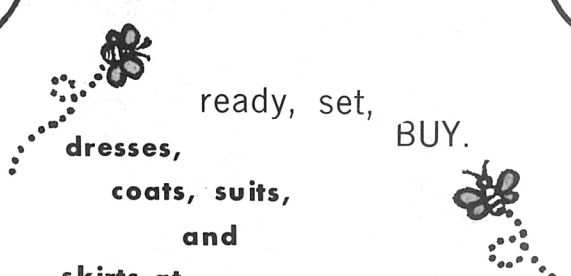
The most striking aspect of the Beatles' collective and individual personalities is the feeling of honesty, openness, and yet at the same time, the almost child-like naivety with which they approach themselves, their music, and the necessarily bizarre world that surrounds them. Another way to say the same thing would be that they are incredibly hip without fully realizing what hipness is.

The Beatles seem to feel rather than think, form ideas instead of gathering facts. I have never met four people so totally unencumbered by knowledge. They "know" almost nothing, about business, names, dates, places, what they are doing, what direction they are going in. They have no formulated philosophy, no grandiose concept of history and their role in it; when they talk about the Beatles, it is almost as if they are talking about people other than themselves.

They have the ability to float with the tide, exercising almost no control over any part of their personal lives except their music, in which they are totally involved.

Such complete un-up-tightness goes hand in hand with their honesty and openness. They were as honest and open towards the other people on the tour as anyone asked that they be; they repeatedly went out of their way to establish contact with us. More often than not, they ran into the walls of the cage that fame imposes on them; both the Beatles and the others had a hard time transcending the Beatle name.

Their openness was often the only common ground for communication; I have the impression after three weeks of talking, observing, and living with them that it is also that quality that is responsible for a major portion of their music. Instead of "making" their music, or forcing it out of themselves, as it were, they have opened themselves to the infinite music inside themselves; instead of creating, or "re-creating," with their minds, they "exude" with their feelings or higher selves. (And, fittingly, the openness seems to happen without their awareness; it is un-self-conscious "letting go.") Their music is not "figured out;" it is a product of their being entirely natural. So is everything else in their lives, or so it seems. Their feelings towards morality, legality, fame, money, living and dying are all completely free feelings, feelings that have not been bogged down by conventionality and knowledge.



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The Beatles have an important message for the believer in computers. They are demonstrating the validity of aspects of human mind far more important than its logical abilities; for their music does not depend on logic — it comes directly from higher up.

Kahlil Gibran wrote, "Work is love made visible" — true for the Beatles. Their feelings for each other and their somewhat frustrated efforts to establish meaningful contact with the outside world are a demonstration of their love, and their music is certainly a manifestation of it.



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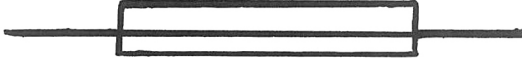
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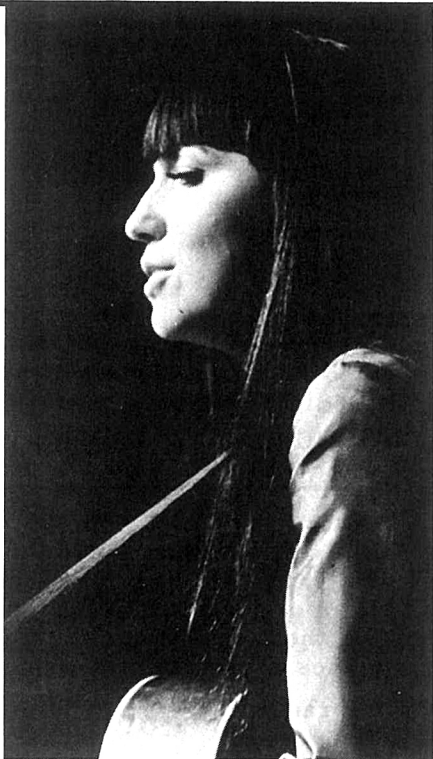
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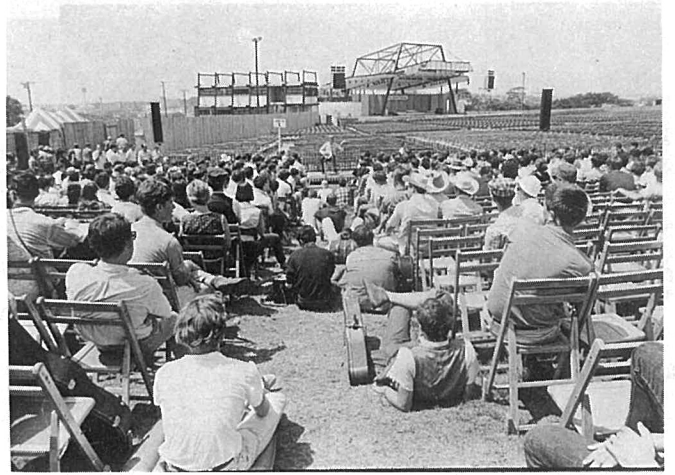
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## FESTIVAL PHOTOS AT SEVENTH CIRCLE

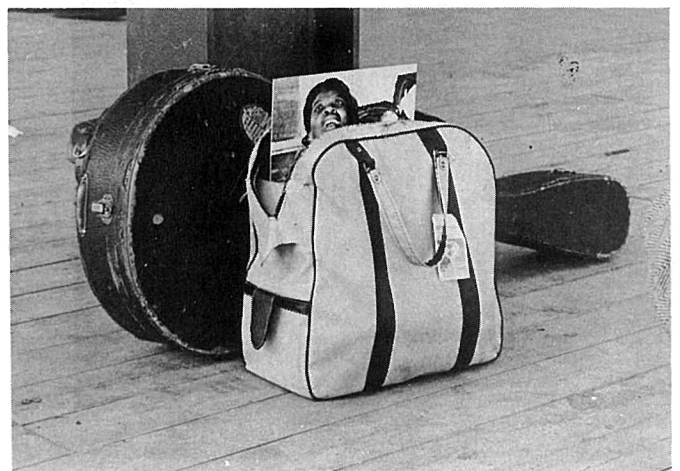
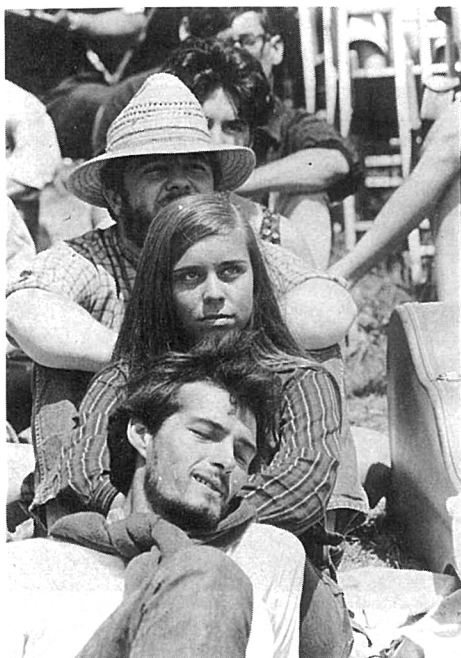
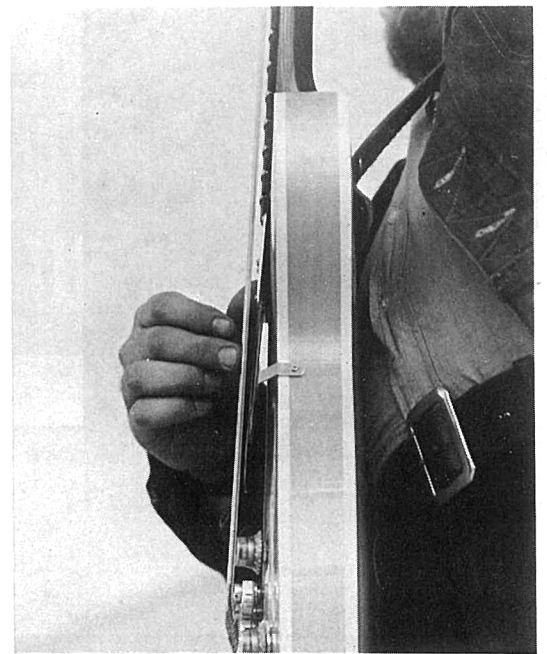
The walls of the Seventh Circle were adorned with folk festival photos as the Circle reopened last week for its second season of operation. Photographers featured were Dick Garfield, Rick Sullo, Chris Murray, Julie Snow, Kim Whithead, Mary Stafford, and Rick Stafford.

The exhibition will continue for several weeks.

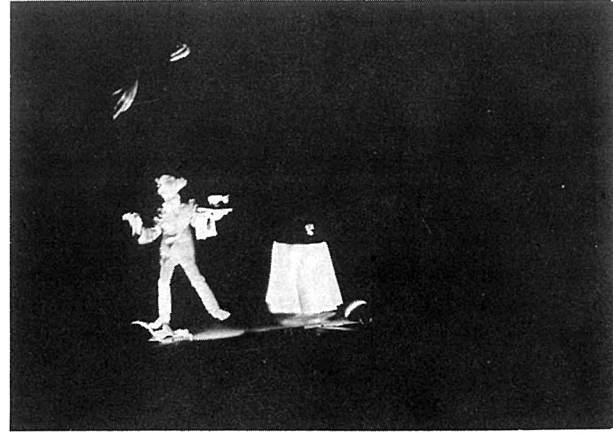


## **NEWPORT 66** by Rick Sullo

The biggest and oldest of the festivals, and musically the most encompassing.



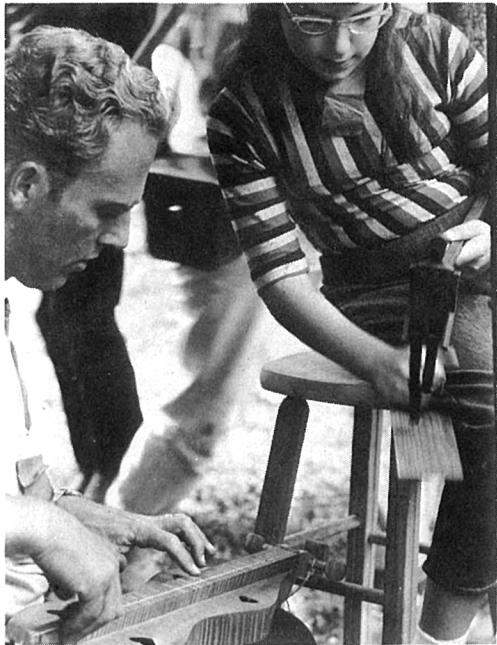




## FOX HOLLOW 1966

by Chris Murray

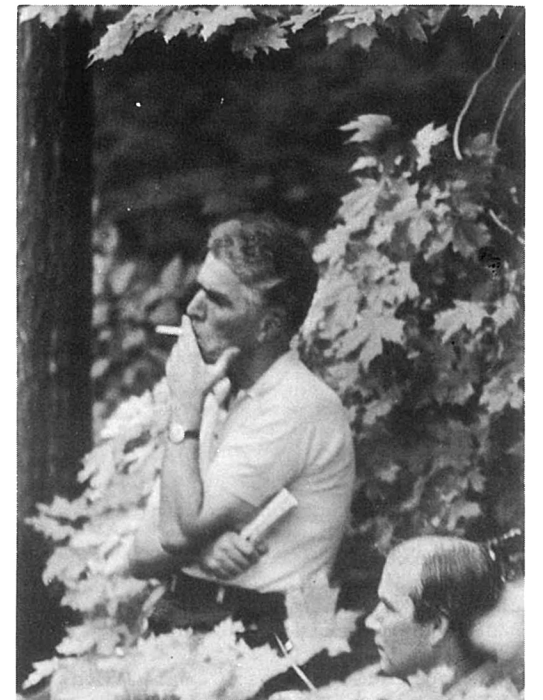
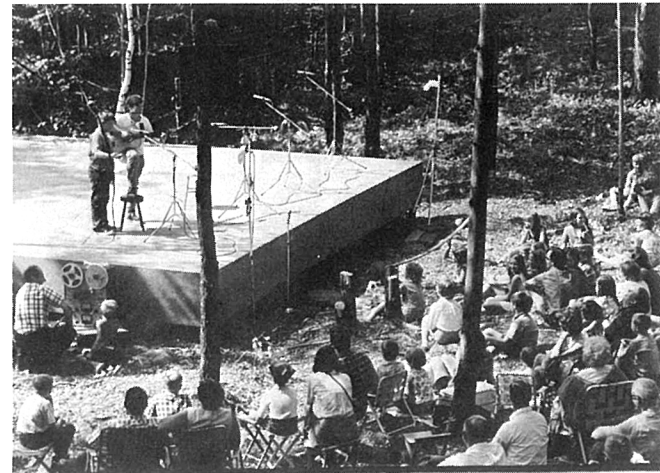
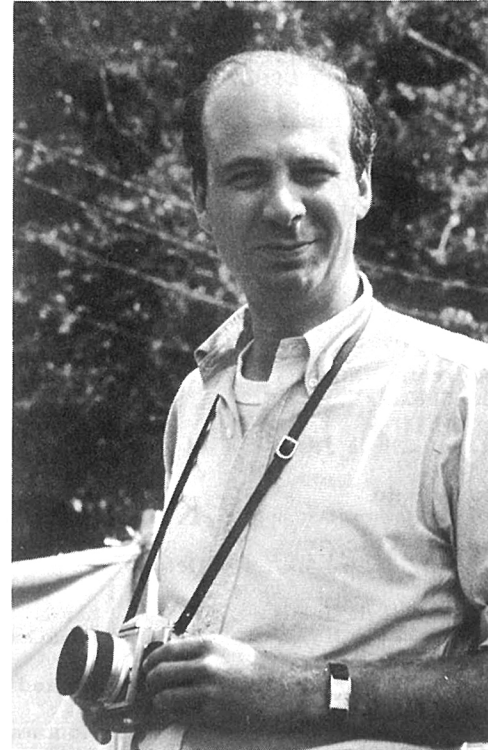
Where the family and the kids reigned supreme, and the food concessions operated on a break even basis.



## PHILADELPHIA 1966

by Julie Snow

Not the youngest, not the oldest, but certainly one of the healthiest, in a brand new home.





Massachusetts Area

Y - Not Worcester, Mass.

October		
F	7	Charles River Valley Boys
Sa	8	Mitch Greenhill
Su	9	Bob Herquist
M	10	Hoot
Tu	11	Closed
thru		
Th	13	Closed
F	14	
Sa	15	Rev. Gary Davis
Su	16	Jaime Brockett & Norm Schell
M	17	Closed
thru		
Th	20	Closed
F	21	
Sa	22	Bill Staines
Su	23	Tony Rubino
M	24	Hoot

King's Rook

October 1-356-9754		
F	7	Go-Go dancing to 2 bands
Sa	8	Go-Go dancing to 2 different bands
Su	9	Folk music
M	10	Free Hoot
Tu	11	Go-Go dancing to 2 bands
W	12	Folk music
Th	13	Poetry & readings
F	14	Go-Go dancing to 2 bands
Sa	15	Go-Go dancing to 2 different bands
Su	16	Folk music
M	17	Free Hoot
Tu	18	Go-Go dancing to 2 bands
W	19	Folk music
Th	20	Poetry & readings
F	21	Go-Go dancing to 2 bands
Sa	22	Go-Go dancing to 2 different bands
Su	23	Folk music
M	24	Free Hoot
Tu	25	Go-Go dancing to 2 bands
W	26	Folk music

Loft

October		
F	7	Gil de Jesus & friends - Spanish, Portuguese, & classical guitar
Sa	8	
Su	9	Hootenanny, no cover, no minimum
M	10	Jack McGann & Pinky
Tu	11	Bob Jones
W	12	Joe Heaney also, Bruce Chambers
Th	13	
F	14	Joe Heaney also, Bruce Chambers
Sa	15	
Su	16	Hootenanny, no cover, no minimum
M	17	Jack McGann & Pinky
Tu	18	Jack McGann & Pinky
W	19	Bob Jones
Th	20	Auditions & Tryouts w/ Bob Jones
F	21	Flamenco Fiesta
Sa	22	
Su	23	Hootenanny, no cover, no minimum
M	24	Jack McGann & Pinky
Tu	25	
W	26	Bob Jones

Rose

October		
F	7	Tempo Theater presents "Object of Love" plus, The Seekels
Sa	8	
Su	9	Closed
M	10	Latin Guitar Fest. w/ Gil de Jesus
Tu	11	Closed
W	12	Flamenco w/ Nino Antonio
Th	13	Closed
F	14	One-act play, plus Guest Singer
Sa	15	Arlene Fryberg
Su	16	Closed
M	17	Latin Guitar Fest. w/ Gil de Jesus
Tu	18	Closed
W	19	Flamenco w/ Nino Antonio
Th	20	Closed
F	21	One-act play which takes place in a bath-tub
Sa	22	Closed
Su	23	
M	24	Latin Guitar Fest. w/ Gil de Jesus
Tu	25	Closed
W	26	Flamenco w/ Nino Antonio

The Sword and the Stone

October		
S	8	Dan Gravas
Su	9	Closed
M	10	Hoot and Auditions with Dan Gravas
Tu	11	Bill Staines
W	12	Indirect Approach 3
Th	13	Steve Koretz
F	14	Sanda
Sa	15	Sian Marché
Su	16	Closed
M	17	Hoot and Auditions w/ Dan Gravas
Tu	18	Paula Larke
W	19	Sanda
Th	20	John McQuade
F	21	Sian Marché
Sa	22	John Brahaney
Su	23	Closed
M	24	Hoot and Auditions w/ Dan Gravas
Tu	25	Jamie Brockett
W	26	

Club 47

October		
F	7	Joe Heaney & Lou Killem
Sa	8	Fred Pike & The Twin River Boys
Su	9	Contemporary Music
M	10	Mike Seeger
Tu	11	Mike Seeger
W	12	Rev. Gary Davis
Th	13	Rev. Gary Davis
F	14	Gutcheon & Greenhill
Sa	15	Happy & Artie Traum
Su	16	Happy & Artie Traum
M	17	Spider John Koerner
Tu	18	Spider John Koerner
W	19	Gutcheon & Greenhill
Th	20	Jim & Jean
F	21	Jim & Jean
Sa	22	Dudley Laufman & N.E. Contra Dancers
Su	23	Hoot
M	24	Charles River Valley Boys
Tu	25	Skip James
W	26	Skip James

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

October 227-3524		
F	7	Chris Smither
Sa	8	Steve Koretz
Su	9	Paula Larke
M	10	Leonda
Tu	11	John Brahaney
W	12	Chris Smither
Th	13	Bill Gleason and John Gravelin
F	14	Steve Koretz
Sa	15	Chris Smither
Su	16	Sanda
M	17	Leonda
Tu	18	Bill Staines
W	19	Chris Smither
Th	20	Bill Gleason and John Gravelin
F	21	Steve Koretz
Sa	22	Chris Smither
Su	23	Paula Larke
M	24	Leonda
Tu	25	John Brahaney
W	26	Chris Smither

King Arthurs

October		
F	7	Sanda
Sa	8	Dan Gravas
Su	9	Closed
M	10	
Tu	11	Closed
W	12	
Th	13	Hoot and Auditions w/ Dan Gravas
F	14	Closed
Sa	15	John McQuade; plus The Villagers, Guest Set
Su	16	The Villagers
M	17	Closed
Tu	18	
W	19	Hoot and Auditions w/ Dan Gravas
Th	20	Open
F	21	John Brahaney
Sa	22	John Brahaney
Su	23	Closed
M	24	
Tu	25	Closed
W	26	

The Parable

October Quincy		
F	7	Malcolm and the Greaves
Sa	8	
F	14	Manteau Singers
Sa	15	
Su	16	Teen Night, 7-9 pm, Dick & Karen
F	21	Dick & Karen
Sa	22	
Su	23	Teen Night, 7-9 pm Dick & Karen



Out of State

Second Fret Philadelphia

October		
W	5	Tom Paxton
thru		
M	17	Tom Paxton
W	19	
thru		"Spider" John Koerner
M	31	

The Gilded Cage Philadelphia

October		
F	7	Esther Halpern
Sa	8	
Su	9	Closed
M	10	Movies
Tu	11	
W	12	Closed
Th	13	
F	14	Esther Halpern
Sa	15	
Su	16	Closed
M	17	Movies
Tu	18	
W	19	Closed
Th	20	
F	21	Esther Halpern
Sa	22	
Su	23	Closed
M	24	Movies
Tu	25	

2nd of Autumn Philadelphia

October		
F	7	Sheri and Shayne Thunder
Sa	8	
F	14	The Brothers of the Spirit
Sa	15	
F	21	Bob Patterson and Terri Shore
Sa	22	

Cafe Lena

Saratoga Springs, N. Y.

October		
F	7	Sandy & Jeanie Darlington
Sa	8	
F	14	Des & Juliette Rainey
Sa	15	

Tete a Tete

Providence, Rhode Island

October		
F	7	Himalayan Mt. Boys
Sa	8	
Su	9	Hoot
M	10	Closed
Tu	11	Folk Lab w/ Big Mama & Ray Salk
W	12	
Th	13	Paul Gerimia
F	14	
Sa	15	Hoot
Su	16	
M	17	Closed
Tu	18	Folk Lab w/ Big Mama & Ray Salk
W	19	
Th	20	Lynne Kushner
F	21	
Sa	22	Hoot
Su	23	
M	24	Closed
Tu	25	Folk Lab w/ Big Mama & Ray Salk
W	26	



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October		
Th	6	Len Chandler, Patchett & Tarses (comedy team)
thru		
Su	9	Len Chandler, Johnny O'Dea
Th	13	
thru		Doc Watson
Su	16	
Th	20	John Kilby Snow & Pat Webb
thru		
Su	23	Pat Webb
thru		

Sword and Stone

Oklahoma City, Oklahoma

October		
F	7	Baxter Taylor
Sa	8	
Su	9	Closed
thru		
Th	13	Joe VanRiper
F	14	
Sa	15	Closed
Su	16	
thru		Mance Lipscomb
W	19	
Th	20	Mance Lipscomb
thru		
Sa	22	Mance Lipscomb
thru		

Canto II

North Kingstown, R. I.

October		
F	7	The new sound of Gifford (Eric) Pinch
Sa	8	
F	14	Bill Madison and Jim Remington
Sa	15	

Concerts

Local Concerts

Oct. 7	Tom Rush Symphony Hall, 8:30 pm
Oct. 14	Mamas & Papas Commonwealth Armory, 8:30 pm
Oct. 19	Kingston Trio Back Bay Theater, 8:00 pm
Oct. 20	Righteous Brothers Back Bay Theater, 8:00 pm

# Broadside

PHILADELPHIA FOLK FESTIVAL  
September 10-12  
Schwensville, Pa.

The Philadelphia Folk Festival was in a new location this year, the Spring Mountain Ski Resort in Schwensville, Pa., farther than ever from Philadelphia. But once you had followed all the red arrows to it and walked the mile from the parking lot to the grounds, you found one of the best of the Philadelphia Folk Song Society's festivals yet.

The evening concerts were all marked by the variety, from the most traditional to the most modern, that is prevalent at the big festivals. Highlights of the Friday night concert included the warmth of Bonnie Dobson's singing, the great vitality of the Pennywhistlers, Sandy and Jeannie Darlington's charm (especially in Sandy's singing of "I'm a Boy" by Peter Townsend of the Who), and the fantastic Babatunde Olatungi and his African troupe of singers, dancers and drummers.

As usual the Saturday night concert drew the largest crowd of the week-end to the festival. Some of the Saturday night highlights

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were Doc Watson and Bill Monroe singing together; the warm reception to the Mitchell Trio's satirical material, especially the "I Was Not a Nazi Polka;" and, what was undoubtedly the greatest reception of the week-end, Judy Collins' neverending ovation which went on for about twenty minutes.

Sunday night could be called "the night in which it seemed everybody was plugging in." Joining previous plugged-in people like Judy Roderick and Buddy Moss were Len Chandler, Patrick Sky, Tom Rush, Junior Wells and the Buddy Guy Trio, and Jesse Colin Young and the Youngbloods. The surprise of the evening was Steve Gillette, a singer-songwriter of songs like "Darcy Farrow" and "Molly and Tenbrooks" who came to the festival as a virtual unknown.

Daytime at the fest was somewhat more relaxed than at Newport since cross-scheduling was at a minimum. As a result the workshops were generally excellent. Some of the highlights were Mrs. Woody Guthrie at the "Symposium on Today's Singers" defending Bob Dylan against Tom Paxton who called some of the recent output of Dylan and Phil Ochs "trash," and then apologizing at the Ballad Session for the strength of his terms, Arlo Guthrie at the Ballad Session, the whole String Band Workshop, the outline of the history of the Library of Congress' folk music collection, and Pat Sky bug-eyed over a 1932 Rolls Royce station wagon.

Perhaps the greatest success of the Fifth Philadelphia Folk Festival lies in the effective fusion of the traditional and the modern, in the way that so many people rediscover the roots of today's "new" music. It is people like Grant Rogers, Skip James, the Beers Family and many others who show us just where the tradition is and where the foundation of future music lies.

Mike Esterson



# Reviews

## LIGHTFOOT

Gordon Lightfoot

United Artists UAL 3487

Here is Gordon Lightfoot's first album, and it is a fair sample of his talent. Eleven of the fourteen songs are his; of these, nine were new to me. Lightfoot certainly has a knack for writing "folk songs." Most of them are unassuming, melodious, and easily understood. "Long River," "Steel Rail Blues" and "Peaceful Waters" ooze the simplistic spirit of the frontier, and in this style Lightfoot is at his best. When he waxes more literary, he falters. In "The Way I Feel," he says he feels like a robin whose babes have flown and restates the feeling as a tall oak tree whose arms shelter the robin. But these feelings are not the same, and they undercut his attempts to describe the feelings of losing a lover.

"Early Morning Rain" is here, and is done definitively. I do not care for "(That's What You Get) For Lovin' Me." The cruelty of its arrogant egotism is thoroughly repugnant, and I was disappointed to find out Lightfoot

had written it. I was willing (and eager) to overlook it as unrepresentative of him until I heard "I'm Not Sayin'," in which if the girl loves him like (as) she should, he will not be sorry for the things that he might say that would make her cry; he won't care if she loves him; he won't be there if she needs or wants him, but he won't deny her or mistreat her; and, if she let's him have his way, he will try to be true. Well, the honesty is admirable at least; the self-centered lack of compassion, not in the least.

The three non-Lightfoot songs are tributes to their composers and/or ideas; and consequently his interpretation of "Changes," for example, adds nothing to the song (which is not that profound or subtle anyway). Overall, the high level of performance and the general quality of the songs combine to make this an album of light, pleasant listening. And, as a bonus, there is John Court's extensive and puerile pretention on the back cover.

Ralph Earle



## TALKING WOODY GUTHRIE

Jack Elliott

Delmark DL-801

When Jack Elliott first gained fame among folk music audiences in this country, it was as a singing reproduction of Woody Guthrie. Since then, people have discovered that Jack has many other talents as well. Nonetheless, and despite his hilarious dialect imitations (for example, "I Belong To Glasgow") or his recording of such songs as "Guabi Guabi," it is still as a sort of surrogate Woody Guthrie that Jack Elliott is remembered by many people. Somehow, one can't imagine that he minds that too much.

Ten or fifteen years ago (one might call this Elliott's "hard Guthrie" period), Jack Elliott's speech, singing, and indeed his entire manner had the stamp of Woodrow Wilson Guthrie. Jack is different now; he's grown up a lot. Nowadays Jack Elliott sounds (of all people!) like Jack Elliott. What all this is a build up for is this: Talking Woody Guthrie, recorded ten years ago. The Jack Elliott heard on these recordings is the one that prompted Woody himself to say, "He sounds more like me than I do!" In a sense it's true.

Jack Elliott accomplished a superb mixture of imitation and interpretation without strictly doing either. This record demonstrates this amply. Although the album notes aren't signed, they sound like the writing of Delmark's chief, Robert Koester. In dis-

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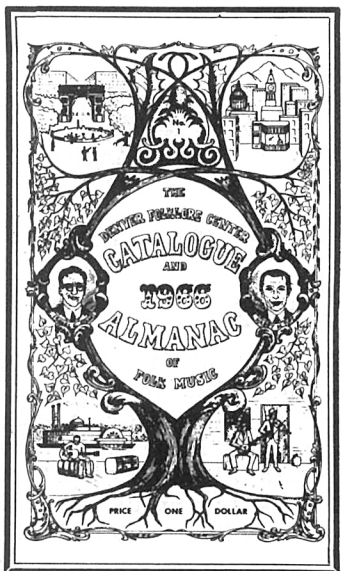
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## Reviews

cussing the relationship of the music of Elliott to that of Woody Guthrie, Koester says "while he (Elliott) assumes a similar role in his relations to a new generation of young singers, these recordings... bear comparison with those of Woody Guthrie." Compare them, why don't you?

Bob Jones

DAVID BLUE

Elektra EKL 4003

Mr. Blue is a pretty fair lyricist. However, he sets his lyrics to music, and with regard to that talent he is impoverished. It's a shame, really. I was all set to completely pan this album until I read the accompanying set of lyrics. His ballads are generally quite good; within the small scope they set for themselves, they succeed in making their points by virtue of their solid craft. But if I had judged their worth solely on their musical impression, I would have merely said that the album cover is very nice.

"grand hotel," although marred by a piano riff highly derivative of (stolen from) "Love Letters Straight From Your Heart," "the street," "i'd like to know," "midnight through morning" (excuse the poor-man's-Haydn piano), "it ain't the rain that sweeps the highway clean," "so easy she goes by," and "about my love" could be fine ballads if given a half decent musical vehicle to convey their thoughts. But Blue's melodies are non-existent, and he refuses to sing — I say refuses, because I believe that he can carry a tune, but he chooses not to in the mistaken idea that his untutored sprechstimme is somehow appropriate to our incoherent age. Perhaps he feels that it is more honest to express his sensitive impressions through coarse means, and I might agree that this is a phenomenon representative of our generation, but he cannot be heard above the noise nor appreciated, as his reception at the Cambridge Freedom Folk Festival this year indicated.

The up-tempo stuff here is a waste. Either the collages are diffuse ("arcade love machine") or the lyrics inane ("justine"). The arrangements are sparse and every-man-for-himself, although Harvey Brooks tries valiantly to inject some sensibility into the free-for-all.

David Blue should not impute a prostituting influence to musicianship. A little of it could do much to reveal his not inconsiderable talent.

Ralph Earle



# FOLK NEWS: CLEVELAND

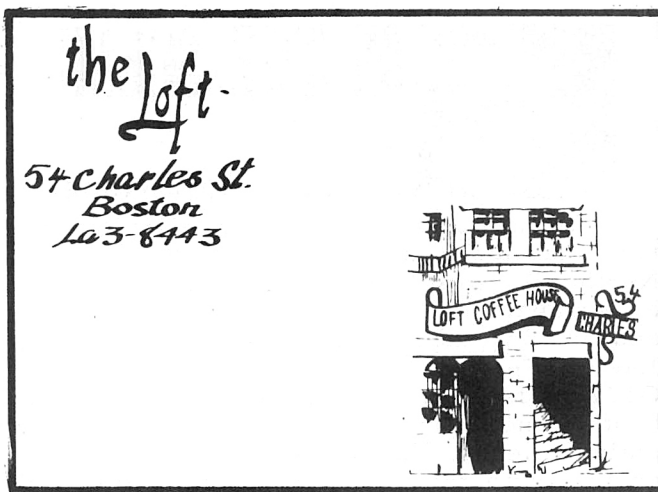
by Dave Loebel

WKYC Radio's Sunday night folk show has been taken off the air due to "lack of an audience." Yet the same station's TV outlet recently devoted a half hour show to various local folk singers.

Janis Ian's Verve-Folkways single, "Society's Child," has been banned by all three local rock stations, an honor previously given only to "Rhapsody in the Rain," "They're Coming to Take Me Away, Ha Ha!!" and that Jan & Dean song about a girl dying in childbirth. WCLV-FM, however, has played it twice to date.

Rumor has it that there is a new coffee house in the University Circle area. There are two other places that were previously accidentally omitted from this column: The Gate, which specializes in poetry but occasionally presents folk music, and The Olive Tree, which is very similar to The Gate, but which has more folk music, usually provided by students from neighboring campuses.

Judy Collins, on her recent visit here, revealed that her next album will be recorded



shortly in England, and will be produced by Josh Rifkin of Baroque Beatles Book and Even Dozen Jug Band fame.

WCLV-FM recently played a medley of songs thought to be "Subversive" by David Noebel, (No relation to this writer), author of *Rhythm, Riots, and Revolution*. The decadent, Godless, Marxist-influenced songs included "The Foolish Frog," "Don't Think Twice," "This Land Is Your Land," and "Kisses Sweeter Than Wine."



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## ON THE SCENE

with  
Robert J Lurtsema

Throughout this summer, most of my time has been spent driving through the Northeast, from festival to festival, to points as far apart as Toronto and Roanoke, Chicago and Boston. I have seen most of the major Eastern Festivals from many vantage points: Official staff, working press, stagehand, booth concessionaire, performer, and just plain audience. Quite naturally, the personal contact with the planners, performers, and participants of the various festivals has been rewarding and revealing. For the next few issues, now that this column has finished its lengthy, if sketchy, history of early American coffeehouses, I would like to share what perspective this unique opportunity has afforded me.

In some instances, my praise may seem heavy-handed, at times I may have to bite the hand that fed me, and the column may occasionally read like a travelogue handout, but hopefully the end result will be an evaluation, comparison, and critique that will have something constructive to offer to the ever expanding field of festival activity. To begin: Praise, where praise is due. Of all this summer's festivals, and indeed, of all the festivals that I've ever attended in this or any other country, none was more rewarding, more gratifying, more enjoyable than the Beers Family Festival at Fox Hollow, in



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Petersburg, New York. It was conceived and executed on a small scale. It shied away from the inherent disadvantages of a star system. It made no attempt at being all-encompassing, in fact, it intentionally ignored many areas of folk music. And yet, it did not allow its central theme of family traditions to be an exclusive criterion in the choice of performers. It made no attempt at separating the performers from the press or the public. And it was planned, guided, ruled, and run by one person.

"Fiddler" Bob Beers is the exemplification of "the iron fist in the velvet glove." He is a natural leader, strong, stubborn, dedicated, idealistic and thoroughly likeable. (Interesting to note, by the way, that he has a Libra sun, one of the chief attributes of which is the gift of charming persuasiveness.) There were other festivals this summer where the lack of someone of this calibre resulted in backstage chaos and totally depressing disorganization. At Fox Hollow, there were many devoted volunteers, like Mindy and Frank, Guy, Bob, John, etc. None of them worked harder or longer than Bob Beers. There were people like Chuck Perdue and John Dildine, capable of assuming the role of crew chief when a work detail was needed, but at the helm was Bob Beers. This monarchical organization resulted in a sense of security and confidence that made everything more relaxed for the performers, easier for the workers, and more enjoyable for the audience. It is hardly hazardous to postulate that every festival, dreaming of success, must as a cardinal prerequisite ferret out this same kind of capable, respectable leadership and then back it to the hilt.

The festival grounds themselves were hewn from a woody hill in back of the Beers' estate. But no tree was felled that could be spared. The saplings that came down, the rocks wrested from the ground, were used to build the booths, the railings, the steps that led to the hollow. No one could have missed the respect for the forest that guided the planning of the site. For one particularly picturesque birch, that might otherwise have had to come down, a hole was built right into the side of the stage. And what a stage! Unlike so many other first festivals where performers stepped with trepidation, this one was big and solid enough to put a piano and a square dance band on, and then invite the whole audience up for country dances (which is precisely what they did into the wee hours of Sunday morning). No rows of chairs, no press and special sections between the stage and the people who paid to get in, just a big, grassy slope and a stage in a soggy hollow. But what an ideal setting for a festival!

And no restrictions. Complete freedom to roam the grounds, stroll in the woods, visit the house, where primitive paintings and tra-

ditional craft items were on display. No police. No people checking passes at every turn. Just a simple table where you plunked your money down and received a piece of colored cloth and a safety pin to show you'd paid. Camping was free and right on the grounds. Sacks of corn and potatoes were set out for anyone who wanted to cook a meal. All free. And around those same campfires after the evening concert, there were ballads and part songs and rounds and a lot of new-formed friendships.

The first day was for the kids, the whole day. Rumpelstiltskin, a folk opera with the Armstrong and Trier families, in the morning. A children's festival in the afternoon, performed completely by the youngsters, with Scott Dildine (age 11) as host. And in the evening, a children's program with Jean Horton's marionettes, a Punch and Judy show (you should have seen the involvement, the identification), the magnificence of Thelma Bolton's "Br'er Rabbit" stories, the folktales of Julian Lee Rayford, the wild west songs of Buffalo Bill's old sidekick, Al Bluhm.

Friday, Saturday, Sunday — programs for the whole family — too much to cover here, but some things stand out: Hearing the Golden Ring for the first time, the fantastic banjo of Paul Cadwell, the highly personal songs of Len Chandler, the simplicity of Sarah Cleveland, the versatility of Howie Mitchell, Jean Ritchie's voice as clear as the forest itself, the unheralded guest appearance of Pete Seeger, Grandma Buckham's song "Time Passes," the tall tales of Grandpa Beers, and, of course, the Beers themselves and the song "Dumbarton's Drums" that closed each evening's concert.

Workshops? Yes. Anne Mitchell held one on making corn husk dolls, and Howie Mitchell held one on whatever instrument he was carrying every time he sat down long enough for a group to gather around him. But workshops in the bigger festival's sense of another excuse for a concert? No. They held concerts instead.

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Faults? Of course. No amount of planning could cover every exigency. But so few and so picayune that they're not worth wasting space on here. It's far more important to point up what made the Beers Festival such a valuable contribution. It was a family festival, geared to and for family participation. The prime concern was not personalities or publicity or profit, but the music itself. Throughout the weekend, there was a feeling of joy, of happiness, a feeling that this is the way it ought to be. Everyone felt it. Everyone wished that it could go on and on. Is love too strong a word to use? Something danced in the air. Something sang in the hearts of all of us there and made us wish that it would never end. Something close enough to love so that no lesser word suffices. But it was not reality. It was a weekend escaping from reality. We have the Beers and all their friends to thank for a heart-warming glimpse of what reality should be.



# More Good Men Goin' Down

words & music by David Blue

And a ba - by cries in the morning sun, and the  
mo - ther looks down on her fa - ther - less one, and the  
res - cue team goes on and on More good men goin'  
down.

2. And her eyes they showed a tear of pain,  
As she looked out of her window-pane,  
And her man's not comin' home again,  
More good men goin' down. (2)
3. And he died when he was but twenty-two,  
And a young man in his prime,  
And he left a wife and a baby boy,  
More good men goin' down. (2)
4. And the mother will live and the boy will grow  
And a few more years you may never know,  
How that mother from those other times,  
Will lose another man to the mines \*  
More good men goin' down. (2)

\* same tune for this line as for 1st line



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## New York News & Notes

by Kathy Kaplan

More good news: At long last there will be an entire LP by one of the great masters of autoharp, Kilby Snow. It was recorded, I believe, by Mike Seeger, and will be on Folkways...

Rumor has it that Elektra has signed Britain's Cyril Tawney. Whether it is true or not, I would hope that Elektra will continue importing good British talent. Has anyone heard Pete Stanley & Wizz Jones? I'm rather curious to know what English bluegrass sounds like...

Apparently George Hamilton IV wasn't satisfied when his recording of Gordon Lightfoot's "Steel Rail Blues" made #1. He also recorded "Early Morning Rain" and that too has reached the top...

Dave Freeman reports the following in his recent newsletter: "Bill Cox, who composed and recorded a great number of songs in the '30's was recently located in the slum section of Charleston, W. Va. by Ken Davidson of Folk Promotions. He is soon to record an LP for Davidson, who is changing his label's name from Folk Promotions to Kanawha Records. They are also in the process of recording a second LP by Clark Kessinger." (County Sales, 207 E. 37 St. NYC)...

Bucky Walter & The Voices of Bluegrass cut their first record for Big Country. More on that soon. (Bob Jones: Please listen to Marlene Wizer. First new good female grass singer to come along in a while)...

Ramblin' Jack Elliott is now Anglin' Jack Elliott. (When he appeared here last month he was wearing a fishing hat.) I really enjoyed his performances...

Because of the great number of people who missed Lou Killen's first concert at the Folklore Center, a second one was planned for late September...

Recent Times television section featured an article by Mill Lampell. Bob Shelton has ex-

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panded to become r&r critic, but what the heck? I'm told that there's no such thing as r&r anymore. Everything is either "Electric Blues" or "Folk Rock"...

Miriam Makeba in concert at Carnegie Hall October 14...

Columbia University's (I feel like a traitor) radio station, WKCR (89.9mc) has the following folk programs: Sat. (7:30) Folkfest; Sun. (noon) bluegrass; Sun. (1:00) Folksong '66. I can and will give equal time to others, but I'm not a mind reader. Hope to have a phone number to give you soon...

### FOLKMUSIC WEEKEND CAMP

The Pinewoods Folkmusic Club of the Country Dance Society of America will hold a weekend at Camp Freedman, in Falls Village, Connecticut, from Friday evening, October 21, through Sunday, Oct. 23.

The staff at the camp will consist of Len Chandler, John (Tony) Scott, Charles O'Hegarty, Bernie Clay, and May Gadd. The program will consist of workshops, discussions, concerts, songswaps, dancing, hiking, boating, tennis, and archery.

Complete information on attending the weekend can be had from the Country Dance Society, 55 Christopher Street, New York, N.Y. 10014, or by calling Jean Domovs, 201 484 5499.

## Folk News: Philadelphia

by Chuck Klein

So there I was happily ensconced in the Philadelphia Folk Festival when up pops one refugee from the Broadside office who says: "Meet the rest of the Phila. staff". Being named Rachel Rubin, itinerant paste-up girl and proofreader, now disguised as a mild-mannered reporter for a quaint metropolitan newspaper, she is now going to be helping me with this column.

Mike Cooney just finished a week out at the Main Point, and many of the people to whom we spoke who saw him were favorably impressed. Maybe Philly will be seeing a lot more of him in the future?

Gene Shay's Folklore show featured Tom Rush the other night. An interesting discussion occurred when Gene mentioned the audience's disparaging attitude towards Tom's electric accompaniment at the festival. He asked whether Tom would have reprogrammed his material if he had known this in advance. Tom responded: "I'd have reprogrammed the audience instead."

ZAP! Round One.

Rachel: "I heard Kris Crawford's 45 release on the same show. It's a Cher kind of thing; a change from her usual pounding-bluesy voice... ah, the lure of Rock. It breaks into some good baroque-y instrumentation, though. Nice."

Sheri and Shayne Thunder, she a local singer and he a folk comedian, have started

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a publishing company called Storm Publications. I read some of their paste-up manuscripts and liked them. Their first book will be a collection of Shayne's poetry, entitled "Foggy Brain Blues. Especially enjoyed was a poem called Wanderin' Blues. It ends with:

"If anybody asks for me, tell him he's like the jackrabbit, done been here and gone."

The second book planned is Sheri's — Green Apples on Yellow Moonshine. Notice two poems included: Hate, Inc. and I, The Master of You.

I personally hope the books go over well. Both are fine performers as well as writers, and this venture, shall we say, is a good one.

Rachel: "Future columns will mention goings-on at the Folksong Society and Folk Dance Center."

One last item; I recently finished reading Dick Farina's novel — Been Down So Long It Looks Like Up To Me, and found it to be quite good. The characterizations were vivid and real, and the whole thing just ambled on delightfully. Worth reading. See ya'.

\*\*\*\*\*

## BANJO STOLEN

During the third week in September, a 5-string Banjo, Fairbanks No. 1 Senator, with old style mother of pearl fingerboard decoration, was stolen from Wayne Hansen. He is anxious to get it back and will ask no questions. A reward is offered. Contact Wayne at 33 Holyoke Street, Apartment 3, in Boston, phone 536-9083.

# dear BROADSIDE



dear BROADSIDE:

I've read thru the BROADSIDE many times only to turn away disgusted at some of the stuff passed off as "folk."

I was raised on a farm and shoveled many a truckload, but I never knew what Bull--- really was till the folk revival came along, with its prophets, beatniks and johnny-come-lately folk music authorities and publications.

But out of the pile finally - some real opinions founded in fact and worthy of print - Long live Bob Jones, the Beers Family Folk Festival, Bluegrass, Hillbilly, Gospel and Gary Davis and real folk music.

We have instant pudding, milk and they fed us instant folk music for a while - ugh, what a taste; but "times are a-changin'" so they say, that's right, all the "folkies???" are changin' back to rock and roll including the King and the Queen. Good riddance, and to think I thought Dylan was genuine - I sure was took for a hayride that time.

Bob Jones keep telling us the Gospel truth like you did last issue.

Lots of Love,  
George and Margie Geisser



dear BROADSIDE:

I may be one of those "rather fight than switchers," but I think Sigmund Hyman went a little too far to press his point (which, at the moment, I am not quite sure of).

Aside from my doubts as to the validity of the PP&M sect (it had to be a farce), this idea of "complete faith required of the worshipper" is the most ridiculous thing I've heard of, since Communism! In fact, if I didn't think so much of the trio and their singing, I'd quit the sect.

And what right does anyone have to determine who is the Greatest folk group that will exist? To say this is to shut out creativity and innovation - progress.

But, since PP&M have no interest in making money, they must not be mortal, and I must be wrong. Therefore, please accept my resignation from the sect; (I would prefer to listen to their "authentic" folk-rock album alone.) I was an atheist, anyway.

Jusque "Mon Vrai Destin,"  
Ann Nowak  
Newton, Mass.

dear BROADSIDE:

Through word of mouth, many small items in different issues of BROADSIDE and other medias of communication, there has been so much said of the song by Joni Mitchell, "The Urge For Going." If I have all my information correct, I understand that Tom Rush has finally recorded it. Is there chance of BROADSIDE printing this song as originally written by Joni Mitchell in a forthcoming issue? Furthermore, is there any chance that BROADSIDE might do an article on Joni herself? Her songwriting talents are endless, two of my favorites by her being "The Student Song" and "Rambler Rover."

"The Urge For Going" is just a beginning for Joni. I'm very certain that we will be able to enjoy many wonderful songs by her in the future.

John Micallef  
Portsmouth-Norfolk-Charlotte-Detroit

P. S. Thank you for the fine BROADSIDE coverage!!!

(Joni has promised us lead sheets for "Urge" and permission to print it. We are waiting for them to arrive... Ed.)

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