

THE

Volume VI, Number 10

July 5, 1967

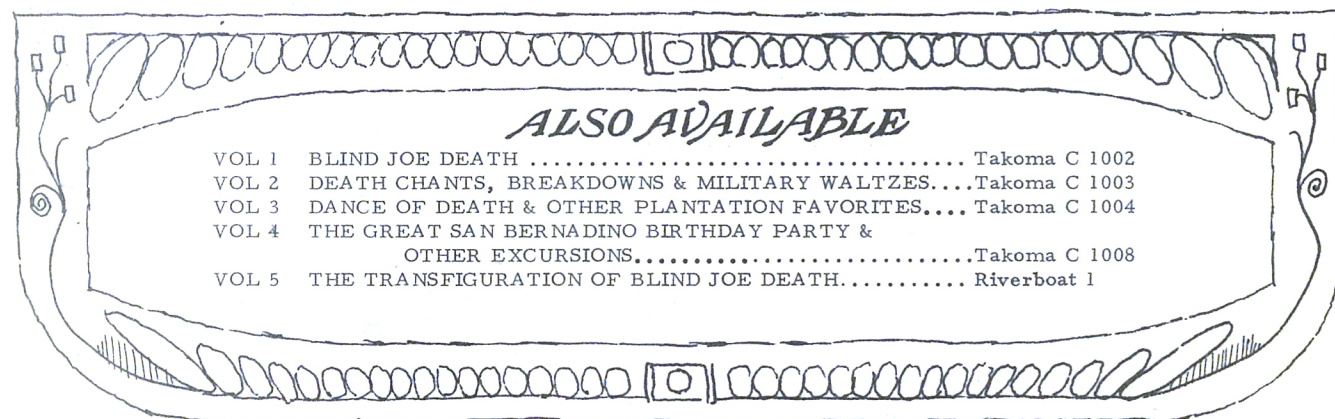
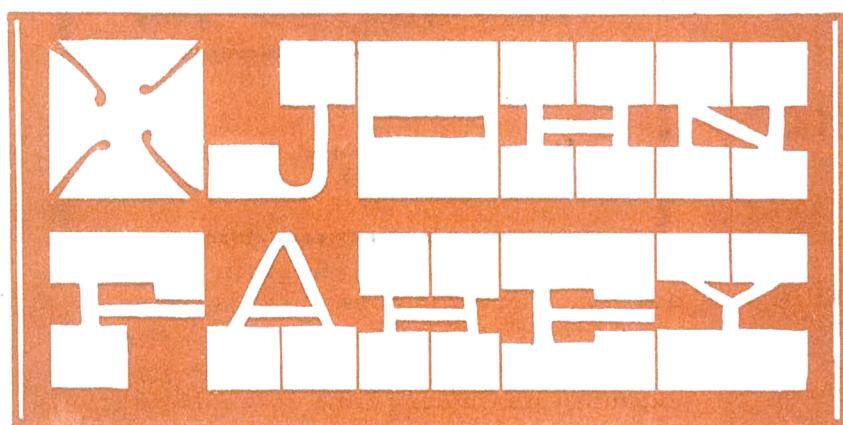
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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS

**NEWPORT
FOLK
FESTIVAL
ISSUE**





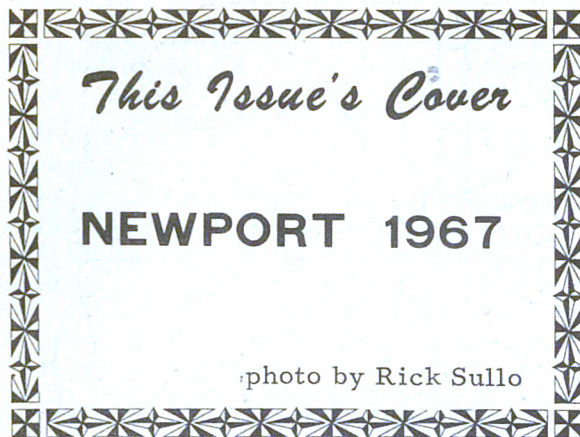


photo by Rick Sullo

Each year, usually in May, and perhaps associated in some way with the onslaught of warmer weather, an influx of a rather strange critter inundates the folk scene. Its prime purpose, as near as can be determined, is to convince as many people as possible that this year's Newport Folk Festival is going to be a bomb.

When questioned for an explanation, the most common retort is that nobody of any importance will be there to perform. When questioned further, the explanation that Baez, Dylan, and PP&M aren't listed follows. And nobody else is anybody.

Stopping for a moment to think back over five or six previous festivals, I remember the night Dylan, a nobody then, pulled the festival audience to their feet wildly applauding, the afternoon a year later when the Kweskin Jug Band won over the fans, the following year when the Farinas, the Chambers Brothers, the Butterfield Band, and Spokes Marshiyane, all nobodies, won large loyal followings; and last year it was Andersen, Rush, Hardin and Havens who received real acclaim for the first time.

Our annual prophets of doom never learn, however, that they are not omniscient. They never concede that the people they now praise were nobodies they warned us against in years past; and to my knowledge they have not affected attendance at the Festival. The

Meredy Mullen



MAGAZINE

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reviews • commentary • profiles
news • technique • lore • songs

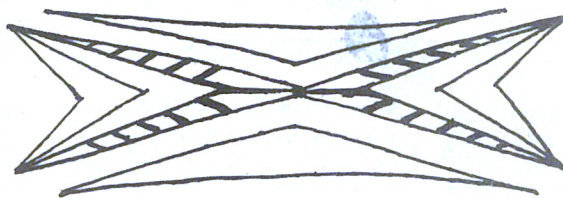
WRITE: P.O.B. 879

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

great satisfaction derived from their practice, we can only guess, is the ecstasy of having their own words fall on their own ears.

This year the Newport Folk Festival has expanded its running time to a full week, its scope to include folk dancing, folk crafts, folk theatre, and folk arts, as well as folk music. Strange to note that it is precisely those who have always bitched about the commercial pandering of the Newport organization who also declaim the lack of somebodies.

Who will be the surprises this year? Arlo Guthrie? The Siegel-Schwall Band? The Young Tradition? We don't know; we only know there will be new heroes.



THE BROADSIDE

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RAMBLIN' ROUND

w/dave wilson

Last night, I sat in a chair where three years ago I spent an hour each week. The chair was in the control room of WGBH-TV, only this time it was not Folk Music U.S.A. that was being produced, but a new show, more kin to the temper and tempo of our times. "What's Happening, Mr. Silver?" happened Thursday night for the first time.

Aimed at what the hucksters have chosen to call the "now" generation, the first show attempted to define the now-ers and to poke a little fun at them as well (e.g.: satirical ads were shown, proclaiming the great prestige of joining the "Now Generation"). It briefly examined the phenomenon as manifested in four areas: religion, morality, music, and politics. While over half the show was on video tape and film, two live segments were broadcast, one an interview with Bill Baird (who has a trial pending for "crimes against chastity"—he gave out contraceptives to unmarried chicks at a Boston University lecture) and the second with Ray Mungo, editor of the B. U. News, whose editorials in that paper this year included some advocating

legalization of pot, and abortion, plus his notorious editorial urging the impeachment of President Johnson.

The filmed portions of the show ran the gamut. Oppy psychedelic patterns on the screen, swirling, blending, separating, coalescing, were in evidence throughout the hour, and other special effects spiced up the visual stimuli. Filmed interviews, staged and unstaged incidents, teased the mind. In all, they reminded me of many of the things being produced in experimental movies today.

Host David Silver, formerly of Liverpool, now teaching American Literature at Tufts University, could become a teeny-bop idol. He is receptive, open, inquiring, cool, subtly cynical, courteous, and to the point — in varying degrees, and often all at the same time.

If there was a flaw in the concept of the first show, it was, to my mind, an attempt to tell young people about themselves instead of telling them about things in which they might be interested.

But my intention, strange as it may seem at this point, is not to review the show so much as to examine the factors that make it possible for such a show to be conceived and aired.

Fred Barzyk, producer and director of "WHMS," was the director of "Folk Music U.S.A." during its first year, and in the years since has found occasion to do a number of similar things, including one show on Dylan. Whether or not "Folk Music U.S.A." is the father of "WHMS" is unprovable. But the transition from the earlier to the latter parallels the transition which has taken place in the music market. The arena of the creative popular musician has changed from the intimate coffeehouse to the total environment dance hall. The form has changed from the use of one of many narrowly-structured traditional forms to the synthesis of any number of those forms into an integrated, more sophisticated expression of the complexity of our world. The appeal of pastoral forms temporarily yanked us out of contact with our world; provided us with an objective which forced us to realize the incongruity of our trying to be pastoral, and sent us back to the city to live our inheritance with a better understanding of it. This is the font of our new music, a reflection of our emerging philosophy of the need to survive.

"What's Happening, Mr. Silver" can be a microscope turned on to that world, and can be fun at the same time. Check out the show. It's on Boston's Channel 2, Thursday nights from 9 to 10 p.m.

LA

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the veer city rider

by Peter Stampfel & Antonia



This column will be mainly about the Mothers ("of Invention" was added by an up-tight record company man who obviously felt that nobody with a beard deserved the title of Mother). Anyway, we saw the Mothers again, and are they good. Boss Mother Frank Zappa is liable to do anything from brilliant and frenetic lead guitar to "playing" a teen-age girl by tickling her so that she screams into a microphone at appropriate intervals during a free-form number. They're playing a lot of "serious" music now, but still do their great old rock stuff as well.

Playing with them is someone called Uncle Meat. Continuing the policy of confusion, Uncle Meat is a girl who sings and writes her own songs. She gets a number of strange and unusual effects by using one of the best female voices ever heard in unexpected ways.

Back to the Mothers. There are eight of 'em at the moment and their musical equipment ranges through kettle drums and large chinese gongs. They have a new album out called Absolutely Free which everyone should get or at least listen to. It includes their single "America Drinks and Goes Home," a true classic. They've probably never done the same set twice, as they keep coming up with new things. Their first album, Freak Out, is a winner also, with lots of their fantastic old rock stuff on it. Frank Zappa is one of the few people who really appreciates old rock stuff and knows how musical it is.

And what's this nonsense about putting some flowers in your hair if you go to San Francisco? That's the silliest thing since Barry McGuire.

Wow. Sgt. Pepper's Lonely Hearts Club Band. Wow.

Just for the record, because I haven't seen it mentioned anywhere, the Mothers can hold their own with any rock group on the planet, cut most jazz groups to ribbons, and play competently and accurately in more musical styles than anybody.

By the way, I'm cutting another record with Steve Weber. Sam Shepard will be drumming on this one, and I'm playing electrified fiddle. We really sound a lot different. We haven't recorded since 1964, and I've learned a lot of things about electricity since then. (Also my singing and rhythm are better). We should finish it the day after tomorrow,

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dignity, against needless war...

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SON OF CREEP LIST:

Been a lot of bellyaching under the label of "soul."

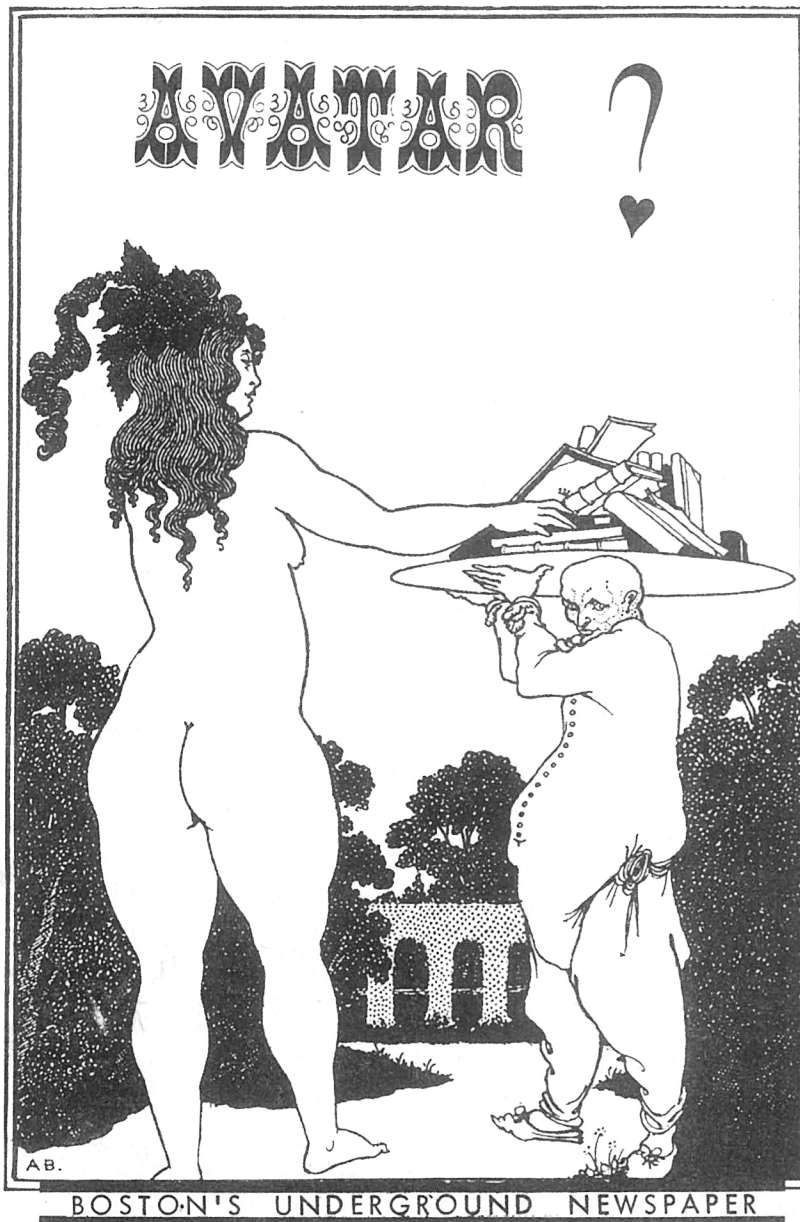
"Seven Tombs of Doom"	the Four Tops
"Come to the Sunshine"	Harpers Bizarre
"The River is Wide"	the Forum
"All I Need"	the Temptations
"Up, Up and Away"	the 5th Dimension

who couldn't fly if their bellies were bloated with helium.

Whenever I hear the phrase "flower children" I think of the Hell's Angels with belladonna sprigs behind their ears. Slobs have been raving about the Bee Gees. Listen to the flip side of their record ("I Can't See Nobody"). Don't he sound like Donald Duck? This is the end of the column.

BERKSHIRE FOLK FESTIVAL

The Berkshire Folk Festival, to be held Friday and Saturday, June 30 - July 1, in Fellowship Hall at the First Congregational Church, Williamstown, Mass., has scheduled Friday and Saturday evening concerts, beginning at 8:00 p.m., and a Saturday afternoon workshop plans to cover traditional ballads, dulcimer playing, a demonstration of India raga music with a comparison of it to its American counterpart, and a lecture and demonstration on the "Evolution of the Blues."



BOSTON'S UNDERGROUND NEWSPAPER

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boston-cambridge scene

Alan B. Rotman

Ted Donlan

Well, people, it's time to look beyond the schedule page to see what's happening in BROADSIDE's home cities.

Before the screaming starts, let us recognize our limitations. First, we must refrain from extensive and comprehensive reviewing. We have Mssrs. Earle, Jones, et al, for that. Then, we can't just stop at who'll be where, because ever-lovable Dave handles that on the schedule page. So:

We'll try to give information about the performers as members of a community, without stooping to gossip — tell you who's on the scene and what they're into.

The Loft has closed, for good. Among several rumors: Your Father's Moustache, local beer emporium, has bought it. Other rumors — Emerson College, and Legal Hangups.

The hoots at Mark Edward's The Sword in the Stone, have been getting groovy, with most of the city's best talent showing up. Mark has the policy of hiring new people from them, and giving them showcase exposure.

Jimmy Cotton and his Chicago Group were held over at the Saxony Lounge. Boston seems to really dig the blues — witness the crowds pulled in by Siegel/Schwall, Butterfield, Cotton, and Chris Smither and Paul Gerenia at the Turk's Head.

Dan Gravas (el groove) will be gigging with Paul Lolax (one of Boston's better guitarist-innovators) and "Rocky" Rockwood (on Moustache and harp) at the Poodle Lounge on Saturday afternoons. Groove, by the way, is now recording a single by Alex Korb, who writes songs for Doris Day. Also, an album soon.

Speaking of albums:

Scoop: Atlantic will bring out a Tim Hardin album in mid-July made from old tapes, with Tim on acoustic guitar. Included will be "Green, Green Rocky Road," and "Seventh Son." More albums are planned.

"Cracks in the Ceiling," a limited edition from folk arts is available at Briggs and Briggs and at Ed Baery's Records on Charles Street. Bill Madison, Ray Clayton, Pam Coulihan and Paul Geremia all do beautifully on this ultra long LP. Also — catch Bill Madison, backed by Jim Quinby, at the Turk's Head — no money back if you lose your minds!

Bill and Renee along with soft-spoken John Synnot are on "Bag of Rainbows," soon available at Briggs.



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Paul McNeil, probably Boston's most quoted writer-performer has gone to Marblehead for the summer to make sandals. He will continue to write, but few personal appearances until fall. Rumors of an album...

We would love and appreciate muchly comments, criticism, suggestions, information, and love letters. Ted's phone is 523-2032. Alan's is two dixie cups and 50 feet of string.

Peace, people.

BERKSHIRE MUSIC BARN ANNOUNCES SUMMER SCHEDULE

The 13th summer season at Berkshire Music Barn in Lenox, Mass., will begin Saturday, July 8, at 8:30 p.m. Concerts are held Saturday afternoons at 3:30 and Sunday evenings at 8:30 p.m. from July 8 through August 20. Ravi Shankar and his musicians, all from India, open the summer season on Saturday, July 8. Folk artists scheduled to appear are Judy Collins (July 9), Pete Seeger (July 22), Jim Kweskin and his Jug Band with Tom Paxton (July 29), Carlos Montoya (August 5), and Theodore Bikel (August 12).

At the Potting Shed, a supper club included within the Music Barn complex, Browie McGhee and Sonny Terry will be performing July 11 through August 6.

THINK-IN

ed freeman

PRESENTS:

A THINK-OUT

...no matter how well you are prepared for it, an encounter with rabid right-wing fanaticism can come as an unexpected shock; at least, I thought I had been sufficiently exposed to the George Lincoln Rockwell brand of patriotism not to be surprised by yet another manifestation of raw hatred...even so, the following excerpt from an article printed in Insight/Broward (a local Ft. Lauderdale magazine) proved to be too much for me to take sitting down, and so I am passing it along to you for your sober consideration.

There have been several mentions in BROADSIDE of the troubles encountered by the sponsors of the Ft. Lauderdale Folk Festival when they ran into accusations of Communist infiltration. Insight/Broward (supposedly one of the largest selling local publications in Broward county, Florida) devoted almost an entire issue to their side of the story. Here is what they had to say about Tom Paxton:

"Several days after the REAL character of Holbrook's 'wholesome' festival was revealed, the Herald contacted one of Holbrook's 'wholesome' entertainers, Tom Paxton, and published his reaction to the controversial situation...Needless to say, Paxton was delighted.

"The Herald reported Paxton considered it a 'personal victory' that Holbrook's filthy pitch had created a controversy...Paxton replied:

"I've been around for several years but this is the first time the little old ladies in tennis shoes have found me worth attacking. — It's a bit of a giggle. At last they're outraged.

"As usual, the exhibitionist is trying to over-rate himself... First, nobody was 'outraged,' they were nauseated... Secondly, there's a passel of local phonies, liars, and assorted fouballs who can testify I don't qualify as a 'little old lady' (with or without tennis shoes).

"Patriot Paxton's simpering dialogue was liberally salted with the phrase 'A bit of a giggle'... Let's see how much of a 'giggle'



the flannelmouthed fop obtains from this mention.

"In my opinion, a grown man who uses terms like 'bit of a giggle' probably wears lace skivvies... To be more specific — In my opinion Paxton's seedy background and swishey expressions indicate he is nothing more than a classic example of one of the current crop of limp-wristed Lavender Lads who attempt to replace an undeniable lack of talent with faggot fancies and a revolting retinue of anti-American 'folk protest' songs — enhanced by a shiny guitar, a well rehearsed attitude of disrespect and dirty fingernails.

"Paxton is one of the 'Big Names' among the aging 'Perennial Sophomores' who continually attempt to convince the fuzzycheeked set that only 'Suckers' fight for their country... 'Putrid Paxton's' musical material is nothing more than Communist Party propaganda put in verse and backed by sound that passes for 'music.'

"Holbrook, the folk music expert, claimed he signed 'Putrid Protest' Paxton because he would provide 'wholesome entertainment' for the 'younger set'... Here are the titles of a few of Paxton's 'wholesome' songs: — 'Death of Medgar Evers' — 'Train For Auschevitz' — 'Draft Dodger Rag.'

"Holbrook contracted to pay Paxton to spew this filth to YOUR children... If Holbrook and his pal McKinley consider this tripe 'wholesome' — I suggest they move to a more compatible community — like Moscow."

What to do about people like the author of this article? God knows they won't listen to reason, and they have more power behind them than we'll ever have. I suggest prayer, love, and above all, patience. Water dripping on a stone, and all that. Also a quote from the same magazine responsible for the above:

"If I can supply you with a thought, you may remember it, and you may not. But if I can make you think a thought for yourself, then I have indeed added to your stature."

Let us try.

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J.B. SMITH

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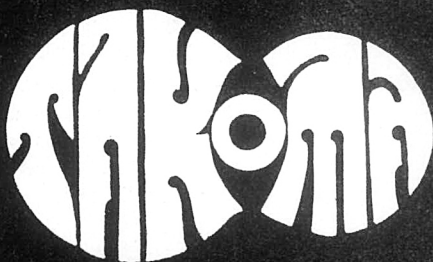
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NEWPORT FOLK FESTIVAL 1967

JULY 10 - 16

Monday	6:00 pm	<u>Folk Dancing & Demonstrations</u>
Tuesday	10:00 am	to 5:00 pm <u>Dance Workshops</u> Country Dance Society, May Gadd, The Hermans, Margot Mayo, The Taylors, Ralph Page
	8:00 pm	<u>Tales and Tunes</u> Moishe Bressler, Jimmie Driftwood, Norman Kennedy, Jean Ritchie, J. B. Smith, and others
Wednesday	11:00 am	to 5:00 pm <u>Children's Day</u> Bread & Puppet Theater, Craft Demonstrations, Judy Collins, Jimmie Driftwood, Galax String Band, Koasati Indians, Jean Ritchie, Mike Seeger, Jim Kweskin, Oscar Brand, and others
Thursday	2:00 pm	<u>Hootenanny</u>
	8:00 pm	<u>Topical Songs from '76 to '67</u> Teatro Campesino, Judy Collins, Bob Davenport, Balfa Freres, Jimmie Driftwood, New Lost City Ramblers, Staple Singers, J. B. Smith, and others
Friday	11:00 am	to 5:00 pm <u>Workshops</u>
	8:00 pm	<u>New York, New York</u> Theo Bikel, Oscar Brand, Pete Seeger, Bread & Puppet Theater, Chinese New Year Dragon, Los Gallegos d'Espana, Glinka Russian Dancers, Turkish Singers and Dancers, and others
Saturday	11:00 am	to 5:00 pm <u>Workshops</u>
	8:00 pm	<u>Country Music and Blues</u> Maybelle Carter, Dave Dudley and the Road Runners, J. B. Smith, Grandpa Jones, Bill Monroe & the Blue Grass Boys, Merle Travis, Chambers Brothers, Sippie Wallace, Robert Pete Williams, Muddy Waters & the Blues Band with Otis Spann
Sunday	11:00 am	<u>Concert of Religious Music</u>
	2:00 pm	<u>Songwriters and the Contemporary Scene</u> Leonard Cohen, Judy Collins, Arlo Guthrie, Staple Singers, Siegel-Schwall Blues Band, Teatro Campesino, Gordon Lightfoot, The Young Tradition
	8:00 pm	<u>Closing Concert</u> (Pete Seeger, M.C.) Herman Benton, Dillard Chandler, Bob Davenport, Louis Killen, Norman Kennedy, Galax String Band, Jim Kweskin & the Jug Band, Buffy Ste. Marie, Buffalo Springfield, Sister Rosetta Tharpe

(Program is subject to change without notice.)

THURSDAY



JUDY COLLINS

FRIDAY



PETE SEEGER



STAPLE SINGERS by Three Cats

SATURDAY



MAYBELLE CARTER by Rick Sullo



BILL MONROE by John Cooke



CHAMBERS BROTHERS by Chris Murray



SUNDAY

GORDON LIGHTFOOT by Rick Sullo

ARLO GUTHRIE by Rick Sullo



BUFFY SAINTE-MARIE by Rick Sullo

THE FOLK SCENE: washington baltimore

by Mike Esterson

The Cellar Door in Washington has started a new Sunday evening Hoot, the Donald Leace Show broadcast live on WAVA-FM. Don Leace has long been the house singer at the Door and a great performer. The Cellar Door continues its policy of presenting top jazz and pop-folk type acts Monday to Saturday each week.

Don't forget the Saturday night hoots at the Alexandria (Va.) Folklore Center just over the river.

Phil Ochs now records for A & M records along with Herb Alpert, Chris Montez, et al.

The Dick Cerri Newsletter's second issue has come out. It will cover local (Washington) concerts and club appearances. Subs cost \$1.50 per year. The address is: Dick Cerri Newsletter, c/o WAVA Radio, Arlington, Va. 22209.

The next album by the Mitchell Trio will be a live-in-concert recording of a recent concert at American University. The album will be the Trio's first with its newest member, David Boise, who replaces Joe Frazier.

Somewhere in Our Nation's Capitol (nobody seems to know where), a new major light show is opening up. The Grateful Dead will open the place followed by Lothar & the Hand People. I'll try to tell you more next time.

Addendum to last issue's account of "The WCAO vs. 'Society's Child' Caper:!" Well, kiddies, you recall from our last installment how WCAO Radio in Baltimore had refused to play Janis Ian's "Society's Child" because there was "no public demand" and that "all it had going for it was controversy." Since that time it has become the station's most requested song "far and away."

Over in Annapolis WYRE has also picked up the song. BUT their air tape has the line "Face is clean and shining, black as the night" neatly spliced out. Do they really think they are going to fool anyone who hears

JOSH WHITE

AND

ARLO GUTHRIE

AUG. 3-6

Janis Ian

AUG. 10-16

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an uncut copy of the record? I can just see Janis Ian on the Ed Sullivan Show singing: "Face is clean and shining, white as snow" and having the song turn into a hopeless parody of itself. Shades of "Let's Spend Some Time Together," the great Rolling Stones travesty. But in this case it could never happen. Or could it?

Until next time be careful with your Sargeant Pepper cut-outs. See y'all later.

NEW FOLKSHOW ON WMLO

Radio station WMLO (15.70) has begun broadcast of a new folk program called "The Folk Review," with disc jockey host Ralph Silva. The program, broadcast for two hours on Sunday, beginning at 1:00 p.m., will feature national as well as local talent, and present coffee house and concert schedules, discuss the folk scene and folk instruments, and will present interviews and featured artists. Some of the artists to be presented in weeks to come are Tom Rush, Simon & Garfunkel, Richard & Mimi Farina, and Peter, Paul & Mary. Local performers interested in appearing on the program should contact dj Ralph Silva, Box 344, Beverly, Massachusetts.

we're putting up with

PHILADELPHIA

chuck klein & rachel rubin

Ah yes, here we are back again. Hello. The last I spoke to Rachel, she was planning a trip to Israel as soon as they would let her out of this country. Isn't that nice of them? Anyway, I don't know if she's there yet, but I haven't heard from her since, so I'll assume she is. Regards to all.

As for me, I'm not in Israel. As a matter of fact, I'm sort of sitting here in front of my typewriter. Funny coincidence. Just when I felt like typing. Hmmmmm...

Yesterday it rained. But I mean really rained. Buckets and buckets of it. I almost got caught at the Music Circus in Lambertville, N. J. in it, but I wasn't there. You see, I went out to see Judy Collins, but I didn't stay, because those people are not into a very nice thing, charging as much money as they do. Four dollars for the cheapest seat is not very loving or very nice, (as I said), so, I'm going to un-recommend the place to you, unless you have a lot of money to use.

Remember last week when I told you all about Bikel and Collins being at the Phila. folk festival? Well, please do me the favor

of forgetting it. They will not be there. Some of those, however, who will be at the festival are: Pete Seeger, Doc Watson and Merle Watson, Bill Monroe and the Bluegrass Boys, Jesse Fuller, Steve Gillette, and the Penny-whistlers. There are five non-concert events planned so far: a ballad session, an international folk dance workshop, a banjo contest (traditional every year), a negro blues workshop, and a children's concert and play party. Wheee. More is to come, oh keeper of the faith.

Hey, I saw Mike Cooney again at the Main Point. He's really good. Gets better all the time. People with his feel for music are rare. Listen (or ask him) to play Meadowlands sometime, if you ever get a chance, and sit back and dig it. Beautiful. The sound of his twelve string is not heard much today. He has an old Stella with fantastic depth and vibration. See him if you can. This I mean as honest good advice.

You know, there isn't a hell of a lot more that I feel like saying, so maybe I won't. I mean, I could sit here and rapp a bit more, but it would really be between me and me, and you might not understand, or even care for that matter. The spook, balder and sif, good old hulkie, and pyetor tchaikovsky all beckon, and they said hello to all of you too. We could all do a lot worse.

HI, NEIGHBOUR!!

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LOUIS KILLEN • JONI MITCHELL • TOM RUSH •
THE DIRTY SHAMES • STAPLE SINGERS • MANY OTHERS

New York News & Notes

by Kathy Kaplan

Well, I guess it's about time to list the summer activities in and around this area. (I will supplement this if more comes in.) As I said last year, the word "folk" will still be in question...Forest Hills Stadium, Forest Hills: Aug. 5, Joan Baez; Aug. 12, Simon & Garfunkle. Doghollow Amphitheater, Stoney Brook: Aug. 12, Serendipity Singers - Wollman Rink, Central Park: (All shows here at 8, except those starred. These have a second show at 10:30) July 14, Ian & Sylvia; July 21, Judy Collins, Leonard Cohen*; July 22, New Christy Minstrels, Jose Feliciano*; July 28, the Byrds (also Garden State Choir)*; July 29, Pete Seeger, Bob Davenport*; August 2, the Youngbloods (also Neil Diamond); Aug. 4, Mitchell Trio (also comics Hendra & Ullet); Aug. 9, the Blues Project, John Lee Hooker; Aug. 11, Theodore Bikel; the Pennywhistlers*; Aug. 18, Carlos Montoya; Aug. 23, Odetta, Jim Kweskin Jug Band; Aug. 25, Son House, Jesse Fuller, Jr. Wells Band; Aug. 27, Flatt & Scruggs, Doc Watson. While in town, Bob Davenport will also do a concert at the Folklore Center. I don't remember the exact date, but if you're interested call YU - 9-1992...

I suppose that by the time this appears in print, much will have been written on the in-

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sane price increase in many monaural LP's so I won't go into that too much. Actually, it's the reasoning behind it. Some people may pay the extra dollar, even if reluctantly. But how many people will be willing to put a larger lump sum into conversion to stereo? I know that most of my friends and acquaintances do not have stereo equipment, and can not afford to buy any. As Dave Freeman already pointed out, the larger part of country music is not bought in stereo, therefore, this rise in price will probably affect us most. To make matters worse, many dealers have been charging the new price on labels that have not as yet announced an increase, taking advantage of us. (This includes one of the biggest stores in NYC)...

Saw a group called the Carroll County Ramblers last week. (Dottie Eyler, guitar; Leroy Eyler, mandolin; Jim Warfield, banjo; Dave Lightcap, fiddle; Jimmy Green, bass.) They did mostly bluegrass standards, all of which have been done better elsewhere. I'm not trying to put them down. At this point, I'm glad to see people who are sincere about grass and stay with it. On the other hand, an "E" for effort is not enough. There are still certain standards that we all set and like to see met...

People who saw Reno & Harrell at the Gaslight recently are wondering why they aren't as good on record. Besides their album, which I mentioned recently, they have a Rebel single out called "Sunset Hill" b/w "Flat Tops a Pickin." The first side is pretty, but sounds like it was a followup to a certain recent hit. The second side is a Delmore Bros. type of guitar duet; nice...but some people have said they expected more as one side of such a single. (I got it, anyway)...

Speaking of singles, I want to thank the Paynes for sending me a copy of their single, "Sing, Sing, Sing" b/w "Building on the Rock." I thought I should mention them because they have good potential, and are worthy of your support. A couple of things about them. Testaview is originally from Newfield, N. C. and Leonard from Coeburn, Va. Mrs. Payne plays several instruments on these recordings she plays just about anything with strings, as well as piano, accordion, and harmonica. (She also composes, and is author of the second song mentioned above.) They have the Country Jamboree Show in Sandusky, Ohio. At long last, Hazel & Alice will appear in NYC...More about that next time...



The Ballad of Harry

words & music by Charles O'Hegarty

The musical score is written on five staves in G major (one sharp) and common time. The lyrics are written below the notes. Chord symbols G, C, and G are placed above the staff at various points. The lyrics are: Har-ry he was gen-tle, Har-ry he was mild. Har-ry he loved peo - ple, Har-ry al-ways smiled. Har-ry al - ways smiled. 2. Well Har-ry had faith in love, For that he'd go to an - y length, But the peo-ple be-lieved in pow - er money and physical strength, mon-ey and phy-si-cal strength.

3. But Harry he was different, he didn't play the people's game,
And the people hated Harry, 'cause he was not the same,
'Cause he was not the same.
4. Then a change came over Harry, he didn't sleep all night,
He sat staring at the wall until it was daylight.
Until it was daylight.
5. Then early in the morning, Harry went out on the street,
With his old army rifle, and his best boots on his feet,
His best boots on his feet.
6. Quietly old Harry moved on through the town
And the first person that saw him, Harry shot him down,
Harry shot his down.
7. A man nearby was passing, and saw what Harry had done.
But Harry dropped him in his tracks as he began to run.
As he began to run.
8. Just like he learned in the army, Harry aimed skillfully,
And he fired his rifle deadly accurately,
Deadly accurately.
9. Then Harry ran to the river, just on the edge of town,
And there he took his boots off and laid his rifle down,
And laid his rifle down.
10. When the people they found Harry he was down on his knees,
Gazing in the river by the shade of the Sycamore trees,
By the shade of the Sycamore trees.
11. The people all in a fury gathered all around,
But Harry didn't make a sound as they gunned him down,
As they gunned him down.
12. Now the people talk of Harry, and you can hear them say,
"Harry was a funny guy, he was bound to end that way,
He was bound to end that way."

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Tete A Tete

June		
F	30	Pam Coulihan
July		
Sa	1	Pam Coulihan
Su	2	Hoot
M	3	Closed
Tu	4	Post-Lenten Festivities
W	5	
Th	6	
F	7	Peter Ames
Sa	8	
Su	9	Hoot
M	10	Private party at another address
Tu	11	
W	12	
Th	13	
F	14	Bill Brown
Sa	15	
Su	16	Hoot
M	17	Private party at another address
Tu	18	
W	19	

Main Point

June		
F	30	The Mitchell Trio; Chip Bond
July		
Sa	1	The Mitchell Trio; Chip Bond
Su	2	
M	3	
Th	6	The Country Gentlemen and Bob Siegfried
F	7	
Sa	8	
Su	9	
Th	13	the Stone Poneys and Andy Robinson
F	14	
Sa	15	
Su	16	

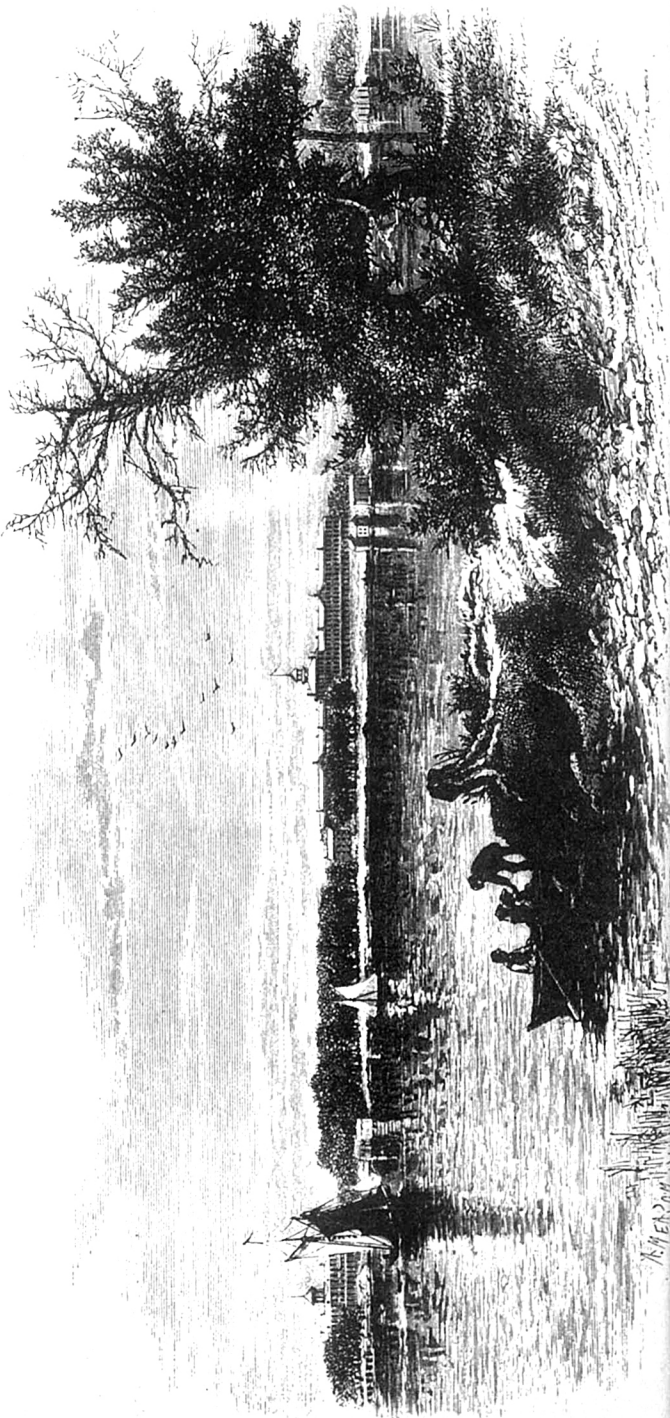
Hickory Tree Lancaster, Pa.

June		
F	30	Paul Malecot; hoot
July		
Sa	1	Paul Malecot;
Su	2	hoot
F	7	Allen Michael
Sa	8	and
Su	9	hoot

... AND COFFEE TOO

OUT OF STATE

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Cellar Door

June		
F	30	Ian & Sylvia
July		
Sa	1	Ian & Sylvia
Su	2	The Donald Leace Show
M	3	The Pozo Seco Singers
thru		
Sa	8	The Donald Leace Show
Su	9	
M	10	The Serendipity Singers
thru		
Sa	15	The Donald Leace Show
Su	16	
M	17	The Mitchell Trio
thru		
W	19	

Patches' 15 Below

June		
F	30	Robert Jason
July		
Sa	1	Robert Jason
Su	2	Hoot
F	7	The Flight of the Ostrich
Sa	8	
Su	9	Hoot
F	14	Joe Martellaro plus
Sa	15	Steve Askins
Su	16	Hoot

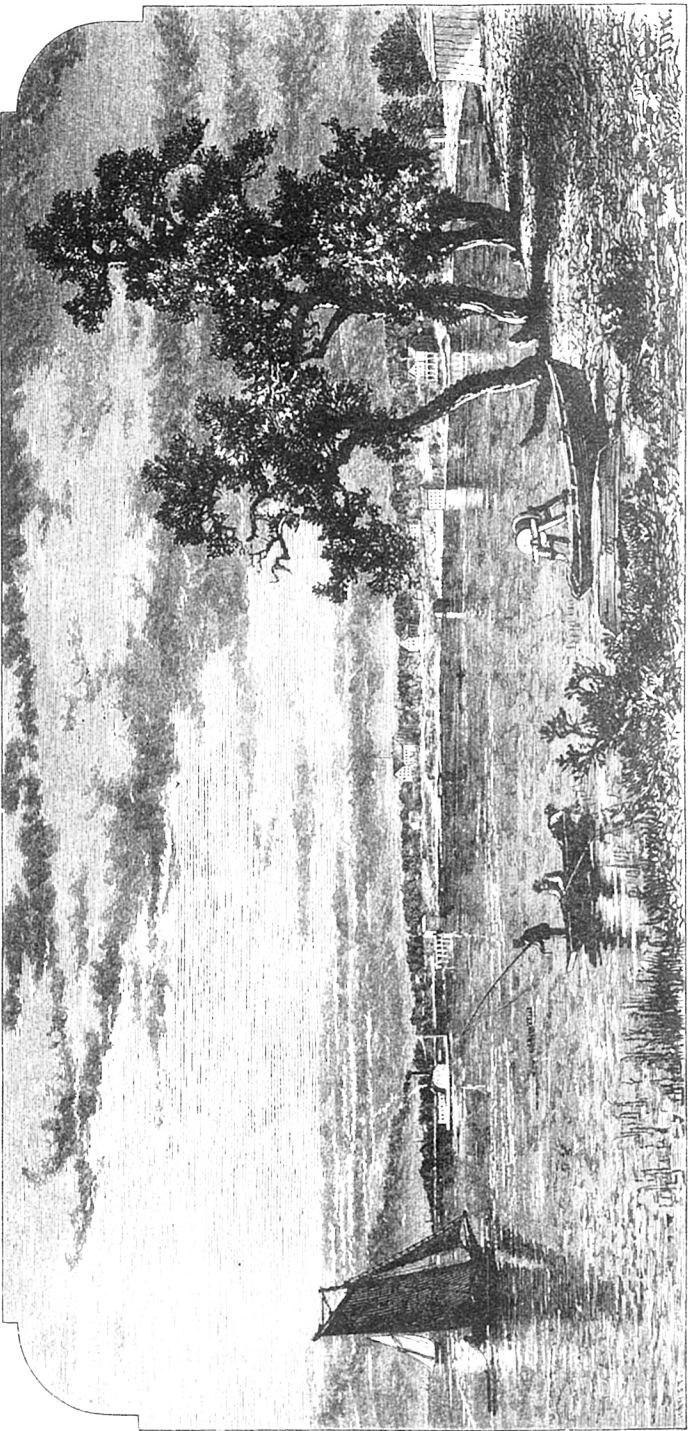
Festivals

- July 14 - Festival of American Folklife Smithsonian Institute Washington, D. C.
- July 12 Ohio Hill Folk Festival thru - Quaker City, Ohio July 15
- July 14 Sweets Mill Folk Music Camp thru - Auberry, California July 16

Riverboat

134 Yorkville Ave. Toronto

June 30 - July 2 Richie Havens



Sword in the Stone

June 523-9168,
F 30 The Whinin' Boys
July
Sa 1 Bill & Renee
Su 2 Closed
M 3 Hoot & Auditions w/ Dan Gravas
Tu 4 Best of Hoot
W 5 Summer Schedule: folk & blues
Th 6
F 7 Jaime Brockett
Sa 8 The Whinin' Boys
Su 9 Closed
M 10 Hoot & Auditions w/ Dan Gravas
Tu 11 Best of hoot
W 12 Summer Schedule: folk & blues
Th 13
F 14 Dan Gravas
Sa 15 Bill & Renee
Su 16 Closed
M 17 Hoot & Auditions w/ Dan Gravas
Tu 18 Best of hoot
W 19 Summer Schedule: folk & blues

Music Barn

July 8 - Ravi Shankar and his musicians
July 9 - Judy Collins
Potting Shed
June 30 - July 9 - Bill Henderson, Music Inn Jazz Trio featuring Toshiko
July 11 - July 19 - Brownie and Sonny, Music Inn Jazz Trio featuring Toshiko

King's Rook

June 1-356-9754
F 30 Go-go dancing to 2 bands
July
Sa 1 Go-go dancing to 2 bands
Su 2 Bill & Renee
M 3 Hoot
Tu 4 }
W 5 } Open House
Th 6 }
F 7 }
Sa 8 } Go-go dancing to 2 bands
Su 9 Chris Smither
M 10 Hoot
Tu 11 }
W 12 } Open House
Th 13 }
F 14 }
Sa 15 } Go-go dancing to 2 bands
Su 16 Bill & Renee
M 17 Hoot
Tu 18 }
W 19 } Open House

Turk's Head

June 227-3524
F 30 Nancy Michaels
July
Sa 1 Chris Smither
Su 2 Steve Koretz
M 3 Finley
Tu 4 John Juliano
W 5 Paul Geremia
Th 6 Bill Madison
F 7 Nancy Michaels
Sa 8 Chris Smither
Su 9 Steve Koretz
M 10 Finley
Tu 11 John Juliano
W 12 Paul Geremia
Th 13 Bill Madison
F 14 Nancy Michaels
Sa 15 Chris Smither
Su 16 Steve Koretz
M 17 Finley
Tu 18 John Juliano
W 19 Paul Geremia

Seventh Circle 247-8729

June
F 30 Discussion
July
Sa 1 Live Performers
Th 6 Open House; bring your guitar
F 7 Discussion
Sa 8 Live Performers
Th 13 Open House; bring your guitar
F 14 Discussion
Sa 15 Live Performers

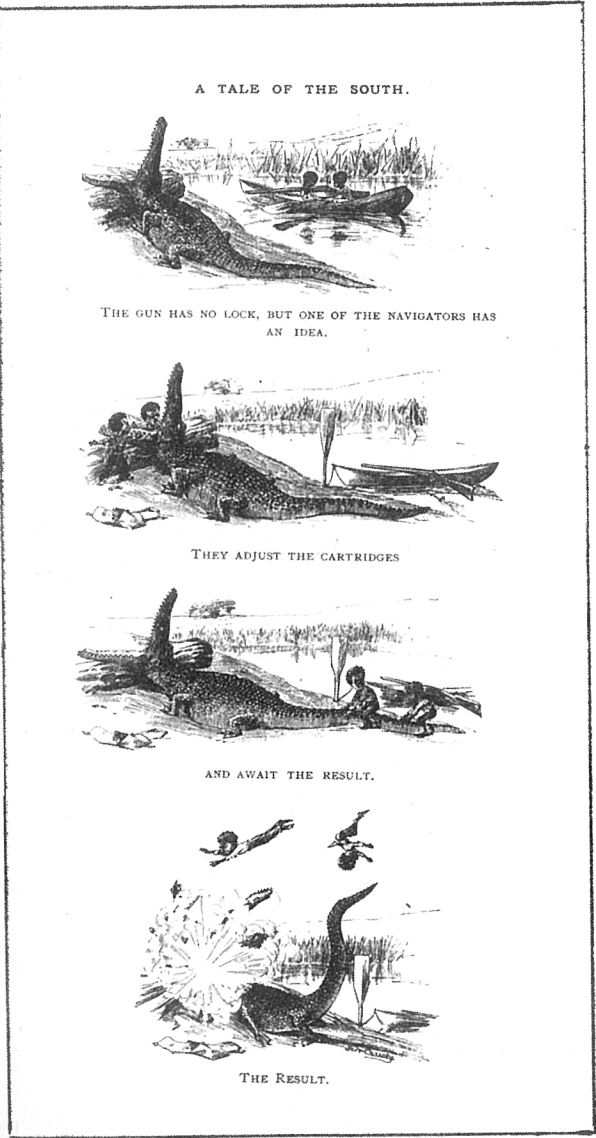
Adam's Rib Lynn, Mass. 592-5305


June
F 30 John Synnott
July
Sa 1 Jug Band
Su 2 Jaime Brockett
F 7 }
Sa 8 } Mike Fairbanks
Su 9 }
F 14 Tonto's Head Band
Sa 15 Folk Music
Su 16

AND COFFEE TOO

MASSACHUSETTS AREA

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Entertainment nightly

Club 47

June UN 4-3266
F 30 Tim Buckley
July
Sa 1 Tim Buckley
Su 2 Hoot
M 3
Tu 4 }
W 5 } Howlin' Wolf Blues Band
Th 6 }
F 7 }
Sa 8 }
Su 9 Eric von Schmidt
M 10 Sippie Wallace & the Kveskin Jug Band
Tu 11 }
W 12 } Grandpa Jones
Th 13 }
F 14 }
Sa 15 Caravan Theater
Su 16 }
M 17 }
Tu 18 Siegel - Schwall Blues Band
W 19 }

Where It's At

June
F 30 The Boss Todes
July
Sa 1 The Boss Todes
Su 2 The Chosen Few
M 3 The Boss Todes
Tu 4 }
W 5 } Closed
Th 6 Mixer w/ Ron Landry & 3 bands
F 7 }
Sa 8 The Chosen Few
Su 9 }
M 10 }
Tu 11 Closed
W 12 }
Th 13 Mixer w/ Ron Landry & 3 bands
F 14 }
Sa 15 To be announced
Su 16 The Chosen Few
M 17 }
Tu 18 Closed
W 19 }



Born To Take The Highway

Words & Music By Joni Mitchell

See the stretch-ing sun at dawn -----ing wipe the star dust
 from his eyes ----- Feel the morn - ing breezes yawning---
 tell-ing me it's time to rise. Tell-ing me -----
 ----- it's time to rise -----
 I was born to take the high ----way I was born to
 chase a dream An - y road at all is my ---- way
 an - y place is where I've been. An - y thing -----
 ----- is what I've seen -----

2. Gambler's gold is meant for squandering
Miser's silver is to hoard
My gold across the sky goes wandering
My silver is the drinking gourd
My silver is the drinking gourd.

CHORUS

3. I've skipped on concrete, danced on cobbles
Stuck to pavement in the heat
I've seen where children crouched at marbles
Made chalkcircles in the street
Found a penny at my feet.

CHORUS

4. I know a road that winds forever
Through the land the rainbow's from
You cross the bridge from now 'til never
Take the first turn past the sun
Take the first turn beyond the sun.

CHORUS to final ending

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KNEE-DEEP IN BLUEGRASS

by Bob Jones



No definite word from Bill Monroe as yet, but there are all sorts of rumors about guitarist for the Blue Grass Boys. The most informed seems to be Steve Mandell who reports that Bill has recently hired (of all people) Clarence White. Many in country music mention that Bill Monroe had said that he wouldn't hire a lead guitar player. Unless Clarence has really improved his singing and toned down his back-up work, he is pretty much a lead guitar player. Other rumors say that Joel Diamond (of Syracuse, New York), originally slated to become Monroe's guitarist and second voice, has married and decided not to join the band after all. That would be too bad, since it is said that Joel is, if anything, even better than Pete Rowan. That takes some doing.

Does anybody have any idea what Hylo Brown is doing? We keep hearing rumors of performing dates, but have yet to see him recently. What musicians is he with, or does he just pick up bands? Where is he

working? Where, too, is Don Miller, the fiddler who was working with the Stanley Brothers last year? Where is Judy Stevens? Apparently Ralph Stanley now has Curly Lambert playing mandolin with the Clinch Mountain Boys. For those who don't already know: Don Stover (possibly the world's best banjo player) is back in New England. Stover has been appearing recently with the Lilly Brothers just like in the old days. Kenny Brown (winner of the 1965 Philly contest) was recently in the Boston area and appeared at the Hill Billy Ranch with the Lilly Brothers. There is talk of Everett Lilly going on the road with a band featuring himself and guitar player/singer Bill Phillips.

Some of the credits and things were accidentally omitted from last issue's column. Thanks are due to B.M.G. magazine and to Bluegrass Unlimited and Peter Wernick of WKCR-FM (New York City) for information used in the article on Don Reno. Don't forget to get tickets for Saturday night (15th July) at the Newport Folk Festival. Bill Monroe will be there, as will Dave Dudley. Don't miss it.

NEWS FROM NEWPORT

Featured on Saturday night, July 15, at the Newport Folk Festival will be one of the forerunners of soul music, the King of Chicago Blues: Muddy Waters and his Blues Band featuring Otis Spann on piano. In a recent appearance at Expo 67, Muddy Waters received a standing ovation from a crowd of 8000 fans, many of whom were hearing him for the first time. His songs have recently been heard performed by such groups as the Rolling Stones and the Butterfield Blues Band and have served as a foundation for many other modern blues bands.

Also featured on the Saturday night program will be the Chambers Brothers, who are rapidly becoming one of the most popular young "soul" groups in the country.

On Thursday evening, July 13, the festival will present the Staple Singers, a gospel-singing family from Chicago who were one of the highlights of the 1963 Folk Festival.

Moving into the more popular style of folk music today, the festival will present on Sunday evening, July 16, the Buffalo Springfield, who recently rose to national fame with their hit song, "For What It's Worth." The Buffalo Springfield tell the story of the "now" generation in a manner not heard since Bob Dylan's "Blowin' in the Wind." This group will represent a segment of folk music which is vital to the entire musical world and thus an important part of the Newport Folk Festival.

JUNE 21-26 SINGER COMPOSER FESTIVAL	JUNE 28-JULY 3 "SPIDER" JOHN KOERNER	JULY 4-9 JOHN LEE HOOKER	JULY 11-16 MARSHA SMITH
JULY 18-23 PATRICK SKY	JULY 25-30 DAVE VAN RONK	AUGUST 1-6 "RAMBLIN" JACK ELLIOT	AUGUST 8-13 TOM RUSH
AUGUST 15-20 JIM KWESKIN JUG BAND	AUGUST 22-27 JOHN HAMMOND	AUGUST 29-SEPT. 3 "SON" HOUSE LEONDA	PHONE (617) 487 9252

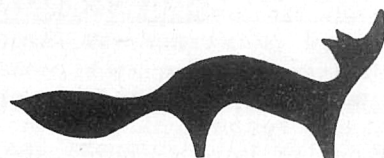
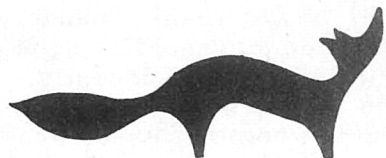
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Houghton Mifflin Company has announced scheduled publication of The Road Goes Ever On: A Song Cycle, a collection of the poems which are sung in J. R. R. Tolkien's The Adventures of Tom Bombadil and The Lord of the Rings. Donald Swann, a composer and performer, has set seven of these songs to music, and Tolkien has embellished the pages of the book with Elvish script and has provided a glossary of the Elvish terms used in the songs. The book is scheduled for publication October 18 of this year.

"John Beecher's TO LIVE AND DIE IN DIXIE is a great book. I've never before picked up a volume of poetry and not been able to lay it down before I'd finished it. I know it is only a matter of time before it becomes, as they say, a 'best seller,' but in order to hasten that day and because there is always the chance that Armageddon might get here first, I suggest that everyone who reads these words send their two bucks RIGHT NOW to get a copy (you won't get off so easy -- within a few days, like me, you'll send more dough, for more copies to give your friends)."

(signed) Pete Seeger

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Broadside

THE INCREDIBLE STRING BAND

Elektra EKS 7322

First reaction is that Robin Williamson, Clive Palmer and Mike Heron are a poor man's Holy Modal Rounders, in that their sound is old-timey but not totally committed to being so. But further hearings suggest that a more positive appraisal is in order.

Together Williamson, Palmer and Heron play the guitar, banjo, fiddle, mandolin and pennywhistle and do so generally quite well. And each carries a tune half-decently. What they do not do is live up to the musical promise implicit in the name "Incredible String Band."

Instead they use the instruments and playing style (somewhat inconsistently) of old-timey string music as vehicles for their ideas set to verse. The result is an indistinct form of music, because the verses are sort of early Dylanesque (both in form and delivery), and therefore in contrast to the old-timey sound.

The performances cannot be readily faulted and Elektra deserves to be congratulated for having pressed two full sides of music, a pleasant change. But the feeling remains that The Incredible String Band should have stuck to old-timey music. We might anticipate another release, but according to the liner notes, the group has split up, so you might just as well pass this one up.

Ralph Earle



THE STONE PONEYS

Evergreen Vol. 2

Capitol T 2763

After terming their first album "promising" I ought to be a little more definite on this one. But I must be as ambiguous as before. This album establishes nothing previously uncertain. The melodies are still just original enough not to be dismissed; the songs are still much less than profound. Linda Ronstadt's singing is still clear, forceful and controlled; she still overshadows Robert Kimmel and Kenneth Edwards.

Their enunciation seems to have improved since their first album, not that I

Reviews

remember it as having been poor than, but that it is excellent now and an example profitably followed. And certainly The Stone Poneys did not deserve the review in Hi-Fi StereoReview which compared them unfavorably to Peter, Paul and Mary in the language of a first-grade reader. (The review implied that they were merely imitators of PP&M.) But I am still left with the feeling that nothing about their performances has resolved. With the emphatic positive exception of "Autumn Afternoon," the songs strike a balance between being appealing and inconsequential and the performances are appropriate to, no better, no worse than the songs they serve. For me the balance will have to be tipped by a live performance. Perhaps I should simply suggest that you judge for yourself similarly.

Ralph Earle



FROST AND FIRE

The Watsons

Elektra EKL-321/EKS-7321

The cover looks typically Rock: blurred black and white photo of Intense Looking Group With Long Hair. But what a surprise: traditional English carols and "ceremonial folk songs" done a cappella!

It would seem that no one has bothered to tell the British that folk music is dead, so they go right on turning out beautiful records like this one, which was originally on Topic.

The Watsons are a group with four excellent voices and a good understanding of traditional English music.

The record (to quote the notes) is concerned with "seasons of anxiety, seasons of joy. The common people had their rites of propitiation and triumph, older than the rituals of the church and closer bound to their daily lives. This record takes us through a year's

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calendar, displaying songs that accompanied these ceremonies, season by season." The material goes from wassail song to Morris and sword dances to carols, and runs to gap-ped scales and unusual harmonies. All is full of the ritual quality that has almost disappeared from American folk music.

I made the mistake of listening to this record for the first time in a moderately large gathering: I was not at all impressed. Subsequently (solitary) listening completely altered my opinion.

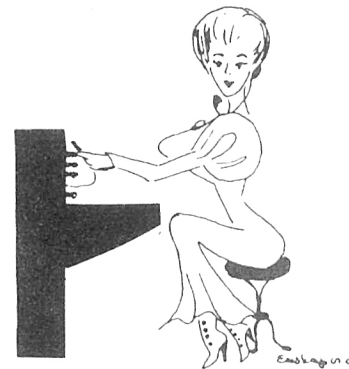
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Broadside

ODETTA

Verve Folkways FT/FTS-3014

I suppose that to be accurate I should describe this album not as folk-rock, but as folk-jazz, but since the album label is Verve Folkways, there must be some folk here.

Odetta, fortunately, is too good a singer, too good an artist, to turn out the mockery implied by the name "folk-jazz." Very few artists of any stripe could create and maintain the grooving drive she goes on "Give Me Your Hand." Even when she is jazzing up "Little Red Caboose," she is putting everything she has into pulling it off.

Good as these two cuts, for example, are, I still wonder why she did it. Anything for a laugh, perhaps. I suspect, however, that if such were the case, she would not have done the arrangements herself and obtained the trio which backs her on eight of the eleven cuts. Leslie Gringage, bass, John Foster, piano, and John Leiter, drums, are solid

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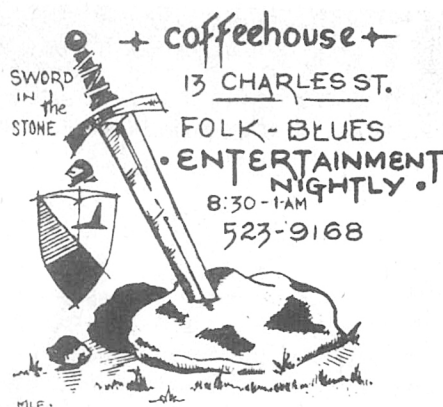
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jazzmen, especially Foster. Their constantly driving accompaniments blend well with Odetta's own powerful voice. "Hogan's Alley" is another good example. Originally a rag-time number in the style of "Frankie and Johnny," Odetta and her trio turn it into a funky nightclub tune.

Most of the eleven cuts have this marked modern jazz feeling; "African Prayer" and "Child of God" are the exceptions. Probably both are from a different session; they sound older and both use an unidentified male chorus. "Strawberry Fields Forever" is here too; why is hard to say. On the album cover much is made of the fact that Odetta sings it as a lullaby, but that does not hide the fact that she seems not to know what the song means. Not that I do, but if she felt it has a hidden meaning or message, as this review has, she should have brought it out.

Ralph Earle



MY KIND OF LOVE

Dave Dudley

Mercury MG 21113

Once again Dave Dudley has presented an album which leaves the listener feeling as though he (listener) has been holding his breath for half an hour. All the way through this record there is the feeling of suspense while the listener waits for that really great glimpse of Dave Dudley's real talent. Once again it never comes. Country music lovers know that Dudley is capable of attaining the heights of country music performance. It is therefore rather disappointing that his most recent albums have failed to demonstrate this.

Don't assume from the above that all the songs are bad: They're not. Dave Dudley sings well, in a solid country style. It's just that he has previously turned out such

Reviews

great material that it is hard to accept something that is merely good. Probably it is not that Dudley can sing only up-tempo material. He can, in fact, sing slower songs, ballads and the like, quite well. Dudley sounds (on slower songs) vaguely like Jim Reeves with a very personal touch.

Most of the songs come off quite nicely. It's just that none of these numbers reach the pitch of excitement found in "Six Days On The Road" or "Truck Drivin' Son of a Gun." "Making Plans" is quite nice, but doesn't come close to the version recorded by the Osborne Brothers on their album Up This Hill and Down (Decca DL 4767). Of interest are "I Taught Her Everything She Knows" and "Sweet Thing," although it suffers somewhat in comparison to the original hit recording.

My Kind of Love is a collection of love song. In one way or the other every song speaks of the love of the singer (or writer) for someone special. Mercury has presented a good album of Dave Dudley. It's not a great album by any means. It simply does not fulfill the Dave Dudley potential, but it is a good record.

Bob Jones

HEARTS AND FLOWERS

Capitol T2762

Nothing on the album cover indicates whether the title describes the music of the collective name of the three gentlemen who sing here. Perhaps they also play some of the instruments heard, perhaps they exist as individuals with separate names; again, nothing on the album cover gives any hint.

Their material is folksy-rocksy, more of the former than the latter, at least in instru-

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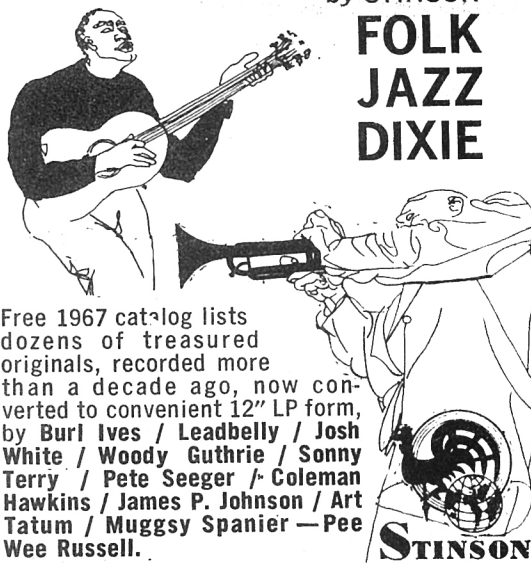
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mental technique. But asset of drums drills any musical dullards in the beat, lest anyone suspect this album of not being up-to-the-minute.

Their voices are true to pitch and blend well to produce a flat, twangy, Western sound. Each tune is pregnant with meaning, but either this kind of virility overawes my own poor inadequacy or else it simply provokes a profound sense of deja vu. I leave it to you to decide. If I sound tired, I am. Tired of seeing so many groups scramble over one another like Japanese beetles in a jar half-full of water - each trying to be heard for a brief moment. What for? To say something significant? Or just to hear their own voices, their own music - voices and music totally unconcerned about and irresponsible towards their materials. Voices and music totally eclectic and totally cavalier towards any considerations of form, of discipline, or of craft.

Buy why pick on Hearts and Flowers as the object of my diatribe? They deserve it perhaps less than some, but unfortunately they were the ones who fell under the turntable arm once too often.

Look, you who think folk rock represents some ideal marriage out of which super musical progeny will be born. If you haven't the respect for folk music to work within its

Reviews

unpretentious scope, get out and leave it alone. Don't prostitute its material for your own gain. If you cannot stand on your own musical feet, then be honest, admit it; don't try to fashion yourself a pair of legs from parts here and pieces there. No matter how artfully you assemble them, they will not carry you two steps before they spill you face first into the clay.

Sorry, Hearts and Flowers, but it had to be said. And it had to be said now.

Ralph Earle

CHARLIE POOLE AND THE NORTH CAROLINA RAMBLERS

Volume Two

County 509

I suppose it's been long enough since I reviewed Vol. I for me to get away with retelling my favorite Charlie Poole story, to wit: Mike Seeger drops in unexpectedly on a friend; after exchanging greetings and so forth, they decide to make a little music. Seeger pulls out his fiddle, his friend comes up with a guitar, and lo! they are in tune with each other.

"Amazing," says Seeger.

"Predictable," says the friend. "I also tune to Charlie Poole records."

The same story could be plausibly told of the Holy Modal Rounders and many of Poole's contemporaries. Poole's influence on the shape of Old Timey music is probably second only to the Carter Family. The tight ensemble of the North Carolina Ramblers is as exciting today as it was in the twenties. Indeed, a good friend who used to transcribe second clarinet parts from old New Orleans jazz cuts (no one else was even aware that there were two clarinets) did not realize that there were three instruments on a North Carolina Ramblers cut that I played for him; the guitar and banjo were that tight! Add to this a high level of

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individual musicianship, a repertoire of remarkable breadth, and Poole's wonderfully ridiculous voice, and you have a pretty good description of the North Carolina Ramblers.

Vol. I (County 505) has become a classic among Old Timey reissues; Vol. 2 is very nearly of the same caliber. "If the River was Whiskey," "The Baltimore Fire," "If I Lose, Let Me Lose," and "It's Movin' Day" are familiar items thanks to the NCR. There are also such goodies as "Bill Mason," "Can I Sleep In Your Barn, Mister?," and "Monkey On a String."

The County "500" series has a limited pressing, so don't wait too long to get this excellent successor to Volume I.

Phil Spiro

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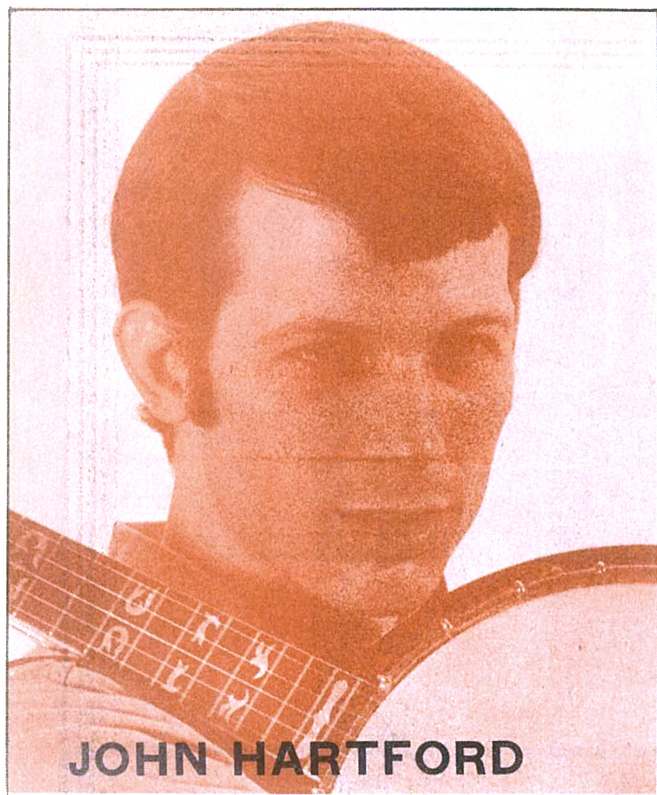
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The singer/songwriter label most often brings to our mind an image of a young man or woman, long-haired, (or balding in one case), who has his musical roots in the folk revival and plays guitar.

John Hartford is a singer/songwriter without long hair, who plays banjo, and whose musical roots are Nashville county music. Because John's development occurred in another musical idiom than folk, many of you will probably not have heard him or even of him. It's worth your while to change that.

I met, had lunch with, and spent part of an afternoon with John a few months ago when he came into Boston on a promotional tour for his new R. C. A. album. I was digging him immediately, finding him to be a straight-out cat, easy going, and not the least inclined to twist anybody's arm to his own end. We talked a little bit about his music, but more about the music of other people he admired, and still more about politics, philosophy, media, psychology, and aesthetics. Time flew and he had to split for other appointments, but he left his lp and a single with me to which I promised to listen.

I soon felt wishful that we could have talked after I had heard the record, for I had a lot of questions I wanted to ask. It was not because John's album is a great one, or even a good one. It's really pretty mixed.

First thing you note is the banjo, because the style is traditional 5-string, nothing very fancy, just there, and clean, relevant all the time. Then, because of his lyrics there is

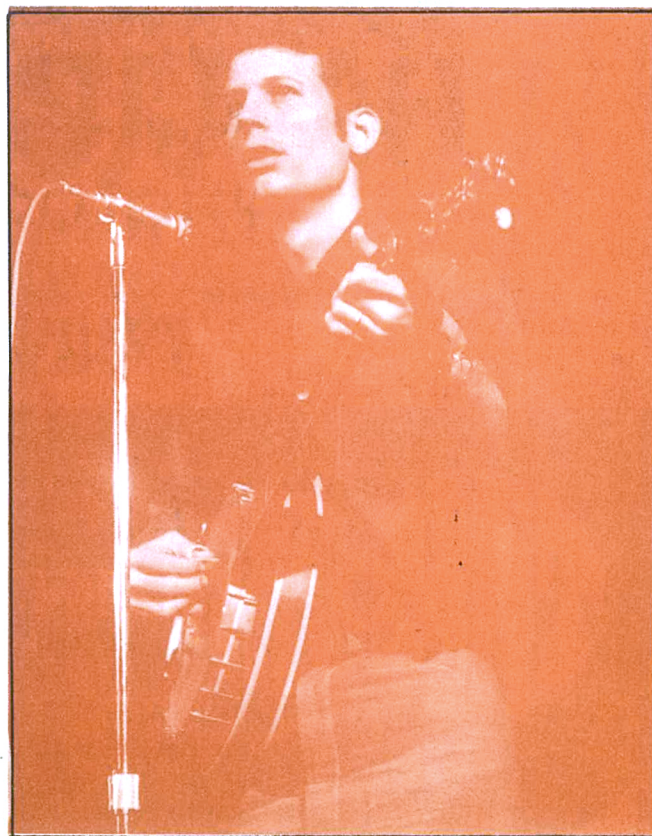
an impulse to compare him with Roger Miller because some of the lyrical structures of John's songs are very similar to Roger's kind of droll thing. But a closer listening to the lyrics of John Hartford's songs show a mind in a much different bag. For instance, in "Like Unto a Mocking Bird," the first four lines are:

"All around somebody else's pad,
You stumble as you chance the latest
fad.
If you're confused with all the things
you find
Just wait until the crowd makes up your
mind.

Hey, Hey, Roger Miller has never been there. Nor has he shown that he has ever been where he could write a song like "Untangle Your Mind" or "A Man with a Cigar."

This John Hartford, I believe, is an important figure in the Country Music of today. He is the first of what I hope will be a steadily growing number of new-minded, new-seeing artists in C&W music. Listening to him I was immediately struck with how much more closely linked he was with the thought and themes of contemporary folk and pop music than he seemed to be with mainstream C&W, and I was reassured that our less apathetic generation has a more united front than I had earlier realized. I would like you to investigate for yourself and see if you'll hear me out.

dave wilson





PHOTOGRAPHS

Mimi Farina	Bessie Jones	Gordon Lightfoot	Mark Spoelstra
Eric Andersen	Mike Seeger	Buffy Sainte-Marie	Leonda
Lisa Kindred	Eric Von Schmidt	John Hurt	Pete Seeger
Siegel-Schwall Band	Chris Smither	Chuck Berry	John Hammond

Carolyn Hester

These performers have appeared on the cover of BROADSIDE.

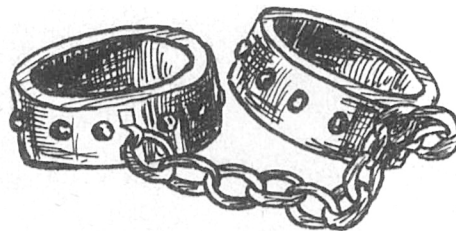
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If You Had Me In Shackles

Words & Music By Tom Paxton



C Dm C
 If you had me in shack-les on a dun-geon floor. Cold i-ron
 Dm C
 shack-les and a cast iron door. A bat-tal-ion of
 G Fm
 troop-ers just watch-in' the key I'd still be
 F C F
 free. 2. If you had me on an free. (chos.) Your shack-les couldn't
 Dm F
 change my mind couldn't make me be what you want me to, your
 C C
 pow-er couldn't make me blind the way its blind-ed you.
 3. If you had me in a

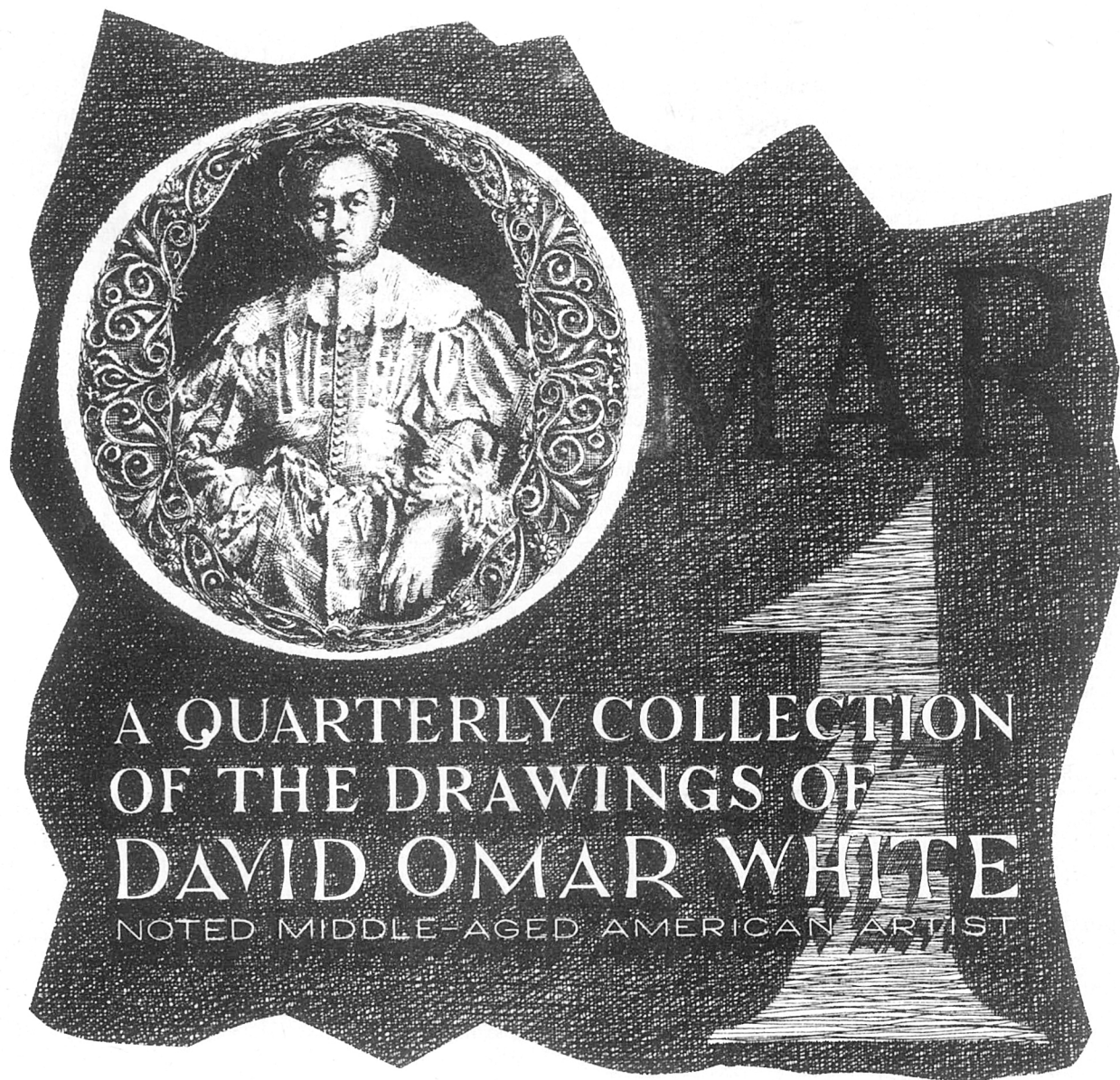
2. If you had me on an island on the Spanish Main
 In a Spanish fortress in a jungle of rain
 A squadron of cruisers just watchin' me
 I'd still be free. CHORUS

3. If you had me in a tower with a marble wall
 One window above me no stairs at all.
 If you needed a ladder just to check on me
 I'd still be free.

CHORUS, then repeat first verse and chorus

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GORDON BOK

By Ralph Earle

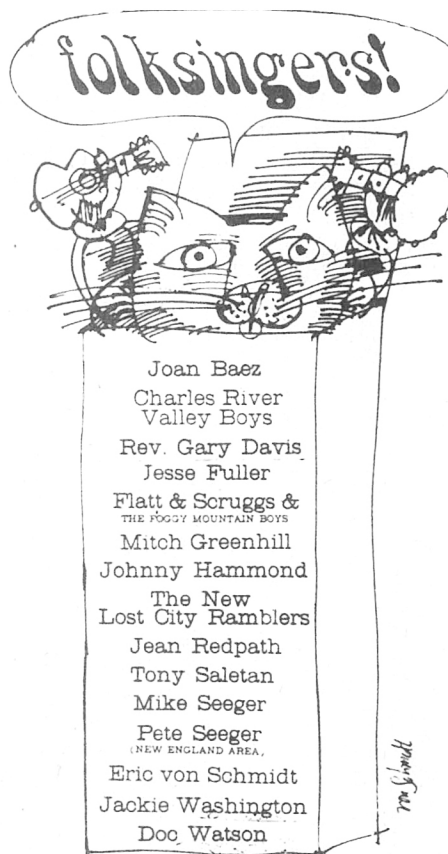
I asked Dave Wilson if I might write another review of the Gordon Bok album on Verve Folkways. He granted me this space instead.

I want to tell you what the Gordon Bok album has come to mean to me in the hope that, should you share my feelings about folk music, this album may come to mean as much to you. For since this record was released, the brilliance of the folk music renaissance has faded greatly. Folk music itself has become increasingly distorted and misused. Yet throughout it all, perhaps because of it, the light generated by this album has grown ever stronger, until it has become the only beacon promising safe passage through a desolate land.

Ironical, in the sense that it comes solate, the Gordon Bok album is the epitome of all that is worthwhile in folk music. Its honesty and its power are unmatched by any other recording I have had the chance to hear. The song "Fundy" is one of the most moving songs imaginable. It is the profound essence of human majesty in its humility. The flow of the musicianship so totally subservient to the soul of the man. It is this honest humanity which is the great strength of this record. I have never met Gordon Bok, and it does not matter if I never do. What kind of a person he is is irrelevant. Honesty such as is on this record needs nothing else.

Listen to "Acalanto." The notes pearl forth and hit you like a pillow in the face in slow motion. Listen to "Rambler." The opening notes sweep you up and carry you along as if you with all your possessions, your relationships, your burdens weighed nothing. Listen to "Rosin the Beau" and know the tragic sense of life. Listen to all the record and marvel at the wealth of melody and insight and the dearth of pretense and falsehood.

Those of you who have read my reviews over the past couple of years may have sensed that I have very few heroes. Gordon Bok is one.



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

FOLKLORE PRODUCTIONS

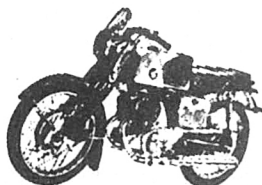
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dear BROADSIDE

dear BROADSIDE

I feel that many of your readers would enjoy reading poems by Bob Dylan. We all know that DYLAN has something to say, but much is lost or overshadowed in an instrumental. By the way, have you heard Cabot read Dylan? MGM, Inc. Also included, (not by the poet) "And Mostly The Sing."

Favourites: It ain't Me Babe, Boots of Spanish Leather, Don't Think Twice, The Times They are Changing.

I'm not sure just how you could go about it, but I'd like to suggest that you attempt to encourage the reading of Romantic - type Poetry. For instance, poems by Shakespeare, Marlow, Byron, Keats. This does not mean to say that Romantic Poetry necessarily refers to Love Poems. Those who have read Shelley's "A New World," are drawn by the power of imagination, and fiery emotion. Shelley was a Revolutionist, a dedicated poet of protest. Consider this: contemporary works are not saying anything that has not already been said at another time except it lacks luster. English, is not considered a Romantic Language, however it can be

beautiful when properly spoken. Don't you think that it is easier to listen to "We Shall Overcome" than "The Cardinal." Even Emerson was called a radical in his day. Listen to Emerson's "Give All to Love;" Give all to love; obey thy heart; friends, kindred, day, estate, good-fame, plans, credit, and the Muse - Nothing refuse.

But let's not forget poetry for its Musick and simple beauty. The pure enjoyment of SOUND. The ART of listening is practiced by few. I would like to read one day soon in BROADSIDE something to this effect: Enjoy an evening of Elizabethan Poetry at the... or; Poetry, Sound and Lights Project Tonight.

I am going to call it quits, otherwise this will become a volume. Besides its hotter than h---.

Best of luck in the following year to all who help to put BROADSIDE together.

Sincerely,
Howard Kilbane

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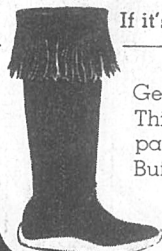
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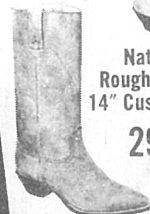
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