

THE

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July 19, 1967

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Linda - notice the confession on p. 4.

This Issue's Cover

Merle Travis

For years folk guitar players have talked about "Travis" picking. Not many of them actually listened to the man whose name they were tossing around. For better or worse, interest in Merle Travis has been confined largely to an almost exclusively country audience. Of course there have been exceptions. Some Northern urban guitar players acknowledged their debt to Merle Travis. Travis has appeared in folk-oriented concerts in Northern cities, but until now he has not performed in a coffee house.

Merle Travis has a distinctive style of guitar playing which is sort of America's contribution to the world of finger plucked guitar. Travis was taught or strongly influenced by a Southern Negro guitar player named Mose Rager. Travis in his turn was the major stylistic influence on that king of the guitar, Chet Atkins. Merle Travis is a very good guitar player. He sings too.

Bob Jones

LA

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VIETNAM SUMMER BENEFIT

On Tuesday, July 25, there will be a special performance of Macbird! at the Charles Playhouse, 76 Warrenton Street, Boston, for the benefit of Viet Nam Summer, a national organization whose purpose is the promotion of dialogue and discussion concerning the present situation in Viet Nam. The performance will begin at 8:30 p.m. Reserved seats are available now and may be obtained by phone or mail order at the New England Viet Nam Summer Office, 5 Cadbury Road, Cambridge, telephone: 547-7047.

THE BROADSIDE

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Editor Dave Wilson

Managing Editor Sandi Mandeville

Projects Editor Bill Rabkin

Photographer Rick Sullo

Art Editor Ed Murray

Copy Chief Chris Murray

Production Gail Thompson

Schedule Editor Joey Decourcy

Art: THE GARDEN OF EDEN MEREDY MULLEN

Business Staff: MARIANNE COMUNALE
GERALD DIBELLO, LEONA SON

Copy: CLAUDETTE BONNEVIE, ANN GREELEY, BEVERLY
KOSTAS, ANN HUMPHREY, SALLY ANN HOWE

Distribution: LESTA MORNINGSTAR

Production Assistants: ARLENE JAFFE, PETER SCHAUSS
MARGARET SMITH, CANDY LOWE

Proofreaders: NEIL NYREN, MARLYSE SCHWARTZ

Reader's Services: JANE ROSENBERG

Subscriptions: ARTHUR DUFFY, RUSSEL SPERA
MICHELE DREYFUS

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RAMBLIN' ROUND w/dave wilson

... and now is the time for the baring of the breast, so taking a deep breath, swallowing a gulp and some pride at the same time, I address myself to:

Dear Reader:

The problems which have beset this publication in the last few months have been sufficient to prophecy the probability of a funeral in the near future. None of them are new problems, they have been with us since our inception. They include the problems inherent in running a volunteer organization, the unwillingness of the industry we serve to help support us, and the great schism that has developed in our audience in the past year or more. No, none are new problems, but the effects have been accumulative, and BROADSIDE (myself) now stands in debt for about \$10,000.

The problems of a volunteer organization are no more dramatically illustrated than in what happened in our subscription department. When the mid-east crisis occurred, the department just disappeared, resulting in a jam up (just barely resolved now, and hopefully all subscriptions will be on their way by the time you read this) which took three issues to clear up.

The folk music industry has always considered us to be too small, or too unimportant to be willing to help support us on any regular basis. I can't object to their attitude, I can only regret that we were not viewed with more regard.

The split in audience is something no one can help. But the variety of perceptions of what constitutes folk music have become so wide that no publication can serve them all with meaning. To serve only one, or a small number of those perceptions, would be to speak only to a tiny segment of the audience. I am inclined to suspect that we have served our purpose, and the need no longer exists for which we were first created.

The bulk of responsibility for our end must ultimately fall on my shoulders. Not being a business head, I did not adequately tend to the details of business that most demand attention. Not being a salesman, I could not effectively sell advertising needed for our support. Neither did I manage to find others capable of or willing to do those things. But I suspect that even if these things had happened, and our financial status were now sounder, the need for this publication would still be diminished and growing more so daily.

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What will happen is not yet decided.

What is certain is that we will continue to publish this same beast at least through the festival season.

Whether BROADSIDE goes through a metamorphosis and becomes a modified or completely changed animal, or whether it submits to euthanasia will be determined in the near future. This is written in the desperate hope that perhaps some of our readers may have ideas for our consideration.

In any event, in the five and a half years we have chronicled the growth of traditional music into a mainstream of popular music. If that was to be our sole function, so be it.



New York News & Notes

by Kathy Kaplan

Heard last week that Tom Ashley passed away. I was very sorry to hear this.

Manhattan is getting its first C&W night spot. (I did not say this area, because there is Henry's in Brooklyn, as well as several in Jersey.) Located in the New Yorker Hotel (near Penn. Station), it is due to open June 30 with Hank Thompson and the Brazos Valley Boys and Tammy Wynette.

I hear that Bill Harrell is in the hospital ...also that Alex Campbell is ailing....

Noted NY newspaper columnist, Jack O'Brien, reports that "the Blues Project is crumbling." This is not the first time I've seen such reports. This group, by the way, recently appeared at the Action House in Island Park. The Action House is on Austin Blvd. and, as far as I can tell, has been featuring name electric groups on weekends. Also out that way, the Malibu Beach Club, in Lido Beach, is featuring similar shows on Friday nights.

A certain record store which featured primarily mono recordings (at least in the folk department) has already made up new signs for the big stereo push. I might also add that for the past six months or so, it seems that they haven't been restocking certain non-mass sellers, even on major labels like Decca. Sam Goody's in Valley Stream has greatly improved their "audio" department.

On June 22, five musicians gathered at the Folklore Center. Although all pros, they were of different backgrounds and current involvements. They hadn't (they said) practiced much (together). Yet the end result was a lot better than some carefully rehearsed programs you see these days. The musicians: Hazel Dickens (bass), Alice Foster (guitar), Mike Seeger (mandolin, banjo, autoharp), Tracy Schwarz (fiddle, Dobro), and Paul (remember the Greenbriar Boys?) Prestapino (banjo, guitar). The program seemed to be mostly country songs (by such people as the Carter Family, the Louvins, the Bolicks, etc.) done in bluegrass style, but there was also some classic bluegrass, old-timey, and some more recent compositions by Harlan Howard, Tracy, and Hazel. Tracy told some very bad jokes, and everyone seemed to have a good time. I've been saying for some time that Alice and Hazel both have very good voices. I should like to hear them do more solos. Probably two of the outstanding numbers of the evening were their solos. (I'd especially like to hear Hazel do more old-timey material. Her voice seems especially

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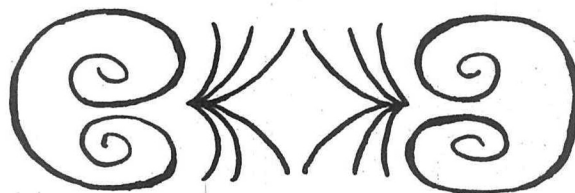
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well-suited for that.) Thanks to the FLC for giving us another outstanding event.

Mary Rhoads and I journeyed to West Virginia for the State Folk Festival in Glenville. Perhaps some words about that would be in order next time.



CARAVAN THEATRE AT 47

"How to Make a Woman," an original play opening Caravan Theatre's summer season, will be presented at the Club 47 in Harvard Square, July 15-16. This is the first summer production in Caravan Theatre's project to introduce the latest techniques developed by the Polish Lab Theatre, the Theatre of Cruelty, the Film Stage, the Living Theatre, and the Off-Off Broadway experiments to the Boston-Cambridge area. Caravan Theatre will offer several plays by Brecht later this summer, in addition to "Evenings in Experimental Theatre," to be presented during the week. Productions of the Caravan Theatre May also be seen at the Harvard Epworth Church, Harvard Square.

THE PAUL BUTTERFIELD BLUES BAND

by Tom Vickers

The Paul Butterfield Blues Band was in town last week at the Club 47 in Harvard Square. The group, which used to be an electrified rhythm and blues band, has revamped completely and now is producing a sound that is a cross between jazz and the electrified blues it once produced.

The old group consisted of Paul Butterfield, harmonica and vocals; Mike Bloomfield, lead guitar; Elvin Bishop, rhythm guitar; Jerome Arnold, bass guitar; Mark Naftalin, organ, and Billy Davenport, drums. For the past two years they have been producing raw, driving electric blues which were based on improvisation. Butterfield's incredible harmonica runs, coupled with Bloomfield's extremely fast, driving guitar solos, gave the group a uniqueness in the pop music of today.

Each of the members of the band hailed from Chicago, the last place that still produces Negro rhythm and blues in America. The blues are to Chicago's South Side what Dixieland jazz was to New Orleans. All of the members of the old band studied under or were associated with the great blues makers of Chicago such as Muddy Waters, Junior Wells, and many others. They took the slow, sensitive blues of these men, electrified them considerably, and added their own techniques. The result is a swirling, ear-splitting sound which keeps the listener's head spinning, and his feet keeping time to the heavy beat filling it up.

Since this time, Mike Bloomfield has left the group to start another band with Barry Goldberg, organist of his own now defunct blues band which attempted to imitate Butterfield. Due to this change, the Butterfield band has revamped its whole style and added members. Butterfield, Naftalin, and Bishop are still in the group, but Bugsy Maugh has replaced Jerome Arnold on bass guitar, and a sax player, Gene Dinwiddie, and Keith Johnson, a trumpeter, have been added.

Bloomfield's departure gave the lead guitarist chores to Bishop, the band's old rhythm guitarist, who can handle them with as much ingenuity and creativity as Bloomfield ever did. Bishop has had the two greatest guitar teachers in the world of hard rock/rhythm and blues; Bloomfield himself, who

worked with Bishop for two years, and Eric Clapton, a Britisher who plays lead guitar with The Cream, a rhythm and blues group from England. Clapton and Bishop met while The Cream and Butterfield's band were in New York during March and April. Bishop learned to bend notes (bending the guitar string and holding it which holds the note) from Clapton during their meetings and this mixed with Bloomfield's method of fast riffs and runs all over the guitar neck, give a new style to Elvin's playing.

When I first heard of these additions, I expected that Butterfield had changed to a Motown (Four Tops, Temptations, a light, carefree sound with a lot of backup harmony) or Memphis (heavy rich Negro sound with no harmonizing singers and a large band with brass to back up). I couldn't have been more mistaken, for Butterfield uses the sax and trumpet to fill up his sound much like a guitarist would. Occasionally, he uses them to add to improvisation songs. In these, Butterfield sets up a central theme and then plays a harp lead, Naftalin, the organist, plays a lead, Bishop plays a guitar lead, and the trumpet and sax men each play their leads. He then starts all over again and they do a rave up each trading leads until they produce a lively ear-rattling sound. When they each get going, and the customers are rocking on the edges of their seats, the band stops and Butterfield continues on the theme he set at the beginning, and ends the song. An example of this would be the "Work Song" on his second Elektra LP, East-West. It's quite effective.

Technically, this band is the best on the market. The new additions help, not hinder, the sound produced. Naftalin's amazing expressions as he hits on an incredible organ lead, and Butterfield's smile of satisfaction all give the viewer a feeling that Paul digs the change in the band. The band on stage is exciting. The drummer, Davenport, and Maugh, the bass guitarist, lay down a heavy back beat which the rest of the group adds upon, creating a full, unique sound, enrapturing the audience.

While listening to the group, the excitement and tenseness build up. The listener feels he is part of the music. His hands beat against the table top and his head nods to the music. He is part of the scene; there's no escape. It is like the ancient Greek myth, Ulysses and the Sirens. He is drawn to the band, but unlike the myth, the listener isn't turned into a skeleton.

Naftalin's high notes on the organ go screaming through your ears; Bishop's red, straining face with his long curly hair bounding as he plays his guitar lead, and the moving, churning of the other musicians keep your

MARIPOSA FESTIVAL ANNOUNCES SCHEDULES, PERFORMERS

Estelle Klein, Artistic Director of the Mariposa Folk Festival has announced the signing of many of the artists who will be appearing at this year's Festival, to be held August 11th, 12th and 13th; at Innis Lake near the town of Caledon East.

Internationally known poet and writer Leonard Cohen will be appearing at the Seventh Annual Mariposa Folk Festival. At the Festival, Mr. Cohen will be adding another credit to his many talents; on this occasion he will be singing songs from his first album which will be released in the near future.

Other well-known artists who will be appearing include: the gospel-blues Staple Singers; the fast rising Three's a Crowd and The Kensington Market; Tom Rush, who is currently on a six-week European tour; balladeer Bonnie Dobson; Louis Killen; The Dirty Shames; The Pennywhistlers; The Dildine Family; The Lilly Brothers & Tex Logan; two famous exponents of the blues, Rev. Gary Davis and Lightnin' John Hopkins; Elyse Weinberg; Gordon Lowe; Murray McLaughlin; Alanis Obomsawin; Louise Forestier; Joni Mitchell; David Rae; Richie Havens; Penny Lang; and many more yet to be announced.

Many workshops and seminars have been planned for the three day Festival to artistically compliment the major evening concerts, of which this year three are planned: Friday, Saturday and Sunday evenings. A major Sunday afternoon concert will also be staged. This will feature a colourful programme of ethnic folk and dance performers with Klaas Van Graft as host. In addition to this, a special Children's Concert is being planned for Saturday morning.



eyes dancing. Then Butterfield picks up the microphone and yells a barely audible phrase into it. He is answered by Bishop's guitar. It is all very primitive but once the band begins to play, you're hooked.

A complete change in the group's material also adds to the pitch it creates. Even its old standard songs sound different and updated by the change. "Born in Chicago" and "Look Over Yonders Wall," both fast-driving blues typical of Butterfield's early style and which

FOLK NEWS: CLEVELAND

by Dave Loebel

One of the local rock stations, WIXY, will present live broadcasts from La Cave of various folk-rock performers. Janis Ian will be heard later in the summer, while the series began with airings of Terry Knight and the Butterfield Blues Band.

James Cotten's Blues Band cancelled its La Cave engagement and was replaced by the Velvet Underground.

Richard Dyer-Bennet presented a concert-lecture July 10 at Kent State University. The same lecture series was presented by the New Lost City Ramblers a couple of years ago.

The Stone Poneys appeared on two local TV shows, in addition to a long interview on the Perlich Project which included live performances of several of their songs.

The Coffeehouse, which is still suffering from police harassment, was bought by The Well.

Bob Dylan's movie exists. It's called "Don't Look Back."

Vanguard will release a new album by the Siegel-Schwall Blues Band and an album of Mississippi John Hurt's last session.



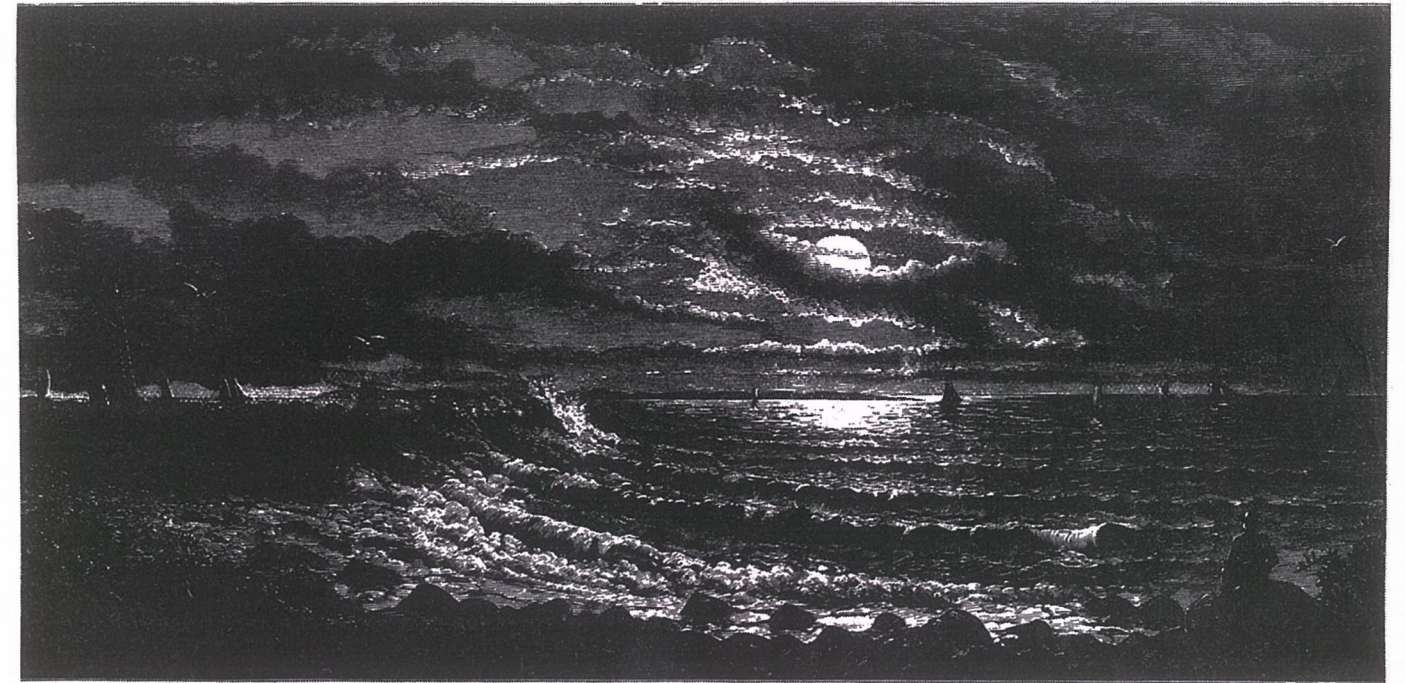
the average listener never could think of as being improved, are redone in an excellent manner.

The band is rough at times and the members sometimes lose themselves, but this is natural when a group changes its material radically. The Butterfield Blues Band should be back in Boston in late summer or early fall. If you can find the time to see and hear them, be sure to do so. Also, look for a new album in September or October. They are still the best rock band in the business today.

LOOK OUT GIRL

words & music by Chuck Mitchell

When the sun-light turns to am-ber and the trees are gone to
gold, When the mist rides in the val-leys and the
autumn nights go cold. Look out, girl, and
don't you list-en, no mat-ter what you're told. Some un-cer-tain
morning I'll be gone. Noth-ing on my sum-mer mind, but
liv-ing off the land. Noth-ing I could say or do, to
make you un-der-stand. Look out, girl, I've seen those dreams go
whistling down the wind. And it's hard to face the
changes all a-lone. Long green sum-mer days--
--- drift by like clouds drift on the air, lightning rims a vel-
-----vet sky I whis-per in your hair. Look out, girl, I've



seen the o-cean, those waves break long and fair, tell-ing me it's
time to break and roam. The road runs west, and so
do I To---ward the roll-ing sun. And
I re-mem-ber turn-ing back, and turn-ing to go on.
Look out, girl, so warm and good, don't waste your time a-lone, It's
hard to face the changes on your own. Ah,

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boston-cambridge scene

Alan B. Rotman

Ted Donlan

This column will be a bit different. Certain items have gone unsaid, but now must be mentioned because they are fast becoming major problems.

Item #1: The noise level in coffee houses is becoming unbearable. If you divide the audience into 2 groups, both are to blame. First, the drop-in "touristas." These are the people who flood the audiences on weekends. Performers and management alike cannot understand why people pay good money to hear themselves talk. Most of the trouble seems to be from double-dates.

The other group is the "crowd" or "folkies" who give the coffeehouse its atmosphere, and act as a hard-core of supporters in quiet times. However, these groups have gotten exceedingly large, loud, and cheap. They also tend to sit at front tables and distract the performers, making the rest of the audience feel that the scene is ruled by a clique intent on keeping out the "straights."

Solution: Everybody shaddup. Give the performer his proper respect.

Item #2: Several officers from government agencies have been coming to the coffeehouses off duty and harrassing people, trying to strongarm their way into free admission for themselves and their chicks. No one begrudges an officer of the law doing his duty, but this I.D. flashing and "do you wanna make trouble" crap has got to stop.

Item #3: A lack of new, good talent in the scene. This was mentioned to me by Mark Edwards, whose Sword In The Stone hoots have lately been relying on established ente-

tainment for a good showing. He also mentioned that several new acts seem to have great potential, but return week after week with the same material and no obvious improvement in style or stage presence.

Dan Gravas (Boston's own G. Leadfoot) will not be releasing his single, because it's too out of his bag. However, he starts recording the album this week, hopefully for Brunswick. Our two-fisted guitarist will be backed by Paul Lolax, and a bassist. One original cut - "Susie's Blues" has a 12-string - picked accompaniment - sounds like a harpsichord.

Paul Geremia will be at the Blues Bag doing second act to Marsha Smith.

Paula Larke is back on the scene.

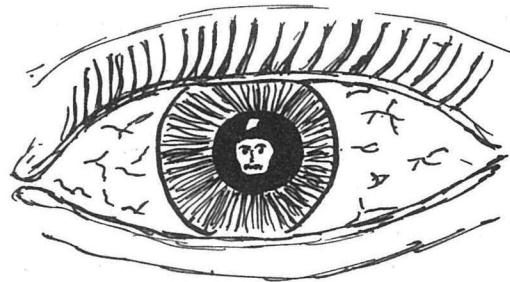
A Contest: For a name for this column.

1st prize - A volume of the collected record commentaries of one "D.J." of a certain top-40 station.

2nd prize - Two volumes of the collected record commentaries of one "D.J."

3rd prize - An evening with one "D.J." reading his collected.....

Have the Villagers gone electric? Are they now four? What's happening? Stay tuned - same time, same mag for further details.



KWESKIN, PAXTON AT MUSIC BARN

The Music Barn, in Lenox, Massachusetts, is continuing its summer schedule of folk performances. On Saturday and Sunday, July 29 and 30, Jim Kweskin and his Jug Band, will perform together with Tom Paxton. Carlos Montoya is scheduled to appear the weekend of August 5 and 6. August 12 and 13, sees Theodore Bikel at the Music Barn.

The Potting Shed, a supper club on the grounds of the Music Barn in Lenox, is presenting Sonny Terry and Brownie McGhee from July 11 through August 6.

For ticket and other information, write the Music Barn, Lenox, Massachusetts.

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THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

First of all I'd like to welcome Ken back from God knows where he's been traveling. Good to have you back.

We're about due for another general survey of the area and where (if) anything is. Washington's name clubs are the Cellar Door and, occasionally, the Bricksellar. There are about a dozen church coffeehouses. The Folklore Society of Greater Washington is planning to open a place for local talent, but more on that later when more is definite. There are countless discos and stuff like that. A major light show opens shortly near Dupont Circle. The Grateful Dead open it.

Baltimore's major club is Patches' 15 Below which has been having its best year ever bringing in people just starting to or about to break plus old favorites. The Crack of Doom is a new place featuring mainly local people. Here, too, there are several church coffeehouses.

Washington Folk Strums which has long been a good local folk music paper is just about dead according to Ken. Dick Cerri (of WAVA-FM) is publishing a new monthly Newsletter that's taking up most of the slack.

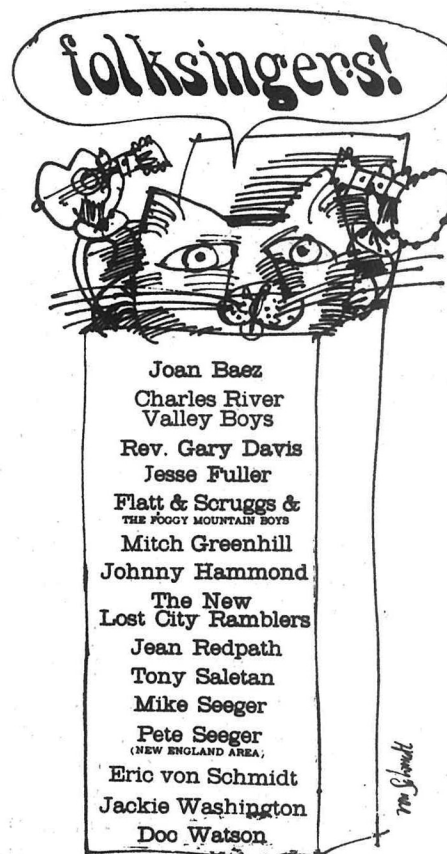
We'll finish this up next time.

The Pozo Seco Singers have recorded two of my favorite Raun MacKinnon songs for their next album. The two are "Sister Marie (Your Happiness Amazes Me)" and "Hey, Babe, Open Up Your Mind" (See BROADSIDE Vol IV, No 18). Raun was just at Patches and gave her usual stunning performance. She has to be one of the finest female guitarist making the rounds today, and her singing electrifies an audience, too.

The Annual FSGW picnic was a complete gas. Lots of fine people, fine food and especially fine, fine music with workshops through the day and a concert at night. If you weren't there you sure missed it.

Irony of month: Ian Tyson was saying that one advantage of MGM over Vanguard is the cheaper price just as prices of mono records went up a dollar.

See you next time.



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

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FOX HOLLOW ANNOUNCES SCHEDULE

The Second Annual Fox Hollow Festival, the Beers Family Festival of Traditional Music and Arts, has announced the schedule of performances of the Thursday through Sunday (August 17-20) festival. Thursday, August 17, has scheduled an entire day for children, included a folk opera, "The Princess Who Wouldn't Laugh," songs and stories by adults for children, and a series of puppet shows. Friday through Saturday, evening concerts begin at 7:30, featuring, among many others, Len Chandler, Rosalie Sorrells, Michael Cooney, Jean Ritchie, Shlomo Carlebach, and Guy Carawan. During the day, "mini-concerts" and gatherings are scheduled for 10:00 a.m. and 1:30 p.m. In addition to the musical events, special exhibits, crafts, and guests, will be on hand, including a primitive sculpture exhibit, folk dancers, story teller, puppeteers, and a fortune teller. For information on tickets and accommodations, send a stamped envelope to The Beers Family, Petersburg, New York, 12138



Spotlight

THE FUGS

Dave Gahr



The Fugs are coming to Boston! They will be appearing for six evenings at the Fine Arts Theater in Boston, July 19 - 25.

The Fugs are coming to Boston!

Who are the Fugs?

It doesn't matter and it seems to change often enough to make listings abroad. The Fugs are the Fugs.

What are the Fugs?

Aha! That's another question, and seems to have a number of answers.

Beatniks
Bums
Beautiful People
Rapists
Perverts
Clowns
No - Goods
Dope Addicts
Prophets
Communists

Facists
Anarchists
Lousy Musicians
Poor Musicians
Great Musicians
The vilest in humanity
The noblest in humanity
Spokesmen for the Devil
Bad - mouths
Truth speakers.

That's a random sampling of what is thought about the Fugs.

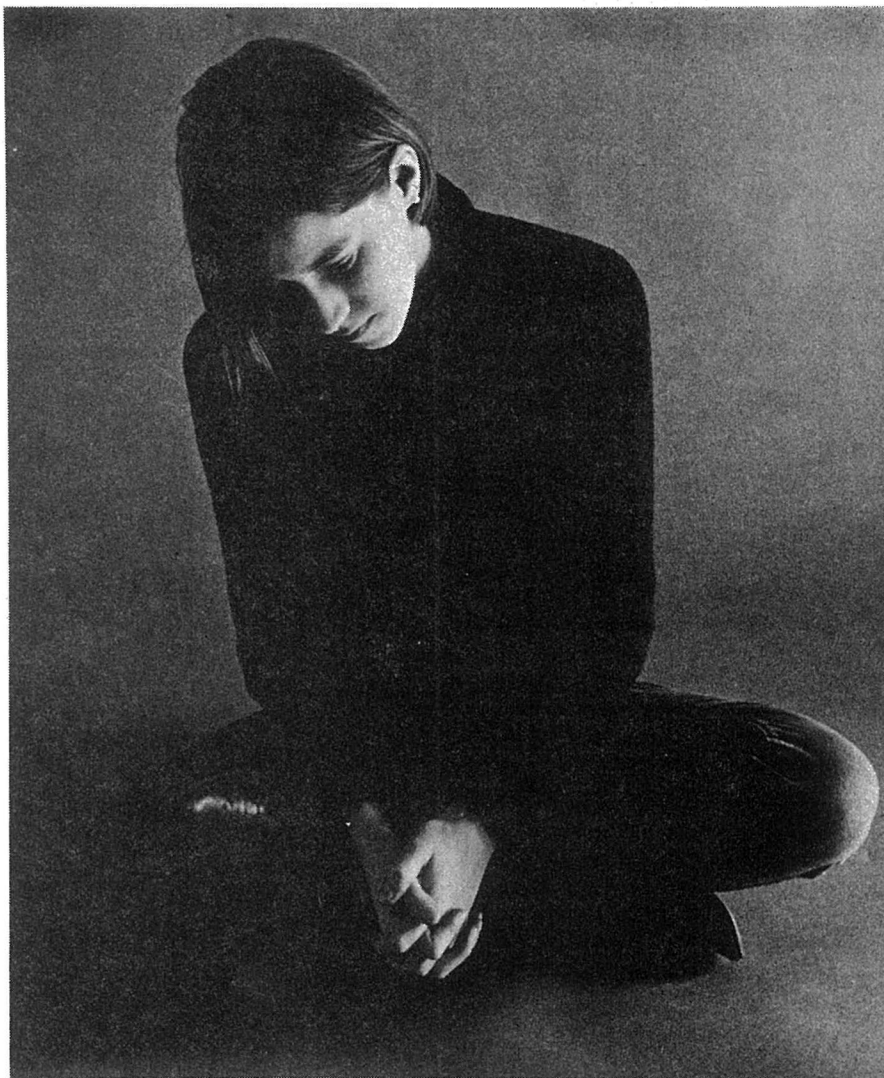
What do I think about the Fugs?

Am I crazy enough to answer that question?

Yes!

I think the Fugs are Semantic Shock Troops in the great war for better understanding between human beings.

The Fugs are coming to Boston! Lets all go July 19. That way we can watch them get busted, instead of just reading about it.



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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 11 X 14: \$4.00 (unmounted); \$6.00 (mounted on masonite)

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July
F 14 } Joe Martellaro, plus
Sa 15 } Steve Askins
Su 16 } Hoot

F 21 } Jan & Lauraine
Sa 22 }
Su 23 } Hoot

F 28 } Gove Scrivenor, plus
Sa 29 } Andy Wallace
Su 30 } Hoot

Second Fret

Philadelphia, Pa.

August
W 2 } Spider John Koerner
thru } also
Sa 5 } Old-Time Movies

Main Point

Bryn Mawr, Pa.

July
F 14 } The Stone Poneys
thru } &
Su 16 } Andy Robinson

Th 20 } Len Chandler
thru } &
Su 23 } Jim Croce

Th 27 } Dave Ray
thru } &
Su 30 } The Strict Temperance
String Band

Hickory Tree

Lancaster, Pa.

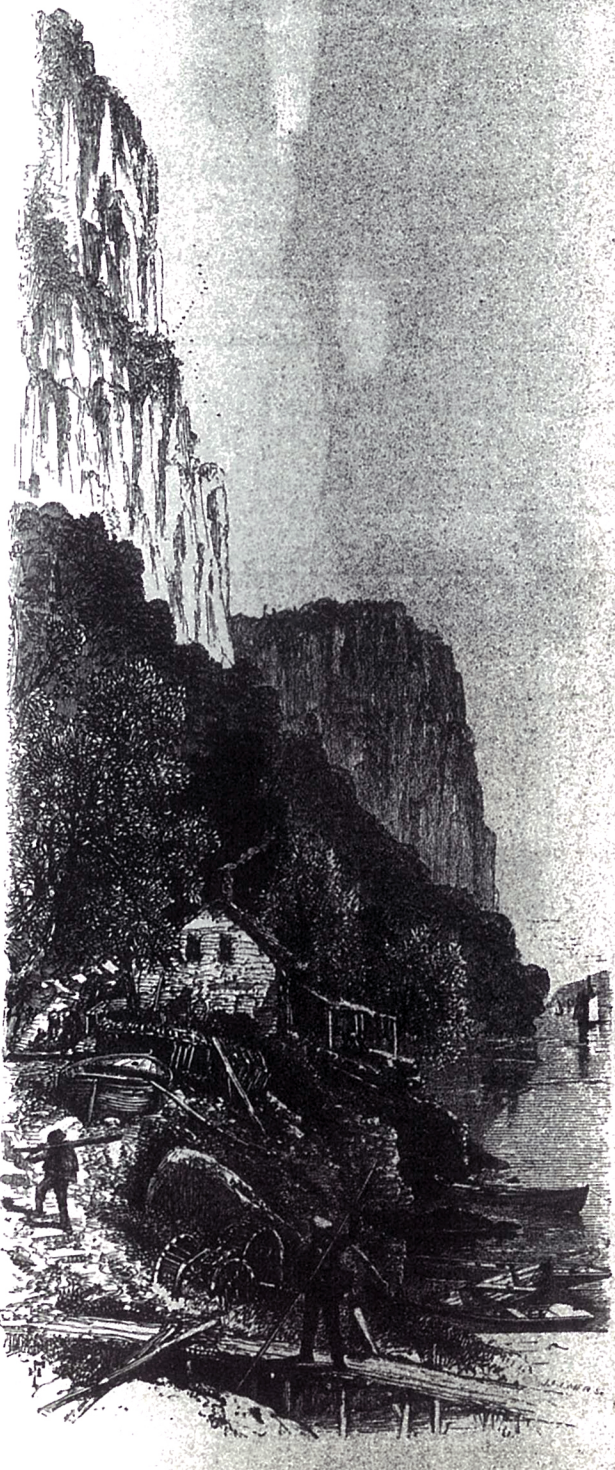
July
F 14 } Dave & Terry
Sa 15 } The Hickory Tree 7th Floor Jug Band
Su 16 } Lee Silvers WLBR Radio & Hoot

F 21 } The Heartland Singers
Sa 22 }
Su 23 } The Heartland Singers, & Hoot

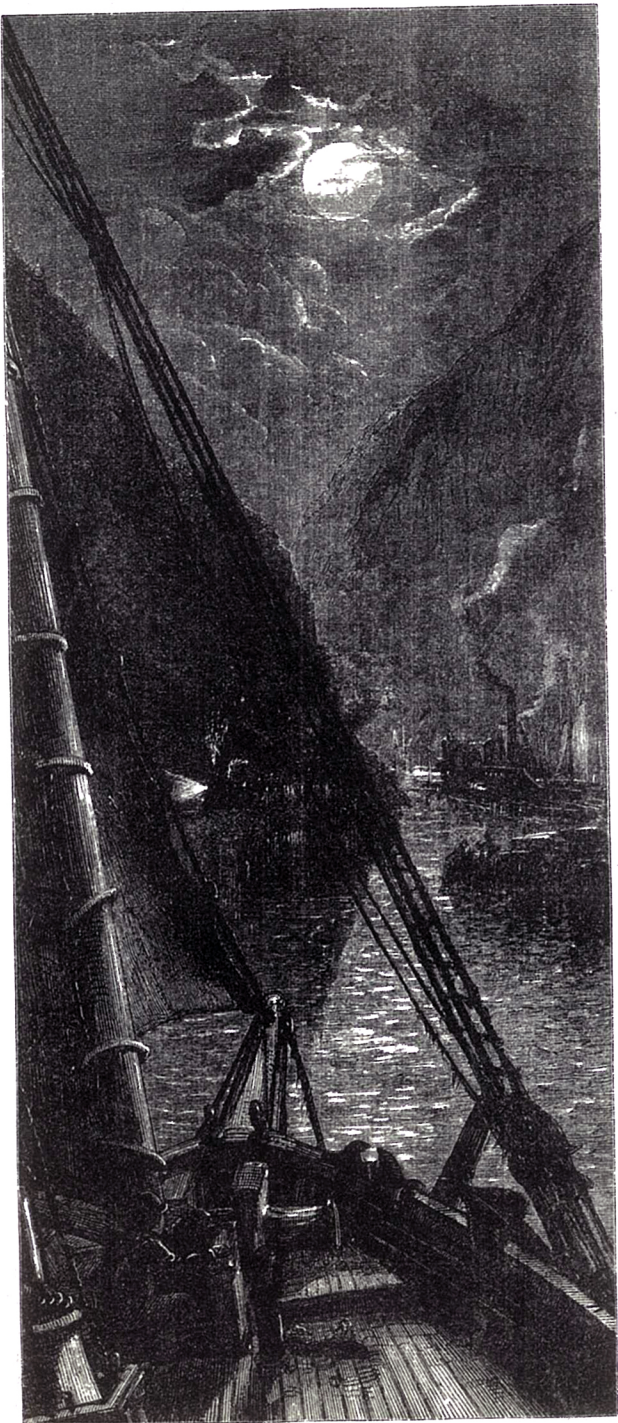
F 28 } Erik Frandsen
Sa 29 }
Su 30 } Erik Frandsen & Hoot

... AND COFFEE TOO

SCHEDULES printed in BROADSIDE
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OUT OF STATE



Trauma

Philadelphia, Pa.

July
W 19 } The Velvet Underground
thru } also
Sa 22 } The Muffins

W 26 } The Velvet Underground
thru } also
Sa 29 } The Muffins

August
W 2 } The Beacon Street Union
thru } also
Sa 5 } The Muffins

Cellar Door

Washington, D.C.

July
F 14 } The Serendipity Singers
Sa 15 }
Su 16 } The Donald Leace Hootenanny
M 17 }
Tu 18 }
W 19 } The Mitchell Trio
Th 20 }
F 21 }
Sa 22 }
Su 23 } The Donald Leace Hootenanny
M 24 }
Tu 25 }
W 26 } The Mitchell Trio
Th 27 }
F 28 }
Sa 29 }
Su 30 } The Donald Leace Hootenanny
M 31 } Stevie Wonder

August
Tu 1 } Stevie Wonder
W 2 }

Tete A Tete

Providence, R. I.

July
F 14 } Bill Brown
Sa 15 }
Su 16 }
M 17 }
Tu 18 } Private Party at another address
W 19 }
Th 20 } Closed
F 21 } Ellen Stoney
Sa 22 }
Su 23 } Hoot
M 24 }
Tu 25 } Mama takes a rest
W 26 }
Th 27 }
F 28 } Lynn Kushner
Sa 29 }
Su 30 } Hoot

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Sword in the Stone

July 523-9168		
F 14	Dan Gravas	
Sa 15	Bill & Renee	
Su 16	Closed	
M 17	Hoot & Auditions w/ Dan Gravas	
Tu 18	Open Hoot again	
W 19	Summer Special, folk & blues	
Th 20		
F 21	Dan Gravas	
Sa 22	Bill Schustik	
Su 23	Closed	
M 24	Hoot & Auditions w/ Dan Gravas	
Tu 25	Open Hoot again	
W 26	Summer Special, folk & blues	
Th 27		
F 28	Bill & Renee	
Sa 29	The Whinin' Boys	
Su 30	Closed	
M 31	Hoot & Auditions w/ Dan Gravas	
August		
Tu 1	Open Hoot again	
W 2	Summer Special, folk & blues	

Music Barn

Lenox, Mass.

Sa 15	Dave Brubeck
Su 16	Modern Jazz Quartet
Sa 22	Pete Seeger
Su 23	
Sa 29	Jim Kweskin & the Jug Band
Su 30	Tom Paxton

Club 47

UN 4-3266

July		
F 14	Grandpa Jones	
Sa 15	Caravan Theatre	
Su 16		
M 17	Siegel-Schwall Blues Band	
Tu 18		
W 19		
Th 20		
F 21	Young Tradition	
Sa 22		
Su 23	Buddy Guy Blues Band	
M 24		
Tu 25	Merle Travis	
W 26		
Th 27	Mose Allison Trio	
F 28		
Sa 29		
Su 30		
M 31	Mose Allison Trio	
August		
Tu 1	Mose Allison Trio	
W 2		

Turk's Head

July 227-3524		
F 14	Nancy Michaels	
Sa 15	Chris Smither	
Su 16	Steve Koretz	
M 17	Finley	
Tu 18	John Juliano	
W 19	Paul Geremia	
Th 20	Bill Madison	
F 21	Nancy Michaels	
Sa 22	Chris Smither	
Su 23	Steve Koretz	
M 24	Finley	
Tu 25	John Juliano	
W 26	Paul Geremia	
Th 27	Bill Madison	
F 28	Nancy Michaels	
Sa 29	Chris Smither	
Su 30	Steve Koretz	
M 31	Finley	
August		
Tu 1	John Juliano	
W 2	Paul Geremia	

Seventh Circle

247-8729

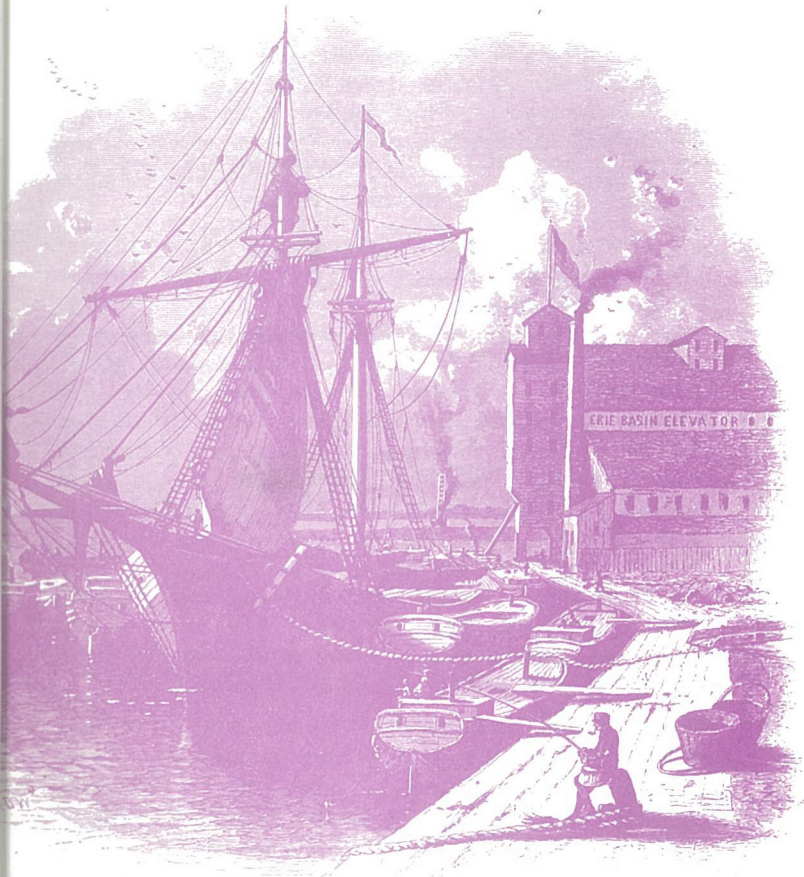
F 14	Discussion
Sa 15	Live Performers
Th 20	Open House; bring your guitar
F 21	Discussion
Sa 22	Live Performers
Th 27	Open House; bring your guitar
F 28	Discussion
Sa 29	Live Performers

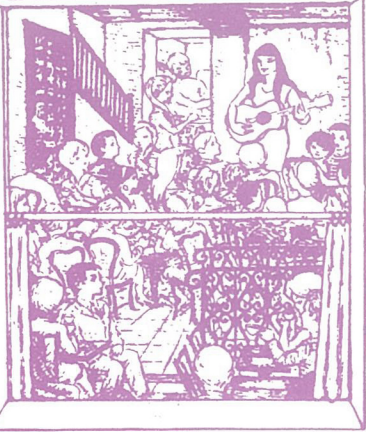
Adam's Rib

Lynn, Mass.
592-5305

July		
F 14	Tonto's Head Band	
Sa 15	Bill Madison & Jim Quimby	
Su 16	John Swaluck	
F 21	The Whinin' Boys	
Sa 22	John Swaluck	
Su 23	Jaime Brockett	
F 28	Bill Schustik	
Sa 29	Dan Gravas	
Su 30	Bob Simons	

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July		
F 14	Go-go dancing to 2 bands	
Sa 15		
Su 16	Bill & Renee	
M 17	Hoot	
Tu 18	Bob Simons	
W 19	The Whinin' Boys	
Th 20	Guest Folk	
F 21	Go-go dancing to 2 bands	
Sa 22		
Su 23	Chris Smither	
M 24	Hoot	
Tu 25	Bob Simons	
W 26	The Whinin' Boys	
Th 27	Guest folk	
F 28	Go-go dancing to 2 bands	
Sa 29		
Su 30	Bill & Renee	
M 31	Hoot	
August		
Tu 1	Bob Simons	
W 2	The Whinin' Boys	

Where It's At

July		
Th 20	Mixer w/ Ron Landry & The 3 Cards	
F 21	To Be Announced	
Sa 22		
Su 23	The Chosen Few	
M 24	Closed	
Tu 25		
W 26	Mixer w/ Ron Landry & The 3 Cards	
Th 27		
F 28	The Ramrods	
Sa 29		
Su 30	The Chosen Few	

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SIEGEL SCHWALL AT 47

The Siegel Schwall Blues Band will return to Cambridge for six nights when they will appear at Club 47 from July 17 through 22. Immersed in a form of the blues which approaches classical music at times, jazz at other times, the group has become one of the Boston-Cambridge folk scene's favorite musical entities.

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Broadside

NORMA JEAN SINGS PORTER WAGONER

RCA Victor

LPM-3700

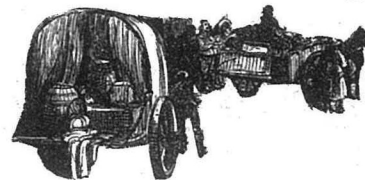
For as long as most of us can remember, Norma Jean has been the pretty little thing that performs with Porter Wagoner and The Wagonmasters. Usually she appears for one or two numbers and maybe a couple of duets with Porter on the Porter Wagoner Show. On this album Norma Jean gives us a collection of a dozen of the songs that Porter Wagoner has made so popular. Perhaps because of some natural affinity or perhaps because of their long musical association Norma Jean has the perfect combination of voice and style to handle Porter Wagoner's hits.

On some cuts the percussion gets kind of out of hand. On others the inevitable RCA chorus comes welling up out of the background. Fortunately Norma Jean is backed up by the Wagonmasters. That means that the accompaniment includes a steel guitar, five string banjo (Buck Trent and his electric banjo), and a rather nice country fiddle.

Many of Porter Wagoner's very biggest (and best) hits are done here with Norma Jean's lovely personal touch. Porter's big, big hit "Satisfied Mind" comes off very well in Norma Jean's rendition. Norma Jean gives pleasant but serious recitations on "I Just Came to Smell the Flowers" and "If Jesus Came to Your House." "Company's Comin'" and "Howdy, Neighbor, Howdy" have a good country sound the Norma Jean way. Norma Jean does a nice job on some of the "heart" songs that have hit for Porter Wagoner. Her "I Thought I Heard You Calling My Name" and "Your Old Love Letters" are quite good, although there is a bit too much sound surrounding her voice for best listening.

Through the years Porter Wagoner has turned out some of the best modern country songs. He manages to sound up to date and even to capture some of the Nashville sound without losing his solid grip on the real country tradition. Norma Jean is a lovely and talented young lady and it is a treat to have her presenting an album of many of Porter Wagoner's fine hits.

Bob Jones



Reviews

OLD-TIMEY FIDDLE CLASSICS

County 507

Various Artists

I keep getting the feeling that I've reviewed this record before; perhaps it's a sign of advancing age, but more likely it's due to the familiarity of the times in general and the re-issue of two in particular: "Brilliancy Medley" and "Johnson City Rag." I keep warning all you listeners out there in radio land that the county 500 series have only a limited pressing, and you'd better get them while you can, before they go out of print, right, kids? Anyway, "Johnson City Rag" was on County 501, not lamentably out of print; "Brilliancy Medley" was (and is) on the very much in print "Anthology of American Folk Music." Enough nit picking.

Re-reissues aside (or maybe included) this is another predictably fine county fiddle anthology. Nothing new or radically different just excellent old-timey fiddle. Try Kessinger's "Ragtime Annie," "Brilliancy Medley" by the incomparable Eck Robertson, "Billy in the Low Ground" by Lowe Stokes and Riley Puckett, "Done Gone"--Clayton McMichen and Puckett, "Lost Child" by the Stripling brothers, and "New Lost Train Blues" by Clarence Jodd and Ollie Bunn.

Phil Spiro



SOUL OF A CONVICT

and Other Great Prison Songs

Porter Wagoner

RCA Victor LPM-3683

For those who are interested in prison songs, this album is a real treasure. For Porter Wagoner's fans, this album is another in a long series of good records by a fine country singer. "Boston Jail" is almost light-hearted; not quite, really, but still rather strange in tone for a prison song. "The Convict and the Rose" and "I Relived My Life Today" will probably be of major interest only to those who have a particular interest in prison songs. Neither is a particularly good song. Porter Wagoner does a rather distinctive and somewhat unusual version of "I'm Just Here to Get My Baby Out of Jail." It has a nicely played steel guitar

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in the backup, but could well do without the harmonica. "Let Me In" is a rather good prison song, told from the angle of the little boy whose father is locked up. "The Big River Train" is a relatively up-tempo song of the "going home at last" variety.

Recorded several times lately, "The Snakes Crawl at Night" is a 'they cheated on me so I shot 'em' kind of thing. Porter Wagoner does a good job on Johnny Cash's former hit, "Folsom Prison Blues," despite the intrusion of some joker on harmonica. As on so many of these songs, the harmonica turns up also on "They're All Going Home

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Broadside

But One," which is quite nice otherwise. Eddie Sovine's "Soul of a Convict" is a recitative declamation of faith which Porter Wagoner does very well. Long considered one of the best prison songs, "Green, Green Grass of Home" is done quite well in the Porter Wagoner style. "(I Heard That) Lonesome Whistle" is one of the prettiest songs ever.

Unfortunately this record is not really up to Porter Wagoner's standard of excellence. It is a good record, but only because Porter Wagoner is good. The songs range from moderately bad to quite good. The accompaniment is unfortunate. Porter Wagoner let producer Bob Ferguson talk him into including some things which are not a normal part of his act, such as the wailing harmonica and drippy chorus. Too bad.

Bob Jones



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FIRE & FLEET & CANDLELIGHT

Buffy Sainte-Marie

Vanguard VRS-9256

The affectation in Buffy Sainte-Marie's voice begins to grate after about one side of a record. By this, the fourth album, it has become very annoying.

It also prompts the question, "When is she going to discard this crutch she has so laboriously fashioned?" Such speculation is probably futile; let it simply be noted that once again her vocal color is panchromatic and spread about with an indiscriminate brush.

This album has little to recommend it. Buffy Sainte-Marie sings quite flat quite often and consistently undershoots melodically difficult notes. Her composition, "Summer Boy," is a good example. She constantly approaches notes from as much as a whole step below their proper pitch.

The performances are uninspired and therefore unexciting. "Seeds of Brotherhood," besides being commonplace in both content and form, suffers from a stiff, four-square rendering which brings forth the song still-born. Joni Mitchell's "The Circle Game," which makes better use of the carousel metaphor than Sainte-Marie's similar song, is given a folk-rock treatment classic in its insipidness.

"T'es Pas un Autre" is a French translation of "Until It's Time for You to Go," which was on the last album. It said little in English, it says less in French. And on "97 Men in This Here Town Would Give a Half a Grand in Silver Just to Follow Me Down," she seems unable or unwilling to decide which forced tremolo to use.

The orchestral arrangements are by Peter Schickele and, in their eclectic way, improve things a little. But when the material is inconsequential and the performance pretentiously mannered, the result must still be inconsequential.

Ralph Earle



Reviews

FOLK-COUNTRY CLASSICS

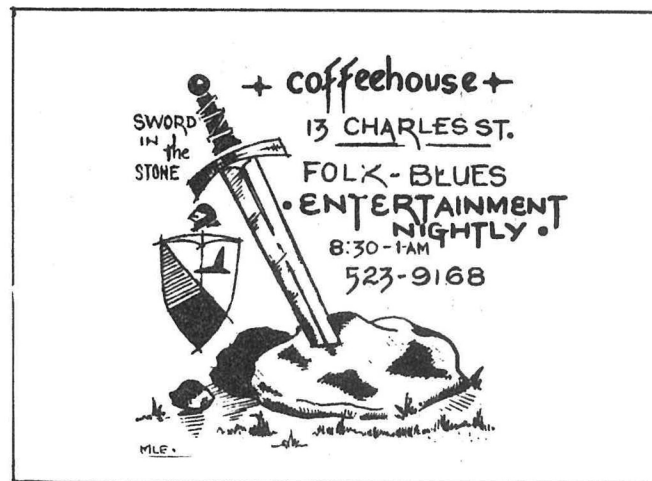
George Hamilton IV

RCA Victor LPM-3752

No one can deny that George Hamilton IV has a pleasant, in fact a downright good, voice. It's a shame that he gets stuck with such miserable songs and disgustingly tasteless arrangements. There is a nice guitar player in there somewhere. Unfortunately, he is completely buried most of the time under all sorts of vocal and instrumental garbage. Many of the abominations which have been allowed to escape by way of RCA Victor's Folk-Country label are wading hip-deep in syrupy choruses and whining harmonicas. This record (would you believe it?) even has vibes. That sure is a country instrument... about like a four manual pipe organ is. On the other hand, maybe the vibraphones are a folk instrument; don't you know a lot of folk singers who play vibes?

On Ian Tyson's "Four Strong Winds" one can actually hear Hamilton's voice most of the time. If it weren't for the intruding harmonicas that might be a decent cut. Another nice song that's included on this album is Tim Hardin's "If I Were a Carpenter." It would be nice to know who is playing the guitar on that cut. The harmonica intrudes. The chorus gushes. The rhythm is rather scrambled. Despite all that, it is a beautiful song. "The Deepening Snow" is a beautiful country song. One can only wish that the harmonica and chorus would go away so that George could get ahold of the right phrasing. A rather nice country song done in a rather nice country style is "Long Time Gone." Too bad about the harmonica, chorus, and piano.

All the songs mentioned above are worth listening to. Every other cut on the record is such a tasteless abomination as to be worth no mention whatever. Even a negative mention would be too good. (Dig the "heady"



liner notes by singer/songwriter John D. Landermilk.) George Hamilton IV is not bad, but this album certainly is.

Bob Jones

THE JAMES COTTON BLUES BAND

Verve Folkways FT - 3023

This is an excellent album; some of the cuts are the best I've heard of Chicago blues, such as "Good Time Charlie" and "Something on Your Mind." Cotton and his band play cleanly with considerable polish and a sense of style.

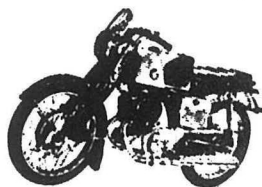
The album is not pure Chicago blues in the sense that on some of the cuts Cotton's band is augmented by brasses and saxes which add both a color and feeling of big-band "set" pieces, such as on "Oh Why." "Jelly, Jelly" modulates in a way more suggestive of jazz than strict city blues. And "Knock on Wood" leans more toward the Wilson Pickett "soul" form of blues which is becoming more prevalent.

James Cotton is a very good harmonica player. He plays cleanly, and with good control; he knows what he is going to play all the time. Sammy Lay on drums has improved noticeably since his days with Butterfield and the entire band acquires itself well on this, one of the best Chicago blues albums out.

Ralph Earle

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Reviews

SOMETHING BLUE

Lightnin' Hopkins

Verve-Folkways FT/FTS - 3013

This album will probably come as a surprise to many who think of Lightnin' Hopkins as an exponent of a dying style of blues. For here it is quite obvious that he is continuing to develop his ideas about his music.

Hopkins is backed by a bass and drums (and on two cuts, a trombone) which underline the fact that Hopkins' blues have become very citified. Granted, the rural roots of his music are still very much evident, but they now have become the basis upon which to build and not the musical structure itself.

The bass and drums do not contribute appreciably to Hopkins' music. In fact, the drummer's persistent use of heavy backbeats is at cross-purposes with Hopkins most of the time, but Hopkins' distinctive and fertile guitar work compensates. Just to listen to, the album is not extraordinary, but it is instructive to hear the changes in Hopkins which are very evident here.

Ralph Earle

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IT'S A GUITAR WORLD

Chet Atkins

RCA Victor LPM-3728

Sure enough; it's another Chet Atkins album, and like all of Chet's albums it is filled with incredibly good guitar playing. Probably the most intriguing thing when one first picks up the record is the selection entitled "January in Bombay." On this cut Indian musician Harihar Rao plays sitar and gopi (a sort of tunable drum). Obviously, the Indian flavor is given by Rao, hence the "Bombay" in the title. Where, then, does the "January" part come in? Listeners will note with amusement and delight that the basis for the melody is that old chestnut, "The Eighth of January." During the course of the song Rao takes a rather fantastic drum solo. Somewhat more uptempo (quite fast, in fact) is "Ranjana," a very Indian sounding piece with some interesting interplay between the guitar and Rao's sitar. After that selection Chet swings into a rather syrupy but still very Atkins version of "What Now, My Love." It has some unusual guitar produced sounds and is marred only by the obtrusive plinky-plink of the piano. The Latin sound is presented (on what sounds like a classical type guitar) in a piece with the cumbersome title of "Na voce, 'na chitarra e' o poco 'e luna." Typical of Chet Atkins' very pretty (not fantastic but nice) pop country guitar pieces is "Star-Time." "Sempre" is a pleasant 'south of the border' thing which would be nothing short of astounding if it were done without the use of tape overdubbing.

Leading off the first side, Chet does a truly exciting version of "What'd I Say," the old Ray Charles hit. Chet Atkins picks so clean. Recorded here for the umpteenth time, "Cast Your Fate to the Wind" is actually given some fresh interest by the Atkins treatment. Unfortunately, Chet's attempt to rescue the overworked "A Taste of Honey" with 'cute' gimmicky rhythms doesn't come off. On the other hand, his straightforward presentation of the Beatles' "For No One," done without supporting instruments(!), is lovely. "Lara's Theme" (from "Doctor Zhivago") is done simply and tastefully, but it is not a particularly inspiring song. Ending the record, "Pickin' Nashville" is a nice Chet Atkins thing, thus typifying the entire record.

Bob Jones



JUMP FOR JOY

Jim Kweskin

Vanguard VRS-9243

For this album Jim Kweskin has swapped the Jug Band for the Neo-Passé Jazz Band, but the happy feeling is the same on this recording of early twenties jazz and "swing." Perhaps because I have heard so much of Jim and the Jug Band, I find it difficult to assess this record on its own terms. For example, his voice sounds strange in this setting, but its spirit seems appropriate to this up-tempo music.

The album makes for pleasant listening; and I mean that not in the often lukewarm meaning of the phrase. It is enjoyable music, if not exciting. If more was intended, perhaps it did not occur because of a few little defects in the Neo-Passé Jazz Band. I get the impression that the members of the band are rooted in later music than that being played here. Frank Chauce's clarinet break on "Memphis Blues," for example, betrays a conscious effort to recreate that old clarinet style. A few notes creep in here and there which sound as if they come from the 'thirties and 'forties. The use of the brass sax to the extent here strikes me as being out of char-

acter with the general musical style. And the bossa nova introduction of "O Miss Hannah" is a jarring anachronism.

But, except for the slight confusion of styles, the tunes are good re-creations of a music unusually happy by today's standards. And if Jim Kweskin's voice is not "authentic," it is definitely thoughtful and respectful of the music and therefore well-suited to its relaxed style.

Ralph Earle



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ON THE EDGE OF YOU

words & music
by Eric Andersen

It's noth-ing that is ev-er said that ev-er lets you
know that a change is coming but isn't mentioned or ev-en
spoke. But feel-ings left un - o - pened die a vi-o-lence un-
told, or fade and wither bit-ter-ly from the ache of grow-ing
cold. Now if you knew where it was lead - ing ---- you know you
could have said it flat ----- But did you have to go with ----- such bad
feel-ings, I never thought we would ev-er end like that.





2. You claimed you saw the differences of true reality
Exposing the pretenders who were lost in phantasy
From the back roads of experience you sought so desperately.
But if you ain't afraid of losing what you never had
Why did you have to go with such bad feelings
I never thought it would ever end like that.
3. You tried to live so young and free, you'd never draw the line,
And made fun of all the other ones outside and far behind.
But while you laughed about the victims on the gallows of their time,
You were sinking all along in your quicksand sunken mind.
It's too late to start over, it's too late to turn back
But did you have to go with such bad feelings,
I never thought it would end like that.
4. You were always saying to live you must live rough,
But the freedom of your feelings held you chained to death and love
And words can be a prison where there's no escape above,
Except to say I'm going now for I think I've had enough.
Now I ain't expecting anything that was never mine to have.
But did you have to go with such bad feelings,
I never thought it would ever end like that.
5. That life would turn out differently, who ever thought of then,
Or believe that something broken was impossible to mend.
If I had been your enemy, then I might have been your friend.
But to say "Hey, it was nothing," how could I understand?
Though distance leaves you hungering even more than makes you sad.
Why did you have to go with such bad feelings,
I never thought it would ever end like that.

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COFFEEHOUSE

THEATRE

by jan chartier

There's a fascinating photokinetic art show at Act IV, a coffeehouse in Provincetown, Massachusetts, that displays both taste and talent. Created and staged by J. Maynard Keller, it's a beautiful synchronization of flashing colored lights and varied music; if you visit the tip of the Cape this summer, I strongly urge you to absorb its effects. (There's no cover at Act IV, and the minimum is so ridiculously low, it puts the Boston clubs to shame.)

Act IV will present about four plays this summer on a nightly basis, except for Monday evenings, which are reserved for readings by local poets, etc. On July 3, I heard the works of three poets — the first merely pleasant sounding, the second brilliantly funny, and the third an excruciatingly painful search from the soul. Unfortunately, I did not take note of the artists' names, but this brief mention will hopefully encourage potential listeners to check out this scene.

I also witnessed Act IV's first play of the season, "Conerico Was Here To Stay," written by Frank Gagliano, directed by Richard Shepard. The script lashes out at man's need for acceptance, and one man's violent withdrawal from the standards forced on him to gain that acceptance. The central character, Yam, after much self-imposed pain, finally overthrows the artificial security that had

temporarily raped him, and reinstates the human element in his being, which of course began with self-acceptance. Yam was played by John Cazale, who carried the lines and went through the appropriate motions, yet lacked that intangible spark; he missed the fine line of drawing the audience beyond the person on stage into the character he was portraying.

Avis Creighton, as the girl with the cello, emanated womanly vibrations from the stage. She delicately spoke with her body and facial expressions; although I don't remember one of her lines, I vividly recall her role and her exceptional way of handling it.

The blind man was played by Dan Durney; Dan had some of the best lines in the play, and he took advantage of them. His acting was excellent with but one minor flaw: in the performance, I saw he once dropped his character by "seeing" a misplaced prop and stepping over it; with the slight added touch of an actor's perfection, he would have faked a stumble and thus have maintained a perfect portrayal.

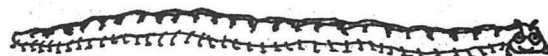
Jesus was played by Jose Torres, a man familiar to the fighting ring, but new to the stage. He was a delight to watch because of his natural manner and ease of movement. Some of the lines were lost because of his accent, but rather than harming his role, it added to the true ring of his portrayal. My overall feeling was that Jose gave the production a wholesome touch (which fits into my interpretation of the play perfectly).

Other supporting roles were well handled by Don Nicholas as the man's phone voice, Adele Mailer as the girl's voice and the woman, and Tim Hickey and Ralph Baker as the two hoods.

#####

The Board of Directors of THEATRE WORKSHOP, BOSTON, INC., has announced that a workshop school for experimentation in the arts will open July 30, with headquarters near Commercial Wharf. The Workshop will explore new art forms and theatre techniques using improvisation as well as holding classes in mime, movement, yoga, sound, color, and structure. Performances for invited audiences will be held at the end of August, and a series of four lectures will be offered to the general public each Monday in August.

Applications may be filled by this date, but further information may be obtained by contacting THEATRE WORKSHOP, Boston, P. O. Box 162, M. I. T. Branch P. O., Cambridge, Massachusetts 02139, or by calling 227-8125.



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KNEE-DEEP IN BLUEGRASS

by Bob Jones



Rumors concerning the Bill Monroe band continue to proliferate. Although we'll probably have more accurate information by the time this issue reaches most readers, here is the latest for what it's worth. Up in New York we heard from Marc Silver that the guitarist and second vocalist is currently Roland White (not Clarence White as reported previously). Although better known for his prowess on mandolin, Roland probably makes a very good guitarist and singer. Don't forget that Bill Monroe and his Bluegrass Boys will be at Newport Saturday night, the 15th of June. That should provide the answers to a lot of questions about the Blue Grass Boys. Speaking of whom, listen to their new album. It's on Decca (of course) and is called Bluegrass Time. Bill Monroe sounds better on this new record than any he's made in years. Hopefully we'll be able to give it a full review in a later issue.

It is with deep regret that we record here the passing of Clarence Ashley. Clarence or Tom, as he was affectionately known by his many friends, was a grand gentleman and musician. Tom has worked with such people as the Stanley Brothers, Charlie Monroe, and (most recently) Tex Isley. He is known to the listening public as a delightful banjo player, singer, and story teller. He is known to his friends throughout the world as a wonderful guy. It is a mournful thought that those afternoons spent sitting in his living room picking and singing must now remain only memories. Clarence "Tom" Ashley was a dear person and friend, and is much missed.

Most of the Newport Festival will be over by the time this reaches the stands. Let's hope that it's better than last year. With Bill Monroe, the Young Tradition, and Dave Dudley how can it fail. What about the other festivals? Fox Hollow was so beautiful that it seems to be rather above any commentary. The Philadelphia Folk Festival was such a delight that it is hard to imagine it being improved upon; still they will probably try. Rumors from the sponsoring society are encouraging. With people like Joe Armstrong, George Goldstein, and (oh, yes) Kenny Goldstein doing the organization, this year's Philly Festival could possibly even surpass last year's. Roanoke was heaven on earth; we'll go into that another time.

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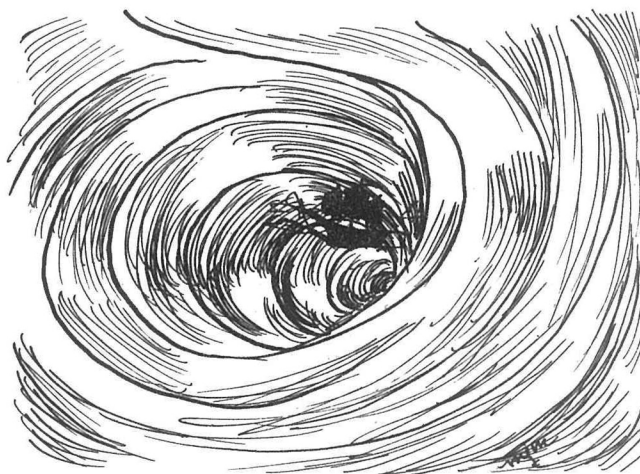
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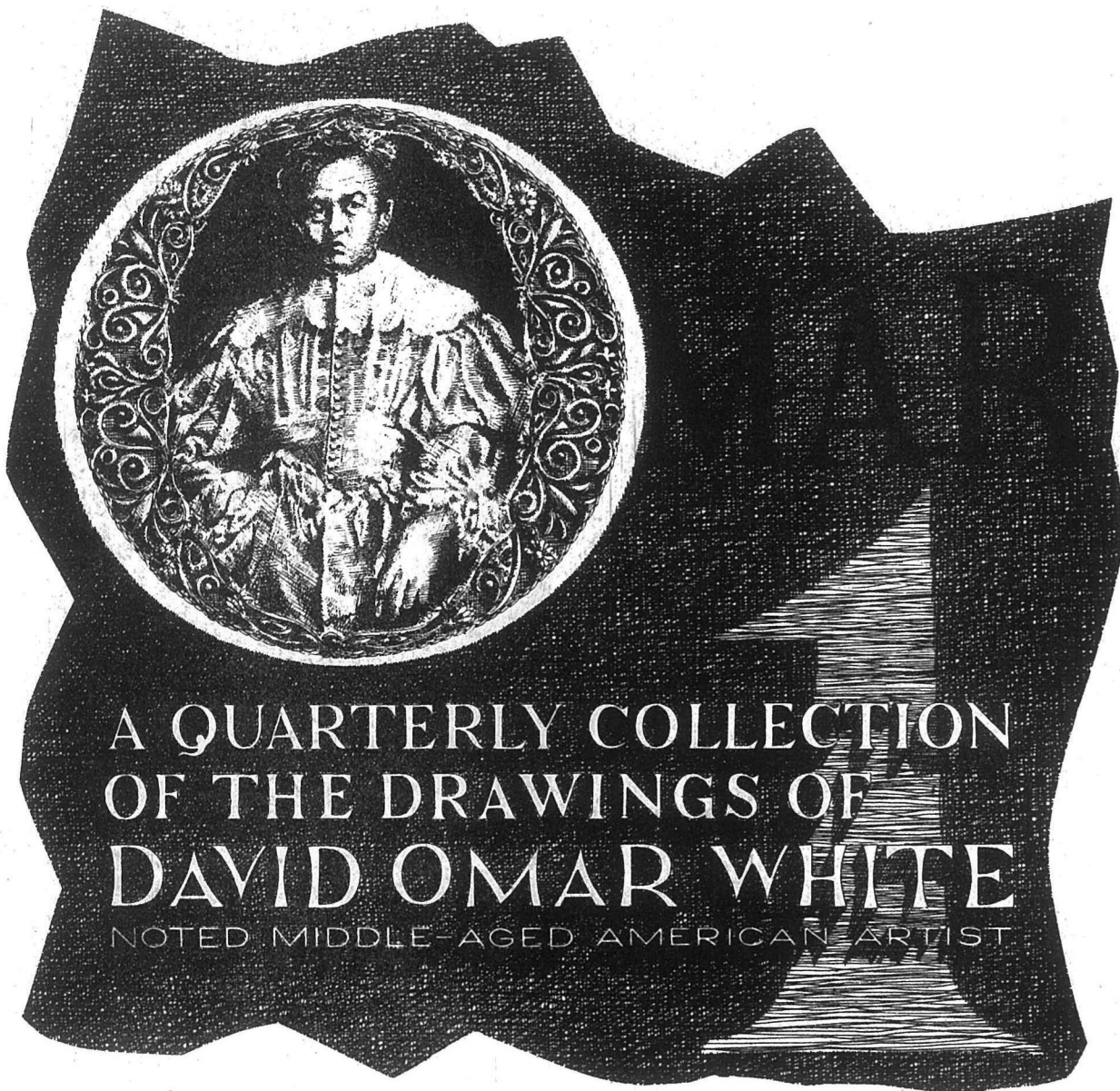
BAEZ AT NEWPORT

A last minute addition to the Newport Folk Festival is Joan Baez. She is scheduled to perform on both Saturday and Sunday of the Festival. This will be Joan's first Newport appearance in two years, and her first time in this area for that period as well.

BRECHT-EISLER SONGBOOK

Oak publications has just published a book of songs by Bertold Brecht and Hanns Eisler. Text in both English and German is included, as are arrangements for piano and chords for guitar.





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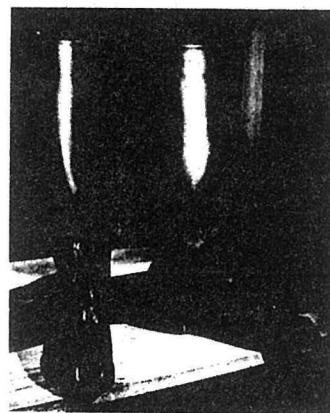
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BERKLEY FOLK FEST LAMENTED

Julio Bidou, writing in The Folknik, a publication of the San Francisco Folk Song Society, has suggested that traditionally oriented folk fans will stay away from this year's folk festival at Berkeley in droves. The reason for this prediction was the vast number of electric groups scheduled.

Julio writes: "For a Folk Festival that two years ago was described in Sing Out! as 'one of the oldest and best of the festivals with the emphasis on traditional performers,' many changes have taken place. The Berkeley Folk Festival has gone pop. Although we know this is a trend, somehow it is a bit of a shock to have it happen at home. The number of rock and roll groups is overwhelming, not to mention blues groups and singles. A vast section of folk music audience in the Bay area has been ignored.

"Is the handwriting on the wall for folk music on college campuses as some of the publications have been saying?"



Bits & Pieces

BOB DYLAN is reportedly sporting a beard
 Billboard magazine has released a supplement on THE WORLD OF SOULELEKTRA has dropped its British branch and will be distributed on the Polydor label there***
 HOLY MODAL ROUNDERS' third album will be released on ESP records, although the group's existence is doubtful***Zal has split from THE LOVING SPOONFUL ***JANIS IAN's "Society's Child" was #17 on Billboard's national singles chart, with a red star to indicate it was still rising rapidly***GENTLE ON MY MIND, a new best seller as sung by Glenn Campbell, was written by John Hartford***Singer/Songwriter Johnny Talbot will record with ESP records *** CLARK KES-SINGER has been released on an album on the Kanawha label***World Pacific is re-releasing a single by RAVI SHANKAR***On a recent David Susskind Show, PETE SEEGER appeared to discuss his being blacklisted by the TV networks ***LAURA WEBER's folk guitar lessons continue on WGBH-TV, channel 2 in Boston***COUNTRY JOE & THE FISH are making it, both with the album and the single released by Vanguard***Canned Heat, a blues band which includes former Broadside reviewer AL WILSON, has recorded for LIBERTY***Look out, an electric

sitar is ready for the market***TOM RUSH is recently returned from a one-month concert tour of Great Britain***Back from Japan are Judy Collins, Mimi Farina, and Arlo Guthrie***CHRIS SMITHERS has been invited to participate in some Newport Folk Festival Workshops***LOU GOTTLIEB, formerly of the Limelighters, is running a hippy pastoral commune***Readers interested in getting the full text of Arlo Guthrie's "ALICE'S RESTAURANT" can do so by picking up issues #80 and 81 of the New York Broadside ***



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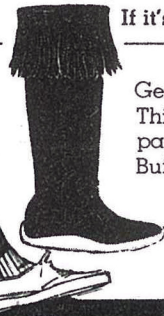
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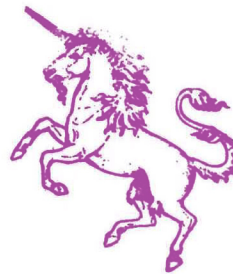
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