

**THE**

Volume VI, Number 12

August 2, 1967

twenty-five cents

# **BROADSIDE**

**FOLK MUSIC AND COFFEE HOUSE**

# Mariposa



# Folk

# Festival



**BOSTON'S UNDERGROUND NEWSPAPER**

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## *This Issue's Cover*

### MARIPOSA FOLK FESTIVAL

While in this country, the most renowned of the folk festivals is Newport, in Canada the word is Mariposa. And the word has obviously spread to the States for many Americans have already in past years made the pilgrimage, have come back with glowing reports, and inspired a number of their friends to make the journey the following year. This year there should be a record number of border crossings.

The development of Mariposa as a major festival was not, however, without problems. In its first two years, friction with the authorities and a group of "respectable community members" who objected to the gathering of what they perceived to be rabble nearly caused the demise of Mariposa.

However, energetic and devoted people took it upon ourselves to take over the festival, find a new location, and over the past few years, create an annual event of National prestige and international recognition.

The festival is primarily an outgrowth of the Toronto folk scene and the performers and active participants of that scene. The Toronto Folk Music Guild, the publishers of Hoot magazine, the Toronto clubs, performers including Ian and Sylvia, Gordon Lightfoot, Chuck and Joni Mitchell, and folklorists

# LA

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such as Edith Fawke, Alan Mills, and Merrick Jarrett have combined talent, ideas, and effort.

We salute the Mariposa Folk Festival of 1967, and urge you all to attend.

*- 10161216*

## THE BROADSIDE

Vol. VI, No. 12

August 2, 1967

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Signed articles do not necessarily represent the opinion of the staff of BROADSIDE

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# RAMBLIN' ROUND

w/dave wilson

PROGRESS REPORT (another segment in the day to day life of a folk magazine, conceived as a possible daytime radio drama):

You will ~~all~~ remember how in our last episode, BROADSIDE magazine, having flunked the requirements for CIA support, found itself about to go before a local magistrate for some ten thousand moolas, few of which were to be found in the treasury or the pockets of the staff. We now eavesdrop on the editor and publisher as he brings his secret journal up to date:

\*\*\*\*\*

Dear Journal:

Well, we've reached some kind of plateau. We now have a three-year period to pay off our debt. Of course, that means we have to run at a profit for the next three years, which will be an innovation of the highest order. The question remains: What tack should we take? We really don't want to desert the folk world, nor the people we have come to know through our publication.



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At this point anarchy seems to be stalking the staff. No one can quite agree on what should be included, what should be dropped. Some of us think schedules should be dropped since Boston After Dark carries all the local ones. Others feel that the schedules are our main justification for existing. Some feel that local columns from around the country are not valid; others feel that we are too local as it is. Everybody seems to feel that we should have more in-depth features on individual performers and specific areas of folk music. Others feel that we should be more politically and socially aware. Still others feel that we ought to pay more attention to the new developments in pop music and other areas of the arts. But nobody thinks we should duplicate anything anyone else is doing. ARGHH!

Just before we concluded our last meeting, most of the staff thought it would be a good idea to ask the readers what could be added, left out, or changed in BROADSIDE to make them happiest. I agreed that it would only be fair to ask them. The only question is: Will they answer? I guess we can only wait and see.

\*\*\*\*\*

(soft music building to crescendo)

Announcer: Will the BROADSIDE staff survive the anarchy that seems to surround them on all sides? Will the readers leave the staff in the dark, or chivalrously provide ideas and information required? Turn on next fortnight for the newest development in Weltschmerz and the Gutenberg Legacy.



## WOODY ON RELIGION

Arlo Guthrie tells that when his father went into the hospital he was asked what religion he was, so it could be entered on the correct form.

"All," replied Woody firmly.

"Mr. Guthrie, we must know which religion to list you as."

"All."

"I'm sorry, Mr. Guthrie, it must be one or another."

"All or none," said Woody.

(from Pete Seeger's Johnny Appleseed, Jr., columns, Sing Out! Aug./Sept. 1967)



# This Was Newport 1967...



photo by rick sullo



photo by rick sullo



photo by ali keefe

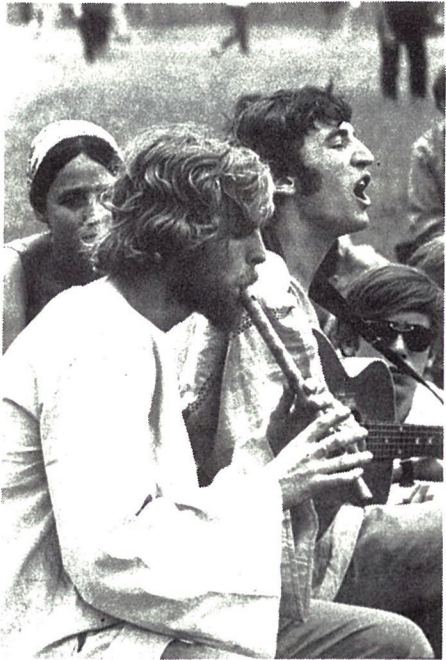


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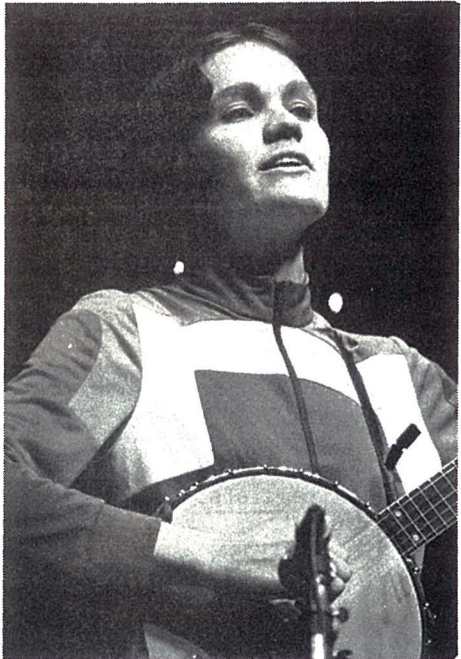


photo by rick sullo



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photo by rick sullo



photo by rick sullo



photo by rick sullo



# ...This Is Mariposa 1967

photo by rick sullo

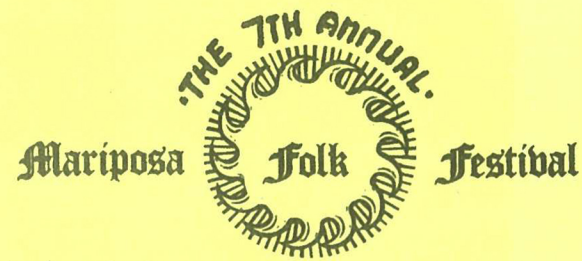


photo by chris murray



## Canadian Artists:

THE KENSINGTON MARKET  
3'S A CROWD  
BONNIE DOBSON  
MARY JANE & WINSTON  
OWEN McBRIDE  
GORDON LOWE  
LOUISE FORESTIER  
O.D. BODKINS & COMPANY -  
PATENT PENDING  
JONI MITCHELL  
ALAN MacRAE  
THE SHELburnE FIDDLERS  
MURRAY McLAUGHLIN  
ALANIS OBOMSAWIN  
PENNY LANG

## American Artists:

REVEREND GARY DAVIS  
THE PENNY WHISTLERS  
BUFFY SAINTE-MARIE  
BUDDY GUY BLUES BAND  
TOM RUSH  
LILLY BROTHERS &  
TEX HOOVEN  
THE DILDINE FAMILY  
LEONARD COHEN  
ARTHUR "BIG BOY" CRUDUP  
DAVID RAE  
RITCHIE HAVENS  
THE STAPLE SINGERS

## English Artists:

LOUIS KILLEN

photo by rick sullo



## Saturday, August 12

### INSTRUMENTAL WORKSHOPS

10:00 - 12:00: Acoustic guitar,  
Electric guitar  
Electric bass

12:00 - 1:00: Sitar  
Tamboura  
Mouth Harp

### FILMS PAVILLION - 12:00 - 2:00

THE BRITISH ISLES - 1:00 - 4:00  
(Songs, Dances, Tales, Instrumental Styles)

WHAT THE BLUES ARE ALL ABOUT  
3:30 - 5:00  
(A Workshop on the Lyrics of the Blues)

HOOTENANY: 5:30 - 7:00  
(Sign in at information booth if you wish to perform)

## Sunday, August 13

A CANADIAN SAMPLER: 11:30

OLD TIME TO BLUEGRASS: 12:30 - 1:45

SONGWRITERS: 1:00 - 2:30

photo by rick sullo

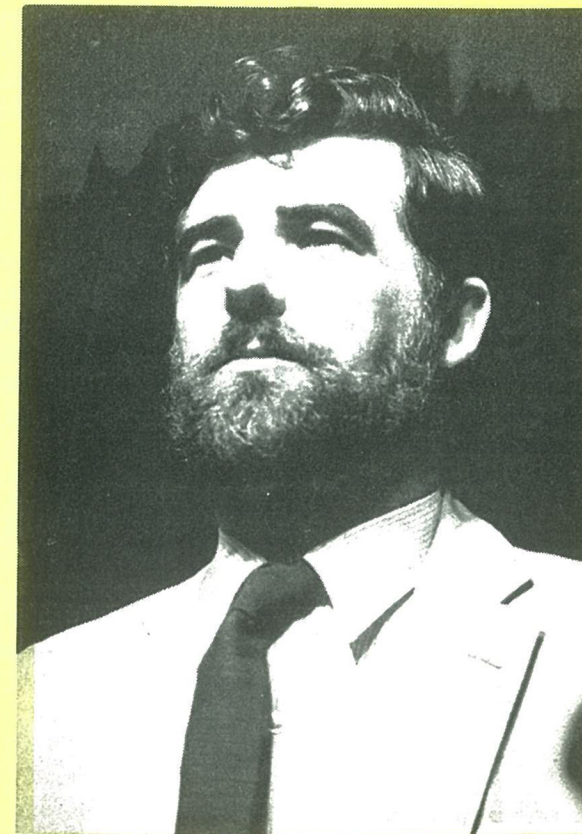


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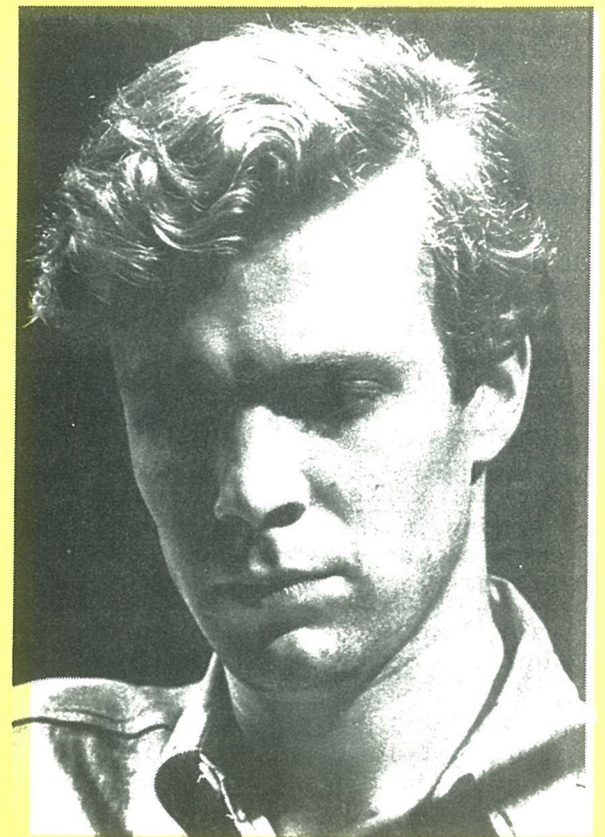
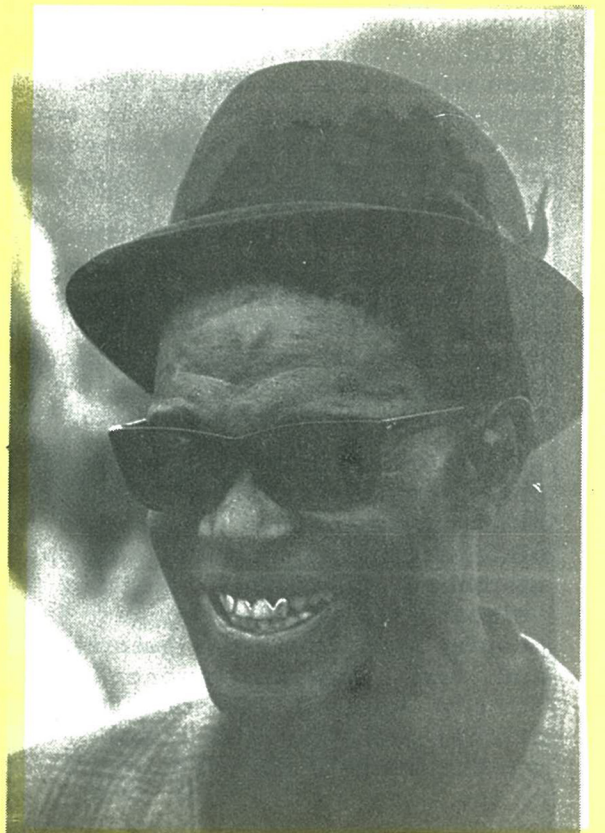


photo by rick sullo





# THE PORTABLE LANDSCAPE

by Carol Sterkel

We have been on vacation, but all good things come to an end, so it is back to the "norm" in Denver.

Much has gone on since our last column --beginning with the evening we were fortunate to spend with TIM HARDIN. The first thing that comes to mind is: "He's quite a guy!" In fact, quite a guy. I learned more about writing in one evening than in several magazine columns. Thank you, Tim.

Tim and his beautiful wife Susan, and their son Damion have become permanent residents of our Portable Landscape. They have moved to a ranch in the hills nearby and are busy fixing up their new home. Tim and his guitarist-accompanist, Danny Hankin, performed last week at The Folklore Center to a full house (and Harry Tuft's delight--)! Tim did a lot of tunes we had not heard previous to this performance, and it was beautiful that the very next day Tim Hardin 2 was released--with many of the songs heard first the night before! His "Tribute to Hank Williams" is my personal favorite--and the look on his face when he sings that song tells more descriptively what he feels. You don't forget that song when you have seen him do it "live."

The night of the Tim Hardin performance brought on a nice surprise, in the two forms of Richard Tucker and Carl Shames, two young men with rollicking music, good musicianship and great potential. They did two sets made up of a varied and valid usage of Fred Neil material, along with good instrumental work (I discovered later they had only practiced together for two or three times per tune!) and vocals by Richard. We were so impressed with these young men that we invited them to dinner and decided to make a 'demo-tape' of them for a new company entering town shortly. They did good work, and we had a ball! You will be hearing from them, musically.

While Carl and Richard were here we had some surprise company. The "Spruce Street Band" just happened (cough) to drop by, complete with drums, guitars, microphones, band members, saxophone, electric (yes, I said "electric"! ) ukulele, congas, and talented people: Jim Matteson (guitar), Dan (vocals and sax), Ron Blackstone (Congas), Mike Farrow (guitar), "Rusty" Davis (harp and drums), and Winn Riff (bass). Fun Unlimited was the name of the evening. We added a tape of the band to the tape already completed, which Richard and Carl had made earlier,



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WRITE: P.O.B. 879

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

and together with two more groups we have on schedule to record--quite a diverse and interesting "package" is being put together.

We are running a contest for the naming of two talented folk-singers, Laura Trimble and Allan Briggs, formerly of the "Committee." They are both 17 years old--talented, and fun. I have become their manager. Absolutely in the beginning stages of entertainment, these two 12-string guitarist-vocalists have wowed Central City's "Temperance" Coffeehouse and are on their way! They do all the standard tunes, along with some original material, and are without a name. We haven't decided on a prize as yet, as The Spruce Street Band needs a name, also--and yours truly is totally out of suggestions. In face of this, there will be a "package prize" for naming both groups. The Spruce Streeters are, sound-wise, in the "Free Spirits" vein --doing mostly jazz-oriented, original stuff. Their first record was made last Saturday, and a name would like to be found before release date. Serious entries (leave your cornball mail elsewhere) can be made c/o Carol Sterkel, 3169 South Lowell Blvd., Denver, Colorado (zip: 80236).

Next: "THE OTHER SIDE OF TIME!"  
(Hint: "The Other Side of Time" is riding a "Magic Tricycle"!).

More of The Beginning!

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## PHILADELPHIA

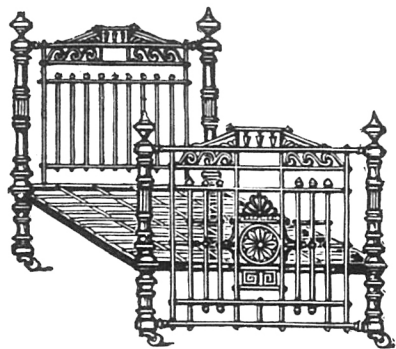
chuck klein & rachel rubin

Welcome to the midst of a personnel change. Rachel, who was at one time recently supposed to go to Israel, never got around to it, so she is here in Philly and will remain all summer. Yeah Philly! I, on the other hand, am leaving in a few days for a much deserved (I think) vacation in California, Oregon, Washington, and all those western places. My camping gear is all ready for use, and raring to go. I'd like to achieve as close to total seclusion as possible for a while, to just sit and meditate, think things out, play music, read and reread, get cleaned up and back to nature again. I know that for me, living in a city is stifling. Some thrive on it, but it gets to me after a while, and I have to get away.

Anyway, I don't know when I'll be back, but until then, Rachel will be doing this column on her own. If I have anything you'd like to hear, I'll mail it to her and she'll relay it.

In any case, things here have been slow. The news on the Philly folk festival is all out, but I'm sure you've heard it by now. It seems to be very very promising. Let us all hope so. The festival, to me, has been pursuing a disconcerting trend in the last few years - that of having too many performers with not enough time for each. This year, however, the concerts are going to be comprised of fewer people, with each doing a longer set. This should be good. I doubt if I'll be back by then, although I never can tell what I may sometimes do. My advice to you all is; - go to festivals! Go to Mariposa, go to Fox Hollow, go to Philly, and go to Roanoke. If you make the circuit it will be a memorable experience.

I haven't been into much music around here to tell about. The best thing that has been happening is the series of free concerts in the Robin Hood Dell. They are entirely classical in nature, and some have been really good. Some of my favorite works have been performed - Beethoven's Seventh Symphony, Tchaikovsky's Serenade of Strings, and others too. So it's been good. I'm going to get going now. Have a great summer. Learn, and enjoy, and love love love love love....



### CARAVAN THEATRE READIES BRECHT

Caravan Theatre, one of Boston's improvisational theatre groups, is currently working on four new productions, three of which are the work of members of the company. The three original pieces are the already performed "War-Love Happening"; the social satire, "How to Make a Woman"; and "Money Talks," a burlesque of the psychological and societal dependencies on currency. In addition, the players are also working on a production of Brecht's "The Measures Taken." Check the schedule pages in future issues for time and place of performances.

*when people  
are singing...*

for love or for fun, for their rights,  
for a decent wage, for human  
dignity, against needless war...

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# New York News & Notes

by Kathy Kaplan

Ever complain that a particular folk festival is not traditional enough? Ever complain about high prices, noisy crowds, lack of feeling and communication among all involved? Then I suggest that you attend the West Virginia State Folk Festival next year...

The 18th annual WVFFF was held in Glenville June 15-18 this year, and if you'll pardon my terminology, was definitely "folksy." Unlike other festivals I've been to, this was one that all the residents took pride in, and most took part in. Besides the regular music programs (fiddle and banjo contests and concerts Friday and Saturday nights) there was dancing (actually in the streets), various exhibits and demonstrations, puppet shows, contest, and shape note singing...

The trip was longer than we actually had expected it to be, and we arrived just at the end of the Friday concert. That, however, was followed by square dancing in the street and an informal sing in the Presbyterian Church, where we were able to hear and meet many of the musicians. Saturday we got a chance to walk around the town, see various exhibitions, and participate in the shape-note sing-



ing. (Something very unusual if you've never encountered it before.) Although there was no field as we're accustomed to, there was still music being made in various places all day, - a motel parking lot, a car, the back of a room where A. L. Greynolds had several instruments he made on view. In the evening, there was once again a concert and church gathering...

There were no big names at the festival, unless you count people like Jenes Cotrell and Russell Fluharty because they've appeared at major folk festivals, but there were some apparent local celebrities like Aunt Jennie Wilson, a fine banjoist; ballad singer Mrs. Esther Beadnell, who's been active in folk music for many years; and fiddler-piper-banjoist Frank George who apparently was the festival's "favorite son." Although there were no signs saying "Scruggs pickers shot on sight" or anything to that effect, you just knew what kind of music was to be played here, and the one or two people who did not get the message probably felt out of place. These people feel that their festival is the most traditional and non-commercial around (no charge), aim to keep it that way, and are rightly proud of it...

It was truly wonderful to see oldsters and children participating in the same programs and enjoying it... to see the people of Glenville going all out to make visitors to their town welcome... Amazing to hear old-time banjo players talk about Pete Seeger's banjo manual... oldtimers talking about the position of folk music today, some saying that they wished they had paid more attention to their music (in light of its popularity) when they were younger... So many other things that I just don't get around to mentioning in this small review. The people were all wonderful to us, and I'd like to take this opportunity to say "thanks" especially to Mrs. Ann Williams of Charleston and Mr. & Mrs. Walden Roush of Glenville who made things a little easier for us over-weary travelers...

Do go next year...

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## THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

As reported several columns ago a major light show is indeed to open in Washington, and that is the problem, that is it is still to open. It was to have been in business a week ago as I write now. Its name was to have been the Psychedelic Power & Light Co. So far two forces, probably not unrelated, have kept the doors shut: neighbors' fear about its effects on them, and zoning troubles. The Grateful Dead were to be the opening act followed by Lothar & the Hand People. The management still hopes to open in time for the Hand People to play. What the club's name will be is still uncertain.

Meanwhile in Baltimore's Suburban Southwest a light show is set to open momentarily in the Hullabaloo Club (?). This is the first venture of the Hullabaloo chain into psychedelic lighting. The effects are being put together by the management of the Psychedelic Propellor, a fairly new shop down on Read St. in Baltimore, the closest thing the city has to a hippy center. Plans are for the music to be provided at first by local groups with the possibility of some major acts later.

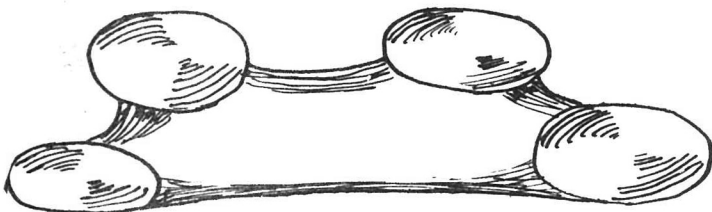
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The Lovin' Spoonful is to give concerts at both the Shady Grove and Painters Mill Music Fairs. Presumably they will be there without Zal Yanofsky who reportedly has left the group to become a single artist. Nothing about a replacement has been announced yet.

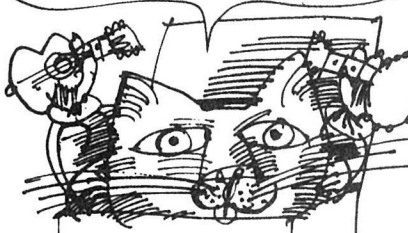
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A while back it seemed that the folk community of Richmond, Va., launched an all-out attack on Patches' 15 Below. The Flight of the Ostrich was the first wave as they played a very successful weekend engagement early in July. Now two more acts, both blues, have been booked: Gove Scrivenor, and Doug MacLeod and Beau Johnson. Gove is a hard-driving type who also does quiet things, according to reports, while Doug and Beau are quietly intense and almost shy, as many of the best blues artists seem to be. Should be an interesting few weeks.

#####



folksingers!



- Joan Baez
- Charles River Valley Boys
- Rev. Gary Davis
- Jesse Fuller
- Flatt & Scruggs & THE FOGGY MOUNTAIN BOYS
- Mitch Greenhill
- Johnny Hammond
- The New Lost City Ramblers
- Jean Redpath
- Tony Saletan
- Mike Seeger
- Pete Seeger (NEW ENGLAND AREA)
- Eric von Schmidt
- Jackie Washington
- Doc Watson

m. Goodell

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

### FOLKLORE PRODUCTIONS

176 Federal Street | Boston 10, Massachusetts | Tel: HU'bard 2-1827 | Manuel Greenhill, manager

## MOSE, ERIC, CHAMBERS AT 47

The two week period covered by this issue will find Club 47 presenting some outstanding entertainers. Mose Allison, who straddles the folk and jazz audiences capably, will be at 47 through August 5. Eric Von Schmidt, patron saint of the Boston folk scene, will be in for one night, August 13. The Chambers Brothers then take over for a week, and that's always enough to fill the club night after night.

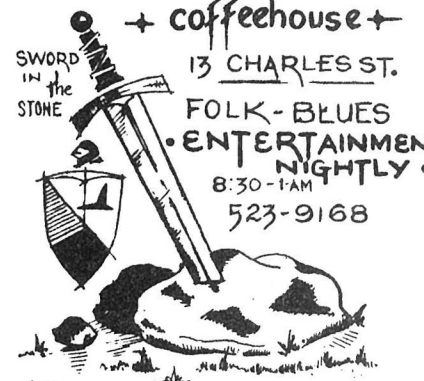
+ coffeehouse +

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8:30 - 1 AM

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... AND COFFEE TOO

Hickory Tree Lancaster, Pa.

July

F 28  
Sa 29 Blind Erik Frandsen  
Su 30  
  
F 4  
Sa 5 Andy Robinson  
Su 6  
  
F 11  
Sa 12 Scott Thomas  
Su 13

Main Point Bryn Mawr, Pa.

July

F 28  
Sa 29 Dave "Snaker" Ray, plus the Strict  
Su 30 Temperance Blues Band

August

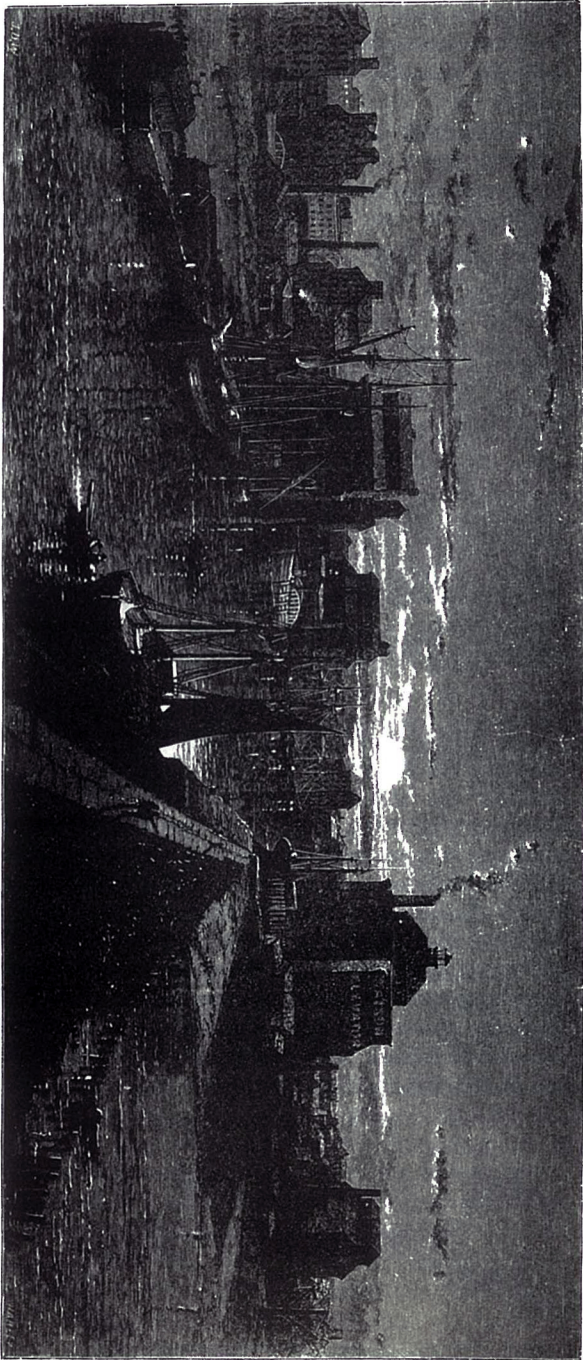
Th 3  
F 4 Josh White & Arlo Guthrie  
Sa 5  
Su 6  
  
Th 10  
F 11 Janis Ian, plus Don McLean  
Sa 12  
Su 13

Second Fret Philadelphia, Pa.

August

W 2  
Th 3 Spider John Koerner, also old-time movie  
F 4  
Sa 5  
  
W 9  
Th 10 Spider John Koerner, also old-time movie  
F 11  
Sa 12

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OUT OF STATE



Tete A Tete

July

F 28  
Sa 29 Lynn Kushner  
Su 30 Hoot

August

F 4  
Sa 5 John Swaluck  
Su 6 Hoot

F 11  
Sa 12 Peter Ames & guest  
Su 13 Hoot

Trauma

Philadelphia, Pa.

July

F 28  
Sa 29 The Velvet Underground, & the Muffins

August

W 2  
Th 3  
F 4 The Beacon St. Union, & the Muffins  
Sa 5

W 9  
Th 10  
F 11 The Beacon St. Union, & the Muffins  
Sa 12

Patches' 15 Below Timonium, Md.

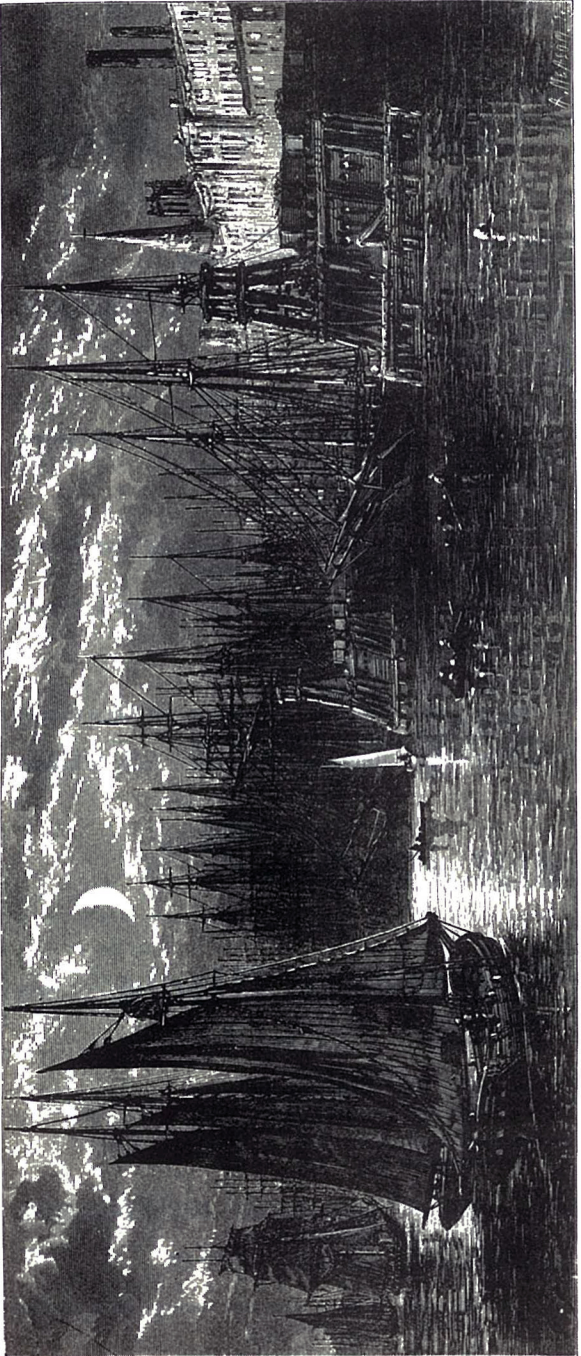
July

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

August

F 4  
Sa 5 Mike Boran  
Su 6 Hoot

F 11  
Sa 12 Doug MacLeod & Beau Johnson,  
Su 13 plus Jim & Nancy  
Hoot





MASSACHUSETTS AREA

Music Barn

July

Sa 29 Jim Kweskin & the Jug Band, w/ Tom Paxton

August

Sa 5 Carlos Montoya

Sa 12 Theodore Bikel



King's Rook

1-356-9754

July

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  
Th 3 Guest Folk  
F 4 } Go-go dancing to 2 bands  
Sa 5 }  
Su 6 Chris Smither  
M 7 Hoot  
Tu 8 Bob Simons  
W 9 The Whinin' Boys  
Th 10 Guest Folk  
F 11 } Go-go dancing to 2 bands  
Sa 12 }  
Su 13 Bill & Renee  
M 14 Hoot  
Tu 15 Bob Simons  
W 16 The Whinin' Boys



Blues Bag

July

F 28 thru Su 30 } Dave Van Ronk

August

Tu 1 thru Su 6 } "Ramblin" Jack Elliot

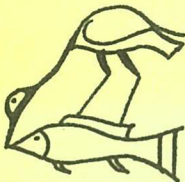
Tu 8 thru Su 13 } Tom Rush

Tu 15 thru W 16 } Jim Kweskin Jug Band



... AND COFFEE TOO

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Sword in the Stone

July 523-9168

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  
Th 3 }  
F 4 Bill & Renee  
Sa 5 Sara Grey  
Su 6 Closed  
M 7 Hoot & Auditions w/ Dan Gravas  
Tu 8 Open Hoot again  
W 9 } Summer Special - folk & blues  
Th 10 }  
F 11 Dan Gravas  
Sa 12 Mike Fairbanks  
Su 13 Closed  
M 14 Hoot & Auditions w/ Dan Gravas  
Tu 15 Open Hoot again  
W 16 Summer Special - folk & blues



Seventh Circle 247-8729

July

F 28 Discussion  
Sa 29 Live Performers

August

Th 3 Open House: bring your guitar  
F 4 Discussion  
Sa 5 Live Performers

Th 10 Open House: bring your guitar  
F 11 Discussion  
Sa 12 Live Performers



Turk's Head

July 227-3524

F 28 Nancy Michaels  
Sa 29 Chris Smither  
Su 30 Steve Koretz  
M 31 Poetry

August

Tu 1 John Juliano  
W 2 Paul Geremia  
Th 3 Chris Smither  
F 4 Nancy Michaels  
Sa 5 Bill Madison & Jim Quimby  
Su 6 Steve Koretz  
M 7 Poetry - Ringo Angel  
Tu 8 John Juliano  
W 9 John Synnott  
Th 10 Chris Smither  
F 11 Nancy Michaels  
Sa 12 Bill Madison & Jim Quimby  
Su 13 Steve Koretz  
M 14 Poetry  
Tu 15 Pam Coulihan  
W 16 John Synnott



Adam's Rib Lynn, Mass. 592-5305

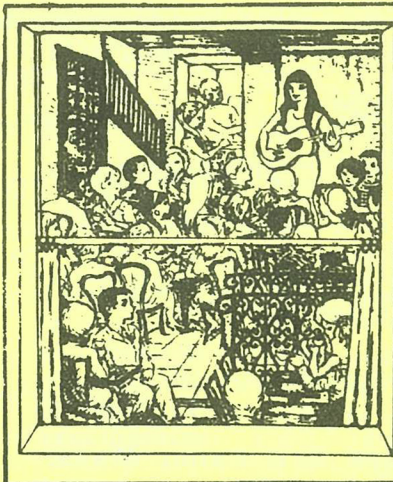
July

F 28 Bill Schustik  
Sa 29 Dan Gravas  
Su 30 Bob Simons

August

F 4 } Bob Patterson  
Sa 5 }  
Su 6 }

F 11 The Whinin' Boys  
Sa 12 Open  
Su 13 Judy Bittinger



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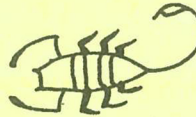
Where It's At

July

F 28 } To be announced  
Sa 29 }  
Su 30 The Chosen Few  
M 31 Closed

August

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



Club 47

July UN 4-3266

F 28 } Merle Travis  
Sa 29 }  
Su 30 }  
M 31 Mose Allison Trio

August

Tu 1 } Mose Allison Trio  
W 2 }  
Th 3 }  
F 4 }  
Sa 5 }  
Su 6 Rowan & Grisman  
M 7 } Tom Rush  
Tu 8 }  
W 9 }  
Th 10 Bill Monroe & his Bluegrass Boys  
F 11 }  
Sa 12 }  
Su 13 Eric von Schmidt  
M 14 }  
Tu 15 The Chambers Brothers  
W 16 }





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### VANGUARD RELEASES

#### THREE ALBUMS

Vanguard has this month released three long-awaited albums. The first is the newest album by Joan Baez. Titled simply Joan, it includes tunes by Leonard Cohen, The Beatles, Tim Hardin, Simon and Garfunkle and others. The second album is the second release of the Siegel-Schwall Blues Band. Titled Say Siegel-Schwall, it should capture their current sound much more effectively than did their first release. Third on the list is the first American release of England's the Young Tradition, who appeared at Newport this year.

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# Broadside

JUST JIM

Jim Edward Brown

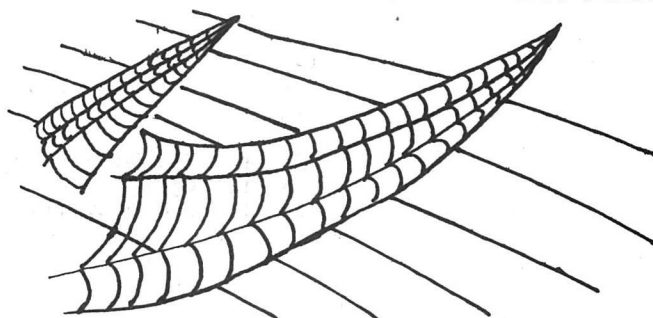
RCA Victor LPM - 3744

There are four really good things about this album. One of the most important is the magnificent rich baritone of Jim Edward Brown. The other three are good country songs. One of the best is that perennial country favorite, "There Goes My Everything." Another very popular country tune included here is one of my favorites, "Have You Ever Been Lonely?" Both of these old-timers come off very nicely in Jim Edward Brown's sincere country style. Another good country song, of apparently recent vintage, is "Pop a Top."

Also of interest are "I'd Walk a Country Mile (For a Country Girl)" and the old favorite, "Have I Told You Lately That I Love You?", the latter marred by the (seemingly inevitable) harmonica. Another old favorite (previously recorded by the late Jim Reeves) found here is "Have I Stayed Away Too Long." "What Does It Take" has some of the flavor of the new folk-country garbage (possibly because of the twelve string guitar and scat singing chorus), but almost comes off anyway because of Brown's singing.

One of the nicest things about this album is the extraordinarily tasteful steel guitar backup. Some of the best is on the accompaniment to "There Goes My Everything." The entire album is marred by a much over-used chorus and tinny "honky tonk" piano. Jim Edward Brown is a very talented country singer blessed with an unusually good voice. It is a shame bordering on the criminal when producers burden such a talent with drippy arrangements and overpowering choruses. It's about time some of the record companies woke up to the fact that they will sell as many (or more) records if they put out some good solid country music. They must learn to let the talent of the artists, such as Jim Edward Brown, come through in their performances.

Bob Jones





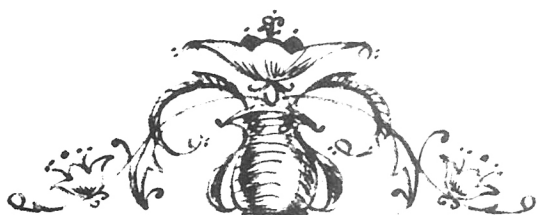
# Reviews

THE BLUE BOYS IN PERSON

RCA Victor LPM- 3696

As most interested readers probably know, The Blue Boys is the name of the very talented group which accompanied the late Jim Reeves. At that task they were excellent. Unfortunately there is no one around of Jim Reeves' stature and style to offer them a job as a back-up group. They give the impression of still being a very competent accompanying band. It is not that The Blues Boys act is bad—that isn't exactly the word. Bass player Bud Logan is far from being a good announcer, but his singing is certainly adequate. The main problem is that the act as a whole is so overpoweringly dull. From Bud Logan's amateurish announcing to guitarist Leo Jackson's innocuous instrumental, "Rum Dum" (Soon to be recorded by Chet Atkins for some obscure reason), the album (or show, since it was recorded at a 'live' performance) has no excitement. Leo Jackson played guitar with the late Jim Reeves for thirteen years. Isn't that nice. Not that the boys do anything wrong: they don't. There is no lack of musicianship, just a profound lack of interest. The Blue Boys try to add some interest by changing key in the middle of most of their songs. That sure doesn't help. This album is a nice low-key recording of a nice low-key country group doing nice country songs. That may be just what somebody is looking for.

Bob Jones



## GREAT COUNTRY SONGS

Don Gibson

RCA Victor LPM - 3680

Even the writer of the album notes (Jane Dowden, who is - would you believe - Vice-President of a firm called Show Biz, Inc.) couldn't really think of anything nice to say about this album. That's not hard to understand after one has heard the record. The

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reason why this collection of "great country song" leaves such a bad impression is not immediately clear. Don Gibson has been responsible for several quite good country singles in the past, and many of his former albums were examples of good country music. Gibson's approach to country music has always been very stylized (and stylistic: not unlike Willie Nelson in the latter respect), and his tendencies in this direction seem to be the root of the problem. While the Don Gibson style has been responsible for some good country hits (like "Oh, Lonesome Me"), there are some songs which simply do not lend themselves to the kind of interpretation



DAVE VAN RONK

july 25-30



TOM RUSH

august 1-6

Soft Drinks

8 p.m. to 1 a.m.

# Broadside

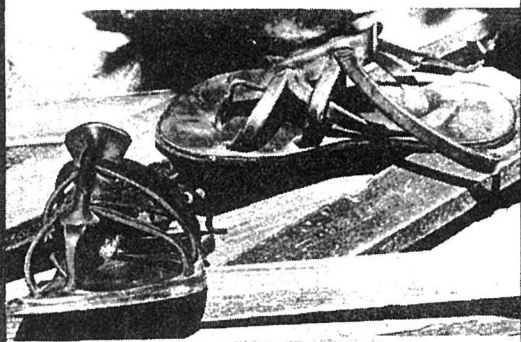
enforced by Don Gibson's vocal style. Another (related) point is that a whole album full of songs in the Don Gibson style is bound to be exceedingly monotonous listening unless virtually all of the songs are tailor made for Gibson's style.

Actually there is no substitute for a hearing of the music in question. As a partial substitute, however, here are some specific examples. Don Gibson does a good version of "I'd Just Be Fool Enough," the lead-off song. One might compare his version of "...Fool Enough" with that of Stu Phillips on his Grassroots Country album, two rather good but very different treatments of the same song. On the other hand, compare Gibson's version of "I Thought I Heard You Calling My Name" with any of the versions recorded by Porter Wagoner. In this case Don Gibson doesn't come close. The Things that Don Gibson does to Hank Williams' beautiful "Lost Highway" shouldn't happen to Trini Lopez. The rest of the album is just one example after another of Don Gibson's rather whining style.

Bob Jones



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Newport 1967

This was to be a crucial year for The Newport Folk Festival. Last year's festival had displeased a large number of performers who felt that the attempt to jam as many acts as possible into the stage had resulted in only stifling the musicians' ability to give of themselves. Also, by the time this festival came around again, it seemed quite evident that the folk boom had had it. Would Newport fight a losing battle by marshalling all the folk luminaries it could and parade them all across the stage? Or would it retrench and return to the concept of a folk festival as opposed to a folk performer's festival? Would it feel confident that there existed a loyal following of folk music who did not have to be titillated or even entertained?

Personally, I was not optimistic about the direction Newport would take this year. But I was very pleased to find my pessimism unjustified. This year's festival was in several crucial respects a significant improvement over last year's and I thoroughly enjoyed myself.

Perhaps the best single improvement was the workshop arrangement on Friday. Not only was the number of workshop areas large (fifteen) but they were left unamplified, a good idea which not only allowed you to move from area to area without being disturbed by other workshops, but also presented the performers in a far more natural setting.

The workshops on both Saturday and Friday started to move back towards the original intent of explaining how folk music developed in its various forms. Louis Killen, Bob Davenport and Norman Kennedy, for example, undertook to point out and explain the various singing styles and their origins of the British Isles. Most of the performers were encouraged by the workshop hosts to trace their own development and therefore the development of their type of music, but in a personal and therefore absorbing way.

The Saturday workshops, although only three in number and amplified, also tried to be explanatory as well as entertaining. And I think a strong case can be made for the balance of both which they struck. For many, the cost of good seats to the evening concerts is prohibitive; the Saturday workshops, being a little more of a concert nature, offer both a good deal of pleasure as well as information for a small price.

The evening concerts were another noticeable improvement. In general, performers this year were given more time to get to the audience and the results were worth the decrease in the number of people appearing. Pass hassles kept me from Thursday night's concert, but those to whom I talked agreed that it was excellent, with the Staple Singers

# Reviews

being singled out most often. Friday night's was a little below average for me because of the excessive time given over to Theo Bikel and Oscar Brand. As was the case last year, I got the most pleasure at this year's festival from those people who were living their music as part of an ongoing way of life. I mean not to disparage Bikel and Brand; it is simply that in my dotage my preference lies for the "real thing." Concert performers I can catch other times, other places. Newport's unique offering is people like Robert Pete Williams Sister Rosetta Thorpe, J. B. Smith, Sippie Wallace, and Russell Fluharty whom unfortunately you rarely can hear elsewhere.

The most impressive performance on Saturday and Sunday night was given by Joan Baez. Both on stage and in an informal press interview she radiated a maturity and serenity that was wonderful to behold. Before Newport I had considered writing an article, "How Good Is Joan Baez, Really?" Well, she is damn good. She seems totally at peace with herself and shows it in her material. Her performances were confident and tasteful, but the word which prompts itself as being most appropriate is "wise."

Sunday afternoon's concert was the only one which produced mixed emotions. It is the one concert set aside specifically for new talent and as such it probably received the most criticism, because in a short time it cannot possibly present everyone's favorite new performer. For example, I agree on the basis of simply ability Leonard Cohen, the Siegel-Schwartz Band and especially Joni Mitchell, who besides being beautiful, sang and played so well and with such grace and poise that she deserved to be emulated by all performers there, deserved to be there. And on the basis of talent and direction, The Incredible String Band, The Young Tradition and Peter Walker warranted a spot. But I was very disappointed to see a fellow by the name of Jack Andrews being given a big build-up by Judy Collins and being allowed to sing six songs alone, and two more with Joan Baez. (No other performer — Bill Monroe, Baez, Collins, Seeger — got space for six songs in one concert.) It is disturbing to realize that who you know can so enhance what you can do, for, although Andrews can carry a tune in a not unpleasant voice, he is probably best summed up by a comment by Phil Spiro: "I've got a dime. Want a dozen?"

It is fairly well agreed (among would-be writers, anyway) that covering festivals on a performer-by-performer basis is a fruitless

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task in anything less than short-book form. Let me add, then, just a few more generalities about the festival.

There exists a loyal audience for folk music, but the mass response is thinning out. Now, festivals have to make money. So I suggest that Newport is on the right track. Keep the workshops intimate. Provide semi-concerts on Saturday. Clear the evening stages for big names to bring in the money. (Don't put J. B. Smith on for just one unaccompanied blues. It does not get to the audience and does not make musical sense.) And, as in this year's festival began to do, do not limit yourself to American folk music. Bring on the Irish step-dancers, The Swiss yodelers, the Hindu dancers. And how about some real, live American Indians?

The 1967 Newport Folk Festival was a thorough pleasure. It's most poignant moment came when Sister Rosetta Tharpe spoke to the audience after they had loudly applauded her 83-year-old mother, Katy Bell Nubin. "Thank you," she said, "you have given her new life." Well, it gave me new life, too.

Ralph Earle





# Reviews

## COUNTRY MUSIC

### AT THE NEWPORT FOLK FESTIVAL

Festival Field, Newport, Rhode Island

Saturday Night, July 15

Happily, there was a good deal of country music at the Newport festival's Saturday night concert. Unfortunately, the crowd was anything but country music-oriented. If anything, it appeared that most of the crowd had come to see Muddy Waters and the Chambers Brothers. Too bad there wasn't a more appreciative audience, for the country music presented was of such high quality as one rarely has a chance to see in the Northern United States. For some reason many country music fans shy away from any musical activity which has the word "folk" attached to it. It is a shame, for these country music fans miss out on a lot of good country music.

As might have been expected, the highlight of the festival was the appearance of the great Bill Monroe and his Blue Grass Boys. They, of course, put on a good show although they were severely hampered by technical problems. Bill's singing was better than it has been for years. Not since the days of the early Columbia recordings has Bill Monroe sung (and played) so well. His vocal solo on "Wayfaring Stranger" must rank one of the most moving moments in recent country music history. Bill Monroe's ability to infuse the bluegrass sound into new members of the band is nothing short of amazing. Roland White, Bill's new guitarist, has already begun to sound like a member of the group. Lamar Grier sounds like he has begun to digest some of Monroe's suggestions on his (Lamar's) banjo playing. Byron Berline is a fantastic fiddler and getting better all the time. The audio technicians did a miserable job of setting up and utilizing their equipment. Their attempt to capture Bill Monroe's bluegrass sound was nothing short of horrible. Probably they are so used to setting up the equipment for electrified groups that they have forgotten about those who use a-

coustic instruments. Backstage (and apparently onstage according to the members of the band) none of the instruments were audible except the bass. Out front the situation was better, but in neither place could one hear the guitar. What sort of performance can you expect to get from a musician (of any quality) when he can't hear the sound that he is producing? Under the circumstances Bill Monroe and the Blue Grass Boys did a remarkable job. Their performance could be described as nothing less than credible.

Leading off the Saturday night concert was a group calling themselves the Galax String Band. They produced some lovely old-time music to get the evening off to a rousing start. Their fiddler sounded like he had been considerably influenced by bluegrass styles and techniques.

Next country music act on the program was Dave Dudley and his supporting group, The Roadrunners. Ordinarily Dave Dudley has one of the tightest acts in country music. If they were tight on that Saturday night it was in an entirely different way. In addition to run-of-the-mill problems (like broken guitar strings) Dave Dudley was beset with problems that any professional entertainer should avoid. Probably Dave Dudley's biggest blunder came when he "blew" the words to "Long Time Gone," one of his better known hits. Oh, Well. Everybody has his bad days.

Following Bill Monroe was Mother Maybelle and the Carter Family. They put on their usual good performance of good old-time country music.

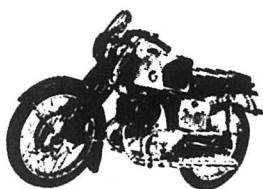
There were a few things that were too bad about the Saturday evening performance, like the sound system set-up for Bill Monroe and the unresponsive audience for all the country music acts. Nonetheless, there was a lot of good country music there, and it can only be hoped that future festivals will attain such high standards.

Bob Jones



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While many often think of the festival season in terms of perhaps half a dozen gatherings of folk enthusiasts in the summer months, a recent publication of the National Folk Festival Association indicates that within the United States and Canada this year there were and are to be held over three thousand festivals of arts, crafts, traditions, and music. For the benefit of those BROADSIDE readers who may be traveling throughout the U.S. in the month of August, a portion of this listing is included here. Dates and times of the events may be verified with the local Chamber of Commerce. The complete list may be obtained for 50¢ from the National Folk Festival Association, P.O. Box 19228, Washington, D. C. 20036.

**Nova Scotia:**

August 24-27: Nova Scotia Folk Festival & Highland Games (Halifax)

**Ontario:**

August 11-12: Canadian National Fiddling Contest (Shelburne)

August 19-20: Six Nations Indian Pageant (Hagersville)

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**Maine:**

June 17 - Sept. 4: Maine Folk Dance Camps (Bridgton)

**Massachusetts:**

August 6 - 20: Pinewoods Camp Dance Weeks (Buzzards Bay)

August 20-27: Pinewoods Camp Folk Music Week (Buzzards Bay)

**Missouri:**

August 12: Old Time Fiddlers Contest (Kansas City)

August 17: Fiddlers Contest (Salisbury)

**Nebraska:**

August 5 - 6: International Old Time Fiddlers Contest (Lincoln)

**New Mexico:**

August 10: San Lorenzo's Day Fiesta & Corn Dances (Laguna & Acoma Pueblos)

August 10 - 12: Inter-Tribal Indian Ceremony (Gallup)

**New York:**

August 12: Central New York Scottish Games (Syracuse)

August 18-20: Mountain Days Celebration (Stony Creek)

**North Carolina:**

August 3 - 5: Mountain Dance & Folk Festival (Asheville)

**Oregon:**

August 10-13: Scandinavian Festival (Junction City)

**Pennsylvania:**

August 12: Goschenhoppen Folk Festival (Smyrntown)

August 22-27: Pennsylvania Dutch Days (Hershey)

**Rhode Island:**

August 5 - 6: American Indian Federation Annual Pow-Wow (Lafayette)

August 12-13: Narragansett Indian Pow-Wow (Charlestown)

**Texas:**

August 5: Old Fiddlers Contest (Burnet)

**Utah:**

August 13: Ute All Indian Pageant (Roosevelt)

August 29-30: Black Diamond Stampede (Price)

**Virginia:**

August 4 - 5: Old Time Fiddlers Convention (Pulaski)

August 6 - 7: Country Music Contest (Warrenton)

August 10-12: Old Fiddlers Convention (Galax)

August 13: Virginia Highlands Arts & Crafts Festival (Abingdon)



# Dropping Out

words & music  
by Charles O'Hegarty

I'm wear-y of the ug - ly words that bit-ter-ness has  
bred, the ech - o of a time gone by that long since should be  
dead. And I'm wear-y of the words of fools on which we're being  
fed. And the prop-a-gan - da pro-gress bomb's ex-plod-ed in my head.  
(refrain) I'm gon-na shout, I'm dropping out. I'm gon-na shout ----  
I'm dropping out. I'm gon-na shout, I'm dropping out.  
I'm gon-na shout ----, I'm dropping out.

2. I'm weary of the heros with death preoccupied  
Their living singing envy can be simply satisfied.  
And I'm weary of the ones who talk of patriotic pride  
Blinded by their vanity, behind themselves they hide.  
(refrain)
3. I'm weary of the perpetrators of the power curse,  
Their ignorance protecting them like an armour-plated hearse.  
And I'm weary of my nightmares that in real life are worse,  
And the civilization love-machine that's jammed in reverse.  
(refrain)
4. I'm weary of the bleating of the herds of silly sheep,  
Their voices all repeating the shepherd's cry of "leap."  
And I'm weary of the shepherd who taught them not to weep,  
And his ever-watchful sheepdog that never goes to sleep.  
(refrain)



## TOTALLY UNSOLICITED EDITORIAL

Someone just said the "Moby Grape" sold out!

by Carol Sterkel

"Selling-out" is an old, worn-out and tiring cry. There is a large "deja-vu" feeling about that term, when we continually hear it applied to groups or single performers who "make it" in terms of popularity AND money. Phooey.

Isn't that what they went into the whole thing for--(you know)--way back in the Beginning?

Publications are more and more frequently printing "so and so's sold out!" I ask you, what is "selling out"? Is it making money? How do you sell "out," anyway? What will "selling out" actually mean, ten years from now? (Look what the term "fink" meant, ten years ago!). When the Beatles came into the limelight, in their ordered disarray, their long hair was outrageous to some people...now it is a status symbol, so the hair gets shorter! When Elvis was debuted on TV, he was banned on the tube from the waist down...now he's the "King" (to some). Did any of them sell out? Bob Dylan opened up a whole new world for a lot of people. He was accused of selling out. The Jefferson Airplane has made two excellent albums. They make a commercial for trousers, and they've reportedly "sold out." Commercials were meant once to sell products. Now they create havoc for another reason! They are still necessary, whether or not they are too loud or too anything--we might as well have

good ones! They ARE necessary! Who in their most regressed state of mind could POSSIBLY blame the Airplane for a strike at a Levi Co. plant? (The L. A. Free Press, that's who!) "Underground" is said to be "where it's at, baby!" Yet, if you leave, you sell out, man! Everybody needs to eat and breathe occasionally. Does eating and earning bread mean "selling out?" In order to stay above-board with Society (or The Establishment, if you will), and keep harmony in wraps--you need \$\$ to buy food, clothes (even white Levi jeans, gang), and if a person cannot work for \$\$, does he "sell out" and maintain his cool? Or does he steal/cheat/bilk/whathaveyou and stay Underground? Stupid question, I grant you, but all the full-bellied-bull-throwers screeching "sell out" are making money/bread/\$\$! They have nationalizing power) they can say: "so & so's a sell-out" even when they have sold out for the privilege (?) of being able to apply the label!) Will all the Coca-Cola Co.-recruited musckers kindly stand up and be counted for "sell-out-labeling"? Pretty difficult to tell the men from the boys in that area, isn't it? If this "commercial" thing is so bad, why are so many of these "commercials" on radio, TV and every imaginable form of sign or billboard? Why are they all so loud, or so obvious? Because they feed--one way or another--and they make the good old American way possible. And isn't the good old American way the better way, to date? (Wave flags here, please), but "please don't criticize what you don't understand"--after all, it makes waves.

REMEMBER--ONLY YOU CAN PREVENT FOREST FIRES--(USE A HOOKAH!)



# KNEE-DEEP IN BLUEGRASS

by Bob Jones



What is happening to the Blue Grass Boys? Well, they have a fine new guitar player, Roland White, whom they picked up in their last California tour. Speaking of Roland, he has recently acquired a fabulous artist model (imitation F-5) mandolin made for him by a fellow on the West Coast. Apparently Byron is about to get called to go and spend some time with his Uncle Sam. It is unfortunate in view of the fabulous fiddler that he is turning into. Lamar's work in the five string (when he doesn't get nervous and clutch--who wouldn't, after all, playing with the master?) is sounding better all the time. In general, the band is getting better every day. Hopefully, some talented aspiring young fiddler will fill Byron's job adequately during his absence.

Mark Horowitz, winner of last year's Philadelphia Folk Festival banjo contest, didn't make it to the Sunset Park 4th of July contest as expected. The reason? He was "very tired" after a long weekend of bluegrass on Long Island. Maybe next year.

Surprise passenger of Bill Monroe's bus was Buck Jones of the Down Home Folk from Fort Smith, Arkansas. He plays flattop guitar, but also sounds mighty good picking Bill's mandolin in the back room. Speaking of the back room, fiddler Richard Greene and banjo player Bill ("Brad") Keith showed up for the warm up before Saturday night's performance. Later they both appeared at the reception for performers and kin. Needless to say, Richard's fiddling was a hit along with some excellent bluegrass duets by Mike Seeger and Maria (D'Amato) Muldaur with yours truly filling in the words to the songs nobody could remember. Maria and Mike sound very good together.

Apparently the new country music night club in New York City (Hotel New Yorker) is turning out to be quite a place. Many very good acts have been featured there, such as Hank Thompson (opening act), Roy Drusky, and others. Also there is (or was a few days ago) a good record offer being made on WJRZ in Hackensack, New Jersey. Congratulations, by the way, to Bluegrass Unlimited on a successful first year of publication. May your second be as productive.



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## NEWPORT EXPERIMENT HAILED AS SUCCESS

More as a gesture of respect to Pete Seeger than in any hope of feasibility, the Board of Directors at Newport agreed to try an experiment with the Friday workshops. Instead of having only four or five areas, each equipped with sound systems, as many as fifteen workshops at a time were rescheduled and no sound systems were used. The best expected was chaos.


However, the Board has unanimously agreed that their previous evaluations were wrong. What happened were many smaller and more informative sessions with far more discourse between audience and performers and, with the absence of microphones, performers found themselves free from the obligation of performing and capable of a more personal dialogue with the audience.


The experiment will be expanded next year.




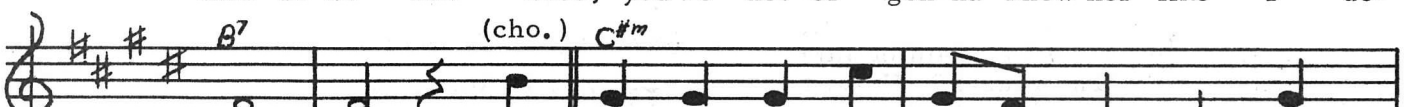
# You Don't Know Her Like I Do

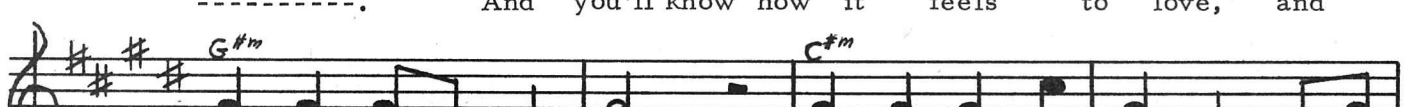
words & music by Steve Gillette

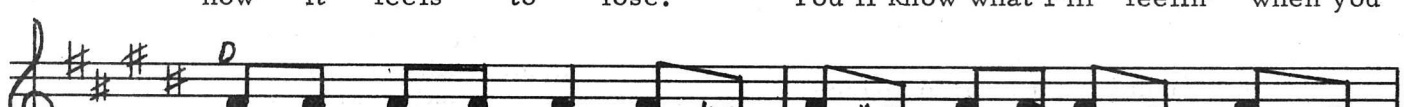


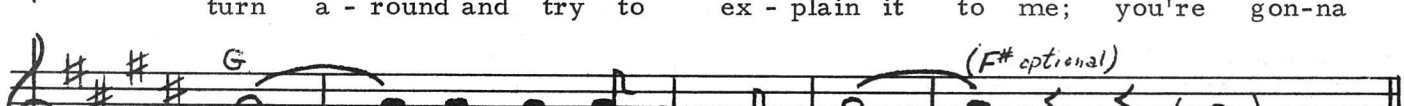

  
 You don't know her like I do, she nev-er said good-bye to you.


  
 And un-til she does, you're nev-er gon-na know her like I do-


  
 -----, And you'll know how it feels to love, and

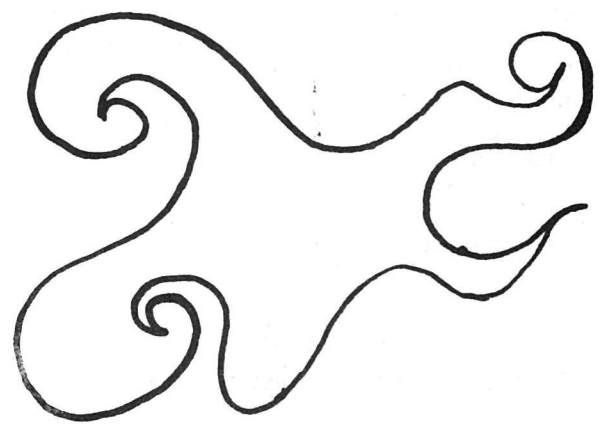

  
 how it feels to lose. You'll know what I'm feelin' when you


  
 turn a - round and try to ex - plain it to me; you're gon-na


  
 swear that it's news to you -----, (You)

2. You can't know how it makes me feel  
 To see you walkin' together with her,  
 And you'd swear your love is real  
 Just wait for the change in the weather  
 with her, and:  
 (chorus)
3. You don't know her like I do,  
 She'll say one thing and mean another with you.  
 Soon as she can find somebody new,  
 She'll treat you like a friend,  
 and never bother with you, and:  
 (chorus)

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FOR SALE: Complete set of Rogers drums. Six months old. Champagne sparkle. Best offer above \$350. Call 491-8504 or 254-6314.

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## PHILLY FESTIVAL SCHEDULE

The Philadelphia Folk Festival will begin at 5:00 p.m. on Friday evening, August 25, with a program of International Folk Dancing, followed by the Friday evening concert. Saturday morning and afternoon there will be a full schedule of workshops, and the Saturday evening concert will be preceded by another Folk Dance program, Workshops plus a children's concert, a play party, and a Philadelphia Folk concert make up the Sunday daytime events, and the Sunday evening concert will get off to an early start at 7:30.

The festival will be held at the Old Pool Farm, Upper Salford, Pennsylvania. Information and ticket reservations can be obtained by contacting the Philadelphia Folk Festival, 7113 Emlen Street, Philadelphia, Pa.

The next issue of this publication will carry full schedules and listings of performers for the festival.

*By [signature]*

# HI, NEIGHBOUR!!

## COME ON UP & HELP US CELEBRATE....

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# dear BROADSIDE

dear BROADSIDE

A group of my friends and I are planning to make an experimental film based on Dick Farina's book Been Down So Long It Looks Like Up to Me. We need college-age people to play the various roles and would like to know if any of your readers are interested. We especially need people with artistic talent and/or some knowledge of photography.

Interested parties may write to the address below. We feel that this would be one of the greatest tributes we could pay to Dick.

Respectfully yours,  
Peggi Medeiros;  
10 West Bliss Street  
South Dartmouth, Mass. 02748

dear BROADSIDE:

I thought that since there were a lot of people back there who expected me back there around March, they're probably wondering what happened to me. I joined a group called the "Carnival" in Vancouver, B.C., in January, and the group broke up a month ago. I came down to L.A. when I found out that Freddie Neil had recorded "December Dream" on an

album which will be released at the end of the summer (Capitol). It has also just been released on Capitol in an album by the "Stone Poneys," a trio who will be playing at Club 47 around the 26th of this month. I'm still writing and trying to hustle some more songs to keep body and soul together and looking for a good group to join.

The UFO's (Lisa's group) are still here. They have a new drummer and added an organist. Taj Mahal is a single again and is doing some studio work. Paul Arnoldi and Michael Caine are living near San Francisco. Just heard a great group in San Francisco called "Moby Grape." I saw the Chambers Brothers again after a year and really didn't believe it. Their sound has changed a lot. It's a lot tighter and more polished, but still has as much balls as before.

Pete Childs is living in Laurel Canyon in his new VW Van and really digs it. He's been doing a lot of studio work lately. Paul Phillips and family are living in Seal Beach and working the beach town clubs. Saw Kweskin and family and Fritz at the L.A. love-in a couple of weeks ago. They were going to San Francisco to play the Avalon, I think, then coming back to the Ash Grove.

Love. John Braheny

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JIM BORDEN  
JEAN RITCHIE  
GRANT ROGERS  
THE PENNYWHISTLERS  
LOUIS KILLEN  
LIONEL KILBERG

SARA GREY  
SHLOMO CARLEBACH  
GEORGE BRITTON  
SONIA MALKINE  
ROGER SPRUNG  
GUY MacKENZIE  
THE YOUNG-UNS  
DAVE SEAR  
JANIS BARRON  
THELMA BOLTIN  
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### Aug. 17 - AN ENTIRE DAY FOR CHILDREN

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GENERAL ADMISSION – Aug. 18, 19, 20, \$2 Children, \$3.50 Adults  
FOUR DAY PASS – Aug. 17-20, \$5 Children, \$9 Adults

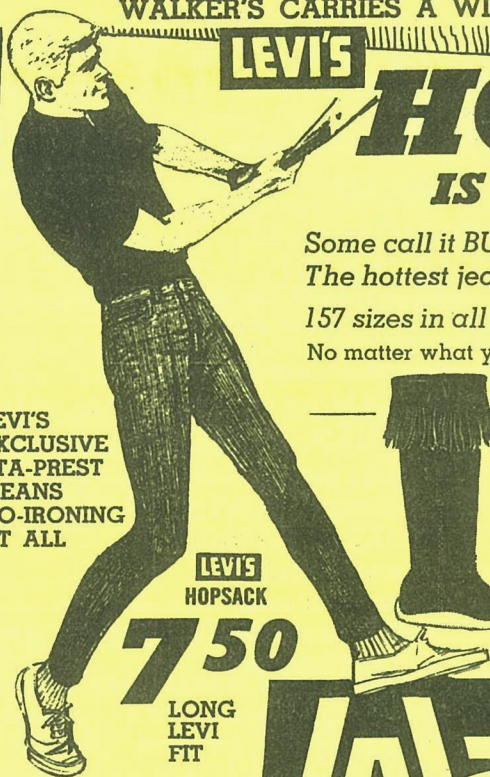
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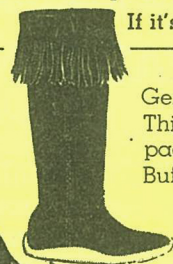
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