

THE

Volume VI, Number 13

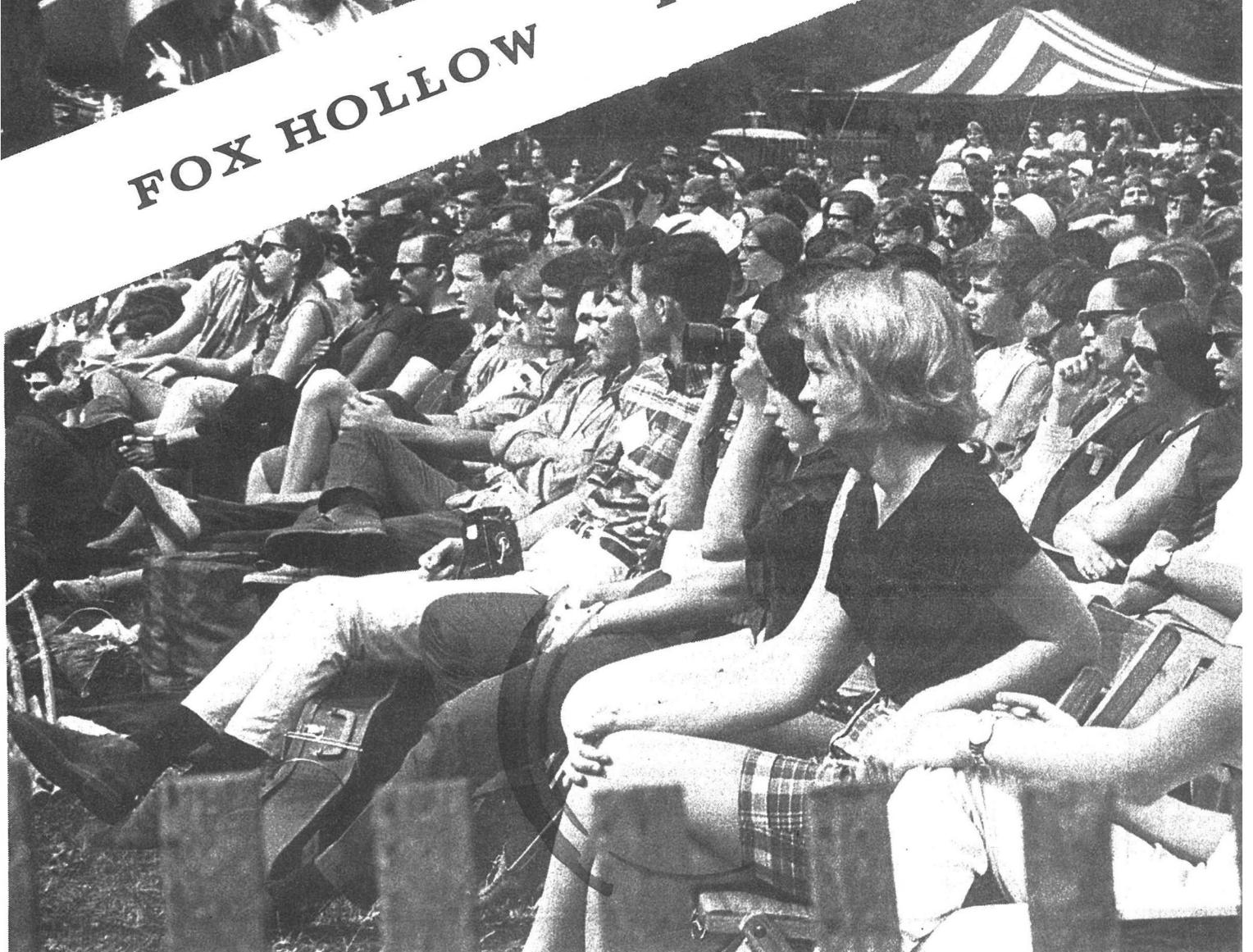
August 16, 1967

twenty-five cents

# BROADSIDE

FOLK MUSIC AND COFFEE HOUSE

## FOX HOLLOW PHILADELPHIA





**BOSTON'S UNDERGROUND NEWSPAPER**

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## This Issue's Cover

FOX HOLLOW

PHILADELPHIA

Fox Hollow photo by Chris Murray  
Philadelphia photo by Rick Sullo

The festival season for this year is fast rushing to a close, and this month ends with a double-barreled blast.

First in order of appearance is the Fox Hollow Festival, or, as some would still remember it, the Beers Family Festival. In its second year, it has expanded both the scope and the number of performers which it will present, and hopefully the number of people to which they will be presented. We who are selfish hope that not so great an attendance will occur to dismiss the casualness, intimacy, and warm friendship engendered between artist and audience at the festival last year.

The following weekend, the Philadelphia Folk Festival, again in a new location, will present its sixth edition. Long considered by performers and folk fans to be the most artistically successful of the major festivals, the Philadelphia people will be attempting this year to maintain the high standards they have previously set, while incorporating some of the characteristics they found in the Fox Hollow Festival last year.

Our love and best wishes are extended to both. Further on in this issue you will find schedules and artist lists for each of them.

# LA

THE ARTIST'S CHOICE

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FOLK SINGING



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## FOLK EVENTS OF INTEREST

Here are a few of the more unusual folk celebrations happening this month:

August 24-27: Nova Scotia Folk Festival and Highland Games, Halifax, Nova Scotia.

August 19-20: Six Nations Indian Pageant, Hagersville, Ontario.

August 20-27: Pinewoods Camp Folk Music Week, Buzzards Bay, Mass.

August 29 - Sept. 4: National Muzzle Loading Rifle Association's annual Fall National Championship Matches, Friendship, Indiana

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Vol. VI, No. 13

August 16, 1967

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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

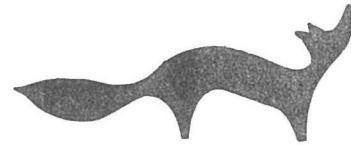
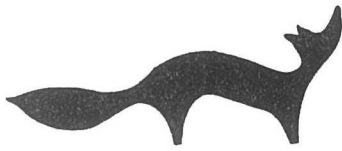
Proofreaders: NEIL NYREN, MARLYSE SCHWARTZ

Reader's Services: JANE ROSENBERG

Subscriptions: ARTHUR DUFFY, RUSSEL SPERA  
MICHELE DREYFUS

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# Fox Hollow



## FEATURED PERFORMERS

(Evening programs, 7:30 - 12:00)

Len Chandler	Sara Grey
George Fisher	Shlomo Carlebach
Bill Little	George Britton
Eugenia Sisinni	Sonia Malkine
Guy Carawan	Roger Sprung
Joe Robertson	Guy MacKenzie
Rosalie Sorrels	The Young-Uns
Michael Cooney	Dave Sear
Jim Borden	Janis Barron
Jean Ritchie	Thelma Boltin
Grant Rogers	Bob McCreary
The Pennywhistlers	Paul Cadwell
Louis Killen	Fletcher McIntire &
Lionel Kilberg	Art Bryan

**AUGUST 17**

**THROUGH**

**AUGUST 20**

## MINI-CONCERTS AND EXHIBITS

"Sacred Harp" and Round Singing

Cornshuck Doll, Flower Pressing,  
and Paper Cutting Workshops

Primitive Sculpture Exhibit

Whittling & Wood Carving

Grandpa Moses, great primitive artist  
(exhibiting)

(mini-concerts daily at 10:30 and 1:30)



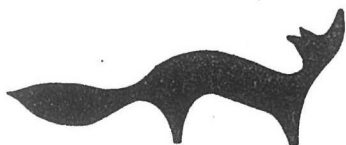
**THURSDAY - August 17**

## AN ENTIRE DAY FOR CHILDREN

Folk Opera: "The Princess Who Wouldn't  
Laugh" by Philip Trier

Songs & Stories by adults for children

Old-fashioned Punch 'n' Judy shows,  
including the Horton Puppets,  
Dildine Marionettes, and the  
Cubby Whitehead Puppets



## FAMILY SINGERS

Sandy & Caroline Paton

Molly Scott & Peter Gillingham

The Philip Trier Family

Lee & Tossi Aaron

The Pickow Family

Will & Barb Tressler

The Jay Smith Family

"The Golden Ring" (Armstrong, Mitchell,  
Trickett, Strache, Nudelman)

Irene & Tony Saletan / Ellen & Robin Christensen  
families

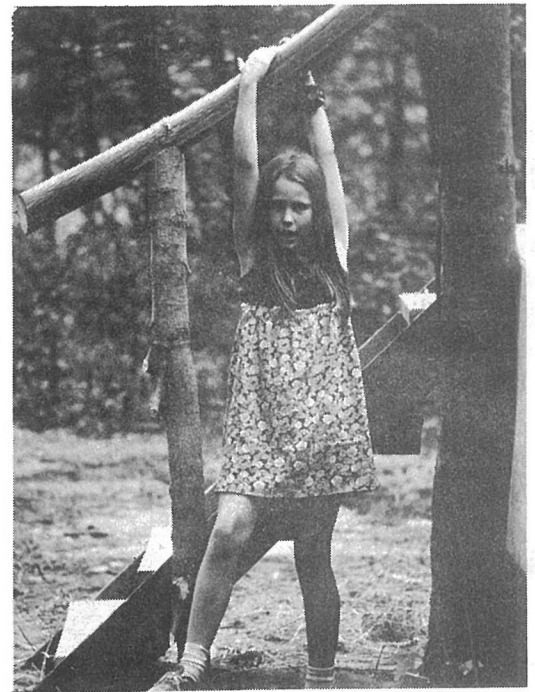
The Wesleyan Gospel Chorus

The Kinder Family

Des & Juliet Rainey

The Beers Family (including Grandma Buckham,  
Grandpa Beers, the Boyer Family, & Bob,  
Evelyne, and Martha Beers)





Photos by Chris Murray





# PHILADELPHIA FOLK FESTIVAL August 25 - 27

FRIDAY - AUGUST 25 - 8:30 p.m.

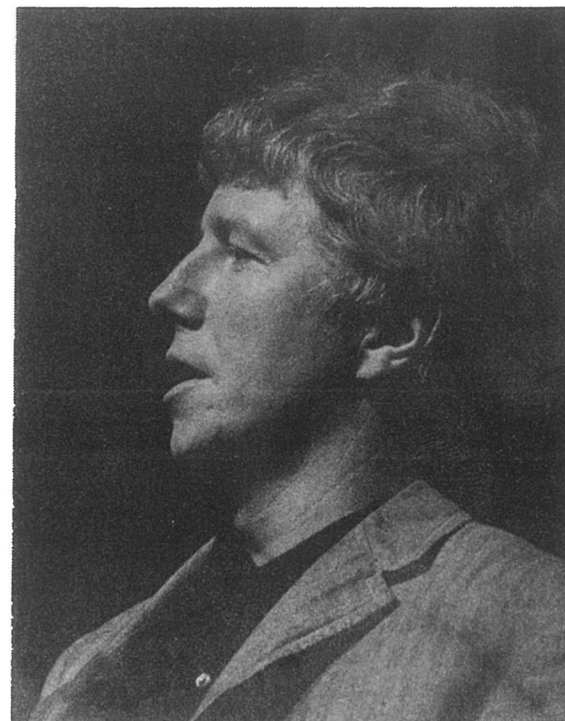
Theodore Bikel  
Sons of the Birds  
Len Chandler  
Steve Gillette  
Leonda  
The Mitchell Trio  
Tom Paley & The Old  
Reliable String Band  
Doc Watson & Son  
Hedy West



SATURDAY - August 26 - 8:30 p.m.

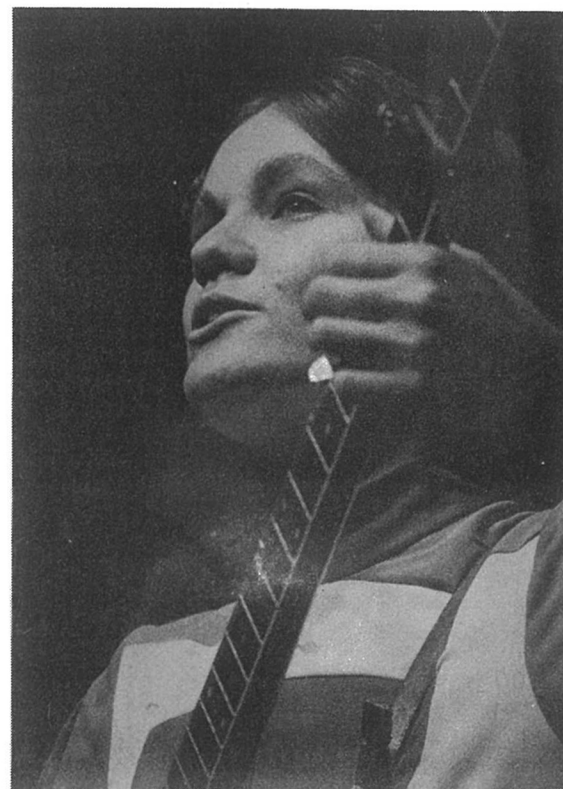
The Beers Family  
Theodore Bikel  
Big Boy Crudup  
Bonnie Dobson  
Jesse Fuller  
The Junior Wells Chicago Blues Band  
Bill Monroe & The Blue Grass Boys  
The New Lost City Ramblers  
Tom Paxton  
Doc Watson & Son

photos on 6 & 7  
by Rick Sullo



SUNDAY - August 27 - 7:30 p.m.

Eric Andersen  
Gordon Bok  
Jesse Fuller  
Arlo Guthrie  
Carolyn Hester  
Son House  
The Pennywhistlers  
Pete Seeger  
Roger Sprung &  
The Progressive Blue Grassers  
The Junior Wells Chicago Blues Band



## AFTERNOON EVENTS

FRIDAY - August 25

5:00 - 7:30 p.m.  
International Folk Dancing,  
led by William Brooks

SATURDAY - August 26

12:00 - 1:00 p.m.  
CONTEMPORARY SONG WORKSHOP  
Conducted by Bob Goldman  
Eric Andersen Steve Gillette  
Len Chandler Arlo Guthrie  
Tom Paxton

1:00 - 2:00 p.m.  
BALLAD SESSION  
conducted by Dr. Kenneth S. Goldstein

1:00 - 4:00 p.m.  
BANJO CONTEST  
Conducted by Roger Sprung

2:30 - 4:00 p.m.  
AN AFTERNOON WITH THE BEERS FAMILY

4:00 - 5:30 p.m.  
CEILIDH  
Irish, Scottish, & English Songs  
Bob Davenport Lou Killen  
Joe Heaney Norman Kennedy  
Owen McBride

4:30 - 7:00 p.m.  
INTERNATIONAL FOLK DANCING

SUNDAY - August 27

12:00 - 1:00 p.m.  
HUMOR IN FOLKSONGS  
Arlo Guthrie Tom Paley  
Tom Paxton Len Chandler

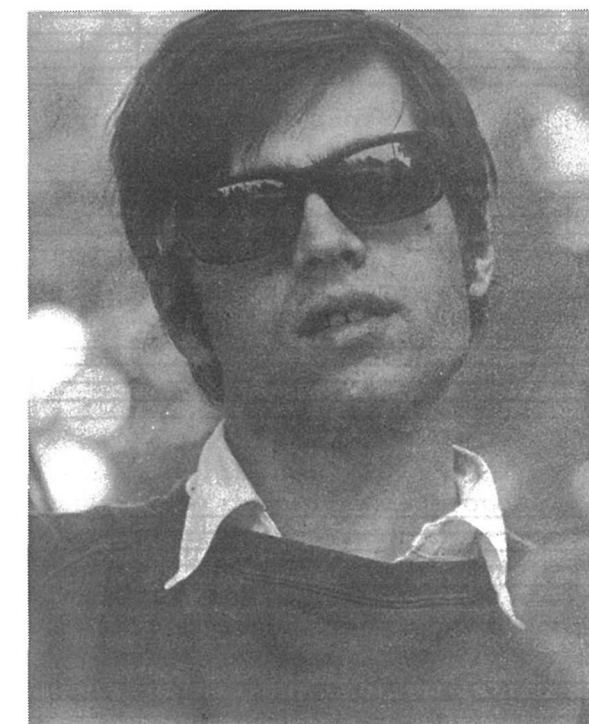
1:00 - 2:00 p.m.  
NEGRO BLUES WORKSHOP  
Conducted by Dick Waterman  
Junior Wells Son House  
Big Boy Crudup Jesse Fuller

2:00 - 3:00 p.m.  
BANJO WORKSHOP  
Roger Sprung  
Hedy West

3:00 - 4:00 p.m.  
GUITAR WORKSHOP  
Conducted by Tom Paley  
Art Rose Jerry Ricks  
Roy Berkeley John Pilla

2:00 - 4:00 p.m.  
CHILDREN'S CONCERT & PLAY PARTY  
Led by Lanie Melamed

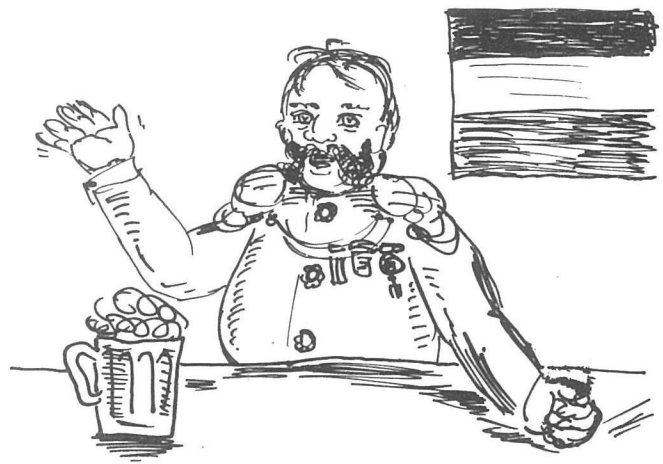
4:00 - 5:30 p.m.  
PHILADELPHIA FOLK CONCERT  
John Pilla Marty Singleton  
Sara Grey Lee & Tossi Aaron  
Jackie Pack



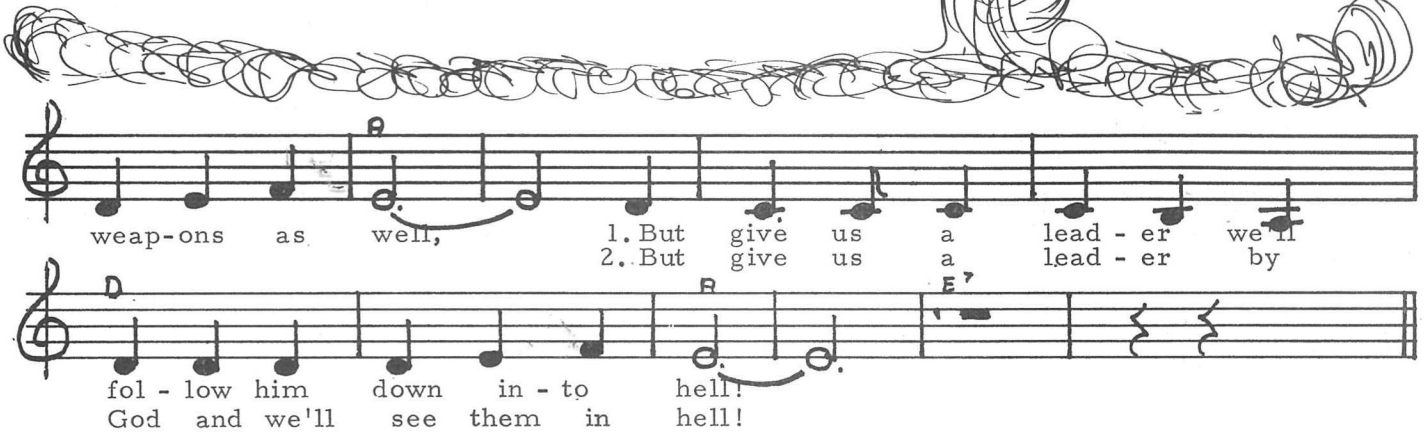
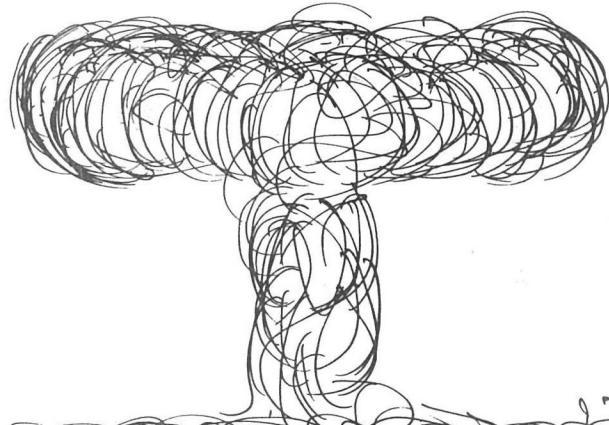
# A Thousand Years

words & music

by Tom Paxton



1. The Burgh-er banded his fist on the ta-ble, red face  
 glow-ing with pride. "We'll rise," he cried, "As soon as we're  
 a-ble, a-veng-ing the ones who died. No more the  
 hunt-ed, no more the mouse, no more the quiv-er-ing prey.  
 The mas-ters are driv-ing the slaves from the house, the  
 mas-ters are com-ing to stay." 1. E7 2. E7 Cho.  
 thou-sand years, the tears of the weak for our wine, A  
 thou-sand years, we'll pluck them like fruit from the vine.  
 Oh, they fed us and clothed us and hand-ed us



2. The Burgher dipped his bread in the gravy,  
splattering his silken tie,  
Einmal\* the Wehrmacht, einmal the navy,  
einmal the thundering sky.  
Once more the stadium rocking with cheers,  
once more the torchlight parade.  
Away with the cowering dog-bitten years,  
away with the humble charade.  
CHORUS

3. The Burgher banged his fist on the table,  
staggering out of his chair.  
"We'll rise!" he cried, "as soon as we're able,"  
stroking the young man's hair.  
"The English are finished, the French are fools,  
The Russians have China to fear.  
"The Yank's holler 'Commie' and follow their rules,  
and the time for rising is here."  
(NO CHORUS)

4. The young man's eyes were fiery and glowing,  
the burgher's hand in his own.  
"We'll rise!" he cried, "the movement is growing,  
we'll march on a road of bones.  
"They're coming from Egypt, they're coming from Hesse,  
they're coming from Argentine.  
"We'll march over Russia, we'll march to the West,  
we'll show them what conquest can mean."  
CHORUS and fine.

\*Einmal = Once More





## RAMBLIN' ROUND

w/dave wilson

I would guess that by now you are all as tired of reading about our difficulties as I am writing about them. I'll just say that no one here has given up, that we are considering several proposed formats, and that we are reading with interest the letters of suggestion that have started to come in.

The printing industry as we know it and as it knows itself has received its death notice. The writing has been on the wall for some time, but little attention has been paid it. I doubt that much attention will be paid the more formal notice, which was printed in disguise as a news item in an issue of last week's New York Times. That item read:

\* \* \* \* \*

LONDON (Science Service) — A British research laboratory has devised a machine capable of printing all of Shakespeare's plays in little more than a minute.

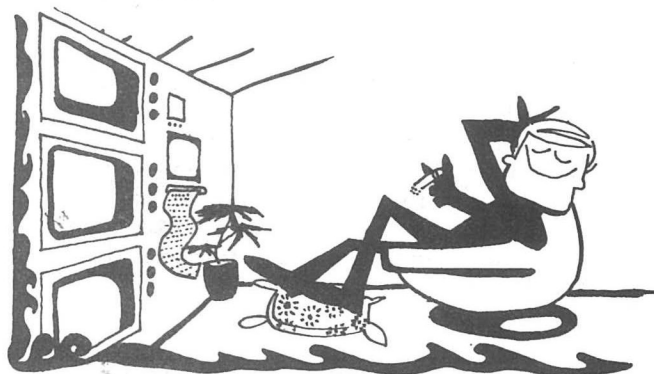
Designed at Standard Telecommunications Laboratories, Harlow, the device magneti-

cally records computer data — letters, numbers or pictures — on a rapidly rotating drum. Magnetic powder is then applied to the drum, where it adheres to the magnetized areas. The powder images are transferred by contact to an unreeling spool of paper, which is then heated, melting a resin on the paper, permanently fixing the characters'.

The new machine, still experimental, is being developed to print more than 60,000 characters per second. At an average of five letters per word, it could thus print 815,000 words of Shakespeare's works in about 68 seconds.

\* \* \* \* \*

Maybe that doesn't shock you, but let me tell you what it means to me. It means a technological step which will eventually allow the economical possibility of everyone who wants to become a publisher and have his own printing press (electronic) in his home. Coupled with the device RCA has been requested to test (a printout unit attached to TV sets, capable of producing a page this size every ten seconds), and to my thinking foretelling the doom of the urban newspaper, the effects on our current way of life are awesome — think about it.



### ON CHANGES OF ADDRESS

As of the moment you read this notice, stringent rules regarding the changing of subscribers' addresses go into effect. They are as follows:

No application for a change of address will be paid the slightest attention unless it includes the subscriber's name, his previous address and zip code, and a fee of 25¢ which covers our cost for remastering address plates, pulling old plates, and refilling the new information in four separate files.

Any subscriber's labels returned to us by the post office on their form 3579 will be discontinued until and unless the subscriber submits a new address as outlined above. Subscribers may circumvent return of their issues by the post office by filling out a form guaranteeing the post office that they will pay the extra charge for forwarding their issues.

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## boston-cambridge scene

Alan B. Rotman

Ted Donlan

To The Reader: No, I don't believe my last column, either. My only apology is that I had a relapse from a case of sanity acquired when working as financial editor for "Men's Lust" magazine. One of its symptoms is a feeling of hogtied helplessness. If I stick to who's where, everyone screams I'm duplicating the Schedule Page. If I go beyond that, the same people scream I'm invading their privacy. So I'll just stumble blindly along into this column:

More new faces in town:

Larry Woodley stopped the show at a "Stone" hoot last week. If there had been room to rise, he would have had a standing ovation. The audience, mostly established performers and steady fans was deeply moved by his music, which included much original material. Larry just turned 15 last month.

Tom Hall migrated to Boston from Portsmouth, N.H., continuing the anal tradition with the wildest collection of songs this side of a Ralph Ginzburg musical.

Bob Bogdanski is a balladeer from California with a fine bag of Latin-American music.

Dick Cameron comes from Dublin, and unfortunately is only with us for two weeks, performing at the "Seventh Circle," singing traditional Irish, British, and Scottish music.

Old Faces:

Paul Geremia was held over at the Blues Bag, doing second act to Pat Sky.

Bill Madison will be going to Kansas City for a two week gig at the Vanguard Club. All you surfers out there take note. His wife Monika, is expecting their first child next Spring.

The Siegel-Schwall Band again blew apart minds for six days at the "47."

George Benson recently gigged at the Jazz Workshop. Many fans remembered his early stints at "Club 47." He's one of the few performers who can get an SRO audience breaking in a new set of strings at a music store. Unfortunately, because of time hangups, Chris Smither only got to do one song at the Newport Workshops. He left 1500 fans screaming for more. Attaboy, Pooh!!

There are many rumors of legal hangups delaying the release of Atlantic's Tim Hardin album.



Aug. 8-13  
rAM Blin  
Jack Elliott  
AUG. 15-20  
JIM KWESKIN  
JUG Band  
AUG. 22-27  
JoHN hAMmond

SHOWS AT  
8:00 and 10:30  
NIGHTLY  
HOOT on MONDAYS

SOFT DRINKS

120 Comm. St. P. town

Other big rumors — Bob Dylan's movie to hit the Boston scene on or about August 11.

The Turk's Head changed its stage around so no one can hear my duet: "Cantate for folk performer and Waring Blender in E Major."

Another nasty rumor is that this column is one huge, vile, in-joke. That's not true! And if you don't believe me, just ask Billiam, Wocky, or mmmouth.

Peace, Awan

## ODE TO BILLIE JOE

A pop record of obvious appeal to folk listeners is currently the hottest rising single on the nation's charts. "Ode to Billie Joe," written and performed by Bobbie Gentry, and released on the Capitol label has sold 500,000 copies in the first two weeks of its release. Its appeal seems to be universal, having scored heavy in both rhythm & blues and country & western markets as well as normal pop channels. The record, an unusual four minutes and ten seconds long, has freaked out everybody but the dj's who play it. They all sound, when introducing it, as if they really didn't want to, and the attitude as expressed by them sounds very similar to the one with which they approached Janice Ian's "Society's Child."

# New York News & Notes

by Kathy Kaplan

Did you know that Nassau County has an all-country record store which specializes in grass and old-time music? It's called Country Records Country Style, and it is located at 551 Hempstead Turnpike, Elmont, N.Y. The owner is Joe Lacke, who has been involved with country music in these parts for a long time...

Speaking of these parts, spent an evening recently with the Alts listening to a number of the less publicized records of more or less recent vintage. It was really something, the way one group after another were in a rut, sounding completely lifeless. Most were mediocre at best. However, there was one LP that really impressed me, and since I've never seen a word about the group, I thought I'd mention it. They're called the Sloas Bros., and the record is on Rem. If you like some of the older grass groups, I suggest you listen to this disc...

Let's see. What else has happened locally? Well, for one thing, our local scandal sheet ran a long article on the WTHE trip I wrote about a few issues back. Surprisingly, it was more or less accurate. I don't mean about the trip, either. I mean it doesn't try to hide what modern C&W is all about...

The Young Tradition put in a week at Gerde's right before Newport... I see that a number of New York (State) people will be at Fox

Hollow this year. Among them: Jean Ritchie, Sonia Malkine, Grant Rodgers, Roger Sprung, Lionel Kilberg, Dave Sear, recent residents — the Rainey's and others... Flatt & Scruggs became the first grass group to play the new Nashville room in Manhattan...

Dave Freeman tells me that there'll be four new County LP's out Aug. 20: 511 — Mountain Blues; 512 — A Day in the Mountains, 1928; 709 — Camp Creek Boys; 710 — Red Allen & the Kentuckians...

Going off the subject (for a change!), Dave tells me of a folk festival in Washington, D.C. that he caught quite by accident, and apparently the people down there didn't know about it until the day before. There were six concerts all free and craft exhibits. It was all traditional and some of the people there were: Clark Kessinger, Sam & Kirk McGee, Almeida Riddle, Fred McDowell, Billie & DeDe Pierce, Wade Ward, a cajun band, and several others. It's too bad things like that don't get publicized in advance!...

Errata: Gee, I think some of these typographical errors lately have been pretty funny! Poor Dave Grisman. He was messed up twice! However, I think I ought to clear up two things that had the meanings altered. First of all, Lambertville is in N.J., right near the Pa. border, as a matter of fact. (Seems someone got mad at this time last year when someone listed it as N.Y.) Also, I said Pete Seeger & the Blues Project, not Bikel, the Pennywhistlers & the B.P. (June 22 issue.)...

Perhaps next issue I'll give a report on my latest adventure...



## JOSH WHITE JR. AT MUSIC BARN

Josh White, Jr., who began his folk singing career at age four standing beside his famous father, appears at the Berkshire Music Barn in concert Saturday at 3:30 p.m.

Now 23, Josh White, Jr. began in 1961, as a nightclub performer and then as concert artist. Since that time, he has been acclaimed across North America and in Europe, from Carnegie Hall to more than 300 colleges and universities extending across this country and into Canada.

Tickets for Music Barn concerts may be obtained at the box office in Lenox, England Brothers in Pittsfield, Peebles Jewel Shop in North Adams, Jenifer House in Gt. Barrington, Ten Eyck Record Shop in Albany, or Music in the Round in Springfield. (Music Barn Tel. 413-637-0919).



### MAGAZINE

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

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## PHILADELPHIA

chuck klein & rachel rubin

Summer's a gathering time; vacations, camps, festivals. The Philly Folksong Society's annual picnic became an old-timey family reunion on the Wilson Estate, complete with kiddies, dogs, and autoharps. The Society's new officers and crews are in Pre-Festival fanaticism; the Old Pool Farm in Salford, Pennsylvania, has given birth to a song stage and campgrounds. (My contribution was to fall into the paint.) Lee Aaron renewed the society's presidency, with Bob Gerofsky, vice-president; Joe Armstrong, secretary; Howard Yanks, treasurer; and Jackie Pack as community programs chairman.

Recently, Lee appeared on the "Here and Now" TV program, along with Sheldon Kagan, English folklorist from Penn. State. A number of folkies demonstrated various styles of song: Margot Kurtz with ballads, Jerry Ricks' Negro blues, the "Night at the Opera" Jug Band, and the Blue Mountain Boys (a bluegrass group). It was the first time I'd seen some of these local people on television, but the Blue Mountain Boys are performing regularly at the "Fifth String" Coffeehouse in Westville, New Jersey. I've also seen them at one of the largest gathering places around the Philadelphia area, Sunset Park, about 40 miles south of the city on Route One. Sunday afternoons find the city-billies and the country folk turning out for bluegrass and country concerts. Had a banjo contest a few weeks back with more music than I'd heard in months. (I remember seeing Indiana and Texas license plates there.) That's the authentic music of the area, in large quantity. Radio 1420 carries a bluegrass program hosted by Alex and Olabelle Campbell, but it can't be tuned in any closer to Philly than Bryn Mawr.

While Chuck's exploring the west, we've been bopping out to the Main Point. A real faith-restorer; Snaker Ray's voice and guitar keep me tapping my feet and grinning in admiration. He's not around this area often, and there aren't many popular performers doing that blues material, let alone matching his forceful rhythm. The Point's got a good schedule right into October. Keep alert.

Chuck dropped me a note from New Mexico, here's a fragment for you:

\* \* \* \* \*

"Hello there, everybody. You know, it's a small world, it really is. The other night I was in Santa Fe, New Mexico, when I saw a coffeehouse (restaurant actually) called the

'Three Faces of Spain.' And guess who was playing there: Michael Cooney. Same as always, and enjoying himself fully.

"After Michael finished his set, we went next door to a little curio shop and saw two other people playing: Rolf Cahn and David Briggs. All these nice people say hello."

\* \* \* \* \*

Oh, I have a toad fetish, and in addition to all my ceramic and paper ones, I have acquired a LIVE. Send feeding suggestions to 3105 Powelton Avenue, Philadelphia, Pa. (Folk-notes, too.)



## FOLK NEWS: CLEVELAND

by Dave Loebel

Joan Baez will appear at Music Hall on August 12, in her first concert here in about five years. It will be one of the few stops on her current tour.

Tom Rush is recording a new album, from which a single will be released.

In typical midwest fashion, Cleveland movie critics panned Dylan's movie "Don't Look Back." The film is a "documentary" of Dylan's English tour of two years ago. One critic stated that it should be "buried at once" and that Dylan's mouth should be "washed clean by home-made soap."

Harry Belafonte will record a complete album of Gordon Lightfoot tunes.

The Perlich Project now runs from 11 pm to 4:30 am Friday nights. Martin Perlich recently had Janis Ian as his guest, in an interview which was probably the funniest and wildest interview in Cleveland radio history. Janis will have a new single soon.

Local boy Dick Wedler's first recording will be "The Only Way I Know to Say Goodbye," a song written by former Clevelanders Tom Shipley. Dick recently completed successful engagements in Detroit and Toronto.

## Main Point Bryn Mawr, Pa.

August

F	11	}	Janis Ian, plus Don McLean
Sa	12		
Su	13		
M	14	}	Closed
Tu	15		
W	16		
Th	17	}	John Bassette & Andy Robinson
F	18		
Sa	19		
Su	20	}	Closed
M	21		
Tu	22		
W	23	}	Closed
Th	24		
F	25		
Sa	26	}	for the Philadelphia Folk Festival
Su	27		

## Second Fret Philadelphia, Pa.

August

F	11	}	Spider John Koerner also, Old Time Movies
Sa	12		
Su	13		
M	14	}	Closed
Tu	15		
W	16		
Th	17	}	The Raggamuffins (folk-rock) also, Old Time Movies
F	18		
Sa	19		
Su	20	}	Closed
M	21		
Tu	22		
W	23	}	The Raggamuffins (folk-rock) also, Old-Time Movies
Th	24		
F	25		
Sa	26	}	Closed
Su	27		
M	28		
Tu	29	}	Tom Rush (also Old Time Movies)
W	30		

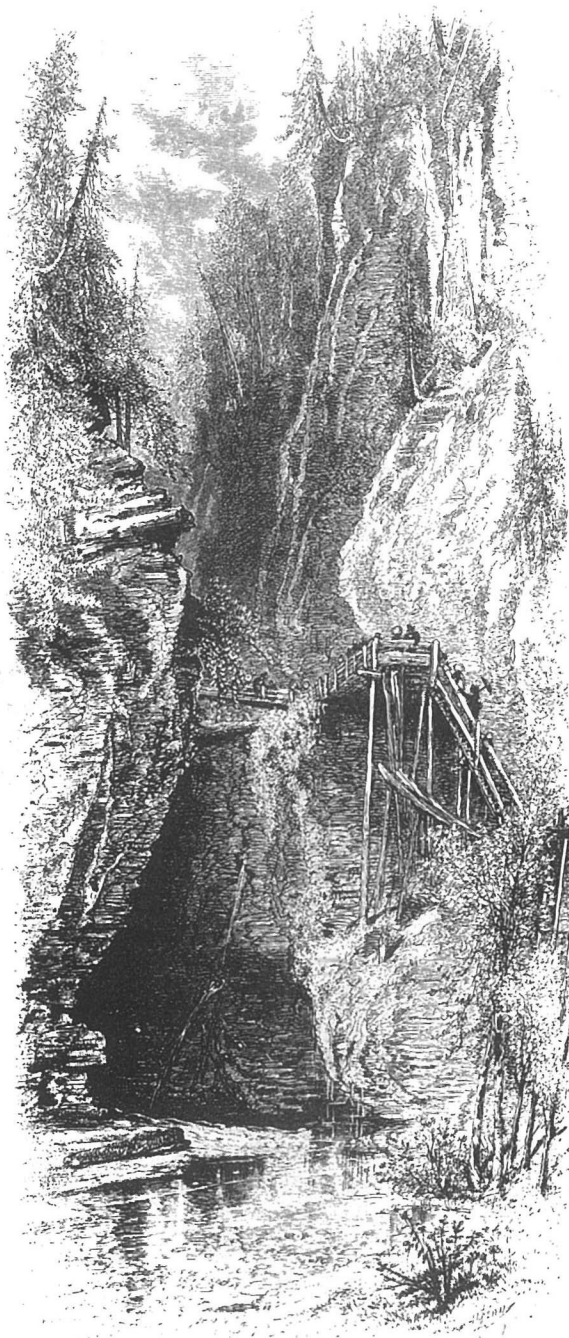
## Trauma Philadelphia, Pa.

August

F	11	}	The Beacon Street Union also, The Muffins
Sa	12		
Su	13		
M	14	}	Closed
Tu	15		
W	16		
Th	17	}	The Wildflowers, also, The Mandrake Memorial
F	18		
Sa	19		
Su	20	}	Closed
M	21		
Tu	22		
W	23	}	The Wildflowers also, The Mandrake Memorial
Th	24		
F	25		
Sa	26	}	

... *AND COFFEE TOO*

OUT OF STATE



## Patches' 15 Below Timonium, Md.

August

F 11 } Doug McLeod & Beau Johnson  
Sa 12 } plus Jim & Nancy  
Su 13 Hoot

F 18 } Donald Leace  
Sa 19 }  
Su 20 Hoot

F 25 } Raun MacKinnon  
Sa 26 }  
Su 27 Hoot

SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made after publication.



## La Cave Cleveland, Ohio

August

F 11 }  
Sa 12 } Dave Van Ronk  
Su 13 }  
M 14 Closed  
Tu 15 }  
W 16 }  
Th 17 } James Cotton Chicago Blues Band  
F 18 }  
Sa 19 }  
Su 20 }  
M 21 }  
Tu 22 } Closed  
W 23 }  
Th 24 }  
F 25 } Janis Ian  
Sa 26 }  
Su 27 }

## Hickory Tree Lancaster, Pa.

August

F 11 } Scott Thomas  
Sa 12 }  
Su 13 Hoot  
  
F 18 Brad Kamp  
Sa 19 The Hickory Tree 7th Floor Jug Band  
Su 20 Sandy Zerby & Hoot  
  
F 25 } Bob Siegfried  
Sa 26 }  
Su 27 Hoot

## Tete A Tete

August

F 11 } Peter Ames & guest  
Sa 12 }  
Su 13 Hoot  
  
F 18 } Peter Ames & guest  
Sa 19 }  
Su 20 Hoot  
  
F 25 } Peter Ames & guest  
Sa 26 }  
Su 27 Hoot





## Blues Bag Provincetown, Mass.

August

F 11  
Sa 12 Ramblin' Jack Elliot  
Su 13  
M 14 Hoot  
Tu 15  
W 16  
Th 17  
F 18 Kweskin Jug Band  
Sa 19  
Su 20  
M 21 Hoot  
Tu 22  
W 23  
Th 24 John Hammond  
F 25  
Sa 26  
Su 27  
M 28 Hoot  
Tu 29 Son House / Leonda  
W 30

## MASSACHUSETTS AREA

### Where It's At

August

F 11 } To be announced  
Sa 12 }  
Su 13 The Chosen Few  
M 14 }  
Tu 15 } Closed  
W 16 }  
Th 17 Mixer w/ Ron Landry & 3 bands  
F 18 } To be announced  
Sa 19 }  
Su 20 The Chosen Few  
M 21 Closed  
Tu 22 } BAND WEEK  
W 23 } 6 bands a night & Ron Landry  
Th 24 }  
F 25 }  
Sa 26 }  
Su 27 Band Finals, 8 - 12 PM  
M 28 }  
Tu 29 } Closed  
W 30 }

SCHEDULE  
are as given,  
are not, &  
changed m

## Y-Not

Worcester, Mass.

August

F 11 Bart Massey  
Sa 12 Bill Madison & Jim Quinby  
Su 13 Open Hoot  
M 14 Closed  
Tu 15  
W 16 Informal Gathering  
Th 17  
F 18 Chris Smither  
Sa 19 Ray Clayton & Pam Coulahan  
Su 20 Open Hoot  
M 21 Closed  
Tu 22  
W 23 Touch, Participate, Have Fun  
Th 24  
F 25 Tony Rubino

## Adam's Rib

Lynn, Mass.  
592-5305

August

F 11 The Whinin' Boys  
Sa 12 Open  
Su 13 Judy Bittinger  
  
F 18 John Coocoran  
Sa 19 Phil Dubuque  
Su 20 Bob Simons  
  
F 25 Pam Coulihan & Ray Clayton  
Sa 26 Bob Millard  
Su 27 Tonto's Head Band

## Turk's Head

August 227-3524

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  
Th 17 Paula Larke  
F 18 Chris Smither  
Sa 19 Bill Madison  
Su 20 Steve Koretz  
M 21 Richard Walker - poetry  
Tu 22 Pam Coulihan  
W 23 Tom Hall  
Th 24 John Bailey  
F 25 Chris Smither  
Sa 26 Bill Madison  
Su 27 Steve Koretz  
M 28 Peter Jackson & Alan Rotman - poetry  
Tu 29 Paul McNeil  
W 30 Paul Geremia

## Seventh Circle

247-8729


August

F 11 Discussion  
Sa 12 Live Performers  
  
Th 17 Open house: bring your guitar  
F 18 Discussion  
Sa 19 Live Performers  
  
Th 24 Open house: bring your guitar  
F 25 Discussion  
Sa 26 Live Performers

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## King's Rook

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August

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
T	17	Guest Folk
F	18	} Go-go dancing to 2 bands
Sa	19	
Su	20	Chris Smither
M	21	Hoot
Tu	22	Bob Simons
W	23	The Whinin' Boys
T	24	Guest Folk
F	25	} Go-go dincong to 2 bands
Sa	26	
Su	27	Bill & Renee
M	28	Hoot
Tu	29	Bob Simons
W	30	The Whinin' Boys

## Sword in the Stone

523-9168

August

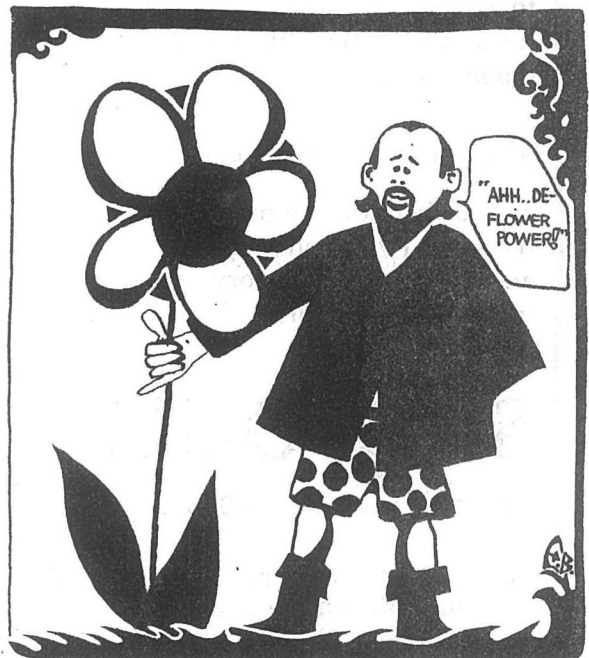
F	11	Dan Gravas
Sa	12	Mike Fairbands
Su	13	Closed
M	14	Hoot & Auditions w/ Dan Gravas
Tu	15	Open Hoot again w/ Bill Madison
W	16	} Summer Special - folk & blues
Th	17	
F	18	Dick & Karen
Sa	19	Bill Schustik
Su	20	Closed
M	21	Hoot & Auditions w/ Dan Gravas
Tu	22	Open Hoot again w/ Bill Madison
W	23	} Summer Special - folk & blues
Th	24	
F	25	Dan Gravas
Sa	26	Sara Grey
Su	27	Closed
M	28	Hoot & Auditions w/ Dan Gravas
Tu	29	Open Hoot again w/ Bill Madison
W	30	Summer Special - folk & blues

## Club 47

August

UN 4-3266

F	11	} Bill Monroe & his Bluegrass Boys
Sa	12	
Su	13	Eric von Schmidt
M	14	} The Chambers Brothers
Tu	15	
W	16	
T	17	
F	18	
Sa	19	} Jr. Wells
Su	20	
M	21	
Tu	22	
W	23	
Th	24	} Richie Havens
F	25	
Sa	26	} Richie Havens w/ Jeremy Steig & the Satyrs
Su	27	
M	28	
Tu	29	
W	30	



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Club 47 will present the Bob Dylan film, "Don't Look Back" twice each night at New England Mutual Hall for two weeks beginning Friday night, August 11.

The film, 90 minutes long, chronicles a Dylan tour in England, accompanied in part by Joan Baez, and shows his first meeting with Donovan.

Reviewers have acclaimed the film as an extremely successful, highly honest portrait of Dylan, his peers, and the generation which has crowned him their spokesman.

The film will be shown each night at 7:30 and 9:30.

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# Broadside

SAY SIEGEL-SCHWALL

The Siegel/Schwall Band

Vanguard VRS 9249

The cover shows Corky Siegel, Jim Schwall, Russ Chadwick, and Jack Dawson caught up in one of their driving choruses. It looks as though the second, long-awaited Siegel/Schwall album is going to be electrifying, full-throttle sound which will recreate the excitement of a live club performance. But Say Siegel-Schwall contains some surprises, surprises which, once faded, leave the realization that this record represents a level of responsibility and artistry rare in the recording industry.

First, side one starts very slowly and quietly, almost maddeningly so. When are they going to wail? When are they going to let it out? They aren't. Instead, with an intimate, bare sound, they are going to insinuate their music slowly, easily, but inexorably, throughout all of side one. There will be no frenzy, no anxiety. They are not going to grab you and shake you, they are simply going to move you.

With this in mind, listen again to side one. Notice the sound, so close, free of echo or distortion. They are playing right up against the other side of the speaker cloth. They are standing there naked; you hear every component of sound as it integrates into their total sound. It takes courage and confidence to submit to such exposure, but it is worth it to allow the listener to appreciate the thought and intent of the performance.

Notice the subtlety. The cuts flow into one another effortlessly and, more important, justifiably. "I'm A King Bee," "Slow Blues In A," "You Don't Love Me," "Illinois State Psychiatric Institution Blues" — each one purposefully constructs its own statement and justifies its individual existence, but together they make an integrated musical statement which binds them to one another and gives them additional reason for being. And looking closer, notice the interplay. Jim does not rely on quotes from Corky's solos to create unity; Corky does not try simply to "play along" with Jim. Together all four share an understanding of and commitment to the particular idea of a tune, and this is both necessary and sufficient to guarantee musical integrity.

And watch the humor. Remember, these four men are, above all, having fun. Little musical jokes are scattered throughout the



# Reviews

album, but the highest humor comes in "I.S.P.I. Blues." Corky sings "I've got to get out of this place/I've got to leave here tonight" and Jim, ever ready to lend a helping hand, promptly starts his solo with the "On the Trail" theme from Ferde Grofé's Grand Canyon Suite.

Side two is more of a momento than side one. It contains Jim's popular mandolin solo, "Bring It With You When You Come," Corky's new vocal, "My Baby Thinks I Don't Love Her," the tour de force "That's Why I Treat My Baby So Fine" and a classic, because of its clean sound, Siegel/Schwall cut, "I Liked It Where We Walked." But it continues to build on the achievements of side one, reaching an emotional climax with the eleven-minute "...Treat..." and then closing out easily with "...Walked."

If you have not heard the Siegel/Schwall Band, perhaps you should not start with this record, for if it contains any flaw it is that it may be difficult to appreciate in vacuo. The record does not recapitulate, it continues the development of the band. Your appreciation of it will be directly related to how much you have heard of the band and how much you are aware of their intent. If you have heard a lot of the band you may occasionally sense the constriction that both a studio session and a time limitation (i. e., space on the record) impose. But if you regard this recording for what it is — an outstanding recorded performance, with the accompanying freedoms and restrictions — you should come away with a renewed appreciation of their respect for their music.

Two things are clear about the Siegel/Schwall Band. They have distilled the essence of a form of music into a clean, clear, unified sound and are rapidly refining their work to the point where it has become an art form which must be judged on its own terms and not be compared with that of other groups. And while it is fair to say that the blues is or was a vocal style and perhaps can only be diluted by instrumental expression, it is also fair to go one step further and say that that vocal style emerged as the expression of a human emotion. That emotion has been set into a definite musical form within which, however, each musician is free to express his own emotions in any manner which does not violate the form. This loyalty to the essence and form of the blues is the hallmark of the Siegel/Schwall Band.

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This is an album which was made not for the sake of getting a record out, but made with the intent of producing as excellent a musical experience as possible. Say Siegel-Schwall evidences that thoughtfulness and, as such, is both a rarity and an impressive artistic achievement.

Ralph Earle



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# Broadside

## BIG COUNTRY HITS, VOLUME 1

Various Artists

RCA Victor LPM-3606

What criteria to use in reviewing a record such as this is not quite clear, so this review is somewhat experimental in nature. Since Big Country Hits is a "sampler," it seems it must be judged somewhat differently than the average album. Among other things, the record must be able to present a good picture of each of the artists featured. A listener new to each artist should get some reasonable idea of his affinity for that artist's music. The "sampler" criteria seems to be satisfied more fully than the usual criteria relating to entertainment and taste. One might expect a record company to "spike" a sampler with some of the best songs of the artist's involved. In all fairness to the RCA Victor people, it must be admitted the A&R coordinator Mike Lipskin has chosen very average sounding performances from each artist. The performances are so average sounding, in fact, that the record is not worth the time of a country music fan who isn't looking for an introductory record.

"Yakety Axe" (this version by Chet Atkins) is the only really top quality cut on the record. In opposition there is "A Born Loser" by Don Gibson, which is no better here than on Gibson's own record. "Times Are Gettin' Hard," "written" and recorded by Bobby Bare sounds remarkably like the similar tune by Lee Hays and Pete Seeger. I wouldn't say "plagiarism" (because I don't want to get sued), but I sure was surprised that Bobby Bare was listed for composer credit. Dottie West's recording of "Would You Hold It Against Me" is one of the album's few real assets. "Time to Bum Again" is better than a lot of the stuff that Waylan Jennings has recorded. Skeeter Davis and Bobby Bare do a nice version of "A Dear John Letter," but it isn't comparable to the original. The remainder of the record is primarily RCA "name" artists doing not particularly exciting material.

Bob Jones



## A BAG OF RAINBOWS

John Synnot, Bill & Renee

Heritage Records

The temptation is not to review this record. After all, the singers are friends of ours, and they are staple performers of the Boston folk scene to which we feel obligations of loyalty. But then I remember that I once wrote in these pages in an explanation of our reviewing policy that an artist who allowed himself to be recorded and presented to the public, as an artist obligated himself to stand up and be judged.

There is little on this album in the way of vindication.

The singers constantly seem to be swallowing the lyrics, the recording level is low, diction lapses often into unintelligibility, arrangements are unimaginative and stilted, and there are no contrasts throughout the record.

If there is anything about this record to recommend it, it is the lyrics of one Paul McNeil song, "Midway," the liner notes by Linda Kalver, and the hints that John Synnot may someday become a songwriter, and Bill & Renee may someday become singers.

dave wilson

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# Reviews

ELECTRIC MUSIC FOR THE MIND & BODY

Country Joe & The Fish

VRS 9244

It was only a little over a year ago in a review of a small (5") album released by Rag Baby (a forth magazine now transformed into a record company) that I expressed a hope for further future offerings from the group. This album is a bit more than I would have bargained for.

Is there a difference? Yes, they all have longer hair, less beards, and a much tighter presentation. It's easy at a first listening to put them in the electric blues bag, but on side one a ballady thing called "Porpoise Mouth" and a classical presentation, "Section 43," which uses blues figures transformed, and a balero-like development, belie any such classification.

Side two finds them dipping into topical lyrics, C&W melody, more blues, and jazz.

With their single of "Martha Torraine" now climbing the charts, fans who go to the album looking for more of the same will find it... plus.

dave wilson

SEND ME THE PILLOW  
YOU DREAM ON

Hank Locklin

RCA Victor LPM-377

One might be led to wonder why Tom Paxton's "Last Thing On My Mind" is included in an album of "Great Country Hits." It does seem strange, since the song, excellent in its own right, is anything but country. On the other hand, since so many songs are included that obviously aren't great one must suppose that it is natural to find a few that aren't country. One of the best cuts on the album is "Singing the Blues," comes off very well in Hank Locklin's version, possibly even better than the original hit version. Since it is such a good rendition one wonders why RCA Victor doesn't get with it and put out a single.

Although it was later popularized by Dan Martin, "Send Me the Pillow You Dream On" was originally Hank Locklin's hit. It sounds

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as good now as it did then, but no better. "Blue Side of Lonesome, such a big hit for the late Jim Reeves, comes off even better than one might have guessed. One of the many weak spots on this record is Hank Locklin's version of David Houston's smash "Almost Persuaded," an atrocious song at best. A rather pleasant song with lots of potential is "Silver Dew on the Blue Grass Tonight," Doen here with too much "bounciness."

As usual with recent RCA Victor productions, the arrangements range from bad to downright awful. Orchestration, including organ (did you say country music?) and the offensive tinkly piano, is abominable. The chorus gets in the way, not from inaptitude but from the general direction of the arrangements. "Nashville Sound" is certainly not the same thing as country music. In fact, the two must be almost mutually exclusive.

Bob Jones

JACK ORION

Bert Jansch

Transatlantic TRA 143

Make no mistake: this is not an American album. It is next to impossible to find most British albums in the United States. Many British records are worth all the bother that it takes to find them. To my knowledge Bert Jansch has five albums out in Great Britain; all of them are worth the trouble and



# Reviews

expense entailed in procuring them. Jack Orion is actually Bert's third album. The first two albums (to be reviewed in an upcoming issue of The BROADSIDE) are made up of contemporary songs (and instrumentals) written almost exclusively by Bert Jansch. This third album shows that, in addition to being one of the foremost contemporary songwriters, Bert Jansch has considerable talent as a performer and interpreter of traditional material. With the slow exception of "The First Time I Saw Your Face" (written by Ewan MacColl) all the songs on Jack Orion are traditional with fresh arrangements by Bert Jansch.

In the song "Jack Orion" Bert Jansch gives what is probably the finest contemporary interpretation (with a very blues oriented guitar accompaniment) heard with any traditional song by any of today's artists. The story of "Jack Orion" is a variant of the oft heard folk story related in "One Morning in May." Jansch carries the intensity of the "Jack Orion" ballad for nearly ten minutes.

Bert's instrumental arrangement of "The Waggoner's Lad" makes the piece sound more like a Jansch original than the traditional "Waggoner's Lad." His banjo instrumental captures the flavor of the traditional tune, however, and is beautifully complemented by John Renbourn's excellent guitar playing. Bert also does "The First Time Ever I Saw Your Face" as an instrumental. He handles the lyrical beauty of the tune as a true master of both the guitar and the music.

Although Bert shows a lot of blues influence, he manages to maintain the power and melodic beauty of the traditional feeling in such songs as "Nottanum Town" and his scat singing version of "The Gardener." Bert Jansch's considerable instrumental prowess is demonstrated again on "Henry Martin," while "Black Water Side" again shows his ability as a singer of traditional folk songs.

EXCLUSIVE NEW ENGLAND PREVIEW

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## BOB DYLAN



## DONT LOOK BACK

A Film By D. A. Pennebaker

New England Life Hall starts  
235 Clarendon St. Friday, August 11  
Boston Shows: 7:30, 9:30

As seems to be the rule rather than the exception from this young man, Bert Jansch has given us another excellent album in Jack Orion. This is a very impressive record from one of today's leading "folk" musical talents.

Bob Jones

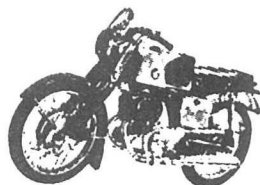
### SARA GREY

Live at the  
Sword in the Stone

When I saw the name Sara Grey on last issue's schedule page it was totally unknown to me, so I went down to The Sword in the Stone last Saturday to hear her. As it turned out, my ignorance was my loss, for Sara Grey is an accomplished and established singer of traditional songs from The Southern Appalachians and the British Isles.

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Sara has been singing since 1959 when she appeared regularly at the old Cafe Yana. She soon moved to Missoula, Montana, where she ran a very successful coffeehouse on the campus of the state university for four years. After returning east, she sang in New York City and Long Island for a couple of years before settling in Philadelphia in 1965. Since then Sara has sung regularly at The Second Fret, The Main Point and The Artists Hut. This year she put her managerial skills to work as the folk music director of Philadelphia's Angry Arts Festival.

Sara's chief influence has been Jean Ritchie, near whom she has lived and many of whose songs she sings. And when she sings Sara reveals that she has the requisites of good traditional singing: and empathy with and a loyalty to the spirit of the people whose traditions the songs represent and a musical voice with which to express them. Sara shows the first two in a sensitive way which you have allowed her to refine the accents with which she sings to the fine point where her voice sounds completely natural in an appropriate to all her material. And her musical voice is immediately apparent. When you sing unaccompanied, as Sara prefers to do, you must imply the harmony from the melody. To do this every note must be centered on pitch. This Sara does easily, as she thinks about every note she sings, so that all flow smoothly and pleasantly together to form her songs.

Sara Grey is an excellent singer of traditional songs. Especially if the songs and style of the Southern Appalachians are new to you, Sara, whether singing alone, with a dulcimer or autoharp, or accompanied by her husband, Charles, on the guitar or banjo, provides an authentic introduction to this charming music. And if you already know and appreciate traditional music, you will find Sara Grey to be especially enjoyable.

Ralph Earle



**AIN'T YOU GOT A RIGHT  
TO THE TREE OF LIFE?**

Recorded by Guy and Candie Carawan  
Photographed by Robert Yellin

Simon & Schuster. \$3.95

Just below Charleston, South Carolina, Johns Island sits like one of the last pieces of a jig-saw puzzle waiting to be locked into the mainland of the United States. On that

island live about thirty-three hundred Negroes; the focus of many of their lives is the community centered around Moving Star Hall. This book is the story in words, faces, and songs of the congregation whose church is Moving Star Hall.

Perhaps they are not unusual. Perhaps many such rural communities exist in the South. But if this is so, it is all the more reason why this book should exist to chronicle their lives as best as it and they can, so that we who can so easily forget and even more easily be unaware may know of their fortune and may allow it to teach us something about life.

All this book is is pictures. Pictures of rare, beautiful, painful humanity. All this book is is words. Words of sorrow, of mistreatment, of getting by, of inextinguishable hope and forgiveness. All this book is is music. Music of praise, of courage, of resignation, of perseverance, of joy.

All this book is is a reminder that the only true sin is the sin of rejecting or ignoring another man's humanity, but that it is the sin which cannot be forgiven by others. It can only be repented of.

Do you wonder which flower to wear? Do you wonder which trip to take? Do you wonder which mystery to contemplate? Let this book help you. Let it show you what is real. Let it tell you what is true.

Ralph Earle

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**THEATRE**

*by jan chartier*

Forget about causes for a moment, forget about the leaders of strikes and protests and wars, forget about their followers; think of you — think of you innocently involved in a simple game, for fun, for satisfaction of curiosity, for people companionship. You have a leader, or a team captain, and you play along, doing as he instructs. Visualize your emotional involvement, your "team spirit," recall the SIMON SAYS of your childhood.

Gradually now, very subtly, your acts, through guidance, become aggressive, hostile, warlike. But you entered the game by free choice, and you knew the rules, so...? Do you continue, because after all, it is only a game? Or, do you drop out, sit on the sidelines and watch with horror? Or do you continue to participate until you find a chance to thwart the leaders; do you initiate your own act of violence (to prevent further violence)? WHAT DO YOU DO?

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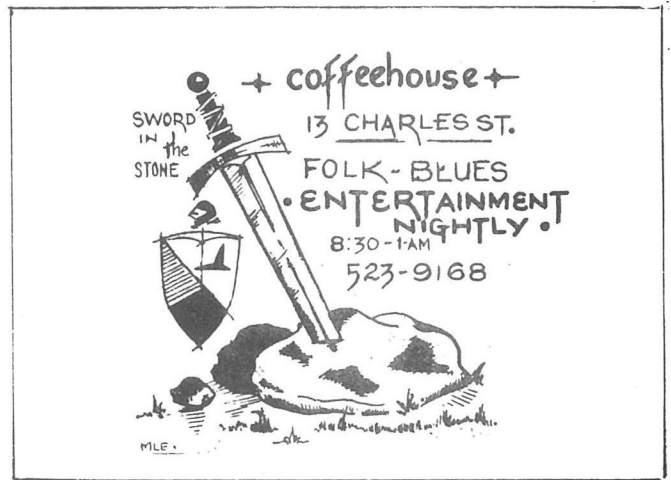
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The Caravan Theatre can guide you through their "war-love happening," but they can't instill reactions. They can toss up for grabs such social happenings as structural inadequacies, but the experience must be personal, it must be your own.

Stan Edelson has earned a high respect in this community during the three seasons of the Caravan Theatre. He has successfully experimented with theatre on a social level, drafting the basic scripts that are developed by the cast during rehearsal, and sometimes improvised during performances. The Caravan Theatre's productions have unfailingly been thought-provoking, emotionally meaningful experiences.

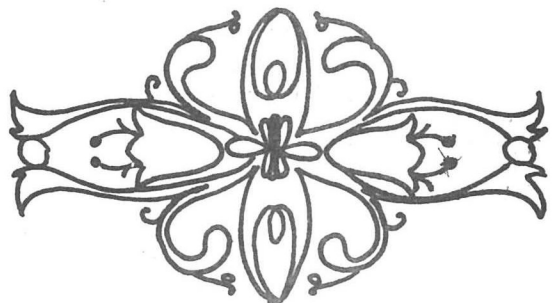
Rather than act as a critic of the actors, I can only say that each member of the cast assumes a role and each role is of a person; when you enter the Game Room, you will find only people...and that is one of the highest tributes I can pay to the Caravan Theatre.

The Caravan Theatre will be active this summer at the Harvard Epworth Church, which is located at 1555 Mass. Avenue in Harvard Square. Please note the following schedule.

Aug. 15-20 MIXED MEDIA (experiment in new theatre forms)

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# THE PORTABLE LANDSCAPE

by Carol Sterkel

This past weekend has been one-in-a-lifetime, as there were many dreams which came true. For my birthday, I received a ticket to ride the Jefferson Airplane. They are so damned beautiful, powerful, and fulfilling! Wow. They are better than their records, and have drive which I was able to see for myself; this means a lot. It matters not what has gone before, in terms of publicity or whatever; they packed the Broadmoor Hotel International Theatre every night and they were great, and more than they needed to be, yet they kept getting better, and everybody in the theatre was with them. They were so much THERE! Great! More than that! Oh well, what are words...?

Yesterday, Sunday, marked the first United Front rally for Denver's Love People. A "Love America" presentation was made, and attended by nearly 5000 people, in Washington Park. It was a success in every respect. Today, a lot of us are very tired, but "happy" tired, and although our faces hurt (from grinning) over the pleasant quali-

ties which abounded, we want to tell everyone all we can tell, regarding the lovely Oasis within the Lives of the Portable Landscape.

It was, of course, a day of Love for us; not by any means the first in the country, but it was ours, Denver's. Yet a portion of this event belonged to the world. It will happen all over the world. I won't try to find "fresh" descriptions; there aren't any.

There were no busts. Many faces experienced sheer exuberance, and surprise over all attitudes and categories went to hell. Nobody cared. As the day grew into evening, the Light Show (beautifully handled by Bob Gately and his wife) backed some extremely sanctified musicians. The entertainment was great. Odetta showed up; she is now playing at the Olin Hotel with Les Grinage on bass and Tom McCluskey on vibes. Ironically, the Jefferson Airplane had to split in a hurry, due to an airline hang-up (!) so they couldn't perform. It was all right, though, nearly a dozen bands performed. The audience finally burned the incense some of us passed around (some didn't understand incense at first!). People responded more and more until the entire Day and Evening became an "everybody." That Every Body.

The Rally was presented by the Great American Tea & Cement Company, with the assistance of The Family Dog and Gateway Music (who kindly provided amps and equipment for performers).

If I may be permitted the privilege of boasting, "my kids" (as I call them), "The Autumn People," a group I manage, turned the whole thing Upside Down with their sound. Dan, Winn, Jim, Ron, Mike, and Rusty with their orgiastic music blew a lot of lasting notes into the minds of the crowd, and turned the Light Show into the best of the evening. I was amazed at the understanding they created. Their music is not the run-of-the-mill stuff being heard now; it is so far ahead of the times that they are having trouble getting jobs in the clubs who want to hear "top 10." But, like the "Doppler Effect," they will get jobs out of sheer talent and utter audacity in that they do all original material, have an original sound, are original, period.

One other group, "The Eighth Penny Matter," arrived to tune in the people that day. (Will find out more about them soon; they are worth it!) The Light Show was excellent behind them, as well.

All in all (dangling participles notwithstanding) the Portable Landscape, Denver, arrived in Grand Fashion, and none too soon! Now there are so many beautiful things to do! Wheeee...begin again!





## BAEZ BEGINS CONCERT TOUR

Joan Baez, whose two year absence from U. S. concert halls has bothered promoters, will undertake a short concert tour in August. She is off to a flying start this season with a sold-out concert at Place des Arts in Montreal, a double at the Berkeley Community Theater, and a triumphant return appearance at the Newport Folk Festival. Her concert schedule follows:

- Aug. 5 - Forest Hills Tennis Stadium  
Forest Hills, New York
- Aug. 7 - Saratoga Performing Arts Center  
Saratoga Springs, New York
- Aug. 9 & 10 - Civic Opera House  
Chicago, Illinois
- Aug. 12 - Music Hall  
Cleveland, Ohio
- Aug. 14 - Sylvan Theater  
Washington, D. C.
- Aug. 16 & 17 - Camden County Music Fair  
Haddonfield, New Jersey
- Sept. 2 - Monterey Fair Grounds  
Berkeley, California

Although not seen in concert, Miss Baez has not been idle during this period. She has been busy writing a book, has composed three successful songs, done three tours abroad, and has been considering offers for motion pictures and television.

## KNEE-DEEP IN BLUEGRASS

by Bob Jones



When this issue reaches the stands the master will be in Cambridge, Massachusetts. Bill Monroe and his Blue Grass Boys are appearing this week at the Club 47 in Cambridge. In the past few weeks the Club has presented a variety of country music, including Merle Travis and Grandpa Jones. Speaking of Grandpa Jones, a secretarial/clerical slip-up robbed him of proper mention in the "Country Music at the Newport Folk Festival" review. He was indeed there, dispensing his usual delightful blend of country music and humor. As at his Club 47 appearance, his enthusiastic and hilarious presentation was supplemented by his wife, Ramona. Ramona is a solid old-time fiddler, and also picks tolerable back-up guitar.

Giving the Lilly Brothers rather short notice, Don Stover has again left the Boston area. Considered by many musicians to be the best banjo player in bluegrass, Don is

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  
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Eric von Schmidt  
Jackie Washington  
Doc Watson

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presumably headed back to Maryland where he spent the past year. Banjo player Lee Spector has been spending evenings at the Hill Billy Ranch (Park Square, Boston) picking with the Lilly Brothers. If he pays attention he'll learn a lot down there. Tom Heathwood has also been showing up regularly at "the Ranch" as has Bill Phillips. Another alumnus of the Tennessee Playboys, Neil Rossi, has been appearing at fiddle contests throughout New England and doing quite well.

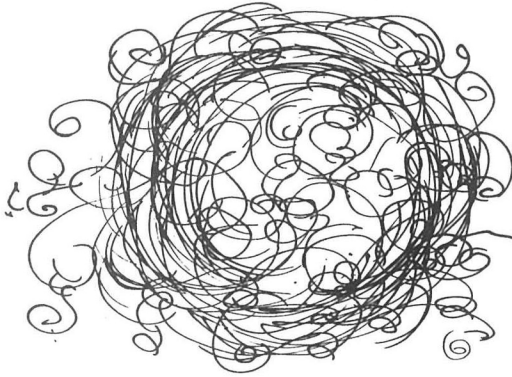
If you haven't heard Nancy Sinatra's Nashville produced garbage, make a concerted effort not to. Another record to avoid like the plague is that atrocity, "Ruby's Answer." Recently received for review is an album of Skeeter Davis singing Buddy Holly songs. Mandolin player Mike Melford recently showed up for a couple of days. Apparently he is doing a lot of Nashville and rock studio work and very little bluegrass. Mike mentioned that Kenny Brown was in a rather bad auto accident, but evidently was none the worse for it. Mike also mentioned that Clay Jackson is temporarily out of action. Hope to see Clay on his own two feet again soon. Tune in next week for information about a contest to win you one or two brand new country albums.

# The Creation

by Jon Talbot

I remember a Sunday afternoon a few winters ago when Jon Talbot performed this piece for Isabel Gardner, Carol Crist, and myself as we sat on the floor of my living room. It took two years of pleading, but Jonny finally wrote it down. You should have little trouble figuring a suitable, occasional guitar strum or progression to fit behind it.

dave wilson



Once upon a time, when there was nothing at all in the world except emptiness and loneliness, God looked down and he was lonesome, too; so he made himself this little golden spider and he set it out to spin a web.

As the spider spun the web God took the golden strands and he rolled them up into a great big ball and he called it the moon. And the moon cast shadows all over the world. And the shadows were alive.

But if you ever took a good look at a shadow you could see that they were very thin, and so the shadows didn't have room for memories inside; pretty soon they forgot all about God who'd made them, and that made God angry. So he took hold of the end of that golden thread he'd made the moon out of and he pulled it, and the moon spun, and become undone, and went out...and all the shadows died. That is, all except for one.

You see, there was this wisp of a shadow of a young girl and, when the moon went out, well, she'd been out collecting lightning bugs and she had this mason jar with waxed paper over the top with holes punched in which were big enough to let in the air but not big enough to let out the lightning bugs, and she still had light to cast herself by and she didn't die like all the other shadows. She wandered around the world mourning for those who had died.

God looked down from heaven and he saw this little blinking light wandering over the face of the world and he felt pity, which is next to love, and he caused her to be raised up into his heavenly palace.

Time went by, and more time, and after a while she bore God a son...but she hadn't forgotten what had happened to all the other shadows, and she wanted revenge. So she went up into the highest tower in the whole castle of the kingdom of heaven and, seizing the son of God in both her arms she raised it high over her head and tossed it down into the sea on earth.

Well, when God found out about it, he was real angry this time, and he locked her up in a dungeon in the bottom of the castle and started to think up all sorts of evil punishments and tortures to do to her. But while he was thinking, something happened which had never happened in the whole world before. Out of the sea on earth the sun rose and it was the first morning in the whole world and the sun didn't cast shadows like the moon did — the sun cast men. And when God saw how wonderful men were he relented in his harsh judgment of that wisp of a shadow of a young girl and he gave her the endless, but honorable, task of winding and unwinding the moon out of a golden spider's web.

And every month she winds and unwinds the moon, and that's why the moon changes shape the way it does every month, and the moon casts shadows all over the world and that's why there are shadows in the world; and the sun casts men and that's why there are men.

And that's all.

---

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# dear BROADSIDE

dear BROADSIDE:

Last summer, some friends and I were regulars at a small coffeehouse in Wildwood, New Jersey where we got to know an amazing performer named Jim Dahme. When I returned from school this summer, the coffeehouse had been aborted into a Pizza Parlor and Dahme was nowhere on the scene.

Since then I've been trying to locate him, but without any success. About the closest I've come was last week at the Main Point when I talked to Len Chandler, who used to work the Atlantic City area with Dahme. He told me that he hasn't heard from Dahme in over a year, but he thought that Dahme was playing New England (probably the Turk's Head) last winter and spring.

Because your mag covers the New England area, I figured that if anyone had information about Dahme, you would. Even a negative reply or possible clue would be appreciated. Thanks for your time.

Sincerely,  
Bob Darby  
216 Inlet Road  
Ocean City, New Jersey 08226



dear BROADSIDE:

Ralph Earle's critique of Buffy's Fire & Fleet & Candlelight, coming obviously from one to whom her artistic value is near zero, calls for a reply from those who do not see her from his completely negative viewpoint.

Obviously her repertoire will include personal favorites ("Cod'ine," "He Lived Alone in Town," "Until It's Time For You To Go"... on her second, not her third album) and songs of lesser appeal. However, many of us find her one of the most original and refreshing performers around today, rather than the bag

of affectations which Ralph Earle hears. "The affectation," he says "begins to grate after one side of a record." Surely affectation should be recognized and begin to grate immediately, and not after 20 minutes? Quoth Mr. Earle, "Her performances are uninspired and... unexciting." I disagree absolutely; obviously, though, this is a point at which reviewers must often differ, as it is largely a matter of subjective opinion.

Mainly I would say to those who do not know Buffy's singing... don't be put off. Hear her, if possible live... i.e. without Peter Schickele's Orchestra, the only thing even slightly commended by Ralph Earle.

Sincerely,  
Bob Michell  
Brookline, Mass.

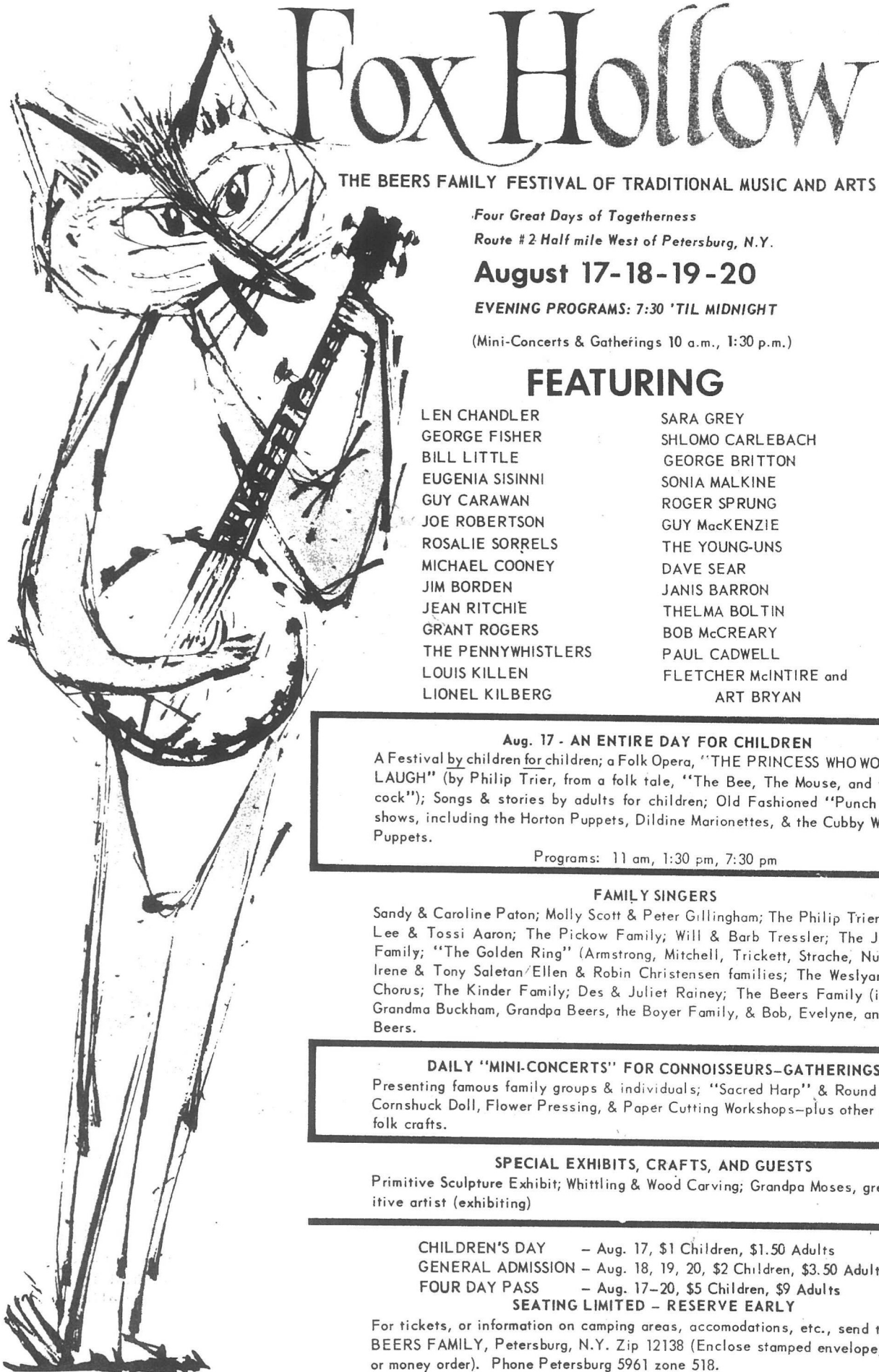


dear BROADSIDE:

This is just a short note regarding the editorial by Carol Sterkel on "Selling-out" that appeared in your August 2nd issue. I think it was a good article and had a few good points in it, but, I disagree with her in her definition of the term "Selling-out." Nobody is against a single performer or a group making money. We all understand that "bread" is needed to buy bread. What I, and most of the people I have talked to, consider "Selling-out" is when, for instance, a group sings a record contract and then cuts a record out of (away from) their own bag because that's what the company thinks will sell. Well then, that is "Selling-out" because they have sold out their friends and the people who believed in what they had to say. Now the group doesn't really care (it might bother them but not enough to do anything about it) whether they say it or not. They are now just in it for the \$\$\$. They probably don't even believe half of what they are singing.

Sincerely,  
Nancy from Cambridge





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