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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS





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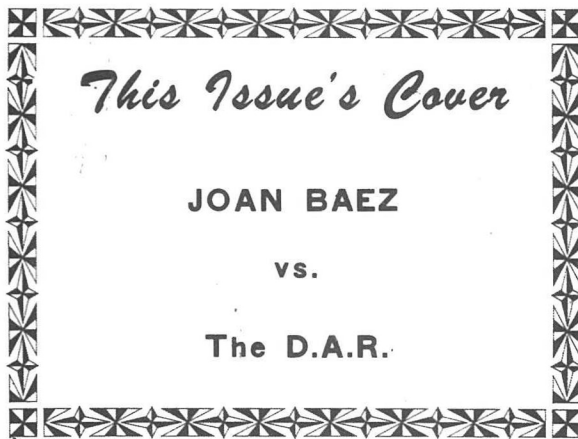


photo by Rick Sullo

It was only a few months ago that the Daughters of the American Revolution refused permission to Joan Baez for a paid-admission concert at the DAR's Constitution Hall in Washington, D.C. Joan's answer was a simple one. She requested, and obtained permission from the Department of the Interior to give a free concert at the Sylvan Theatre, an outdoor stage located between the Washington Monument and the Tidal Basin.

Mrs. William Henry Sullivan Jr. petitioned Secretary of the Interior, Stewart Udall, directly, in an attempt to have the concert banned. The text of her letter follows:

"I respectfully request that Joan Baez be denied the privilege of using property supported by Federal taxes, since it has been reported in the press that she refused to pay a portion of her legal Federal taxes because of disagreement with Government policy concerning the Vietnam war."

It is unlikely that Secretary Udall got to see the letter until after the concert.

In any event, 30,000 people jammed the outdoor arena to listen and acclaim Joan's performance.

(continued on page 7)

Meredy

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GOODBYE, CHRIS

After three and a half years of working for BROADSIDE, for most of that time as Copy Chief, i.e., the chick who is responsible for seeing that all copy gets set and typed in final form for the paste-up people, Chris Murray has left. New responsibilities and new interests leave Chris without the time she had dedicated to us for so long. The whole staff wishes her all possible love and luck in her future, and wants her to know that she will be sorely missed. Claudette Bonnevie succeeds Chris as our new Copy Chief.

THE BROADSIDE

Vol. VI, No. 14
August 14, 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	Claudette Bonnevie
Production	Gail Thompson
Schedule Editor	Joey Decourcy

Art: THE GARDEN OF EDEN MEREDY MULLEN

Business Staff: MARIANNE COMUNALE
GERALD DIBELLO, LEONA SON

Copy: ANN GREELEY

Distribution: LESTA MORNINGSTAR

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

Proofreaders: NEIL NYREN, MARLYSE SCHWARTZ

Reader's Services: JANE ROSENBERG

Subscriptions: ARTHUR DUFFY, RUSSEL SPERA
MICHELE DREYFUS

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RAMBLIN' ROUND

w/dave wilson

Because the whole BROADSIDE staff (just about) is going to attend the Fox Hollow Festival, and because that takes place on a weekend on which we are scheduled to put this issue to bed, we have to get everything done a little bit earlier. So, I can only report at this time that your suggestions for BROADSIDE are just beginning to come in, and we all thank you for the interest and willingness to help which you have expressed.

After some tense, if not violent, arguments, debates, discussions among the staff members, we have managed to come to at least a temporarily acceptable concept of what we shall be. Many of your ideas are being or will be incorporated.

No, I'm not going to tell you all about it just yet. (I feel sort of like that fellow in the radio ads who is pushing mentholated cigars.) But I will tell you a few things. We will have a whole new format. Just about everything now included in our issues will also be there, but there will be as much again of new features. It will happen with the October 11 issue.

Thank you, all of you who wrote to say that you like us just as we are now. If time would stand still, we would, too. But hopefully our new concept will satisfy the needs it does now, plus appeal to a number of others you have and are as yet unaware of. Sounds curious, eh? I hope so.

Those of you who have read this column over a period of time know that every once in a while I get up tight enough about the radio and TV world to sound off a bit about the neanderthal level of their values, logic, and aesthetic criteria. Well, I've heard about someone who has an idea about alternatives, and is presumptuous enough to launch what may be a significant effort.

Laurence Lipton has announced his intention of establishing a radio station which will operate from on board a ship in international waters off the coast of California, much the way the pirate broadcasters did off the British Coast. Instead of just being a pop station, however, Mr. Lipton promises uncensored radio, coming from outside the jurisdiction of the F.C.C.

If any of you are interested in knowing more about "Radio Free America," you can write to the Friends of Radio Free America, P.O. Box 129, Venice, California, 90293.

Next we can think about duplicate ships for the east coast, and the Gulf waters.

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New York News & Notes

by Kathy Kaplan

The Second Annual Bluegrass Day was held at Ontelaunee Park, in New Tripoli, Pennsylvania, on July 16. Better entitled, "Bluegrass and Country Day," it was well-attended both audience-wise and performer-wise, with fans coming from several of the surrounding states, and seven out of eleven scheduled acts appearing. For many people, it was their first opportunity to see at least several of the groups in their present form.

Ralph Stanley and the Clinch Mountain Boys (minus Melvin Goins) started the proceedings and performed in the usual manner that we've come to expect from this group. Larry Sparks seemed to be especially well-received. A surprise to some was Curly Lambert's doing "Swinging Doors," although I don't know why. (A couple of people have expressed their disapproval of modern C&W songs done by bluegrass groups. I find that silly. A good song is still a good song, no matter what its origin. Besides, hasn't C&W always been a part of bluegrass repertoire?)

Everything that Stanley's group represented, the next group did not. If Betty Amos was ever a bluegrass musician, you'd never know it. Armed with electric guitars, drum, and voices of matching volume, her group presented what surely must have been some of the worst C&W songs around. They were completely in bad taste (not just musically, either). They knew they were coming to a bluegrass show and should've left the electricity at home. About all I can give them credit for is a lot of nerve — which they must have needed to go out there like that.

Mike Seeger's Aggregate (for want of a better name) was next. They are getting better all the time; imagine what they could be were they a full-time group! Again, they did not stick entirely to bluegrass, with Mike providing some autoharp and old-time banjo picking. Particularly outstanding, I thought, were "Washed My Hands in Muddy Water" and "Keep on the Sunny Side," with some excellent vocal work by Alice on the latter. I understand that they do not have anything in the way of current bookings, but if by any chance they do get out your way, I recommend that you go see them.

Reno & Harrell & the Tennessee Cut-Ups did just about every kind of song, from "The Sunny Side of the Mountain" to "Dang Me," complete with sound effects. They were in good form and were extremely well-received. However, the favorite act of the day seemed to be the Country Gentlemen. They, too, were their usual selves, doing many of their

well-known songs including, of course, "Bringing Mary Home," which I never tire of hearing. However, their real show-stopper seemed to be "Mocking Banjo," which I need not describe to any of you who've ever seen this group! The key to their success, it would seem, is their stage presence. They really know how to hold an audience. However, sometimes I feel they put too much into this aspect of their performance.

Mac Wiseman's set was made up of what seems to be the only songs he knows these days. (He did apologize, saying that these songs were always requested.) Backed by Curly Ray Cline, Ed Ferris, and Curly Lambert, but sans banjo, his music could not truly be called bluegrass. However, it suited him. There is no doubt that he has lost some of his finesse, but I still do like hearing him do some of the old songs.

The Osborne Brothers completed the program. Although their records of late have had some pretty bad moments, I'm really crazy about their sound. (Vocally, I mean.) This time, we were subjected only to an electric bass. (I was expecting much worse.) While the bass was annoying, it could still not ruin something like "Making Plans." They seem to really believe in what they're doing — the "modern sounds" I mean. While I certainly don't like all that added backing, nor their choice of material, somehow I can't put them down as much as some of their colleagues who don't seem to know their own minds or are just drifting along with the times. (I would really like to hear some straight stuff from the boys, but at this point, I guess it's useless to hope.) At any rate, I still think their harmony is great, even if I can't say anything else good about them.

After a supper break, a second show took place. All sorts of people were rumored to be there. One who actually was was Bill Clifton, who's back in America for a while before leaving for Manila and the Peace Corps. He did three numbers with Mike Seeger & Co. I had to leave early, due to the long trip ahead, and was sorry I did, because I understand the show went on late into the night.



SILVER SPUR - MD. C&W CLUB

C&W fans among our readers in the Maryland area will be happy to know that they have a recently opened C&W nightclub in their parts. The Silver Spur is located on Old Route 5 in Waldorf, Maryland. Recent artists to appear there have been Merle Haggard, Dave Dudley, Jimmy Martin, and Loretta Lynn. Featured beginning September 1 will be Faron Young.

THE PORTABLE LANDSCAPE

by Carol Sterkel

KLZ-FM has named itself "Portable Radio" (digging toe in the rug) and "Hey Grandma," by The Moby Grape, has been adopted by friends as my "themesong." Thanks, people! (But GRANDMA??? Methinks it could have been a little younger reference!)

"The Other Side of Time," as you have undoubtedly guessed by now, is a group. Leader Dick Coburn came by the house to visit and talk about them. They are fun and games, and going places. The other members of the group are: Scott Mascitelli (rhythm guitar), Lonnie Brummit (lead singer), Mike Collins (bass), Doug Hays (drums), Jim Fuchs (organ), and Ted Hine (lead guitar). They all go to Colorado University in Boulder. They got together in November of 1966, doing their first gig at "The Honeybucket," and retired from that club when they got tired of being pelted with peanuts! Good reasoning, I daresay.

They have a "Magic Tricycle," which they bought for eighty cents. It has a speedometer, a 1948 Utah license plate, and a little horn. Isn't that interesting?

The "Buff Room" in Boulder is their home base, and this club is known for many name acts, including Odetta and Judy Collins, among others. "The Other Side of Time" has used two other names, "The Roadside Litter Barrel" and "The Magnificent Tricycle." Their first record was made at Summit

Recording Studios, on R.S.D. label, with Richard Darnell Producer, Darrell Oldham, PR man. The two songs were "What Ya Gonna Do?" b/w "What's On Your Mind." Their second record (written by Dick Coburn) is "Ivan's Comic Rock Opera in G Minor." The group formed for two reasons: "the love of music" and "the love of money." Can't hardly beat that!

"George" (formerly the "Subcellar Dwellers") have added another girl singer and are currently swinging at Denny Sheneman's "Exodus." Mike Cooney is featured at the Folklore Center, to be followed by Eliot Kenin.

Sandy Rhodes, mentioned previously in this column, has written some new songs and has become a good buddy and force for good in the community. She's groovey, beautiful, talented and fun, and is working with "The Autumn People."

"The Autumn People" did a Light Show with Bob Gately at the old Baja Theatre, after a lecture by Dr. Ralph Metzner. People listened. It was great.

Max Floyd, of KLZ-FM telephoned from the Gulf of Mexico! He's on vacation, and wanted to know if he's being kept alive in the minds of the Portable Landscape. Have a ball, Max, you are!

Have a ball, people. You Are Too!

RARE RECORD CHANCE

Women Strike for Peace, an organization devoted to the achievement of general and complete disarmament, have released a recording entitled Save the Children, consisting of songs and readings by Odetta, Malvina Reynolds, Joan Baez, Judy Collins, Mimi Farina, Buffy Sainte-Marie, The Pennywhistlers, Barbara Dane, Hedy West, Janis Ian, and Viveca Lindfors. All cuts but one were specially recorded for this album, and all individuals connected with the album's production have refused to accept payment for their work. The record is unavailable in stores, and presently may be obtained only by writing to Women Strike for Peace, 20 South 12th Street, Philadelphia, Pa. 19107. Selections on the recording include "Legend of a Girl Child," "Universal Soldier," "La Colombe," "Masters of War," and a recitation of a Brecht work, "To My Countrymen." The recording will be the subject of a review in this magazine in the near future.

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ATTENTION CLUBOWNERS & PERFORMERS

Mark Edwards, proprietor of the Sword In the Stone, has agreed to act as a coordinating center for performers who are looking for gigs, and for club owners who are looking for talent. Mark has stated that with all the fine talent around this town, and much of it not working regularly, plus the fact that many club owners don't know where to get in touch with performers, someone should make an effort to help get the two groups together.

There will be no commissions involved, either from performer or club. For additional information, call Mark Edwards at the Sword In the Stone, 523-9168.

PSYCHEDELIC SUPERMARKET

If all goes well, the Unicorn will open an associate club, a total environment light show and discotheque on August 29. Opening night promises to be the Boston debut of Mike Bloomfield's new group, the Electric Flag. For further information regarding the Psychedelic Supermarket, dial UNI-CORN.

COVER STORY

(continued from page 3)

When Joan was informed of the DAR's attempt to cancel the concert, she termed the action "silly" and "petty." In a statement quoted by the New York Times (August 15), Joan said:

"They do it out of the same kind of fear we all make our mistakes by. The distinction here, I think, is between their definition of freedom and my definition. As long as we're taking lives, we have no right to judge or impose our idea of freedom."

Joan continues to pay only 28 cents of each tax dollar claimed due by the Federal government, the rest by her computation being allocated by this country for war. The government of course just seizes the balance due from her bank accounts.

Joan's concert was held without incident at the Sylvan Theatre, but it brought to mind a similar incident which happened in 1939. At that time the DAR refused use of Constitution Hall for a concert by Marian Anderson, because at that time the organization did not permit Negroes to perform in the hall. President Roosevelt then invited Miss Anderson to give her concert on the steps of the Lincoln Memorial, which she did on Easter Sunday of that year.



COFFEEHOUSE

THEATRE

by jan chartier

Now in its 27th year, the Provincetown Playhouse-on-the-Wharf (official new name as of this past spring) is nearing the end of its current season. They opened on June 28 with "A Thurber Carnival," followed by "A Delicate Balance," "Plays for Bleeker Street," "The Peace Creeps" (new) and "The Rope," "Pasternak Highway," "Commitments, Two Plays for One Evening" (new), and will close in a blaze of glory with a return engagement of "A Delicate Balance," which will run from August 28 through September 3.

I did not use the term "blaze of glory" lightly; on July 20 I witnessed their production of Albee's "A Delicate Balance" and have good reason to praise them highly. "Them" includes Director Edward Thommen, male lead Paul R. Barstow, and second female lead Laurie Gould. Virginia Rice as Agnes, first female lead, also deserves high recognition; although she was obviously not at her best that particular evening, it was easy to recognize her ability and the insight she has gained of the role.

As Edna, Virginia Thoms made too many errors to pass off; Dana Bate as Harry made a fine showing, but Linda Cohn who played Julia was much too girlish and bratty, I feel she gave a misleading interpretation of Albee's character.

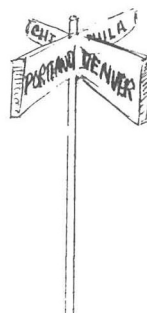
How can I praise a production and simultaneously put down about 40% of the acting? First, it deserves high merit because of the set, the staging, the ability of the leads, and the professional way they carried off the entire play. Second, both the director and the cast are serious about their work, and most of my objections will undoubtedly be smoothed away by August 28. Third, the merit of Albee's work makes the endeavor worthwhile from its conception.

As a contemporary playwright, Albee has many messages, all of them pertinent, none of them pleasant. In "A Delicate Balance" he questions with horror and fright the rights of a friend, the duties of a friend; he asks about your very closest friend. He weaves in many other of his pet doubts, such as the dominating wife, the child you've kept child-like until you become weary and then demand that he grow up, why people turn to drink, the difference between love and resigned tolerance, the breaking point and/or the reverse.

I do indeed recommend this production, but if you are unable to reach Provincetown, make it a point to see "A Delicate Balance" when it plays in your area.

On the Road Again

words & music by Tom Rush



Hey, hey, hey! On the road a-gain ----- Now I

locked my door as the sun went down I said goodbye to

Bos-ton town, Mass. turnpike to Route fifteen, you

take me on down to the New York scene; hum-min' of the tires, it

sure is pret-ty, think a - bout the wom-en in New York Ci-ty, on the

road a - gain -----, Now I can't stop more than just

a few min-utes, Ba-by, make love to you ---, Hey, hey, hey!

on the road a - gain -----, You take the Hol-land tunnel to the

Jer-sey Pike, you roll thru Phil - ly in the middle of the night, on the

road a - gain -----,

2. I was downtown D. C., Runnin' all around town
 Tryin' to find a little lady, help me when I'm down
 Nobody answers, ain't nobody home.
 Gotta grab me a cab get to Baltimore.
 She got great long hair, big ole smile
 Great long legs that drive me wild
 Hey, Hey, I'm on the road again.

Now I can't stop more than just a few minutes
 Baby, tell you 'bout my love for you.
 Hey, Hey, I'm on the road again.

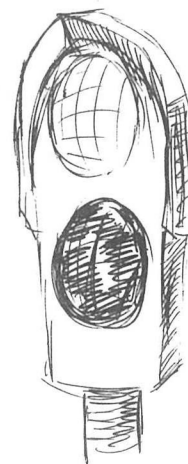
Now I hate to go, just can't stay
 Got to make it to Atlanta by the break of day
 Hey, Hey, on the road again.



3. I've got the Georgia patrol hot on my trail
 Hit the Florida line movin' special air mail
 The Sunshine State, it sure looks sweet
 Put the Georgia patrol back pounding the beat
 Pur her into overdrive, rollin' down the turnpike
 Listenin' to the whistling of the wind
 Feelin' just like hey, I'm on the road again.

I can't stop more than just a few minutes
 Baby, make love to you
 Hey, hey, hey on the road again.

Miami women they sure are jive
 Get their men if it's dead or alive
 Hey, I'm on the road again.



4. Now it's too many places, too many towns
 Too many faces gonna drag me down
 Believe I'll leave Chicago, I believe I'll roll
 Back to Boston and rest my soul.
 Through on a time ticket movin' way too fast
 Gotta pull in the plaza, stop, eat and get gas
 Hey, I'm on the road again.

Now I won't be stoppin' more than just a few minutes
 Baby, make love to you.
 Hey, hey, hey, I'm on the road again.

Gotta woman that I'm lovin', I believe I'll leave her
 'Cause I never been to Denver or the West Coast either,
 Hey, I'm on the road again.



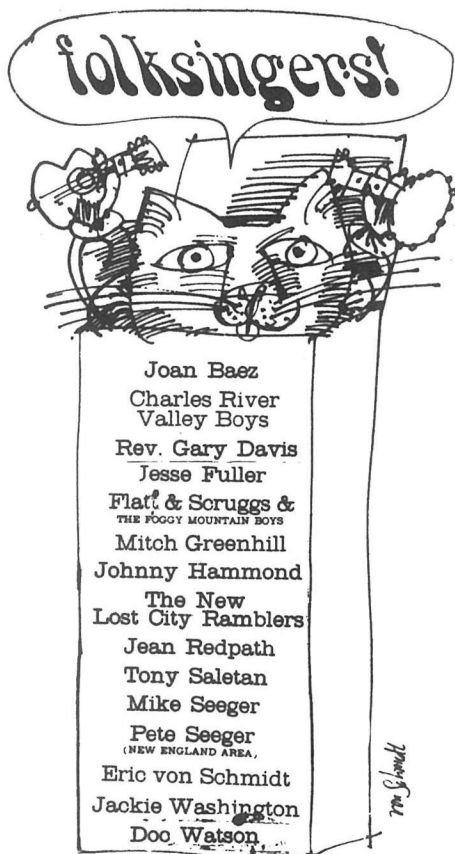
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THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

By the time you read this the Philadelphia Folk Festival will either be going on or over. As usual by going up to the P.F.F. you miss one of the summer's best concerts as Ravi Shankar is to perform at the newly opened Merryweather Pavilion in the new city of Columbia midway between Baltimore and Washington. It never fails; you can't have everything.

Meanwhile what we've had this summer has been pretty good. What was to have been the Psychedelic Power & Light Co. finally opened in Washington at 18th & Columbia Sts. as the Ambassador Theatre (swinging name, huh?). The opening act was the Peanut Butter Conspiracy which while spreading is still unimpressive. The light show is one of the best I've seen (it uses about 14 slide projectors and several tens of thousands of feet of film as well as a very very good light set-up). The Free Spirits played the weekend after the P.B. Conspiracy (which weekend is still in the future as I write. Gee, but it's strange to write about the future in the past tense.)



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
2-4827 / Manuel Greenhill, manager

The first psychedelically lit Hullabaloo Club opened (opens?) August 11. Glen Burnie Md., possibly with the Doors and definitely with a light show. (Baltimore freaks out. Never thought it possible.)

Two acts of import appeared at both the Painters Mill and Shady Grove Music Fairs. The first was Simon & Garfunkle seconded by Tim Rose. Rose gave a fine set, particularly on "Hey, Joe," the hit that Jimi Hendrix stole from him. The headliners were in very fine form; my favorites were the new "Punky's Dilemma" and "Fakin' It" and the older, "Dangling Conversation." Another highlight was when Paul Simon said to the ubiquitous balcony dwellers, "Hey, you up there! Come on down," and then quickly added, "In an orderly fashion." It was a beautiful evening.

One week later the Lovin' Spoonful (minus Zal Yanovsky, plus Jerry Yester, late of MFQ) rolled in. When I saw them they had been together about six weeks and were about to record a new album and single (what the single will be is not decided. "The possibilities are infinite," quoth Sebastian). The newness of the combination shows yet in the looser performance than say about a year ago. The sound is still about the same and the group is still brilliant but still only in flashes. "Summer in the City" is still their finest moment, and I mean the in-person-not-recorded "Summer in the City." Look for the new Spoonful to emerge in the album after the next which will be an album of hints at new directions.

Things just announced for the rest of the summer include Flatt & Scruggs plus Doc Watson on August 21 and the Turtles and Spanky and Our Gang on September 4 both at Painter's Mill.

Has anyone noticed how calypso is sneaking back into the popsong? The Hollies' steel drums in "Carrie Anne" and Donovan's new "There is a Mountain" lead the way.

Or how about "All You Need Is Love" as a kind of auto-destruction of the popsong with the sudden downbeat changes and the reprise of "She Loves You" buried and torn apart by the blanketing repetition of "Love Is All You Need?" How about that?

The Folklore Society of Greater Washington and Stanley-Williams Presentations will again sponsor a series of major folk concerts in Washington next winter. Last season the series included Pete Seeger, Judy Collins, Tom Paxton, Buffy Ste-Marie, and the Clancy Brothers & Tommy Makem.

This year's Spider-Man and Fantastic Four Annuals are nice. You gotta get them.



KNEE-DEEP IN BLUEGRASS

by Bob Jones



Since this issue of The BROADSIDE reaches the news stands on the eve of the Philadelphia Folk Festival, it seems appropriate to make a few remarks about the festival, present and past. Last year was fantastic. The music, the setting, the wonderful and friendly people made last year's Philly festival a delight. Happily, George Goldstein is still around, and with Lee Aaron as society president and Joe Armstrong as secretary, this year's festival can only be better. To the delight of country music fans, Bill Monroe and his Blue Grass Boys will be appearing on the Saturday night program. Also back this year is Doc Watson. This year his son Merle will be appearing with him. With any luck, maybe Bill Monroe and Doc will get together for some more of those moving duets like they sang last year. For those who like "progressive bluegrass" Roger Sprung and the Progressive Blue Grassers are included in the Sunday evening program. Devotees of "old timey" music have a good sampling of music to choose from. Currently residing in England, talented musician Tom Paley will be appearing Friday night with his group of English musicians, the Old Reliable String Band. Tom's former partners, the New Lost City Ramblers, are on the Saturday night program. By the way, it's not country, but you shouldn't miss the Ceilidh (pronounced kay-lee) on Saturday afternoon. Many of the finest singers in the British Isles will be there.

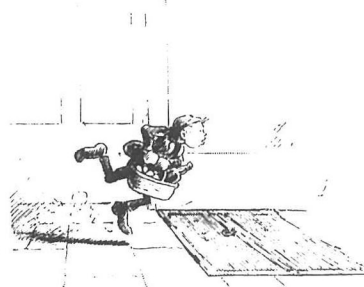
When Bill Monroe appeared at the Brown County Jamboree at the end of June he had with him an eighteen year old banjo player named Butch Robbins. At later appearances Lamar was again with the Blue Grass Boys. Apparently, however, Lamar has been replaced, since Vic Jordan was playing the five-string with the Blue Grass Boys at their recent appearance at the Club 47 in Cambridge, Mass. Byron Berline, fortunately, is still playing the fiddle with the band, although he expects Uncle Sam to call at any minute. Mark Horowitz joined the group for a few numbers during their Massachusetts appearance, as did that fine bluegrass vocalist, Joe Val. Later on everybody got into the act. Even Lee Spector picked some banjo with the Blue Grass Boys.

Steve Mandell reports that Reno and Harrel are slated to appear in White Plains, New York, on September 8, and the following Sunday at Shiloh Dude Ranch in Dickerson,



Maryland. The third annual "Roanoke" Bluegrass Festival will take place Labor Day weekend with much the same lineup as last year (with the conspicuous absence — at least in advance publicity — of Jim and Jesse). Latest word so far is that the location has had to be changed to Watermelon Park in Barryville, Virginia. Reno and Harrell will be appearing at Club 47 around the end of the second week in September. Details next issue.

Allen Shelton is back with Jim and Jesse while Bobby Thompson does the machine shop thing for a while this time. Rumor has it that Allen is playing a Dobro strung up like a five-string banjo. Fiddler Jim Buchanan is said to be playing drums. Dale Sled is back with the Osborne Brothers again, while Benny Birchfield, respectively, is accompanying Jean Shepard.



we're putting up with PHILADELPHIA

chuck klein & rachel rubin

These last weeks will carry some intense activity in anticipation of the 6th annual Philadelphia Folk Festival. We'll give you our impressions of that, along with Fox Hollow, in the next issue.

Karen spent last weekend in Washington, D.C. and caught the musical revue, "Wait A Minim," at the National Theatre. The star attractions were Paul and Andrew Tracey, whom some of you might have seen at Newport in 1966. If you did, you know their musical versatility, which runs the gamut (on the playing side) from guitar and banjo all the way to a wide and wild variety of African instruments, and includes Scottish bagpipes and the Indian Tampuri drone. The revue is a collection of International folksongs interspersed with comical skits which tend to put down everything and everybody, with special emphasis on White South Africa (home to the Tracey Brothers). The entire group of six or seven, ethnically costumed, sing, dance, and play through their roles with unpainted cloth backdrops continually rolled up and dropped in patterns to indicate scenery and scenery changes. It's a beautifully done production. Karen recommends that you see it if it happens your way.

Back home in Philadelphia, John Koerner opened at the Second Fret, the first performer since the Fret's short vacation. We are assuming that the sparse audience was due to the lack of awareness of the fact that the Fret had reopened. Koerner dragged a bit in the atmosphere of general emptiness, but there were giggles in response to his retelling of "Macbeth," which included approximately, thus:

"And when the trees all came up to the castle he figured something was wrong, especially when this guy came in shoutin' 'I'm going to knock your head off,' and Macbeth said, 'You can't do that. The witches said no son born of woman could do that, so there!' And this other guy he laughed, and said 'Ha, ha! My mother had a caesarian' and then he knocked off his head."


Ahem. The song attached to this tangent was "Natural Born Man." Good, naturally.

News on the hippie calendar: Roger and Carol McNich have opened a Psychedelic Ice Cream Parlor at 40th and Walnut, "The Banana Split." The concoctions have 'head' names like "Morning Glory is a flower and mine eyes have seen the glory." The shop decorates with light machines.

One gripe of mine is the absence of opportunities for under 21'ers to see jazz shows at the Philadelphia clubs. The "Showboat" recently advertised that they'd opened a balcony for teen-agers. When we walked in, we were brusquely dismissed with "Come to the Saturday matinee." Bad enough. Upon doing so, we found ourselves in a far corner with a marvelous view of Mose Allison's very expressive back. Thanx. I'm surely not used to this type of accomodation. I guess it's because Mose at Club 47 was really beautiful, whereas this framework of "sophistication" is unnecessary.

Janis Ian was the hit of the year at the Main Point this weekend, drawing record attendance and applause. We saw one set, and though I'd hoped to raise my opinion, I came away giving her credit for definite accomplishment on guitar, piano, and aura, but finding her references limiting in their white-middle-class-fifteen-year-old specifics. This may be what she intends to achieve, but it gives me no identification point.





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Love Me, I'm A Liberal

words & music by Phil Ochs

I cried when they shot Med-gar Ev-ers, tears ran down my
 spine, and I cried when they shot Mr. Kennedy, as though I'd
 lost a fath-er of mine. But Mal-colm X got what was
 com-ing, He got what he asked for this time -----, So
 love me love me love --- me I'm a lib - er - al.

2. I go to civil rights rallies, and I put down the old D.A.R.
 I love Harry and Sidney and Sammy, Hope every colored boy becomes a star
 But don't talk about revolution, that's going a little bit too far
 So love me, love me, love me, I'm a liberal.
3. I cheered when Humphrey was chosen, my faith in the system restored
 And I'm glad that the commies were thrown out from the A.F.L.C.I.O. board
 And I love Puerto Ricans and Negroes, as long as they don't move next door,
 So love me, love me, love me, I'm a liberal.
4. Oh the people of Old Mississippi should all hang their heads in shame,
 Now I can't understand how their minds work, what's the matter, don't they
 watch Les Crane?
 But if you ask me to bus my children, I hope the cops take down your name,
 So love me, love me, love me I'm a liberal.
5. I read New Republic and Nation, I've learned to take every view,
 I've memorized Lerner and Golden, I feel like I'm almost a Jew
 But when it comes to times like Korea, there's no one more red white and blue.
 So love me, love me, love me, I'm a liberal.
6. I vote for the Democratic Party, they want the U.N. to be strong,
 I attend all the Pete Seeger concerts; he sure gets me singing those songs,
 And I'll send all the money you ask for, but don't ask me to come on along,
 So love me, love me, love me, I'm a liberal.
7. Sure, once I was young and impulsive, I wore every conceivable pin,
 Even went to socialist meetings, learned all the old union hymns,
 Ah, But I've grown older and wise, and that's why I'm turning you in,
 So love me, love me, love me, I'm a liberal.

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Main Point

Bryn Mawr, Pa.

August

Th 31 Eric Andersen & Robby Robinson

September

F 1 } Eric Andersen
Sa 2 } &
Su 3 } Robby Robinson

Th 7 } Michael Cooney
F 8 } &
Sa 9 } Steve Gillette
Su 10 }

La Cave

Cleveland, Ohio

August

F 25 }
Sa 26 } Janis Ian
Su 27 }

September

Tu 12 } Jim Kweskin Jug Band
W 13 }

Hickory Tree

Lancaster, Pa.

August

F 25 } Bob Siegfried
Sa 26 }
Su 27 Bob Siegfried, Hoot

September

F 1 } Dan Starobin & Saul Broudy
Sa 2 }
Su 3 Dan Starobin, Saul Broudy, Hoot

F 8 } Chuck Aronson
Sa 9 }
Su 10 Chuck Aronson, Hoot

Second Fret

Philadelphia, Pa.

August

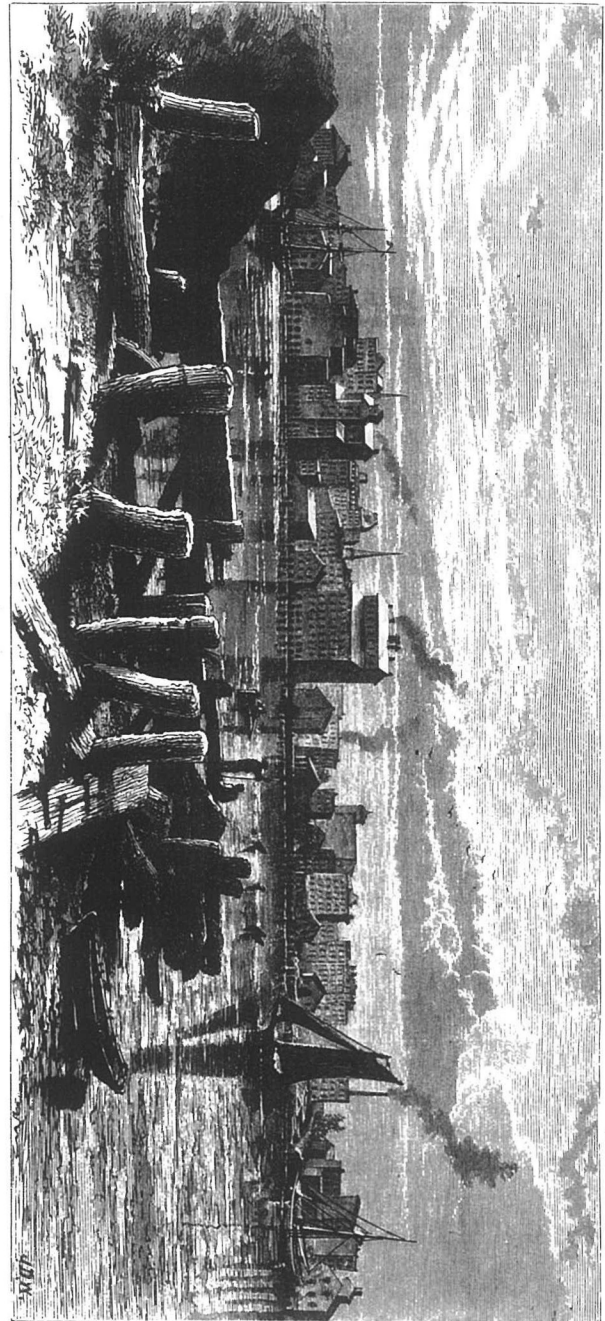
F 25 } The Ragamuffins
Sa 26 } also, Old-Time Movies
W 30 } Tom Rush
Th 31 } also, Old-Time Movies

September

F 1 }
Sa 2 } Tom Rush
Su 3 } also, Old-Time Movies
M 4 }

W 6 } John Hammond
Th 7 } also
F 8 } Old-Time Movies
Sa 9 }

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Trauma

Philadelphia, Pa.

August

F 25 } The Wildflowers, also
Sa 26 } The Mandrake Memorial
W 30 } To Be Announced
Th 31 }

September

F 1 } To Be Announced
Sa 2 }
W 6 } Junior Wells
Th 7 } also
F 8 } The Mandrake Memorial
Sa 9 }

Patches' 15 Below

Timonium, Md.

August

F 25 } Raun MacKinnon
Sa 26 }
Su 27 Hoot

September

F 1 } Andy Wallace
Sa 2 }
Su 3 Hoot
F 8 } Belden Burns, plus
Sa 9 } Rick & Debby
Su 10 Hoot

Tete A Tete

August

F 25 } John Swaluk
Sa 26 }
Su 27 Hoot

September

F 1 } Bill Brown
Sa 2 }
Su 3 Hoot
F 8 } To be announced
Sa 9 }
Su 10 Hoot

Saxon

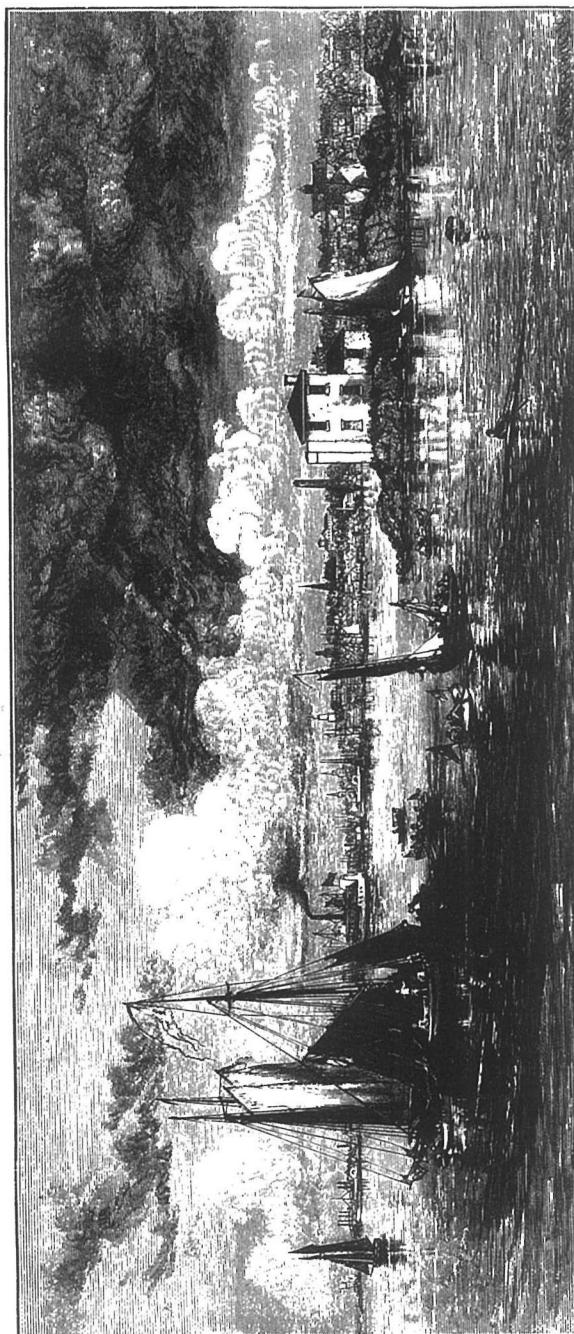
Newport, R. I.

September

F 1 Sharon O'Donel
Sa 2 Marv Ward & Tom Perrotti
F 8 Jeff Solomon
Sa 9 Norma McHenry

... *AND COFFEE TOO*

OUT OF STATE



Turk's Head

August 227-3524

F 25 Chris Smither
Sa 26 Bill Madison
Su 27 Steve Koretz
M 28 Frank Correnti - poetry
Tu 29 Paul McNeil
W 30 Paul Geremia
Th 31 Dan Gravas

September

F 1 Nancy Michaels
Sa 2 Steve Koretz
Su 3 Chris Smither
M 4 Peter Jackson & Alan Rotman - poetry
Tu 5 Paul Geremia
W 6 Paul McNeil
Th 7 Bill Madison
F 8 Tom Hall
Sa 9 Dan Gravas
Su 10 Nancy Michaels
M 11 Steve Koretz
Tu 12 Chris Smither
W 13 Diane Guillitar

Blues Bag Provincetown, Mass.

August

F 25 }
Sa 26 } John Hammond
Su 27 }

Tu 29 } Son House, Leonda
W 30 }
Th 31 Son House, Leonda, Ritchie Havens

September

F 1 } Son House
Sa 2 } Leonda
Su 3 } Ritchie Havens

Where It's At

August

F 25 } Band Week w/ Ron Landry
Sa 26 }
Su 27 Band Finals, 8 PM, w/ Ron Landry
M 28 The Merry Go Round & the Boss Todes
Tu 29 } Closed
W 30 }
Th 31 Mixer w/ Ron Landry & 3 bands

September

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

MASSACHUSETTS AREA

Seventh Circle

247-8729

August

F 25 Discussion
Sa 26 Live Performers

Th 31 Open House: bring your guitar

September

F 1 Discussion
Sa 2 Live Performers

Th 7 Open House: bring your guitar
F 8 Discussion
Sa 9 Live Performers

King's Rook

1-356-9754

August

F 25 } Go-go dancing to 2 bands
Sa 26 }
Su 27 Bill & Renee
M 28 Hoot
Tu 29 Bob Simons
W 30 The Whinin' Boys
Th 31 Guest folk

September

F 1 } Go-go dancing to 2 bands
Sa 2 }
Su 3 Chris Smither
M 4 Hoot
Tu 5 Bob Simons
W 6 The Whinin' Boys
Th 7 Guest Folk
F 8 } Go-go dancing to 2 bands
Sa 9 }
Su 10 Bill & Renee
M 11 Hoot
Tu 12 Bob Simons
W 13 The Whinin' Boys

Adam's Rib

Lynn, Mass.
592-5305

August

F 25 Pam Coulihan & Ray Clayton
Sa 26 Bob Millard
Su 27 Bob LeCain

September


F 1 } Mike Fairbanks
Sa 2 }
Su 3 }

F 8 Bill Madison & Jim Quimby
Sa 9 To be announced
Su 10 Jaime Brockett

AND COFFEE TOO

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August

F	25	} Richie Havens
Sa	26	
Su	27	
M	28	} Richie Havens w/ Jeremy Steig & the Satyrs
Tu	29	
W	30	
Th	31	Doc Watson

September

F	1	} Doc Watson
Sa	2	
Su	3	
M	4	} Johnny Hammond
Tu	5	
W	6	
Th	7	} Skip James
F	8	
Sa	9	
Su	10	} Rosalie Sorrells
M	11	
Tu	12	
W	13	} The Bagatelle

Sword in the Stone

August

523-9168

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
Th	31	

September

F	1	A Jon Adelson Special
Sa	2	Dan Gravas
Su	3	Closed
M	4	Hoot & Auditions w/ Dan Gravas
Tu	5	Open Hoot again w/ Bill Madison
W	6	Summer Special: folk & blues
Th	7	
F	8	Bill Schustik
Sa	9	The Whinin' Boys plus one
Su	10	Closed
M	11	Hoot & Auditions w/ Dan Gravas
Tu	12	Open Hoot again w/ Bill Madison
W	13	Summer Special: folk & blues



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Broadside

THE BEST OF EDDY ARNOLD

RCA Victor LPM-7515

In all probability this album is aptly titled. The songs contained in this recording are, by and large, the best (and, in many cases, the most successful) of the songs recorded by Eddy Arnold. The fact that there are only three good songs says something about the overall quality of the numbers that Eddy Arnold has chosen to record over the years.

"Anytime" is a rather good song, and does not suffer too badly at the hands of Eddy Arnold. His smooth (one might even say syrupy) voice blends relatively well with the orchestra and chorus arrangement provided by RCA Victor. One of the best songs of his career, "You Don't Know Me," comes off rather well, although the arrangement is rather overbearing. Presented here in what is apparently the original arrangement (for him), "Cattle Call" is one of Eddy Arnold's most successful recordings. The success of "Cattle Call" is well deserved, since it is a good example of that Western style of music which Eddy Arnold can sing so well (if he only would).

There is some interesting psychological insight in "I Really Don't Want To Know" which almost makes it worthwhile. The remainder of the album is made up of the pop-oriented garbage that Eddy Arnold has been putting out for a while.

Bob Jones



SKEETER DAVIS SINGS
BUDDY HOLLY

RCA Victor LPM-379

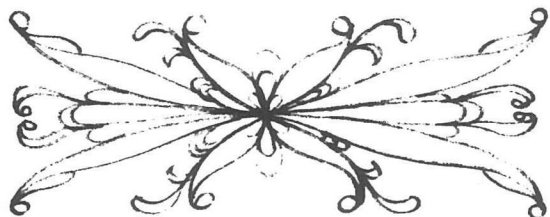
During the late fifties The Crickets, with Buddy Holly, was one of the most powerful forces in the pop (rock'n'roll) music world. Their songs and arrangements had a profound influence on the direction which pop music was to take. Buddy Holly was a great writer. Skeeter Davis is a good singer, and a good entertainer. Unfortunately, the combination is about what one would expect. It sounds like Skeeter Davis trying to sing Buddy Holly. She comes as close as anyone is likely to (or at least any female vocalist), but it just doesn't sound right, somehow.

Reviews

Have you ever noticed that most Bob Dylan songs just don't sound appropriate when sung by anyone else? Dylan is a phenomenon. His music is intensely original (usually) and very personal. Buddy Holly was the same way. Like Dylan, Holly had a creative personality that produced a music which sounded great in his own style but barely good in any other context.

Some of the arrangements are rather questionable. Some of the arrangements are more "tradition" oriented, preserving more of the original Buddy Holly sound. In a few cases the guitar breaks are identical (or nearly so) to the corresponding breaks in the original versions. Duplicating the instrumental breaks actually enhances the cuts on which this concept is employed. Nonetheless, Skeeter Davis' voice is not Buddy Holly's voice, nor is her phrasing like his. In the liner notes Buddy Holly's parents assure us "...you will treasure this collection for as long as you feel young." I feel young and I don't treasure it. This is a passable good collection of some great songs mixed with some not so great.

Bob Jones



MIXED BAG

Ritchie Havens

Verve-Forecast FT 3006

Nearly every performer or group breaking into the folk or rock idiom(s) feels it is necessary to write their own music in order to be creative today.

This trend is in direct contrast to past years when most artists found it necessary to "prove themselves" by doing traditional songs in folk music or the current best-sellers in rock. (Dylan's first album, for example, contained only two of his compositions.)

I think this development has resulted, generally, in a great improvement in both idioms, so much so that it has become nearly impossible to categorize a performer as either a folk artist or a rock artist or even

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as a folk-rock artist. One simply can't apply these terms because the Wall of Jericho that once divided folk and rock music has disintegrated from the soundings of a number of modern Joshuas. If the term folk-rock ever had any meaning it is now totally meaningless with such LP's as Sgt. Pepper, Blonde on Blonde, In My Life, and Surrealistic Pillow coming out.

Unfortunately, the same trend that has brought about this improvement in today's music has also left a void in that no new talent is very interested in creatively interpreting the works of other composers.

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Broadside

Even among the established performers in either idiom, the only creative albums of this type released in the past year, that come to mind, are Pete Seeger's Dangerous Songs and Judy Collins' In My Life. (There were, as always, a number of good albums in both the blues and rhythm-and-blues fields in which artists recorded material other than their own, but here also the trend is beginning to be that of the individual or group to write their own music, e. g. Joe Tex and Eric Burdon.)

There has been, however, one very promising album of this type in the past year: Mixed Bag by Richie Havens. The album contains songs of Gordon Lightfoot, Tuli Kupferberg (Fugs), Bob Dylan, and Lennon-McCartney, among others. Richie has also included three of his own compositions, proving his own capability as a singer-songwriter. In fact, Havens is a much better writer than many others who wouldn't think of recording somebody else's material. But by recording other songs he has avoided the monotony of Tim Hardin 1 or most of the Kinks' albums, for example.

Havens has a truly unique voice, absolutely defying classification, which intertwines

*when people
are singing...*

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

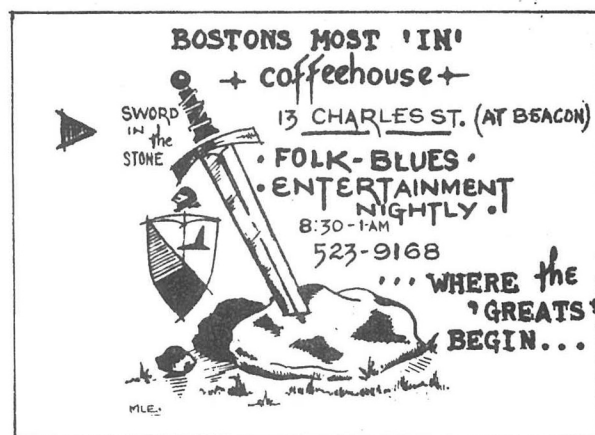
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skillfully with his excellent backup men (especially Bill La Vorgna on drums). The songs on the album range from the Beatles' "Eleanor Rigby" to his anti-war attempt "Handsome Johnny." Havens provides added dimension to the songs I'm familiar with ("Morning Morning," "San Francisco Blues," "Just Like A Woman" and "Eleanor Rigby") and handles all the material in a beautiful, "soulful" manner.

His "Morning Morning" is a tremendous improvement over the Fugs' original version, and his "San Francisco Blues" is, needless to say, much better than Peter, Paul & Mary's Micky-Mousish version. "Like A Woman" is welcome (if for no other reason than) because some of those Dylanesque nuances are uncovered. Havens' "Eleanor Rigby" is a good deal more spirited and professional than Paul McCartney's but not nearly as empathetic. Nevertheless, the arrangement makes it one of the best and inventive interpretations of a Beatle song.

The songs that he didn't write and that I haven't heard by another artist are all efficiently handled except possibly for "Sandy," which seems too night-clubbish for Havens' style. The best of these songs, in my opinion, is "Follow," which could be described as a pleasing cross between a Tim Hardin love song and "Strawberry Fields."

As for the songs written by Havens, "Adam" is overly ambiguous and doesn't really lead anywhere but "Handsome Johnny" and "Three Day Eternity" are notable improvements. "Johnny" concerns itself with misdirected and hypocritical attitudes toward freedom but comes across too self-righteously, while "Three Day Eternity," one of the best cuts on the LP, is similar and comparable to some of Dylan's best pieces on love affairs ending in failure.

Ed Siegel



Reviews

NASHVILLE REBEL

Waylon Jennings

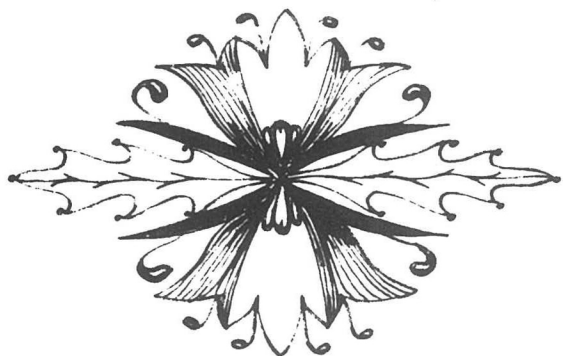
RCA Victor LPM - 3736

In Nashville Rebel, a movie nobody has heard of, Waylon Jennings, a sometimes exciting country vocalist, starts as country singer Arlin Grove. The jacket of the "original sound track" album has all the style of the cover of a cheap pornographic paperback. How such miserable art got past RCA Victor's art director is one of life's big mysteries. The jacket design may have something to do with the movie, but has little to do with this record.

After seeing the jacket one is prepared for a terrible record. Fortunately, the album is not nearly as bad as one is led to expect. The opening song, "Silver Ribbons," is not bad at all. It is an attempt to cash in on the Gordon Lightfoot / "Big Steel Rail" sound which Waylon Jennings handles rather well. Best track on the record is "Nashville Bum." Co-written by Jennings and others, "Nashville Bum" is a fun, uptempo song about an aspiring young country singer.

Added as a "special bonus song" is "Norwegian Wood," which we are assured is "A winner from Waylon." As might be suspected, Waylon doesn't pull it off. Except for "Norwegian Wood" the entire second side is made up of instrumentals. Waylon, who used to play with the late Buddy Holly, is no mean picker. As with so many recordings these days, the problem is mostly in the arrangements. Chorus, piano, and harmonica combine to make unpleasant what would otherwise be only an unexciting album.

Bob Jones



SNOW IN HAWAII

HANK SNOW

RCA Victor LPM- 3737

On the cover of this album one sees Hank Snow (The "Singing Ranger") and some lovely Oriental - Polynesian young lady, both of them bedecked with various colored leis. The picture is altogether tasteless and creates an effect that is nothing short of utter repulsion. If the title and cover of the album prepares the listener for a real horror, the record is no disappointment. Hank Snow is a veteran entertainer and a good country singer, but with Hawaiian material he is entirely out of his element. He doesn't even come close.

No doubt all the little old ladies (in tennis shoes) and suburban housewives who swoon over Hank Snow (yes, Virginia, they do exist) will think this album is the greatest ever. Hank Snow's syrupy deliveries really caress these Hawaiian "favorites." No, thank you, I'll take mine country.

If we and assume that Hank Snow did the guitar work, this one instrumental is rather commendable. Hank Snow does know his way around the guitar. Except of "Hawaiian Sunset," the instrumental, this is a miserable record.

Bob Jones

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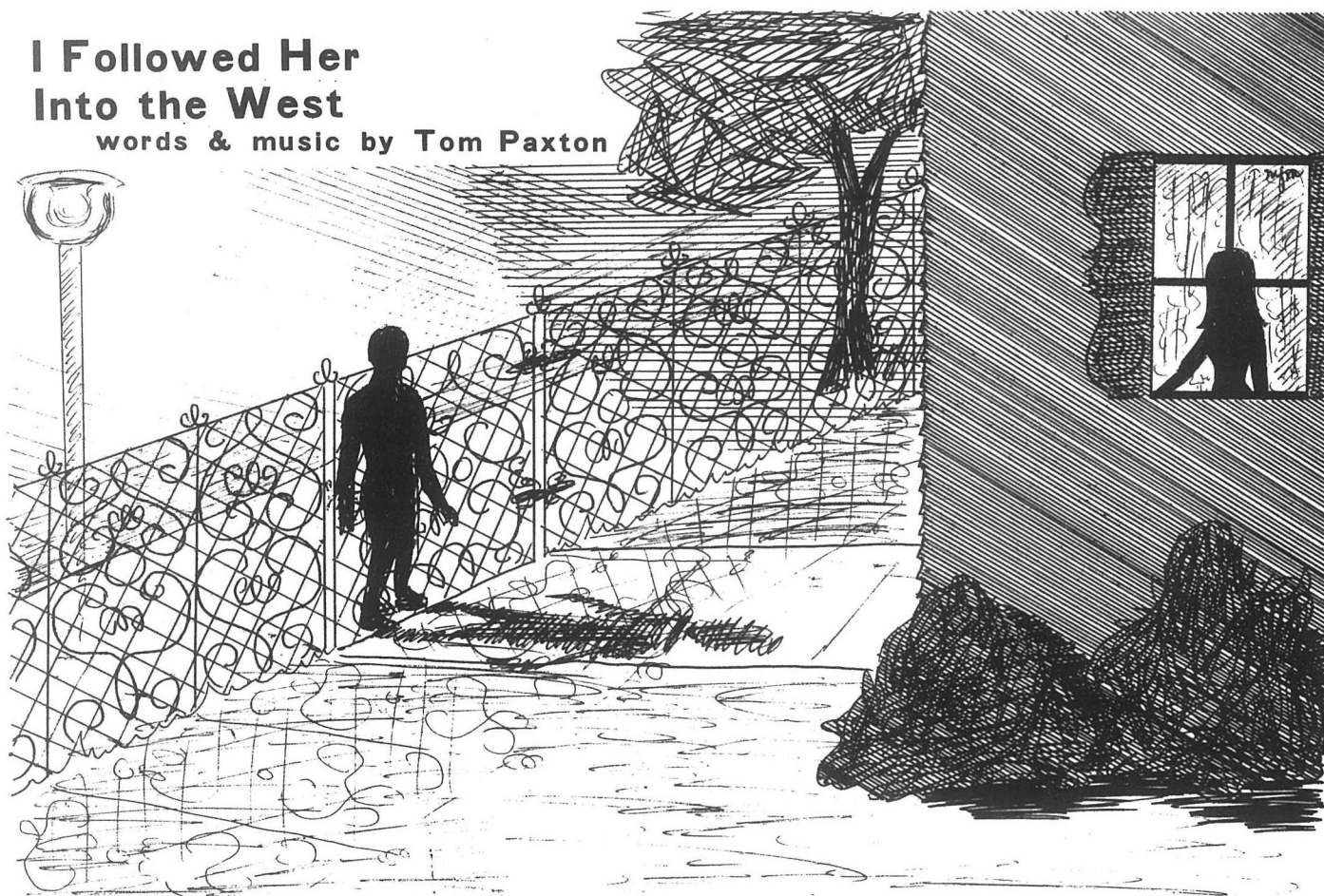
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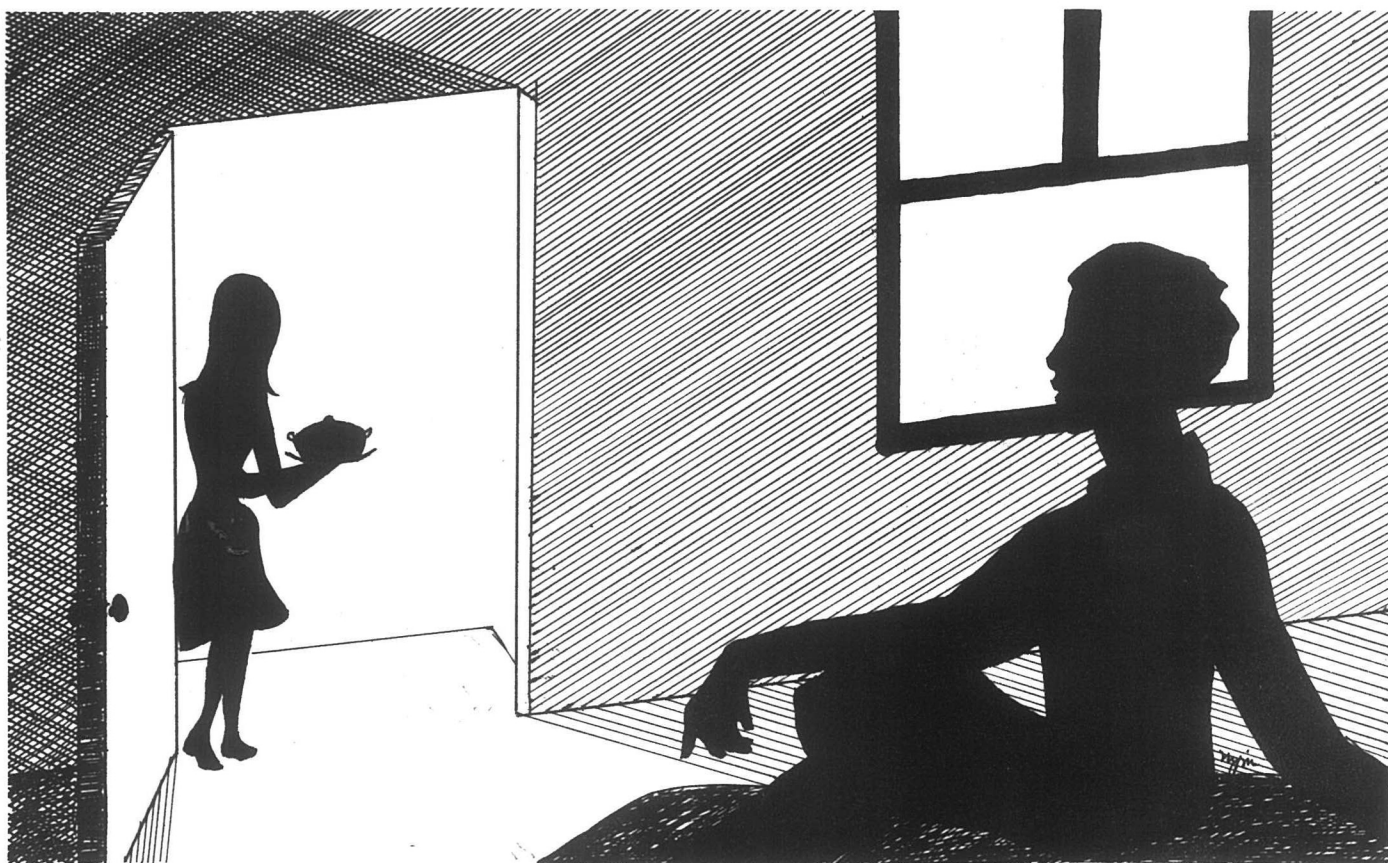
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I Followed Her Into the West

words & music by Tom Paxton



1. I fol-lowed her in-to the west, where I had ne-ver been be-fore, and
nev-er did she see me as I stood there help-less by her door. 2. Each
day me res-o-lu-tion rose and ev-'ry day an oath I swore: To
night I'll stand and be a man; to-night I'll knock up-on her door. 3. And
shaves and pressed and cleaned and dressed, I'd start up-on the quest once more. And
each night end-ed as the rest: I could not knock up-on her door. 4. I



C F C G
 paced my room and cursed my-self. I swore that I would go no more. And
 C F C G7 C
 as the sun was sink-ing low I heard a knock - ing at my door. 5. And
 C F C G
 Standing there with food for me; standing there my heart's de-light, who
 C F C G7 C
 said, "I thought you must be ill. I missed you at my door to - night." 6. "Now
 C F C G
 you must rest and you must sleep, your res-o-lu-tion to re - store, And
 C F C G7 C
 when these dishes you re - turn, be sure to knock up-on my door."

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FESTIVALS !!!

For the benefit of the late-vacationing readers of BROADSIDE who may be traveling this fall, BROADSIDE is printing here a list of festivals taking place around the country in the latter part of August and early part of September.

NEW BRUNSWICK

September 2: Rothesay Highland Games, Saint John

NOVA SCOTIA

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

PRINCE EDWARD ISLAND

September 16: Island Folkfest, Charlottetown

ARIZONA

Late August: Hopi Snake Dances, Hopi Reservation

September 7-10: Navajo Tribal Fair, Window Rock

IDAHO

September 2-4: Idaho Old Time Fiddlers Labor Day Weekend Campout, Emmet

KENTUCKY

September 3: Autumn Song Festival, Elkhorn City

NEW HAMPSHIRE

September 16: Swap, Talk & Brag Day, Intervale

NEW MEXICO

September 8: Harvest Dance, San Ildefonso Pueblo

September 14: Jicarilla Apache Celebration, Jicarilla Reservation

PENNSYLVANIA

September 1-4: Kon Yatch Kickers Square Dance Weekend, Meadville

September 4: Country Western Jubilee, Ligonier

September 4: Sunset Park Fiddlers Picnic, West Grove

VIRGINIA

September 10: Virginia Folk Music Festival, Crewe

September 17: Virginia Folk Music Festival, Crewe

September 24: Virginia Folk Music Festival, Crewe

WEST VIRGINIA

September 1-4: Appalachian Art & Craft Festival, Beckley

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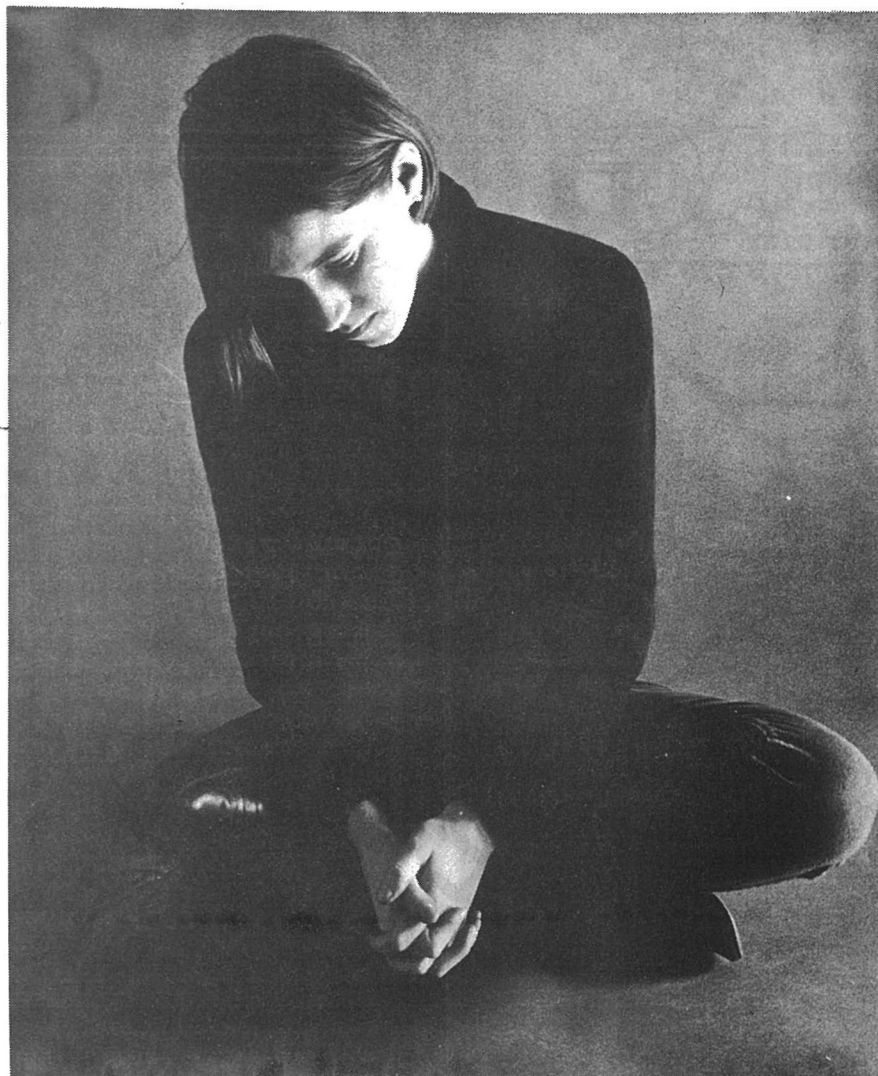
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A PEEK AT NEXT ISSUE

In the next issue of BROADSIDE, we will have a full report of what happened at the Fox Hollow and Philadelphia Folk Festivals, complete with photos, and the astute commentary of our staff reviewers. There will also be a few more hints about the metamorphoses of this beast. Of course, all your regular columns will be present, and with any sort of luck, and given that there is some room left over from all the above, we will print either the first of two parts of all of an article on playing the autoharp, written by none other than Carol McComb of Kathy & Carol, thanks to the courtesy of San Diego's Chrome Kazoo.



PHOTOGRAPHS

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

Carolyn Hester

These performers have appeared on the cover of BROADSIDE.

Originals of these and other performers may be obtained from Rick Sullo, in the following sizes:

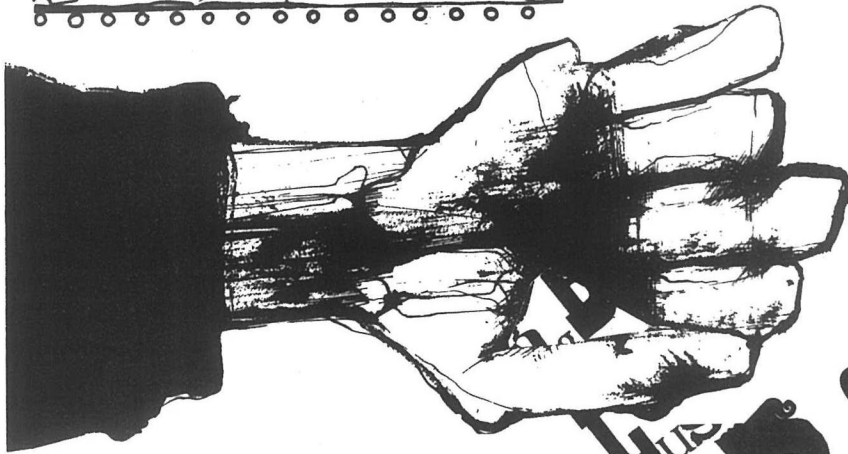
8 X 10: \$3.00 (unmounted); \$5.00 (mounted on masonite)
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ATTRACTION

RICHIE HAVENS

boston-cambridge scene

Alan B. Rotman

(Being an account of foggy-brained wanderings through Sponge City, the humidity capital of the universe.)

First, I would like to register surprise and thanks to Mssr. Herod Banks for the plug, dump, and/or grammar lesson bestowed upon us in his column in the Erected-American. It was especially surprising since Bwana Banks took the time from his busy schedule to read and comprehend literature of a more than monosyllabic nature (formerly a secret among the odd-ball intelligentsia). Because of this, I consider Senor Banks the wowaroo-niest jermalist on the scene.

In the last column, I mentioned Tom Hall and his collection of musical erotica. However, that is only part of a vast repertoire of traditional British, Irish, Scottish and Welch music. Tom is a fine, entertainer who not only knows his material, but the history behind it, and I really urge you all to catch his act for an interesting, really entertaining evening.

Peter Koerner, "Spider's" younger brother showed up in Boston for a few days, played one gig at the "Stone," and disappeared from the scene. Who knows?

Three years ago, Chris Smither had a friend in Paris named John Bailey. He ran into him recently at the Turk's Head in Wellfleet, and talked him into coming to Boston, and so John will soon be playing at the Turk's Head in Boston. He's written quite a bit of his own material, blues and ballads, and has a voice you have to hear to believe.

Ted Donlan, because of a heavy work schedule plus gigging at night in and out of town, has had to give up his part of the column. This gives us a chance, though, to mention him as one of the better developing musicians and entertainers on the scene. He has gigged out of town at the "Y-Not," "The Forum" in Hartford, and "Down Under" in Taunton. He'll soon be at the Turk's Head (Boston).

Mornings are spent in justification of the nights before. Beautiful people help supply the energy to travel on it.

Paul MacNeil, after supplying most of the scene with guitar straps and custom sandals, is back in Boston with some beautiful new material. It's impossible to describe it — it just is. Catch his performances soon at the "Stone" and at the "T. Head," let him take you places.

The Fur Dex, a group I mentioned a while back, just finished a stint at the Unicorn.

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Grock something new today, and don't play with the candles.



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 refiling the new information in four separate files.

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Broadside Readers On Broadside

OK, here's a chance to see what some of your counterparts have suggested. If you agree, cool; if you disagree, stand up and be heard. If no one has spoken for you yet, looks like you may have to do it yourself.

"I'd like more articles of interest to everybody. More profiles on performers, articles on playing styles, techniques (a teach-in?) maybe something on guitar open tunings that so many performers use. (The different tunings used by Ritchie Havens have me awed and baffled.) Remember that although you've been in print for five years, the folk fans change, grow up, lose interest, renew interest, keep learning and so on. So articles that offer knowledge of some kind, that the readers can make practical use of, would be of value to many readers, I think. ... Maybe an article on sound equipment; how to buy a good mike, etc., also how to use same effectively."

Jan Johnson
Detroit, Michigan

"We the readers of Rhode Island do not want any changes. We merely want a sort of expansion. More devotion to songs, and reviews by Ralph Earle, our folk hero.

"Leave the pop generation where they belong, outside of the BROADSIDE scope. We are not against pop music. In fact we encourage any offspring of folk music. Yet, we feel that there are enough publications in the pop literary world. Wouldn't you say?

"Please do not remove any schedules. The readers of Rhode Island have no other source than the BROADSIDE."

Rhode Island

"... What really distressed me was your apparent conviction that the need for such a publication is steadily diminishing. I certainly can't speak for the Boston area, but have you any idea what it is like to be interested in folk music in the midwest?? Admittedly BROADSIDE was designed to appeal particularly to the Boston-Cambridge area, but have you no compassion for those of us who live in the hinterlands? I was overjoyed to discover BROADSIDE, and now I encounter the benediction (?): 'If that was to be our sole function, so be it.' With Sing Out! bi-monthly and faintly impersonal at that, and New York Broadside more political than musical -- so be it?"

Ginny Cook
Springfield, Ohio

"Additions to BROADSIDE: more articles on or about folk artists to help people like me figure out who people like Jon Talbot are within a month.

"Changes: stay mostly to the eastern seaboard 'cause otherwise you'll spread yourselves out too thin. Maybe others would start BROADSIDES in other parts of the country using the same basic material but more on the happenings in that area.

"Leave out: reviews of pop singers! (Walk Away Renee) and Ralph Earle when he's in a bad mood."

Carol Martin
Dover, New Jersey

"There really are too many mags for our interest. I try to read BROADSIDE, Crawdaddy!, Avatar, Hit Parade, Sing Out!, Weekly Beat, Ramparts, East Village Other, Rosicrucian Digest. But the meat must be combined.

"(1) The schedule page, a mandatory unique thing. Expand it greatly to cover everything that happens. (2) The reporting from other cities, if there is the audience, who's appearing should be listed in the schedule section; but they should be made still to report in one greatly expanded (3) Bits & Pieces."

John Stahl

"... Photographs of performers appear more frequently and undoubtedly aid coverage. Example: Newport, Mariposa. Stay with political scene, being careful not to become opinionated on any one subject. As far as duplicating someone else's work; well, no, but that does not rule out improving on like material. I do agree that more in-depth material on individual performers would be a fine thing."

Howard Kilbane

"(1) Do 'spotlights' on local unknown people at least as often as on national musical figures, and ignore anyone who has cut a record which is selling at all well locally. (2) Include reviews or schedules of some of the 'artistic' events going on locally. Examples: experimental films at MIT, theatre at Harvard and Radcliffe; you might even clue local readers in on the Esplanade concerts."

Alex McKenzie

dear BROADSIDE

dear BROADSIDE:

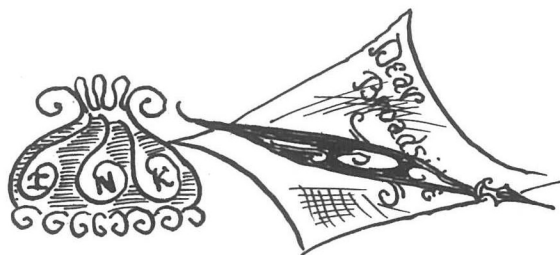
This letter is an answer to Mr. Ralph Earle's comments regarding the Newport Festivals.

Mr. Earle's pass hassles were because as a member of the working press Mr. Earle does not or did not feel obligated to write in advance for press accreditation. Most members of the working press, including A. P., LIFE magazine, members of the underground press, found it quite easy to do this. Also other members of the Boston area press and photo group received passes quite easily through this system, one we have had since 1963.

Mr. Earle may also know how to count to six but he should also learn to count over six when it comes to computing time. His comment concerning Jack Andrews being allowed to do six songs is quite correct. After listening to the tapes and seeing the sheets of paper on which the festival staff planned the program, it is clearly seen that Leonard Cohen, Peter Walker, the Siegal-Schwall band, all played for longer periods of time. Less songs. Longer songs by their own choice. Also you might like to know that others sang more than six songs. Joan Baez both on Saturday and Sunday. ... A musical review is deserved, not this kind of playing around with performer against performer, particularly when it is playing with figures and concepts that are not true.

Sincerely,
Robert L. Jones

(In all fairness to both Ralph Earle and to the Newport Press Office, I must confess that the negligence resulting in Ralph's pass problems was mine, and if anyone should know better, it's me, having worked with Newport's Press Office many times... Ed.)



dear BROADSIDE:

I am an American living in Germany and have started a folk club. I am doing all I can to further the interest of folk music in the area. I thought I was pretty up to date on folk music happenings, but an interesting sort of chap wandered through here last week. He played a twelve string guitar and sang all manner of folky songs. He mentioned Boston, Cambridge, and someone named Mark Spoelstra (whose songs he sang everywhere). When he wasn't drinking my beer or winking at my wife, he was reading things out of a little paper called BROADSIDE. He has since disappeared, owing me 15 marks, two packs of Camels, and my best fountain pen. But, before he left, I got the address of the little paper he read from and as I assume this is you, I write.

So enclosed you will find my remittance for \$4.50. I am looking forward to receiving my first BROADSIDE. Once I have my BROADSIDE, I will feel free to wink at other guys' wives, borrow money permanently, drink free beer all night, steal fountain pens and Camel cigarettes.

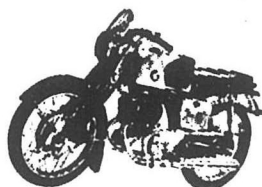
Whatever I do though, I will never let a certain chap into my house again. I love folk music, but my nerves are weak.

Anxiously awaiting the arrival of your paper.

Sincerely yours,
Raoul Lewicki
Stenfurth, Germany

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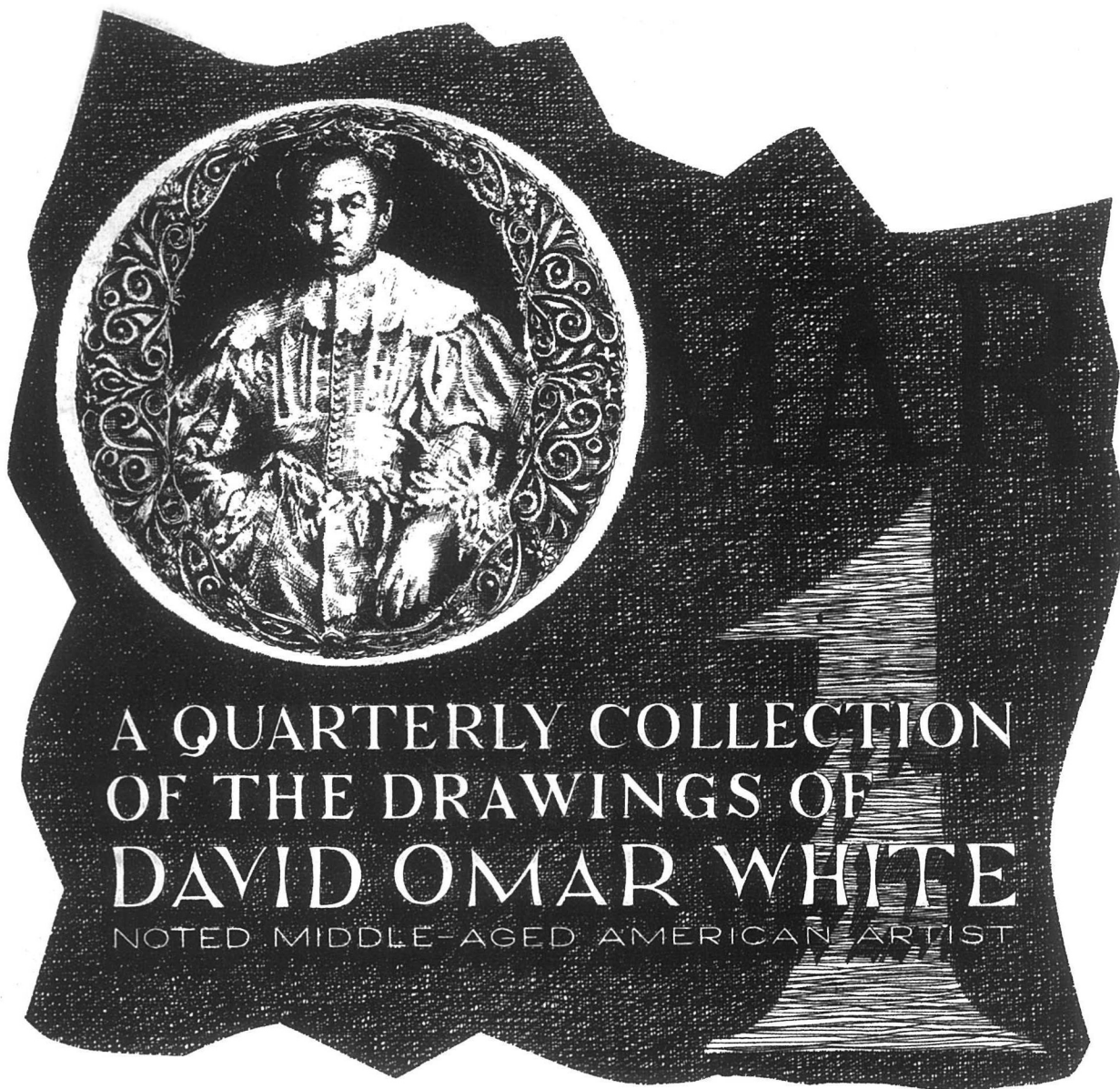
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