

THE

Volume VI Number 15 September 13, 1967

twenty-five cents

BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS



what is the sound of a vision?



TIM BUCKLEY

goodbye and hello



ELEKTRA RECORDS ANNOUNCES THE RELEASE OF TIM BUCKLEY'S EXTRAORDINARY SECOND ALBUM GOODBYE AND HELLO (EKS-7318, EKL-318)

This Issue's Cover

Ian & Sylvia

There is a story that a member of the audience at an Ian & Sylvia concert went backstage at the end and gushed out "I really hip you." Ian replied immediately, "I'm dig, man, I'm dig."

Whether the story is true or not is irrelevant. It will become part of the folklore which surrounds the duo, because it is the sort of thing that happens all the time, and their quick wit has been the blessing and the bane of their friends innumerable times.

To watch Ian, rough hewn, a cowboy, is to marvel at the vitality of man the animal, who has yet the ability to express the tenderness of which man is also capable.

And then Sylvia, fine-boned, aristocratic in poise and presentation, the image of the polished graces human beings have developed, who can in the wink of an eye transform from the delicate maiden to the most sensual of earth mothers.

Their diversities are reflected in their music and in endless combination and variation of shading. They are capable of a multiplicity of musical expression from a capella ballads, stark narrative ballads, to the interweaving of complicated patterns of rhythm, harmony, and instrumentation.

Six of their albums have been released by Vanguard, and a seventh will soon be avail-

LA

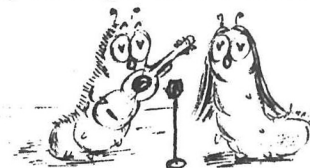
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able from MGM. They will be in Boston for a rare club appearance this month, and it's a good way to begin a new season.



NEW JUDY COLLINS LP

Judy Collins will be recording her new LP for Elektra Records in California, starting September 6. Josh Rifkin, who arranged her recent In My Life album, will be conductor/arranger for this one, too.

THE BROADSIDE

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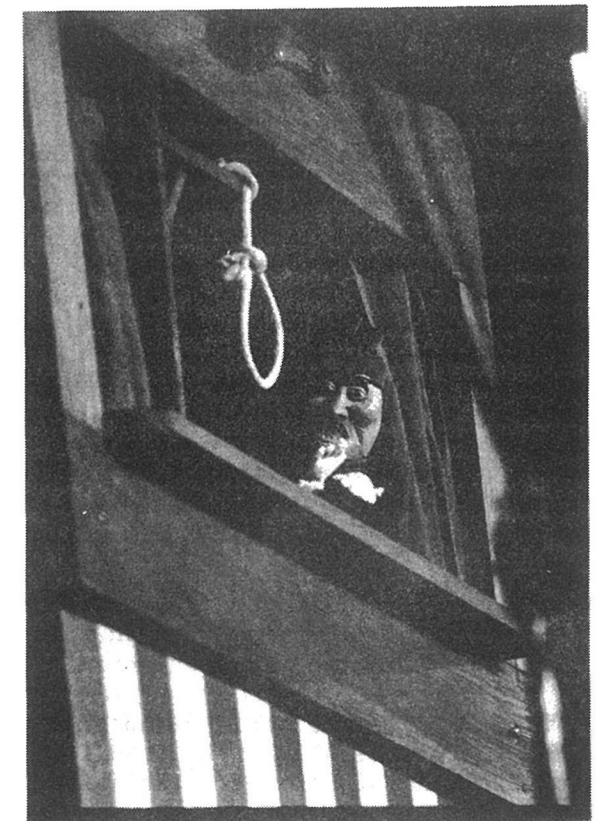
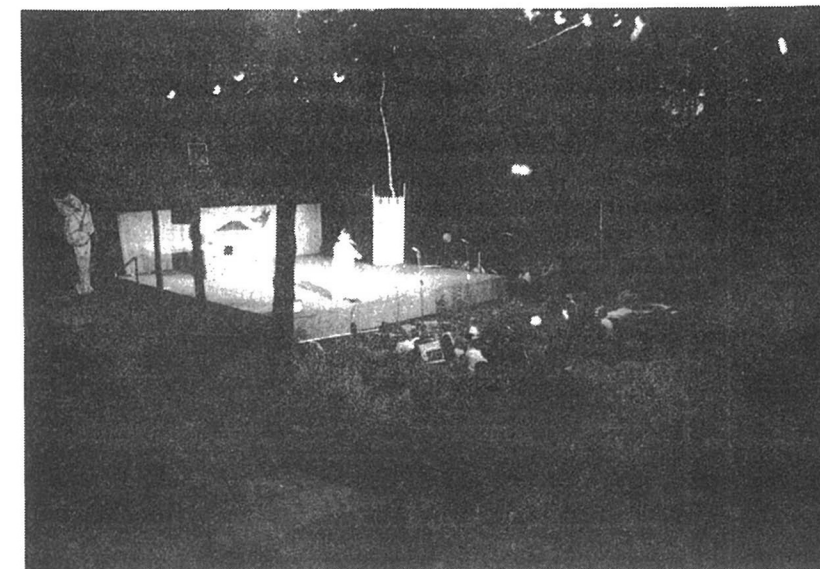
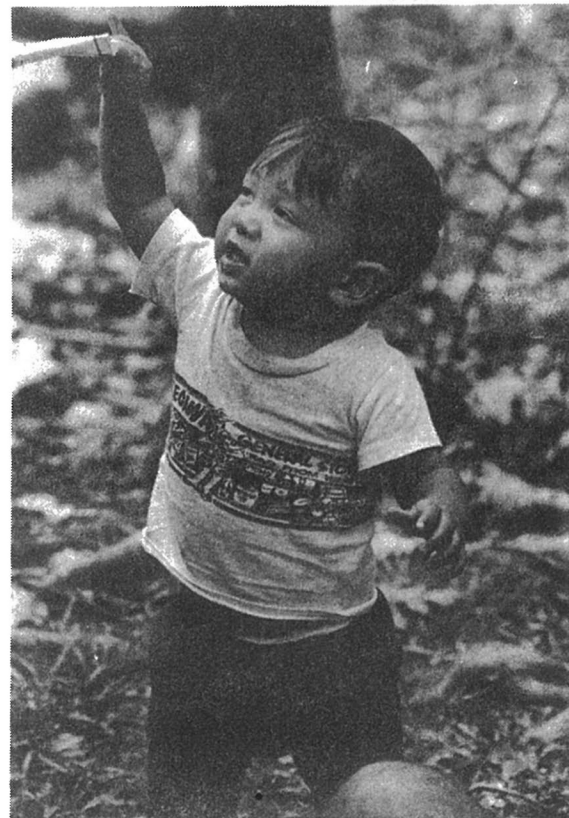
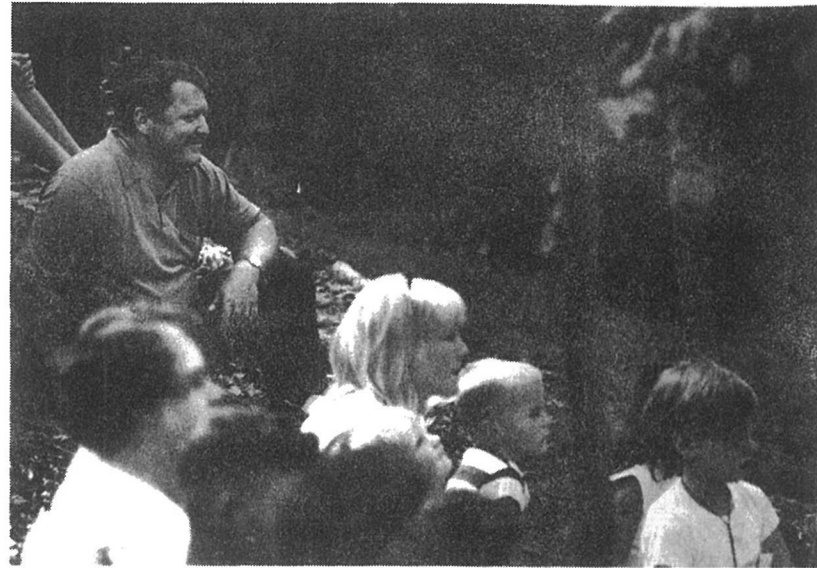
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FOX HOLLOW FESTIVAL 1967

PHOTOS BY
CHRIS MURRAY



RAMBLIN' ROUND

w/dave wilson

About two weeks ago I watched a "special" put together by the CBS "news" department. It was called The Hippie Temptation.

It attempted to point a very negative trend and indict the trend as a serious danger to the ***American Way of Life***.

The show did demonstrate two points very dramatically. One, that the establishment (whoever they are) as reflected by CBS is damn well frightened. Two, that CBS News, in any event, didn't understand much of what they filmed and used as evidence in their indictment.

One of the most dramatic telltales of the extent to which CBS was willing to present absurdly biased propaganda under the aegis of news was the constant hammering home of one point: That LSD is the cause of hippies and the implication that all hippies use LSD constantly. In a one-hour program, totally about hippies and their culture, not once, not once was the word marijuana, or any of its synonyms, used. I found that rather strange as did, I note, the Variety reviewer. (The New York Times reviewer gave the show a bland, if uncritical review.) And, while emphasizing the danger of chromosome damage through the use of LSD, they used as proven facts the results of two research projects which used highly suspect samples for their testing, and the researchers of which have cautioned against unwarranted assumption. CBS ignored completely two succeeding research projects which to date have found no chromosome damage resulting from LSD.

Harry Reasoner, the m.c., constantly alleged that the great shame of this social movement was the unwillingness of its participants to contribute to changing the ills of the society, and interviewed several persons who stated the changes they were attempting to make. Evidently it went over Mr. Reasoner's head, or since it didn't fit his premise, he ignored it. (I'm not quite clear as to why they were stupid enough not to edit them out.)

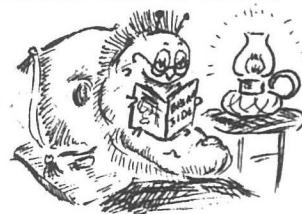
In order to show that the "Love" label was invalid, a psychologist related how a flower girl insisted that a policeman accept her flower and how she got very hostile when he refused. Thus the act of one human being who may have been a part time, full time, or one-time hippie becomes explanation for the acts of all others. It would seem to me, if not to CBS, that if there is anything remarkable about the "Love" generation, it is that

more people are attempting to practice a new approach to life rather than that some fail.

Hippies socially, like commies politically, seem to be anyone different from an establishment norm. The constantly narrowing normal rather than the constantly expanding natural becomes the criterion for acceptance. Ever notice how the "reasonable" members of the status quo use semantic doubletalk to get "reasonable" slams in? "People who are non-conformists in dress don't dress like us, but you all dress alike, so where's the individuality you are supposed to be expressing?" Dig the semantics of that, which really says, "Anyone who doesn't look like us, looks like anybody else who doesn't look like us. (Or, I can't tell one Negro, Irishman, Chinese, Indian, Jew, from another!)"

But, getting back to CBS, CBS didn't mention that it was mass media, themselves included, which so dramatized "hippies" as to make them a temptation to begin with, who made a social movement by telling the people they thought were hippies that they were a part of a "hippie movement." With self-awareness, the "hippie" started to act in accordance with the direction he was told he was moving in. Irony, you must be justice in disguise!

In conclusion, the show was so badly executed that it did show how dangerous "the hippie temptation" was to the status quo, damned dangerous, but I suspect that a large number of viewers were more impressed, due to the CBS mishandling, with what the "hippies" alternatives were than with what the establishment had to offer.



EVERYMAN GOES FOLK

Vanguard records has announced that its economy priced classics line, Everyman, will be expanded to include both folk and pop releases. Slated for immediate release are albums by The Weavers, Odetta, Cisco Houston, The Baby Sitters, Martha Schlamme, and Alfred Deller. These albums, it seems, will be re-releases of Vanguard albums which have been out of print for some time. The Everyman LP's retail for \$2.50, both mono and stereo.

Vanguard has also announced the first few releases it will issue on the parent label this fall. Included will be albums by John Fahey, The Serpent Powers, Jonathan & Leigh, and a new Rev. Gary Davis album entitled Rev. Gary Davis at Newport, 1965.

WALKING DOWN DEATH ROW

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Words and Music by
PETER SEEGER

Steady tempo, very free meter, use natural speech cadence.

Am (Capo up to sing in higher key)

D

Dm

Em

1. Walk-ing down death row, I sang for three men,

Am

des-tined for the chair;

D

Dm

Em

Walk-ing down death

Am

row, I sang of lives and loves in oth-er years.

Dm

Walk-ing down death row, I sang of hopes that

Dm7

used to be. Through the bars, in - to each sep'-rate cell,

Dm6

Dm

Yes, I sang to one and two and three. "If you'd

on - ly stuck to-gether you'd not be here! If you could have

loved each oth-er's lives, you'd not be here!

And if on - ly this you would be-lieve, You

still might, you might still be re - prieved!"

Am D Dm Em

2.Walk-ing down death row, I turned a cor-ner, and

Am

found to my sur-prise; There were wom-en there as

D Dm Em Am

well, with ba-bies in their arms, be-fore my eyes.

Dm Dm7

Walk-ing down death row, I tried once more to

Dm6 Dm Dm7

sing of hopes that used to be. But the thought of that con-

Dm6 Dm

trap-tion, down the hall, wait-ing for them all, one

Dm7 Dm6 Em 3

doz-en, two or three "If you'd not been so loy-al to those damn

fools, you'd not be here! If you could have

Dm 3 3 3

loved an-oth-er's child as well, you'd not be wait-ing here!

Em Am Dm6

And if on-ly this you would be-lieve,

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you still might, you might still be re - prievd."

3. Walk - ing down death row, I con - cen - trat - ed, sing - ing to the

young. I sang of hopes that flick - ered still; I

tried to mouth their man - y sep - 'rate tongues.

Walk - ing down death row, I sang of lives and

loves that still might be. Sing - ing down death row, to each

sep - 'rate hu - man cell, one bil - lion, two, or three: "If you would

on - ly stick to - geth - er, you'd not be here! If you could learn to

love each oth - er's lives, you'd not stay here! And if on - ly this

you would be - lieve, you still might, you might still be re - prievd."

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The Autoharp

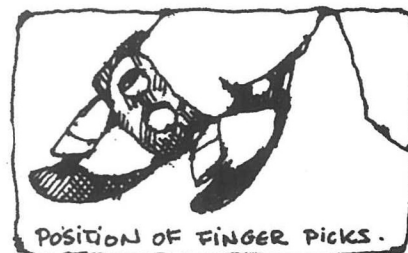
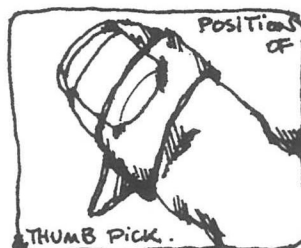
by Carol McCombs

If you've been wondering what instrument to play, but you don't want to tackle the guitar, banjo, or fiddle, there are a few other folk instruments that are really quite simple to learn to play fairly well. One that comes to mind immediately is the Autoharp, played mountain style — which is to pick out melodies and not just chord along. This can either be done by setting the instrument on your lap and playing or by cradling it in the arms, pressing the chord bars with the fingers of the left hand and strumming with the right. This technique was used (and still is) by Maybelle Carter of the old Carter Family that made country music recordings in the 30's and the 40's. It is supposed that this method of playing was developed to enable her to move away or closer to a microphone.

The autoharp comes in a few sizes and models and is primarily manufactured by Oscar Schmidt International. (You can buy them from almost any music store and from Sears & Roebuck.) The "Old Favorite" is the smallest and comes with 5 chord bars and 23 strings; the 12 and 15 bar models have 36 strings. The most recent is a much classier-looking autoharp made with better woods, known as the Appalachian Autoharp. There are also a few small companies in the country who have greatly improved the quality of the instrument, both in workmanship and in sound. Two of the best are the Blue Guitar here in town and the "Euterpe Co." with an outlet here in San Diego and one in Massachusetts.

The strums and styles of playing the autoharp stem from those used in country guitar picking. The easiest of these are the thumb brush and the pinch. With the thumb brush, you scrape or brush away from yourself, usually in the general area of the bass string area. The pinch involves the thumb and the middle finger plucking simultaneously.

The way to get the melody to come out is to press down the proper chord bar and aim with the middle finger in the general area of the note you want to sound. The thumb acts as an anchor for the middle finger while it provides a bass note with the melody. (Some people prefer to use just the middle finger here, but I think the pinch method sounds more full, feels more secure, and eventually helps to develop coordination for more complicated picking patterns to come.) It would be a good idea to try a thumb pick and metal or plastic finger picks. They are worn like this:



Here is an example of a well-known tune called "Cripple Creek" in a sort of autoharp tablature. The thumb brush stroke is abbreviated to "T" and the pinch to "P." I have also provided the note to play and the chord bar to press. The rest is up to you. Good luck!

Note:	g*	-	d	b	c	e	d	-	g*	-	d	b	a	b	g	-
Right Hand:	P	T	P	P	P	P	P	T	P	T	P	P	P	P	P	T
Chord:	G**				C		G						D ₇	G		

Repeat Verse

Note:	b	-	g	-	a	g	e	g	b	g	-	d	f#	g	-
Right Hand:	P	T	P	T	P	P	P	P	P	P	T	P	P	P	T
Chord:	G				D ₇	G	C	G				D ₇	G		

* This is the 'g' found in the higher octave of the autoharp.

** The chord is written only when there is to be a chord change. Continue to play each chord until you come to a change.

New York News & Notes

by Kathy Kaplan

Since I had not seen her for over three years, I was happy to note that Hedy West was to put in a performance at the Folklore Center. Although this concert gave her a chance to show more facets as a performer, she was really much the same as I remembered her. Hedy accompanied herself on banjo and guitar, and presented her songs more or less in chronological order. The first part of the program consisted of ballads and songs learned mainly from her own family. Outstanding here was her version of "Mattie Groves." The second part was mostly industrial and mining songs (by such people as David McCarn and Dorsey Dixon) but also included some very modern songs, two from Germany. Everything Hedy does is in her same fine style, and it was an enjoyable evening. (In between, a Punjab group sang one number, and earlier in the evening Izzy read part of his autobiography. It was really good — Izzy's writing, I mean. I'd like to hear more of that.)...

Speaking of Hedy West — I received a clipping that said that her next LP (to be released in England) will include, in addition to the usual, Dylan's "It Ain't Me Babe," Ochs' "I Ain't Marching Anymore," Merle Travis' "Dark As a Dungeon," a Malvina Reynolds song, and one of the German songs mentioned above ("Soldat"), as well as several of her own compositions. Hedy confirmed this, and added that although she is part of a tradition, she is also very much a part of the current things. (While this record may surprise some, we might recall that people like Ewan MacColl have been doing things like this all along.) Whether this record will be released in this country or not is yet to be seen. At any rate, it should be a good record...

Someone tells me that NYer Bruce Farwell may cut a record. Same person tells tales of Jack Elliott cutting his next record with electrical backing. This is another one of those times that I hope I'm passing on false information. Jack's been the best city folk singer around for quite some time, and when/if he leaves the field, I believe an age will have come to an end...

I hear that Guy Lombardo has recorded an LP of C&W standards. (All I can say is hopefully, Carmen won't sing them!)... Diane Dawn is Dottie West's younger sister... Jack Greene has left the Texas Troubadores to strike out on his own...

Caught on the educational channel here an hour taped program from the Berkeley Folk Festival. Many aspects of folk were represented, although the emphasis was on electric music.

The performances varied greatly, from terrible to great. (Some of the fault seemed to lie with poor sound, tho'.) Particularly good performances were turned in by Doc Watson ("Brown's Ferry Blues") and Jimmie Tarlton, who did his "Columbus Stockade Blues." (Incidentally, Tarlton has a fine album out on Testament. It's received very little notice, which surprises me.) Was also good to see Sandy & Jeanie Darlington, even if they were "plugged in." They're really a unique group, and never seemed to get much recognition, which is a shame. (Does anyone know where they are these days? People here've said they've gone back to England; an English friend tells me they're still in this country.) Anyway, tune this program in when it comes your way. There should be something for mostly everyone...

Heard some more records at the Alts recently. Among them, the Reno-Harrell Yellow Pages LP. Ronnie thinks it's "the greatest." I must admit that it sure is unusual for a group of this type! I mean, it's not ordinary. I've put it on my "must" list... Ronnie tells me that the Nashville label will be pressing just for artists now...

Upcoming Folklore Center concerts: Sept. 25, Star Spangled String Band; Oct. 2, Cynthia Gooding...

Hope you all had a good summer and saw lots of shows...



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 refileing 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.

Random Notes From Usually Unreliable Sources

by Phil Spiro

The JABBERWOCK in Berkeley has folded. May its memory be revered***THE CLEANLINESS & GODLINESS SKIFFLE BAND, a frequent attraction at the Jabberwock, has signed with Vanguard. Personnel (as of April, anyway) are Annie Johnston (formerly of Cambridge), vocal, guitar, kazoo, sand blocks, and tambourine; Phil Marsh, guitar, lead vocal, washboard, and kazoo; Dan Paik, guitar, vocal, mandolin, and kazoo; Will Scarlette, saw (!), jug, and harmonica; Carlin Arriola, clavietta (??), marimbas, wham-bang (??), and jug; and Richard Saunders, washtub. They wheel the instruments on in a supermarket cart, and are one of the most visual groups going; Scarlette's saw playing must be heard to be believed***ED FREEMAN is alive and well in New York City, and is in the process of forming a group***LAURIE FORTI, Broadside reviewer of olden days, is back from L.A., and reports on CANNED HEAT, an electric blues band with Henry Vestine on post-war lead guitar, Al Wilson on pre-war lead guitar and Mississippi saxophone (harmonica to you, Charley), Bob Hite on vocals, Larry Taylor on bass, and Frank Cook on drums. Word is that the group is one of the best blues bands ever. They have signed with Liberty and should have an album and 45, both just out. Taylor played bass on the first Monkees album; Vestine is a superb guitarist and was one of the group who found Skip James in 1964; Wilson is the foremost white exponent of the art of country blues; his harp and guitar playing has flipped out such notables as John Hurt, Skip James, Son House, Booker White, and Robert Pete Williams***Speaking of AL WILSON, River-Boat Records will be putting out a record of Blind Owl Krishna Wilson playing classical Indian veena (no kidding). Cover by DAVID OMAR WHITE***ROBBIE BASHO has a scholarship from the school of Indian Music headed by ALI AKBAR KHAN. Basho may be in the Boston area in the fall, and there is some talk of a joint concert with FAHEY***Boston audiences are taking note of PAUL GEREMIA, who is rapidly becoming one of the best country bluesmen on the East Coast. Plays excellent guitar, with a voice to match; writes good songs, too***THE YOUNG TRADITION after flipping out audiences at Newport and the Club 47, returned to England, leaving fond memories and a beautiful record on Vanguard. Some talk of returning in November ***BROADSIDE EXCLUSIVE: COUNTRY JOE McDONALD is splitting from the FISH

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to avoid the inevitable hassles that accompany success (long road tours & recording sessions, etc.). Fans will be glad to know that after their very successful stand at the Tea Party, they put one more album in the can. Changes are good that Joe will eventually form a new group, with the intention of exploring entirely new sounds. The Fish will continue as a group, probably under the musical guidance of lead guitarist, BARRY MELTON***According to Smiling Ed Denson, manager of Fahey, Basho, C.J. & the Fish, and others, BOOKER WHITE had a successful gig at the Avalon (S.F.) of all places. FAHEY is also beginning to be booked on the Psychedelic circuit, and it looks like single acts will be seen more frequently at the light show places.

CATERPILLARS

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WNOTE!

KENIN IN SDS CONCERT

On Friday, September 29, the Harvard University chapter of Students for a Democratic Society will present the "outrageously ragtime" songs and guitar of Eliot Kenin. Kenin, who has become a favorite with Boston audiences, will be making his first Boston area appearance following a six month national tour. The concert will be at 2 Divinity Avenue, on the Harvard campus, and tickets will be available at the door.

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 * send \$1.00 plus copy (three typewritten *
 * lines) to: BROADSIDE, P. O. Box 65, *
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If anyone is uptight about going to Canada to avoid the draft because of the so-called lack of accommodations situation, I suggest they call 931-3007, or write to the Montreal Committee to Aid War Objectors, 1236 Fort St., Montreal 6, Quebec, Canada.

FOR SALE: Guild Starfire III, excellent condition. Asking \$250 or best offer. Call Jack, 876-8505.

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VAN RONK GOES ROCK

For the past three months, Dave Van Ronk has been quietly building a rock group. The group, to be known as the Hudson Dust-ers (after a one-time powerful New York City street gang) includes Dave on rhythm guitar and lead vocals, Rich Henderson on percussion, and Dave Woods on lead guitar. Bassist and organist are as yet unnamed.

Discussing the group's plans in an interview for Cash Box magazine, Dave said: "We don't want to be just another white Blues group. Some of the songs even have more than 12 bars. We're 5 tunes into the LP now and we have what we think may be a single."

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September

F	8	} Belbenburns, plus
Sa	9	
Su	10	Hoot
F	15	} Gove Scrivenor, plus
Sa	16	
Su	17	Hoot
F	22	} Joe Martellaro, plus
Sa	23	
Su	24	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.

Main Point

Bryn Mawr, Pa.

September

F	8	} Michael Cooney
Sa	9	
Su	10	and Steve Gillette
M	11	} Closed
Tu	12	
W	13	} Tom Paxton
Th	14	
F	15	} Closed
Sa	16	
Su	17	} Jim Kweskin Jug Band
M	18	
Tu	19	} Closed
W	20	
Th	21	} Closed
F	22	
Sa	23	} Closed
Su	24	
M	25	} Closed
Tu	26	
W	27	

La Cave

Cleveland, Ohio

September

Tu	12	} Jim Kweskin Jug Band
W	13	
Th	14	
F	15	
Sa	16	
Su	17	

Hickory Tree

Lancaster, Pa.

September

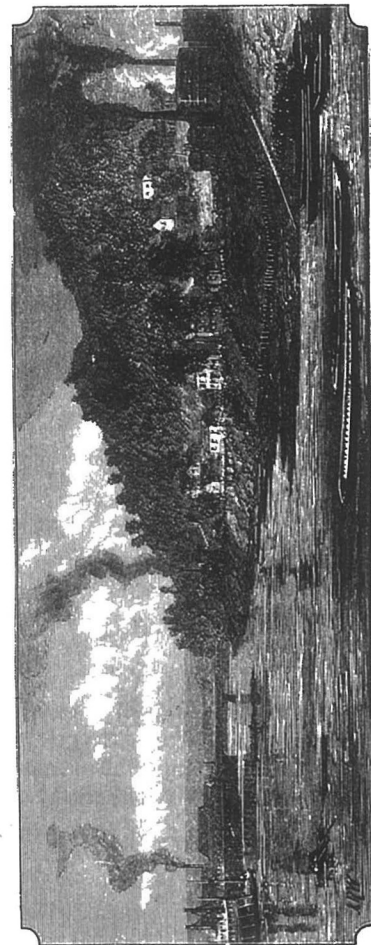
F	8	} Chuck Aronson
Sa	9	
Su	10	Chuck Aronson, Hoot
F	15	} Michael Cooney
Sa	16	
Su	17	Michael Cooney, Hoot
F	22	} Tom Ghent
Sa	23	
Su	24	Tom Ghent, Hoot

Second Fret

Philadelphia Pa.

September

F	8	} John Hammond
Sa	9	
Su	10	also, Old Time Movies
M	11	} Closed
Tu	12	
W	13	} Woody's Truck Stop
Th	14	
F	15	} Closed
Sa	16	
Su	17	} Closed
M	18	
Tu	19	} Doc Watson
W	20	
Th	21	also
F	22	} Old Time Movies
Sa	23	



Tete A Tete Providence, R.I.

September

Su	10	Hoot
F	15	} The Electric
Sa	16	
Su	17	Hoot
M	18	Closed
Tu	19	} Hoots
W	20	
Th	21	
F	22	} John Swaluk
Sa	23	
Su	24	Hoot

Riverboat Toronto, Ontario

September

F	8	} Tom Rush
Sa	9	
Su	10	
M	11	
Tu	12	
W	13	} James Cotton
Th	14	
F	15	
Sa	16	
Su	17	
M	18	} Blues Band
Tu	19	
W	20	
Th	21	
F	22	
Sa	23	
Su	24	

Trauma Philadelphia, Pa

September

F	8	} Junior Wells, also
Sa	9	
F	15	} Lothar & the Hand People
Sa	16	
Su	17	} The Mandrake Memorial
F	22	
Sa	23	} Lothar & the Hand People
Su	24	

Saxon

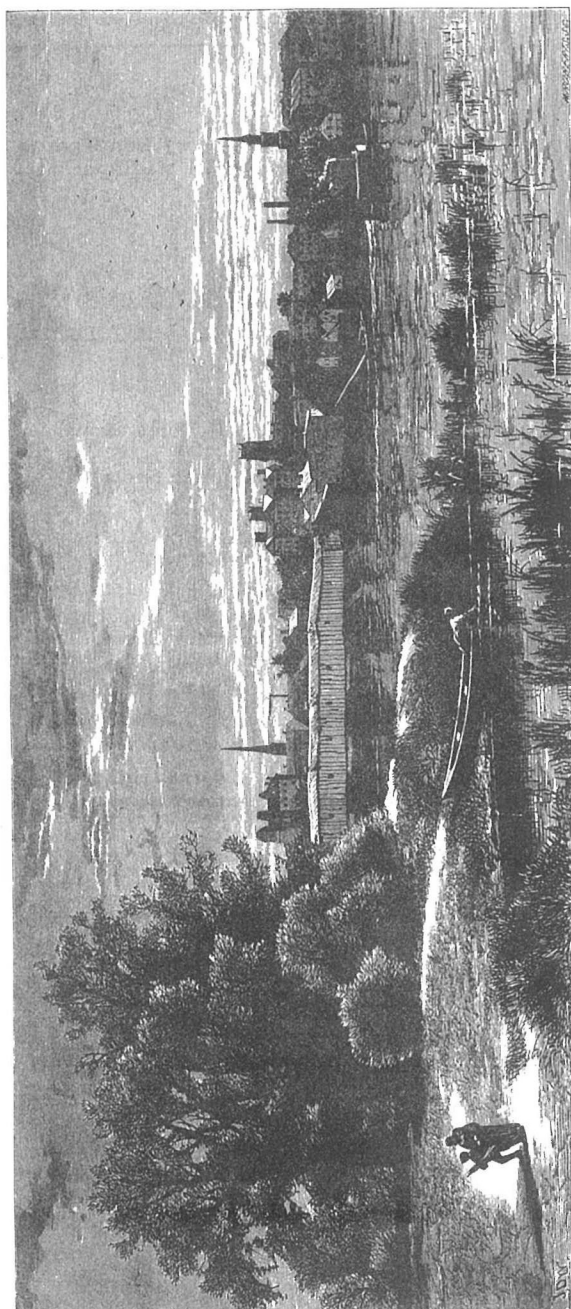
Newport, R.I.

September

F	8	Jeff Solomon
Sa	9	Norma McHenry
F	15	Harry Robinson
Sa	16	Norma Taylor

... AND COFFEE TOO

OUT OF STATE



Sword in the Stone

September

523-9168

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
 Th 14
 F 15 Bill Madison
 Sa 16 A Split Gig: Bill Staines/Paul McNeil
 Su 17 Closed
 M 18 Hoot & Auditions w/ Dan Gravas
 Tu 19 Open Hoot w/ Bill Madison
 W 20 Special: Folk & Blues
 Th 21 Tom Hall
 F 22 Dan Gravas
 Sa 23 Bill Madison
 Su 24 Closed
 M 25 Hoot & Auditions w/ Dan Gravas
 Tu 26 Open Hoot w/ Bill Madison
 W 27 Dick & Karen

MASSACHUSETTS AREA

Club 47

September

JUN 4-3266

F 8 }
 Sa 9 } Rosalie Sorrells
 Su 10 }
 M 11 }
 Tu 12 } The Bagatelle
 W 13 }
 Th 14 Don Reno, Bill Harrell
 F 15 } and
 Sa 16 } The Tennessee Cutups
 Su 17 Hoot
 M 18 }
 Tu 19 } Arlo Guthrie
 W 20 }
 Th 21 }
 F 22 } Charles River Valley Boys
 Sa 23 }
 Su 24 Hoot
 M 25 }
 Tu 26 } Sam Lay &
 W 27 } The Mojo Workers

Unicorn

dial: UNICORN

September

F 8 }
 Sa 9 } Siegal-Schwall Blues Band
 Su 10 }
 M 11 The Dick Summer Show
 Tu 12 }
 W 13 }
 Th 14 } Ian & Sylvia
 F 15 }
 Sa 16 }
 Su 17 }
 M 18 The Dick Summer Show
 Tu 19 }
 W 20 }
 Th 21 } Ian & Sylvia
 F 22 }
 Sa 23 }
 Su 24 }
 M 25 The Dick Summer Show

King's Rook

1-356-9754

September

F 8 }
 Sa 9 } Go-go dancing to 2 bands
 Su 10 Bill Staines
 M 11 Hoot
 Tu 12 Bob Simons
 W 13 The Whinin' Boys
 Th 14 Guest Folk
 F 15 }
 Sa 16 } Go-go dancing to 2 bands
 Su 17 Chris Smither
 M 18 Hoot
 Tu 19 Bob Simons
 W 20 The Whinin' Boys
 Th 21 Guest Folk
 F 22 }
 Sa 23 } Go-go dancing to 2 bands
 Su 24 Bill Staines
 M 25 Hoot
 Tu 26 Bob Simons
 W 27 The Whinin' Boys

Turk's Head

227-3524

F 8 Tom Hall
 Sa 9 Dan Gravas
 Su 10 Nancy Michaels
 M 11 Steve Koretz
 Tu 12 Chris Smither
 W 13 Diane Guillitar
 Th 14 Paul Geremia
 F 15 John Synnot
 Sa 16 Trio
 Su 17 Bill Madison & Jim Quimby
 M 18 Carl Watanabe
 Tu 19 Bill Staines
 W 20 Dan Gravas
 Th 21 Nancy Michaels
 F 22 Steve Koretz
 Sa 23 To Be Announced
 Su 24 Paul Geremia
 M 25 Ted Donlan
 Tu 26 Paul McNeil
 W 27 Steve Koretz

Seventh Circle

247-8729

September

F 8 Discussion
 Sa 9 Live Performers
 F 14 Photography & Graphics Seminar
 Sa 15 Discussion
 Su 16 Live Performers
 F 21 Photography & Graphics Seminar
 Sa 22 Discussion
 Su 23 Live Performers

COFFEE TOO



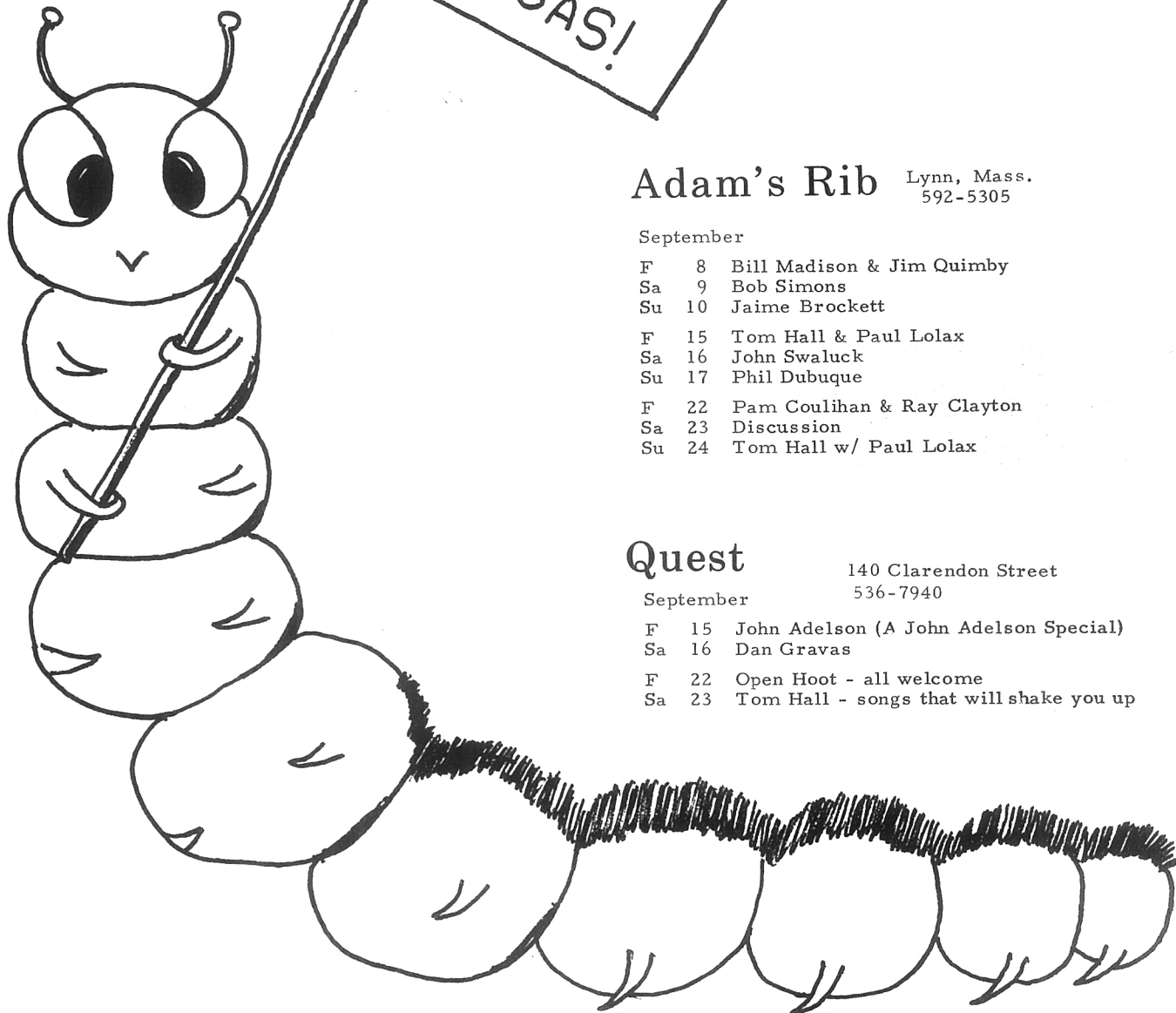
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September

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Su 10 Jaime Brockett

F 15 Tom Hall & Paul Lolax
Sa 16 John Swaluck
Su 17 Phil Dubuque

F 22 Pam Coulihan & Ray Clayton
Sa 23 Discussion
Su 24 Tom Hall w/ Paul Lolax

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September

F 15 John Adelson (A John Adelson Special)
Sa 16 Dan Gravas

F 22 Open Hoot - all welcome
Sa 23 Tom Hall - songs that will shake you up

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SEEGER BLACKLIST BROKEN

Pete Seeger, who has been blacklisted by the commercial TV networks for over 17 years, is scheduled to appear on the Smothers Brothers show on September 10. Thus CBS, at least, has seemingly ended its ban against appearances by Seeger on that network.

Network officials who were unwilling to be identified stated that the decision to allow Pete on prime time TV was made at a high executive level.

They stated that "This change came about because the network feels this man is entitled to perform for the American public. He is a great artist despite his earlier political affiliations and beliefs. This move will reflect throughout the industry."

Pete had originally been blacklisted when he refused to answer questions before the House Unamerican Activities Committee, and was convicted on a contempt of Congress charge. The ban was not lifted, even though the conviction was reversed by a Federal court of appeals. ABC, which first would not allow him on their Hootenanny show, later stated they would permit him to perform if he would sign a political affiliation affidavit. Seeger refused on Constitutional grounds.

Peter, till now, has not appeared on the networks since an appearance with the Weavers in 1950.

Broadside

DAYS HAVE GONE BY

John Fahey

Takoma C-1014

Long, long ago (by the current time rate), a record yclept Death Chants, Breakdowns and Military Waltzes was brought forth, and the land echoed with music previously unheard and/or unheard of. A new bag was known, and the name of the bag and the name of the owner thereof was Fahey. And the people rejoiced, for the bag was good, and the riches thereof made the multitudes glad.

And in the midst of the multitudes were heard nay-sayers who proclaimed: "What's so great about Fahey? I play the same sort of junk at home when I'm fooling around, and besides he's not electric, and who is Charley Patton, anyway?"

But the multitudes heard not the carping of the nay-sayers, for none were heard to play in such a manner, and besides, they knew a good thing when they heard it.

And days have gone by, and the Fahey is in his sixth record.

A problem: What can be said of Fahey that has not been said already in one form or another? The critical attitude toward his music (and this reviewer has been as guilty as the rest) has been one of overkill, not necessarily in the destructive sense, but in the sense of minute critical analysis that does more to obscure the music than to clarify it. The best way to enjoy Fahey is to play the record and forget about the details; perhaps this is the best way to review the record as well.

Volume 6 is instantly identifiable as Fahey. There have been no major changes, but he is exploring some new directions. "A Raga Called Pat" delves into sound effects, with the guitar serving at times as background to the sound effects, another voice from the room. "Days Have Gone By" echoes with verbal comments from both sides of the threshold of intelligibility, and the listener begins to speculate on the possibilities of a put-on.

What else? Well, "Impressions of Susan," "The Portland Cement Factory at Monolith, Calif.," "Night Train to Valhalla," "Joe Kirby Blues," etc., etc., all good Fahey. There is the usual hymn and one of the inevitable custard pies that John delights in throwing (and may he continue to throw them), "My Grandfather's Clock."

Reviews

For some, there may be a disturbing element to this record: the two cover photos give conclusive proof that John indeed possesses the usual number of facial protuberances and orifices, located in at least a close approximation to the normal positions. The pictures leave some doubt as to the number of fingers on each hand, but it seems definite that there is only one thumb on the right hand. Those who wish to do so are encouraged to maintain their own mental portrait of the Fahey; it is entirely possible that the photos depict not Fahey, but Charles Holloway, Esq., Groat and/or Isaiah Nettles, or even Mysterious Al Wilson (of whom little is known).

Buy the record; it is healthful and refreshing, and will put a good shine on your liver.

Phil Spiro

2ND ANNUAL FOX HOLLOW FESTIVAL

August 17 - 20

Petersburgh, New York

Reviewing the Fox Hollow Festival is a bit like trying to review a family reunion. Performers who are not performing in the coffeehouse/club sense of the word but who are, rather, entertaining a group of friends cannot be judged only by the standards one would apply to a recording or concert performance. Conveying to the reader solely the professional musicality of the festival would create a misunderstanding as to the purpose and meaning of Fox Hollow.



Three solid days of rain, soggy clothing, and mud-coated shoes (or, as in most cases, feet) did not diminish the enthusiasm of either performers or audience. All concerts were held, and the audience mortality rate was low. Perhaps one of the reasons for this fidelity was the fact that there was really no distinction between performers and audience—the person on stage was very often the same person with whom you had just spent a half hour huddling under some plastic covering, trying to keep the rain from soaking through your nearly-saturated jacket.

More than last year, an international air was apparent, with Theo Bikel, the Penny-

whistlers, Schlomo Carlbach, and the Yiddish folksongs of Lee & Tossi Aaron. As last year, Len Chandler again was as one with his audience, this time with many new songs of incredibly striking musical and poetic style. It is impossible not to listen when he sings; the melodies do not allow your mind to wander, and the lyrics are so well-crafted that I often lost a line by reveling in the imagery of the previous one. His is truly a multi-level artistry.

New to the festival this year, as a performer, was Barbara Cairns, a white blues singer with a voice and delivery equal in depth and power to any of the more popular blues interpreters of today. Barbara is from Massachusetts, and hopefully Boston audiences will someday have an opportunity to hear her. During Sunday night's concert, she was joined by Michael Cooney (on twelve-string) and Guy McKenzie (harmonica) for an impromptu session that was, if not technically excellent, immensely enjoyable.

Notable also were Michael Cooney's virtuosity in everything from Leadbelly blues to a guitar-cum-kazoo rendition of a Roaring Twenties college song (the latter providing the music for an off-stage frug by Michael's tiny daughter and four-year-old Lee Carawan); Rosalie Sorrels' regional ballads and Mormon songs; Louis Killen's a cappella ballads; Theo Bikel and the Pennywhistlers joining together for a series of European folksongs; Paul Caldwell's classical banjo style, hampered only slightly by the inclement weather; and Guy Carawan's musical narrative from the Georgia Sea Islands (a bedtime-story guaranteed to satisfy the most bloodthirsty youngster).

But the music was only a part of Fox Hollow. In addition to enjoying the displays of painting, photographs, and folk crafts housed in the main building, one could take a half-hour to watch a leather vest being made, admire the intricately carved, painted clothespin characters and other handmade items at the crafts booth on the field, have your palm read, or just wander about, renewing old friendships and forming new ones.

At the end of last year's festival, many people remarked that they hoped Fox Hollow would not become too popular, because too many people would probably ruin the spirit of the gathering. This year, though rain probably kept crowds at a minimum, there were considerably more people and a spirit and camaraderie equal to the first year's. This is a very good indication that the beauty of Fox Hollow cannot be marred because it is rooted deep within those who plan, support, and delight in it.

sandi mandeville

Broadside

PHILADELPHIA FOLK FESTIVAL

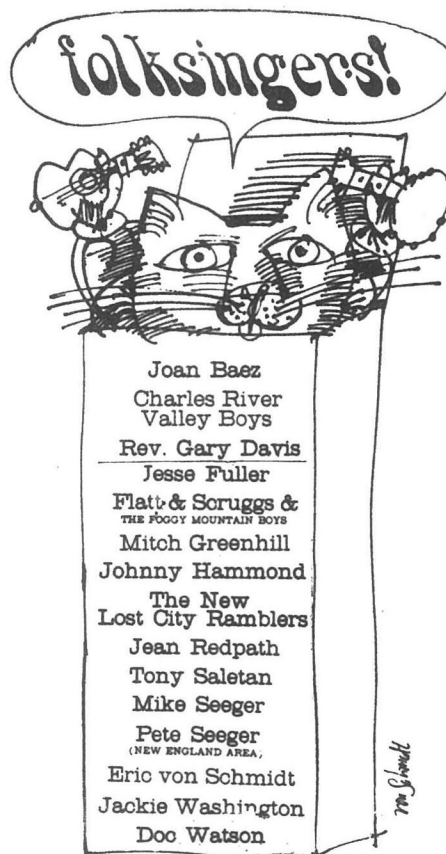
August 25 - 27, 1967

Upper Salford Township, Pennsylvania

Philadelphia seems to be about the right size for a folk festival: large enough to support a three-day program of generally first-rate performers, the Philadelphia Folk Festival is also small enough to be relaxed and fluid. These two aspects were quite apparent this year in Upper Salford Township at the newest site of the festival. The first glance through the visually outstanding program (which was free to all attendees) established the former with such names as the Beers Family, Jesse Fuller, Carolyn Hester, Son House, Bill Monroe, Tom Paxton, The New Lost City Ramblers, Pete Seeger, and Doc Watson.

The latter aspect, the ease and freedom within which the festival entertained its audiences, became obvious almost as soon as I arrived. Chris Smither had come with a carload of us as just another onlooker. He was not scheduled to appear at any time during the festival. But soon after the festival officials heard he had arrived, Chris found himself invited to play on the Friday night concert, simply on the basis of the reputation he had acquired while playing at The Main Point earlier in the year. He was received well and went on to appear in the ballad workshop on Saturday and the humor workshop on Sunday ("Titanic" both times) and both opened and closed Sunday's blues workshop, which also featured Son House, Arthur "Big Boy" Crudup, Billy McCurdy and Junior Wells.

Another example of the uncomplicated atmosphere of the festival was the concert given by Jesse Fuller on Sunday. He had been scheduled to participate in the blues workshop, but he was upset about his performance the previous night when he had not had ample time to tune his "fotdella," the instrument he invented to allow himself to play a bass line with his right foot. So to make sure everyone knew he could play in tune, he came out on the stage early and gave a delightful hour-long solo performance to a very appreciative and fortunate audience. At seventy-one he is in outstanding physical and musical form. It was a rare experience to be able to hear him at such length, thanks to the Philadelphia Folk Festival.



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

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Well, the spirit of the festival was certainly optimal, how were the performances? For the most part, excellent. I have already mentioned Chris Smither's work; he earned his way to more and more appearances as the festival progressed and showed that he was worth all the time given to him (which was, in the end, about as much as any of the best-known performers).

Considering the other concerts in chronological order, I thought that Friday evening's program was quite good for opening night. It would have been worthwhile if only for the introduction to Steve Gillette it gave me. Besides being an excellent songwriter and a pleasing singer, he is a most impressive instrumentalist. He plays guitar with what many people might consider to be a good deal of extraneous motion, but it only underscores the clarity, accuracy and, above all, rhythmic precision with which he plays. What these three elements can do to even an ordinary accompaniment is a lesson worth learning from him by every guitarist.

Also noteworthy on the Friday night concert were Leonda, Doc and Merle Watson, Len Chandler, and The Rooftop Singers.

Reviews

Leonda was in good voice and carried the audience with her, but I do have reservations about her singing "He." The song has suffered too many overbearingly sincere renditions and I cannot help but feel, rightly or wrongly, that it was written more in supplication of Mammon than praise of God.

Doc Watson and his son Merle were simply amazing. Doc's flat-picking was so embarrassingly good that it provoked laughter.

Because of a personal mood I suspended judgment on Len Chandler's performance at Fox Hollow the previous weekend, but at Philadelphia there was no escaping it. Len Chandler comes on with such a hippest-of-the-hip air that it is painful to watch this grown man. As for his writing, I have been waiting for some time for one of his songs to break out of its tintinabulating self-delight and grab me violently. I am still waiting.

Why The Rooftop Singers? Well, why not? Because although they have a finely developed sense of timing and considerable musical ability, they resort to a combination of buffoonery, inappropriate material, and a supper-club delivery which denies the ingenuousness of folk music.

The Saturday workshops were for the most part well-planned and well-executed. The contemporary workshop ran out of time and had to cut each performer down to one song (or less) and essentially no dialogue with the audience. This was unfortunate, but the festival realized it and, given its readiness to adapt, will doubtlessly allot more time to that workshop next year.

The ballad workshop became a small concert, and there is no reason why a workshop cannot be just that. The atmosphere was very casual and the performances consistently good. One which stood out was Carolyn Hester's of "The Dewey Dens of Yarrow." Her voice grows evermore pleasing as it becomes heavier and darker and, in this instance, more fitting to the somber tenor of the song.

And the ceilidh with Louis Killen, Owen McBride, Norman Kennedy, and Bob Davenport, like the Afternoon with The Beers Family, showed what good music can come from giving a healthy chunk of time over to one particular kind of music. This type of concentration should never be avoided out of a fear that it will appeal to too small a segment of the folk audience. Festival audiences' tastes are simply not that narrow.

The outstanding features of Saturday evening's concert were the appearances of Bill

Monroe and The Blue Grass Boys and of Arthur "Big Boy" Crudup. Bill Monroe's singing has markedly improved since Newport and, as if in response to his fine fettle, all the tunes glittered. "Big Boy" Crudup (the first "u" is long) is another of Dick Waterman's discoveries and, judging from his performance Saturday night, a valuable one. Dick introduced him as being either the last of the country blues singers or the first of the city bluesmen. Whichever you prefer, the important thing is that his style, although primitive, is obviously the progenitor of much of today's blues. (He is the author of "Look Over Yonder's Wall.") Despite a poorly functioning amplifier and a woeful bass man, Crudup projected a vitality and strength that was powerful and arresting. Should he begin playing the clubs, catch him.

Also on Saturday night was Peter Schwimmer, the winner of the bluegrass division of the banjo contest. He was pretty fair, considering his age (16) and experience (1 1/2 years), but what caught my ear more was the mandolin played by a Londoner, Andrew Townend. Especially in view of his youth and the fact that he has learned to play exclusively from recordings, plus one three-week tour by Bill Monroe last year, his playing is excellent, both in style and execution.

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Broadside

Sunday afternoon's blues workshop was truncated by the rain and the resultant fear of electrical shocks. Before it came down, however, Son House gave the best performance I have heard from him. Later, Chris Smither achieved the distinction of being the first performer to sing to an audience from inside a truck (wherein was the only working microphone).

Eric Andersen opened the Sunday evening concert. In addition to "Suzanne" I heard him do two songs from the Beatles' "Sgt. Pepper" album. Interestingly, he played without back-up musicians and sang fairly well, given the complex sounds of "Sgt. Pepper," at which he could only hint. But although "keeping up with the times" is both laudable and necessary, large pitfalls await performers who slip into performing material of perhaps only transitory interest.

Soon it started to rain, then deluge. At Fox Hollow I learned that my spirit melts quite easily, but I remained on the field to hear the artist I had expressly come for and the only artist worth being drenched for — Gordon Bok. To say of him, as of the entire Philadelphia Folk Festival, that it was worthwhile is almost a ridiculous understatement.

Ralph Earle



MR. SONGWRITER

Harlan Howard

RCA Victor LPM-3729

Better known for his considerable talent as a composer, Harlan Howard is quite a good country performer. Why RCA Victor has chosen to label this album Folk-Country is something of a mystery. It is mostly good solid country music, including such great songs as Jimmy Skinner's "You Don't Know My Mind." On "You Don't Know My Mind," as on several cuts, there is some good tenor harmony sung by someone who sounds suspiciously like Waylon Jennings. Harlan Howard has a rather strange voice which some listeners may not enjoy. I find his singing quite pleasant.

Isn't it a shame how a silly little mistake can mar an otherwise good effort? The liner notes are by Ralph Emery of radio station WSM in Nashville. Ralph Emery is generally quite well informed about country music but in the notes he rather put his foot in it. He

says: "In this album are twelve songs I know you'll enjoy. They are sung here by the man who wrote them..." The foregoing seems reasonable in the light of the album title, but it isn't true. Harlan Howard wrote only half the songs on the album. His "I Wish I Felt This Way at Home" is a gem if only for the title. "Hello There Stranger" is another good one from Howard. He has turned out a couple of good songs in "Everybody's Baby" and "Take It and Go" (I didn't know that he knew "Ralph" Plant).

Jimmie Skinner's song must be the best on the record, with "Baby Sister," by Shirl Milette, next. There is some lovely poetry in Mike Merchant's "I'll Be Gone." The remaining songs aren't really bad, they just aren't particularly exciting or impressive. Most of the selections have excellent guitar parts, especially Howard's "I've Gotta Leave You, Baby" which has some "Scruggs-style" (or truly incredible John Herald type cross picking) rolls on a twelve-string. "Everybody's Baby" has some very nice steel guitar as does "Wish I Felt This Way at Home."

Look, Mom, there's no chorus. Even the occasional piano is relatively subdued and only two cuts are seriously marred by the intrusion of the harmonica, the worse being "I'm Tired." This album is far above the quality of the average country music offering these days. Harlan Howard has bags of talent.

Bob Jones

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Reviews

A BIRD NAMED YESTERDAY

Bobby Bare

RCA Victor LPM - 3831

Wow! What a strange album! Listeners have come to expect rather bland, syrupy "folk-country" garbage from Bobby Bare. This album is a real surprise. It seems to be a completely new idea, although whose idea is not clear. Instead of just being a collection of songs, the album is a coherent whole. Every cut on the record is related to every other cut, tied together by way of the title song. "A Bird Named Yesterday" is the only song, as such, on the entire album. Each of the other selections contains a song, but the songs (in many cases only fragments) are so intertwined with the accompanying recitations as to be inseparable (with the possible exception of Billy Edd Wheeler's hilarious "Ode to the Little Brown Shack Out Back").

Many of the songs on this record were written by Jack Clement, who normally produced country records for RCA Victor. Apparently the organization of the album was also Clement's idea. The title song, one of Clement's, is a nebbish little thing making the analogy between the lost past and a bird that has flown away. Each of the phrases in the title song is used as an introduction to one of the other selections. Jack Clement is also responsible for "The Air Conditioner Song," which is terrific. One of the very best songs on the record is "Somebody Bought My Old Hometown," which Clement wrote in collaboration with Vincent Matthews. Another delightful thing from Jack Clement is "I've Got a Thing About Trains" (shades of Jack Gallagher!). "...Trains" has a nice introduction and starts off nicely, but doesn't live up to its promise.

Actually the record is rather one-sided. The first side is extremely good, but the second side is rather forced. All the cuts on Side One seem to fit right into the concept which governs the album as a whole. The material on the second side is (mostly) a conscious attempt which doesn't quite succeed. The format of the album seems to be something of an experiment. It must be appraised as a successful one. The concept of an album as an integrated whole is a new approach to this sort of listening "art." Bobby Bare, Jack Clement, and the producers, Chet Atkins and Felton Jarvis, are to be congratulated for taking this creative step.

Bob Jones

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MIKE FAIRBANKS

Live at the Sword in the Stone

To spend your eighth to eleventh years singing in a soprano voice in supper clubs is an unusual background for a folk performer, but it is Mike Fairbank's. When his voice changed, however, Mike saw the light, and at fourteen began playing the guitar. His experience in show business combined with his singing ability to land him jobs with first the Serendipity Singers and then the Bitter End Singers. He is now a solo performer and he appeared recently at The Sword in the Stone.

The first noticeable aspect of Mike is his aggressiveness. He is not content merely to present himself and his work; he energetically seeks to involve his audience. This can lead to extremes of fortune. For example, on August 12, his audience was much more spectator than participant. As a result, his performance soon appeared labored in the face of their passivity.

And, in general, Mike's failure to make a strong, positive impression stems from his apparent inability to decide whether he is a performer or an entertainer; i.e., whether he is going to play what he wants to hear or what he thinks his audience wants to hear. As an entertainer he showed that he is almost completely at the mercy of his audience.

Reviews

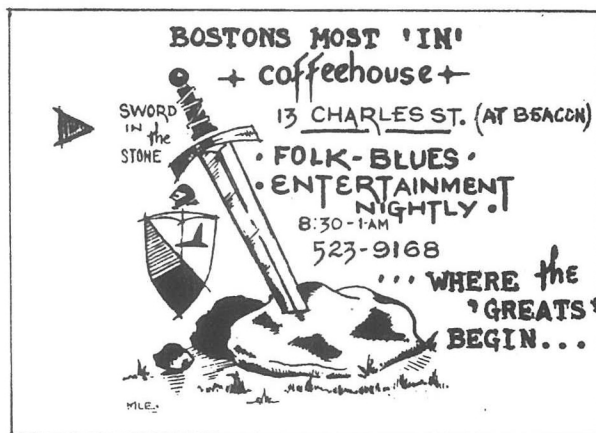
Unless they are sympathetic, he does not have the power to overcome their lethargy and he falls flat.

When he concentrates on performing, he achieves mixed results. His voice has a fuzzy edge to it which he dispels only by a high level of volume. It is not intrinsically unpleasant, but it does not bring much conviction to his performances. He suffers little lapses. For example, he uses dynamic contrast, but somewhat thoughtlessly. In "That's What You Get for Lovin' Me" he became suddenly loud on one portion of the melodic line, even though the lyrics said something different each time around. He either could not or would not tune his guitar. He did a full-throated "House of the Rising Sun," but used the feminine lyrics. He did an ox-cart driver's song with a frenzy and drive far more appropriate to a runaway stagecoach. He took the instrumental medley of "Freight Train" and "Railroad Bill" unnecessarily fast and in doing so dropped quite a few notes.

Against this negative background two positive aspects of his performance that night stood out. The first came in "Think I'll Take to Whiskey" by Jesse Colin Young. Here he used a nice accompaniment in a common three-finger picking style which was nevertheless original and tasteful as well by virtue of its being understated. And the Beatles' hit "Rain" he transformed into a new song by a combination of low-key approach and inventive accompaniment.

But especially in view of his long professional experience, the overall impression is one of falling considerable short of what one might reasonably expect his background to have produced. Before he can be a widely appreciated performer Mike Fairbanks will have to both resolve the dichotomy in his stage personality and sharpen his musical tools.

Ralph Earle



MARIPOSA FOLK FESTIVAL

August 8, 9, and 10

Innis Lake, Ontario, Canada

Mariposa is now over for this its seventh straight year. As I sit now by Innis Lake, its site, my ears keep ringing with the music that continued to enthrall the 13,000 people who attended.

Highlights of this three-day beauty would be:

The standing ovation given Reverend Gary Davis;

The unusual presentation of the Odank Indian Princess Alasis Obonsaivin;

The comedy of 3's A Crowd, and the Blues of Buddy Guy.

Mariposa is unique in that it brings to the stage something the American Festivals Newport and Philadelphia do not. Simply the best that North America can offer. For this and this alone a visit to Canada and its Mariposa next year should be a must.

My eyes have just caught sight of wild ducks coming over the lake. Peace and quiet is now here.

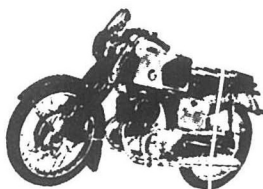
Until next year.

David Kahn



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THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Pity. Summertime is falling down, Winter closing in. But in its death throes Summertime still is bringing us nice things.

Doug McLeod and Beau Johnson from Norfolk, Va., whom I talked about a while back, gave the 15 Below in Timonium one of its most outstanding weekends. Frankly, Patches was apprehensive about how the audience (unaccustomed as it is to Blues) would react, but if there was any communication barrier between Doug and Beau and the audience, it never showed. The response to these guys was fantastic. Saturday Beau's girl, Emmylou, came and sang and also tore the place up. All of them will be back the second week in October.

The Doors passed through and gave a couple of concerts, most notable at the Armory in Annapolis, courtesy radio WYRE. The response was excellent, and small wonder. The Doors are about the tightest group to pass through in an awful long time, and they're also some of the nicest people we've seen all summer. By now the new single, "People Are Strange", should be out, as should a new album. According to Ray Manzarek, the album should be very, very good. Timings range from about 45 seconds to 12 1/2 minutes and the group is really pleased with the way the whole thing sounds.

And at Painters Mill Music Fair, there was a gas of a concert as Flatt and Scruggs and the Foggy Mountain Boys, and Doc Watson appeared. This was undoubtedly the Country event of the year for Baltimore and, as expected, the music was real fine.

And Summertime is falling down. And there are always a few who get the urge for going. And it is time for a couple of farewell as Mike Stewart (Backwards Sam Firk) takes off for Reed College and Carole Supp goes to Ireland for a year's study of things Gaelic. All the best.

And Winter's closing in. With it the Folklore Society of Greater Washington plans to open (finally) its own club as well as sponsoring concerts.

And the Cellar Door will probably put an end to the travesty in the form of a Sunday Night Hoot totally planned in advance. And the Alexandria Folklore Center's Hoots continue on in a more irregular basis approxi-

mately every other Saturday night. The A. F. C. Hoots are fun. Stop in and groove.

And the 15 Below is and will be presenting second acts who are 'graduates' of the Sunday night Hoots. And lately there is an exceptional number of them. Jim & Nancy, Rick & Debby, and Bill & Fred (it's been a good summer for first names) have all recently appeared with success on Fridays and Saturdays. Acts yet to come include Bernie Stuart who is really coming into his own as a singer-songwriter, McKinney & Whitaker who are a good strong duo, and Smiling Mike Tearson who has also been dubbed The Mike Tearson Experience by an erstwhile Jimi Hendrix fan and also the name King Gong by someone who went ape over him and his "Golden Cruddies."

Watch out for Winter.



COFFEEHOUSE

THEATRE

by jan chartier

As if in a dream, the Fox Hollow Festival was as joyous an experience as last year. Although the weather managed to dampen the ground, spirits remained filled with brotherly love as concerts were performed on schedule.

The most delightful segment was Children's Day, with puppets and songs and a folk opera by Philip Trier — "The Princess Who Wouldn't Laugh." Its greatness was made by the enjoyment of the performers — there were "fun-costumes," "fun-songs," and "fun-lines." It was a relief from attempts at polished perfection — it was a FOLK opera!

The Magic Carpet Players are about to begin their fifth season as a children's repertory theatre. If their past success in entertaining the younger set can serve as a basis for prediction, their new musical scripts will delight many a child in church halls, school auditoriums, museums, and other places of gathering.

At present, there are two openings in the company. The first is for a piano accompanist; the second for a male actor, preferably with singing ability. Interested parties should contact the director at (1-) JU 7-1863 or the Manager at 329-2543.

THE PORTABLE LANDSCAPE

by Carol Sterkel

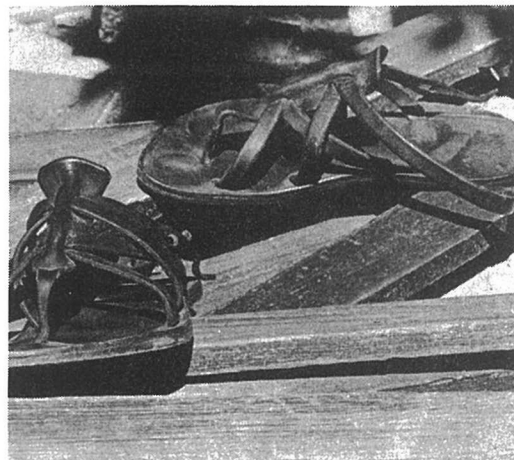
Sandy Rhodes has returned to New York. Before she left, she recorded with The Autumn People. There were three songs recorded: "Buttons To Push," "Your Perfect Lover," and the still-beautiful "Try To Remember." The group worked with Sandy quite well, and the recording was done at Jackson Sound, under the supervision of Lyle Peterson (mentioned before in this column with regard to his work with Bob Turner). Lyle does good work, and has an excellent feeling for music. Joe Jackson knows what he is doing engineering (which helps) and has the only local studio with 4-track equipment. It is soon to be changed to 8-track. Wow!

Sandy was her usual soul-filled self, patient as the day is long. Outside of the fact that she had never worked with The Autumn People prior to the recording date, what could have become a tense situation with less able people turned to a lasting recording of good sound. Sitting in the control booth, watching these people work, it all seemed so easy! There was not the usual "super-tension" often prevalent at a recording session. It was an education, not to mention a terrific end product, and yours truly was trying to stay out of the way and learn something (simultaneously), and wound up just grinning from the fun involved in the 'mixing.'

The West Coast Pop-Art Experimental Band, who record for Reprise Records, have been gigging at Denny Shenneman's Exodus. They will play there all next week, and at least one night a week after that. Denny just admires the band, and wants to give them all the work he can. Three of the group: Jim Greenspoon (flawless piano!), Roger Bryant (funky bass) and Robb Yeazel (rhythm and lead guitar), have moved into a house near ours, so we get to see them often. The other two members of the group are Ron Morgan (lead guitar) and Myron Pollock (super drums). Since their band name is so long, they have decided to change it in true 'Marvel' fashion. In the future, they will be known as: SUPERBAND!

The Doppler Effect have been living at Malibu Beach, California, right next door to the Moby Grape, down the street from The Buffalo Springfield. However, they are on the Portable Landscape again, blowing minds and transfixing psyches with their beautiful music. While the Doppler Effect's Brooks, Tony, Clark, and Lance, were in California, they wrote faithfully and practiced a bunch.

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It shows. Their music is better than ever, there is much more original material and they are much tighter as a group (and they were unmatched before they got here the last time). That is good news for us!

The Exodus will (finally) be featuring Lothar and the Hand People October 11 through the 15th.



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I'm Seriously Considering the Possibility

words & music by Emmett Lake

There's somethin' 'bout watch-in' a bush a' roses tossin' pet-als to the wind. There's somethin' 'bout sit'tin' in a cem-e-te-ry watchin' all the kith 'n' kin. There's somethin' 'bout ly-in' down in tall green grass on a sum-mer sun - ny sun-day af - ter - noon I'm seriously con - si - der-in' the possibility of gettin' outta my ho-tel room pret-ty soon. soon but I don't know I can't say I'm not sure, don't cha know?

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2. There's somethin' 'bout sitting with your back to the south,
Watchin' shadows growin' longer
There's somethin' 'bout standing' overlooking the sea
When the north wind's blowin' stronger
There's somethin' 'bout takin' a walk in the woods
on a summer sunny Sunday afternoon (Chorus)
3. There's somethin' 'bout watchin' the sun come up, or go down,
Or peep behind a cloud.
There's somethin' 'bout sittin' round gettin' high on nature,
Til all you can say is "wow,"
There's somethin' 'bout the sound of a babble-in brook
On a summer sunny Sunday afternoon (Chorus)

KNEE-DEEP IN BLUEGRASS

by Bob Jones



"Bad news, bad news came to me in the night" as the song says: Bill Monroe's Blue Grass Boys are again to be faced with personnel difficulties. Byron Berline, their wonderful fiddler, is slated for induction into the armed services on the twelfth of September. This issue goes to press over "Roanoke" (Berryville) festival weekend, so there isn't too much news. It's unfortunate that there's so much bad in it. Less bluegrass on the air; many country station program directors have actually instructed their announcers to keep bluegrass to a minimum, if not off the air altogether. Clyde Franklin hasn't been playing banjo regularly. Woe is us! Oh well, probably we'll all feel better after the bluegrass festival is over.

Bluegrass Unlimited (would you believe that my August issue just arrived?) has a good article this time on Red Allen. Speaking of Red Allen, anybody who orders the Flatt and Scruggs show these days is liable to get Red Allen, Curtis McPeake, and the Foggy Mountain Boys. Apparently Lester is ailing. Get well soon, Lester. The combination of Earl and Red and the Foggy Mountain Boys is probably quite an impressive band, so if Lester ever does decide to retire... (Hmm). Speaking of ...Unlimited, if you aren't yet a member/subscriber you should be. The Avalonhill ad in this issue is worth the price of a year's subscription. Their club listings show that Bill Cunningham, who used to play with a bluegrass band at Harvey's Gold Street in Midway City, California, is now playing fiddle with a group called the Original Joplin Forte on Friday and Saturday nights at Sid's Blue Beet in Newport Beach, California. Also, someone calling themselves the South-

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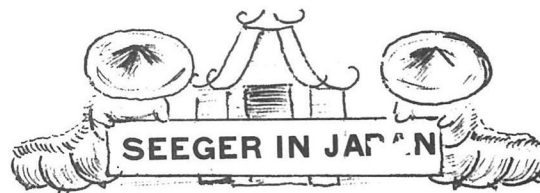
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ern California Bluegrass Society plays regularly at the Village Inn Pizza Parlor at 4321 Candlewood Boulevard in Lakewood, California. Further good (?) news for Southern California bluegrass/country fans: Bob Jones (possibly with the Tennessee Playboys) may be appearing out there this fall. Jimmy Martin will be appearing at Sunset Park on September 17, along with regulars Alex and Ola Belle Campbell.

That's it for this time, gang. If you want to set sick, read the album notes (Teddy Wilburn, no less!) on the new Osborne Brothers album.



Pete Seeger returns to Japan October 1 for a two week concert tour. He will appear in Tokyo on October 2 and 6, Yokohama on October 3, Nagoya on October 5, Kyoto on October 8, Fukuoka on October 9, Osaka on October 11, and Matsuyama on October 12. After Japan, Pete goes on to Australia for a concert in Melbourne on October 21 and Sydney on October 22.



PHOTOGRAPHS

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

Carolyn Hester

These performers have appeared on the cover of BROADSIDE.

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