

THE

Volume VI, Number 16 September 27, 1967

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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS



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This Issue's Cover

Tom Rush

On Friday evening, October 6, at 8:30, Tom Rush will give his annual Boston concert at Symphony Hall. Tom's successful Jordan Hall concert in 1965 and last year's Symphony Hall concert were sold out in advance. This year Tom will preview new material from his forthcoming record release as well as perform his current songs which have established him as one of Boston's favorite performers. Tom will be accompanied by Bruce Langhorne and Paul Harris. Tickets are available at the Symphony Hall box office and all the ticket agencies. Mail orders should be sent to Symphony Hall.



Dear Readers

This issue marks the end of a cycle in the life of this publication. There have been many such in the past, but none, we think, which are as dramatic or as emphatic as the one which we are about to make. In advance,

LA

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we know that some of you will accuse us of deserting you, others will feel that we have not changed enough. Two things and only two will we tell you about here, for we don't want to spoil the surprise of our next appearance. One is that we will not drop the schedules which many of you have asked us to continue. Second, cover subjects will no longer be limited to performers visiting this area during the publication span of each issue. Till next issue — your editor and staff love you.

dave wilson

THE BROADSIDE

Vol. VI, No. 16
Sept. 27, 1967

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RAMBLIN' ROUND

w/dave wilson

My first RR column, 4 and 1/2 years ago was an attack against the Blacklist in general and specifically against the ABC Hootenanny and their exclusion of Pete Seeger from any possibility of appearing on that show. It seems somehow fitting in this, my last RR, that a full circle is upon me and it is to basically the same situation I direct myself.

It was at first with elation, but later with mixed emotions, that I read notices of the scheduled appearance of Pete Seeger on the opening Smothers Brothers show of this season. My experience with Pete over the last few years has taught me that I should never have any fear of asking him outright anything about him which puzzled me. I never felt it necessary before, because Peter almost always makes his stand obvious and straightforward, but I had no qualms about sitting down and dropping him off a note. Essentially, I outlined the earlier Folksingers Against the Blacklist movement, and asked him if he thought that the practice of blacklisting was so diminished at this time that participation in network tv could not be considered condoning the policy.

Pete's reply to me was quick and open. He started off by thanking me for my concern, and stated: "I certainly do not think the blacklist is over, just because I got a job on network TV." The letter ended as follows:

"Today the American people face domestic and international crises partly because the information they should have got through their airwaves has been denied them. I accepted the Smothers Brothers' invitation because they agreed to let me sing 'Waist Deep In The Big Muddy' - my best new song - along with a couple of my best old songs. At the moment I write you, CBS is still threatening to cut the song from the show. In any case the blacklist problem is now brought out into the open where the networks cannot deny its existence, and where the American people must face up to it also.

"I am no expert in stractics and tategy. I think all of us who love music, and love America and the world must figure on how we are going to take the next steps. Unless we prefer to get off in a corner by ourselves and congratulate each other on our exclusiveness."

If you didn't see the show, Pete's segment opened with him leading the audience in a singing of "Wim-o-weh." Then followed some repartee between Tommy Smothers and Pete.

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Tommy, obviously nervous, asked Peter, who was holding his 12-string and fingering the strings, if he was going to sing "...that song..." now. The camera flashed to Pete's face as he started to sing "Where Have All The Flowers Gone?" and the camera backed off showing Pete playing his banjo. Nothing like making a switcheroo obvious.

I have little doubt about how disappointed Pete is with the CBS action. I am not very happy to be in a position of saying "I told you so." But the cold hard facts remain. CBS and likely the other major networks have no compunction at all about filling their coffers using anyone or anything at all they feel they can get away with. And very little of that money will ever find its way into channels which will aid or support the opening of the airwaves to the people. If it goes anywhere, it will go to support further control of those airwaves by persons whose goals are not at all identical with the good of the people.

Neither am I, I guess, an expert on strategy and tactics, but it seems very clear to me that endorsement by participation is not the way in changing network policies. I can't argue with Peter's motives or his viewpoint without being able to offer alternatives. I'm sorry to say I have none to offer. I can however disagree, and that I do, albeit with a great sense of frustration.



COFFEEHOUSE

THEATRE

by jan chartier

One way of communicating with an audience nowadays is to stress non-communication in the script. An example of this type play is "Soon Jack November," a one-acter by Sharon Thie. The title, believe it or not, is merely the names of the three main characters.

The play opens as the above trio enter a restaurant, and the entire action takes place as conversation at the dinner table, with typical interruptions by waitresses and occasional visits to the rest rooms. The dialogue is strong, colorful, descriptive — never vulgar or coarse — and extremely imaginative, with no need for four-letter or other type words.

The wordings are humorous and unusually natural in both form and delivery; in fact, they are so natural it is unlikely one would hear such phrases in common conversation. What one would (does) hear, however, is the point this play drives home so well — we live in a society of talkers, without listeners.

The production during Labor Day weekend at Act IV in Provincetown found a responsive audience. The acting of the leads was excellent: Elliot Winter as Soon, John Garden as Jack, and Fern Lake as November. In addition to executing the lines so well, they effectively accented the dialogue with slight movements, facial expressions, and responses to the well timed distractions.

The bit parts, although well written into the play, unfortunately were not well executed. Major disappointments were Adele Mailer, who simply overplayed her role of the Hostess,

and Sandra Vale, obviously miscast, who practically ruined the lines of the collecting Nun.

Singular exception to the above was Sheindi Tokayer, who successfully presented the colorful character of the second waitress. Her lines couldn't have been much greater in number than those of the Nun, so it wasn't a question of having time to develop her character. It was her feel for the lines that made her so acceptable.

This summer was my first exposure to Act IV, and having seen two out of about five productions, I must applaud their efforts. The calibre of acting could be termed semi-professional, and that's a high rating for contemporary coffeehouse theatre in this area.



LIGHTFOOT, CANNED HEAT AT 47

Club 47 will present the noted Canadian singer/songwriter, Gordon Lightfoot for four evenings on October 3 - 7. This will mark Gordy's first appearance in this area since he appeared at the now defunct Odyssey almost two years ago.

Another event of some importance is the scheduled appearance of the L.A. blues band, Canned Heat. The band which will be at the club for several nights beginning on October 8 has as its member one Al Wilson, who was on the Boston folk scene for a few years. Al is recognized by many musicians as one of the best mouth harp players around.



"Sounds of Our Time"

CAROLYN HESTER

in concert

with Dave Blume and the Security Blanket

8:30 P.M.

Friday, September 29, 1967

Jordan Hall

30 Gainsborough Street

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Jordan Hall, N.E. Conservatory of Music

Out of Town Ticket Agency, Harvard Square

Proceeds to

Muscular Dystrophy Associations of America, Inc.

Donations: \$2 — \$3 — \$4

KNEE-DEEP IN BLUEGRASS

by Bob Jones



For those who are interested in such things, the Osborne Brothers discography which Bluegrass Unlimited has been printing in pieces was apparently completed in the current (September) issue of that publication. Also in the current Bluegrass Unlimited is a partial (but surprisingly thorough) bibliography of bluegrass compiled by Joe Hicker-son of the Library of Congress. Unfortunately, that's about all there is to the current issue except for an "editorial" and the usual club listings and such. Many of the club listings and personal appearance dates in this Broadside column are gleaned from either Bluegrass Unlimited or Music City News. Many thanks to both of these excellent publi-cation.

On the 22nd of September, Don Reno and Bill Harrell and the gang will entertain at the Rancho Inn in Burbank, New York (Happy Frodo's birthday, all!). The next day being a Saturday, finds the Osbornes on the Opry and Red Smiley on the WWVA Jamboree. Bill Monroe will be appearing in Hillsville, Vir-ginia on that day (the 23rd). The next day, Sunday, Smiley appears at the Brown County Jamboree in Bean Blossom, Indiana. Also on the 24th Bill Monroe appears at Sunset Park near West Grove, Pennsylvania, and Reno and Harrell are doing a show at Ontelaunee Park in New Tripoli, Pennsylvania. On Thursday (28 September) Kingwood, West Virginia hosts the Buckwheat Festival with the Red Smiley show. Bill Monroe and the Blue Grass Boys are at Dayton, Ohio on the 28th and 29th of September and then they travel to Minneapolis, Minnesota for October 2nd through 7th. Little Ol' Fred Pike and the gang will be at the Club 47 in Cambridge, Massachusetts sometime during October.

Rumor says that the John Edwards Memo-rial Foundation is going to put out some re-cords. This could be a tremendous boon to country music lovers. Decca Records is said to be coming out with a series of reissues. They are alleged to have several unreleased sides of Bill Monroe and the BlueGrass Boys.

Have you heard the new single by the Stoneman Family? It is strange, as in "Ode to Billy Joe," which is rapidly climbing the country charts. Johnny Hartford's "Gentle On My Mind" started to sell nicely for him but seems to have lost its original momen-tum.

Hopefully there will soon be a story in this column on Bill Harrell and/or the current Tennessee Cutups. Lack of transportation kept me from the bluegrass festival. Hope-fully Kathy Kaplan can be persuaded to give a report.

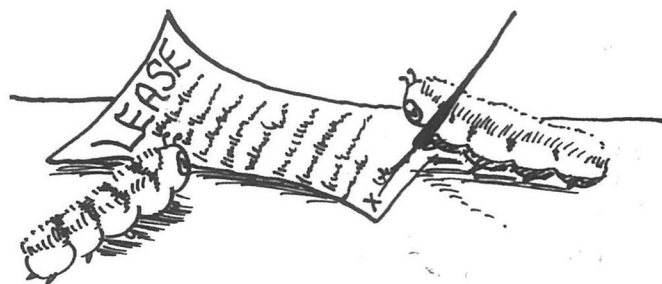


FALL ARHOOIE RELEASES

Chris Strachwitz has announced his re-leases for this fall. On the Arhoolie label new issues include: Zydeco, Blind James Campbell & His Nashville Street Band, Mance Lipscomb - Volume IV, Folk Music of Aus-tria - Volume I, and Luna: Space Swell.

On the Blues Classics label, issues num-bers 15 and 16 will be Memphis & The Delta, featuring music of that area during the 1950's, and Texas Blues, also music of the 50's.

On his newest label, Changes, an LP is-sue of the Jerry Hahn Quintet will be re-leased.



* **ATTENTION PERFORMERS** *
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* Mark Edwards, proprietor of the Sword *
* in the Stone Coffeehouse, has agreed to *
* act as a coordinating center for per- *
* formers who are looking for gigs, and *
* for club owners who are looking for *
* talent. 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. *

COFFEEHOUSE THEATRE OPENING IN BOSTON

ATMA Productions, a non-profit educational organization, dedicated to the furthering and betterment of the arts, particularly the lively arts, will open a coffee house theater on October 5. The Atma Coffee House Theater will be located at 498 Tremont Street in Boston, on the corner of East Berkely and Tremont Streets in Castle Square, just around the corner from the Boston Tea Party.

The purpose and goals are to provide good theater at moderate cost in a relaxed and informal atmosphere. Programs shall retain high artistic and professional standards.

The coffeehouse will open with a production of Samuel Becket's "Krapp's Last Tape" and local folk talent. The format will be as follows:

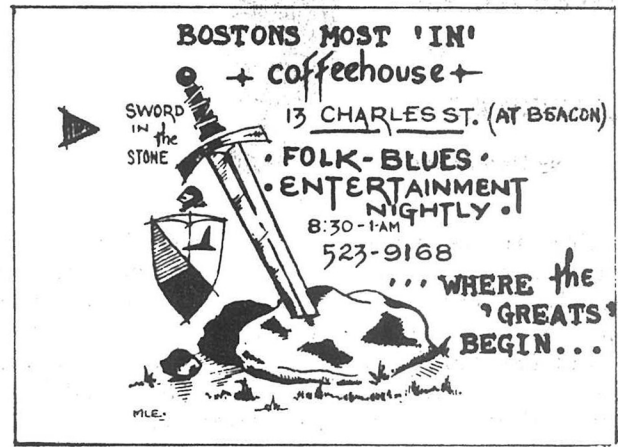
Live theater will be presented Wednesday, Thursday, Friday, and Saturday nights with shows at 8:00 and 10:00. Also featured these nights will be folk talent.

Mondays and Tuesdays will be dedicated to the film. The film program will trace the growth and development of film from the silents through its contemporary avant-garde movement. One night of films will consist of old-time classics (several one or two reels or a double feature) plus a chapter-weekly from an old serial. The other night will consist of contemporary and premiere films with discussions conducted bi-monthly.

In addition, Sunday afternoon concerts will present chamber music, folk music, and jazz. Sunday evenings will be filled with experimental theater, premiere productions, poetry readings, etc. thus giving opportunities to young playwrights, poets, actors, and directors.

Bimonthly, new paintings and sculptures, and photographic displays will be exhibited. These shall serve as a gallery for new and promising sculptors and painters. This work will be available for viewing nightly at the coffee lounge.

Additional information and particulars are obtainable by telephoning either 846-0294 or 262-6767.



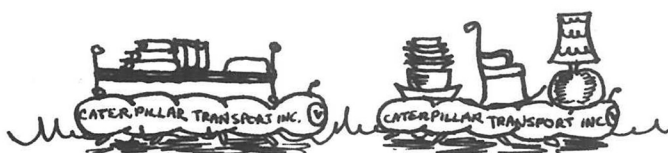
NATIONAL FOLK FESTIVAL HOLDS CONFERENCE

How are the folk songs and dances which are today's rich heritage from past generations in America to be saved for those of the future? This urgent question will be the theme of an all-day conference attended by folklorists, scholars, and practitioners of folk music and dance being sponsored by the National Folk Festival Association on September 29, at the Bureau of Indian Affairs Auditorium, Department of Interior.

Sarah Gertrude Knott, Founder and Director of Programs of NFFA, has called the conference. Miss Knott has chosen 15 groups in different parts of the country, each representing a particular type of genuine folk music or dance, as affiliates of the association. Each is committed through its interest in this phase of genuine folk activity, to help carry it on in its own area and nationally.

The September 29 conference will be opened by Miss Knott with a discussion of "The Importance of Coordination of Folk Activities Through Established Cultural Institutions." A general discussion on Cooperation of Urban and Rural Educational, Recreational, and Cultural Efforts in the United States to hold and revive folk music, dance, and arts and crafts will close the morning session.

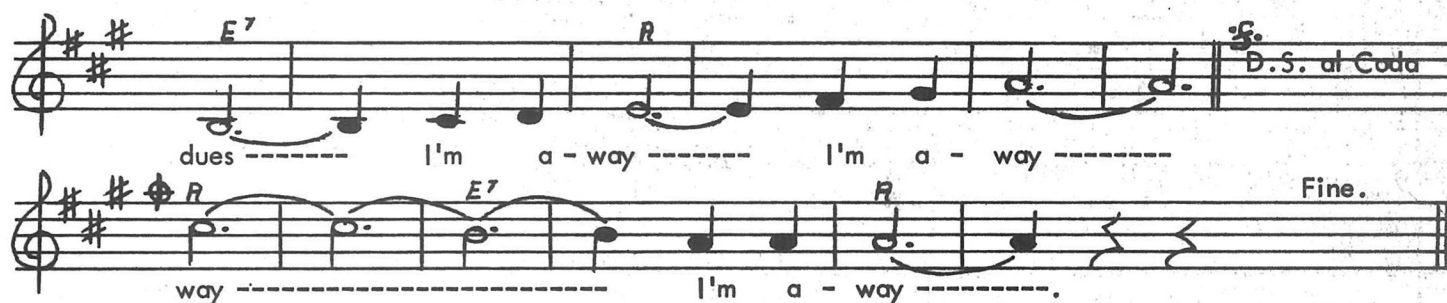
Ruth Rubin, widely known for her programs of Jewish, Israeli, and Yiddish folk music, will open the afternoon program. The program will include discussion of Indian Music, Dances and Customs; The Square Dance; and the Negro Image in Folklore — The Changing Scene.



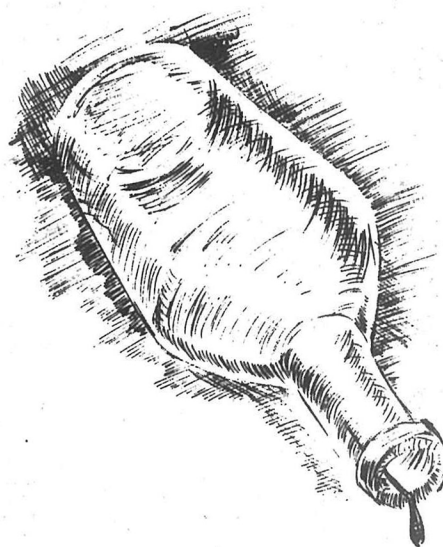
The Last Time

words & music by Tom Paxton

1. The last time ----- The last time ----- The last
 sip of the last wine ----- There's no use to keep hang-in'
 on to some-thin' that's al-read - y gone. 2. The
 here ----- I'm a - way ----- I'm a - way ----- Gone to the
 fields of E - den ----- May - be I'll ne-ver ----- come home.
 I thought we might go to - geth - er may - be I'll
 get there a - lone ----- May - be I'll go there to stay -----
 (last x to coda) I'm a - way ----- 3. The last
 time ----- The last time ----- It had to come
 down to the last time ----- There's noth - in' else
 left now to lose ----- I've sure-ly ----- been pay - in' my



1. The last time, the last time
The last sip of the last wine.
There's no use to keep hangin' on
To somethin' that's already gone. (no chorus)
2. The last time, the last time
The last beat of the last rhyme.
You finally made yourself clear,
There's no use in hangin' round here.
(chorus)
3. The last time, the last time;
It had to come down to the last time.
There's nothin' else left now to lose,
I've surely been payin' my dues.
(chorus to second ending)



boston-cambridge scene

Alan B. Rotman

I should apologize for no column last time, but instead I'll ask the scene to apologize for no substantial news before deadline. Day after deadline: Chris Smithers staked his claim at Philly, doing five (5, count 'em!) workshops and the Sunday concert. Keep it going, Pooh!!

Carl Watanabe came out of retirement for gigs at the "Stone" and the "Head."

Jon Adelson came to a "Stone" hoot as part of a trio, "Sounds Unlimited." It's a very "nightclubby" mixed bag act, and a weird trip in itself.

Mark Edwards, owner of the "Stone," is considering once a month midnight to dawn jam sessions. Also, there are talent scouts in his hoot audience, hiring for various college tours, concerts, and a TV show. Dan Gravas, Jon Adelson, and Dick & Karen have been hired for the first concert series.

New People:

John Swallack from Jacksonville, home of the Big-Ape. He comes north bringing blues, rock, and a lot of original material. Have him tell you about the flower children.

Peter Hays (harp) and Larry Williamson (guitar) are here from Richmond, Va., trying to put together a blues band.

Ken Girard is a very entertaining folk and country singer, working out of Providence (which is a place to work your way out of, I guess).

Congratulations to Norm and Marge Schell, of the Y-Not, on the arrival of their first child.

Haskell's Riverside Cafeteria on Charles Street is reviving the old coffeehouse spirit with daily jam sessions, debates, and various freakouts on all levels of taste and decorum. More songs, poems, and stories have been written at their window table than probably any place in Boston.

Remember: People who live next door to sausage factories should keep their windows closed.

Eat a dog this week, man, that's where it's at.

Peace.



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A PREVIEW

OF FALL FOLK CONCERTS

September 29	Carolyn Hester
Jordan Hall, 8:30 pm	
October 6	Tom Rush
Symphony Hall, 8:30 pm	
October 21	Paul Butterfield
Back Bay Theatre, 8:30 pm	
October 27 & 28	Ravi Shankar
Back Bay Theatre, 8:30 pm	
November 5	Joan Baez
Back Bay Theatre, 8:30 pm	
November 10	Buck Owens
Back Bay Theatre, 8:30 pm	
November 11	Arlo Guthrie
Jordan Hall, 8:30 pm	
November 18	Kweskin Jug Band
Back Bay Theatre, 8:30 pm	
November 24 & 25	Chambers Bros.
Jordan Hall, 8:30 pm	
December 2	Patrick Sky
Jordan Hall, 8:30 pm	
December 8	Richard Dyer Bennett
Jordan Hall, 8:30 pm	

A few of the above listed concerts are tentative at the moment but expected to be firm shortly. In addition, a Brandeis Folk Festival is expected to be scheduled for the weekend of either Oct. 21 or 28.

New York News & Notes

by Kathy Kaplan

Guess I've been more out of these parts than in since the last issue, so although I'm not too sure of what's been going on, nothing would surprise me.

It was good to see the Old Reliable String Band at the Philadelphia Folk Festival. Seems we are always well represented when it comes to contemporary musicians, but our traditional-oriented musicians are for the most part ignored. New York is home for quite a few talented musicians, especially in the old-timey and bluegrass fields. (I know I have mentioned several in the past and I shall continue to do so.) Perhaps what is needed most here is a little more knowledge of their existence...

Bill Vaughan, Press columnist, commented: "The DAR won't let a folk singer sing in their Washington auditorium, even though many of their ancestors were folks."...

The Nashville Club moved from the New Yorker to the Taft Hotel. One reason given was that the Taft is better size-wise. But one observer commented that the Taft just has cornier people. (And I have nothing to say!) I was surprised to hear that Roger Sprung placed high in the folk singing competition at Galax... Roger recently was on tour with Kay Starr and will soon be putting in two weeks in Newport...

Tom Paxton is no longer managed by Harold Leventhal...

The Doc Watson/Flatt & Scruggs concert was rained out and rescheduled for the following day. I understand that Red Allen is filling in for Lester Flatt these days, so it's just possible that their part of the show might have been worthwhile...

Finally met Danny Kimmer (quite far from here which usually is the case!), and I might say that he is as good as I'd been told...

Decca is planning a reissue series similar to Victor's Vintage Series. The John Edwards Foundation is also working on a reissue label...

Monday continues to be folk night at the Folklore Center with Cynthia Gooding scheduled for Oct. 2, John Hammond on the 9th, and Des & Juliet Rainey on the 16th. If at all possible, patronize these events. It's very possible that the FLC is our last hope for decent music in NYC...

I guess that Bob J. will have plenty to tell you all about the Roanoke Bluegrass Festival (Berryville), so I won't go into that. But maybe I'll add a few lines next time...

*when people
are singing...*

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

we hear about it.

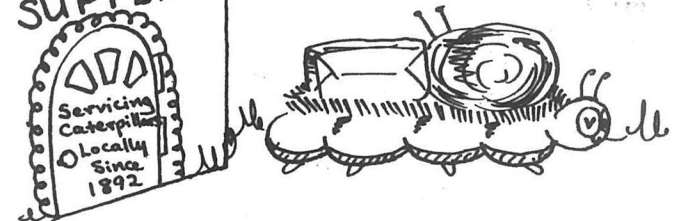
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and tell you the full story
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THE PORTABLE LANDSCAPE

by Carol Sterkel

This week and next week mark openings of two very important ballroom/light show/total environment/what's happening places. The Family Dog will open September 8th with Big Brother & The Holding Company, The Blue Cheer, plus The Eighth Penny Matter. The "Dog" is at 1601 West Evans in Denver.

At 220 South Broadway, Bob Gately's Electric Light Show will open the following week. Bob has scheduled to feature: The Autumn People and the Crystal Palace Guard. We were given a real treat on the night of September 3rd. The beauty of Bob and Cookie Gately's artworld was opened up to us for a true example of the new art-form. We were given a private showing of Gately's Electric Light Show. This man knows what he's doing, and we came away extremely impressed for the second time (the first time was at the Washington Park Rally). The Gatelays simply will make it! There is so much talent to be experienced — and, truly, this IS an experience! — that we pledge our support to the beautiful Gately-people, and feel that once seen, everybody else will know that this beauty is another permanent fixture on Our Landscape.

Denny Sheneman (of Exodus fame) has taken over managerial efforts on behalf of Superband! (formerly West Coast Pop Art Experimental Band). There will be a recording session today at noon at Jackson Sound, which we eagerly anticipate attending. Superband! should be lots of fun in a recording studio — and Jackson Sound can certainly handle their great sound with skill.

Mind-blower: While listening to the BeeGees 1st album — read the back of The Baroque Beatles Book — (the liner notes). Whee! While I'm at it — where did the fifth guy come from on the BeeGees cover? All the advance publicity pictures showed only four people!

'Tis often fun to read song titles, one after the other, and the three on the BeeGees liner notes are no exception. In order are: "To Love Somebody," "I Close My Eyes," "I Can't See Nobody." No wonder, fellas!

The local Inner Word Wire Service, a free newspaper just a few weeks old, has been quite busy issuing news to those interested, and have dropped the "Underground" part of their title. Wisely, too. The newspaper is interesting to read — gives more news than the "mass media" publications, and, as

folksingers!

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

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

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it grows in readership, being free as it is, needs funds. To quote the paper: "...In order to support this open-ended money drain, the Communication Company of Denver will publish the Solid Muldoon which seems to be destined as Denver's only true underground newspaper. Editor is David Nelson who has published papers of his own in other cities. The total CC Operation will soon be a part of the Underground Press Syndicate (UPS) which includes nearly 40 publications rooted nation-wide, including EVO, L.A. Free Press Barb, Oracle, and the N.Y. & S.F. Communication Companies." Naturally, there are a few who don't know about "UPS," but not many!

Talked with Barry Fey, Public Relations man and "Booker-of-Bands" for The Family Dog, last night — and to date, Barry has an awesome line-up of groups booked to play the new ballroom (they will be open only on week-ends at this time) including: The Grateful Dead and Mother Earth; then Lothar & The Hand People with Captain Beefheart, and finally The Doors and Captain Beefheart. Things ought to be "cooking" by then, and if all goes well, some interesting in-depth articles will be forthcoming in this space.

Peace.

we're putting up with

PHILADELPHIA

chuck klein & rachel rubin

Hello hello hello. Chuck is back in Philly. Actually, I got here about a week and a half ago from when I'm writing this. There I was, out in the wilds of Montana, when I got this idea that I'd like to make it back for the Philly folk festival, and here I am.

Out in California, I visited some old friends, Benji Aronoff and John Pilla, who are both living near Ventura. California has been good to them, and they are well and happy. All old friends should go to see them. It's a wonderful life.

Oh, before I forget, I ought to tell you about Denver. I was always curious to see that city, ever since I was a lot younger and read Jack Kerouac's "On The Road," where he talks about Denver, and Larimer Street and old man Moriarty. So I got to see a bit of Denver. Not much, though. The nicest thing I did was to go to the Denver Folklore Center, which is, by the way, a good place. I met some friends there and have warm memories of it. Jan Alexander, the manager, said hello to you all and invited you in to visit.

You've probably heard that this festival was the rainiest PFF in history. What a pity, Rachel thinks that she heard that, even though the weather was lousy, the festival managed to clear itself in expenses. More on the results of the post-festival meeting next time. Getting back to it though, what I did see, I greatly enjoyed. The workshop of Irish, English, and etcetera songs was beautiful. Bob Davenport has a fantastic voice. Good also was the blues shop. I think also that a nice word ought to be said for all the festival workers who kept it going even though. Really, a lot of that was hard work. Saw part of Sunday night's concert; thought the Pennywhistlers were very good. Rachel saw a bit more of it, also dug the hell out of Pete Seeger and Gordon Bok. She thinks that it was poor planning to put Bok on right after the Junior Wells Chicago Blues Band, since you're in the mood of Jr. Wells, and it's a long way to the kind of appeal Gordon has. Having him on after them is putting a person through some very fast changes. Not such a good idea.

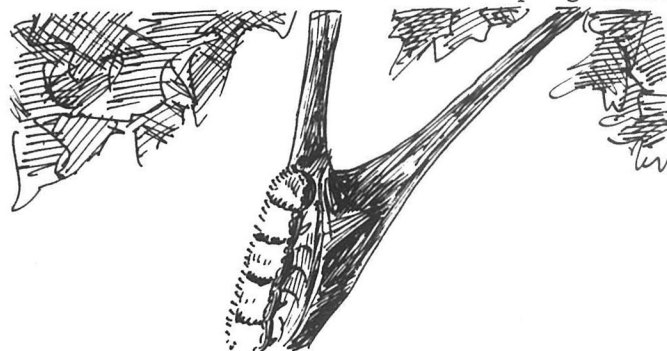
Some news from Rachel:

"We have a new folk radio show this year. Thursday night, 12:00 - 1:00 a.m. on WIFL-FM, 92.5. The man is Lew Linet, this year's festival chairman. Listen if you can."

The folk dance center, 380 N. Broad, is having a square dance Saturday night, Sept-

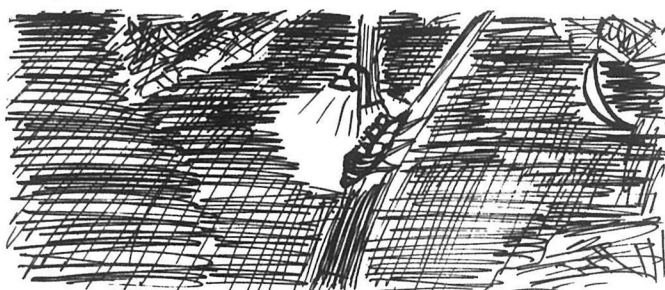
ember 23. They are also having parties and sort of like a folk dance discotheque (what?) on September 30, October 14 and 21.

More soon about other dance activities in the area. I think we'll have the schedule from Penn by then, too. I'll also try to get a rundown on their folk music radio programs.



ATTENTION FARINA ENTRANTS

All of you who have entered songs in the Richard Farina Memorial Songwriting Contest should be happy to know that the songs are all in the hands of the judges and final decisions are now being made. While notification has been sent to all entrants, a number of them were returned because the parties had moved and left no forwarding address. If, therefore, you are an entrant and have not received a letter from us, please inform us of your new address.



Detroit News by Ned Treanor

The entertainment scene in Detroit came to a screeching halt as a result of the riots here, and is just now beginning to pick up again. Most of the acts which were booked into town for the month of August took one look at the newsreels on TV, and cancelled out. Most of the popular clubs are near or in the riot area, and customers have been staying away in droves!!

Bob Posch, entertainer-owner of the Freudian Slip, has purchased a new club and is selling his present operation which is in the heart of the riot district. The new club will combine a bar with a large hall, which he plans to use for concert performances by visiting "name" acts.

Chuck and Joni Mitchell will be returning to Detroit in separate engagements at the Living End - Chuck in September, and Joni in November.

Spotlight:
Carolyn Hester



Carolyn Hester was a star of the 1966 Newport Folk Festival. She was seen recently on NBC's "Today" show. Carolyn toured Japan in August, appeared at the 1967 Philadelphia Folk Festival, and toured England in September.

Carolyn has now embarked on another phase of her career; that of a composer. Calling herself one of the "modern folk-song revivalists," Carolyn says: "There is interest in folk music and folk rock music today because they both deal with contemporary subjects. We hope to give expression to the ideas and feelings of the present."

Carolyn will be performing in a benefit concert for the Muscular Dystrophy Association on September 29 at Jordal Hall in Boston.

... **AND COFFEE TOO**

Trauma

Philadelphia, Pa.

September

F 22 } Lothar & The Hand People
Sa 23 } also
Su 24 } The Mandrake Memorial
F 29 } The Youngbloods, also
Sa 30 } The Mandrake Memorial

October

Su 1 The Youngbloods, also
The Mandrake Memorial

OUT OF STATE



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Patches' 15 Below Timonium, Md.

September

F 22 } Joe Martellaro, plus
Sa 23 } Steve Askins
Su 24 Hoot

F 29 } The Saxons
Sa 30 }

October

Su 1 Hoot
F 6 } Shenandoah Trio
Sa 7 }
Su 8 Hoot

Hickory Tree

Lancaster, Pa.

September

F 22 } Tom Ghent
Sa 23 }
Su 24 Tom Ghent, Hoot
F 29 } Johnny O'Dea
Sa 20 }

October

Su 1 Johnny O'Dea, Hoot
F 6 } The Summit Singers
Sa 7 }
Su 8 The Summit Singers, Hoot

Saxon

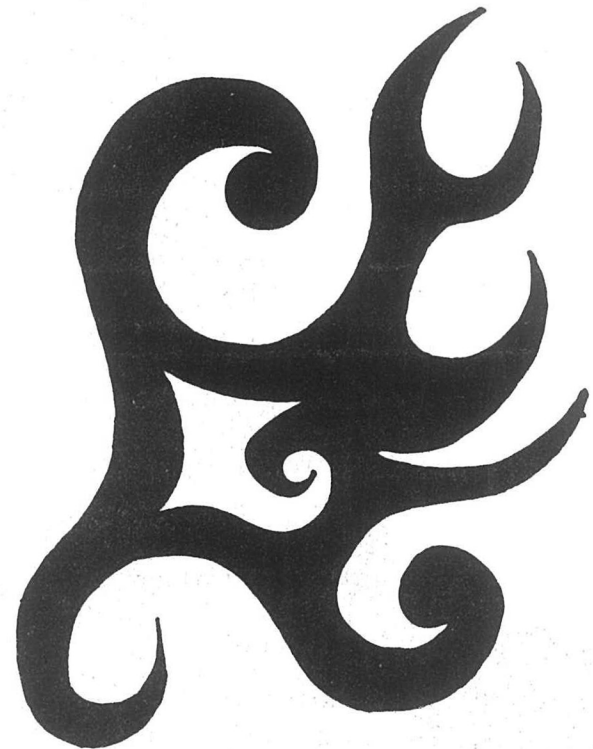
Newport, R.I.

September

F 22 } Bill Brown
Sa 23 }
F 29 Willie Francis
Sa 30 Kathy White

October

F 6 } Harry Robinson
Sa 7 }



Tete A Tete

September

F 22 } John Swaluk
Sa 23 }
Su 24 Hoot
M 25 Closed
Tu 26 Auditions
W 27 Workshop
Th 28 Hoot
F 29 } Bill Brown
Sa 30 }

October

Su 1 Hoot
M 2 Closed
Tu 3 Auditions
W 4 Workshop
Th 5 Hoot
F 6 } Return of the Electric Blues Bag
Sa 7 }
Su 8 Hoot
M 9 Closed
Tu 10 Auditions
W 11 Workshop

King's Rook

1-356-9754

September

F 22 } Go-go dancing to two bands
 Sa 23 }
 Su 24 Bill Staines
 M 25 Hoot
 Tu 26 Bob Simons
 W 27 The Whinin' Boys
 Th 28 Guest Folk
 F 29 } Go-go dancing to two bands
 Sa 30 }

October

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

Club 47

UN 4-3266

September

F 22 } Charles River Valley Boys
 Sa 23 }
 Su 24 Hoot
 M 25 }
 Tu 26 }
 W 27 } Sam Lay & the Mojo Workers
 Th 28 }
 F 29 }
 Sa 30 }

October

Su 1 } Sam Lay & the Mojo Workers
 M 2 }
 Tu 3 }
 W 4 }
 Th 5 } Gordon Lightfoot
 F 6 }
 Sa 7 }
 Su 8 }
 M 9 }
 Tu 10 } Canned Heat
 W 11 }

Down Under

September Taunton, Mass.

Sa 23 Thomas Knight
 Sa 30 John, Ron, & Michele

October

Sa 7 Randy Eas

MASSACHUSETTS AREA Sword in the Stone

September

423-9168

F 22 Dan Gravas
 Sa 23 Bill Madison
 Su 24 Closed
 M 25 Hoot & Auditions w/ Dan Gravas
 Tu 26 Hoot again, w/ Bill Madison
 W 27 John Synnott
 Th 28 Paul Geremia
 F 29 } The Whinin' Boys plus one
 Sa 30 }

October

Su 1 Closed
 M 2 Hoot & Auditions w/ Dan Gravas
 Tu 3 Hoot again, w/ Bill Madison
 W 4 Tom Hall
 Th 5 Randy East
 F 6 The Whinin' Boys plus one
 Sa 7 Bill Schustik
 Su 8 Closed
 M 9 Hoot & Auditions w/ Dan Gravas
 Tu 10 Hoot again, w/ Bill Madison
 W 11 Erik Erikson

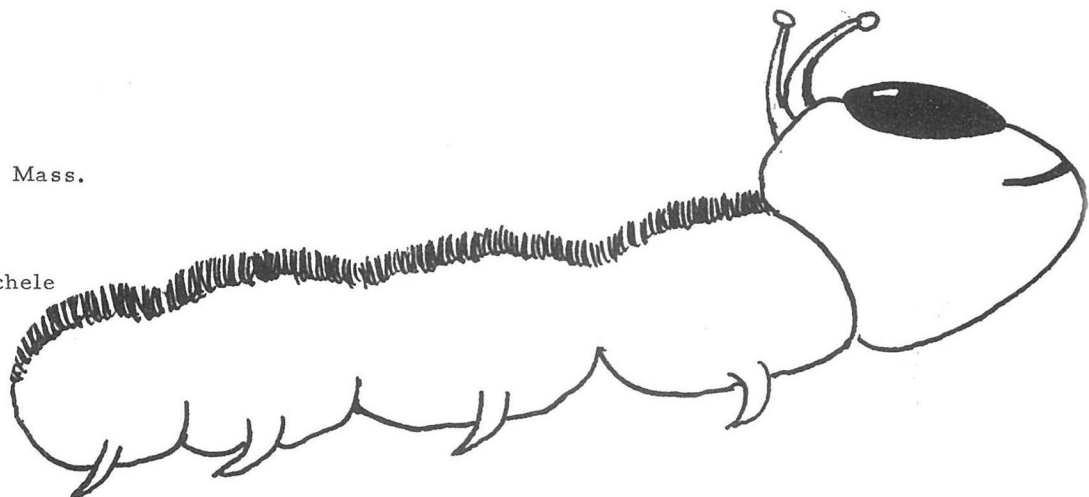
Turk's Head

September 427-3524

F 22 The Gray Company
 Sa 23 Steve Koretz
 Su 24 Bill Brown
 M 25 Ted Donlan
 Tu 26 Jeff Zinn
 W 27 Paul Geremia
 Th 28 Paul McNeil
 F 29 Bill Madison
 Sa 30 Tom Hall

October


Su 1 Dan Gravas
 M 2 Chris Smither
 Tu 3 Steve Koretz
 W 4 Bill Staines
 Th 5 John Synnott
 F 6 Paul McNeil
 Sa 7 The Gray Company



AND COFFEE TOO

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September

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- F 29 Theater Games
- Sa 30 Marcy and Dinova

October

- F 6 Charlesgate East
- Sa 7 Bill Madison

Adam's Rib

Lynn, Mass.
592-5305

September

- F 22 Pam Coulihan & Ray Clayton
- Sa 23 Discussion
- Su 24 Tom Hall w/ Paul Lolax
- F 29 John Corcoran
- Sa 30 Bill Madison & Jim Quimby

October

- Su 1 Dan Gravas
- F 6 Jim Rawlings
- Sa 7 The Whinin' Boys
- Su 8 Bob Simons

Seventh Circle

247-8729

September

- F 22 Discussion
- Sa 23 Folk Music

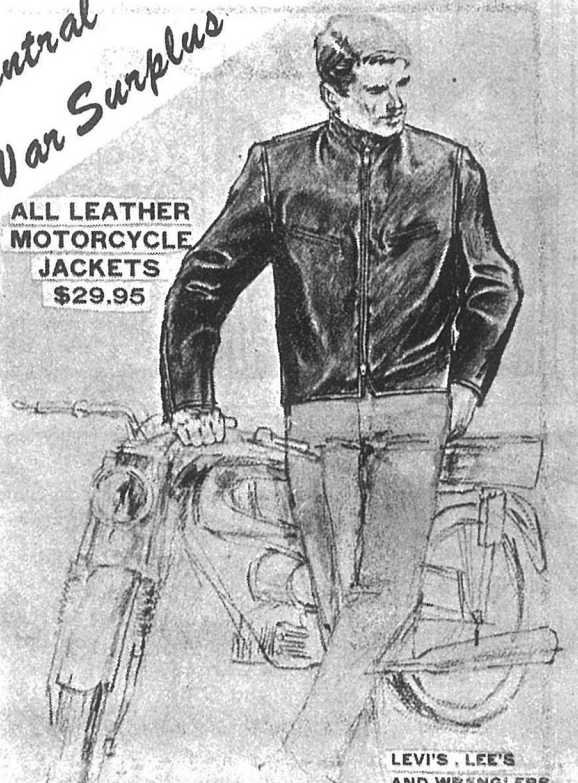
- Th 28 Photo Seminar, Rick Stafford, host
- F 29 Discussion
- Sa 30 Art Furtado

October

- Th 5 Photo Seminar, Rick Stafford, host
- F 6 Discussion
- Sa 7 Bill Callahan

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SDS KENIN CONCERT RESCHEDULED

The Eliot Kenin concert benefit for SDS originally scheduled for Friday, September 29, has been postponed. The new date for the concert is Saturday night, October 7. It will be held at 2 Divinity Avenue on the Harvard Campus, and tickets will be available at the door.

NEXT ISSUE:

**You Can
Get Even
With The Critics**

Broadside

MIRRORS

John Hammond

Vanguard VRS-9245

Side 1 of this album is made up of six amplified cuts; side 2, seven acoustic cuts, all of which I suspect are old recordings.

The electric side uses two sets of musicians, neither of which is much to talk about. Between them they produce two decent tunes; the rest range from uninteresting to bad. T-Bone Walker's "Stormy Monday" is the best piece on side 1. It begins very smoothly, almost sweetly; everyone seems to know where they're going, and the vocal is Hammond at his best. Robert Johnson's "Travelling Riverside" is the other good cut, and is somewhat of an improvement over the acoustic rendition on the Country Blues album (which album incidentally, was recorded third but released fourth, after Big City Blues and before So Many Roads). The bass player has finally found the right slot for the riff that he's been trying to use on the other five cuts. The vocal is easier and more natural than it is in the Country Blues version. The piece has been speeded up considerably and it moves well. "Statesboro Blues" was also on the Country Blues album, and in this amplified version suffers horribly in the hands of a drummer who at his best is along for the ride and here has both feet on the brakes. "I Wish You Would," "Keys to the Highway," and "I Just Got Here" are simply boring.

The acoustic side is solid Hammond from the period of the 1st and 3rd/4th albums. The first two cuts are very well done Robert Johnson songs, "Stones in My Passway" and "Walking Blues." The third cut, "Death Don't Have No Mercy," is my personal favorite. "Rock Me Mama" bogs down in spots, but is more than compensated for by the rest of the side.

This fifth John Hammond album is somewhat puzzling in that neither side, acoustic or electric, good or bad, is representative of what John Hammond is doing now, and anyone who has heard him perform recently will be disappointed with it. Save your money for the next album. If it's up to date it should be worth the time spent waiting.

Chris Smither



Reviews

THE YOUNG TRADITION

Vanguard

VRS-9246/VSD-79246

I suppose we should append "revisited," as Bob Jones has covered this material in his reviews of the two albums on Transatlantic (British). I might also add that the BROADSIDE reviewing staff has been having a bit of intramural warfare over who would do this review; after some assault, battery, and blackmail, the honor was graciously bestowed upon me.

Why the competition and why the "revisited"? Simple: The Young Tradition is probably the finest vocal group singing in any folk idiom, and this is the American release of the best cuts from their two British records.

The YT consists of three young Britishers; Peter Bellamy, Royston Wood, and Heather Wood (no relation). Their material is British and mostly traditional in origin; their approach is equally British, and, as far as the individual voices go, equally traditional. Peter is lead, and has a biting, penetrating voice that can cut solid oak; Heather is a remarkable young lady whose voice can handle the most delicate carol and the loudest collier's rant with equal facility; Royston sings a solid bass with a grace that is usually associated with a higher voice.

According to the YT, their harmonies are only in a small part traditional. They have learned much from the Copper family of Sussex (Folk Legacy FSB-19), but most of their arrangements and harmonies are original. Whatever the source, their arrangements are invariably tight, exciting, and definitive.

It is no exaggeration to state that almost all the cuts on this record are classic or near-classic. I have played the record for people with wildly varying tastes, and not one of them failed to fall in love with it, a truly remarkable reaction in light of the typical apathy toward unaccompanied singing.

It seems pointless to enumerate the virtues of the individual cuts. Music as fine as "The Lyke Wake Dirge," "Byker Hill," and "The Innocent Hare" is better listened to than discussed. One could reel off adjectives endlessly and still not come close to describing this music.

The YT should be in Boston some time in November. They are even better in person, if you can believe it.

Phil Spiro

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PAPER BIRDS

Billy Edd Wheeler

Kapp KL-1533

Apparently this is Billy Edd Wheeler's debut as a folk-rock singer; certainly the liner notes do enough explaining about folk, rock, country, inner cardiac recesses, and changing worlds to provoke a "...doth protest too much" reaction. How successful this album is in this respect can be summed by two observations: Billy Edd Wheeler has a slightly edged but adequate voice; the songs are hopelessly overarranged.

The expected worth of this album, then, lies in Wheeler's song-writing. "Blue Tattoo" and especially "The Coming of the Roads" are of sufficient quality to create an interest in hearing more of Wheeler's work. Here eight of the twelve cuts are his, but they include only two arresting new songs.

The two are "They Can't Put It Back" and "Half a Man." And perhaps not too oddly enough, their appeal stems from the same qualities which characterize the two well-known Wheeler compositions mentioned previously.

"They Can't Put It Back" protests the strip-mining techniques and specifically the

Broadside

large earth removers which have devastatingly and sometimes tragically abetted the erosion of many Appalachian hills. It has the same power as "Blue Tattoo" and the same undertone of defiant but probable defeat.

"Half a Man" is a more subtle song, the product of a greater sensitivity. The subject is schizophrenia, not in the clinical, but in the popularized sense. Perhaps the lyrics best illustrate: "I've got a mind that clings to the right / Two strong arms that run from the fight" and "So bring out the flag but only half raise it / I will salute, but half-way praise it." The tenor of the song well evokes the unstable, tense equilibrium in which the War has placed many Americans, particularly through the use of the refrain, "God have mercy on the half a man that I am." In somewhat cynical terms, the depiction of the author as a God-fearing man established the "genuineness" of his feelings; i.e., this is no atheistic peacenik, but a man just like you and me, where we are the idealized "great majority of the American people," the major element of the folk-lore of American political fiction.

These, then, are the two strong points of the album. "She" is banal; "Are The Hills Still Green" never rises above the ordinary; "For Once, Then Something" employs a third-person subject (a poet did this, saw that) so transparently as to destroy all the listener's belief and prevent his involvement. Can two good songs justify an album? No. They can and do justify only themselves.

Ralph Earle



JOAN
Joan Baez
Vanguard VRS-9240

This is a very satisfying album. The maturity, the poise, the grace, the serenity which Joan Baez radiates on this recording lift it above the level of a musical statement to that of a personal one. To listen to it is to share in a sense of fulfillment which transcends the individual performances. But this is a very private reaction which everyone may not experience or appreciate, so consider, then, the performances on a musical basis.

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The most notable technical aspect of Joan Baez' singing here is her improved phrasing. Although a perhaps apocryphal story is told to the effect that she once outlasted Renata Tebaldi holding a single note, she has in the past (most notably in the "Bachianas Brasileiras No. 5" on her fifth album) lapsed into such sort, disruptive phrases as to imply a lack of vocal endurance. Such, however, is not the case here. She both fills every note, holding it out to its full value, and fills every phrase, linking them in more expressive and fluent chains of thought than she has done previously.

To discuss further her interpretative powers is to return to the opening statements: from this new personal carriage flows effortlessly a more profound and eloquent empathy with her subjects, when they are indeed of her own self-expressive choice. No better, more concise evidence is offered than by the intense compassion which is "Be Not Too Hard." And throughout the album details emerge, purposively fashioned to participate in a tapestry of grand design.

If this should read like a panegyric, both be reminded that it is an idiosyncratic one and note that musical flaws do exist and not in scarcity.

Reviews

Peter Schickele likes to tinkle. He also likes to crash and boom. And steal, too, I fear. Not consciously, mind you. He is sort of a musical kleptomaniac. But though his sins may be pardonable, this fact does not keep me from yelling "Stop, thief!" whenever he raids another composer's stable of war horses.

The present indictment contains four counts. To introduce the second verse of "Eleanor Rigby" he uses a percussive piano sneaked out of the back door of Carl Orff's *Carmina Burana*. In Donovan's song "Turquoise" the voicing of and persistence of the French horns suggest that Mr. Schickele has an incurable itch to walk on the wild side. To marshall the troops on the train in "La Colombe - The Dove" he uses some Tschai-kovsky fanfares which went over the hill in 1812. And the opening bars of "Dangling Conversation" were rapaciously kidnapped in the dead of some nocturne (Chopin's, that is). In all but "La Colombe" these falls from virtue are not so terrible as they might have been, for reasons which return us to Miss Baez.

If she faults on this recording it is in the choice of material. To "Eleanor Rigby" she does not bring enough new light either to establish its right to a place on the album or to allow Schickele's nonsensical piano *glissandi* and suspended-cymbal crashes to be overlooked. Similarly, "Dangling Conversation" makes its own point well enough, but it does not contain any unplumbed depths. And on "Turquoise," to hear her sing in her maturity just the words "Oh, darling" is disconcerting because it seems a phrase born of celluloid love and therefore very much beneath her.

There are, however, two songs in which Peter Schickele's intrusions are most annoying. The more serious instance is in "La Colombe." For some utterly unfathomable reason he chooses to negate the French origin of the song by giving a rhumba beat pattern to the cello for each verse. As the chorus approaches, he overruns Miss Baez with a snare-drum roll. And during the chorus his brasses fanfare tritely, attempting to evoke a martial air.

Perhaps kinder words could be said, though, for by overpowering Miss Baez, Schickele actually heightens the majesty of the song. Her interpretation declares the grimness of the song, but it is of a noble grey color, not yet daunted, and ironically underscored by the vocal travail she must endure.

Were "Children of Darkness" not a good song, the heavy-footed, Prussian waltz Schickele devises for it could go uncommented upon as the only grotesquerie. But Schickele has also chosen either to embellish and enrich or to mock (it is not clear which) Joan Baez' ornamentation of the vocal line by a cacophonous pecking order of double reeds which so grossly exaggerates the ornamental figure that no music whatsoever is played. It becomes simply a lumpy series of turns.

Lest this now seem to have come full cycle from laud to damnation, let me note again Miss Baez' performances of "Be Not Too Hard" and "La Colombe," and add the remark that "The Greenwood Side," "Annabel Lee," and "Saigon Bride" are excellent examples of her ability to phrase. And there is still the fulfilled spirit which prevails despite Mr. Schickele's strugglings. That it does prevail is eloquent testimony of her magic.

Ralph Earle



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Broadside

SAVE THE CHILDREN

Songs From the Hearts of Women

Women Strike for Peace Records W-001

Since this recording is a fund-raising project for Women Strike For Peace, it may be reviewed from at least three aspects. The first is self-evident: if one is firmly committed to the idea behind the organization, the contribution involved in buying the record is sufficient reason for purchase.

Two other are subtler. Either one could expect this to be simply a recorded benefit concert, whose quality might have to be merely adequate to prompt purchase, or one could demand a coherent program which would have to persuade the listener of the worth of the cause through the power of the music.

Save the Children does not fit either of the latter matrices. The songs the various artists choose are not all of the same immediacy to the problem of disarmament. The intent of the record, therefore, appears uneven. Now one is being proselytized, now one is being entertained. Consequently, an assessment of this recording must, in fairness to the artists, proceed on the basis of individual performances.

"What Month Was Jesus Born In?" as sung by Odetta has little of the power that has long been attributed to her. The weakness of the version here begins the album poorly, for it neither sets a definite sense of theme nor a high level of artistry.

Malvina Reynolds' "Money Crop" begins to sneak up on the subject. It is both one of her shorter commentaries and one of her more obvious.

"Legend of a Girl Child Linda," sung by Joan Baez, Judy Collins, and Mimi Fariña, is the first musical success and begins to establish a parallel justification for the record's release. Again, the spirit of the Donovan song is but broadly related to the idea behind the Women Strike For Peace movement, but the beauty of the interwoven voices hold such exceptions off temporarily.

Buffy Sainte-Marie is the first to go to the heart of the matter, with "Universal Soldier." Regardless of one's opinion of the song or its composer, its appropriateness cannot be denied.

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Judy Collins closes out the first side with the outstanding artistic achievement of the record. She sings "La Colombe (The Dove)" with emotion which inexorably imprints both the literal imagery and the sense of desperate resignation which pervades, which is, that song. Here her interpretive skills, ever exemplary, are consummate. And she is fortunately presented against an instrumental background of equal caliber as it evokes not merely a train, but a troop train on a grey day in a long war-weary France.

Viveca Lindfors' reading of Bertolt Brecht's "To My Countrymen" reasserts the political nature of this undertaking, but The Pennywhistlers' singing of "Vido, Vido" backs away from it again.

Barbara Dane sings Dylan's "Masters of War" with phrasing so much like Dylan's as to sound imitative and therefore sterile.

It was generous of Janis Ian to donate (presumably) a performance of "Janey's Blues," but only the gesture has any significance. The song is both too precocious in delivery to be credible and too far afield in theme to be relevant.

Once more the *raison d'être* of the record was obscured, this time by Hedy West and "Pans of Biscuits." This performance, a pleasant one, was lifted from a Vanguard re-

Reviews

cording and casts a shadow over the depth of interest in both this specific performer and throughout the recording.

Pete Seeger's "Oh, Had I A Golden Thread," as sung by Joan Baez and Judy Collins, completes the parallel justification of this record which was established by "Legend of a Girl Child Linda" and consummated by "La Colombe." That these two beautiful voices could work together to create an ensemble sound is at least noteworthy, if not remarkable, in view of their individuality.

Where have we arrived critically? The performance by Judy Collins is alone worth the record; the performances with Joan Baez and Mimi Farina are lovely extras. But the Women Strike For Peace movement was very fortunate to have obtained this excellent singing. In its absence, the raggedness of approach to their subject would have taken a heavy toll.

Ralph Earle



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It has never seemed to me that the voice of a nice, slightly horny, middle-aged lady is appropriate to religious music. Dottie West may well be none of the above but her voice has that sort of quality. Still, I suppose any voice is right for religious music as long as the singer feels the spirit. Dottie West has a good voice. She uses the same kind of phrasing (and, of course, the same voice) for these "sacred ballads" as for her secular music. Sometimes the "Nashville Sound" phrasing disturbs the spiritual feeling but not too often.

For some reason the idea (or, more accurately, the sound) of female country singers doing gospel has never appealed to me. "How Great Thou Art" sounds rather nice. Most of them are pretty good - if you like that sort of thing.

Bob Jones



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The Autoharp

part II

by Carol McCombs



Sixty years ago the autoharp was perhaps the most popular instrument in America. Since that time it has taken a back seat, and in the classrooms of Elementary schools, at that! Most people think that it is played by setting it on the knees or a table and strummed along with long sweeps. The mountain style of playing the autoharp allows you to either just strum as on the guitar, or you can play a melody and strum a background at the same time. This part will be devoted to 3/4, or waltz, time, as it differs a great deal from 2/4 and 4/4 time on the autoharp.

THUMB: The thumb is used primarily for backing up the melody. It can also be used for filler, or for keeping time, as the brush stroke in Carter Family style guitar. Examples: P/T/T (has only one melody note); P/P/T (has two.) The brush stroke is used until a melody note is called for.

PINCH: The pinch is almost always done with the middle finger and thumb, although you will run across those who are more advanced and use both middle and index finger pinches. At least it is a good idea, methinks, to enforce a bit of discipline when you begin any task. That way you are less likely to become a slave to a bad habit, or what is worse, perhaps, no habits at all. So, if you catch yourself pinching with the index finger, correct it now. After a while, playing instruments, using relatively easy finger picking patterns becomes mechanical. It is at this point when music becomes easy and satisfying and allows the freedom of developing a new style.

INDEX FINGER: The next step to learn is the index finger and you will be ready for a song in three/four time. This finger is used for filler between strong beats (like 1-and-2-and-3; or 1-2-and-3) (P-I-P-I-T; or P-P-I-P). Sometimes it will be used as another melody note which has to follow or come before a pinch. Using the index finger for filler is much the same as the brush up stroke, again in Carter family style guitar.

All this is easier to see in the framework of a song. The following is autoharp tablature for the Carter Family song, "Engine 143." It can be heard on the Folkways Anthology FA2951, Volume I, and on Joan Baez II, VRS 9094.

Along came the F.F.V., the swiftest on the line

PTTI PT P PTTIPT P PT P PT P PTTIPTTI
c c d e d c d c a c c
C G₇ C G₇ F G₇ F C

Coming down the C&O road just twenty minutes behind

PTIP PT P PTP PT P PTIP PTI P PTTIPTIP
e g g e g a*g e d d d e d d d
C F C G₇ C G₇

Running into Souville head quarters on the line

PTI P PTP PTTIPT P PTIP PTIP PTTIPTIP
e g g e g g d c d c a c c c
C G₇ F G₇ F C

Receiving her strict orders from the station just behind

PTTI PT P PTTIPT PT P PTTI PT P PTTIPTTI
c c d e e c d e d c c
C G₇ C G₇ C G₇ C

The capital letter corresponds to the proper chord; The lower case letter to the note. An * means the note is found in the highest octave.

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SEEGER COMMENTS ON CBS ACTION

In a telephone interview with the "New York Times" Pete Seeger voiced his opinion about the CBS action which resulted in the cutting of one of his "controversial" songs from his recent appearance on the Smothers Brothers Sunday night television program. Said Seeger:

"I'm very grateful to CBS for letting me return to commercial broadcasting but I think what they did was wrong and I'm really concerned about it. I think the public should know that their airwaves are censored for ideas as well as for sex."

The song in question, "Wais't Deep in the Big Muddy," contains the following last verse:

"Now every time I read the papers
That old feelin' comes on
We're waist deep in the Big Muddy
And the big fool says to push on!"

According to Pete, CBS had asked that this final verse be deleted from the song; when he refused, the song was edited out of the program. An unidentified CBS spokesman denied that Seeger had been asked to cut the verse from the song, but admitted that the song had been dropped from the show, saying:

"We felt that other music would make a better contribution to the show. We assume full responsibility for all the material that appears on our programs and we felt that other songs would be better suited to a show of this type."

In answer to a "New York Times" question as to whether the song was too political for television, Seeger replied:

"I don't think that way about songs. I feel that one song is as political as another, but it is wrong for anyone to censor what I consider my most important statement to date. It's as if the New York Times interviewed someone and then left out his most important statement."

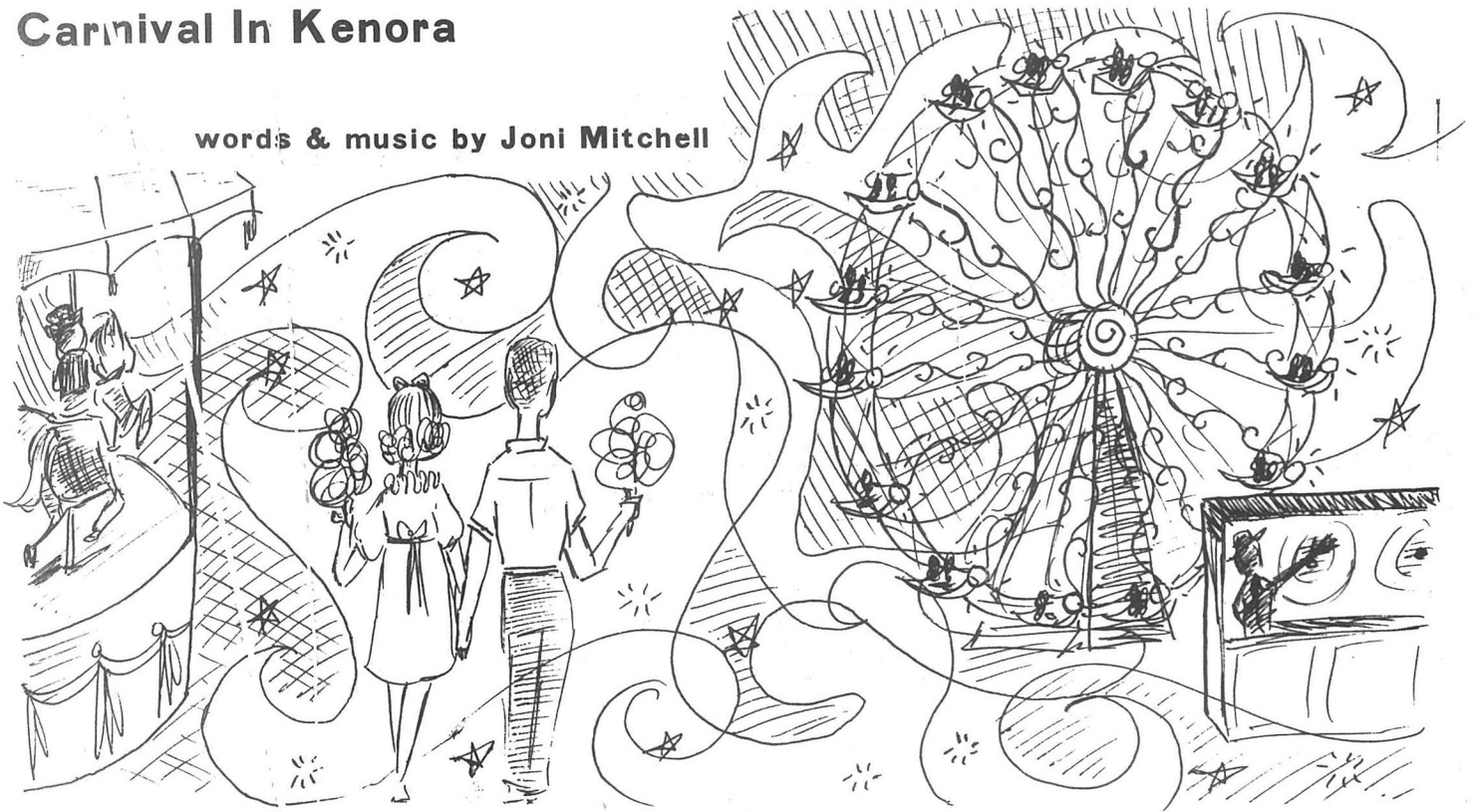
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words & music by Joni Mitchell



I win- kle, daz- zle, what a pit - - - y, All a- lone on such a pretty

 night when wiz- ards wait to take your side - - - - - .

 Pop - corn - - - , pop- corn, cot- ton can- dy (boy) Heard my voice say

 (girl) Soft voice whis- pered

 this all can be right if you'll come and share a ride - - - .

 Carn - i - val in Ke - no - ra She let me take

 I let him take

 her for a ride on a giant fer- ris wheel - - - .

 me

 up in the ne - on sky - - - - . Or far - - - -

from the bar-ker's cry. One kiss can some-times make you feel like a

spin-ning fer-ris wheel ----. All the tents are tak-en down now,

All that's left is scuff-led ground now. Still the mag-ic

ech-oes in the sand ----. Pop-corn, pop-corn,

cot-ton can-dy. Now a stran-ger takes my hand ----

We smile and the mag-ic un-der-stands ----.

Carn-ival in Ke-no-ra She let me take
I let him take

her for a ride on a giant fer-ris wheel ----.

up in the ne-on sky ---- Or far ----

from the bar-ker's cry. One kiss can some-times make you

feel like a spin-ning fer-ris wheel ----.

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AUTHOR	TITLE	ISSUE NO.
Eric Andersen	Broken-Hearted Mama	Vol. VI, No. 7
Eric Andersen	On the Edge of You	Vol. VI, No. 11
Steve Gillette	I'm the One Who Carried His Dreams Around	Vol. VI, No. 4
Steve Gillette	Back on the Street Again	Vol. VI, No. 6
Steve Gillette	You Don't Know Her Like I Do	Vol. VI, No. 12
Emmett Lake & Allen Katzman	Sergeant Strawberry	Vol. VI, No. 12
Emmet Lake & Les Pine	Summer Camp Counsellor Blues	Vol. VI, No. 9
Emmett Lake	American Dream	Vol. VI, No. 8
Emmett Lake	I'm Seriously Considering the Possibility	Vol. VI, No. 15
Joni Mitchell	Night in the City	Vol. VI, No. 1
Joni Mitchell	Born to take the Highway	Vol. VI, No. 10
Chuck Mitchell	Randy's Rag	Vol. VI, No. 3
Chuck Mitchell	Look Out, Girl	Vol. VI, No. 11
Phil Ochs	Love Me, I'm a Liberal	Vol. VI, No. 14
Charles O'Hegarty	I've Got Better Things to Do	Vol. VI, No. 8
Charles O'Hegarty	The Bureaucrat	Vol. VI, No. 9
Charles O'Hegarty	The Ballad of Harry	Vol. VI, No. 10
Charles O'Hegarty	Dropping Out	Vol. VI, No. 12
Tom Paxton	The Hooker	Vol. VI, No. 4
Tom Paxton	Talking Air Pollution Blues	Vol. VI, No. 5
Tom Paxton	The Cardinal	Vol. VI, No. 6
Tom Paxton	A Thousand Years	Vol. VI, No. 13
Tom Paxton	I Followed Her into the West	Vol. VI, No. 14
Emmet L. Robinson	I Wonder if You Ever Think of Me	Vol. VI, No. 2
Emmet L. Robinson	Gonna Hold Out One More Day	Vol. VI, No. 5
Tom Rush	On the Road Again	Vol. VI, No. 14
Pete Seeger	Walking Down Death Row	Vol. VI, No. 15
Jonathan Talbot	The Bridge of American Town	Vol. VI, No. 1
Jonathan Talbot	It Is Five in the Afternoon	Vol. VI, No. 7

dear BROADSIDE

Editor's Note: The following letter was received from the personal manager of Mike Fairbanks, who was reviewed in our last issue.

dear BROADSIDE:

I am writing this letter concerning the review Ralph Earle did about Mike Fairbanks at the Sword in the Stone.

Before I begin, I would like to point out that oddly enough, Mike did not play supper clubs till his early twenties! Between ages eight and eleven, he sang in boys' choirs as a boy soprano.

One of the most beautiful aspects of the folk arts is the unlimited participation they allow. The fact that anyone (on stage, in the audience, or just passing by) can become personally involved in the activity is what makes the folk arts so real and genuine. Somehow, this seems to have gotten lost in the shuffle of the unsettled, insecure moods of the American public. It seems that they no longer (musically anyhow) want to be recognized as individuals: now, they seem to prefer sitting back and blending in with the

other faces. Perhaps this is why Mike's "aggressiveness" offended you, Ralph. Mike Fairbanks is an entertainer. In his act he includes the same sing-a-longs which have always been used to create the warm, congenial, united type of atmosphere so common to folk music.

I would also like to point out that almost anyone who steps on stage is in effect "at the mercy of his audience." For it is these same people who put both the super-star and flop where they want them. Admittedly, the professional level must be drawn and the person on stage must control the audience; but, in the art of folk music there obviously must be a very flexible line or the communication will be lost.

As for his performing, his musical tools have fortunately attained much finer edges in the past few weeks; which, by-the-way, is largely due to the time and critique you gave us, Ralph. I have only one comment to make here about Mike's musical interpretation. Ralph, you said yourself how important this is, yet you have fallen prey to your own judgement. Yes, Mike sings the ox-cart driver song with fervor; but, if you had listened to the words, you would have realized that the song is about the driver's inner struggle to leave that life and better himself — It is not an ode to the oxen!

Mike will be back at the Sword in the Stone soon and I invite you and the readers to come hear him and enjoy him for he is a fine entertainer. If you want to hear a fine performer — try the Conservatory!

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