

**THE**

Volume VI, Number 5

April 26, 1967

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# BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS





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## This Issue's Cover

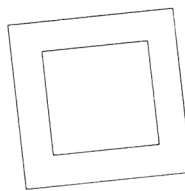
**JONI MITCHELL**

Hailed by the folk underground for over a year now, Joni Mitchell is just beginning to receive the acclaim due to her as a performer and songwriter from the general folk community.

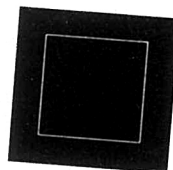
Although now based in Detroit, she was born in Alberta, Canada, and raised in the great northern prairie lands of Saskatoon, Saskatchewan. Joni Anderson went to art school in Calgary and then went off to the Mariposa Folk Festival. Although she intended to return to art school, she found that she could get gigs in Toronto and decided to stay. She met Chuck Mitchell while she was working at the Penny Farthing; and a short time later, after a visit to his home and family, they decided to get married.

They became an institution at the Chessmate Gallery in Detroit, where they met Tom Rush when he came to town. They put him up; and when Tom left he took with him a tape with a number of Joni's compositions. "The Urge For Going" soon became one of the most acclaimed songs in Tom's repertoire, and people began to ask who was this Joni Mitchell.

"Urge..." is now number 9 on the C&W charts, as recorded by George Hamilton IV, and interest is running high in a number of other of Joni's songs.



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## BROADSIDE RECORDS

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As a performer also, Joni Mitchell has been creating a good deal of excitement. Stunning performances at the Mariposa Festival and at major folk clubs from Toronto to Miami have resulted in a growing audience.

Her performances in Cambridge this month will be shared with Chuck Mitchell, who's exceptional versatility and unusual approach to material ranging from simple ballads to Brecht theatre songs should be one of the highlights of this season.



## THE BROADSIDE

Vol. VI, No. 5

April 26, 1967

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# HOW TO HOLD A BLOCK PARTY

by **PETE SEEGER**

Around the end of 1966 on the spur of the moment I scribbled a note to New York City's commissioner of Parks, Thomas Hoving. "Dear Commissioner Hoving, the neighborhoods of New York City would be more human places to live in if New York had more block parties." To my great surprise I immediately got a letter from the Commissioner himself, asking me down for a conference on the subject. Unfortunately the appointment was cancelled because he was too busy, then he was appointed to the new job at the Metropolitan Museum and now I am going away on tour and don't know when I will be able to get down to see his successor. But I think I will put down the ideas I had on paper and see if, as in the parable of the sower, any seeds fall on fallow ground.

I think every neighborhood of every city should, at least once a year, rope off a street from traffic and hold a block party.

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There should be dancing in the street, skits, masks, decorations such as lights strung across the street or improvised graphic arts hung around the walls of the buildings. There could be contests for the prettiest baby girls costumes, best songs, poems, paintings, sculpture, cakes, sewing, flowers or any other craft.

It could be held in connection with one of the usual holidays, such as Halloween, Thanksgiving, Columbus Day, July Fourth, Memorial Day, Labor Day, or religious or ethnic holidays. But perhaps better would be a day separate from any one of these, in one of the warm months.

The stated basic purpose could be something as follows: "To bring the people of this neighborhood together because we live near each other. To ignore for a moment our different national backgrounds or races, our different politics. To bar automobiles from our street for one evening, from 6:30-9:30 and enjoy some music and dancing together, young and old, rich and poor, all of us."

The music, which of course is very important, could be provided by professionals, perhaps from the Musicians Union Welfare Fund, but I wonder if it wouldn't be better to have some semi-pro or amateur group; could be jazz or rock and roll or folk music or ethnic music of some sort. Should it be recorded music? I would say no. The basic principle should be live participation this night, as much as possible. Although, come to think if it, some Charlie Chaplin movies projected on a blank wall somewhere, to keep the kids out of everybody's hair, might be one of the best things possible.

To organize it, any group of people could get up a petition. Perhaps a group of teenagers could take a petition around from door to door until the majority of local inhabitants have signed it. When the date and time have been selected posters could go up on houses and shops along the street "SAVE THIS DATE, MAY 19th, FOR THE BLOCK PARTY 6:30-9:30."

If these things got started I could see a friendly competition growing between neighborhoods as to which has the best block party. People would visit each other's neighborhood when they know that an especially good party was going to be held. But the big important thing should be roping off the streets and everybody getting out there rubbing shoulders and bottoms on one section of poor earth which is not privately owned.





# FIDDLER'S WEEK

## CONVENTION

### IN UNION GROVE

Union Grove, North Carolina, has a population of 125. The business district consists of three stores, two gas stations, a barber shop, a postoffice, and a mill. There is also a school. It was to benefit the Union Grove School that the first fiddlers' convention there was held in 1924. (The proceeds are split half and half between the school and the musicians themselves.) This March 24 and 25, close to 10,000 people converged on Union Grove for the 43rd Annual Old Time Fiddlers' Convention.

Two LP's have been produced, recording aspects of earlier conventions; one of Folkways and the other on Prestige. The liner notes with the Folkways record (FA 2434) provide a good description of the general concept and tradition of the fiddlers' convention itself.

This year over 80 bands officially competed, coming from as far away as Cambridge, Massachusetts, and as close as Olin (a suburb of Union Grove). There were old-timers and young ones both. In fact, one group featured Wade Ward, 74, on banjo, and Jimmy Edmonds, 7, on fiddle. Jimmy won third prize for his fiddling. The contest itself was won by the Blue Ridge Boys, featuring Larry Richardson on the banjo. Almost all of the groups were composed of strictly amateur talent, people who play music just for the fun and love of it.

Actually some of the best music was heard from the many groups who played and practiced outside for the two days (and all night Friday night). The 80 groups in the actual contest were easily matched by an equal number of informal groups trading musical notes all over the large field. If for no other reason than the sensation of awakening just before dawn and hearing "Uncle Pen" or "Molly and Tenbrook" or perhaps "Mississippi Sawyer," it would be worth going to one of the many such conventions held throughout the year. Some groups just never went to sleep, but kept playing around the tents and campfires all night.

The main show was held Saturday. There are so many people who come to the convention these days that there are three places each group must play in order for all to hear — the auditorium, the gymnasium, and a huge three-ring circus tent. The festivities Saturday included a small parade and the sky-diving by four men from two miles high to a target on the grounds. The atmosphere was



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news • technique • lore • songs**

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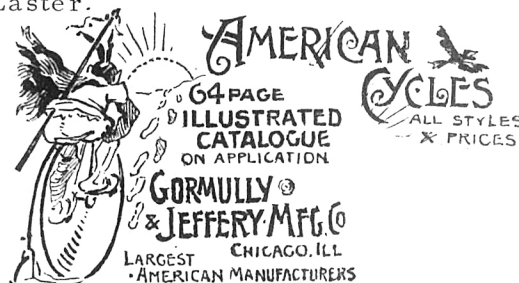
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CANADA.**

one of a music festival-carnival and was fortunately unmarred by incident. The surprisingly large number of "hippies" didn't seem to faze or irritate the local populace, who probably rather enjoyed it. The Winston-Salem Jokers motorcycle pack attended, but were more a source of good fun than trouble.

Musically, the convention exhibited a distinct tendency to bluegrass. Especially among the contestants, the offerings were almost entirely within the more modern realm of bluegrass. However, out in the field, one could hear a good deal of the real old-time country music.

It was a really good time. People tend to go back again, having been there once. See you all next year, the Friday and Saturday before Easter.



### WAVA'S DICK CERRI STARTS FOLK NEWSLETTER

The Dick Cerri Newsletter, Folk Music News, has had its inaugural printing. A four-page issue, it features notes and gossip about folk performers, pictures, and schedules of folk clubs and concerts in the Washington, D. C. and Arlington, Virginia areas. For subscription information, write Dick Cerri Newsletter, WAVA Radio, Arlington, Virginia, 22209.





## RAMBLIN' ROUND

w/dave wilson

One of the major decisions that this magazine is faced with at the moment is whether we are to remain basically a Boston-area magazine, concentrating on what is happening here, or become a more national publication with a wider coverage of folk happenings. Anyone can see that in the past year we have become less local and more national in approach. This has created a major problem.

A significant number of readers has written to ask either "please go back to covering the Boston scene the way you used to" or, in opposition, "please let's have more news of national interest."

Well, it's practically impossible to satisfy both of these factions. The solution suggested by one reader, whose letter I have since lost, seems to me at this point to be the most reasonable. That is to run, along with our other area columns, a Boston folk news feature which could take care of all the little tidbits about this scene which we used to run.

You might think that once the decision is made that it should all take care of itself.

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## THINKING OF A CONCERT?

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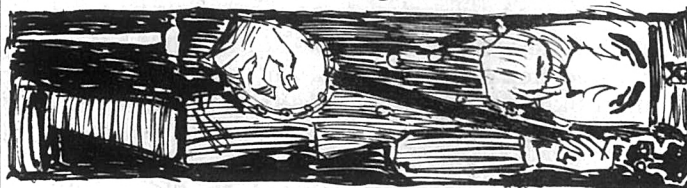


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Would that it were so. The problem which arises as a result of the solution to the prior problem is, who is capable and willing to do such a column? And that's where we stand. All I can tell you is that as soon as we have someone to do a Boston column, you will have it.

When I accepted an invitation from the Quest Coffeehouse to take part in a panel called Dialogue on Drugs, I didn't think twice about it. However, the notoriety that seems to be resulting from that rather simple and none too radical evening is surprising. The Campus Cauldron (to which I am about to pen a reply mentioning the discrepancies in what I am reported to have said) took two full columns to give a very muddy account of it. Today, WRKO called and asked if I would be willing to come on their station for a conversation show with Palmer Payne on Sunday night, April 30th, as "Dave Wilson, editor of BROADSIDE." When I agreed, and we had discussed the time and place, I asked if they thought that folk music was of that great an interest. The reply was that folk music was of interest and of course some discussion on drugs would also be of great interest. If you want to hear how we make out, it will be on from 9 to 10 p. m. Maybe I can bring a banana with me...and some sugar and cream.



## SAN DIEGO FOLK FESTIVAL

Editors of the Khrome Kazoo, San Diego's new and flourishing folk mag, report that the San Diego Folk Festival will be held at San Diego State College on May 12 and 13. Definitely scheduled for appearances there are Sam Hinton, Gil Turner, and Kathy & Carol. Many others will be announced shortly. For additional festival information, you can direct your inquiries to Khrome Kazoo, 1247 Florence Street, Imperial Beach, California.



# the veer city rider

by Peter Stampfel & Antonia



Wow! We got an album by the Cream. It's called Fresh Cream and it includes their single "I Feel Free," one of the best records to come out this year. Other good cuts include "Rollin' and Tumblin'" and "Dreaming," but everything on the album is worth listening to. It's on the Atco label.

The Who are coming out with a new album this week too. They're crazier than ever, with things on the album like "Boris the Spider" and "Cobwebs and Strange." Amazing music. The Who keep getting better all the time, and they were good to begin with.

Wahoo records of the week:

"Happy Jack"	The Who
"On a Carousel"	The Hollies
"I Feel Free"	The Cream
(this deserves to be mentioned twice)	
"I Got Rhythm"	The Happenings
"Rose-Colored Glasses"	Lothar and the Hand People
"Mirage"	Tommy James & the Shondells
"Hey Joe"	Jimi Hendrix Experience

New book out by Marshall McLuhan and Quentin Fiore, "The Medium is the Massage." A very graphic, pictorial book which illustrates its theory by its presentation. Besides summing up a lot of things about modern communication, McLuhan is fun.

It's Easter Time again, and Murray the K, a local disc jockey is back with another show. This time he's had the good sense to bring The Who and The Cream over from England. It's about time someone did. He also broke the Ike and Tina Turner record

"River Deep - Mountain High" on New York radio. This record was issued a year ago, made a hit in England over the summer, but never got airplay here. A terrific record.

Ugh. Petula Clark.

The 1967 Phlegm Leer award goes to gross oaf Mitch Ryder. Runners-up are Eric Burdon and Tom Jones. It was a close race, folks, but after "Sock It To Me, Baby," Mitch walks away with it. Tom Jones had it last year.

We also heard a number of cuts from the Doors' album. The Doors are the most over-rated group since the Blues Project.

Kurt Vonnegut's (Cat's Cradle) first novel, Player Piano, is out in paperback.

Good new food - Contadina sliced baby tomatoes. Real good stuff. Also Daisy's snack cereal.

We have a winner in the "Who's Driving This Train, and Why?" contest. Her name is Eliza, and her answer is nearly as cryptic as the question, but makes sense in this context. A can of amp sweepings will be on its way to her in about 2 weeks. We're currently engaged in a hunt for the proper can. We've got the amp sweepings.

People who play spooky things on the radio should be bricked off the air. A few nights ago, a local FM station broadcasted a bad LSD trip at 2 a.m., complete with musical sound effects. It woke us up with nightmares. I ask you, is that fair?

We leave the radio on all night. This is an excellent way to absorb a knowledge of music. Try it. You'll find yourself with more subconscious musical knowledge than you know what to do with.

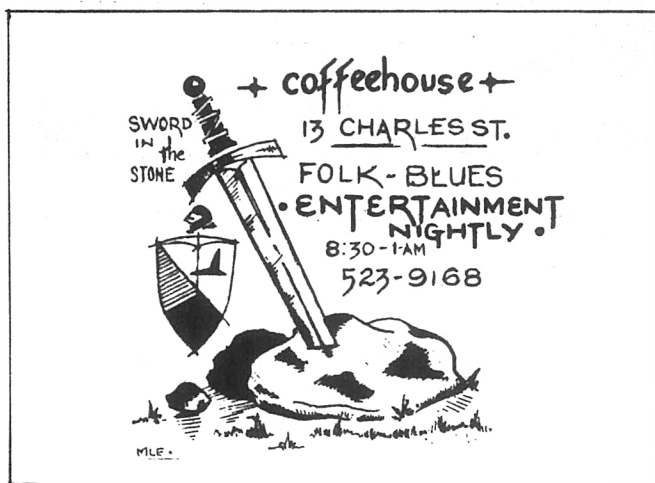


## LAST ISSUE'S COVER

BROADSIDE extends its apologies to artist David Omar White for failing to credit him for last issue's cover (April 14).

## BLUES NOTES

SonHouse, Skip James, and Booker White will tour Europe for five weeks this fall with the American Blues Festival... Junior Wells will film a Bell Telephone Hour program on Chicago. Shooting will take place in Pepper's Lounge, his home club, in mid-May; and the program will be shown during the summer... Son House, Arthur "Big Boy" Crudup, and the Junior Wells Blues Band will appear at the Rheingold Festival in Central Park on Friday, August 25, and double the following night at the Philadelphia Folk Festival.





# THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

The dates have been announced for two more of this summer's festivals. Bob Beers told me that the Second Beers Family Folk Festival will be held on the weekend of August 17-20, again at Fox Hollow. This year's fest should be even better and more beautiful than last year's, if that is possible.

The Sixth Annual Philadelphia Folk Festival will be earlier this year than last, the dates being the weekend including August 25-27, the weekend before Labor Day. I am not sure yet if it will be 4 days (including August 24) or not.

In any case, we will give further details as we get them.

#####

Speaking of festivals, John Jackson, who records on Arhoolie and lives in Washington, has been invited to next year's University of Chicago Folk Festival.

#####

Last time when we were talking about Bluegrass Unlimited we neglected to include information for subscribing. The monthly costs \$3.00 per year, and the address is P. O. Box 1611, Wheaton, Md. 20902. Once again we repeat that this is the best magazine covering bluegrass today.

#####

Recently at Patches' 15 Below yet another fantastic new act broke loose. Dawn & Joe Latham, Brad Camp & Company (Company being Dave Essig) completely tore the place up. They play a broad range of songs; and no matter what they play, it comes out sounding fresh and vibrant. The sound they have

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is really beautiful, better than that of many "big-time" acts that are making the rounds. Instrumentally they use up to 3 guitars, banjo, mandolin, washboard (occasionally) plus some stray kazoo sounds. My favorite song of theirs is "High Muddy Water," for which they give a definitive performance.

#####

Now representative in this area for Origin Jazz Library plus Melodeon, Arhoolie and Blues Classics Records is Ken Loewinger (of all people). Ken asked me to say that people can order records on these labels directly from him for \$4.00 apiece. His address is Box 1034, Georgetown U., Washington, D. C.

#####

Just a word on starting off on my second year with BROADSIDE (Mike here).

At this time I want to thank the staff for their incredible patience with me while I was experimenting and starting off; it hasn't been that easy here either.

I also must thank all those who have kept reading and giving me suggestions and comments. You have all been very kind.

This is not any kind of "fare-thee-well" by the way, since I hope to be around for a while yet. But please keep up the comments because they make it so much easier for me because I know that even if I don't follow them that there is someone out there.

In any case, see you next time.



## MIT HOLDS FOLK DANCE FESTIVAL

Folk Dancers from all over the country will come to Cambridge, Massachusetts on April 29 & 30 for a full weekend of international folk dancing as guests of the MIT Folk Dance Club. The dancers will attend a performance by the Elan International Folk Theater in MIT's Kresge Auditorium at 8:30 pm on Saturday, April 29.

The Festival continues on Sunday afternoon from 1-5pm in the MIT Student Center, with general folk dancing to the tunes of the Cambridge Folk Dance Orchestra. The Orchestra has developed a large repertoire of international folk tunes from many countries and features a tamburitza group playing Yugoslavian folk tunes.

Exhibition dances by various local groups will be interspersed with the general dancing. Admission is free to all! Dancing will continue in the evening when the regular dance session of the MIT Folk Dance Club is held with teaching and requests from 7:30 to 11:00 pm at the Student Center.



# GONNA HOLD OUT ONE MORE DAY



words & music by Emmet Robinson

With ev-ery year that pas-ses by and finds me sin-gle yet, some  
words of wis-dom I re-call, a phrase I can't for-get; A  
wise old un-cle told me once, to make the most of life, take  
chan-ces, trips, and mis-tres-ses, but ne-ver take a wife!

2. The world is full of pretty girls, affectionate and true,  
So love 'em all and leave 'em, that's the wisest thing to do;  
But if in some weak moment, when you're brains are somewhere else,  
You find one you can't live without, you'd better shoot yourself!
3. I'm told that every single man must one day take a bride,  
A helpless male can't live without a wife right by his side;  
But one thing I don't understand, I cannot find a clue,  
If wives are such delightful things, how come you can't have two?
4. My neighbors all are married folks who wait with baited breath,  
For they're as sure as sure can be that soon I'll starve to death;  
But cookin's not so hard, and I can say without conceit,  
Just 'cause a fella's single doesn't mean he doesn't eat!
5. Now all my married buddies think I'm lonesome as can be,  
They can't remember back when they were single just like me;  
And so they get me dates with girls from Beauty Queen to Hag,  
I'd tell 'em I don't need the help, but I don't like to brag!
6. To reach his goal a man needs one to help him on his way,  
But one thing I don't need's a wife to nag me night and day;  
So always and forever I'll remember this one line,  
That behind every great man is a great man's behind!
7. Now, of my single status I am apinfully aware,  
'Cause people passing on the street so often turn and stare;  
I know my life is empty, and I'm sure to waste away,  
But even tho' it hurts I'm gonna hold out one more day!





# THE PORTABLE LANDSCAPE

by Carol Sterkel

A valuable segment of Co-operative Soul happened last night. This was one of those rarities which makes a writer want to say something "schmaltzy," so here goes:

Four members of our Portable Landscape trotted down to the Exodus last week to see the Fantastic Zoo. ("So what," I hear you cry... Well, whinny?... ) On the stage were Don, Eric, Bill & Mike blowing up their usual Groove-Monsoon. Then, last night -- the Doppler Effect returned from a gig in Aspen, got up on the same stage, and began to swing. Noticing the sound-system was somewhat different, I looked closely and noticed a GANG of "technicians"! These "technicians" looked very familiar, so I investigated, (in my usual pushy, nosey fashion).

Results of the investigation were soon to be determined... along with my whole "Quasi-Sherlock-Holmes-Thing" being blown apart... when Clark, lead guitarist, turned around and said: "Hi"! "Our sound system hasn't yet arrived, so The Fantastic Zoo is setting up theirs for us to use!"

Although I fleetingly felt bent out of shape (intrigue being dented, and all), it was nonetheless a beautiful, very warm feeling derived from witnessing The "Zoo" (who had occupied that same stage so short a time before) standing back, listening, then adjusting buttons, and finally being satisfied with their labors--grooving to the Effect of the Doppler Effect.

I asked the kids if they minded my mentioning the incident and Eric Zoo said: "man --don't make us out to be samaritans, or anything--we just tried to help!" Taking issue with his statement (following the usage of "man" as applied to me, as anyone who sees me could easily observe)--no qualms were felt about relating this warm, just NICE occurrence. (Besides--today, anyway--Denver is beginning Spring).

Lothar and the Hand People, along with the Doppler Effect will open Denny Sheneman's new place, "THE OPERA HOUSE" on May 4th and 5th... (WHAT A COMMUNION!)... I am now painting a picture for the wall of "THE OPERA HOUSE"... Intend to do a "phantom

**Saxon Coffee House**

39 charles street, newport, r. i.

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image" of Edith Piaf with her hand holding The Effect and of Lothario holding the Hand People... When Piaf died, I did a death mask of her, and then a painting in oil, which hang side-by-side, amid the Portable Landscape... last night, a very good photographer, Frank McKibbin, was taking "motion study" pictures of the Effect, took one of Lance, the bassist which closely resembled my painting of Piaf... (it was a weird feeling)... Risking repetition, allow me to say:

"STRAWBERRY FLOYDS FOREVER!"

Dear Max Floyd, KLZ-FM, and our last hope for good-type d. j. 's locally premiered both Lothar's record and Effect's record on the same day... He got phone calls from five states, yet!, wanting the record, lauding his efforts in putting on good records. The Effects' agent, Lew Nieman, and The Exodus' Denny Sheneman were at our house when Max called (seven times) and wondered why we didn't have a hot-line with the station, and all of us were suddenly knowing that some very good talent is on its way toward making a portable horizon a very permanent fixture on the musical scene. As I said...

"STRAWBERRY FLOYDS FOREVER!"

The Landscape Love You All...

## FOLK NEWS: CLEVELAND

by Dave Loebel

Arlo Guthrie will make a record soon. A single will also be released, possibly with electric instruments. In town for an engagement at La Cave, Arlo showed up at the city's first Human Be-in and led a massed chorus in "Alice's Restaurant."

\*\*\*\*\*

The Blues Project's single, "No Time Like the Right Time," is on the local and national charts.

\*\*\*\*\*

More Clevelanders are showing up on the West Coast. Reeve Little is managing Led-better's in L.A., and writing, as are Tom Shipley and Dave MacIntosh. A former Cleveland duo, Brian Davies and Clark Moffit, are touring and arranging for Glen Yarborough.

\*\*\*\*\*

Snaker Ray recently had an engagement with the National Guard.

\*\*\*\*\*

QUOTE OF THE MONTH DEPT. Quote Spider John Koerner: Do you realize that if Kitty Wells married Conway Twitty, her name would be Kitty Twitty?



**COFFEEHOUSE**

**THEATRE**

*by jan chartier*

On Friday evening, April 7, The Rose Coffeehouse again welcomed The Off-Boston Repertory Theatre Company. On this, their second engagement at the Rose, they introduced a new play entitled "When Summer Ends," written by David J. Mauriello and directed by Leon A. Blanchard.

The foundation set at the beginning of the play is simple enough. A law student returns home for vacation a few days earlier than expected; by a slip of the maid's tongue, he discovers his father is seriously ill and in the hospital. His older brother and the brother's fiancée explain the reason for secrecy as not wanting to upset him during exams. The first tragedy is the father's death, which occurs while Danny should still be at school.

Danny is a dreamer; a believer in the simple, the natural, the good. He is beaten down slowly throughout the play, always being forced to experience ugly reality, each time rejecting it. Even his final act (suicide) is committed with a childlike illusion.

Danny is played by John Baldwin, a young man with a natural, pleasant stage presence. My only objection is that he looks too boyish, and in a subtle way this detracts a bit from his performance.

Big brother, Jason, is played by David Mauriello. The script and David's acting establish a definite character here that is nicely retained—that of a conscientious worker, but a weak human being.

Judy Mackie plays Peggy, the housekeeper; it is a pleasant characterization. Claudia Gordon plays Laurie, the love of Danny's life; and she, too, does a good job of acting.

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## FOLK MUSIC

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One-year subscription: \$5.00

Two-year subscription: \$8.00

## SING OUT!

*The National Folksong Magazine*  
165 W. 46 St., N. Y. C.

Bea Bacon plays Shirley Raleigh, Jason's girl; the one he never got around to marrying. Shirley also functions as a sort of big sister to Danny, who loves her dearly. Miss Bacon gives warmth and vivaciousness to this character.

The play is pleasant to witness even though it is basically pessimistic. The characterizations, the scene sequences, and the way they are handled, lead me to believe that Mr. Mauriello could develop into a fine playwright.

My major criticism is that the lines in "When Summer Ends" lack a touch of originality and general "oomph." They are not corny or trite, but so closely approach those borders, without ever extending beyond them, that the words detract from their own meanings. To explain what I have been unable to state clearly, let me quote four lines that appear on the program.

"...

But if you can hear a rose bud bloom  
and make love and understanding your friends,  
then you will live for eternity  
and you'll find that Summer never ends."





we're putting up with

## PHILADELPHIA

chuck klein & rachel rubin

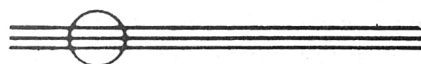
It's undeniably spring. I mean, it's really here. Right now. At last. This strange yellow stuff is pouring in through my windows (at least through the part that's not too heavily caked with a winter's accumulation of dust, dirt, and air pollution) and is making everything look absolutely real. Sort of like instant electricity, without switches. Mellow yellow? Anybody ever read B. C.? That's a comic strip in the newspapers. I buy one newspaper per week, on Sunday, and I read the comics. The rest I throw away. If there's anything of vital importance, someone will tell me about it sooner or later. Anyway, BC describes the creation of woman — he said that God placed Adams' rib on the ground and commanded: "Let there be noise." Spring! Last weekend, the banks of our fair Schuylkill River were crowded with people all prepared for the semi-annual water pollution festival. You know, bring your own garbage and like that. Fun time. I managed to find a few square inches of ground upon which to squat and watch the rest of the world float by. Very interesting, this world. Fantastic variation of things. Good to watch. This is going to be some spring, yes?

# LA

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\*\*\*\*\*

Anyway, can I rave for a bit? Mike Cooney is great. You definitely have to see him. He plays 6- and 12-string guitar, banjo, uke, kazoo, harp — and all well. He can also sing. He also has a vast repertoire and a delightful style. Like I said, see him! He was at the Main Point recently and will assuredly be back here decently soon. He may very well wind up where you are, too.

\*\*\*\*\*

Rachael wishes to register a complaint against the people of our fair community here. They never attend anything! Seriously, the Philadelphia Folksong Society has been holding a series of concerts this spring, and the attendance has been pitiful. This shouldn't be! The talent is good, the atmosphere informal and relaxed; and if a lot of you people would aim yourselves in the general direction of the University Museum Auditorium on the U. P. campus on the night of one of these concerts, you'd probably have a very good time. Go! Next concert is May 6: The Mitchell Trio and Gordon Bok.

\*\*\*\*\*

The most recent concert was on April 1: The Beers Family and Bonnie Dobson. Bob Beers did what was, I think, a first performance in public of a classical piece for psaltery he has written called "Rain Forest Suite." Beautiful! See what you all missed? This is why you ought to get up and go every once in a while.

\*\*\*\*\*

Oh yes — there's going to be a Central High Folk Festival this year, as usual, at Girl's High School, Broad and Olney. Featured will be the Country Gentlemen, Billy Vanaveer and The Igra (a small European folk dance troupe). Date is April 29.

\*\*\*\*\*

Anyway, have a nice spring.



## POETRY FESTIVAL ANNOUNCED

Word has just been received of the establishment of the Wind in the Timothy Poetry Festival, to be held June 24 at the farm of Dudley and Cynthia Laufman, Shaker Road, Canterbury, New Hampshire. The festival will hold an afternoon session and an evening session, with over a dozen poets participating. Time has been set aside for discussion among the poets and the audience. Food, beverages, and books will be available. For further information, contact the Laufmans at the address given above, or call 603 - 783-6385.

# New York News & Notes

by Kathy Kaplan

The summer concert schedule for the Forest Hills Stadium is being planned. Among the performers already signed are Simon & Garfunkel, the Lovin' Spoonful, and Joan Baez. Exact dates will be given at a future time...

I thought I had given up being surprised at the people who've been ending up on the discotheque programs here. But I was wrong. Can you imagine the Times Square Two on "The Bruce Morrow Show?"...

The Voices of Bluegrass, western New York group, has undergone some changes. The trio has become a quartet. Bucky Walter left to form a country group. Remaining members, Marlene and Jeff Wisor, were joined by Danny Kimmer and Steve Walker. I have never heard Danny and Steve, but I was assured that they are quite good. It is this group that will be cutting the LP soon, and I will be looking forward to hearing it. Let's just hope that they see fit to let Marlene do some solos. (As I said before, more on it as I hear.)...

Some people from WTHE (Garden City) and listeners are planning a "pilgrimage" to Wheeling, W. Va. and the WWVA Jamboree. I understand that WTHE will be initiating some sort of regular live shows of their own our here shortly...

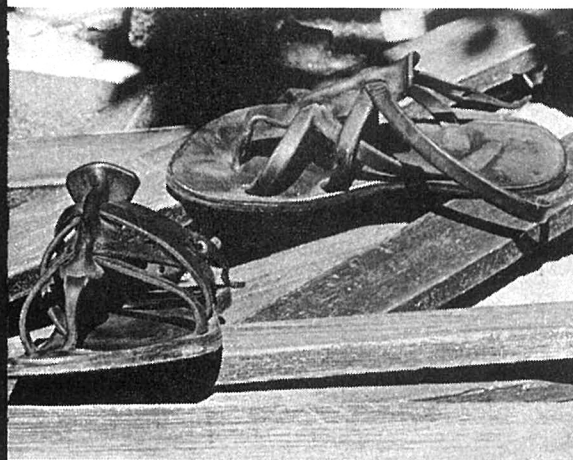
Someone is always running off with my clippings, but anyway "Folk Guitar" will be repeated in NY, too. Interested New Yorkers should check their tv listings for ch. 13. The Sunday Times had an article on Laura Weber recently, in which she told everybody why guitars are so popular, and what a good teacher she is...

Leonard Cohen was seen on a recent edition of "Creative Person."...

Hedy West made an album, and was backed on guitar on several cuts by Bill Clifton. Fine...except it was in England, not here. It's something to think about... It's also something to think about when an eight-hour festival (with some 80 acts) of American Country Music is planned in London, and the performers are almost exclusively British!...

Which reminds me... As long as people are putting in good words for the deserving (I had B.U. in mind) I'd like to say something about another publication. This one comes out of the U.K., and is called "Country News and Views." Although it covers C&W, grass, and old-time country music, the editors (at least I know Mr. Newman does) prefer the old sounds and are doing their part to keep

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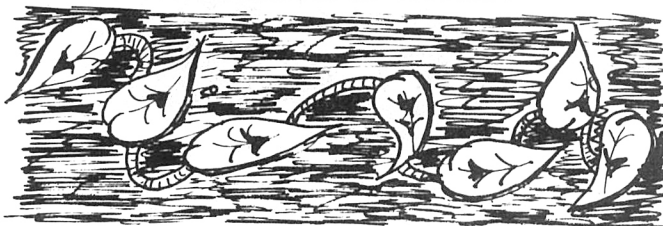
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the music alive. (However, a good deal of their readers don't agree.) Mr. Newman says they are sorely in need of subscribers, and I suggest that anyone who is interested look into it. The magazine covers Britain, Australia, and the U.S.A. (Jan. issue features an article on the Dobro, by Tut Taylor.) Interested people might contact USA rep., Raymond Wilde, Prior Lake, Minn. 55372...

### TURK'S HEAD SOLD

Dr. Arnold Comins announced this week that the Turk's Head Coffeehouse had been sold. The new owner, Josette Benzaquin, is one of the owners of the C'est Bon pastry shops. She has said that she would like to maintain the Turk's Head just as it has been in the past, but is also considering expanding the concept to include daytime operation.

Dr. Comins, who has become a Charles Street institution in the few years he has been operating the Turk's Head, has also announced that the Wellfleet Turk's Head will not be open this summer. Instead, he hopes to open a similar establishment in Orleans.





... AND COFFEE TOO



OUT OF STATE

Tete A Tete

April

F 21 } Lynn Kushner; & "The Tiger"-happening  
Sa 22 }  
Su 23 Hoot  
M 24 Closed  
Tu 25 }  
W 26 } Ken Williams  
Th 27 }  
F 28 }  
Sa 29 } Andy Ward; & "Sam & Yam"-happening  
Su 30 Hoot

May

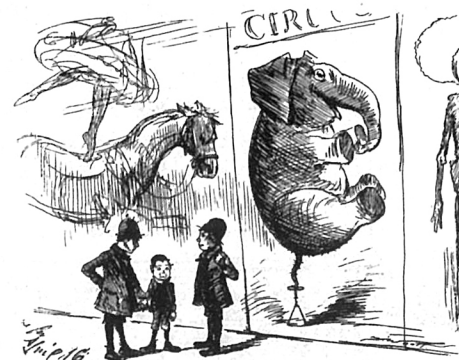
M 1 Closed  
Tu 2 }  
W 3 } Post May Day Festivities - or, Why do  
Th 4 } you think we were closed on May Day?  
F 5 }  
Sa 6 } Ben Pappas; & "Impromptu"-happening  
Su 7 Hoot  
M 8 Closed  
Tu 9 }  
W 10 } Lilac Festival. Tra-la.

18th St. Coffeehouse  
& Music Emporium

Tampa, Fla.

April

F 21 }  
Sa 22 } Carolyn Hester  
  
F 28 }  
Sa 29 } Sandy Rhodes



FAITH.

"BUT DO YOU THINK IT'S TRUE, JIMMY?"  
"CERTINGLY I DO. I DON'T THINK THERE AIN'T NOTHINK WHAT AN  
EFELANT CAN'T DO!"

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Main Point

Bryn Mawr, Pa.

April

Th 20 }  
F 21 } Greenbriar Boys;  
Sa 22 } Johnny O' Dey  
Su 23 }  
  
Th 27 }  
F 28 } Jim Kweskin Jug Band;  
Sa 29 } Raun MacKinnon  
Su 30 }

May

Th 4 }  
F 5 } Len Chandler;  
Sa 6 } Bob Siegfried  
Su 7 }

Crack of Doom

Baltimore, Md.

April

F 21 Dulaney Valley Boys  
Sa 22 Liz Miller or To be announced  
Su 23 Hoot

F 28 Dulaney Valley Boys  
Sa 29 Liz Miller or To be announced  
Su 30 Hoot

May

F 5 Dulaney Valley Boys  
Sa 6 Liz Miller or To be announced  
Su 7 Hoot

Patches' 15 Below

Timonium, Md.

April

F 21 } The Saxons  
Sa 22 }  
Su 23 Hoot

F 28 Joe Martellaro;  
Sa 29 Terry Blake & Brother Bill  
Su 30 Hoot

F 5 }  
Sa 6 } Mike Boran  
Su 7 Hoot

AND COFFEE TOO

OUT OF STATE



New World Gallery

47 Bow Street  
Portsmouth, N. H.

April

F 21 Chris Smither  
Sa 22 Steve Merrill  
Su 23 Afternoon-Open Auditions; Eve., Dan Gravas  
M 24 Bob Patterson  
Tu 25 Steve Merrill  
W 26 Dan Gravas  
Th 27 John Perrault  
F 28 Paul Geremia  
Sa 29 Paul McNeil  
Su 30 Afternoon-Open Auditions; Eve., Dan Gravas

May

M 1 Hoot - Tom Hall  
Tu 2 Dan Gravas  
W 3 John Perrault  
Th 4 Steve Merrill  
F 5 Chris Smither  
Sa 6 Jim Dahme  
Su 7 Afternoon-Open Auditions; Eve., Dan Gravas  
M 8 Hoot - Tom Hall  
Tu 9 Bob Simons  
W 10 Jim Dahme

Unicorn - North

South Daniel Webster Highway  
Nashua, N. H.

April

F 21 } Paul McNeil  
Sa 22 }  
Su 23 Folk Workshop  
M 24 Hoot & Auditions w/ Chris Pearne  
Tu 25 Best of Hoot  
W 26 Closed  
Th 27 }  
F 28 } Chris Smither  
Sa 29 Jaime Brockett  
Su 30 Folk Workshop

May

M 1 Hoot & Auditions w/ Chris Pearne  
Tu 2 Best of Hoot  
W 3 Closed  
Th 4 }  
F 5 } Bill & Renee  
Sa 6 }  
Su 7 Guest Special  
M 8 Hoot & Auditions w/ Chris Pearne  
Tu 9 Best of Hoot  
W 10 Closed

Folklore Center  
Folk Festival

321 Sixth Ave.  
NYC

April

M 24 Charles O'Hegarty

May

M 1 Stephan Grossman  
M 8 Sandy and Carolyn Paton

Out of Town Concerts

April

Sa 22 The Beers Family; Village Theatre,  
105 Second Ave., NYC

F 28 Tom Paxton; Lisner Aud'm., Wash-  
ington, DC

F 28 Southwestern Folk Festival; Winfield,  
Sa 29 Kansas Featuring Doc & Merle Watson,  
Su 30 Pat & Victoria, etc.

Sa 29 Junior Wells & Skip James; Univ. of  
Cincinnati

May

Sa 6 Mitchell Trio and Gordon Bok;  
Univ. Museum Aud'm., 34th & Spruce  
Philadelphia, Pa.

F 10 Malvina Reynolds; St. Peters Church,  
346 W20th Street, NYC

Sword and Stone

7th & N. Harvey,  
Oklahoma City

April

F 21 } Pat and Victoria  
Sa 22 }

F 28 } Peter & Jennie  
Sa 29 }

May

F 5 Eliot Kenin  
Sa 6



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## Sword in the Stone

April 523-9168

F 21 Bill Madison  
Sa 22 Bill Schustik  
Su 23 Closed  
M 24 Hoot & Auditions w/ Dan Gravas  
Tu 25 Best of hoot  
W 26 Chris Wertenbaker & Felicity Johnson  
Th 27 Open - special  
F 28 Bill Schustik  
Sa 29 Bill & Renee  
Su 30 Closed

May

M 1 Hoot & Auditions w/ Dan Gravas  
Tu 2 Best of hoot  
W 3 John Synnott  
Th 4 Jon Adelson  
F 5 Bill Madison  
Sa 6 Bill Schustik  
Su 7 Closed  
M 8 Hoot & Auditions w/ Dan Gravas  
Tu 9 Best of Hoot  
W 10 Chris Wertenbaker & Felicity Johnson

## Rose

523-8537

April

F 21 }  
Sa 22 } Tempo Theater: "Hamlet"  
Su 23 }  
M 24 }  
Tu 25 } Closed  
W 26 }  
Th 27 }  
F 28 }  
Sa 29 } Musical: "Every Girl, Every Boy"  
Su 30 }

May

M 1 }  
Tu 2 } Closed  
W 3 }  
Th 4 }  
F 5 } Music Revue: "Back to the 30's"  
Sa 6 }  
Su 7 }  
M 8 }  
Tu 9 } Closed  
W 10 }

## Local Concerts

### AMERICAN FESTIVAL OF MUSIC

April 20 - International Music Concert  
April 21 - Frontier Tradition  
April 21 - Midnight: Living Blues, Part I  
April 22 - Living Blues, Part II  
April 23 - Mountains and the Plains

## King's Rook

1-356-9754

April

F 21 }  
Sa 22 } Go-go dancing to 2 bands  
Su 23 } Bill Staines & Renee  
M 24 } Hoot  
Tu 25 }  
W 26 } Open House  
Th 27 }  
F 28 }  
Sa 29 } Go-go dancing to 2 bands  
Su 30 } Chris Smither

May

M 1 } Hoot  
Tu 2 }  
W 3 } Open House  
Th 4 }  
F 5 }  
Sa 6 } Go-go dancing to 2 bands  
Su 7 } Bill Staines & Renee  
M 8 } Hoot  
Tu 9 }  
W 10 } Open House

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## ... AND COFFEE TOO MASSACHUSETTS AREA

## Damaged Angel KE6-7050

April

F 21 Jim Walsh - classical guitar  
F 28 Jaime Brockett

May

F 5 Guy Carawan

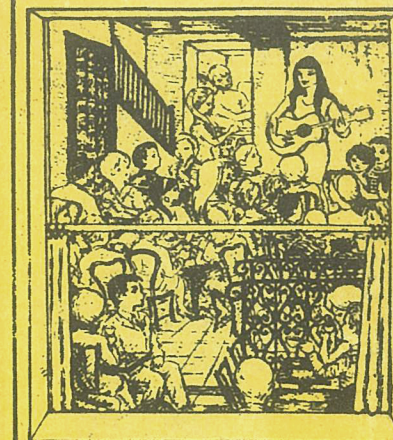
## Where It's At

April

F 21 } Battle of the Bands  
Sa 22 }  
Su 23 } Finals, 4 pm, w/ Dave Maynard  
M 24 }  
Tu 25 } Closed  
W 26 }  
Th 27 } Band Auditions w/ Ron Landry  
F 28 } The Nitty Gritty Dirt Band  
Sa 29 } 8:30 & 10:30 Blues Project & the  
Su 30 } 7:00 pm Beacon St. Union

May

M 1 }  
Tu 2 } Closed  
W 3 }  
Th 4 } Band Auditions w/ Ron Landry  
F 5 } The Barbarians  
Sa 6 }  
Su 7 } TBA  
M 8 }  
Tu 9 } Closed  
W 10 }



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## Quest

536-7940

April

F 21 Bill & Renee  
Sa 22 Jaime Brockett  
Su 23 Folk Workshop - on the Charles near the Shell

F 28 Film "Raisin in the-Sun"  
Sa 29 Norm Schell  
Su 30 TBA

May

F 5 Folkedelic  
Sa 6 } TBA  
Su 7 }

## Club 47

UN 4-3266

April

\* F 21 } Jim Kweskin & the Jug Band  
Sa 22 }  
Su 23 } Poets Theater  
M 24 }  
Tu 25 } Eric Andersen  
W 26 }  
Th 27 }  
\* F 28 } Joni & Chuck Mitchell  
Sa 29 }  
Su 30 } TBA

May

M 1 }  
Tu 2 } TBA  
W 3 }  
Th 4 }  
F 5 } Charlie Moore, Bill Napier & the  
Sa 6 } Dixie Partners  
Su 7 } Jim Kweskin & the Jug Band  
M 8 }  
Tu 9 } TBA  
W 10 }

## Big Toe

April St. Mark's Church  
Foxboro, Mass.

F 21 Georgianne Minder

F 28 Ford Rush & Barbara; plus films

## Turk's Head

227-3524

April

\* F 21 Nancy Michaels  
Sa 22 Chris Smither  
Su 23 Tony Rabino  
M 24 Chris Smither  
Tu 25 Jim Dahmeyer  
W 26 Steve Curwood  
Th 27 Dan Gravas  
F 28 Nancy Michaels  
Sa 29 Chris Smither  
Su 30 Steve Koretz

May

M 1 Paul McNeil  
Tu 2 Jim Dahmeyer  
W 3 Paul Geremia  
Th 4 Dan Gravas  
F 5 Nancy Michaels  
Sa 6 Chris Smither  
Su 7 Steve Koretz  
M 8 Paul McNeil  
Tu 9 Jim Dahmeyer  
W 10 Paul Geremia

## Loft

LA 3-8443

April

F 21 }  
Sa 22 } The Bait Shop  
Su 23 }  
M 24 } Closed  
Tu 25 } The Bait Shop  
W 26 } Paul McNeil & The Bait Shop  
Th 27 }  
F 28 } The Bait Shop  
Sa 29 }  
Su 30 }

May

M 1 } Closed  
Tu 2 } The Bait Shop  
W 3 } Paul McNeil & The Bait Shop  
Th 4 }  
F 5 } The Bait shop  
Sa 6 }  
Su 7 }  
M 8 } Closed  
Tu 9 } The Bait Shop  
W 10 } Paul McNeil & The Bait Shop

## White Whale

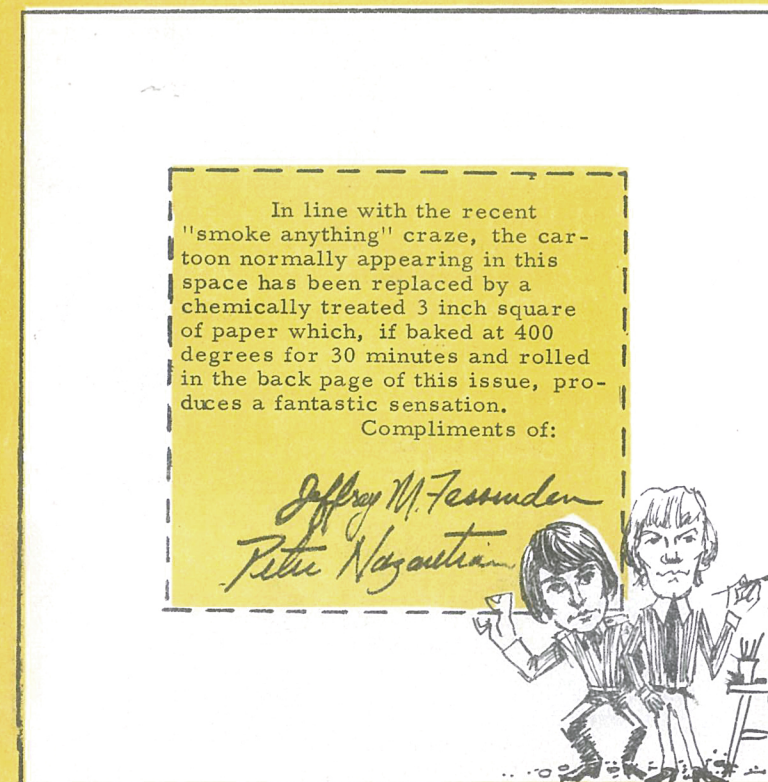
Beverly, Mass.

April

F 21 Bill Schustik  
Sa 22 Bill & Renee  
  
F 28 Dan Gravas - sold out  
Sa 29 Paul Geremia

May

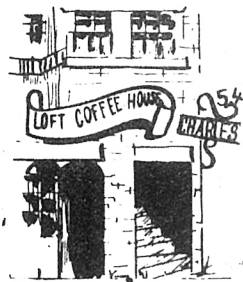
F 4 Steve Curwood  
Sa 5 Jaime Brockett





the Loft

54 Charles St.  
Boston  
Lo 3-8443



## FOLK FESTIVALS

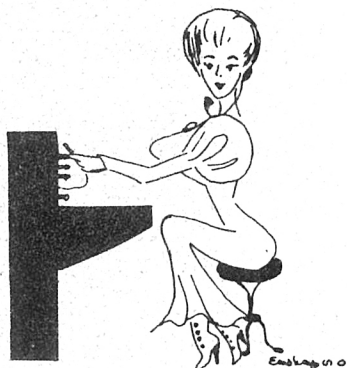
Here is a brief listing of some of the folk festivals planned for this year.

- June 16-18 South Bass Island Festival  
Lake Erie, Pennsylvania
- June 21-24 1967 National Old-time Fiddler's Contest & Folk Festival  
Weiser, Idaho
- July 10-16 Newport Folk Festival
- July 15-18 18th Annual West Virginia State Folk Festival  
Glenville, West Virginia
- Aug. 25-27 Philadelphia Folk Festival

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# Broadside

THE BEST OF HANK THOMPSON,

Volume 2

Capitol T 2661

Aptly titled, this album is a fine collection of hits by Hank Thompson and his Brazos Valley Boys. Hank Thompson has long been one of the best, and certainly one of the most popular artists in western swing if not in all country music. With a couple of exceptions this record is made up entirely of novelty songs. These songs are up-tempo cheerful things not calculated to carry any important "message." No sad "heart" songs, no inspirational or gospel songs, no patriotic speeches here. Most of this material is just plain fun.

Two of the songs on the record which are definitely not novelty songs are tributes to a couple of my favorite states. Woody Guthrie and his cousin, the late Jack Guthrie, are responsible for "Oklahoma Hills," a hit of several years ago. "Deep in the Heart of Texas" must be one of the best loved "state" songs of all time. Also presented here is that perennial favorite from the Carter Family, "Wabash Cannon Ball." Tennessee Ernie Ford's composition, "Shotgun Boogie," and several of Hank Thompson's own songs (including his big hit "Humpty Dumpty Heart") make this a memorable album. There are only two cuts that can't really be applauded. "Rockin' In the Congo" is typical of much of that "rockabilly" trash that abounded during the middle fifties, "Squaws Along the Yukon" is not really bad, it's just rather unexciting.

Country music needs more collections like this. Hank Thompson is well known to be a fine performer and this very good album is just that much more evidence to the fact. All fans of western swing and, of course, all Hank Thompson devotees will want this album.

bob jones

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# Reviews

FRED NEIL

Capitol ST 2665

Here he is again, only this time on Capitol Records. Fred Neil's astounding vocal ability is back to bring delight to audiences and despair to fellow singers. Not only does Fred Neil have one of the finest voices ever employed to sing folk music, but his sense of phrasing and style places Mr. Neil right at the top of the vocalists on the scene today. The fact that he is well in control of his twelve-string guitar is completely overshadowed by his fantastic voice and singing style.

Fred Neil writes virtually all his own material. Most folk audiences like his songs. Those few who don't never notice because of the voice that delivers them. Making its recorded debut on this record (as far as I know) is Fred Neil's delightful "That's The Bag I'm In." Containing perhaps fewer words than any other (non-instrumental) song of comparable length, "Badi-Da" shows that even a vocal chorus sounds good behind Fred Neil. Going on like this one could easily enumerate all the songs on the album, but suffice it to say that they're all good.

One of the most interesting features of this recording is the inclusion of some really top sidemen on a staggering variety of instruments. Rumor has it that the "chorus" alluded to above contained Lisa Kindred, Ann Sternberg, Diane Tribuno, and some other long lost progressive musicians. Doing the chores on harp (including some incredibly powerful but unobtrusive work on "Cynicrustpetefredjohn Raga") is Cambridge/Berkeley bluesman Al Wilson. Like everything else these days, this album has Peter Childs playing the complex guitar parts. With a collection of musicians like that, who notices who's singing? Everybody.

To those who have heard Fred Neil's previous solo album (Bleeker and MacDougal, on Elektra), the arrangements will sound familiar. They are the same kind of arrangements which always seem to grow up around Fred Neil's voice. With a voice like that, it makes little difference.

Bob Jones



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WESTERN SWING

Various Artists

Old Timey OT-105

What can one say about an album like this other than to thank Chris Strachwitz and Old Timey Records for producing it? As listening music, it is as good as any early Western Swing to be found anywhere: Fans of Western Swing will love it, and detractors will call it "hillbilly" music. As a document, this record is both very good and very important. Western Swing is a segment of American music (one might qualify further by saying American country music) which has been very little documented, this despite the fact that Western

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# Broadside

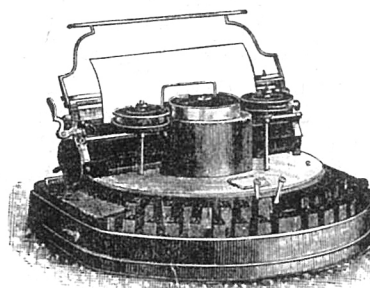
Swing is responsible for the "Western" in "Country and Western." Although it is not mentioned either on the album jacket or on the record itself, Leon McAuliffe (featured on this record with The Texas Playboys) has long since gone on to form his own band, The Cimarron Boys, and had many hits on his own, both vocal and on his steel guitar. The reason that this is not mentioned in the notes is not clear. Also conspicuous in their absence is one of the best-known Western Swing bandleaders, Hank Thompson (and his Brazos Valley Boys). Often billed during the forties as the "King of Western Swing," Spade Cooley gets only a passing mention.

While somewhat lacking in coverage of the far Western groups and musicians and the more recent Nashville produced Western Swing, this album is an excellent documentary of the early and very influential exponents of Western Swing. Western Swing seems to have originated largely around the bands and personality of Bob Wills (who relates to Western Swing in a way similar to that of Bill Monroe and bluegrass music). Six of the sixteen cuts on this record are of Bob Wills

and his Texas Playboys. Three songs (including "Under the Double Eagle") are by Bill Boyd and his Cowboy Ramblers (on "The Eyes of Texas," Bill and Jim Boyd sing a duet). The Light Crust Doughboys are included for one number, but it is not the original group with Bob Wills, but a group which took his place when he left the sponsor on KTAT (sponsored by Burrus Mills in Fort Worth, Texas). Milton Brown and his Brownies are included on two songs, including an interesting rendition of "Corrina." Milton Brown was one of the original Light Crust Doughboys with Bob Wills.

On this record, the connection between old-time string band music and this "Hot String Band" music or Western Swing is obvious. Also illustrated by three songs here is the influence, in both directions, between Western Swing and cajun music. The difference between these recordings and the Western Swing we hear today is considerable. Nonetheless, this is good Western Swing and deserves hearing.

**"HAMMOND"** Bob Jones



## TYPEWRITER.

BILL MONROE and his Bluegrass Boys

BUCK OWENS and his Buckaroos

LIVE at Back Bay Theatre

April 8, 1967

Anxiously awaited by many, this concert marked the first northern appearance of the latest group of Blue Grass Boys. To say that they were not as polished a band as the last group would be only fair, but, after all, nobody really expected that quite yet. As Dick Spottswood pointed out, it takes quite a long time to get a band really together. Nevertheless, the band sounded really good. Even though he started with a completely cold house, Bill Monroe put on a really exciting show. It was a solid country show which had the audience screaming for more, so much so that the band had to be called back out of the dressing rooms, literally, for their last encore.

The pessimists who predicted that Bill Monroe would not be able to replace fiddling

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# Reviews

of the caliber of Richard Greene had their words spoon-fed to them. Byron Berline, always well respected as a very competent man with a fiddle, has blossomed out into a really top country fiddler. Appealing to many, Byron's fiddling has more of a solid country sound than Richard's fiddling had developed. Similarly, Benny Williams' singing had a very country sound to it. Unfortunately, Benny's voice is not at its best on bluegrass songs, although on his solos Benny had a very appealing country sound. As a guitar player Benny really excels, whether playing his solid back up with a straight pick or picking a tune (he did an excellent job on "I Am a Pilgrim) in the Merle Travis style.

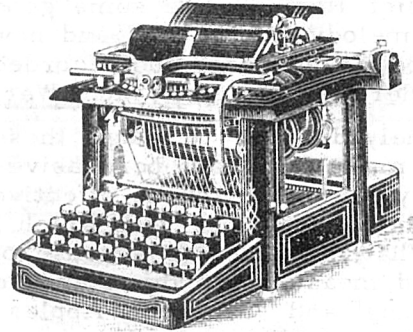
Of course, the star of the evening, changes in personnel notwithstanding, was the great Bill Monroe. Blue Grass boys come and go, but Bill is always there to provide a direction and a foundation with his intensely beautiful and powerful music. When Lamar Grier broke a banjo string, reducing the group to the original bluegrass band size and orchestration (fiddle, guitar, mandolin, and bass) listeners were treated to a convincing demonstration of Bill Monroe's musical strength. Along with the fiddle, it's Bill Monroe's singing and playing that really makes bluegrass music. The life and feeling which Bill puts into his music has made bluegrass the great music it is today.

Billed as "America's number one country singer" (a somewhat dubious title, though probably deserved in many ways), Buck Owens came on to the shouts and applause of a crowd already brought to a fever pitch by the infectious musical excitement of the Blue Grass Boys. Buck Owens is certainly one of the finest singers to be found anywhere, and he is a good guitar player, in addition. The Buckaroos are probably the finest country and Western band in existence. Buck Owens, of course, lends a much needed talent to the

group, but they are all fine musicians. Most impressive of all is the lead guitarist and tenor singer, Don Rich. His singing and instrumental virtuosity are little short of incredible. Either of these fine bands would have made a terrific evening's entertainment. The two bands together were absolutely phenomenal.

Bob Jones

## REMINGTON STANDARD



TYPEWRITER

FOLK SONGS  
OF NEW YORK CITY  
June Lazare  
Folkways Records FH 5276

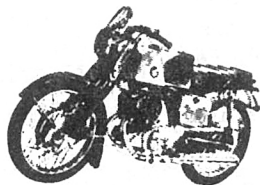
This is a collection of twenty songs about people and events in New York City before (with one exception) 1900. Although the notion of indigenous folk songs in such a cosmopolitan atmosphere might seem strange today, apparently 19th century New York was a very vocal town. Fires, pirates, elections, fights, wars, strikes -- all gave New Yorkers something to sing about and they rose to the occasion.

June Lazare picked a good sample of those occasions from her research for the New York Folklore Society and put them together on this recording. She sings and plaus them well, and once again Folkways Records has provided an album of interesting songs (especially "Down in Dear Old Greenwich Village," which could have been written yesterday), not only to learn for performance, but also just to listen to.

Ralph Earle

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# Reviews

## NO MORE WAR

Jacqueline Sharpe

Cutty Wren Records CWR 101

Ever since Pat Boone came out with his anti-dissent record, I have hoped that someone would come up with a responsible musical statement of the counterarguments to the war in Vietnam. Eliot Kenin wrote some good verses to the melody Boone used and now Jacqueline Sharpe has composed and recorded twelve songs under the heading No More War.

It is extremely difficult to judge these songs. Do they make their case persuasively? Or are they simply polemics, effective because of their general tone with which I sympathize? What is needed is a sense of universality, and measured to this standard "When I Was Young" and "Cardboard Apples" are the best songs on this record because none of their points can be denied on ideological grounds. They should affect almost anyone, regardless of his beliefs, with their poignancy.

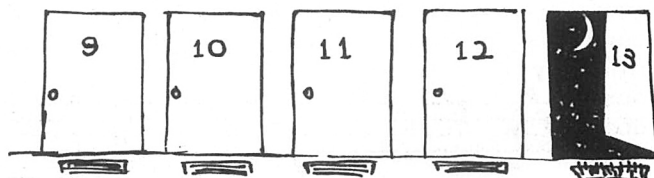
Others, such as "Honor Our Commitment" & "Mind Your Manners, Boys," could be dismissed as being obviously biased. They may rally one side, but they will not persuade the other. (There is one which might rally both sides. "To The Right - March!" is almost too good. I can imagine its being sung by a chorus of Minutemen, oblivious to its irony.) Another, "Chant for the Murdered," will probably be denounced as treasonable for its bitter embellishments of the pledge to the flag ("I pledge allegiance to the flag - oh, you red, white, and blue - of the United States - with an exception or two -"). And "Lullaby" is just too acrid to be accepted as a real lullaby ("Sleep, baby, sleep / Your parents are like sheep / They'll baa and bleat and chew their cud / While you lie slaughtered in the mud").

Mrs. Sharpe sings all her songs with a trained, controlled voice. There is an edge to it which I found occasionally disagreeable, but her singing in general is very competent, both lyrically and melodically. The music of her songs is exceptional for its range of style and melodic flow. And the arrangements, by Walter Raim, are great, especially in "Chant for the Murdered," the quotation of Mendelssohn's "Spring Song" in "Mind Your Manners, Boys," and the bonus of the record, "Folksy Rocksy Sick and Easy Blues," a swinging rejoinder to Bob Dylan ("Cause every word that I say / Turns into art right away / That's how to do it today / You can't lose").

Let me emphasize one point: Musically, these songs are well-written and well-per-

formed. My feeling that the song I want is not here stems from the fact that it is probably not anywhere. Mrs. Sharpe is doing something very meaningful and important to her; her earnestness permeates the record. My song would have to have her feeling, her honesty, but it would also have to have Boone's slickness, and the two are inimical.

Ralph Earle



LIVE AT THE TURK'S HEAD

Nancy Micheals

Nancy Michaels' appearance in this year's BROADSIDE poll results was her third in the five years of the poll. She is the most consistent excellent female performer in the Boston area and to hear her is to understand why.

But first a few background notes on Nancy. Her facile and original guitar-playing is self-taught; her wide vocal range and sure pitch are the results of four or five years of vocal study. She has been signing in Boston since 1960, when she started out at the now near-legendary Cafe Yana. Since then she, has sung throught the East, has appeared on educational television in Boston and more recently has taped a performance on the (non-educational) Al Capp Show. Nancy is also an artist; she has had a one-woman show in Worchester, Mass. and her work is currently on view at The Turk's Head.

Nancy's ability can be suggested by the simple observation that when you walk into The Turk's Head, as I did on March 31, everyone is listening. Nancy commands respect as well as attention for her varied and expressive performances, which are always true to the mood of the song. She gives the impression of being incapable of singing a song she does not feel. Conversely, then, she conveys the sense of the song without herself getting in its way.

Nancy is especially effective with slow, understated material. When you next hear her, ask her to sing "Long About Now" or "Haul Away the Diceo." And ask for "The Silkie of Sule Skerry" just to hear the last line, after the Silkie's prophecy has been fulfilled, "...and then her heart broke in three." Simply stated, Nancy Michaels is a fine, sensitive musician. No matter what she sings, it is vital and worthwhile. Hear for yourself.

Ralph Earle



# BRANDY EYES

words and music by Joni Mitchell

Eyes that send me chasing af - ter feelings that I lost one day.

Why be-friend me when the bran-dy tells me what they want to say?

Playing big pro-tect-or is a grand dis-guise.

'til you con - tra-dict your-self with bran - dy eyes. No

be-ginn - ing still no end to let me shrug and walk a - way. Sil-ly grin-

ing, teasing talk that promises a kiss some day. I would put you

out of mind if I were wise. But wisdom has no

power o-ver bran - dy eyes. Maybe I'm wrong

if I am please par-don me and pat my head. Sing an old song

sing of one more foolish heart that's being mis-led. Take the points for

win-ning and do-nate the prize, and keep right on a -

scoring with those bran - dy eyes.



## Spotlight

at the Club 47

### *Eric Andersen*

Eric Andersen is coming home. His visit will be brief; but nonetheless he's coming home...for Cambridge Andersen fans claim him as their own. Begrudgingly they will accede that his fans in Berkeley, Sausalito, San Francisco, and New York do have some claim; but they feel that Eric's year in Cambridge was the crucial point in his development as the songwriter/singer that he has become.

Last year, his song, "Violets of Dawn," was one of the most recorded songs. His two Vanguard albums (a third will be released shortly) have been selling steadily, and he has been in demand for college concerts all over the East Coast.

He will be at Club 47, accompanied by a backup band which includes Debbie Green on piano, through the 27th of this month.



at the Unicorn

### *Jefferson Airplane*

For at least a year and a half and perhaps even longer, BROADSIDE readers were apt to come across references in this magazine to a group from San Francisco with the outrageous (for them) appellation of Jefferson Airplane. It was hardly guessable at that time that the Airplane would become the hottest underground group in the country, but

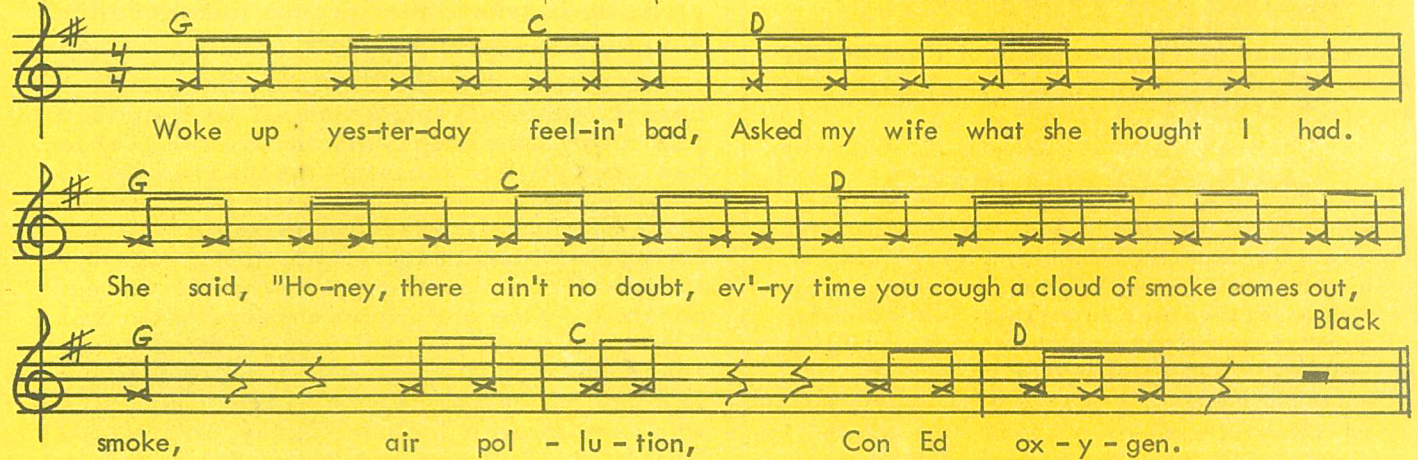
they have; and it seems likely that they are only at the brink of the fame and fortune which must surely come to such fine musicians. They debut in Boston this month.

If their music is not enough to inspire you, perhaps their motto is. "The Jefferson Airplane Loves You." They will love you at the Unicorn through April 30.



# TALKING AIR POLLUTION BLUES

words&music by Tom Paxton



2. Now, my poor wife can't keep the house clean.  
When she throws the curtains in the washing machine  
The machine starts whinin' that it can't take that  
The gears are strippin' and the soap's gone flat.  
One last soap bubble hollers, "Help!" The soot's in there laughin'  
Sayin', "Bring on more soap!"

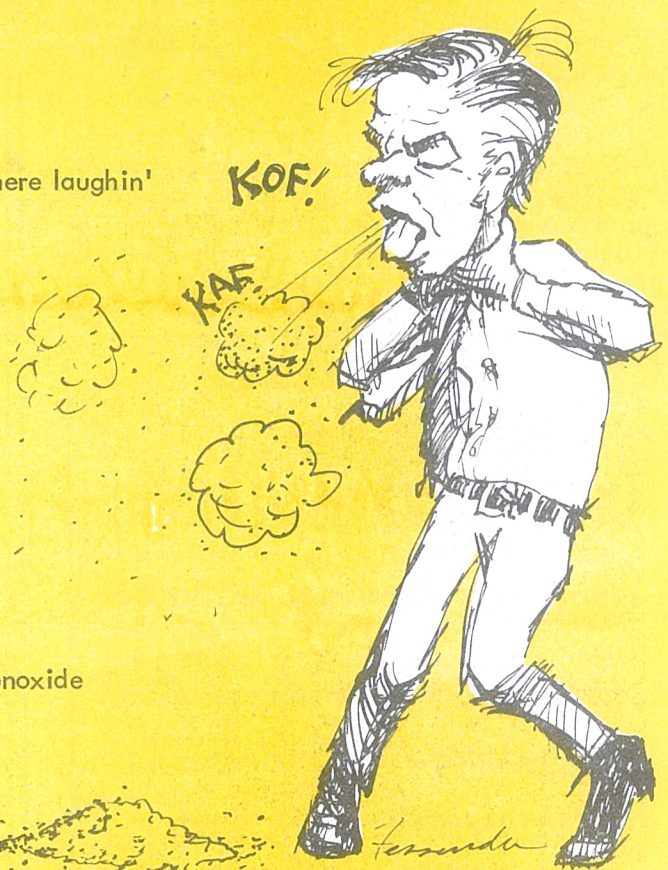
3. I went out on the avenue  
Seems like people were turning blue.  
Stood on the corner, what d'ya think I see?  
A city bus cryin', "Honey, take a whiff on me."  
Thirteen people collapsed on the side walk.  
Cops took 'em in. Drunk and disorderly.

4. The Mayor said Con Ed was guilty of crime.  
Con Edison demanded equal time.  
They sent an expert, he was ready to begin,  
When he took a deep breath and his lungs caved in.  
Seems the TV Studio air was filtered.  
It took two packs of cigarettes and a tank of carbon monoxide  
Just to bring him around.

5. Con Ed started taking full-page ads,  
"We've got engineers who are college grads  
They sit by the furnace and watch the fire  
Makin' sure the smoke doesn't get any higher."  
Of course, the whole Japanese Navy sailed up the East River  
And nobody saw them except one old drunk.  
Cops took him in. Said he was polluted.

6. The doctor told me and he wasn't joking  
"If you want to live you gotta give up smoking,"  
I said, "Doc, you don't make sense,  
I gotta keep smoking in self-defense.  
My lungs are screaming, saying 'Bring us some more  
of that sissy tar and nicotine for a change.'"

7. Well, I just don't worry 'bout Judgment Day  
I figure if I lose and go the other way  
If it smells of sulphur and the air is black  
It won't bother me, I'm used to that.  
I'll just grab some Con Ed boys,  
We'll sit on the smoke stack, singing  
"Home, Sweet Home."



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# Toronto News

by John Kessler

Well, group, I'm back. Sorry I missed last issue.

First, I would like to thank Robert Mergon of Boston and Martha Lee Todd of Fort Worth, Texas, for their kind suggestions; but, as you can see, the title still stands.

\* \* \* \* \*

I don't know if any of you were lucky enough to be in the range of a CBS station and saw Joan Baez on the "Sunday" show, but for those who didn't, well, you missed a real treat. I described her repertoire last column, so I won't go into that; but she sang beautifully and looked an awful lot better!

\* \* \* \* \*

Odetta is back at the Riverboat and is as electrifying as ever. About a week ago, there was a chance that I might have been able to interview her for this column, but unfortunately it fell through.

\* \* \* \* \*

The Paupers, a Toronto-based group, played New York's Cafe Au Go Go and took the show away from the Jefferson Airplane. They brought their audience to screams and shouts, and they were immediately signed by Albert Grossman, who also handles Dylan,

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PP&M, and Lightfoot, among others. Richard Goldstein wrote the following in The Village Voice: "Their (The Paupers') music makes the average combo sound like a string quartet doing Wagner... The miracle is the Paupers' ability to reproduce live all the structural atonality it takes other groups months in the shelter of a recording studio."

It seems that the Toronto bands have a harder, more driving sound. I have noticed this; I think the keen competition among bands has created it. Most of the bands play in small coffeehouses in Yorkville Village, and there are quite a few coffeehouses competing for weekend business. Thus, the groups try to get the hardest sound possible to get bookings. One optimistic observer said that Yorkville could be the biggest thing since Liverpool. The Paupers aren't the only group to come out of this section. Other Canadians who have made it include: Dewey, Bruce, and Neal of the Buffalo Springfield; Zal Yanovsky of the Lovin' Spoonful; Denney Doherty of the Mamas and Papas; and the Mandalla, formerly the Five Rogues.

\* \* \* \* \*

I would like to give long overdue praise to, in my opinion, a top-rate folk album, Harvest of Gentle Clang, by Pat Sky. Listen to it; enjoy the last of the folk singers.

\* \* \* \* \*

Have you heard Gene Clark's album, without The Byrds? Overall, the album is just lukewarm, but "Echoes" is a standout.

\* \* \* \* \*

\* \* \* \* \*

Well, still need a title! Write to me at 27 Ridelle Avenue, Toronto 19, Ontario, Canada. See ya' all next time around.



## PINE WOODS SCHEDULE SET

The 1967 Pinewoods Camp Folk Music Week schedule has been released. The event will be held the week of August 20 to 27, and sessions include instruction classes (all levels) in guitar, dulcimer, banjo, autoharp, and folksong styles. Sessions in music theory and orchestra are also available.

Pinewoods dance weeks are scheduled for August 6 through 13, and 13 through 20, with instruction available in English Country dancing, Morris and Sword dances, and American square and contra dances, for all levels. For further information regarding either the folk music week or the dance weeks, contact the Country Dance Society of America, 55 Christopher Street, New York, N.Y. 10014, phone 212 - 255-8895.



## UNICORN NORTH OPENS IN NEW HAMPSHIRE

A new coffeehouse has appeared on the scene with the opening, a few weeks ago, of the "Unicorn-North," located on the South D. W. Highway (800 feet over the New Hampshire line) in Nashua, New Hampshire.

Owners Mr. and Mrs. James Holland have taken an ex-furniture display building and turned it into a "folky, relaxing, pleasant, coffeehouse. The policy of the new coffeehouse is to provide coffee, chocolates, sandwiches, and 'taste tid-bits' along with the best of established as well as newer folk performers.

When asked why he chose to go into the coffeehouse business, Jim replied: "Being a member of the Nashua police force, I had the opportunity of seeing the crying need for a place like this for the youth of Nashua; the young people wanted and asked for it, and the degree of success so far indicated we were right."

Mr. Holland announced that he and Mr. Mark L. Edwards, owner of the Sword in the Stone coffeehouse on Charles Street in Boston, have made arrangements to present such well known names as (BROADSIDE poll winners) Chris Smither and Dan Gravas; also Bill and Renee, Bill Schustik, Jaime Brockett, Pam Couliham, Paul Geremia, John Synnott, Jon Adelson, and many others.

Following the format at the Sword in the Stone, Mr. Holland will hold "Hoot and auditions" every Monday night, featuring the "Best of Hoot" on Tuesday night and as fillers for the better known performers. Schedules for the coffeehouse will appear in BROADSIDE/ Boston After Dark.

Jim mentions that his coffeehouse has no connection with the Boston Unicorn, but he hopes to carry on the fine work done in the folk and entertainment field by this coffeehouse.



## NEW RECORD LABEL

Arhoolie Records has announced the formation of a new label, CHANGES ("Contemporary Music On Record"). The label plans to spotlight contemporary music of all types and will be distributed by Arhoolie Records. Both LP's and EP's will be made available. Initial releases on the label are an LP by the Jerry Hahn Quintet, and an EP by "The Notes From the Underground."

## THE RICHARD FARINA ANNUAL AWARD COMPETITION

### PURPOSE

In order to encourage the writing of songs pertinent to contemporary circumstances and, at the same time, to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.

### RULES

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. Winning entries become the property of BROADSIDE publications.
- E. One winner will be chosen during each three-month period of the competition. Of these winners, a grand winner will be chosen annually.
- F. Quarterly deadlines for each entry are: December 31, 1966; March 31, 1967, June 30, 1967. Entries received after June 30, 1967, will automatically be considered in the first quarter of the second annual award competition.

# KNEE-DEEP IN BLUEGRASS

by Bob Jones



A late addition to the cast of the Carter Stanley Memorial Concert held on April 9 was the band of Jim and Jesse and The Virginia Boys. Apparently Jim and Jesse are still travelling with a banjo player, even though their latest record has a pedal steel instead. On the same Sunday as the Stanley concert, Bill Harrell and Don Reno and The Tennessee Cutups appeared at the Ranch Bar in Waterford, New York. They have spend a good deal of time lately providing northern audiences with good bluegrass. Alex and Olabelle Campbell couldn't make it to the show, but the rest of their band was there. George Winn and The Bluegrass Partners managed to make it up for the show.

For those who haven't already heard about it, this may be rather upsetting. Boston's famous Hill Billy Ranch was extensively damaged (estimates have been ranging around \$75,000) in a fire there a couple of weeks ago. The bar has been open right along, and the management is rushing to reopen the entertainment within a month. Meanwhile, it's tough luck for the performers.

Charlie Moore and Bill Napier are due to appear at Club 47 in Cambridge, Massachusetts, in a few weeks. Also scheduled to appear in the Boston area soon (the first week in May) is Hylo Brown. The Greenbriar Boys, with Eric Weissberg on banjo (an interesting switch: recall when Eric was playing mandolin with the group years ago), will be appearing at the Main Point in Bryn Mawr, Pennsylvania, from the 20th to the 23rd of April. The New Lost City Ramblers are currently on tour on the West Coast.

As usual, the latest copy of Bluegrass Unlimited is full of useful and interesting in-

formation. "The Martin Guitar Story" is concluded with Part III, including "How To Date Your Guitar" and a section of questions and answers. In addition to this installment of the series on Martins, John Duffey has written an "editorial" in which he climbs out on a limb and resolutely saws said limb from the supporting tree. John says many things that have needed to be said, important things, (some) true things, and (most of all) controversial things. Also in the current Bluegrass Unlimited is a good letter from Uncle Jim O'Neal and a really beautiful but (unfortunately) irrelevant letter from Alice Foster. Those who don't already subscribe should.

Check the reviews section of this magazine for a couple of reviews of recent performances by Bill Monroe and his Blue Grass Boys.

## BITS AND PIECES

JOAN BAEZ's album, Farewell Angelina, has been released in England under the title of "Portrait of Joan Baez" \*\*\* JOE BOYD has separated from Elektra in London and gone into personal management and independent record production. His first single release, "Arnold Layne," by England's one and only psychedelic group, THE PINK FLOYD, is already on English charts and will soon be released in the U.S.A.; while Elektra is about to release an album of the group Joe is managing, THE INCREDIBLE STRING BAND \*\*\* BOB DYLAN is announced in the trades as being scheduled to appear at a Red Cross Gala in Monte Carlo \*\*\* MARK SPOELSTRA is rumored to be putting together an electric group \*\*\* DICK SUMMER's Hootenanny Show for WBZ has undergone a title change to "Dick Summer's Subway" and will be essentially an underground rather than a folk music show \*\*\* Vanguard Records will release new albums this month by DOC WATSON and JIM KWESKIN \*\*\* Elektra Records will release an HARVEY BROOKS album this month on how to play electric bass \*\*\* STEFAN GROSSMAN has left the Fugs to join The Chicago Loop \*\*\* Following successful tours of Japan by JOAN BAEZ and PP&M, our next folk ambassador will be JUDY COLLINS \*\*\* Meanwhile, a tour of Russia, Poland, and Italy is being shaped up for JOAN BAEZ \*\*\* East Berlin's Hootenanny has awarded PETE SEEGER with the East German Peace Medal \*\*\* The PAUL BUTTERFIELD BLUES BAND has added brass and reeds \*\*\* TOP TEN campus folk acts, as listed by Billboard's Music on Campus supplement, are: BAEZ, DYLAN, PP&M, SIMON & GARFUNKEL, BLUES PROJECT, LOVE, JUDY COLLINS, IAN & SYLVIA, YARBROUGH, and BLUES MAGOOS.

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LOCAL ARTIST, Robert Morgan, is selling PICTURE POEMS, beautifully done and signed, for only \$1.50 each. Send order and remittance to 63 Bowen St., Newton Centre, Mass. 02159. Beauty is guaranteed.

Currently performing musician, John Nagy, now has openings for STUDENTS. Twelve-

and 6-string, banjo, electric bass; all styles. For information, 734-9122 weekdays.

Well known Boston Coffeehouse for sale. Contact Box 65, Cambridge, Mass. 02138, or phone Jim Pope, LA3-8443 after 8 p.m., or write The Loft, Inc., 54 Charles Street, Boston.

SELL OR TRADE: Martins, 0-28 (1921), D-28 (1964), both hard plush cases and excellent condition. Wanted: Pearl Martin. Call 547-8859 after 5:30 p.m.

To place classified ads in BROADSIDE, send \$1.00 plus copy (three typewritten lines) to: BROADSIDE, P. O. Box 65, Cambridge Mass. 02138. Include 50¢ for each additional line of copy.

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# dear BROADSIDE



dear BROADSIDE:

Do you know of any recordings by Blind Lemon Jefferson (not to be confused with Airplane—this man flew in another era/area)? Invite BROADSIDE readers to correspond to this inquisition! Thanks.

Dave E. Louis  
Attleboro, Mass. 02703

(A search through the discography in the Denver Folklore Catalogue and Almanac yields the following information: Blind Lemon Jefferson may be heard on two Folkways anthologies, Anthology of American Folk Music, Volume 3 (FA 2953) and Country Blues, Vol. 1 (RF-1). In addition, there is a Riverside recording, Blind Lemon Jefferson (FLP-125 & 136), which is out of print, but may possibly be found in some record stores....Ed.)

dear BROADSIDE:

The reason I didn't vote for Bob Dylan in the Poll this year is because, as far as I

know, he didn't appear in Boston during the past year.

When he starts giving concerts again, I'll be there to listen to him. And I hope it will be soon.

Sincerely,  
Bertha Gerrault  
Fall River, Mass. 02720

dear BROADSIDE:

In your Ramblin' Round column of the March 15 issue of BROADSIDE, you make reference to the Journal of American Folklore. I would greatly appreciate any information about this publication that you could give me. Thank you for your help.

Roy P. Gele  
USS SAM HOUSTON (SSBN609)  
Portsmouth, N. H. 03801

(For information on how to obtain the Journal of American Folklore, write to Dr. Tristram Coffin, Secretary-Treasurer of the American Folklore Society, Bennett Hall, University of Pennsylvania, Philadelphia 4, Penn....Ed.)

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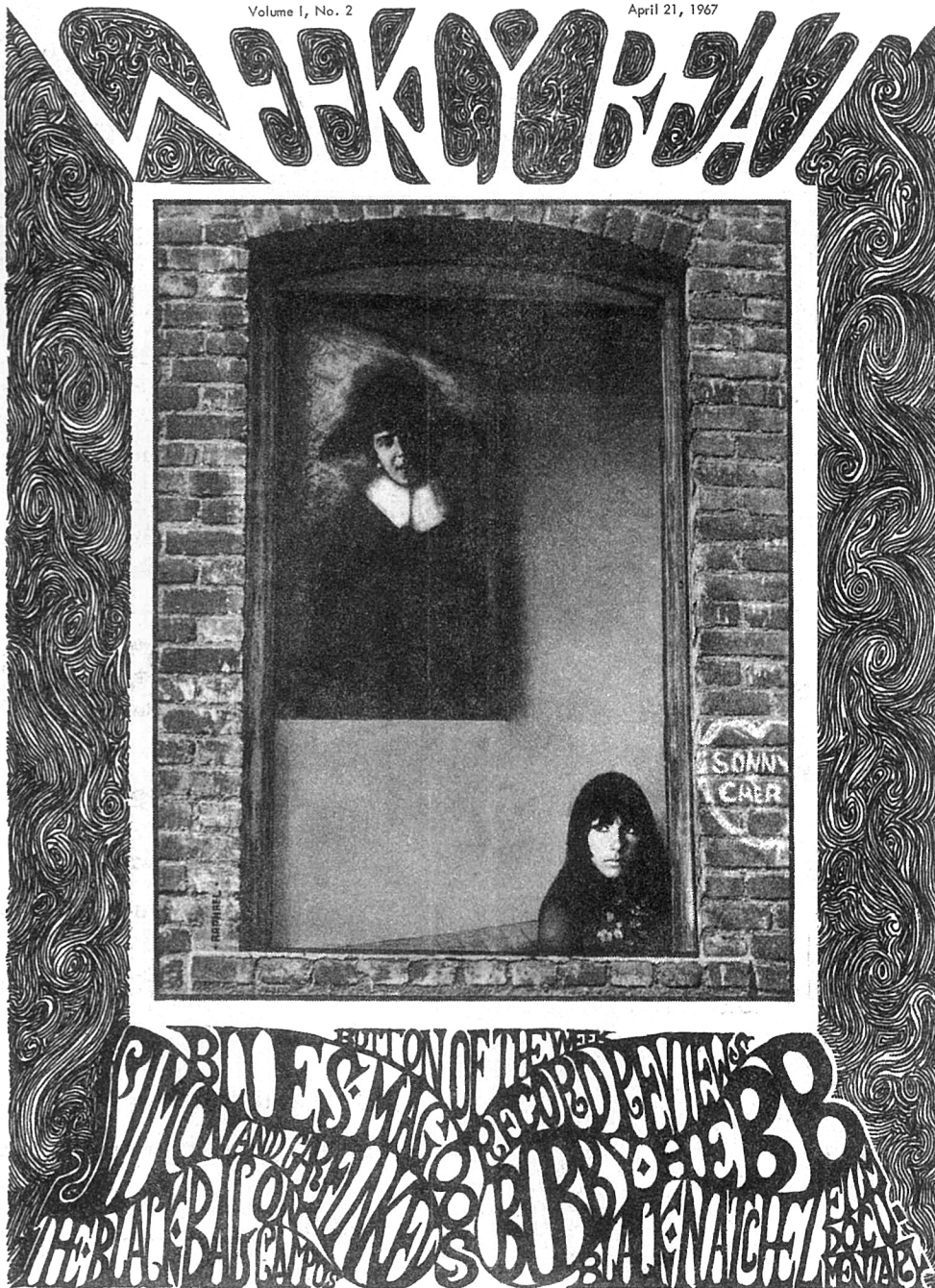
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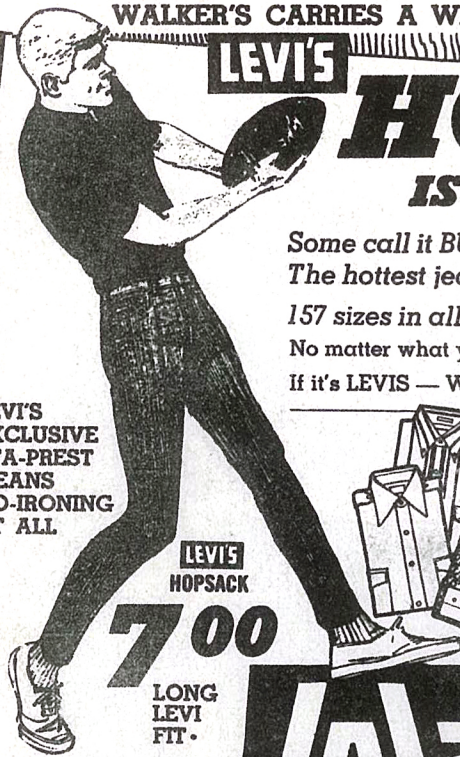
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