

THE

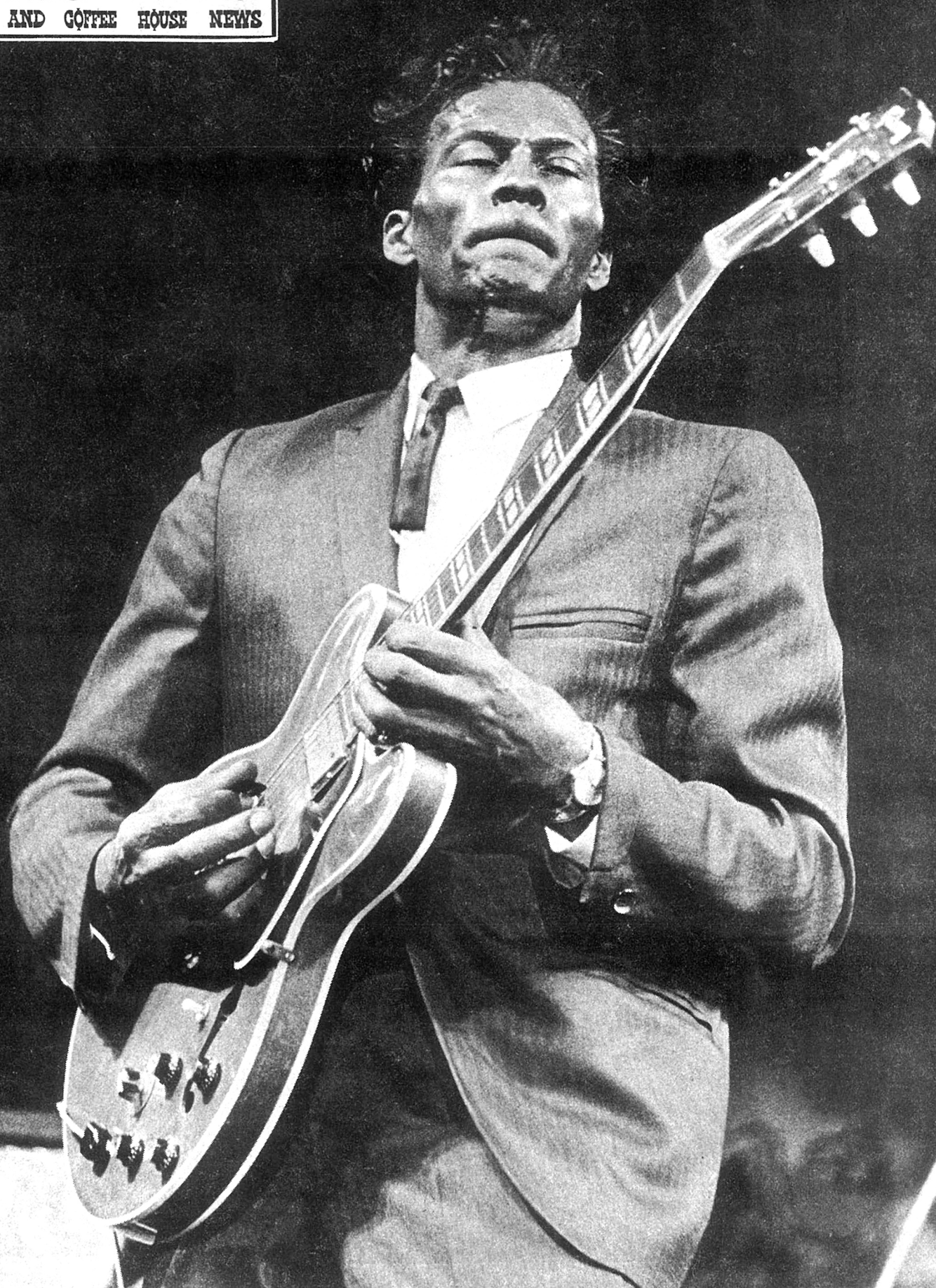
Volume VI, Number 6

May 10, 1967

twenty-five cents

BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS



SPRING 1967
PRICE: ONE DOLLAR



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This Issue's Cover

CHUCK BERRY

photo by Rick Sullo

At both the Friday afternoon and late evening concerts, Chuck Berry tore up the audience as he played, danced, and sang straight to some universal acceptance factor of the audience. At 2:00 a.m. on Saturday morning, the capacity crowd of 6,000 rose to their feet in a massive demonstration of applause, whistles and other forms of appreciation.

The Herald Traveler's American Festival of Music '67 finished up on Sunday night after having drawn over 25,000 people to see and hear what it had to offer. Not perhaps an astounding figure in terms of the 60,000 fans that the Newport Folk Festival is apt to draw, but nevertheless, for a first attempt, it was more than respectable.

This makes it pretty certain that there will be an American Festival of Music '68.

And that's where you people come in. If you want this festival for Boston, you can help to make it an annual event; and you can also help to determine the artists who will make up the program. To do this, you have to be vocal, or at least verbal.

The next time you feel like writing a letter to someone, but are not sure who, take your pen and address your thoughts to Sam Hirsh, c/o the Boston Herald Traveler, and tell him what you think about the festival, and what you would like to see it present in the future.

in concert

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8:30

Sat. May 6, 1967

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CINEMATHEQUE STARTS WORKSHOP

The Filmmakers' Cinematheque of Boston will conduct a seminar called "Experimental Film Workshop." The seminar, consisting of a series of classes to be held from 7 to 10 p.m. every Monday from May 22 to September 22, will include lectures, demonstrations, and workshops in all aspects of film production. Send letters of application to Filmmakers' Cinematheque, 53 Berkeley St., Boston, Mass., to the attention of David Tulbert. Information on tuition may also be obtained from this source.

THE BROADSIDE

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May 10, 1967

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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 PROADSIDE 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.

New York News & Notes

by Kathy Kaplan

Theodore Bikel and his wife, the former Rita Wienberg (a local girl), flew to Israel for a delayed honeymoon...

Speaking of local people: last issue I mentioned Danny Kimmer, remember? Well, the day after I wrote that I found out that he, too, is from these parts. I was also reassured that he is quite a musician...

Robin Roberts reads Jane Austen's The Pride and the Prejudice on WBAI. (For truck drivers?)...

Some 50 weeks after Bill Monroe's engagement at the Gaslight, Reno & Harrell and the Tennessee Cut-Ups have been booked. Now, if we could only have one or two old-timey groups in the same amount of time (last year there was Doc Watson, the NLCR, and Tom Ashley & Tex Isley), things might start looking good...

I hear that Merle Travis signed a contract with Coal Creek Music...

The Angry Arts against the War In Viet Nam presented two folk-rock (did you see the new section in Sam Goody's folk section labeled "folk-rock"?) concerts at the Village Theatre. Tapes of this event were later broadcast on WBAI...

Which brings me to a point: One of Robin Roberts' offerings was a song you're probably all familiar with, "Johnny I Hardly Knew You." The song does not say "stop fighting," "lay down your arms" ("ban the bomb"), or anything like the modern anti-war songs, yet it not only has endured, but it's been singled out by critics as one of the two most powerful anti-war songs in existence. Why? The way I see it, a large part of the "protest" songs today are too feneral; an awful lot of people feel that it doesn't have anything to do with them. But reduce the situation to a personal tragedy, and most people can identify with it. I may be old-fashioned and sentimental, but this is the kind of song that really reaches me (whether it is actually an anti-war song or not doesn't matter - it's the concept). People today are too apt to scream "hawk" upon hearing a saga of war without realizing that maybe the singer is not glorifying but lamenting. Take my favorite - "Teardrops Falling In the Snow" - I'm sure it is meant to be anything but anti-war. But does it come out that way? Listen...

As you can see, my mind is wandering. Well, it's that time of the year. Next time, I might even cross the state line...

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

By the time you read this The Weekend will be long gone. Anyway here is what happened:

Buffy Ste-Marie was in concert at Lisner Auditorium on April 7.

Judy Collins closed up an extremely successful week at the Cellar Door (April 3-9) and appeared at St. Stephens Church on the 8th.

Carlos Montoya was at Lisner Auditorium during the afternoon on the ninth.

Bill Monroe appeared both at the Alexandria Elks Club on April 7 and at a benefit for Carter Stanley at Titchie Coliseum on the University of Maryland campus in College Park with Doc Watson, the Country Gentlemen, the Osborne Brothers, and Don Glover & Bill Emerson.

It always happens. Everything is always at one time and you've got to miss most of it but what a weekend it was.

#####

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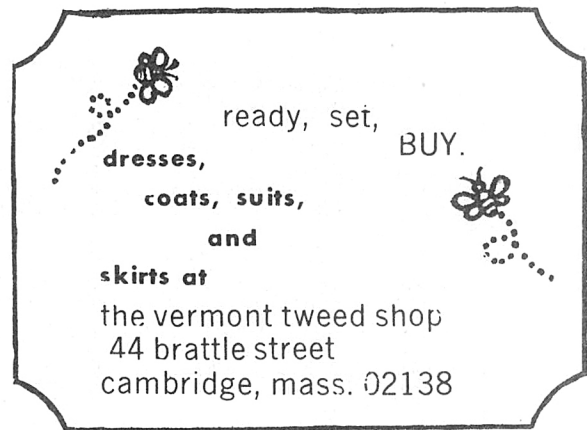
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That same weekend at Patches' 15 Below in Baltimore Don Leace was appearing and totally tore the place up while setting a new world's record for breaking strings.

#####

Sippie Wallace, a blues singer of the classic period and a bit hit at this year's University of Chicago Folk Festival, has been invited to the Newport Folk Festival for this summer according to Ron Haywood.

#####

Dick Spottswood is reportedly preparing a show on country music called "Bluegrass Unlimited" for American University's educational station, WAMU

#####

Contrary to previous rumor, Eddy Adcock of the Country Gentlemen is not going to be inducted into the Army. The Gentlemen are still intact. You can see that for yourself every Monday at the Shamorck in Washington where the Gentlemen appear.

#####

Music Americana continues on WAVA weekdays from 9 to 11, and from 9 till midnight on weekends. A new feature to watch for is tapes of the hoots at Patches' 15 Below

#####

Closing Note for Whoever Cares: Who baby, those letters in Thor and Strange Tales signed by Mike Esterson really were mine. 'Nuff said.

TOM PAXTON TO WRITE & PERFORM IN PLAY ON THOREAU

Tom Paxton has been commissioned by the Nassua Community College, in Long Island to write the music and lyrics for the songs to accompany their "Festival of American Poets" series. This year's production will be on David Thoreau. Mr. Paxton will also perform as a character in the play which opens at the College Playhouse on May 9th.

RAMBLIN' ROUND

w/dave wilson

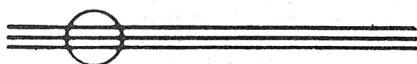
I have no doubt that many of you, as have I, have wondered about why Boston does not have an underground newspaper along the lines of such periodicals as The Los Angeles Free Press, the San Francisco Oracle, the Berkeley Barb, or even the East Village Other. Hold tight, it's coming.

At a meeting called by Tim Kelly of The Elevated Subway, attended by myself, Wayne Hansen and Lou Crampton of United Illuminating, and a number of other representatives from various hippy communes around town, several projects, including a newspaper, were discussed.

Tim Kelly was especially anxious about several community projects. It is his hope to set up some sort of loose organization whereby hippies who need food, a place to stay, or help of one kind or another will be able to make contact with members of our community who can help. He also proposed ways of establishing dances which would have an admission price low enough so that most of the hip community which doesn't have much bread would be able to participate. A good deal of

LA

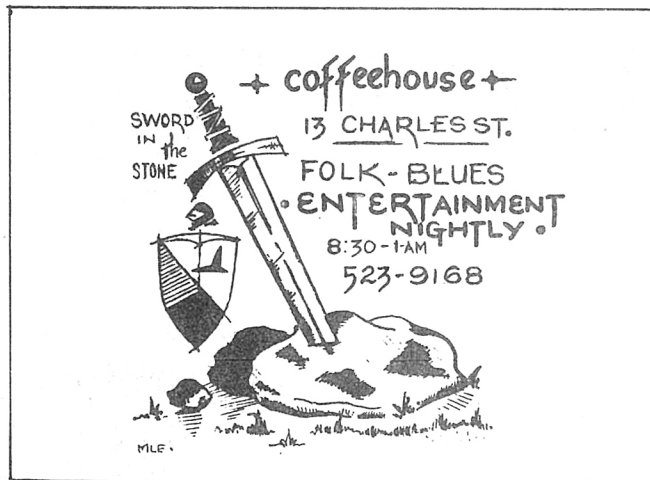
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the meeting was taken up discussing these proposals.

As I mentioned above, a newspaper was also discussed. It was decided that a fancy publication could not be immediately afforded by the community, at least not one without financial backing, and that any angels immediately apparent would be inclined to wield too heavy a hand on the content of such a paper. Therefore it was decided, time being of crucial importance right now, that a mimeod newsletter be distributed free each week. This newsletter will first try to establish channels of communication among the numerous tribes or communes that exist around the Boston-Cambridge area. It will attempt to encourage inter-tribal cooperation for community projects such as cleaning up the areas surrounding the residences of each commune. United Illuminating, located on Fort Hill in Roxbury, can provide lots of encouragement and information on this kind of project, having gone a long way toward cleaning up their section of Roxbury. The publication will air gripes and ask questions.

The first issue, with a statement of intention, will be distributed at the Gallery-Go-Round sponsored by the ICA on Newbury Street on Sunday, May 7. If you want a copy, or want to help to distribute it, that's the place to show up and make yourself known. Come to love.



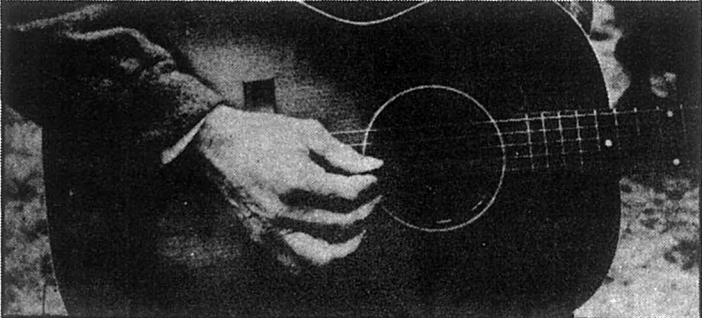
PETE SEEGER TO APPEAR IN ISRAEL

At the invitation of the Government of Israel, Pete Seeger flies to Israel on May 13 to perform at the International Festival in Tel Aviv on May 15th and 16th. The Festival is part of the 19th anniversary of the founding of the State of Israel. This will be Pete's second visit to Israel. He toured the Country three years ago.

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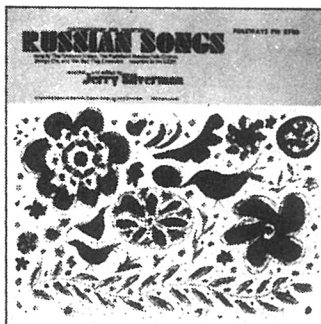
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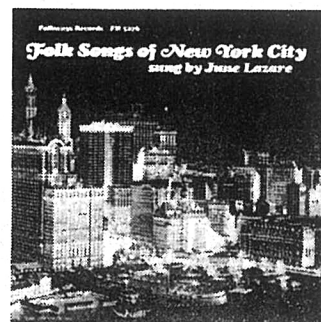


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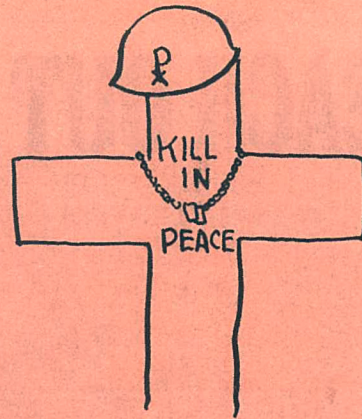
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THE CARDINAL

words&music by Tom Paxton



2. "For you are Christian soldiers
With Christ's own work to do.
And if Our Lord were living still,
I know he'd be with you,
I know he'd be with you."

3. "For Jesus was no sissy,
But a strong and fearless man.
He'd lead you through this jungle
His M-16 in hand,
His M-16 in hand."

4. Then up there spoke a soldier,
"Oh, what am I to do?
I'd like to fight this Christian war
But, alas, I am a Jew.
But, alas, I am a Jew."

5. The Cardinal and his soldiers met
They found themselves at loss.
They found the best solution
When they hung him on a cross,
When they hung him on a cross.

6. Then up there spoke som Viet Cong,
"Oh, what are we to do?
We cannot join your army
But we are Christians, too,
But we are Christians, too."



7. Then consternation swept the ranks,
No answer could be found.
Till the Cardinal's dispensation came,
And they mowed the bastards down,
And they mowed the bastards down.

8. The Viet Cong shot his 'copter down,
He landed with his men.
But on the third day, suddenly,
The Cardinal rose again,
The Cardinal rose again.

9. And when he heard the Pope was mad
The Cardinal shook his fist.
"Don't trust the Pope!" The Cardinal cried,
"The Pope's gone Communist!
The Pope's gone Communist!"

10. "Don't trust the Pope!" The Cardinal cried,
"This is a holy war.
You've killed a lot of Vietnamese,
For Christ's sake, kill some more.
In Christ's name kill some more!"





The following interview with Mississippi John Hurt was recorded by Pete and Toshi Seeger on December 12, 1964. Portions of the interview have been edited for purposes of space; these deletions have been indicated. The interview will be presented in three installments, of which this is the first. "S" represents questions or comments by Pete Seeger, "H" represents Mississippi John Hurt's replies. Parenthetical expressions were inserted by the interviewer, to clarify or to indicate doubtful spellings or pronunciations.

an interview with Mississippi John Hurt

by Peter Seeger

S: ...I think maybe I just might start off with just getting, as they say, the vital statistics; that is, how long ago you were born.

H: I was born in 1892...five miles from Avalon. A little place they called Te-ock(?), Mississippi, and they brought me up to Avalon when I was just a baby. And I grew up in Avalon.

* * * * *

S: When did you first make music?

H: I first made music when I was nine years old. I started trying to learn music when I were eight. I was what you might call self made in music. I can't read music very well. I just made my guitar sound like I thought it should...I what you might call kinda stole my way into making music. They was a gentleman that would come to see a school-teacher in the school that I went to when I was eight years old, and he'd come up every weekend to see this teacher. And he could play a guitar. I don't know how many numbers he could play but I only heard him play but one. And he'd bring his guitar along and make music for this teacher. I was a very small boy, eight years old. He lived a good piece from the school and he knew my mother well. And he'd come like Friday evening and spend the night, you know, at my mother's house and play that number for her. And so when he'd play that number I wanted to learn it awful bad. I wanted to learn to play a guitar anyway - I always liked music. He would set his

guitar down, you know, like this, and I'd start inchin' over and I'd pick it up. And he's say, "Uh-uh, son, put that down!" My mother'd speak up and say, "Yeah, put that man's guitar down." I'd say "Yes, mother" and I'd put it down. And I studied me a sharp plan to get ahold of that guitar and try to learn it. Well, my mother'd say, "Well, it's about time you go to your room and go to bed, anyway." "Yes, mother," I'd get up and go to my room and go to bed. But I wouldn't go to sleep. And when they quit talking and go to different rooms to go to bed I'd lie there and listen and listen and listen. Away in the night when I figgered they were asleep I'd get up and I'd tiptoe to my mother's door and I'd listen. I could kinda hear how she was asleep. Then I'd tiptoe to this gentlemans room door and I could hear him good, snoring, and I'd say, "Oh, Yeah." Then I'd tiptoe around and get his guitar and I'd practice on it, real quiet, about like that, and I kept playing it until I learnt that number. And when I learned to play that number good, why I didn't care if they did hear me then. I awoke my mother about one o'clock one night playing that number, and she opened the room door, and peeked in there, and she says "Ah, my Lord, I thought that was William Hilliard," - that was the gentleman's name - "No, mother, it's me," I said. She stood there for a good little bit, and I looked around and she was standing there, and I said, "Oh, mother, I want you to buy me a guitar." And she said, "I ain't got anything to buy you a guitar." And so, the white gentleman she washed for, she was telling him about it, and he says, "Why,

Mary Jane," — that was my mother's name — says, "Why don't you get him a guitar?" She said, "Mr. Kent, I'm not able to buy him no guitar." He said, "How do you know?" She said, "Well, I know I haven't got nothing to buy him a guitar, I ain't got anything." You could get a good guitar then for ten dollars. That's right. And he said, "Mary Jane," he says, "I've a guitar that's practically new that my boy married off and left at home." And he told her that I could have it. Said he wouldn't want it. Sell it to her, anything, said "I'll let you have that guitar for him for one dollar and a half." And so she bought it. And I just kept going. When I was about 14, I started making music for a country dance sometimes, you know. They'd give a dance and they'd have me to play for them, and I'd play all night long.

S: How was it that you came to make those records? In 1926, was it?

H: Uh, 28, 29...It was a white gentleman that lived near me and he was a fiddler. That was Mr. Willie Normal (?) — that was his name. And he went to a fiddling contest at Wynola(?), Mississippi...that was about 90 or 95 miles from where me and him lived, and Mr. T. J. Rockwell and Mr. Stevenson were there at this fiddling contest, going through, you know, searching for music. And so after he won the contest why they gets after him to come to New York and make some records for them. And he agreed that he would. And then they asked him, says, "Well, is there anyone else in your area that plays fiddle?" Tom says, "No, not that I know of." He says, "Well, music of any kind?" He said, "Well, uh, they's a colored fellow in my area that I think he plays the guitar might well." Says, "Which way are you all going back to New York?" They said, "Oh, I guess back on (route) 51, the way we came down here." And he says, "Well, why don't you come and go back through Greenwood, Mississippi —" ...Says, "It's just as near, and just about as straightaway. I'll take you by this fellow's house." They says, "Well, all right," and so they awake me one night about one o'clock and I thought, I know Mr. Normal so well, he knew me so well — sometime, you know, he would come around with his friends and he'd

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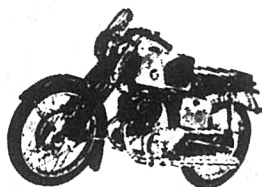
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kinda have a little party like. And he'd called me that night about one o'clock and knocked on the door. I said, "Who is it?" And he says, uh, "It's me, John. Willie." Says, "Get up, here's some fellows from New York want to hear you play something." I said, "Ye-ah, ye-ah, ye-ah, I know, I know." I thought it was some of his friends, you know, putting me on, you know. I said, "Yes, all right, Mr. Willie, all right." And I got up and opened the door and they walked in. And as soon as they walked in I kinda knew they didn't live around there. Cause I knew everybody in a hundred miles that lived around there; both white and black. So they told me to get my guitar and play them a number. And I did. And I started on another number. And they stopped me, said "What about getting you to come to memphis? And making a

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record?" I said, "I ain't never did anything like that." They said, "I know. I know." But I said, "How would I get to do that?" And they said, "Have you ever been to Memphis?" And I said, "Once or Twice." "Yeah," they says, "Well, here, I'll give you one of our cards." To their Okeh building, you know. And so they did. "They says, "Now, I'm going to leave you train fare with Normal(?)." At that time, Normal's driving a school bus, and they says, "Willie, will you promise me that you'll get him to the train?" Says, "I want you there the 18th of February." Willie says, "I will get him to the train. And so he did, and I goes to Memphis and I made two records for 'em. Then I went back home, and I was home one week and they send me a letter and my train fare there to come to New York for further recording. And so I went in New York and I got back home, back home you know, working on the farm, railroad and river and so in a short period of time—I don't know, they sold out and went out of business or some kind of way, I don't know, but I never did hear any more from them. In a pretty good while when I did hear, why, they'd gone out of business. So there I wait for 35 years, and these people came along—

The second installment of this interview will be presented in the next issue of BROADSIDE.

NEW RELEASES ON VERVE-FOLKWAYS

Four new albums are scheduled from Verve-Folkways for April/May release, covering blues, folk, and pop music. Something Blue by Lightnin' Hopkins and The James Cotton Blues Band will be accompanied by a new Odetta release and Tim Hardin II. These recordings will be reviewed in future issues of this magazine.

THINKING OF A CONCERT?

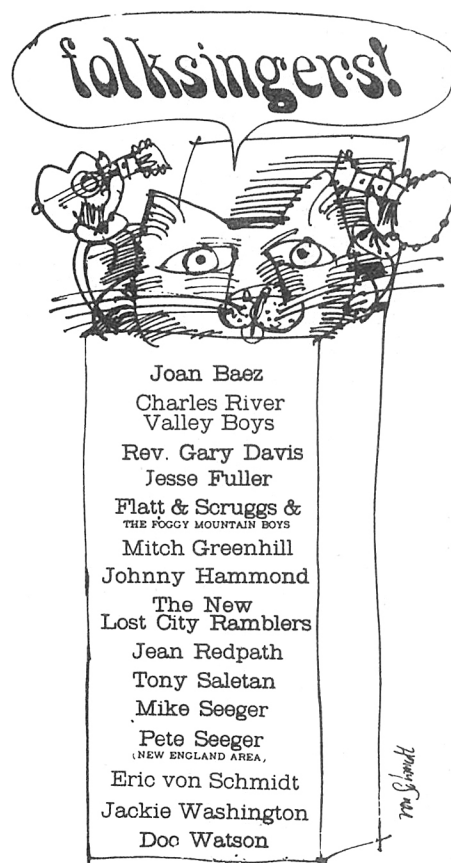
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DETROIT NEWS

by Ned Treanor

The May line-up for the Living End includes Junior Wells the first week in May, followed by a week of Homer and Jethro, with Muddy Waters and his Blues Band concluding the month. The Siegal-Schwall Blues Band will be in at the Chessmate at the end of May. The schedule at the Raven has Ron Coden in for the first three weeks in May, with Arnie Soderholm closing out the month.

In the "not in Detroit, but near enough to drive" area, we have an up-and-coming coffeehouse in Port Huron called The Folk Cellar III. The club is operated entirely by teenagers, who are doing a fantastic job, booking such acts as Cedric Smith, Mike Cooner, Vince Martin, and Jan and Lorraine.

The Blues Magoos are in concert at Ford Auditorium on May 12.

we're putting up with PHILADELPHIA

chuck klein & rachel rubin

Pete Seeger concerts are nice. They always are. We had one April 14, and it was a delight. There were a lot of people attending, mostly long-standing fans of his, as is also usually the case with Seeger concerts. Anyway, an undertone of humming pervaded the auditorium as everybody sort of sang along with most everything. There's something that happens when a bunch of people get together with a common interest, like a common reason for being there. It's a warmth kind of thing. Rachel remembers this little old lady sitting behind her who cackled her way through a song about "Girls when you're young, never wed an old man." Cackle, cackle, cackle. There was one new, outstanding song — Seeger put music to a speech made about war by a housewife out West who was arrested for picketing a shipment of napalm for the war. It seems that this woman herself was a child in Germany during World War II, and she's lived through one war. She knows that sometime in the future her own children will be questioned about this war, and when they answer, they can say how somebody close, somebody loved by them, stood up for what was right, and said "no war, this

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is wrong." Anyway, it's a moving song, and a lot to bear in mind.

Speaking about togetherness, let me wrap the rest of the weekend. The Seeger thing was Friday night. Saturday night we had our first Fugs concert at Town Hall. Wow. Beautiful. The Fugs are beautiful. There were a lot of people, a usual cross-scattering; real fans, people with casual knowledge, people with nothing but curiosity, even some people who thought they would see what this beatnik thing they've been reading about in the newspapers is all about. After most of them walked out two minutes into the concert, things still progressed smoothly. There were a few surprises all around, because it wasn't well known that the Fugs are as good as they are, musically. The organist is great. Sanders has a very nice voice, really, and it can be listened to. Needless to say, they were really wild. Dirty old man and grope grope! Slum goddesses of the world unite! Nothing! Sanders yell and Weaver yell and Tuli Kupferberg changing clothes between songs and walking around with bells, mumbling, dancing, barefoot, lie on the stage and roll. Lights out for a while, and outer space sounds project forth. Freak freak freak. See spot run and play. Sanders is honest and says what he wants to say; you don't have to listen if you don't want to, and he's right. All he's getting done is what he wants said, and he gets the idea across. Lights come back on, curtains shake in the wind, mesmerize you, Sanders curse and yell and rapp on endlessly. Everybody's friend. We all know why we're all here, so let's just enjoy it and be ourselves and we can all yell and love together... Beautiful.

Anyway, the day after all this, on Sunday afternoon, we had our Be-In. Fairmount Park on Sunday afternoon. Well over a thousand people showed up and it was just great. There were some groups performing, amplifiers and all, and a whole lot of everything else happening. Sort of like just a nice afternoon in the park, except that everyone was in the same general area. People dancing around gave out beads and flowers and candy. Smile at the world. A mass celebration at the fact that life is beautiful. A demonstration for love. We should have them all the time — one long continuous Be-In — and then you wouldn't need a special occasion. But this one was good. There were a fair share of tourists and spectators, but even some of them got involved, and started opening their eyes and minds a bit, asking questions, smiling. After all, can this really be the enemy, who laughs and loves and plays in the sunshine? Music abundant, good spirits, tea bags, bananas, fun. A warm day in the park. Paisley clouds and all. This day was enjoyed. This day will be remembered. Peace.



COFFEEHOUSE

THEATRE

by jan chartier

ARE WE REAL??

That's what Gene Descoteaux entitled a series of his original satirical skits that were presented at The Quest on the evening of April 15. With full respect to tax time, all political innuendos were eliminated; instead, fun was poked at certain social circumstances.

The review, including songs backed by live organ music, reached moments akin to melodrama. The audience, complete with representatives from the older set, appeared to appreciate the performance and chuckled accordingly. Many of the lines were clever, and a few complete skits were truly witty. Overall, however, the presentation was somewhat like an amateur hour; the cast was eager, but not capable.

In all fairness it should be noted that the cast had not worked long together and the show as an entity had but one rehearsal. If this had been known before the performance, I for one would have listened with a different ear. In retrospect, it remains an amateur performance, but becomes a more fun-type experience.

There is one young actor who deserves mention. His name is Mark Amitin and he's a born comedian. A lanky lad, not especially good looking, he has a fantastic knack for adjusting his facial expressions, with proper exaggerations, to the mood of the moment. Mark is currently a student at Emerson, but he plans to pursue acting, and I sincerely wish him well.

I'm assuming that Gene Descoteaux is also the author of the program -- and it's a gas! Example: "Special mention should be made of our organist Doug French who has flown in from the Mormon Tabernacle in St. Lake City, Utah, to play this concert." Full paragraphs on each of the actors precede this; and the entire thing is a put-on. As for the author, he "denies the entire thing."

Other members of the cast were Bonnie Moran, Ed Mousally, and Jane Melinda Mautner. Perhaps they will all return to the Quest in May when Gene's new show is tentatively planned.

Saxon Coffee House

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BERKSHIRE FESTIVAL

The second annual Berkshire Music Festival will be held at the First Congregational Church in Williamstown, Massachusetts, on June 30 and July 1. It is a collection of folk music from all over Berkshire County and neighboring states. It is unique in that not one single performer charges for their services. Not run to make a profit, there are no big name stars to attract the public. Perhaps the main reason that it has been a huge success is that it is more than a festival, it is an ideal one, which is not found too often today. People travel many miles to sing for singing's sake, and for no other reward than that.

This year, the festival will feature over 25 performers, ones who few people have ever heard before; but they are the people who are the life-line of folk music.

Tickets and other information may be obtained by writing to the Williamstown Folk Music Association, 40 Linden Street, Williamstown, Massachusetts 01267.

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May

F 5 } Robert Jason
Sa 6 }
Su 7 Hoot

F 12 } Mike Boran
Sa 13 }
Su 14 Hoot

F 19 } Michael Cooney
Sa 20 }
Su 21 Hoot

Main Point
Bryn Mawr, Pa.

May

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

Th 11 }
F 12 } Leonda; Chris Smither
Sa 13 }
Su 14 }

Th 18 }
F 19 } Eric Anderson; Andy Robinson
Sa 20 }
Su 21 }

Folklore Center
321 Sixth Ave., NYC

May

M 8 Sandy & Carolyn Paton

M 15 Ed Badeaux

Out of Town Concerts

May

F 5 Elizabeth Cotten; Yale Univ., New Haven
Sa 6 Mitchell Trio and Gordon Bok; Univ.
Museum Aud'm., Philadelphia

Sa 6 Hootenany at Town Hall: Bergerfolk,
Trudy & Larry Sherman, Holly Lipton
& Habonim Israeli Dancers, etc.

W 10 Malvina Reynolds; St. Peters Church,
346 W 20th Street, NYC

F 12 J. B. Hutto & the Hawks; St. George's
School, Newport, RI

F 12 } Pittsburgh Folk Festival, Pittsburgh, Pa.
Sa 13 }
Su 14 }

F 19 Pennywhistlers, plus Schumann's Bread
& Puppet Theatre; St. Peters Church,
346 W 20th St., NYC

F 19 } Metropolitan Folk Dance Festival,
Sa 20 } Milwaukee, Wis.
Su 21 }

... AND COFFEE TOO

OUT OF STATE



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Folk Dance Center

Folk Dance Center Philadelphia, Pa.

May

Sa 13 Folk Dance Discotheque

Sa 20 Folk Dance Discotheque

Every Tuesday, advance dance class;
Every Thursday, basic and intermediate class

New World Gallery

47 Bow Street
Portsmouth, N. H.

May

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

Th 11 to be announced

F 12 Dan Gravas

Sa 13 Steve Merrill

Su 14 Afternoon - Auditions: 3 to 5

M 15 Hoot - Tom Hall

Tu 16 Dan Gravas

W 17 Paul Geremia

Th 18 Paul McNeil

F 19 Rick Ebbeson

Sa 20 Bob Patterson

Su 21 Afternoon - Auditions: 3 to 5

M 22 Hoot - Tom Hall

Tu 23 Bob Patterson

W 24 Bob Simons



Tete A Tete
Providence

May

Tu 9 }
W 10 } Time of the Wombat
Th 11 }

F 12 } Thomas Cooke *
Sa 13 }

Su 14 Hoot

M 15 Closed

Tu 16 Passage O soul to India!

W 17

Th 18

F 19 } Jody Gibson *

Sa 20 }

Su 21 Hoot

M 22 Closed

Tu 23 Salute to Juan Valdes

W 24 * Plus happenings, readings, plays,
and incredible genuine goodies

Unicorn - North

South Daniel Webster Highway
Nashua, N. H.

May

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

Th 11 JohnSynnott

F 12 The Whinin' Boys

Sa 13

Su 14 Chris Wertenbaker & Felicity Johnson

M 15 Hoot & Auditions w/ Jon Adelson

Tu 16 Open - special

W 17 Closed

Th 18 Paul McNeil

F 19 Jaime Brockett

Sa 20 Jim Dahme & guest

Su 21 Open - special

M 22 Hoot & Auditions w/ Jon Adelson

Tu 23 Marc Worthington

W 24 Closed

Sword in the Stone

May		
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
Th	11	Paul McNeil
F	12	Jaime Brockett
Sa	13	Bill & Renee
Su	14	Closed
M	15	Hoot & Auditions w/ Dan Gravas
Tu	16	Best of hoot - special
W	17	Jim Dahme
Th	18	Paul Geremia
F	19	Dan Gravas
Sa	20	Bill & Renee
Su	21	Closed
M	22	Hoot & Auditions w/ Dan Gravas
Tu	23	Best of hoot
W	24	Marc Worthington

Damaged Angel KE6-7050

F	5	Guy Carawan
F	12	Films: To be announced
F	19	Debby Smith and Betty Haak

Seventh Circle

May		
Th	4	Films
F	5	To be announced
Sa	6	Transcendental Jazz Trio
Th	11	Films
F	12	New England Conservatory Theatre: Zoo
Sa	13	John Coates /Story
Th	18	Films
F	19	To be announced
Sa	20	Ewan McVicar

Quest 536-7940

May		
F	5	Folkedelic
Sa	6	Hoot
Su	7	Folk workshop on Charlos
F	12	Jim Dahme
Sa	13	Bill Schustick
Su	14	to be announced
F	19	Focus on Vietnam
Sa	20	Jaime Brockett
Su	21	to be announced

Turk's Head

May		
F	5	Nancy Michaels
Sa	6	Chris Smither
Su	7	Steve Koretz
M	8	Paul McNeil
Tu	9	Jim Dahme
W	10	Paul Geremia
Th	11	Dan Gravas
F	12	Nancy Michaels
Sa	13	Chris Smither
Su	14	Steve Koretz
M	15	Paul McNeil
Tu	16	Jim Dahme
W	17	Paul Geremia
Th	18	Dan Gravas
F	19	Nancy Michaels
Sa	20	Chris Smither
Su	21	Steve Koretz
M	22	Paul McNeil
Tu	23	Jim Dahme
W	24	Paul Geremia

Loft LA 3-8443

May		
F	5	The Bait Shop
Sa	6	
Su	7	
M	8	closed
Tu	9	The Bait Shop
W	10	Paul McNeil & The Bait Shop
Th	11	
F	12	The Bait Shop
Sa	13	
Su	14	
M	15	closed
Tu	16	The Bait Shop
W	17	Paul McNeil & The Bait Shop
Th	18	
F	19	The Bait Shop
Sa	20	
Su	21	
M	22	closed
Tu	23	The Bait Shop
W	24	Paul McNeil & The Bait Shop

Rose 523-8537

May		
F	5	
Sa	6	Back to the 30's
Su	7	
M	8	
Tu	9	Closed
W	10	
Th	11	
F	12	Back to the 30's
Sa	13	
Su	14	
M	15	
Tu	16	Closed
W	17	
Th	18	
F	19	Hello, Out There!; Bedtime story
Sa	20	
Su	21	
M	22	
Tu	23	Closed
W	24	

AND COFFEE TOO

MASSACHUSETTS AREA



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Where It's At

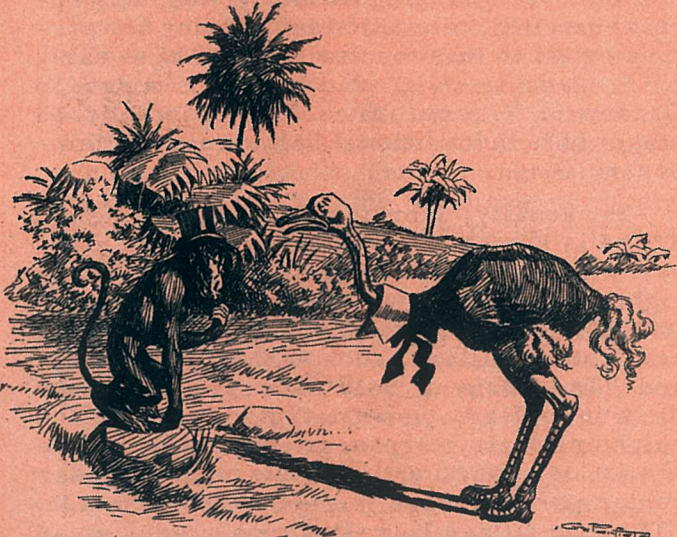
May		
F	5	Front Page Review
Sa	6	Front Page Review; The Barbarians
Su	7	Beacon Street Union
M	8	Band Auditions w/ Ron Landry
Th	11	Inmates
F	12	Inmates
Sa	13	To be announced
Su	14	Beacon Street Union

Further listings to be announced

White Whale

Beverly, Mass.

May		
F	5	Jaime Brockett
Sa	6	Steve Curwood
F	12	Jim Dahme
Sa	13	Paul McNeil
F	19	Pam Coulihan & Bill Madison
Sa	20	Marc Worthington



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Entertainment nightly

Club 47 UN 4-3266

May		
F	5	Charlie Moore, Bill Napier & the
Sa	6	Dixie Partners
Su	7	Jim Kweskin & the Lyman Family
M	8	
Tu	9	J.B.Hutto & the Hawks
W	10	
Th	11	The Bagatelle
F	12	
Sa	13	Rainbow Valley Boys
Su	14	Contemporary Music by Chamber Players
M	15	
Tu	16	
W	17	The Chambers Brothers
Th	18	
F	19	
Sa	20	
Su	21	Gospel Concert - the Chambers Brothers
M	22	
Tu	23	Richie Havens
W	24	

Local Concerts

Gallery-Go-Round Sunday 7 May The following singers will perform in the parking lot at the corner of Exeter and Newbury Streets:

12:30	Al Hutchinson
1:00	Debby Smith and Betty Haak
1:30	Bill Shustik
2:00	Carolyn Moseley
2:30	Shire Folk
3:00	Gladys Wescott
3:30	Gweny Wescott
4:00	Jaime Brockett
4:30	Joan Minkoff
5:00	Steve Goddard
5:30	Priscilla DiDonati

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LEONDA INVITED TO POLAND

PAGART, the agency for the performing arts in Poland has issued an invitation to Leonda to represent the United States in a three day Festival at Sopot.

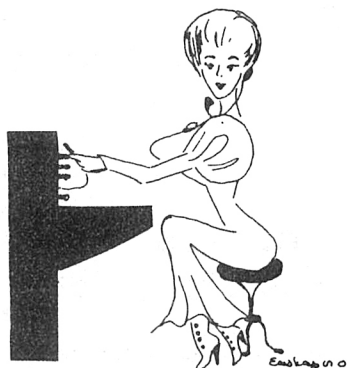
The Polish International Festival of Light Song invites performers from all over the world to participate. Each singer performs one song on each of the three days of the Festival. On one of those days, each singer is required to perform a song written by a Polish composer, and sung in the singer's native language.

The Festival is scheduled for the third weekend in August.

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Broadside

LIVE AT THE SWORD IN THE STONE

Chris Wertenbaker and Felicity Johnson

Two issues ago, I noted briefly the performances at The Loft of Chris Wertenbaker and Felicity Johnson. On April 19, at The Sword in the Stone, I had a chance to hear them at greater length.

Chris Wertenbaker grew up in the Basque country of Southern France. There all children between the ages of nine and thirteen learn to play the mandolin or guitar. This was Chris' introduction to the guitar; leaving Harvard after his first year, he travelled widely in Europe and, during this time, learned the chord, rhythm, dance, and song patterns which constitute the framework of flamenco. Since then he has studied with David Serva in New York.

Chris' playing is, as might be expected, firmly rhythmic; but, more important, it shows a good sense of rubato, of musicalebb and flow. He has technique to spare, but he prefers to use it in an inostrospective manner, dwelling upon a figure, repeating it in slight variation. I found his playing absorbing for this reason alone. Flamenco can have considerable but, paradoxically, limited appeal as a somewhat exotic music form; but as played by Chris Wertenbaker, it has the more permanent attraction of any music played with taste and style.

In addition to singing a gypsy song to Chris' accompaniment, Felicity Johnson is a solo performer. Her family comes from the Orkney Islands of Scotland, as you might guess from the charming lilt in her voice. She has been singing for six years, has appeared on BBC television and, during her previous visit to this country from 1962 to early 1965, sang in most of the coffeehouses in Greenwich Village. She is an accomplished singer of both traditional ballads and contemporary songs.

Personally, I prefer her ballad singing. There is something about her voice and manner which suggest the demure mein of an eighteenth century heroine, and her delightful accent adds a convincing authenticity to her Scottish ballads, such as "Mary Hamilton" and "The Silkie of Sule Skerry." She sings them in a clear, understated manner, which heightens their poignancy. Perhaps because she is less practiced with this material, her contemporary songs suffer by comparison. "The Blues Have Run the Game" requires an intense concentration on every note, every

Reviews

word, as opposed to the more relaxed nature of her ballads, which, I emphasize, are outstanding. As she becomes more accustomed to her newer material, she will no doubt improve a thoughtful and sensitive musician. Until then, her ballads, both old and new (e.g., Ewan MacColl's "The First Time") are far more than enough to provide a lovely evening's folk music.



Ralph Earle

DETROIT BLUES

Various Artists

Blues Classics 12

At last here is a good documentary of the much neglected blues of the city of the automobile factories. It's about time. Even were it not for the documentary value of this album, this is a good blues record. What is so special about Detroit blues? Is it so different from the blues of other Northern urban centers (notably Chicago)? Well, the difference is there, all right. To point out just what the difference is or to find any specific distinguishing characteristics would be very difficult. Perhaps it's the strong country blues overtones, or maybe it's the close interplay between guitar and mouth harp. On the other hand, you find both those characteristics in Chicago style blues (though perhaps not to such a marked degree). Perhaps the Detroit sound comes from the strange admixture of old ("country") blues and modern (saxophones and the like) sound. There is much more than these things in making the distinctive Detroit sound. It is much easier to hear it than to explain it.

One of the highlights of this album is the inclusion of Sonny Boy Williamson (Rice Miller, in this case) on several cuts. He is playing with Baby Boy Warren on four numbers, including one fine instrumental ("Chicken") with a strong boogie beat. Another well-known bluesman on this album is John Lee Hooker, who does "House Rent Boogie." A very strong country (rather a delta) blues sound (though laden with some overtones of

the Loft
54 Charles St.
Boston
La 3-8443



the Northern industrial city) is heard on "Thirty Two Twenty." This cut was recorded by Isiah "Doctor" Ross when he was working days for General Motors in Flint, Michigan. There are several other artists on the record, including Eddie Kirkland, whose band is still playing the bars in Detroit.

This is a much needed album, and a vital addition to the record collection of any serious student of blues. After hearing this record, one feels grateful to the Blues Classics people for producing it, both as a document and as a fine collection of blues.

Bob Jones

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Broadside

WANTED FOR MURDER

Homer and Jethro

RCA Victor LPM-3673

Here is another album from the kings of country humor. Besides being very funny, the team of Homer and Jethro includes (in the person of "Jethro" - Kenny Burns) one of the finest mandolin players to be found anywhere. Their good musical and comic taste is evident in their approach to the songs they choose to parody. The arrangements are quite good, and usually adhere rather close to the original. Homer and Jethro lampoon both popular and country hits, and occasionally do original material.

Unfortunately for the comics and their fans, recorded comedy wears rather badly. It's certainly not the fault of the comics; they do a commendable job on everything. The quality of the performance notwithstanding, the same joke wears rather thin when you've heard it for the twelfth time. After listening to this album for the usual dozen or so times. I kept it around in hopes that it would transcend itself, that I would grow untired of it. It doesn't work. Homer and Jethro are very good, and those who don't mind hearing the same routines over and over will probably want this record.

Bob Jones



MAGAZINE

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\$3.00 per year

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

WRITE: P.O.B. 879

Station 'F', Toronto 5, Ontario,
CANADA.

ERIC ANDERSEN

Live at Club 47

Eric Andersen has been working with a band for several months now. His latest album, not yet released by Vanguard, has Paul Harris, piano, and Harvey Brooks, bass, backing him up. Since January he has been working with a different group: Debbie Green, piano, Carl Addonizio, bass, Bobby Columby, drums, and John Pilla, guitar. Richard Green, who recently joined the Jug Band, may soon be added on fiddle.

At the Club 47 on April 26th the band sounded good behind Eric. For the most part they have merely expanded Eric's musical resources without altering his style. There are a few rehearsed riffs and endings, but for the most part the sound is still free, easy Eric Andersen.

Dick Green joined them for a few songs and the combination of his country fiddle playing and Debbie Green's Floyd Cramer piano style seemed to be pulling the songs more toward the country sound than Eric normally uses. But Eric feels that this is an appropriate sound for him - the hammering-on kind of accompaniment of country music.

Many of the songs he did were familiar - "Dusty Boxcar Wall," "Rollin' Home," "Close the Door Lightly When You Go." Of the newer ones "A Woman Is a Prism and Not Made out of Stone" was the most appealing. Like many of Andersen's songs it is a snapshot of a mood, a musical slice-of-life which observes, relates and then moves on. Debbie Green did an especially tasteful job on "On the Edge of You."

Ralph Earle

COUNTRY MUSIC AT THE AMERICAN FESTIVAL OF MUSIC

Commonwealth Armory, Boston April 23

What a great show! This was the sentiment expressed by thousands (most estimates ran around five thousand) of hollering, stomping, clapping fans on the closing night of the American Festival of Music. The country music segment of the festival brought the weekend to a rousing end. The fact that the festival would "definitely" be held again next year brought a roar of approval from the crowd when the announcement was made at the beginning of the second half.

Opening the show was singer-painter-comedian Archie Campbell. His usual delightful show got the evening off to a good start. The second act was the fabulous country singer, Webb Pierce. He put on his consistently high-quality show; with a voice like that, how can you go wrong? Then came the show's glamour girl, Dottie West. This was her

Reviews

second show in Boston in the past year, and the audience was glad to welcome her back. As always, she had her own group, The Heartaches, backing her up. The Heartaches, who include Dottie's husband, Billy West (a terrific steel guitar player), also backed up most of the other acts. Closing the first segment of the evening's show was Carl Smith. Very big in Nashville, Carl Smith is probably the biggest name in country music in Canada, where he televised a national show for many years. He did many of his hits, old and new, including his great one, "There She Goes."

After an instrumental by The Heartaches, Grandpa Jones came on as the first act of the second portion of the show. His delightful mixture of country humor and old time country music had the crowd rolling in the aisles and yelling for more. He was ably assisted by his spouse, Ramona, who plays a good brand of old time fiddle music. Next up was "America's most beloved cowboy," the grand old man of Western music, Tex Ritter. Doing many of his perennial favorites, Tex Ritter was by far the most popular act of the evening. As Richard Zeglen said, "I don't know if he stole the show, but he sure got more applause than anyone else." That is putting it mildly. Closing act of the evening was the bluegrass team of Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys. Earl looked and sounded better than he has in years. Lester seems to be paying more attention to his singing, too. Their part of the show was not spectacular (for them), but included some good bluegrass. After many requests, they did their new hit single, "Nashville Cats." Flatt and Scruggs and their band brought the show to a rousing close. It was the kind of show that makes everybody glad that they've decided to have another next year.

Bob Jones

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ELECTRIC BLUES AT THE AMERICAN FESTIVAL OF MUSIC

Commonwealth Armory, Boston April 21

The Blues Bag - 3:00 p.m.

The Living Blues, Part I - 10:30 p.m.

Two concerts on Friday, April 21, at 3:00 p.m. and 10:30 p.m., combined to produce about five hours of good solid electric blues. Although some of the scheduled performers failed to appear, the powerful performances of the Siegal-Schwall Band, Muddy Waters, Chuck Berry, and John Lee Hooker made these sessions two of the best electric blues concerts that Boston has heard for a long while.

In both the afternoon and the evening concerts, the Siegal-Schwall Band provided ample justification for the growing volume of praise coming their way. Led by the formidable piano-harmonica-guitar-mandolin-vocal talents of Corky Siegal and Jim Schwall, this group has the ability to really get into their music and make it work. This was true particularly in the early concert, when the group played only four blues in 40 minutes, Siegal's body twisting as he strained notes from his harp, laughing with what seemed pure enjoyment at an especially good riff, Schwall's knees bending with the music, and launching out into a two-minute break of his own. Watch this band; they'll be getting even better.

Since Jimmy Cotton left his position with Muddy Waters to form his own group, Muddy's band has lost some of the drive that Jimmy's harp gave them. In the afternoon, Waters did several good songs, but there didn't seem to be any excitement or any force behind them. The evening, however, was a different story, as the larger, more enthusiastic crowd called forth a similar enthusiasm on the band's part, including a "Mojo" that even had Muddy dancing on stage. If he can find a decent harp man (the one he had Friday was terrible), he should have no trouble regaining his energy of old, in spite of his growing age.

The climax of both concerts was Chuck Berry, with Muddy Waters' band behind him in the afternoon and the Siegal-Schwall Band in the evening. Berry sang many of the songs that have made him well known—"Memphis," "Maybelline," "Roll Over Beethoven"—while dancing, joking, gesturing, and generally rousing the audience to the point of standing ovations for both of his performances. Although much of the applause was for his showmanship, Berry made it clear that his musical abilities have in no way been impaired by the many eras of popular music which he has gone through.

These performances, along with the fine quiet blues of John Lee Hooker, made two



excellent concerts in the American Festival of Music. Hope for more of the same next year.

neil nyren

AMERICAN FESTIVAL OF MUSIC

Thursday, and Friday Evening

Commonwealth Armory

Festivals are nearly impossible things to review; the performers are on stage for a short period of time and they usually limit themselves to their best-known material. Let me note, then, just some of the events which most impressed me.

In terms of the quality of the performances, The American Festival of Music was an obvious success. Nearly every performance on the six programs was a professional one in the best sense of that word. Thursday evening's cast was too international for an American festival of music. Although all the groups were excellent examples of their art, generally they bore little relationship to the roots of contemporary American music.

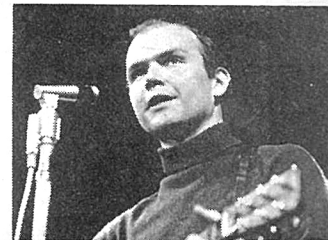
Josh White was an exception; for many people he personifies American Negro blues. Now a lot of people feel his is too commercial, not authentic enough, that he works the same material over and over. Perhaps so, but as he showed Thursday evening, he is highly regarded for good reason. No matter how many times he sings a song it never loses

its vitality, never falls into a set formula. He also is an amazing performer. He broke a string mid-way through the set. He simply asked his bass man, Champ Jones, to play the bass line to "Summertime." While singing, he restrung the guitar, including biting off the extra length of string, and joined in playing at the end. For some this was showmanship, for others it was the mark of a professional, completely in control and with musical resources to spare.

From the standpoint of the contribution to American music Los Indios Tabajaras, should not have been on the program, but from the standpoint of ability, they deserved to be there. If these two Brazilian Indians have never had any musical training, then they are truly impressive performers. Anyone who can flat pick "Flight of the Bumblebee" without dropping a note can really play guitar. And their performance of Chopin's "La Valse" was equally impressive, not so much for the familiar long chromatic run, but for the sensitivity of interpretation with which they played the entire piece.

The Irish Rovers were a good choice. Not only did they exemplify an influence on American folk music, but they did so in a highly entertaining and merry fashion.

Babatunde Olatunji, Guela Gill, La Contrescarpe, the Mariachi Band and the Trinidad Steel Band are come under my opening comments - they performed well, brilliantly at times, but did not have an immediate relation to American music, which, I gathered, was the theme of the festival.





The Mothers of Invention were a last-minute addition to the Thursday concert. They are far and away the best group in pop-folk-rock music today. They can and do cut any group. Beneath the fright wigs and Halloween costumes are the best musicians that ever plugged into a wall socket. There were a lot of ill-mannered shouts for The Mothers earlier in the evening, but, judging from the astonished reaction of the audience at the end, almost no one anticipated the performance these fantastic people gave. They did a burlesque of 1950s Rock 'n' Roll, but did it so well that it was no longer a burlesque. They played harsh, atonal rock which sounded like the new jazz of Archie Shepp but which made more immediate sense. And they have a tiny girl singer who belts out songs with so much power that she sounds as though she could make Mamas Cass and Michele sound like Chip 'n' Dale. Get to hear them; they will be at Gerde's in New York most of the summer, I believe. But be forewarned - after The Mothers, most every other group is going to sound like The Infants.

Friday's two blues concerts are noted elsewhere, so I will just add that Chuck Berry is a great performer who really made the Friday night concert a success. On almost no notice The Siegal-Schwall Band backed him up excellently.

Friday evening's 7:30 concert was given completely to folk music, except for The Jefferson Airplane. Pete Seeger, The Highwaymen, Tom Paxton and Dave Van Ronk each gave their usual good performance, and I was pleased to see the warm reception received by The Beers Family from an audience to whom they were probably not completely known. They did an especially beautiful "Dumbarton's Drums" despite Martha Beer's cold.

I really wonder why Josh White, Jr. sings the material he does. Carolyn Hester's "That's

My Song," Gordon Lightfoot's "I'm Not Sayin'" and "That's What You Get (For Loving Me)," Bob Dylan's "It Ain't Me, Babe" - it is just too obvious that this is not his material. Perhaps he does want to be Josh White, Jr. in repertoire as well as name, but those four songs are not he, either.

Leonda made her first "big-time" appearance, for want of a more refined phrase, and certainly justified her presence. There was only one flaw in her singing - she used a microphone. That woman's voice would fill a dirigible hanger even if she were gagged. Seriously, as a performer she grows with each appearance and she was deservedly appreciated.

Arlo Guthrie gave an epic, twenty-minute rendering of "Alice's Restaurant." Let's hope someone taped it for some future illicit listening; in the spirit of his father, it was truly humorous.

On Saturday Skip James, Brownie McGhee and Sonny Terry and the Herman Stevens Singers appeared as part of the gospel and jazz program, along with Carmen MacRae, Art Blakey and the Jazz Messengers and Buddy Rich. Skip was in fine form, Brownie and Sonny were exceptionally good, even for them, the Herman Stevens Singers showed some outstanding individual voices, but they were not into everything together.

Although I was originally skeptical of the value of organizing a festival for the purpose of showing the influences which have combined to produce today's American Music, I would like to see another attempt made next year which comes closer in execution to this year's intent. This is my only exception to a festival of consistently high quality.

Ralph Earle

photos on pp. 22 and 23 by Rick Sullo



The Chambers Brothers

at the Club 47



photo by Chris Murray

I've seen James Brown testify, and Please, Please.
Please

I've seen B. B. King
I've seen Bobby Bland
I've seen Rufus Thomas Walk His Dog

I've seen Solomon Burke Cry to Me
I've seen Otis Redding
I've seen The Impressions Keep on Pushing
I've seen Maxine Brown
I've seen Etta James Dry Her Tears

I've seen Little Richard Slippin' and Slidin'
I've seen Jerry Lee
I've seen The Midnighters Workin' With Annie
I've seen Little Stevie
I've seen Chuck Berry Around and Around
I've seen The Five Satins In the Still of the Night
I've seen Sam Cooke Shake

I've seen Muddy Waters Want to Make Love to Me
I've seen Wolf Howl
I've seen Lightnin' Hopkins
And John Lee Hooker

I've seen The Mighty Clouds of Joy Come to Jesus
I've seen The Staple Family Swing Low
I've seen The Five Blind Boys
I've seen The Consolers Waiting for Their Child to
Come Home

I've seen Tim Hardin
I've seen Dylan Blowing in the Wind
I've seen Ray Charles, The Genius, Drown in His
Own Tears

And I've seen the Chambers Brothers
Yeah

They glide up to the stage
I can feel it
They joke around, tune up
And it builds
Willie starts counting—1, 2, 3, 4
Bang—
A burst of sound, of energy
Of ecstasy

The Brothers sing, play, scream, shout, dance
It's all there
Minds begin to soar and bodies sway
The Brothers get more into their thing
It builds, rises
George grabs the mike and screams
"Do you feel alright?
I said do you feel all right?"

He starts his Shout
The Brothers jump up and down
They sweat
The audience sweats
We're all into it together

—and yes, Yes
We feel All Right

by John Graham

BACK ON THE STREET AGAIN

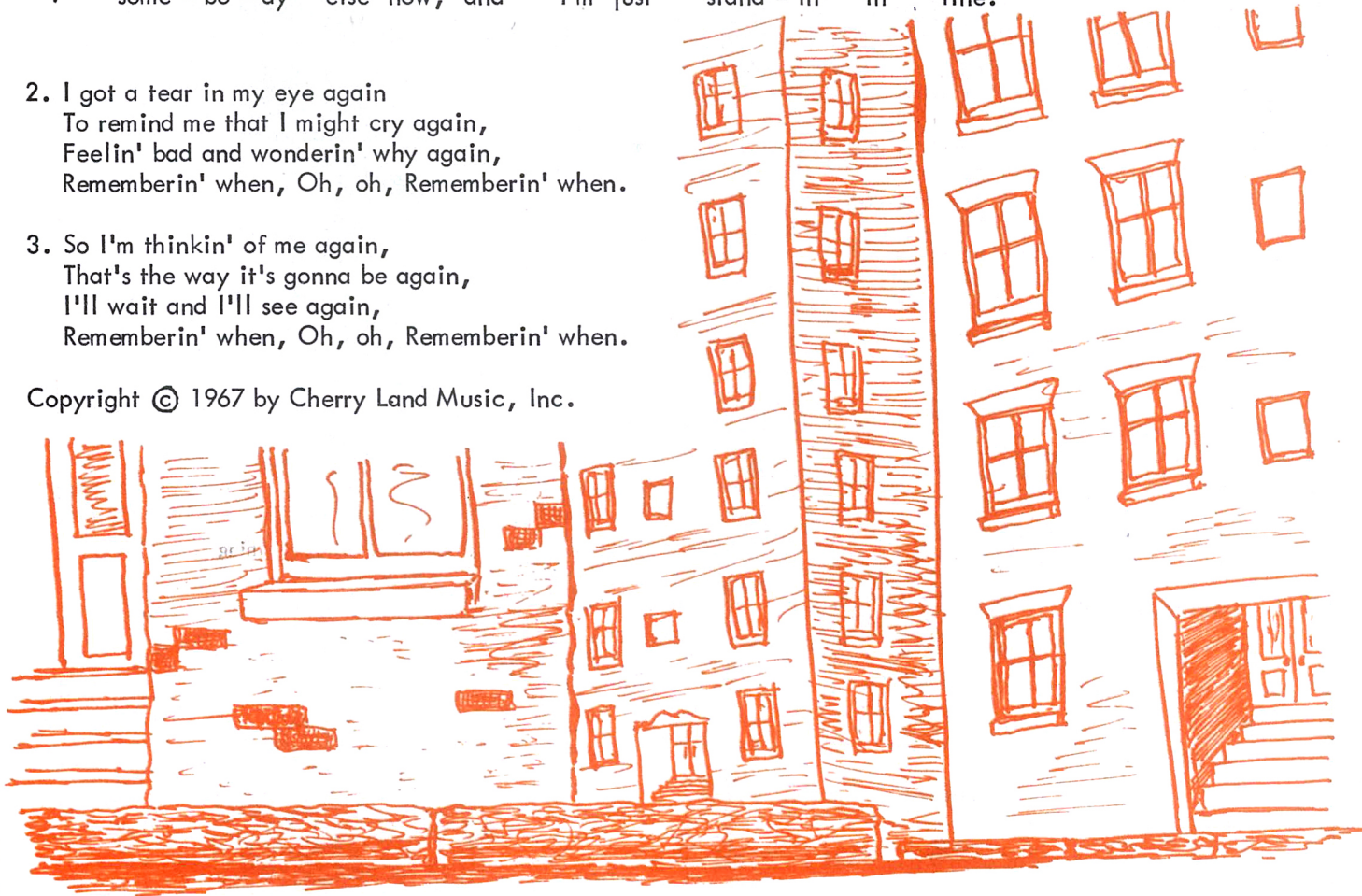
words & music by Steve Gillette

I'm back on the street a-gain, Got-ta stand on my own two
feet a-gain, I'm walk-in' that lone-ly beat a-gain, Re-mem-ber-in'
when, (Mm -----) Re-mem-ber-in' when. (chorus) I re-mem-ber a
time when I thought the world was mine, the world be-longs to
some-bo-dy else now, and I'm just stand-in' in line.

2. I got a tear in my eye again
To remind me that I might cry again,
Feelin' bad and wonderin' why again,
Rememberin' when, Oh, oh, Rememberin' when.

3. So I'm thinkin' of me again,
That's the way it's gonna be again,
I'll wait and I'll see again,
Rememberin' when, Oh, oh, Rememberin' when.

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THE PORTABLE LANDSCAPE

by Carol Sterkel

Spring, 1967, is happy! Much music, musical visitors, many new groups and inspiration abounds for local music-people. "The Doppler Effect" is currently tearing the town apart! I've never been a Brubeck fan, but these kids stir up "Take Five" in a way as to make you look twice. The TOTALITY in their music is something everyone should hear soon.

"EUPHORIA"! We've been learning that song from a Holy Modal Rounders album, and along comes the Nitty Gritty Dirt Band - (like the Rounders best, though).

Would like to devote this column, for the most part, to records. I guess every town has that situation where one radio station grabs all the "exclusives" (at least, say they do!), and sells themselves, sells the records they choose, and generally run havoc with people who like something besides Motown - simultaneously demanding credit for "discoveries" they have not made, and in general attempt to dominate the scene. We have had this situation, but happily the tide is turning. This is due to KLZ-FM's Max Floyd, the man of great tenacity and saintly fortitude. This morning Tempo magazine asked Max what he was currently featuring on his two daily shows. When he replied: "Tim Hardin, The Grateful Dead, The Jefferson Airplane, The Doors, The Cream, Youngbloods, to name only a few...", everyone in the Tempo office stood up and applauded! While this tribute seems personal on one level, it is a multi-level recognition of what is happening in Denver, and groups are coming here more and more frequently.

"The Rainy Daze," who hit nationally with: "Acapulco Gold," have recorded a second single, "Good Morning, Mr. Smith." This

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local group will hit big with this one, it is felt.

RECOMMENDED MIND-BLOWING VEHICLES: Fresh Cream, featuring That Beauty which is Eric Clapton, along with Jack Bruce and Ginger Baker (three powerhouses who sound like twelve!); The Blues Breakers, with Eric Clapton, John Mayall, and lots of other good surprises; Psychedelic Psoul, by The Freak Scene; and too many more for my space allowance.

Nineteen-year-olds Laura Nyro and Tim Buckley show much promise. It is so great to hear people picking up on Mose Allison (again!). Dave Ray's version of "Young Man" had us digging out our "Back Country Suite" and "Transfiguration of Hiram Brown," two of Mose Allison's best. Clapton's "Parchman Farm" is so funky, it HURTS!

Music is so much more fulfilling now than ever before. Where it seems, at times, to be aiming toward "jazz," it is so much more than just jazz! It encompasses ALL music forms when it is good, and defies labels. (Labels are lousy things, anyway!)

What is Donovan DOING?

Just heard that a major TV network has rejected a film made by "The Cream" to promote their new single, "I Feel Free." The reason(?): "officials" discovered that the film depicted the group dressed in monk's garb. sheez.

Just when the Spencer Davis Group FINALLY got circulation in this country, brothers Muff and Stevie Winwood announced their departure from the group.

Ken Nordine's "Colors" is a must-have record.

The MCSquare, aka Mike Crowley, Mike Clough and Linda Carey, begin another career with bright promise. They were previously with the Back Porch Majority, and have written many songs responsible for many people "making it." If the world listens, they will be able to hear these people doing their own material. They have formed "Kinetic Music," and their first recording is "Or Something." As I said a few columns ago - WATCH OUT FOR THE MCSquared!

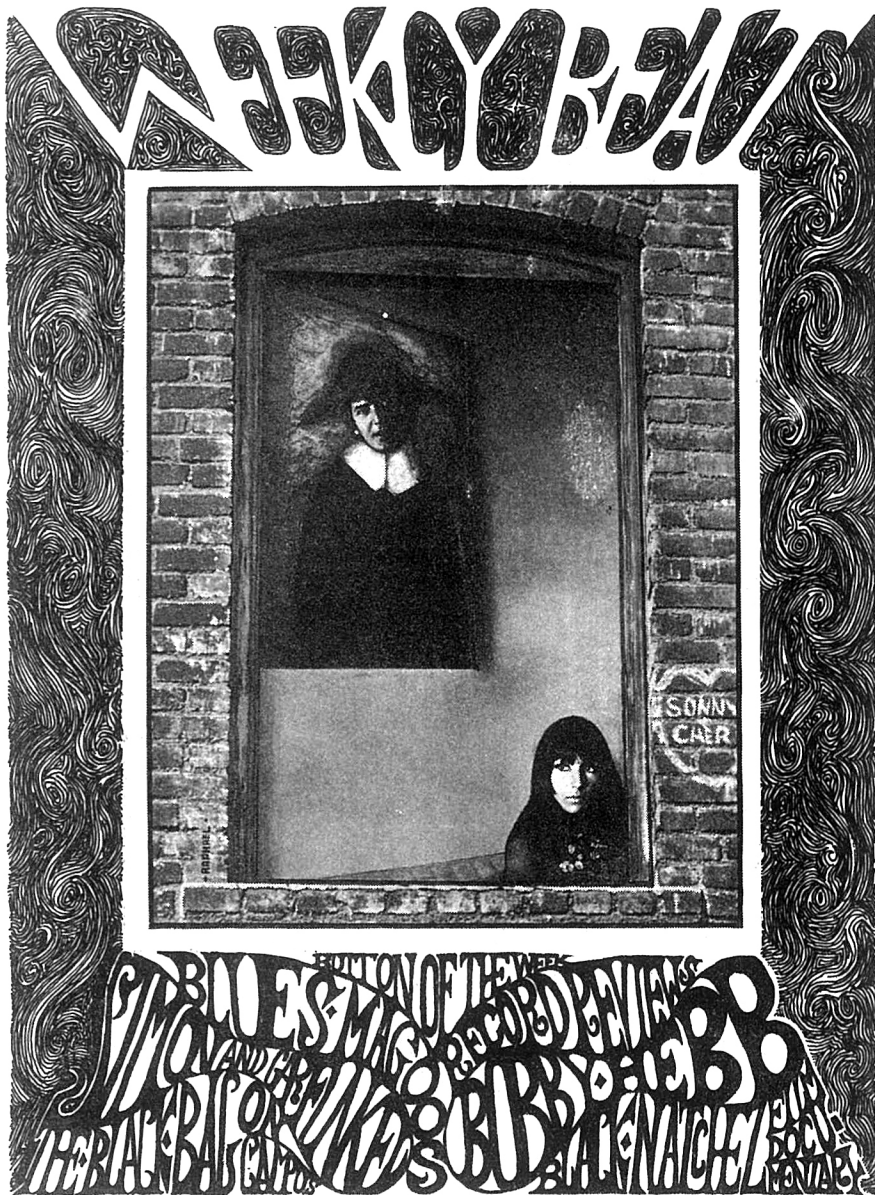
Will review some great new local happenings next time. Meanwhile, in the words of that Stone bard, Mick Jagger: "If you're out tonight, on your bike, - wear white!"



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WEEKLY BEAT

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KNEE-DEEP IN BLUEGRASS

by Bob Jones



What with the kind of jam sessions, shows, and general musical business and pleasure that's been happening lately, who can find time to write a column? Yours truly, that's who. Picture this all in one room and together: Pete Rowan (you remember him: he used to play guitar with Bill Monroe), Dave Grisman, Richard Greene, Steve Mandell (excellent on both guitar and banjo, former accompanist to Judy Collins), and Bill (would you believe "Brad") Keith. There just might have been a little music in that room.

When this magazine reaches the stands Hylo Brown should be in Boston, Massachusetts. Don Rono and Bill Harrell will be at the Circle K Ranch in Penn's Grove, Pennsylvania (May 3 through 5), from which they travel to West Fort Ann, New York to appear at Hillbilly Heaven on May 6th. Charlie Moore and Bill Napier will be appearing at the Club 47 (Cambridge, Mass.) during the first weekend in May. The Rainbow Valley Boys and Sweetheart will be at Club 47 on May 12. Latest word has it that Frank Wakefield is playing at Dick's Bar in Springfield, Ohio on Friday and Saturday nights. While we're on the subject of Ohio, let's mention some of the other places where one can find bluegrass in that fair state. The Rabbit Hash Ramblers are appearing at Cincinnati's Candlelight club every Friday night. The West Virginia Travelers play Sunday afternoons at the Town Tavern in Middlefield. Robby Robinson appears with The Dixie Gentlemen at Bob and Mabel's in Columbus every Friday and Saturday. The Astro Inn in Columbus has a house band (bluegrass) when there is no touring band (such as Ralph Stanley, who appeared there recently). A house band is also featured at The Keyhole in Hillyard on Sunday evenings, and yet another house band provides bluegrass entertainment at the Par-Mar in Columbus on Friday and Saturday nights.

There are a couple of things which need to be said, even though they have nothing to do (directly) with bluegrass. One is that Governor John A. Love of Colorado seems to be aptly named. He has recently signed into law a bill which will make socio-medical history. It's not nearly enough, but it is a step in the right direction. The human race owes him a "Thank you." Here's mine. The other thing is that anyone who hasn't read Never Cry Wolf should read same as soon as possible. It doesn't seem to be readily available, so pester your local bookstore if they don't have it.

Last issue this magazine was supposed to carry a reprint of a review (of Bill Monroe in Baltimore) from Bluegrass Unlimited. Due to typist-editor problems it never made it into print in this periodical. This issue we're going to include some other material from Bluegrass Unlimited: A very abbreviated compendium of some useful information. Herewith, said material

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SING OUT!

165 West 45th Street, New York, N. Y.

The above material should prove invaluable to those who are interested. For those who missed the country show at the American Festival of Music, Earl Scruggs looked great — fit as the proverbial fiddle. Next issue's column should be interesting, and much shorter.

CLASSIFIED ADS

FREE THINKING, intellectual males (2) desire to meet 2 existentialistic girls, Pittsburgh /Youngstown area. Object: free avant-garde communication and thought exchanges! Write J.E.B., 619 West Madison Ave., Newcastle, Pa. 16102.

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dear BROADSIDE



dear BROADSIDE:

I feel as if I am sitting upon a volcano waiting for it to either blow sky-high or die with a gasp.

For a long while I've felt that there would be a split in folk music between the purists and folk-rock element. When I see someone turning a Child ballad into a folk-rock song, and these songs often are sung with no instrumentation at all; when I see a magazine which a while ago would have shuddered at the mere suggestion of rock and roll review an album by the Left Banke, who can't even be stuffed to a fit folk-rock definition — I wonder. I am certainly puzzling along with Ralph Earle on where it could possibly be fitted into folk music. After seeing that, I looked up at my girlfriend and remarked that I wished I'd had a subscription so I could cancel it. I've never even thought that, no matter how mad I have been at your magazine.

I'm not really worried about traditional people. The majority of those deserting to folk-rock and greener pastures are the people who were appearing on the scene when money

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SING OUT!

The National Folksong Magazine
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was flourishing. Those who loved it before it was a fad are still loving and sticking to it. A letter to your magazine said it was the people's music; please let's help it stay that way. If it becomes the property of the performers only, the whole battle has been lost.

Perhaps you can envision an electric guitar workshop in the future; somehow, I can't.

Sincerely,
Kris Thurston
Cambridge, Mass.

dear BROADSIDE:

Item I: Congratulations to all concerned for the talent line-up for the American Festival of Music '67. That's a great roster all around, and I will always regret having had to miss the Friday concerts in particular. Too late now for me to plan such a trip.

Item II: Ed Freeman's Think-In column in the April 12 issue... Superb is the best word I can think of at the moment. Over the past several months, I for one have been taking refuge in my source records (blues) to get away from the argh! music. The only word I would add to Freeman's thoughtful statement is Simplicity.

Sincerely,
Barbara Bonnell
Lakefield, Ontario

dear BROADSIDE:

I am looking for an apprenticeship with a firm or person who constructs string instruments. I am especially interested in guitars, banjos, etc.

I am 18 years of age; and, as far as my education goes, I graduated from high school on a business course and have a background in the field of Data Processing.

If anyone is interested in giving an apprenticeship or has any information in this field, the information would be greatly appreciated. Write to John Stocker, 20 E. Henry Street, Palmyra, New Jersey 08065.

Thank you.

Sincerely,
John Stocker
20 E. Henry St.
Palmyra, New Jersey 08065

concerned with vietnam

To all men and women in the arts:

We are your colleagues and we are concerned about the war in Vietnam.

We are painters, sculptors, graphic artists, architects, and designers. We are authors, poets, and playwrights. We are actors and actresses, singers and dancers. We are composers, conductors, and musicians. We are directors and producers. We are teachers and students, creators and critics.

Our concern deepens day by day because as creative human beings, all that affects our fellow human beings affects us too.

Our doubts persist and multiply. We are dismayed at the continuing escalation of the war; at the increasing destruction; at the waste of life, American and Vietnamese.

Our national honor and integrity are being questioned by governments and peoples around the globe.

Our nation itself is sharply divided as to the direction we must take and the alternatives open to us.

We know there are no easy answers, but as artists we are questioning people. As artists and citizens we are now impelled to turn our questioning to the most vital issue of our time: the quest for peace -- a peace honorable for ALL parties involved.

We truly believe we can help.

We ask you to join with us in an ASSEMBLY OF MEN AND WOMEN IN THE ARTS, CONCERNED WITH VIETNAM, to be held in Los Angeles the weekend of June 9, 10, and 11, 1967. Efforts are being made to encourage a similar Assembly to be held in the near future in New York.

We have invited to the Assembly representative spokesmen of the Arts in our country, as well as outstanding authorities on Vietnam, who reflect various points of view, offering peaceful alternatives.

We will investigate together. We will seek answers. We will learn. We will consider the views of others and express our views for others to consider.

We will assume our responsibilities as artists and citizens. We will seek to reach a common point of view.

We shall make known our conclusions to our government and to our people, urging a course of action which hopefully can contribute to a lasting peace in Vietnam.

The peace of the world is at stake.

WE INVITE YOU TO:

1. Add your name to the list of National Sponsors;
2. Indicate your intention to participate in either the Los Angeles or the New York Assembly;
3. Contribute as much as you can to aid us in financing this urgent effort.

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