

THE

Volume VI, Number 7

May 24, 1967

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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS





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This Issue's Cover

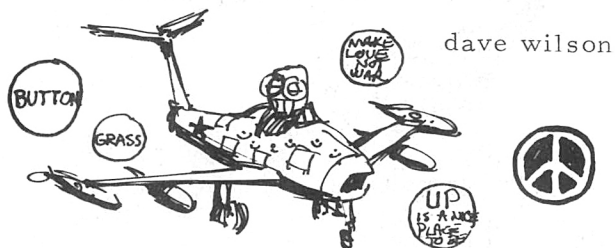
JOHN HAMMOND

photo by Rick Sullo

I first met John Hammond about five years ago when he made a weekend visit to Boston to play a guest set at the Cafe Yana. He seemed shy, introspective, and, if anything, was a little too polite to the people who were rapping with him. When asked if he would be willing to come to the YMCA and do a few tunes at the Folk Song Society's annual hoot, his eyes lit up and he said he's be more than happy to do it.

Not many people in folk circles were into real hard blues in those days, but in those two sets, one at Cafe Yana, and one at the hoot, John Hammond (Jr. as he was then called) left an indelible mark on a number of those who heard him.

Now it's a few years and four or five records, and a whole legion of fans later and he's doing his thing with a band behind him, and he's not quite as polite or as shy as he used to be, but the same introspection is there and the same intensity and the blues are dished out harder and stronger and to a more receptive audience than ever before.



dave wilson

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SUMMER STAFF NEEDED

With summer coming, and lots of our regular staff members planning to leave the area to honor summer commitments, we are in desperate need of a number of replacements for the summer and the coming fall. We need proofreaders, typists, artists, paste-up people and just general whatever you can do kinds of help. If you are going to be around and would like to volunteer, drop us a note to the attention of Sandi Mandeville, or call Sandi.

THE BROADSIDE

Vol. VI, No. 7

May 24, 1967

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Signed articles do not necessarily represent the opinion of the staff of BROADSIDE

Editor	Dave Wilson
Managing Editor	Sandi Mandeville
Projects Editor	Bill Rabkin
Photographer	Rick Sullo
Art Editor	Ed Murray
Copy Chief	Chris Murray
Production	Gail Thompson
Schedule Editor	Joey Decourcy
Subscription Manager	Phyllis Rotman

Art: THE GARDEN OF EDEN

Business Staff: MARIANNE COMUNALE,
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Subscriptions: ARTHUR DUFFY, RUSSEL SPERA
MICHELE DREYFUS

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RAMBLIN' ROUND

w/dave wilson

A major United States magazine is planning to come out in three months with a strong editorial stand for the legalization of marijuana.

Defense lawyer Oteri of Boston challenges the laws against use of marijuana in a case which he is now pleading in the courts of Massachusetts and pledges to follow all the way to the Supreme Court.

A panel of Social Scientists held at Brown University in Rhode Island conclude that the only reason for the harsh penalties levied by the courts for offenders of the marijuana laws is apparently to harass a class of people, i.e. those who dissent regarding many of the traditional values held by more conservative members of United States society.

Bill Baird distributes contraceptives and birth control information freely to students at Boston University in a successful attempt to provoke the authorities into arresting him so that he may challenge the laws in the courts.

The state of Colorado has passed a liberalized abortion law making abortions legal in many instances including for pregnancies resulting from incest or rape.

South Carolina has followed suit with a similar law.

An Air Force Captain is attempting, with the help of the ACLU, to fight his transfer to Viet Nam on the bases of moral grounds



MAGAZINE

PUBLISHED by the TORONTO
FOLK MUSIC GUILD—bimonthly
\$3.00 per year

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

WRITE: P.O.B. 879

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

and his refusal to participate in what he considers to be an immoral aggression on the part of this country.

Cassius Clay sacrifices his title and his freedom to stand on his conscience and refuse to patronize the values of what he considers to be an immoral aggression on the part of this country.

Eighty-six Harvard students sign a petition and take full page ads in newspapers stating that they will refuse to serve in the armed forces if drafted to fight in the Viet Nam war and invite others to join them.

Cardinal Cushing publicly states that the doctrines of the Church are not in need of supportive legislation by the state.

A major electronic company is about to market a print out device which will be attached or included with their TV sets on which anything from coupons to a whole daily newspaper can be printed at the rate of an 8 1/2 x 11 page every ten seconds, which could be the first death knell of newspapers as we know them.

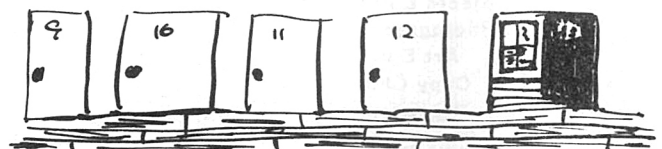
A marine scientist has compiled the beginnings of a vocabulary used by dolphins and it seems possible that we will be able to communicate verbally with dolphins within a short time.

Yes, something is happening, Mr. Jones.

AN EXPLANATION TO SUBSCRIBERS

Many subscribers who have recently received renewal forms in the mail have written to us in concern, since they have renewed their subscriptions only recently. This is to reassure you that we are not about to arbitrarily chop off your issues.

What happened is this: When we switched over to mailing out our own issues instead of having our printer do it, we went for some time without sending out renewal blanks. When we finally got to a point where we were organized enough (heh-heh), we sent renewal blanks to everyone whose subscription had expired since December. If you had already resubscribed, you got one too. You can tell when your subscription will expire by looking at the first three digits on the top line of your mailing label. Example: 620 means that the last issue of your subscription is Volume 6, Issue number 20. Simple, huh?



New York News & Notes

by Kathy Kaplan

I had a whole bunch of interesting miscellany that I wanted to include this time, but there were so many other things going on, that I won't get a chance. So I guess I'll hold off until next time...

Anyhow, the Rheingold Central Park Music Festival will return this year with some sixty concerts, from June 23 to August 27. Admission will still be \$1. Among the performers scheduled are Judy Collins, Miriam Makeba, Ian & Sylvia, Odetta, Pete Seeger, Theodore Bikel, the New Christy Minstrels, and Flatt & Scruggs. Exact dates have not been released yet, but in some future column I will be giving them, as well as any other summer schedules that I can compile...

On April 25 the World Journal ran an article saying that Bob Dylan had been suspended by Columbia Records, though his contract had expired, because he didn't complete his commitment with them, and that he had not signed any contract with MGM because of this. Also mentioned was that "sources close to Dylan say that he has traded his folk-rock beat for a new sound, and has shorn off his curly locks." (Dylan's manager has refused to comment on this.) The next day, the same paper reported that Dylan agreed to record 14 more songs for Columbia "in the near future." As for the possibility of a new look, a Columbia spokesman said: "We won't know until he walks into the studio..."

Having completed a trip to "Median," the WTHE "Countrynavts" are planing a trip to "Mecca" (Nashville)...

On April 22, the Beers Family were in concert at the Village Theatre. I have seen them many times, and each time the only word I can think of to describe them is "charming." They are neither slick and dazzling, nor rough-hewn, yet they seem to be able to hold their own among audiences who seem to prefer one extreme or the other. I think this is due largely to the Beers as people their music reflects the way they seem to be. There were many real fans in the audience; they knew the songs and made many requests. I, of course, was particularly interested in Mr. Beers's fiddling. (He commented that in the old times fiddlers could play some 30 different ways, but today they only know one kind - the hoedown. That, however did not prevent him from playing one!) Afterwards, there was a hoot for singers of trad. music, which I understand was sort of an audition for the Fox Hollow Festival...

The Patons' Folklore Center concert was cancelled, but will be rescheduled soon...

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Lou Killen returns to Gerde's for two weeks starting on May 23. This may prove to be a good month. The New Lost City Ramblers are doing a program at NYU on May 5. And Izzy Young reports that he hopes to get Charlie Moore & Bill Napier & The Dixie Partners up here the last week in May, and possibly even J. E. Mainer! (Which reminds me, Old-Timey 106 is beautiful! End of plug.)...

As mentioned last issue, we were all quite surprised to find that Don Reno-Bill Harrell & the Tennessee Cut-Ups would be in town. I made it down the first night, and was not disappointed. They did an extra-long set, and the audience was particularly responsive (which seemed to surprise Reno). Lots of good grass and some nice guitar duets by Reno & Harrell/Reno & Shuffler. (Speaking of George Shuffler-I don't think I've ever seen anybody look like they were having so much fun playing the bass!) The group by the way, has a new LP out on Rural Rhythm, and Lou Deneumoustier (of "Disc Collector") just told me that they have some material out on Wango and Jaylen, tho' he hasn't seen those yet...



we're putting up with

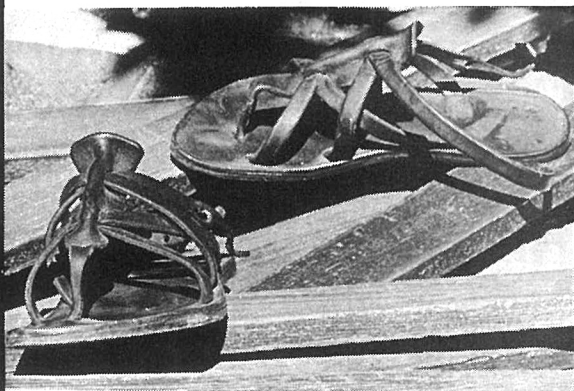
PHILADELPHIA

chuck klein & rachel rubin

Well now, here it is on a rainy Sunday afternoon; a mean, miserable day, on the surface, and hard to warm up to. My exercises in concentration have reaped a fruit, because I've been sitting by the windows for hours now, just listening to the rain, and the thick white clouds, the whole aroma and breadth of the day. Excuse me for a minute - the water is boiling for coffee.

Okay, I'm back. It's coming down even harder now, the streets are overrunning with water, everything is saturated. If you were a tree during this, you'd feel great. You could feel the health and energy flowing into you. That's the thing - that kinship with nature. If you feel like there's something in a tree that's also in you, and I think that way, then you can appreciate everything like this, in a way. There are few things that have no merit at all. Rain is beautiful. It has a voice, and a personality, and a whole set of emotions that goes along with it. It has an effect on most everything and on most everybody. If it's warm out, like it will be soon, you can go running around in a big field, roll around on lawns, laugh and let go. Can't wait. For the meantime, I'll just keep sitting

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here, listening to good music, feeling warm. There are a lot of records I haven't gotten around to in a while; like a whole new set of old friends. I just sort of sit and get re-acquainted. Good day.

Well, let's see... what has been going on lately? Steve Gillette was at the Fret. Very good. I saw him once before, at last year's Philly Folk Festival, and I've been looking forward since for another look. Definitely good; good voice, fine songs, nice playing. There's a relaxed atmosphere about it all that makes it enjoyable. He has an album coming out soon on Vanguard, that should be good. The guitarists on it are Steve, Bruce Langhorne, and Dick Rosmini, which is pretty nice when you think about it.

Hmmmm... I have to remember to say wow and good luck to Phil and Marilyn. They're getting married. Maybe I'll write it in a column someday.

Oh yeah - we saw the allnewfullyelectricjimbkewskinjugband recently. As usual, they tore the Main Point apart. Richard Greene is a good addition. Electric jugs are fun. You can really enjoy yourself in a thing like that, which I guess most everyone there did.

Hey-it just stopped raining, and I want to go out and take a walk while the air is still clean and moist.

WE MISSED IT, TOO

The editor of this magazine is sorry to announce that he missed with 41st annual Spring Festival of the Country Dance Society of American which was schedule for May 6 at Hunter College in New York. Main reason for wanting to be there was to witness the promised performance of a traditional dance called the Horn Dance Of Abbots Bromly, which is danced by and includes:

Six men carrying deer horns,
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A Boy,
A Man-Woman,
and a Clown.

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AUGUST
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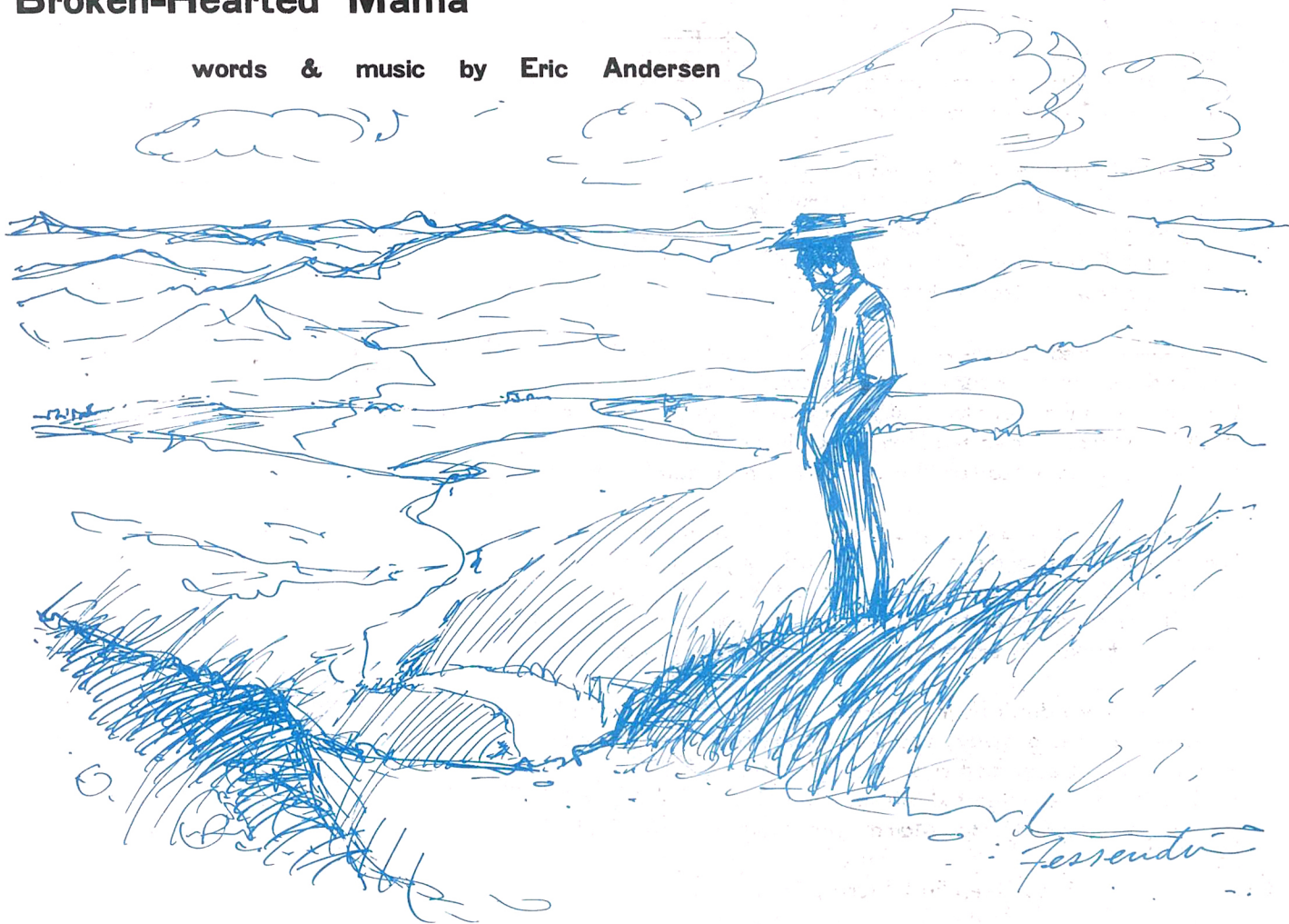
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Broken-Hearted Mama

words & music by Eric Andersen



Your prom-ise is so dis-tant that my mem-'ry's grow-in' thin, that
 I could see you an-y-time I passed this way a-gain. Yes, I've
 done it ma-ny times be-fore, but I nev-er could look in. It ain't I'm
 bro-ken heart-ed ma-ma, I'm on-ly scuf-fle-ing, No, I ain't
 bro-ken heart-ed ma-ma I'm on-ly scuf-fle-ing.

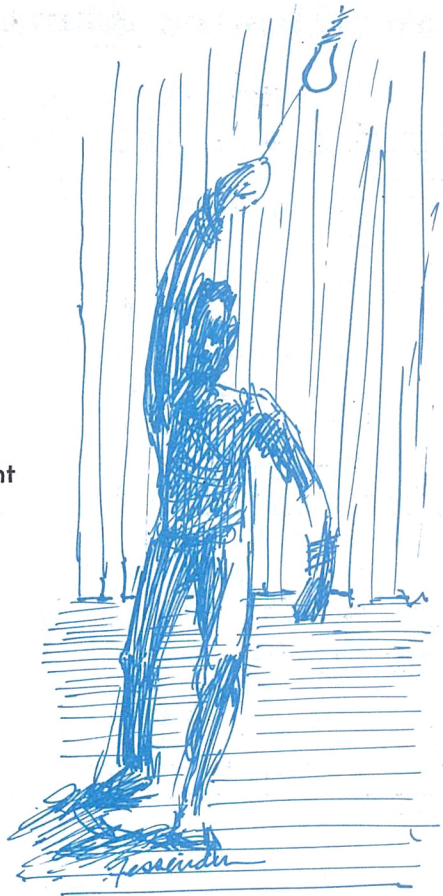
2. There were many times I looked for you when I was feeling low
And you never knew I cared for you -- How could I let it show?
'Cause all the broken promises were scattered by the road
It ain't I'm Broken-Hearted Mama, just there ain't nowhere to go,
No I ain't Broken-Hearted Mama, it's just there ain't nowhere to go.

3. Sometimes I watch the sun go down so low behind the hill
And count the hours in the dark upon my windowsill
Oh, the reason why we drifted, no it never made much sense
It ain't I'm Broken-Hearted Mama, just a-falling off the fence
No I ain't Broken-Hearted Mama, I'm just a-falling off the fence.

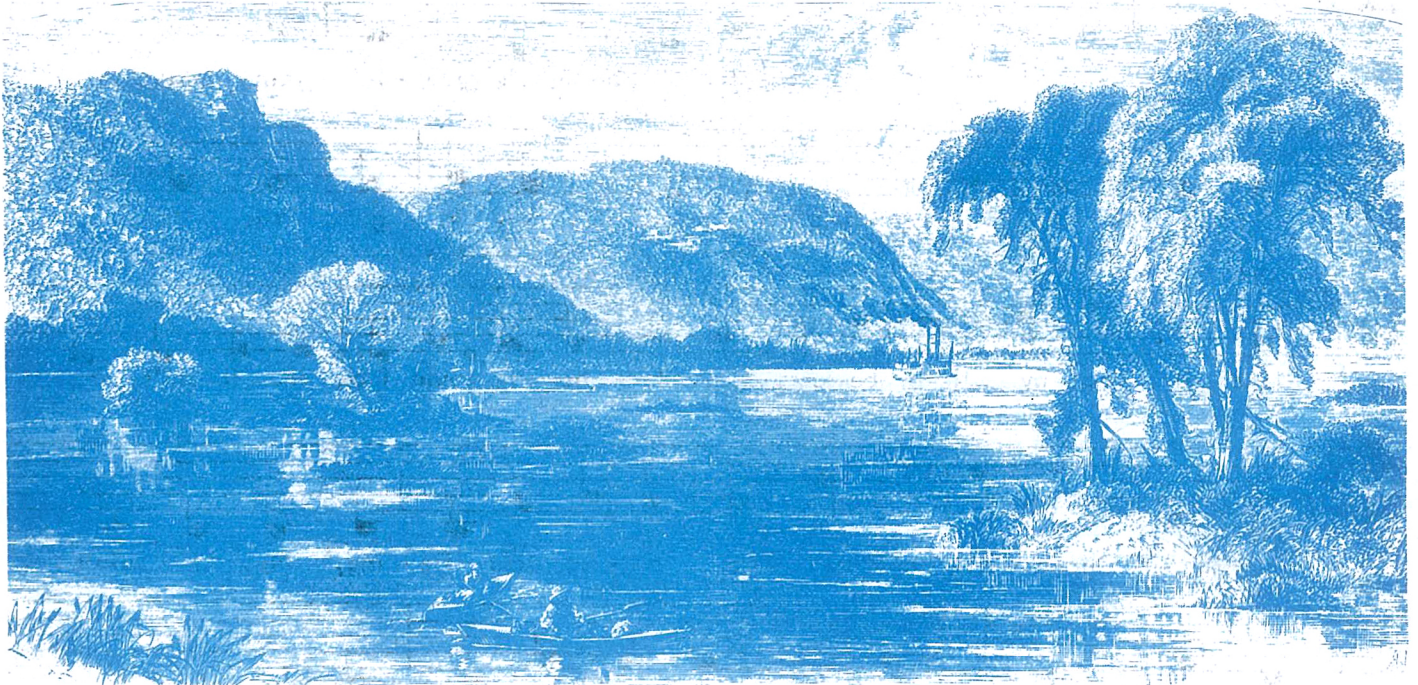
4. I s'pose we acted lonesomely, lockin' everything inside
And leaving was to cover nothing but our foolish pride
Oh, not much was decided then, when we could just turn off the light
It ain't I'm Broken-Hearted Mama, but just a-freezin' in the night,
No I ain't Broken-Hearted Mama, I'm just a-freezin' in the night.

5. But there will come a day, you know, you'll wish someone was near
Someone who still believes in you for all you claim and care
But the wind it might get silly now, and take me anywhere
It ain't I'm Broken-Hearted Mama, but that someone won't be there
No I ain't Broken-Hearted Mama, but that someone won't be there.

6. So if some day I don't hear you call, don't think it's 'cause I'm mad
It never mattered anyway, you weren't the best I've ever had
So please don't even bother to think I'm feeling sad
It ain't I'm Broken-Hearted Mama, only kind of feeling bad
No I ain't Broken-Hearted Mama, only kind of feeling bad.



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an interview with

Mississippi John Hurt

by Peter Seeger

This is the second in a three-part interview with Mississippi John Hurt, conducted by Peter and Toshi Seeger. In the section for this issue, John Hurt talks about his work, lining track on the railroad and clearing timberland; explaining the work songs that went along with these processes.

S: When you say you worked on the railroad, what kind of work was it? Straightening tracks, or something?

H: That's right. What they call lining track.

S: Takes about ten people at once, something like that. How many all work together to straighten, lining track?

H: Oh, about ten, fifteen, runs up to twenty.

S: You all get the bars underneath, and you push in time.

H: That's right. Long bars. Long. And they got what are called railroad jacks. I guess you've seen railroad jacks. In a way, it's (the jack) got what I call a foot on it, you know, and you put it under the rail, like here's a cross tie and you put this foot right between those cross ties, then you begin to jack up the track so we can move it, see. It picks up ties and all. And the section foreman, he's down on his knees peepin' down the track, you know, round the rail like that. And you're runnin' this jack. Sometime you're runnin' it so fast, why you're liable to go over before he can holler. And you be goin' yuper, yuper, yuper, and you go, "How-oh, cut down one" — that's one knotch, you know — and you let it back down. Right there, you see. All right, then we all line up, get out linin' bars, get under the rail — well, there's a crooked track. And I say, "Well, straighten it out." And, well, we push it straight, line it up, you know. And when we do this, there's one in there to sing, see? ... so we can keep the time, and all shove this rail over. We're gettin' our bars and they sing, "Well, all right, boys, all right."

Then we turn our backs and stand straddling the bar. They say, "All-1-11 right, boys, let's go. Oh, Ada, when you line the rail, won't you marry me? A man with a proud back you'll never see" (Transcriber's note: This is only approximate.) Hup, hup, hup. You gotta tighten this up and move right over there.

S: ...the reason I even knew the word "lining track" was that Leadbelly...he used to sing a song: "Oh, boys, is you right. Done got it right. All I hate about linin' track, these old bars are gonna break my back. Oh, boy, can't you line 'em, chucka-lucka. Eloise'll go linin' track."

H: Right.

S: ...you mentioned you worked on the river. What kind of work...was that?

H: Well, gettin' logs — drift, you know — outta the river. And cuttin' timber down, clearin' the river back clear away back so you could see, you know, have a good view.

S: Some man has some timberland, and he wants it all cut off.

H: That's right, and get it cleared way back so that when the river overflows, it won't wash these trees off the land and get them drifted up, you know, anymore. Also, find some dead timber in there — the old logs — we'd get them out, get them out the river. And they had what you call a strike pole — you go out there, someone, and they tie a great big, big grass rope...tie it around that log and about 35 or 40 of us we'd get some sticks — you all saw anybody tote logs on a

*(Editor's note: When preparing this article for press, the editors ran across the following information in the New York Times, and it is presented here as a contrast to the information about "linin' track" given in the interview by John Hurt:

"The Southern Pacific Railroad used mechanized tracklaying equipment in building a 78-mile line, the Palmdale-Cotton Cutoff, in California. In the operation, hardwood ties, banded together in bundles of 30, are distributed at 50-foot intervals along the right-of-way, along with sacks of spikes, bins of tie plates and other track parts. The ties are placed in their correct places by a self-propelled machine. A specially designed crane follows, towing sleds containing rollers to guide the rail. Then a rail train places the rails ahead of itself, and returns the rollers to the sleds while power equipment spikes down the rails. Next, ballast is laid down by a machine that raises the track and tamps the ballast under it. Finally, the rails are welded by an automatic device."

farm? — have you seen what they call hand-sticks? This log is on the ground, and we take those hand sticks and we jab the ground and we just keep onto it till we get it through there, and it gets just right — you got your end of the stick, half of it, and I got mine. You're on that side and I'm over here. Well, maybe, I'll say, Jerry and another fellow right behind us, and a couple other fellows behind us. And we get these hand sticks and we get down there, so somebody says, "Give the words!" All right," says, "Let's go!" We all come up together, and there we go walking out some place. "All right, ease down, boys." And we get these hand sticks out and go get us another log, and keep on, make us a great big log heap, you know, and set these logs afire and burn 'em up. They're out of the way — nothin' but ashes there then, and you plough through them ashes — scatter 'em about, you know, round through them. So these stocks, we had them kind of sticks and we would, I'll say, take this rope, after we get it tied around the log, drop it round here; well, you and your partner a little further will stick it around there. And we'd get ahold of that log just like a whole lot of horses or mules, you know, and say, "All right, let's go!" and, man, just drag that old log out there, heh, they'd be so many of us just drag it on out from the bank, on out — we wanted it away from the river where it wouldn't get back in there any more.

And we'd chop down trees, you know what I mean. We'd get the logs and all the top of the trees and pile them by those logs and burn them up — get them out of the way.

S: How much would you get paid for a day's labor back in those days, when you worked on the railroad, or worked on the river?

H: I would get \$5.20 on the river. Well, away back when I worked on the farm, well I tell you, I did many a hard day's work for 50 cents. Fifty cents! Fifty cents. And I say I'd work from Monday morning til Saturday night — six days, you know — well, you can count that at 50 cents a day and see what they paid me on the weekend.

S: Three dollars a week.

H: Right. Then they went from there to 75 cents, went from there to a dollar, from there to two dollars, and from there to two and a half. You know, all up until now, where on the farm it's three and four dollars a day. and if you're a tractor driver, you get five dollars a day.



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SING OUT!

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

AVATAR CHOSEN FOR BOSTON UNDERGROUND PAPER

The Avatar has been chosen by Trust Inc. as the name for a Boston paper which plans to associate with the Underground press syndicate.

Boston's own hip community newspaper will first appear on the stands on June 9th. The name is taken from a Sanskrit word, avara, meaning the descent of heaven and earth. In a statement made last week, Wayne Hansen, one of three editors of the paper said, "We've gathered the best artist and writers to put together a strong, exciting, and elevating first issue, but we still need plenty of assistance in all areas. Anyone interested in working on any part of the newspaper should call 868-9788 or drop by 145 Columbia Street, Cambridge, afternoons and evenings. We especially need someone to handle classified ads, sales people, typists, and proofreaders. Lack of experience is no barrier. At this point we can only promise that we will really dig your help."

The paper will be a bi-weekly tabloid which will strive to be as artistic as the Oracle from San Francisco, and in content is conceived as a spritually hip Christian Science Monitor.

Spotlight

SUMMER FESTIVALS

The end of May and the beginning of June marks the beginning of the festival season in folk music. This page includes as complete a listing as we can compile of folk festivals to be held this year. The festivals will be listed on our schedule pages throughout the summer.

WEST VIRGINIA STATE FOLK FESTIVAL
Glenville, West Virginia
June 15 - 18

For information, write:
WEST VIRGINIA STATE
FOLK FESTIVAL
P. O. Box 127
Glenville, West Virginia

FESTIVAL AT PUT-IN BAY
Lake Erie, Pennsylvania
June 16 - 18

For information, write:
Gary Jacobs
2344 Glenwood Avenue
Toledo, Ohio

NATIONAL OLDTIME FIDDLER'S CONTEST
AND FOLK MUSIC FESTIVAL
Weiser, Ohio
June 21 - 24

For information, write:
Helen Elliott, Secretary
National Oldtime Fiddlers Contest
Hotel Washington
Weise, Idaho

NEWPORT FOLK FESTIVAL
Newport, Rhode Island
July 10 - 16.

For information write:
The Newport Folk Foundation
33 Riverside Drive
New York, New York 10023

INTERNATIONAL FOLK MUSIC COUNCIL
Ostend, Belgium
July 28 - August 3

For information, write:
Miss Felicia Stallman
International Folk Music Council
8 Vernon House
23 Sicilian Avenue
London W. C. 1, England

FOX HOLLOW FESTIVAL
Petersburg, New York
August 17 - 20

For information, write:
The Beers Family
Petersburg, New York

PHILADELPHIA FOLK FESTIVAL
Upper Salford Township
August 25 - 27

For information, write:
Philadelphia Folk Song Society
P. O. Box 215
Philadelphia, Pa. 19105

FOLK NEWS: CLEVELAND

by Dave Loebel

The Ohio area will finally have a folk festival. Base Island in Lake Erie, about half way between Cleveland and Toledo, will be the site of the festival, which will be held June 16-18.

The Blues Project are preparing a new album which Al Kooper believes will be "the greatest record since 'Hanky Panky'." In addition, they plan to re-record "Flute Thing," since it has changed so much since being recorded for Projections.

While the Blues Project was in town, the Perlich Project presented the world's first Human Be-Out on WCLV. For about five hours, Martin Perlich discussed and played Underground Music, and interviewed the Blues Project.

The Fugs will participate in a benefit for the Levy-Lowell defense fund, a fund for the benefit of D. A. Levy and James Lowell, a poet and bookstore owner who was arrested on obscenity charges.

David Budin, a high school student and song writer, recently made a record and will be performing at the Red Lyon at Chautauqua Gorge.

Several local singers put on a benefit for The Well, a church-sponsored coffeehouse which is having financial trouble.

The Coffee House has been closed by police again.

1864, a local antique store and soda fountain, has instituted weekend entertainment, featuring Dick Wedler, one of the finer local singers.

WBZ DROPS HOOTENANNY

Radio station WBZ has dropped the Dick Summers Hootenanny show and replaced it with Dick Summer's Subway. On the new show, Summer plays mostly amplified music and concentrates around many of the underground groups who don't get much airplay otherwise. He features The Mothers of Invention, The Velvet Underground, The Jefferson Airplane, Blues Project, Butterfield Blues Band, etc.

The switch has, however, left all folk music broadcasting in this area to the FM and primarily the college FM stations. With summer about to end most college broadcasting, the airwaves will not have much folk.

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.

Tete A Tete

May

F 19 } Noel & Souza
Sa 20 }
Su 21 } Hoot
M 22 } Closed
Tu 23 } Salute to Juan Valdez
W 24 }
Th 25 }
F 26 } Ellen Stoney
Sa 27 }
Su 28 } Hoot
M 29 } Closed
Tu 30 } Big Mama at her best
W 31 }

June

Th 1 } Best, Cont'd.
F 2 }
Sa 3 } Noel & Souza
Su 4 } Hoot
M 5 } Closed
Tu 6 } Providence is a Summer Festival!
W 7 }

Main Point

Bryn Mawr, Pa.

May

F 19 } Eric Andersen and his group
thru } with
Su 21 } John Pilla

Th 25 } Jackie Washington and his band
thru } with Mitch Greenhill
M 29 } plus, Bill Vanaver

June

Th 1 } Raun MacKinnon
thru } and
Su 4 } Steve Gillette

Second Fret

Philadelphia, Pa.

May

F 19 } Judy Roderick
thru } also
M 22 } Camp Films

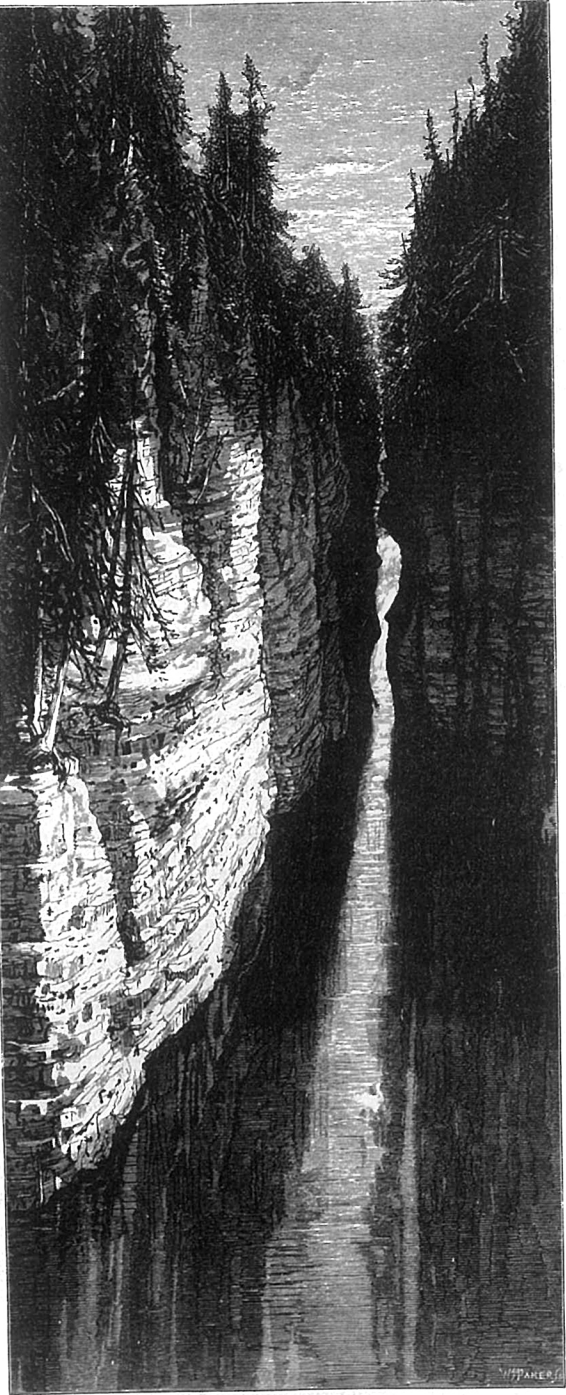
W 24 } Joni Mitchell
thru } also
June 5 } Camp Films

the riverboat, Toronto, Ontario

May

F 19 } Bonnie Dobson
thru }
Su 21 }

Tu 23 } 3's A Crowd
thru }
June 4 }



... AND COFFEE TOO

OUT OF STATE

SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made after publication.

Patches' 15 Below

Timonium, Maryland

May

F 19 } Michael Cooney
Sa 20 }
Su 21 } Hoot

F 26 } Beldon Burns
Sa 27 } plus Andy Wallace
Su 28 } Hoot

June

F 2 } To Be Announced
Sa 3 }
Su 4 } Hoot

New World Gallery

new world gallery 47 Bow Street
Portsmouth, N.H.

F 19 } Rick Ebbeson
Sa 20 } Bob Patterson
Su 21 } Afternoon: Audition, 3-5
Evening: Steve Merrill

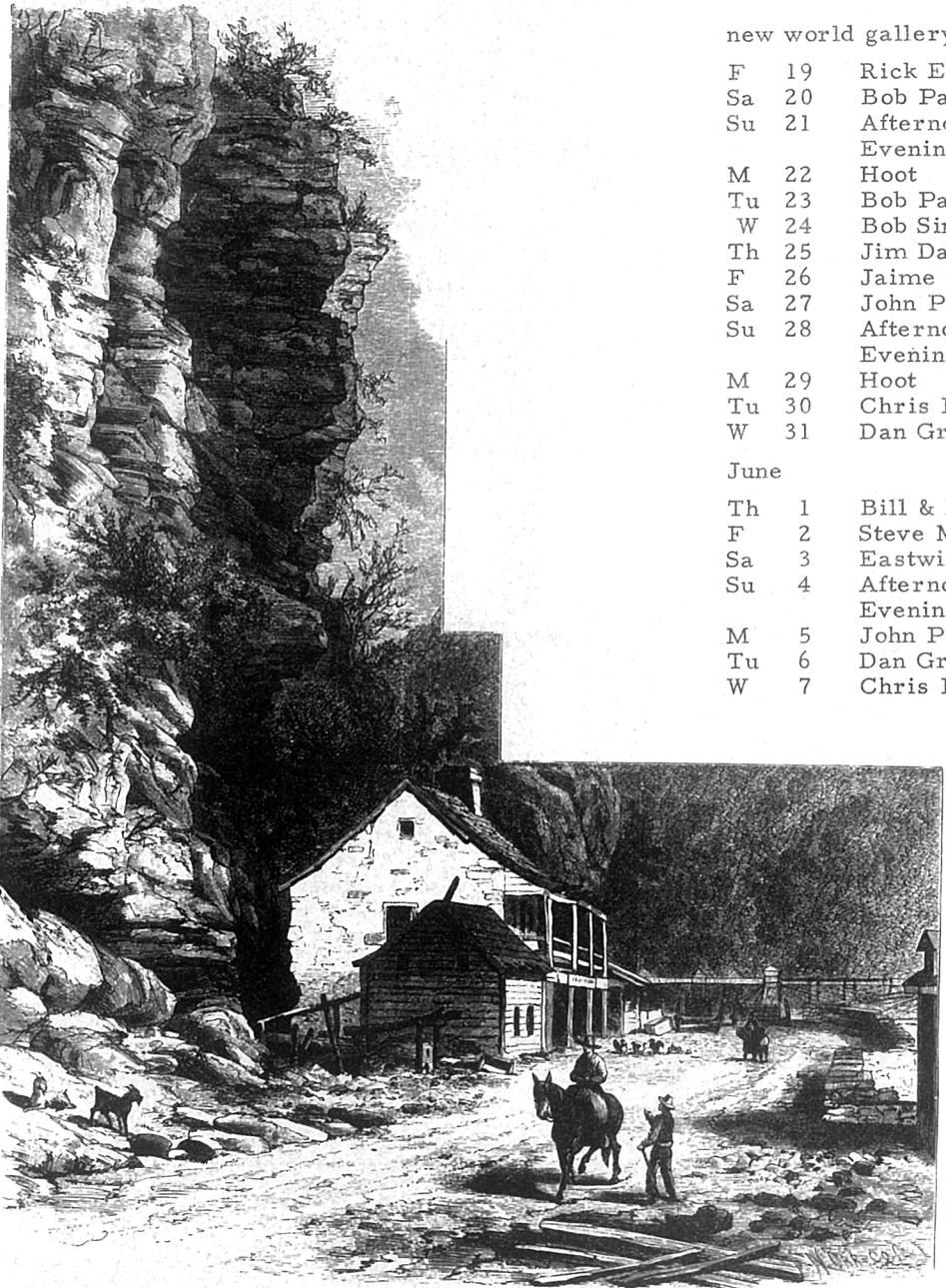
M 22 } Hoot
Tu 23 } Bob Patterson
W 24 } Bob Simons
Th 25 } Jim Dahme
F 26 } Jaime Brockett
Sa 27 } John Perrault
Su 28 } Afternoon: Auditions, 3-5
Evening: Dan Gravas

M 29 } Hoot
Tu 30 } Chris Pearne
W 31 } Dan Gravas

June

Th 1 } Bill & Renee
F 2 } Steve Merill
Sa 3 } Eastwinds
Su 4 } Afternoon: Auditions, 3-5
Evening: Dan Gravas

M 5 } John Perrault
Tu 6 } Dan Gravas
W 7 } Chris Pearne



MASSACHUSETTS AREA

King's Rook

1-356-9754

May		
F 19	Go-go dancing to 2 bands	
Sa 20	Exodus Benefit - Updike & Shulamith	
Su 21	Hoot	
M 22	Open House	
Tu 23		
W 24		
Th 25		
F 26	Go-go dancing to 2 bands	
Sa 27	Chris Smither	
Su 28	Hoot	
M 29	Open House	
Tu 30		
W 31		

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

Damaged Angel

May		
F 19	Debbie Smith & Betty Haak	
F 26	Gail Bianchi - modern dance	
June		
F 2	Jerry Brown - folk music	

Quest

140 Clarendon Street
536-7940

May		
F 19	Focus on Vietnam: readings, songs, poetry, and discussion	
Sa 20	Jaime Brockett	
F 26	To Be Announced	
Sa 27	Theatre games and music with Jim Oestereich	
June		
F 2	CLOSING PARTY with Jon Adelson	

QUEST CLOSES FOR SUMMER,
WILL REOPEN IN SEPTEMBER.

Where It's At

May		
F 19	To be announced	
Sa 20		
Su 21		
M 22		
Tu 23	Closed	
W 24		
Th 25	Band Auditions w/ Ron Landry	
F 26	To be announced	
Sa 27		
Su 28	8:00 pm - Beacon Street Union	
M 29	Beacon Street Union	
Tu 30	Closed	
W 31		
June		
Th 1	Band Audition w/ Ron Landry	
F 2	Beacon Street Union	
Sa 3	The Buffalo Springfield, the Beacon	
Su 4	Street Union, & Ron Landry	
M 5	Beacon Street Union	
Tu 6	Closed	
W 7		

White Whale

Beverly, Mass.

May		
F 19	Pam Coulihan & Bill Madison	
Sa 20	Marc Worthington	
F 26	Mike Williams	
Sa 27	Paul Geremia	
June		
F 2	Open - TBA	
Sa 3		

Sword in the Stone

523-9168

May		
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	
Th 25	Paul McNeil	
F 26	The Whinin' Boys	
Sa 27	Bill Schustik	
Su 28	Closed	
M 29	Hoot & Auditions w/ Dan Gravas	
Tu 30	Best of Hoot	
W 31	Open - special	
June		
Th 1	John Synnott	
F 2	Jaime Brockett	
Sa 3	Bill Schustik	
Su 4	Closed	
M 5	Hoot & Auditions w/ Dan Gravas	
Tu 6	Special - Best of Hoot	
W 7	Marc Worthington	

... AND COFFEE TOO



SCHEDULES printed in BROADSIDE
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changes made after publication.

Turk's Head


May			227-3524
F 19	Nancy Michaels		
Sa 20	Chris Smither		
Su 21	Steve Koretz		
M 22	Paul McNeil		
Tu 23	Jim Dahme		
W 24	Paul Geremia		
Th 25	Dan Gravas		
F 26	Nancy Michaels		
Sa 27	Chris Smither		
Su 28	Steve Koretz		
M 29	Paul McNeil		
Tu 30	Jim Dahme		
W 31	Paul Geremia		
June			
Th 1	Dan Gravas		
F 2	Nancy Michaels		
Sa 3	Chris Smither		
Su 4	Steve Koretz		
M 5	Paul McNeil		
Tu 6	Jim Dahme		
W 7	Paul Geremia		

Loft

May		
F 19		
Sa 20	The Bait Shop	
Su 21		
M 22	Closed	
Tu 23	The Bait Shop	
W 24	Paul McNeil & the Bait Shop	
Th 25		
F 26	The Bait Shop	
Sa 27		
Su 28		
M 29	Closed	
Tu 30	The Bait Shop	
W 31	Paul McNeil & the Bait Shop	
June		
Th 1		
F 2	The Bait Shop	
Sa 3		
Su 4		
M 5	Closed	
Tu 6	The Bait Shop	
W 7	Paul McNeil & the Bait Shop	



ANOTHER HERO.
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Entertainment nightly

Club 47

UN 4-3266

May		
F 19	The Chambers Brothers	
Sa 20	Gospel Concert - the Chambers Bros.	
Su 21		
M 22	Richie Havens	
Tu 23		
W 24		
Th 25	Mike Cooney	
F 26	Charles River Valley Boys	
Sa 27	Hoot	
Su 28		
M 29	John Hammond & the Screaming Nighthawks	
Tu 30		
W 31		
June		
Th 1	Patrick Sky	
F 2		
Sa 3	Hoot	
Su 4		
M 5	Carolyn Hester	
Tu 6		
W 7		

Gallery open every afternoon - now showing
works by Cambridge artists.

Adam's Rib

Lynn, Mass.
598-4798

May		
F 19	Salem Folk Trio	
Sa 20	We Three	
Su 21	Mary & Eileen	
F 26		
Sa 27	Bill Tillson	
Su 28		
June		
F 2	Paul Geremia	
Sa 3	Mark Worthington	
Su 4	Judy Bittinger	

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PAT SKY TO 47

Patrick Sky, aristotelian philosopher, ballad maker, and pr man for W. C. Fields will make one of his too sledom, looked forward to, appearances at Club 47 on the nights of June 1, 2, 3.

Mr. Sky, a scholar of bad puns, assorted bulgarities, and rabelasian put downs is also the person most responsible for reintroducing to American music a triditional instrument known as the mouth bow. Although he may not play it, his performances will certainly be notable if they don't include oratory pertaining to the manufacture of same.

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Broadside

LEADBELLY
 ...FROM LAST SESSIONS

Verve Folkways FT-3019

In the jacket notes Jerry Schoenbaum writes that the intent of this album was to put on one disc the highlights of the last recording sessions made by Huddie Ledbetter for Folkways Records. Anyone's choice of the best eleven of these more than ninety songs would be disputable. The ones chosen here seem to be some of the more immediately appealing insofar as they are all "set" tunes, with little comment by Leadbelly. Eight are taken from Parts 3 and 4 (FA 3942 A/B and C/D) of the Folkways releases; three ("Dark Town Strutters Ball," "Midnight Special" and "4, 5, and 9") I could not find on any of the four albums of that series.

These are all good Leadbelly performances, which makes them great performances, and are well-suited to what I presume to be Verve Folkways' intent; i.e., the increased popularization of Leadbelly's work. And of course if I am correct about the unique presence of "Dark Town Strutters Ball," "Midnight Special," and "4, 5, and 9," then the album is worth purchasing for these cuts alone.

Ralph Earle



SHEPHERD OF THE HIGHWAY

Mitch Greenhill and his friends

Prestige 7438

Judging from the date (December, 1965) of the liner notes, this album had been sitting around Prestige Records for some time. Quite frankly, Mitch Greenhill should not have released it; it does him and Geoff Muldaur, Jeff Gutcheon, and Fritz Richmond a disservice, for they can and have played much better than they do here.

Each of these fifteen easy feeling instrumentals is almost entirely improvisatory. This could be an asset, a chance to demonstrate the performer's inventiveness. But here it is a defect. The cuts are too much improvised; there is almost no relation to a tune, no foundation upon which to build, no

Reviews

reference line to embellish. In the absence of a clear melodic line the improvised line must assume the task of providing continuity to the music. Now Mitch frequently gets off a nice lick, a clever or original phrase, but too often musically empty space separates them, thereby disrupting the flow of the music.

There are technical lapses as well. Mitch's guitar is not in tune either with itself or with Jeff's piano ("Sweet Wild Turkey," "Shepherd of the Highways," "Louisiana"). Jeff's left hand does not always balance his right ("Wild Mouse"). Mitch drops notes and hits many of them just a little late, giving the impression of his working hard to sound relaxed. There is too much spoken badinage which makes little initial sense and pales rapidly. And the short banjo cuts left me wondering why they had been included.

Well, that's quite an indictment. But the fact is that this record could easily be dismissed as not worth a third hearing and that would be unfortunate, for these four men can play, as several moments (especially Fritz' syncopation on washtub) in "Wild Mouse" testify. Why this album was released I do not know. I do know that it does not nearly represent Mitch Greenhill at his best.

Ralph Earle



PRAY ON

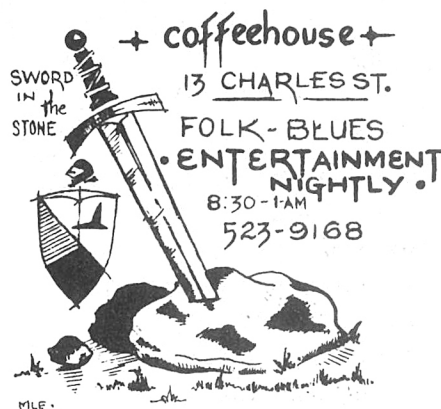
The Staple Singers

Epic LN 24237

Here is the latest album from the Staple Singers. This family is really getting to me. It's very difficult for me to take a critical stance regarding them. About all I can say is that I like this record as much as their earlier album, Why? (I don't want to give it back to Dave.) Their music is so joyous, so earnest, that for at least the duration of the two sides you believe, too.

Roebuck Staple's guitar playing is getting better all the time and their drummer (no credit given) works well with them. I only wish that they would really swing out as they do on "When Was Jesus Born?" more often. There are quite a few slower cuts here, but they do make the C&W classic "The Tramp on the Street" a different song with their hymn-like treatment.

Ralph Earle



IF I COULD BE THE RAIN

Rosalee Sorrels w/ Mitch Greenhill

Folk Legacy Records - FS1-31

Even in music alone, it is amazing how many forms can be used to transfix beauty, although "transfix" is too undynamic a word to really describe what I mean. You can have beauty, bold and brassy, strong and orgiastic in its building, climax, and resolution. You can have it also, pure, crystalline and fragile.

Somewhere in between those two extremes lies the kind of beauty which is mirrored in this album. It is the beauty which evolves from natural, organic images - trees with

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Broadside

leaves bobbing gracefully in a gentle breeze yet strong and growing.

The factors which establish the possibility of this conveyance are Rosalie, Mitch, and the incredible rapport between them.

To my mind, this is certainly the finest performance, either live or recorded, that I have known of Mitch Greenhill. His judgement, his tools, his technique, his understanding have never been more strongly demonstrated and I suspect that this will be a recording which he will never find himself looking back to with any musical misgivings.

Rosalie should also have no qualms about this album. Her voice is rich, vibrant, warm, her singing gentle, firm, natural. Her style is shown to be remarkably versatile from the jazz feelings of "If I could be the Rain" and "Some Other Place, Some Other Time" to the traditional country sound of "I've Got a Home Out in Utah."

One other thing - this gem of a record was not made in any fancy studio with all sorts of

electronic gadgetry. It was recorded in the living room of a Vermont Farm House and it is a classic.

Thank you Sandy and Caroline Paton.

Thank you Rosalie and Mitch.

dave wilson



A VOICE OF HOPE

Marion Williams

Epic LN24243

There are a number of things this album does not have, and first and foremost of these is that real down tight Gospel feeling.

The only thing that could make up for that lack is the voice and the singing of Marion Williams. It does, but I'm not at all sure that an additional and personal factor for me isn't the thing that tips the scales to the favorable side. That factor is the number of times I have listened to Marion, both live and recorded, and the deep and abiding respect I have for her and her talent.

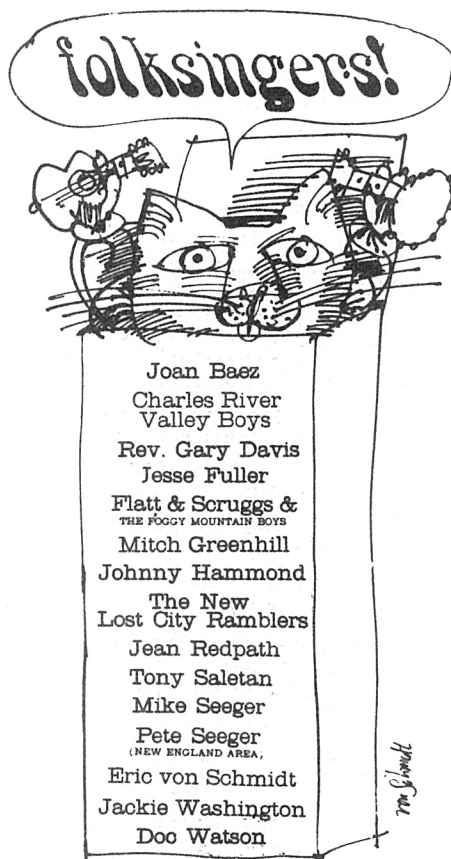
This album, content wise, is a mixed bag with about half religious, half secular, material. Surprisingly, the secular material comes off best this time with only one down and out loser, Dylan's "Blowing in the Wind" which just doesn't have enough substance musically to channel Marion's singing. However on two real surprise cuts, "Exodus" and "The Eagle and Me" from Bloomer Girl, she really cuts loose with some fine interpretations which marks Marion as a first rate jazz vocalist.

For the non-secular cuts "Without Love" stands out above all the rest.

Perhaps the major problem is that her backing in this live performance is a little too static, blocking her in and not giving her the free rein she has often had before to let loose and fly.

Nonetheless, I expect to return to this release many times in the future just for the pleasure it provides.

dave wilson



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

FOLKLORE PRODUCTIONS

176 Federal Street / Boston 10, Massachusetts / Tel: HUbbard 2-1827 / Manuel Greenhill, manager

Reviews

FINE SOFT LAND

Dave Ray

Elektra EKL-319

When I listened to this album I was disappointed in Dave Ray. Remembering his earlier two albums with John Koerner and Tony Glover for Elektra I had expected more. But I should say just what I expected of him.

The album notes call Ray a "blues interpreter-creator." He interprets traditionally Negro blues and creates in the same vein. What, then, can we ask of a white performer who chooses to express himself through Negro material? Many whites are deeply moved by the blues, but the opinion exists that they can be only observers, that they can appreciate the expression of the experience, but have not been immersed in the totality of being a Negro and cannot possibly, therefore, create that expression. And yet, is it possible to have only a superficial empathy with the blues? All white blues fans would loudly answer no, they would say that they feel it just as much as anyone, perhaps including the performer. It seems, then, that white performers can reasonably feel that they too can create the powerful, unique emotional music called the blues. The remaining question is how to go about it; this comes to the heart of the matter - should a white musician have to try to sound Negro to sing the blues?

For me the answer is definitely no. When I hear a Negro performer, his dialect actually gets in the way of what he is singing, for its relative strangeness asks me to concentrate on understanding what he says, when I should be listening to how he says it. For what truly communicates the blues are the sighs, the hollers, the inflection, the dynamics, the power of the performer's voice, not the accent in which he speaks. The blues are powerful because they leave in the natural emotion which words must condense and

Saxon Coffee House

39 Charles Street, Newport, R. I.

one block north of Washington Square

edit. In short, the blues are moving because they appeal to a man's nature and not his intellect.

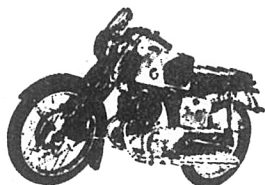
So when a white performer attempts to sing in a Negro dialect, he denies his intention because he does not sound natural. My intellect intercedes to tell me that he is trying to be something he is not. Let him scream, holler, and pull his hair if he feels that way. It will be far more convincing than his conscious effort to express a feeling with an alien vocabulary, especially since the vocabulary is far the less important means of expression.

In this album, Fine Soft Land, Dave Ray is too involved in trying to sound authentic. In all the blues written by Negroes which he performs here he makes the listener uncomfortably aware of his efforts. "Alabama Women" is not half-bad, but that impression may be due to the fact that it is the first cut and the general feeling of unnaturalness has not fully set in. John Estes' "How You Want Your Rollin' Done," and Arthur Crudup's "Death Valley Blues," are two more instances of this.

On his own material Ray is more successful because it is his material and he can be natural with it. His bottleneck guitar playing on his "West Egg Rag" is original; his long fantasy on "Baby Please Don't Go" sustains interest by maintaining a rhythmic pattern as a reference point. "Married Woman Blues" drives its melody well, but it also typifies the weakness of Ray's own compositions. He maintains the attempt to sound Negro and carries it over to his own work, thus making it sound artificial. The piano and vocal cut, "Born to Surrender," is plagued by irregular measures (mostly 5/4 in the verse, anything fair game in the breaks). And the Mose Allison "holler," "Young Man," simply makes no musical sense whatsoever. Every pitch is indistinct. It is impossible to tell what key it is in.

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Reviews—

It is not enough to develop a repertoire of the sounds and mannerisms of a Negro bluesman. No matter how skillfully they are worked together, they are going to add up to artifice. If you call it the blues, it must be natural and it must therefore be your own. I still think Dave Ray is a good musician. I shall continue to expect more of him.



Ralph Earle

MALVINA REYNOLDS...
SINGS THE TRUTH

Columbia CL 2614

My grandmother is pretty hip; before I went on a concert tour, she sent me a card wishing me "a good trip (not LSD)." But next to Malvina Reynolds, she comes on like the left half of "American Gothic."

Malvina Reynolds is a 66-year-old folk-song writer who up until this record was to

most of us just a name which appeared after the titles "Little Boxes" or "What Have They Done to the Rain." But she is real, warm, and delightfully witty. She has a humor which reaches out and pokes fun and then smiles kindly. Just by listening to her brief "The New Restaurant," you can hear the gentle, human optimism which hides behind the line "And the food was terrible."

There's a worthwhile bit of philosophy in "I Don't Mind Failing" in very non-philosophical terms ("Don't mind wearing the ragged britches/Cause those who succeed are the sons of bitches"). "The Bloody Neat" is an effective comeback to those who believe that social and political cleanliness is truly next to godliness. And "Quiet" is a brilliantly witty gem.

Who cares if her voice can't sing? Her
heart and eyes can and do.



Ralph Earle

DRUMS

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NEED WE SAY MORE?!?!

THE PORTABLE LANDSCAPE

by Carol Sterkel

Well, folks 'n' frogs - have you ever had one of those weeks when you felt you'd-druther-not'uv? This past week has been a Portable Poopdeck, and the following items need retracting:

1) My comment about it being spring. We're up to our ears in snow, sleet, and hail.

2) Lothar & the Hand People won't open up Denny's new club. They won't even BE here! And Denny's new club won't open, because the building department got jive at the last minute - something about exit doors - humpf.

3) But I painted the picture, anyway. So there.

HOWEVER: All is not lost! More good news exists than bad news, which is good news and not bad - (never mind) - A new club, "Hal Baby's" is open, owned by ex-d. j.'s Hal Moore and Ted Atkins. Scheduled to play in the coming weeks are locals; The Fantastic Zoo, The Doppler Effect, The Beggars Opera Co., The Higher Elevation, The Boenzee Cryque, The Candy Store Prophets. Tentatively scheduled for June 8th is The Buffalo Springfield. (We're praying a lot on that one!)

New group: All D.U. students, who call themselves: "The Subcellar Dwellers." More on them in the future.

KLZ-FM is going full-time rock and new music. Now Max Floyd can play all those fun records he hasn't had time to play (for an opener, this morning he played: "Baby, Get Your Head Screwed On!").

Do you read a syndicated column by Inez Robb? She recently had an article entitled: "Dried Skins Just Like Grandma Used To Make." Needless to say, it is about the banana-thing, and it is really funny! She may follow Alice B. Toklas, since she's embarking on a project to become the Julia Child of the psychedelic set - writing the LSD Cookbook. Quoting Inez: "Man, wait till you read my recipe for LSD Liverwurst!"

Amy Bauder, English teacher at Alameda High School, and head of The Folk Song Club, is featuring Larry Loeb at their next concert. (Larry played at one of Harry Tuft's recent concerts.) Amy has worked hard at furthering the interest of local kids, and one extension of her efforts is the spawning of a new group, "The Committee," who are Laura, Allan and Bill. They just completed a 2 1/2-month run at "The Blue Guitar" and are now playing at



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"Bernard's" and have had an offer to tour this summer.

...It is difficult to believe that Jesse Colin Young and Clark Moffitt aren't twins or something...Happy music comes from The Grateful Dead...Whatever became of The Ever Present Fullness, and the Moby Grape? ...and Bob Dylan?...As far as we know, our camp can boast the world's first "CHEW-IN." Some knothead started the rumor that one very popular album contained between its cover photo and the cover cardboard a small amount of acid. A BUNCH of people got what is tantamount to "An O. D. of cardboard," horribly sick to their stomachs after chomping up album covers. But nobody got high. Sigh... (Sure was a good gimmick to sell albums!)

The first safari made by the Portable Landscape will happen the first week in June, as we head for Cambridge and New York. Look out...!





RAW

BOSTON'S UNDERGROUND NEWSPAPER DESCENDS JUNE 9

It is Five in the Afternoon

words & music by Jonathan Talbot

1. It is five in the af - ter - noon (guitar solo)

Deep is the shroud of qui - et rain, dark are the

sha - dows filled with pain, black is the can - cer - ous mark of

Cain, gone is the sun that once was Spain (guitar

solo) 2. It is

2. It is five in the afternoon
The priests sell God in the city square
Carmen the virgin, fourteen and fair
For five dollars she offers her hair
To a tourist from Delaware.
3. It is five in the afternoon
Into the dusk the fascists fade
Deep is the scar their sabres made
Dead is the child of the Lincoln Brigade
Deep is the grave where liberty's laid.
4. It is five in the afternoon
The gypsies stand at the French frontier
The matadors cross the Guadalquivir
He who loved sheds a painted tear
The people sing the songs of fear.
5. It is five in the afternoon
Deep is the shroud of quiet rain
Dark are the shadows filled with pain
Black is the cancerous mark of Cain
Gone is the sun that once was Spain.





COFFEEHOUSE

THEATRE

by jan chartier

From a production viewpoint, "Everyboy Everygirl" was the most polished play I've seen in the coffeehouse circuit this season. The set was attractive, clever and compact, with scene changes efficiently executed by the substitution of one-piece flats. Blocking was simple but effective. Music was planned to fit the play, and the awkward breaks which often occur from dialogue to song back to dialogue were avoided.

The actors, also highly polished, displayed both talent and control. Each established an individualized character. All maintained a natural timing, an ease of stance and a warm aliveness.

Authors Gregg Saeger and Charles Kondek describe their play as "A Modern Morality Musical" (music by Gregg, lyrics by Charles). Their plot is extremely simple: the marriage of a young couple is delayed by the influence of Mr. Bad; after a series of short scenes, Mr. Bad is discouraged and finally converts; the couple is united, and Mr. Good beams at his triumph.

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mind-twisting, dramatic experiences in theater these past months, such a light and excellently handled production was a relief and a pleasure to absorb. The Girl was played by Betsy Norden, the Boy by Henry Winkler. He was the only member of the cast who did not have a "singing voice," yet he so well handled his role that this lack of ability in no way detracted from his character or his performance. It was really thrilling to witness his positive attitude during the songs.

"Everyboy/Everygirl" will return to The Rose during the first four days of June. For pleasure, and production efficiency (rather than significance), I highly recommend it.

* * * * *

With no knowledge of the French language (and with a name like Chartier, I am indeed ashamed to admit it), I entered Jordan Hall on Saturday evening, April 29, to watch a professional production of "Les Fourberies de Scapin" by Moliere. It was performed in French by a group from Paris.

Without knowing the play, and without understanding a word of the dialogue, I immensely enjoyed a performance so superb that I learned the general plot and had many laughs besides.

It was a unique and exciting experience for me, and the acting was so very good that I felt compelled to write these few words. Amen.



UNICORN OFFERS SACRED MUSHROOM

The Sacred Mushroom, a Boston group whose music has been described as "soul rock" will be performing at the Unicorn Coffeehouse through Sunday, June 4th. The group is formed of musicians who used to make up C C & The Chasers, and Anne Tansey. Ann has appeared around town as a solo, sang for a while with The Blues Children, and has recently spent time on the road with blues singer, John Lee Hooker.

Following the Sacred Mushroom, The Unicorn will present a two week engagement of Richie Havens.

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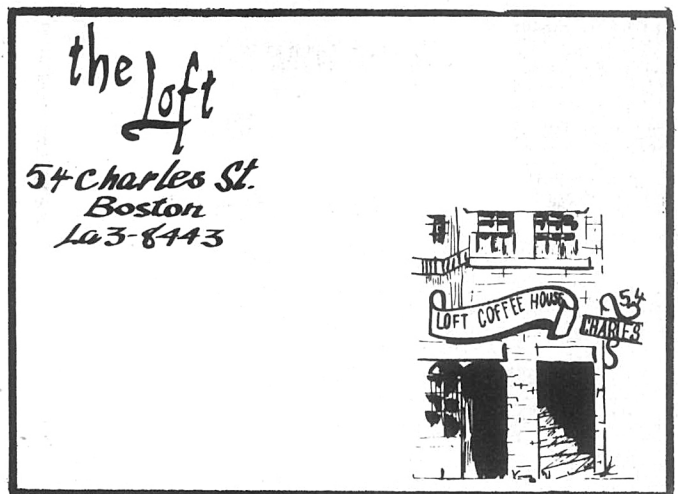
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KNEE-DEEP IN BLUEGRASS

by Bob Jones



Am sitting in a hotel room in London on the 4th of May, listening to the wireless (as they call the radio over here). The time is ten of six in the evening, and who should come on the BBC Light programme but the Charles River Valley Boys. Sure enough, it's Jim Field singing "Help!" from their album Beatle Country. That seems to be a stroke of good fortune, for it leads right into the projected topic for this column.

Everybody wonders about it. Everybody talks about it. But still, not much has been said about the question: Just what is country music? Like so many artistic things, country music is not easily defined. For any set of perimeters one sets down, an exception will appear. "No harmonica!" say you? Yes, well then, how about the old "Fox Chase"? Such examples abound. Much as I like the boys, I must say that most of the Beatle Country

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vocals are not. The voices are, of course, but somehow... Nashville decided years ago that country music and amplified instruments are not mutually exclusive. That's true enough, but most of the best country music is still found in bluegrass bands.

Is Buck Owens a country singer? You bet; one of the best. Johnny Cash? Of course. Well now, how about the late Jim Reeves? A great singer, no doubt about it, but not usually country. What about the ladies? Some folks don't want the gals to sing at all. Can anybody say that Kitty Wells can't sing country? Not around me they can't. And Connie Smith? Well, it doesn't really matter; even if she didn't sing country (she does sing fine country music), anybody that pretty doesn't need to sing.

After you've sorted out all the above problems and their close relatives, start thinking about other instruments, like drums, piano (Floyd Cramer?), horns, classical guitar, chorales, large string sections, and all that. Don't think that these comments purport to be the last word. There's more to come. Your comments are invited.

Whatever Sam King may think, country music has a lot to say and usually says it well. I hope to be writing the next column from back in the good old U.S.A. By the way, have you read Never Cry Wolf yet?

BLUES BAG TO REOPEN

The Blues Bag, under the management of Michael Taylor will reopen for the second summer season in Provincetown this year. Opening date is set of June 21, and the program for the first week, through June 26 will be called a Singer/Composer Festival. The following week will feature Spider John Koerner. The complete summer scheudle for the Blues Bag can be found elsewhere in this issue.

Michael Taylor has also announced that he will open a franchised branch of the Head Shop of New York.

dear BROADSIDE



dear BROADSIDE:

In recent issues of BROADSIDE, you have been devoting some space to the future of the magazine - will it remain essentially a Boston oriented publication or will it expand to cover the national scene?

In the April 26th Ramblin' Round, you state that a Boston folk news feature that could cover all the "little tidbits" about this scene seemed to be the most reasonable answer to the faction problem.

"Little Tidbits"? Boston? With twenty or more coffee houses, numerous concerts (some of them sponsored by your own organization), dozens of folk-oriented groups at Boston area schools, and thousands upon thousands of folk-hungry students, you can only come up with "tidbits"?

I don't believe that you could put any more emphasis on national folk action and still hope to hold the Boston crowd. As it now is, I find a great deal of BROADSIDE to be entirely uninteresting solely because I have no connections with, and even less interest in, what's happening in Cleveland, Denver, Tampa, or Oklahoma City. Doesn't Sing Out

(plus Hoot, The Denver Almanac, etc., etc.) adequately cover American folk music?

Perhaps I'm alone in my feelings that BROADSIDE should veer away from its present course and concentrate on the Boston area, but I'm sure that there are others who do not want to be reduced to depending on Weekly Beat or the even shallower Collegiate Cauldron for folk-rock news and information.

Very truly yours,
Hal J. Wilkins

dear BROADSIDE:

Tim Hardin is a favorite performer of mine. I even journeyed to NYC when he was performing there (only to discover he was in a California hospital). Could you tell me if he plans any other appearances in the Boston-New York-Philadelphia area, and if he will be releasing another record soon or at all.

Thank you.

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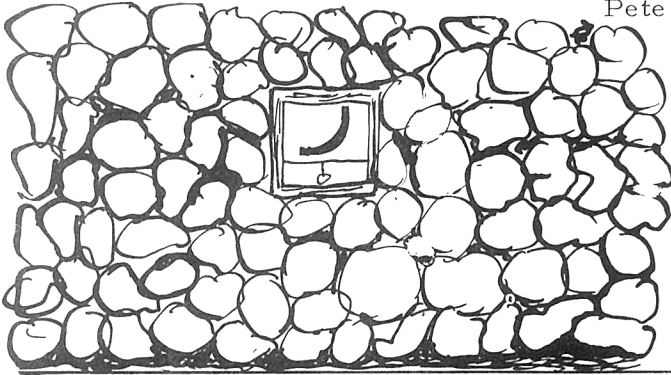
dear BROADSIDE



dear BROADSIDE:

Hey! My title was not what your title was. I think your title is presumptuous! Said: "Block Parties for American Cities in 1967."

Pete



Toronto News

by John Kessler

Leonard Cohen, Montreal Poet, has signed with Columbia and they are currently arranging a recording date. Cohen, noted for his poems and songs, also has a novel out called Beautiful Losers.

The Mandalla, a Toronto group, opened at The Scene in New York and turned their audience on and knocked them out. Also booked into The Scene are Toronto's "Dirty Shames" a "folk-jug band" type group. Speaking of the "Dirty Shames," I hear the William Morris Agency may be interested in them.

Luke & The Apostles, a Toronto rock-blues group, have a single out on Elektra called "Been Burned." Luke & The Apostles are regulars at Boris, a coffeehouse in Yorkville.

In response to the recent flow of records with lyrics concerning sex and drugs, CHUM, Toronto's most popular rock station, has announced that they will censor all records and also refuse to play the "A" side if the "B" side is considered unfit. CHUM has the strictest regulations; other stations such as CKFH aren't that lyric conscious.

I hope everyone reading this column will come to Expo '67 in Montreal. It opened about two weeks ago and attendance is well over the three million mark. At Expo, the

dear BROADSIDE:

I agree wholeheartedly with Marty Klein's letter in the March 15 issue. Although I was able to see the entire show and especially enjoyed the segments featuring Simon and Garfunkel and Tom Paxton, I, too, missed Dylan and Seeger, not to mention Phil Ochs and Joan Baez. What's happening to ABC that it's going blind so suddenly?

Sincerely yours,
Martha Lee Todd
Fort Worth, Texas 76107

P. S. Tip for Seeger and Dylan fans: try watching educational television once in a while. Both were on a special program a few weeks ago.

Youth Pavilion is featuring some folk singers including Judy Collins, Pete Seeger, The Dirty Shames, The Staple Singers, Gordon Lightfoot, Joni Mitchell, The Travellers, and Theodore Bikel.

The dates for the Mariposa Folk Festival held at Innis Lake, Ontario, have been set for August 11, 12, and 13. I'll keep you posted for a list of signed performers.

The Youngbloods, who appeared here with Jesse Colin Young last year, have cancelled their engagement. Maka and Joso and the Stormy Clovers have split up, and the Village Corner Club may re-open. And that's the up to the moment, fast, and comprehensive Toronto news.



QUEST CLOSES FOR SUMMER

On June 2, the Quest coffeehouse will have a closing party as they shut up shop for the summer. Quest manager, Janet Dey, has announced that the first year has been considered to be a success, and that the Quest will certainly open its doors for a second season come the fall.

Unfortunately, Janet Dey will no longer be there, having followed her husband back to Canada and his law career. However, Mary Lou Massey has been named to succeed Janet, both as manager of the Quest and as director of the YWCA's student program.

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.

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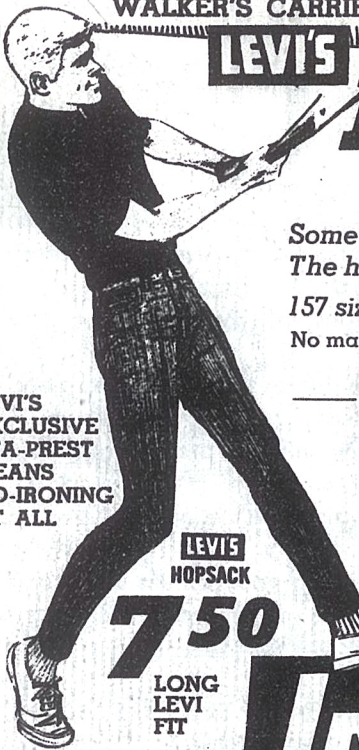
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