

THE

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June 7, 1967

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This Issue's Cover

Carolyn Hester

photo by Chris Murray

I discovered Carolyn Hester back about 1960 or 61 while browsing through the folk records (there were not very many of them then) in Briggs & Briggs. Her first album, on the Tradition label, joined my embryonic collection that day; and I remember that, while I was quite enchanted by this strange, strident voice, when played for other people, their comments ran from "She sounds like Baez!" to much less courteous remarks. (However, most people knew no other female singer except Baez at that time, and they really should be excused on the basis of their limited experience.) Nevertheless, her arrangement of Padraic Colum's "She Moves Through the Fair" on that album is to me the definitive performance.

Born in Waco, Texas, raised in Austin and Dallas, Carolyn came to New York to pursue a theatrical career in 1956. Two years later, she switched her emphasis to music and began singing in clubs around the country. Married for awhile to Richard Farina, they often appeared on stage together.

While her career has yet to bring her to a pinnacle of fame and fortune, her unique style and voice continue to add members to a respectable multitude of admirers, and I am pleased to be one of them.

dave wilson

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BUTTERFIELD BAND AT 47

The new Paul Butterfield Blues Band will be on display at Club 47 this month when they open a short engagement beginning June 16. With Mike Bloomfield no longer part of the group, and now incorporating one or more horns, the Butterfield sound is reported to be quite different.

THE BROADSIDE

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RAMBLIN' ROUND

w/dave wilson

I note with a good deal of regret that Washington Folk Strums has indicated that it is expiring. I hope that the Dick Cerri Newsletter from Virginia will be able to fill the gap.

Meanwhile, some other folk publications seem to be doing quite nicely. Among them is San Diego's Khrome Kazoo which is getting thicker and fuller. In the current issue is an article by Carol McComb on playing the autoharp, which I hope we will be able to reprint for our readers. Here is a portion of a column by Don Brader which also appeared in the same issue (#5):

"One little flower heaped on a mountain of corsages isn't very important, but I gotta say something about Pete Seeger. A couple of people I've met kinda look down their noses at a guy who's been called America's Tuning Fork. Why? Because Mr. Seeger hasn't died tragically, gone electric, or ran outa gas. He's backed his beliefs with jail sentences, is a virtuoso on banjo and 12-String writes great topical songs and is, I've heard from people who know him, a human, humble person. And if you don't think his songs can be as lyrically beautiful as, say Dylan's, listen to his "Rainbow Design." It's a seldom-done song of rampantly powerful beauty.

"While I'm blowing my brains, let me expand on my electric comment. What in hell is the big hoorah about electric music? Will the walls come a-tumblin down because J.B., P.P.&M., and J.C. have done electric cuts? A whole gang of folk & folky music was the pop music of the 20's. So why can't the electric sounds of the 60's be translated into the folk idiom? Are the kilowatts from the pop-music factory polluting Cripple Creek? Has T. V. killed singing? Heck no. I can listen consecutively to Jean Ritchie, Mick Jagger, Doc Watson, Electric Dylan, Jim Kweskin, P.P.&M., and finish up with BILL MONROE.

"I myself have gone electric with the world's first (as far as I know) electric gut-bucket bass. It's got a cord from an old pin-ball machine and it rings and gives 100,000 points when you plunk it. But my wash-tub bass has got some bugs in it yet. When I hit a flat note, a sign lights up saying TILT. (Editor: the thing he doesn't mention is that he follows orders.)"

Hopping halfway around the world to get to us is an Australian magazine called North-ern Folk. Ron Edwards has been writing a series of columns on Bush Instruments. In the latest issue he describes how to make three expedient instruments. Here's how he describes two of them, the saucepan banjo and the wall fiddle:

"SAUCEPAN BANJO: This is one of the most simply improvised instruments that I have encountered, but...it needs a good player to produce anything like a tune. Jock Dingwall, of Stratford, N.G., told me how he had once played a pan banjo at a wedding when he had no other instrument, and in answer to my questions about it he constructed one as I watched, without moving outside his kitchen.



SAUCEPAN BANJO

"The drawing explains the simple three parts of the instrument; a length of wire, any thin steel wire will do, but a guitar or banjo string is the best of all, a pencil of a 6" nail, and a large saucepan, preferably with a ring on the handle and a handle on the pan itself.

"He tied one end of the wire to the handle on the pan and the other to the pencil, about three parts the way up it. He then placed the lower end of the pencil in the ring on the pan handle and twisted the wire around the pencil till he obtained the correct tension on it. He then plucked the string as he levered the pencil back and forth to obtain the various notes.

"The most surprising part of the whole performance was that, without anything more than a couple of trial plucks at the string, he immediately played "Click Go the Shears" right through! Quite a performance when once considers that his choice of material was quite arbitrary.

"The tone of the instrument was small and metallic but quite clear.

"He explained an alternate construction, used when the pan had no holding loop. In this case the wire was attached to the hanging ring on the handle and the leverage was obtained at the opposite end, by bracing the pencil or nail against the side of the pan.

(continued on page 13)

New York News & Notes

by Kathy Kaplan

WKCR-FM (Columbia) ended its regular broadcasting season this week. It was announced that "Bluegrass Special" will return with a new host in the fall (and will probably be on at a different time during the summer) and that there will also be an old-timey show called "Fine Times At Our House." It will be on Monday nights starting in the fall. I listened to "Washington Square" this week, which is not my wont. (I mean, anyone who talks about "a great song by the Serendipity Singers..."). Dave Bromberg and Jody Stecker were on and did some nice work, as usual...

Avery G. Warner, engineer of the Cannonball Express, died on April 22 in Memphis. Warner was the one who drove the Cannonball into the Old Poplar St. Station on April 29, 1900 and handed over the controls to Casey Jones. (Casey took the train, and as you know, met his death when the engine crashed into a caboose of a freight train at Vaughan, Miss.) Shortly after the crash, Wallace Saunders, an engine wiper (in Canton) wrote the famous song...

I hear that the Rich-R-Tone label is back in business...I've also heard that the Dubliners' record of "Seven Nights Drunk" made the charts in England...Also from England: The BBC asked viewers to send in original songs in the folk style. The result was 6 fifteen minute programs called "Songs of Grief and Glory." Entries were received from places as far away as Ceylon. The entries were reviewed by a panel of three judges, including songwriter Sydney Carter, and the songs that they picked were then sung by Robin Hall and Jimmy MacGregor and Nadia Callouse. Viewers were asked to write in, telling which songs they liked best...

Good news came recently, saying that County plans to stay with us. Due for release soon, I understand, is another LP by Red Allen and the Kentuckians (this one featuring Porter Church, Craig Wingfield, and former NYer, Dave Brisman)...

Talk about where country singers get their material! (It is odd that the #1 song here was that old country favorite, "Danny Boy.") Bobby Bare has just come out with a recording of "Come Kiss Me Love." (Fans of the Ian Campbell Folk Group may remember hearing that not too long ago.)...

It was only the second show of the season, and the park wasn't anywhere as crowded as it would be soon. But the real grass fans were there...the Alts and the Deneumoustiers (from Disc Collector)...Tom Morgan...Dave Freeman...Loy Beaver...Alice Foster and

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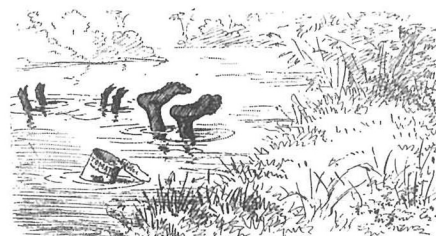
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others. They came of course to see Ralph Stanley and the Clinch Mt. Boys. For those of us that don't get to travel much, it was our first opportunity (outside of the WWVA Jamboree) to hear the current group (Melvin Goins and Larry Sparks, guitars; Curly Ray Cline, fiddle; Curly Lambert, mandolin.) They have only had this set-up a short time, but you'd never know it. (It was nice seeing Goins and Cline together still. They were, of course, members of one of the best early grass groups, the Lonesome Pine Fiddlers.) Sparks proved to be quite a singer and guitarist, and the group's overall sound was really good...It was also nice to see Alex and Olabelle's group again. I used to listen to their program on WWVA, but since they left that station, I haven't heard them...Dobros must be popular these days. I've never seen so many...

Next time, a few words about the NLCR appearance here...

Schedules: Cafe Au Go-Go: June 1-11, the Grateful Dead. Gerde's: June 6-18, Lonnie Johnson and the Flying Machine. Forest Hills: June 24- Lovin' Spoonful and Judy Collins...



an interview with

Mississippi

John Hurt

by Peter Seeger

This is the final installment in a three-part interview of Mississippi John Hurt by Pete Seeger. In the segment of the interview published here John Hurt speaks of his music, the origins of some of his songs, and gives some advice to would-be folk singers

* * * * *

S: How did you come to make up some of your songs?

H: ...Well, you just sit and think, you know, and as I would think of a verse, I'd write it down - so I wouldn't forget it. And I'd keep on doin' that until I thought I had verses to make a record, and then I'd quit.

S: When you sang "Stagolee," did you change it around some, change some of the verses? I've never heard it sung exactly the way you did it.

H: I did. Certainly did.

S: Stagolee was supposed to have been a real person, wasn't he?

H: Sure, he's a real person...When I was a boy, and probably when I was a baby, it was sure because I used to work for a white gentleman at home...he told me many a time - I'd be in the yard working - he said, "John, you know what? Did you know," he says, "They's lots of money buried in the ground up and down that hillside there...nobody knows where it is...Stagolee and them says there are kegs of money buried on this hillside, from here to yonder."

S: ... (is) there any favorite music that you like to listen to?

H: Well, now, just to tell you the truth, I just really like music. All of it sounds good to me. I like strings...And I like the other music pretty well, but not as much as string music.

S: Where did you learn "C. C. Rider" John?

H: ...I learned it off of a record somewhere, ...somebody had one of these wind-ups and were playing that record. So I learned to sing it off of that record. I just kept on till I learned to play it.

S: Was the melody the same?

H: No, no, the melody wasn't the same. I changed the melody so I could play it like I wanted to.

T: (Toshi Seeger): How did you feel the first time you went in a plane?

H: Well, I felt all right...They says the worst part of it is when you get up off the ground. That didn't bother me...I got to thinkin' then, 'way up there. I looked out the window and I could see, we'd pass over a town, you know, and I could see some little toy cars runnin' around there, just about this long...The second flight, why, I got to thinkin'. Then we was meeting a storm, and got above that storm...the worst part of it was that he (the pilot) ran into a little bit of it before he got high enough...He says, "We're 35,000 feet in the air." I thought to myself, "Oh-whoa." I soon got all right, though. The stewardess came around and said (me and Tom was sittin' there, two guitars with us) "Boys, if we get a place, to play (?)." So...we had our regular watchacallit "Hootenanny" up there in the air.

S: Suppose you met a 12-year-old boy who just admired your music and wanted to learn how to pick it on a guitar; what would you tell him? Is there any kind of advice or hints you could suggest to him? Outside of just keep on trying?

H: Well, I could, I would tell him something - he wouldn't hardly believe it...but it's true. (Chuckles.)

S: Well, what is it?

H: ...When you go to bed, when you sleep, I says stick your guitar right behind you, put it over there at the head of the bed, like your pillow is over there, and sleep with it right at your head. Pretty soon you start going (snapping fingers) and learning just like that. You might not believe it, but that's right. I don't know what it does, I know it works...

S: Maybe it's because you keep it near you, so you play it more often. Instead of just once a day, you play when you get to bed and when you get up, as long as it's right near and handy.

H: Well, I don't know whether that's it or what, but it seems like it takes effect someway.

Toshi: Love your guitar as much as you love your wife and you'll learn to play it.

H: (Laughing and chuckling) That's good That's right.



we're putting up with
PHILADELPHIA
chuck klein & rachel rubin

Let me give you a capsule summary of what has been happening here recently. There's been a fair amount.

Leonda and Chris Smither, two of the winners of the BROADSIDE poll, were booked at the Main Point May 11-14. Leonda has been here a lot before, and is always popular. Chris made his area debut and more than just a handful of good impressions. I really liked him, and I can see why he is as popular as he is up in the Boston area. Hope he'll be back.

Eric Andersen was here again with his group. The people are Eric, Debbie Green on piano, Carl Addonizio on electric bass, Bobby Columby on drums, and John Pilla on electric guitar. John is the newest addition to the group, and a good one. He's been with them for a while now, but this was the first opportunity we got to see them together down here, and it was worth waiting for. The nice part about it all is that the overall impression you get of the group is that it is all Eric, with only additional instrumental help. He has not really been altered. By the way, listen for a few new songs of his, namely "Tin Can Alley" and "Sixteen Year Grudge." Both are great; and remarkably perceptive.

About the Philadelphia Folk Festival this year: dates are August 25-27. It will be held in Schwenksville, but not at the ski slope where it was last year. I am told that the new grounds are spacious, and very beautiful. This may be a permanent site, if all works out as well as is expected. There will be fewer performers this year, with more time allotted to each. We have no firm names we can tell you yet, but we will as soon as possible. Hold onto your hats.

Richie Havens was at the Second Fret for two weeks in May, and he did very well. He brought with him two sitars and a tabla accompanist. He was a real delight. He is a sensitive performer who really has a way of getting across to you. Considering that it was his first club booking here, he drew good crowds and generally good comments.

The Philadelphia Folksong Society sponsored a concert recently of the Mitchell Trio and Gordon Bok. The Trio is much the same as always: smooth, polished, and good. They are contemporary musicians in subject matter and delivery. Rachel felt that the best part of the concert, however, was Gordon Bok. Gordon has always been a fav-



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orite here, especially among the folksong society circle. He is originally from Maine, where he did a lot of sailing as a boy. This gave him a rich background in sea songs and happy old ballads. He plays a nylon string guitar, and plays it very well, in a sort of traditional-classical style. His voice is deep and probably one of the best around, in its field. Bok also does a lot of what he calls "handies," fiddle tunes he has adapted to guitar. Oh yes, he has an album out on Verve/Folkways, which has received some rave reviews, and is considered by many to be a "must" for those who are into this kind of music.

The last meeting of the folksong society featured Malvina Reynolds and Janis Ian.

One more plug: a friend of mine who runs a leather shop here has just finished a dulcimer bag for me that is really beautiful. If you are interested in acquiring a well-made soft case for the dulcimer, or for any instrument for that matter, get in touch with him: John Chase, 2031 Sansom Street, Philadelphia, Pennsylvania. If you are in town, stop in after noon Monday through Saturday. He'll be doing only limited work, as he does it all himself, but what he makes, he makes well.

Have a nice week...

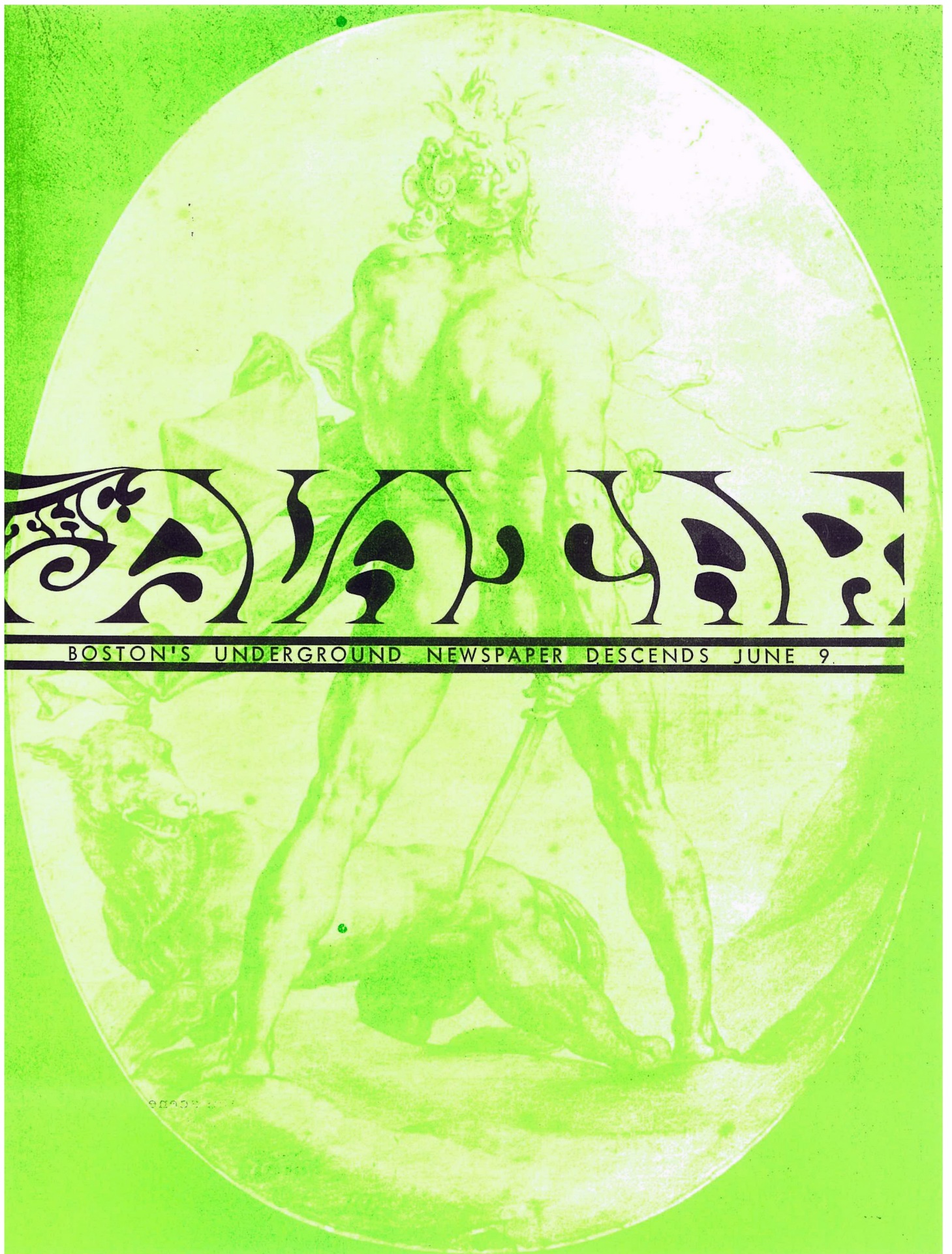
AMERICAN DREAM



Wan-na lay a few words on ya, 'bout good o' Al-a-ba-ma Jon,
 Got caught up in a hur-ri-cane 'n' he might not be here long, Alabama
 Jon, rode a hur-ri-cane, 'til the "S. E. C."
 pulled in the reins.

2. Jon was working on the lower East Side on a rag called "E. V. O. "
 Needed a li'l somethin' to fill up space, one day when things were slow...
3. He'd read a blurb in the free press, 'bout a guy in L. A.
 Who'd sold himself -- five dollars a share -- to anyone who'd pay...
4. Jonny got to thinkin', 'bout the Sherman Act -- Anti-Trust,
 If ya ain't sellin' stock, you're a monopoly, 'n' liable for a Federal bust...
5. So Jonny made 'm' up an ad -- on the "Fleshapoid Stock Exchange,"
 Said, "Buy a little stock in ol' John Brock, send in all a' your loose change"
6. It read: "One 5 dollar share of class B non-voting non-redeemable stock,
 Brings you 1 ten thousandth of 1 per cent of the yearly wages of one Jon Brock."
7. Well, Jon'd filled up the space, that was all he ever desired,
 But when the paper came out, A.P. picked it up, 'n' they put it on the national wire...
8. Teenyboppers 'n' grandmas -- all joined the national craze;
 Everybody bought stock in ol' Jon Brock -- he was rich in a matter of days.
9. He had his picture in all the papers, they printed everything he ever said.
 He made the late evening T. V. scene with Merv 'n' Johnny 'n' Ed...
10. He bought himself a Ferrari, 'n' a winter home in Palm Beach,
 Started datin' Claudia Cardinale, went as far as he could reach...
11. Jon was really livin' til the securities 'n' exchange commission made the scene
 They said: "Brock, if ya don't wanna get locked up, return that foldin' green."
12. Now Jonny's back in the Village, 'n' he's down with the 'other' guys --
 'n' everytime he sees an empty space, he sits right down 'n' cries...

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DESCENDS

BOSTON'S UNDERGROUND NEWSPAPER DESCENDS JUNE 9

THE PORTABLE LANDSCAPE

by Carol Sterkel

The only thing "poor" about "THE POOR" is their name. They are five groovy young men named Randy Meisner, who plays bass; John Day, who plays piano and tambourine; and three Leos: Allen Kemp, guitar; Randy "Nail" Naylor, guitar; and drummer Pat Shanahan.

We interviewed "THE POOR" yesterday, then saw them play last night, at The Exodus. They're great. It is hard to find superlatives when you're overwhelmed and their sound will overwhelm you. Their vocal blend is intricate, funky, and lots of fun. They are a group who formed here (having come from several surrounding territories), then went to Los Angeles, California, to play with The Byrds, The Buffalo Springfield, The Animals, The Seeds, and they have worked almost every major club on the coast. It is easy to see why! Their first record, "Once Again," was penned by Mikes Crowley and Clough, as is their new record, "My Mind Goes High" (which is b/w an original by pianist John Day and entitled "Knowing You, Loving You"). Their

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last record, "She's Got The Time, She's Got The Changes," just left the charts, and the new one is soon to replace it. Buy. Enjoy. (On "York" "Bell" label.)!

THE POOR will return to L.A. Monday, to work. The group has been together for nine months, lived together all that time, and they get along with each other beautifully. It is very refreshing not to see temperament "hanging out," and to see a group like this who work so nicely together. They just finished a track for the movie, "Hell's Angels On Wheels," the song was "Study In Motion, No. 1," written by Stu Phillips and Chuck Sadaka. (It is THE "Hell's Angels" movie, I have been told.) As I said, the only thing poor about "THE POOR" is their name. You will be hearing a lot about them, and from them.

"THE SHAPES," Nate Feld's club here, will bring in Baby Huey and the Babysitters. The group comes here from Las Vegas, and Chicago and New York's "Cheetah" clubs.

Folk - singer - guitarist - composer Bob Turner is back in town at the College Inn. Bob has been living on the West Coast, where he was a member of the Greenwood County Singers, then half of the "Big Brothers," then half of "Thomas and Turner," an act that just completed a successful five-week run at the Ice House in Pasadena, California. The "Thomas" half of Thomas and Turner was Tom Drury (former member of the Shenandoah Singers). Since leaving Denver, Bob Turner has had three songs published: "Image Of A Woman," "Soft As Rain," and "Fade Away." When he finishes his run at the College Inn he will return to the West Coast to do TV work. When "The Greenwoods" played the Exodus a while back, bass player for the group was Rick Jarrard, now producer for RCA Victor. Rick produced the Jefferson Airplane's second album.

Another Denverite, Sandy Phelps (now Sandy Rhodes), is currently residing in New

York and recently collaborated with Wes Ferrell (composer of "Hang On Sloopy") to write two songs which she has just recorded (with a fourteen-piece orchestra) on the Senate label. The songs are "Buttons To Push" and "Tomorrow Means Goodby." Sandy also wrote three numbers on Carolyn Hester's new Columbia album. Two groups, The Tropics and The Shangri-Las, have recorded Sandy's "Take The Time." Pat Hanna, groovy reporter with the local Rocky Mountain News, and full-time good person and music lover, reports that Eddie West, "former waiter-made-good," who worked at The Huddle, in Boulder, before he went to work as Odetta's secretary-manager, called to say that Odetta is to be honored at a reception in Tokyo, Thursday. One of the guests would be Judy Collins, who is also touring Japan this month. Plans are being made to book Odetta in Denver this summer. We're hoping!

The Doppler Effect turned out so much love at the Exodus on Sunday night with their sound and beautiful vibrations that the dancers and audience alike gathered on the floor of the room, covering the entire dance floor. Everyone was listening and loving, making the club look like a miniature Fillmore Auditorium! So much love was in the room, and so much music was on the stage, that it turned into the first Love-in for us. Lance, bassist, announced it as the first Love-In "on the Portable Landscape." I didn't sleep much that night, just from being high on the music, the compliment, and the great, GREAT evening! To be a part of beauty like that is exhilarating and warm.

The beginning!



MAGAZINE

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CANADA.**

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

The Crack of Doom in Baltimore has expanded its operation so that it now is open Wednesday through Sunday. The expanded schedule should allow the Crack to do its job of providing a stage for people in Baltimore to learn to sing on. Sunday afternoons the Crack has hoots and takes the best of this talent and features it on Wednesday and Thursday nights. On Fridays the stage is held by the Dulaney Valley Boys, a very good and very tight bluegrass group. Saturday is the night for the best of the local talent plus people passing through. As a matter of fact, Danny Smith, who hasn't been around since the Foghorn closed up over a year ago appeared recently, and it was real good to see him again.

Scott MacKenzie, late of the Washington area and the Journeymen (a group which also included Dick Weissman, who is now producing records, and John Phillips of the Mama's and the Papa's) has recorded a nice single called "Wear Flowers in your Hair."

If you're buying records on the Mercury, Smash, Fontana, or Philips labels, buy them in mono and save a dollar. It seems that since last summer they have been marketing records which can be played on either mono or stereo without damage to the record. The jackets may be different but the records are the same.

Look elsewhere in this issue for a review of the musical part of the recent Philadelphia Angry Arts Week.

See you next time.

CHANGES OF ADDRESS

With the summer season upon us and students moving from colleges back to their home towns, BROADSIDE has been flooded with more than the usual amount of changes of address. We would like to remind subscribers that requests for address changes should be accompanied by 25¢ to cover the costs of processing the change. Also, when writing to indicate a change of address, please include an old mailing label, or copy the information from the mailing label. Without this information, processing a change requires a great deal more time, and may result in your missing an issue.

THE RICHARD FARINA ANNUAL AWARD COMPETITION

PURPOSE

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

RULES

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

NEWPORT:

The Newport Folk Foundation today announced the first listing of artists appearing at the 1967 Newport Folk Festival, July 10 thru July 16. In four major evening concerts, starting Thursday evening, July 13, the Festival will combine veteran folk artists with many who will be making their debut at the Newport Folk Festival. Judy Collins, Jimmie Driftwood, the New Lost City Ramblers, all well-known to the festival fan's early years, will join with others on Thursday in an evening called "Topical Songs from '76 to '67." Others in this program include Frank Warner, the Staple Singers, one of our finest gospel groups and Bob Davenport, who appeared at the 1963 Folk Festival.

Friday, July 14, in a program entitled "New York, New York," the Festival will have an opportunity to show the many sides of folk music in America. Turkish dancers and singers, Pete Seeger, Theo Bikel, and the Glinka Russian Dancers, and a Chinese New Year Dragon are just a few of the elements in this exciting program.

Saturday evening, July 15, will merge country music and the blues, presenting some of America's finest artists. The father of blue grass, Bill Monroe, along with Grandpa Jones and Maybelle Carter, combine with Dave Dudley and the Road Runners and Merle Travis to make this concert one of the strongest country music concerts in the history of Newport. The blues section will be equally strong with Muddy Waters and his Band portraying the hard, raw sound of the Chicago blues. The younger blues musicians will be ably represented by the Chambers Brothers and the ladies have not been forgotten with the appearance of the great Sippie Wallace, who was so well-known in the early '30s.

Sunday night, July 16, Jim Kweskin and his Jug Band, America's foremost proponents of good time music, alone with a group of singers from England and Scotland, will bring the Festival to a close. Others on this program include the enchanting Buffy St. Marie and Sister Rosetta Tharpe, making her first appearance at the Festival.



CAROLYN HESTER AT 47

This issue's cover artist, Carolyn Hester, will be appearing at Club 47. Carolyn will finish her three-evening engagement on Wednesday evening, June 7, but will stay over an extra day to perform at MIT, Thursday, June 8.

(ramblin' round
continued from page 4)

"WALL FIDDLE: This is my first encounter with an instrument of this type, and it is interesting to note that an American researcher, Harold Courlander, has reported that a similar instrument was once popular with American negroes in the South, in the areas where they could not afford guitars. My informant Jock Dingwall was unaware of this, and thought it was a purely local invention.

"To construct it he used the same wire and pencil that he had used for the panbanjo, plus two nails and a tobacco tin. He hammered the nails in the wall, about 30" apart, to suit the length of the available piece of wire, and tied the wire tightly between them.

"He used the pencil as a bridge, explaining that he would have used match tin, or similar object if the wire had been a longer piece. He placed the pencil under the lower end of the wire, and used his tobacco tin to fret the top half of the wire while he plucked out a tune in the centre.

"Here again, after a quick run up the wire, and an adjustment of the pencil to make a more suitable tuning, he played the "Drover's Dream" without any trouble. The tone is dependent on the length and thickness of



the wire, and the wall's potential as a sound-board.

"In this case it was fairly light, but Jock explained that once, while he was working on the Cairn's wharves he had constructed one with baling wire on the walls of one of the vast empty sheds to fill in an idle half hour, and it had sufficient volume to attract the attention of a wharf superintendant whose office was at least a hundred yards further along the wharf!"

* * * * *

Reminds me of a few years ago, when Fritz Richmond was pictured in Time Magazine, playing a quonset hut.

SUMMER FESTIVALS

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 Elliot, Secretary
National Oldtime Fiddler's Contest
Hotel Washington, Weiser, Ohio

NEWPORT FOLK FESTIVAL
Newport, Rhode Island
July 10 - 16
for information, write:
The Newport Folk Foundation
33 Riverside Drive
New York, New York

FOX HOLLOW FESTIVAL
Petersburg, New York
August 17 - 20
for information, write:
The Beers Family
Fox Hollow
Petersburg, New York

PHILADELPHIA FOLK FESTIVAL
Upper Salford Township
August 25 - 27
for information, write:
Philadelphia Folk Song Society
P. O. Box 215
Philadelphia, Pennsylvania

OUT OF STATE

Trauma

Philadelphia, Pa.

June

F	2	}	Lothar and the Hand People; The Mandrake Memorial
Sa	3		
Su	4		
F	9	}	Lothar and the Hand People; The Mandrake Memorial
Sa	10		
Su	11		
F	16	}	Lothar and the Hand People; The Mandrake Memorial
Sa	17		
Su	18		

Main Point

Bryn Mawr, Pa.

June

F	2	}	Steve Gillette; Raun McKinnon
Sa	3		
Su	4		
Th	8	}	Mike Cooney; The Merry LYIN
F	9		
Sa	10		
Su	11		
Th	15	}	Doc Watson; Jim Croce
F	16		
Sa	17		
Su	18		

Second Fret

Philadelphia, Pa.

June

F	2	}	Joni Mitchell; also, camp films
Sa	3		
Su	4		
M	5	}	Closed
T	6		
W	7	}	Dave Van Ronk; also, camp films
Th	8		
F	9		
Sa	10		
Su	11	}	Closed
M	12		
T	13	}	Arlo Guthrie; also, camp films
W	14		
Th	15		
F	16		
Sa	17		
Su	18		
M	19		
T	20		
W	21		

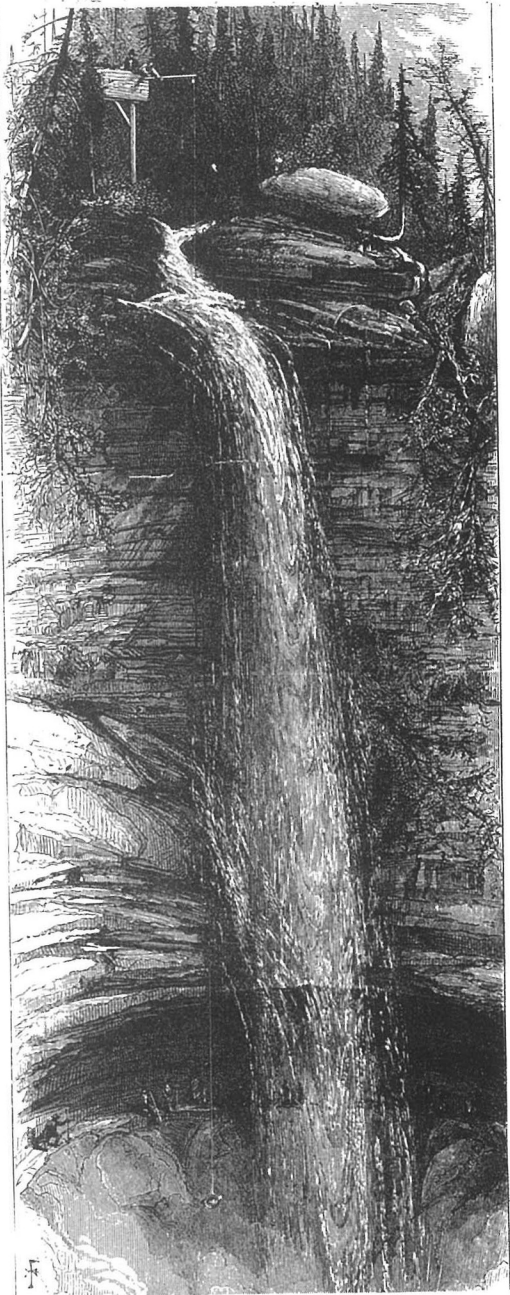
Patches' 15 Below

Timonium, Md.

June To be announced

... AND COFFEE TOO

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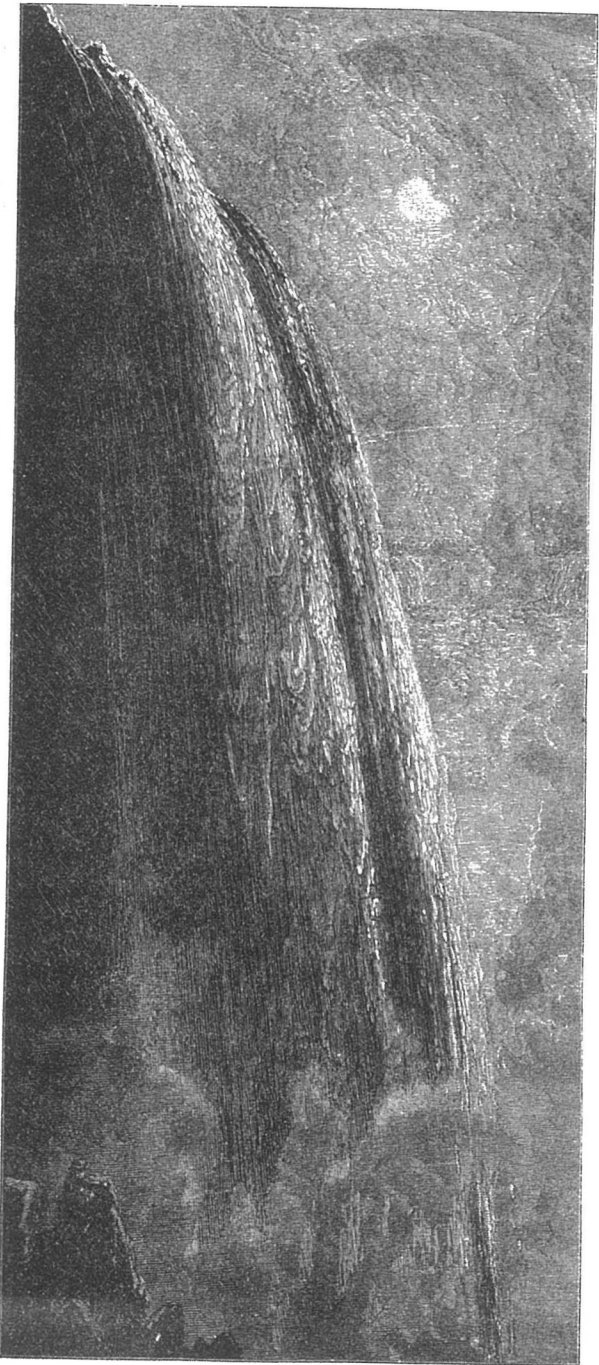


Hickory Tree

Lancaster, Pa.

June

F	2	}	David Bromberg, and Hoot
Sa	3		
Su	4		
F	9	}	Pat McCaskey Will Brandau Hickory Tree 7th Floor Jug Band, Hoot
Sa	10		
Su	11		
F	16	}	Michael Cooney, and Hoot
Sa	17		
Su	18		



Tete A Tete

June

F	2	}	Noel & Souza
Sa	3		
Su	4	}	Hoot
M	5		
T	6	}	Closed
W	7		
Th	8	}	Providence is a Summer Festival
F	9		
Sa	10	}	Ben Papas
Su	11		
M	12	}	Hoot
T	13		
W	14	}	Closed
Th	15		
F	16	}	Sail on, O Ship of State!
Sa	17		
Su	18	}	Paul Gadoury (maybe) or Allen Stoney
M	19		
T	20	}	Hoot
W	21		
		}	Closed
		}	Sumer is icumen in, lhude sing!

Riverboat

Toronto

June

F	2	}	3's A Crowd
Sa	3		
Su	4		
T	6	}	Junior Wells Chicago Blues Band
thru			
Su	18		
T	20	}	Richie Havens
thru	July 2		

Folk City

11 W 4th St., NYC

June

F	2	}	Louis Killen; Dominic Chianese
Sa	3		
Su	4		
T	6	}	Lonnie Johnson; The Flying Machine
thru			
Su	18		

New World Gallery

47 Bow Street
Portsmouth, N.H.

June

F	2	}	Steve Merrill
Sa	3		
Su	4	}	Eastwinds
M	5		
T	6	}	Auditions 3 to 5; Dan Gravas
W	7		
Th	8	}	John Perrault
F	9		
Sa	10	}	Dan Gravas
		}	Chris Pearne
		}	Eastwinds
		}	To be announced
		}	Dan Gravas

MASSACHUSETTS AREA

... AND COFFEE TOO



Loft

June		
F	2	The Bait Shop
Sa	3	
Su	4	
M	5	Closed
T	6	The Bait Shop
W	7	The Bait Shop & Paul McNeil
Th	8	The Bait Shop
F	9	
Sa	10	
Su	11	Closed
M	12	
T	13	
W	14	Paul McNeil & the Bait Shop
Th	15	The Bait Shop
F	16	
Sa	17	
Su	18	Closed
M	19	
T	20	
W	21	Paul McNeil & The Bait Shop

Sword in the Stone

June		
F	2	Jaime Brockett
Sa	3	Bill Shustik
Su	4	Closed
M	5	Hoot and auditions w/ Dan Gravas
T	6	Special - Best of Hoot
W	7	Marc Worthington
Th	8	Closed
F	9	Dan Gravas
Sa	10	Bill and Renee
Su	11	Closed
M	12	Hoot & Auditions w/ Dan Gravas
T	13	Jon Adelson
W	14	Judie Billinger, Whinin' Boys, &
Th	15	To be announced /Paul Geremia
F	16	The Whinin' Boys
Sa	17	Bill Shustik
Su	18	Closed
M	19	Hoot & Auditions w/ Dan Gravas
T	20	Special
W	21	John Synnott

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Where It's At

June		
F	2	Beacon Street Union
Sa	3	The Buffalo Springfield, Beacon
Su	4	Street Union, & Ron Landry
M	5	Beacon Street Union
T	6	Closed
W	7	
Th	8	Mixer with Ron Landry
F	9	The Chosen Few
Sa	10	The Electric Prune, The Chosen Few
Su	11	Beacon Street Union
M	12	Closed
T	13	
W	14	
Th	15	Mixer with Ron Landry
F	16	To be announced
Sa	17	
Su	18	Beacon Street Union
M	19	Closed
T	20	
W	21	

Rose

523-8537

June		
F	2	Every Boy, Every Girl (revue)
Sa	3	
Su	4	
F	9	Broadway Underground
Sa	10	
Su	11	
F	16	Broadway Underground
Sa	17	
Su	18	
Season ends the 18th; open again in September.		



Turk's Head

June		
F	2	Nancy Michaels
Sa	3	Chris Smither
Su	4	Steve Koretz
M	5	Paul McNeil
T	6	Jim Dahme
W	7	Paul Geremia
Th	8	Dan Gravas
F	9	Nancy Michaels
Sa	10	Chris Smither
Su	11	Steve Koretz
M	12	Paul McNeil
T	13	Jim Dahme
W	14	Paul Geremia
Th	15	Dan Gravas
F	16	Nancy Michaels
Sa	17	Chris Smither
Su	18	Steve Koretz
M	19	Paul McNeil
T	20	Jim Dahme
W	21	Dan Gravas

Damaged Angel

June		
F	2	Jerry Brown, Folk music
F	9	Snoopy and the Sopwith Camels
F	16	Gail Bianchi, modern dance; Rick Spiegel, folk music
Season ends the 16th; open again in September.		

Seventh Circle

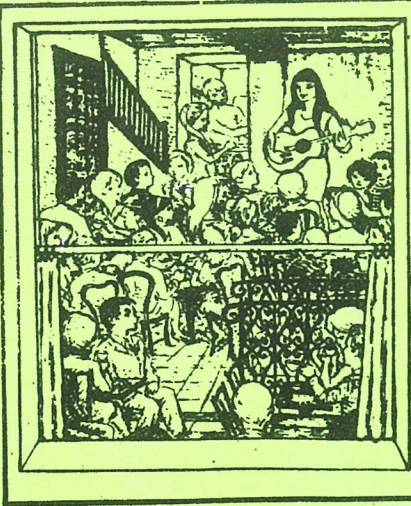
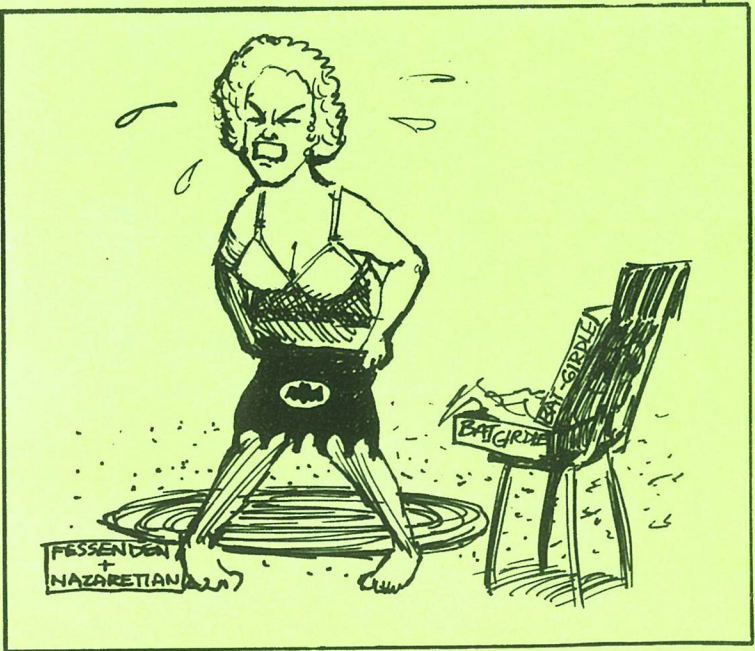
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June		
F	2	Discussion
Sa	3	N.E.C. Theatre: "Prometheus" and others
Th	8	Open House; bring your guitar
F	9	Discussion
Sa	10	Live Performers: drama, folk, etc.
Th	15	Open House
F	16	Discussion
Sa	17	Live Performers

White Whale

Beverly, Mass.

June		
F	2	Bill Shustik
Sa	3	The Whinin' Boys
F	9	Jaime Brockett
Sa	10	Steve Curwood
F	16	To be announced
Sa	17	Chris Wertenbaker & Felicity Johnson



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Entertainment nightly

Club 47

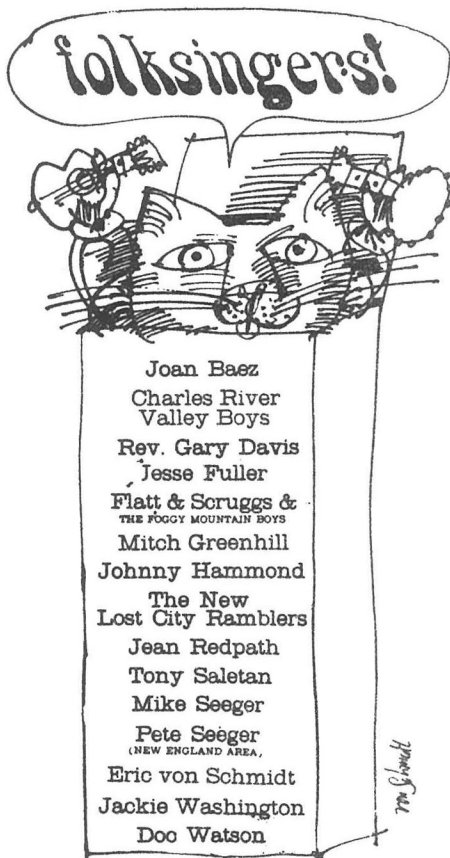
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June		
F	2	Patrick Sky
Sa	3	Hoot
Su	4	
M	5	Carolyn Hester
T	6	
W	7	Louis Killen, Norman Kenedy
Th	8	
F	9	Peter Rowan, David Grisman
Sa	10	
Su	11	Caravan Theatre presents: "How to Make a Woman"
M	12	
T	13	Charles River Valley Boys
W	14	
Th	15	Jackie Washington
F	16	
Sa	17	Hoot
Su	18	Butterfield Blues Band
M	19	
T	20	
W	21	

Unicorn

dial: UNICORN

June		
F	2	The Sacred Mushroom
Sa	3	
Su	4	
M	5	The Dick Summer Show
T	6	
W	7	
Th	8	Richie Havens
F	9	
Sa	10	The Dick Summer Show
Su	11	
M	12	
T	13	Richie Havens
W	14	
Th	15	
F	16	The Dick Summer Show
Sa	17	
Su	18	
M	19	The Grateful Dead
T	20	
W	21	



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GRATEFUL DEAD TO UNICORN

The fantastic success of the Jefferson Airplane's appearance at the Unicorn in April has paved the way for the appearance by a second West Coast mystical-folk-love-electric group. From June 20 to July 2, the Unicorn will present The Grateful Dead in their first appearance in the New England area. They will fly here directly from an appearance at the Monterey Pop Festival.

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Broadside

J. E. MAINER's
CRAZY MOUNTAINEERS, Vol. I

Old Timey LP 106

Chris Strachwitz and Old Timey records have been turning out consistently good quality recordings of the old time string band artists. This record is certainly no exception. Mainer's Mountaineers occupy an important place in the history of country music. Paralleling the development of the Monroe Brothers and the Blue Sky Boys, Mainer's group was one of the trendsetters in the rural south, especially the Carolinas. As seems to be the case with most Old Timey albums, the excellent record is supplemented by informative and interesting notes.

In addition to J. E. and Wade Mainer, other personnel includes Zeke Morris of the famous Morris brothers (Wiley and Zeke), who wrote "Salty Dog." Also singing and playing on these recordings are "Daddy" John Love, Leonard Stokes, and George Morris.

Amidst this collection of good old time songs there are some real classics: Such gems as "Sparkling Blue Eyes," "Why Do You Bob Your Hair, Girls," "Write a Letter to Mother," "Let Her Go, God Bless Her," and "Sparkling Blues Eyes, #2" are probably not available on any other recordings today. This is the sort of album which makes you glad that there is a Volume Two in production. J. E. Mainer's Mountaineers were responsible for a lot of good old time music, and this album is a good collection of their songs.

Bob Jones



MAKE WAY FOR WILLIE NELSON

RCA Victor LPM 3748

Here is RCA's latest offering from singer-songwriter Willie Nelson. What is rather unusual is that only one of the songs on the album ("One In a Row") is a Nelson composition. Perhaps this was done with some thought towards establishing Willie's reputation as a performer independently of his talent

Reviews

as a songwriter. If that is the intent, it has succeeded admirably. Willie Nelson has a very good voice and is one of the best song stylists in country music.

In choosing the songs as well as in arranging them, Willie Nelson has shown good taste. His selections range all the way from Hank Williams' "Mansion On the Hill" to "What Now, My Love," a pop song (written as "En Maintenant" by Gilbert Beaud, and recorded originally in France by Charles Aznavour) which was a hit for Jack Jones. "What Now, My Love," possibly because of its separation from the country tradition, is probably the weakest on the record.

In addition to some interesting new material (Cy Coben's "Make For a Better Man" is an example), Nelson has recorded here a number of previous hits by other country singers. Among these are "Born To Lose," "Have I Stayed Away Too Long," and "Have I Told You Lately That I Love You." All the songs on the album are delivered in the very distinctive Willie Nelson style. Coupled with a fine country voice, Willie Nelson's jazz country style is a fine setting for these good country songs.

Bob Jones



A CALL TO ARMS.

SO CHEERFULLY ROUND

The Young Tradition

Transatlantic TRA 155

Here is the second album from the most exciting English folk group of recent years. Although they may have lost a little of their original exuberance, they have gained considerably in polish. It could just be their increased professionalism that makes them sound slightly less spontaneous. Like their first record, this album shows just how exciting traditional English music can be. This latest release does not hit the extremes of mood that the first album did. It has nothing like the explosive force of "Byker Hill" nor the somber feeling of the "Lykewake Dirge." This is not meant to in any way disparage the

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new record, which is full of interesting and exciting songs.

Venturing into new territory, the group does a ballad ("Knight William"). Admittedly it is a short ballad (fifteen verses), but it is done with such spirit and such imaginative harmonies that a serious attempt on a longer ballad seems quite feasible. Sounding rather strangely modern for a traditional group, on "The Foxhunt" they employ some nice rhythmic fun and games. The sort of rhythmic experimentation found in "The Foxhunt" is something that traditional singers have avoided. In their refusal to shy away from such ideas and in their ability to handle them,

the Loft

54 Charles St.
Boston
Lo3-8443



Broadside

The Young Tradition shows some of what it is that makes their products worthwhile.

Although it may seem strange, the YT have included a couple of modern songs in this collection. Both songs were written by friends of the trio (Roger Williams wrote the lovely "Watercress-O" and Judith Piepe is responsible for "The Hungry Child"), and both songs fit very well into the English folk song tradition.

Pitched just the least bit too low for her apparent comfort, "The Bold Dragoon" is the solo Heather has been waiting for. Sporting a last line-cum-refrain vaguely reminiscent of "God Rest Ye Merry Gentlemen," "The Pretty Ploughboy" is Royston's solo. Peter solos on "The Old Miser." "The Single Man's Warning" and several others deserve mention, but, after all, they deserve hearing the more so.

From the unusual pictures on the jacket to the last note on the record this is an exciting and interesting album. It is perhaps even better (is that possible?) than their first album. Buy both.

Bob Jones



JESSE FULLER

"Frisco Bound"

Arhoolie R 2009

It is too easy to assume that everyone who reads BROADSIDE is familiar with the artists who are reviewed here. In case anyone would pass over the name Jesse Fuller,

a few words should be said about the background and significance of this bluesman.

Jesse Fuller was born in Jonesboro, Ga., "probably in 1896," according to the jacket notes. He lived in the South, working on the railroads and on the Muscle Shoals power project until after World War I, when he left to join a circus in Cincinnati. For most of the 'twenties he worked on the movie lots of Hollywood and then during the Depression moved to Oakland.

On this reissue of a Cavalier Records album recorded in Oakland on April 22, 1955, Fuller sings, plays his twelve-string and his own invention, the "Footdella," a foot-pedal operated string bass. During his long life and travels he was exposed to many kinds of music, out of which has evolved his own style of rag-time blues, perhaps best known on his "San Francisco Bay Blues." That song is not on this record, but seven of his others are. His own compositions are all rag-time, except "Cincinnati Blues," and are outstanding examples of that style. His guitar work is amazingly facile, especially on "Finger Twister."

The surprise of the album is his performances of the funeral hymns "Amazing Grace" and "Hark from the Tomb." Fuller says that this is the first time they have ever been played on the guitar. It is certainly the first and probably only time they have been played so eerily, so mournfully, so otherworldly. His bottleneck-style guitar swoops and moans, sounding a choral dirge. They are arresting, unnerving performances, wholly out of character with the happy rag-time he plays up until that time and unlike anything else I have heard.

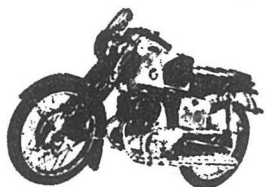
Fuller is one of those few men who define a musical form by their performances. Others have and will play rag-time blues, but Fuller will always be one who had a major impact in crystallizing its form in his own personal style. Whether it is "Hump in my Back" or "Flavor in my Cream" it is indelibly Jesse Fuller and, with two strange exceptions, an enjoyable, happy, musical sound.

Ralph Earle

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Reviews

CLIFTON CHENIER

Bon Ton Roulet!

Arhoolie FI031

The music Clifton Chenier plays is Zydeco, the mixture of "traditional Acadian, or Cajun, music and elements of rhythm and blues, jazz and Negro music in general," to quote the notes by Chris Strachwitz. The cuts on side one show more of the rhythm and blues side of this music from the Louisiana-Texas Gulf Coast, as, for example, the title blues, which has the same melody as "Goin' to New York." The outstanding feature of this side is Chenier's accordion playing - he plays blues accordion, certainly a difficult sound to imagine. And a difficult one to produce as well, since the notes cannot be bent in pitch, and the chords tend to sound thick and blurred, rather than open and "funky." But somehow Chenier manages quite well, perhaps because there is enough of traditional Cajun music in Zydeco to make the sound of the accordion seem at home. And Chenier often shows that he knows the secret of playing the blues (and, in fact, of playing all music well) - playing the rests as well as the notes. The result is a clarity that reinforces the rhythmic drive he and his able band create.

Most of the material is strongly oriented towards the rhythm and blues aspect of Zydeco; there is only one cut predominately Cajun, "Sweet Little Doll," with its heavily accented back beats and use of only the tonic and subdominant chords. But it is good rhythm and blues, independent of its derivation. When you add the value of hearing an example of an ethnic group's music, this record becomes very worthwhile listening to.

Ralph Earle



THE UNBELIEVABLE GUITAR AND VOICE
OF JERRY REED

RCA Victor LPM-3756

Only if Jerry Reed is singing harmonies with himself without double tracking is his voice unbelievable. Good: yes. Unbelievable: no. Reed's guitar playing is a different story altogether. Unbelievable just might be the word for Jerry Reed's guitar. One would have to hazard a guess that Reed has had some

classical training. He plays a classical guitar with many phrases and scale passages which sound very classically oriented. On the other hand, Jerry Reed has a lot of (both rural and urban) blues in his guitar playing in addition to some blues vocalizations (listen to "Woman Shy"). Whatever style you call it, Jerry Reed's guitar playing is very effective.

Although this album was produced by RCA's country music people in Nashville, Jerry Reed has soaked up musical influences from every direction. There is a great deal of (gasp!) the Beatles in Reed's music (for example, "You're Young"). In some places, he out-"Tom Rushes" Tom Rush (like "Guitar Man," which also sounds reminiscent of Bob Dylan's "115th Dream"). Not that Reed ever likely heard Tom Rush: just that they probably had many of the same influences. Reed wrote all the material on the album himself. His one instrumental ("The Claw") is a rather nice rock-bluesy thing, but the ending is so exciting that it almost eclipses the rest of the piece.

If you can imagine a folk-classical-blues-rock-country musician whose guitar playing is very good, you still won't be prepared for Jerry Reed. His guitar playing is the best part: Reed is very good.

Bob Jones

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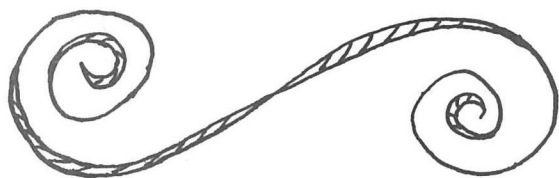
Doc Watson

Vanguard VRS-9239

Long awaited and several months overdue, Doc Watson's latest album is no disappointment. Despite the fact that the songs are only good (nothing really exceptional, but all rather nice), Doc's strong country voice and solid, tasteful guitar playing make this album a real success. Far and away, the best song on the record is "Down In the Valley To Pray," a gospel song done a cappella by Doc. Very interesting is Doc's version of "The F. F. V.," done here in duple meter rather than the expected 3/4 time. There are three instrumentals. "Dill Pickle Rag" is done in Doc's inimitable style with a straight pick, while "Victory Rag" is done in finger picking style. Doc plays "Rain Crow Bill" on the mouth harp in a manner distinctly reminiscent of the "Fox Chase." A couple of other numbers are quite good: "The Old Man Below," a delightful mountain song; and "Childhood Play," a popular sentimental song of the thirties. Two other songs, previously recorded but in different arrangements, are "Matty Groves" and "Georgie" (an up-tempo version of "Geordie"). Two banjo numbers ("Katie Morey" and "Froggie Went A-Courtin") are quite amusing. Not mentioned thus far are two very pretty numbers with a rather melancholy sound: "Winter's Night" and "Pretty Saro." The former is accompanied tastefully with a guitar and straight pick; the latter is done without accompaniment.

Mainly there isn't much you can say about a Doc Watson record other than "Here it is." It's good. It's Doc. It's country.

Bob Jones



FREIGHT TRAIN

Pete Seeger

Capitol T 2718

Most reviews of Pete Seeger contain a laudatory acknowledgement of his contribution to the popular renaissance in folk music, but just as often they contain a disguised apology for his lack of musical polish. And lamentably, they occasionally imply that (only) because of the former the latter can be overlooked. This

attitude is nonsense, anyway, and on this record totally irrelevant.

Freight Train is a reissue by Capitol of a sampler on Folkways Records. The performances can stand comparison with just about any other folk album out. They are vibrant and controlled and, more important, appropriate. Pete Seeger's forte is fidelity to the character of the song he is singing. This is his overriding concern: that a song sound as if it were really being sung and not merely being presented as a laboratory example of a quaint folkway. Perhaps it is this priority which prompts the apology, but it is precisely the value of Seeger's craft.

When a song calls for them, Seeger has the musical resources to express it fully. His twelve-string accompaniment to "Freight Train" is full-bodied and energetic. His agile falsetto on "Coyote" underscores the song's desolate warning. And his expert banjo playing on "Old Maid's Song" makes it a strong and honest statement instead of a whimpering complaint.

Most of the songs here are fairly well known, but if you have not heard "T. B. Blues," "Dollar Ain't a Dollar Any More," "Banks of Marble" or "Jimmy Crack Corn," here is the man to listen to.

Ralph Earle

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Reviews

TEARDROP LANE

Ned Miller

Capitol T2586

With this album, Ned Miller has again shown that he is talented both as a singer and songwriter. This record is a collection of a dozen "heart" songs from the pen of Ned Miller. Some, such as the title song and "Snowflakes," are already established hits, others are appealing new releases.

Except for the choral backing, the title song is tastefully arranged, with a steel guitar which sounds a lot like a fiddle. "The Change of the Tide" shows off Miller's good country voice despite the chorus in the background. Best song on the album is "Heart, We Did All That We Could." "Right Behind These Lips" would be very good were it not for the Floyd Cramer style piano and obtrusive choral group. "Sing Me a Picture" is similarly overrun with vocal chorus and rather noisy drums as well, but is otherwise quite good. "Summer Roses" has a backup guitarist who sounds rather like Grady Martin.

For the record buyer who is looking for good "heart" songs done with the current Nashville sound, this is an excellent album. Other listeners might be repelled by the piano and chorus.

Bob Jones




BEATING THEIR RECORD.

THE CHORD-PLAYERS ENCYCLOPEDIA

Jerry Silverman


Oak Publications \$2.95

Ah! Once more into the lists to do lusty battle with Sir Jerrold, the Silver Knight. But perhaps this time chivalrous forbearance is in order. So I beg leave merely to quote the book cover. Quoth the book cover:



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An exuberant paen to but, nay, almost fair statement of the contents of this book. However, there is a mistake on page...

Ralph Earle

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I'VE GOT BETTER THINGS TO DO.

words & music by Charles O'Hegarty



Well I heard a preach-er, he rant-ed and raved. He said,
on - ly the cho - sen few can be saved. He said, give me your
mon-ey and the way will be paved. I said, Hey, Hey, Hey, Hey,
Hey, I've got bet-ter things to do.

2. By a recruiting office I met a Marine,
He said, you wear the strangest clothes that I've seen
He said, you would look better in jungle green.
I said, Hey, Hey, Hey, Hey, Hey, I've got better things to do.

3. I met a girl with a sexy smile
She said we should go to her place for a while,
She said for a hundred she'd do it in style,
I said, Hey, Hey, Hey, Hey, Hey, I've got better things to do.

4. A big handsome man said, if you really care
To have a body like mine, lift weights in the air,
He was flexing his muscles as he combed his hair,
I said, Hey, Hey, Hey, Hey, Hey, I've got better things to do.

5. A funeral director said, How do you do,
He said, We'll meet again when your days are through,
So why not prepare now and let me measure you.
I said, Hey, Hey, Hey, Hey, Hey, I've got better things to do.

6. A Karate expert said he'd show me how,
If I really practiced then two years from now,
With my bare hands I could kill a cow.
I said, Hey, Hey, Hey, Hey, Hey, I've got better things to do.

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RICHIE HAVENS

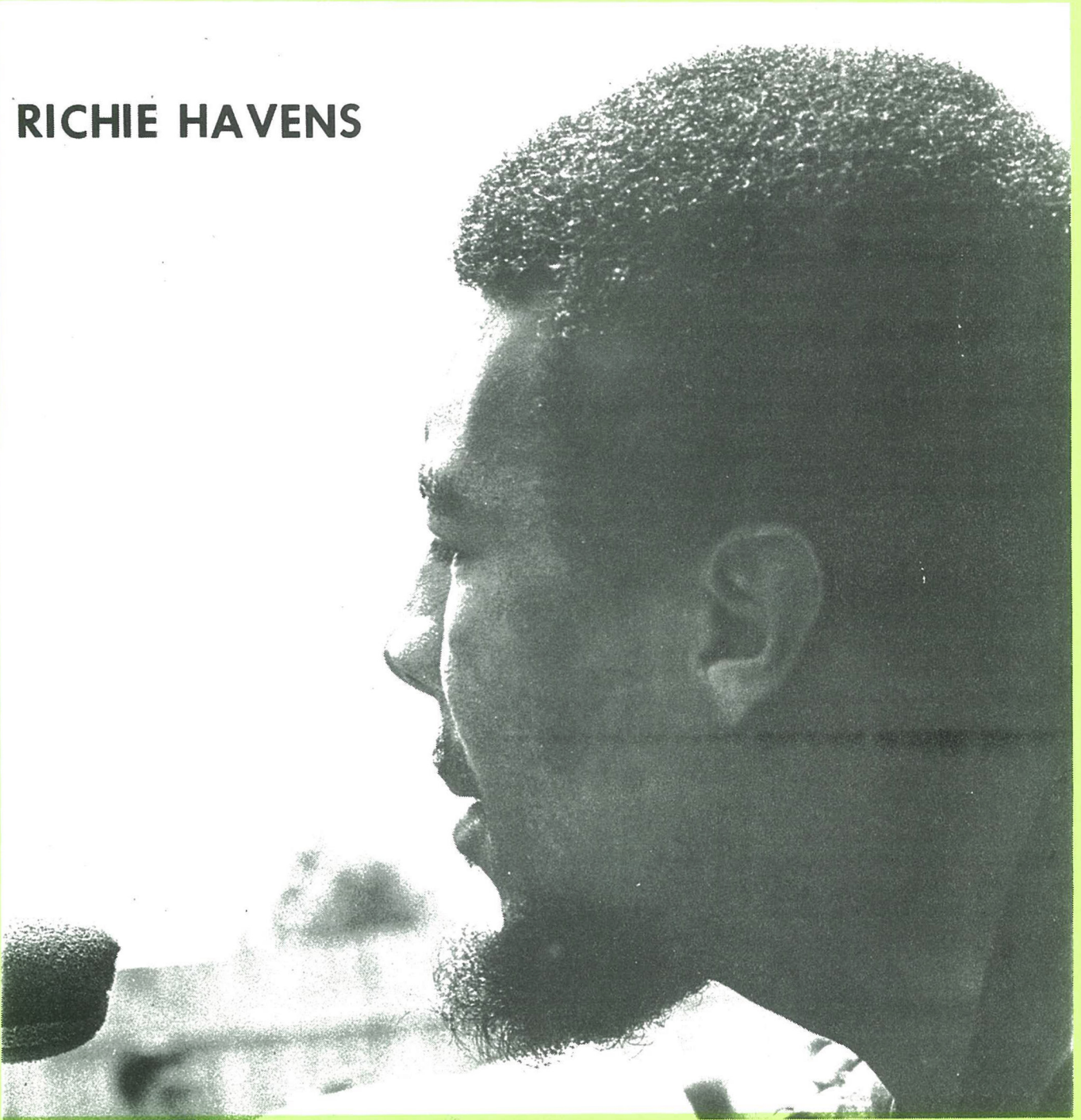


photo by Kim Whithead, from 3 cats

The distinct voice, the incredible range, and the unique feeling with which Richie Havens projects his songs have long been a recognized talent among the hard core folk underground; but today, Richie Havens is beginning to reap the admiration and loyalty of the general folk public. Old acquaintances and new fans will be happy to hear and see him in Boston again for his first extended engagement in too long a time.

Angry Arts Festival

by Mike Esterson

Last January in New York City a very successful Week of the Angry Arts was held, partly to protest the war in Vietnam but more to protest war in general. That success prompted a similar week in Philadelphia, which was held the week of May 7 - 13. Virtually all branches of the arts were represented: drama, music, graphic arts, poetry, and many more. All I hope to do here is to tell about the three musical concerts and their role in the Week.

Kicking things off was a rock concert held at Town Hall on Sunday, featuring the Blues Project, Woody's Truck Stop, and Ralff. The latter two groups occupied the first half and, especially the Truck Stop which has quite a large local following in Philadelphia, really built up the audience to a near-frenzy that looked more like a be-in than a concert. The second half opened with a brief statement about the Angry Arts Week that was a pretty moving thing, and the Blues Project then came on and responded to the great crowd that nearly filled the hall by giving one of its finest performances ever. The group avoided many of the faults that they have shown (particularly on their records) in the past. The whole

thing was more unified; that is, there was less of the "every man for himself" type of performance that especially marred Projections. Some of the many highlights were "Steve's Song," which was done without its beautiful but needless recorded introduction, "No Time Like the Right Time," "Flute Thing," with beautiful solos by Roy Blumenberg on drums and Andy Kulberg on flute, and "Wake Me Shake Me." It was a joyous evening all around.

Midway through the Week was an all-Philadelphia concert Wednesday at the Christian Association of the University of Pennsylvania. It, too, was a beautiful evening, an evening of highlights, but perhaps the most memorable was Sara Grey's plea for the place of her traditional music in Angry Arts Week. Her purpose in singing, she said, is to keep tradition alive, and after all the purpose of Angry Arts Week is to protest the needless killing and to celebrate Life and Living through the Arts.

The Week ended with a night of Songs for Peace at the Church of the Advocate. It, again, was almost all highlights and a beautiful night from the time that Andy Robinson, a young man who will be heard from, opened the concert with "Song for Janey" until Sara Grey and Bill Vanaver with a group of boys from the neighborhood ended it with a rousing "Down by the Riverside." In between were people like Janis Ian whose talent, which is so remarkable for one so young, overwhelmed everyone; Malvina Reynolds, who gave us a bridge between generations; and the Pennywhistlers, whose songs of love and "the way things should be" contrasted with the stark reality of "Portland Town" really brought home the message of the Week of the Angry Arts.

As a whole the week was full of hope because of all the sheer love it contained, but the hope was tempered by the knowledge that the War would still go on. Yet everyone who participated donated his time, everyone from each of the arts. That these people who are our "aesthetic conscience," so to speak, keep trying in spite of the awful frustration of always being ignored by the "powers that be" is probably the greatest hope of all. This was the Angry Arts Week.



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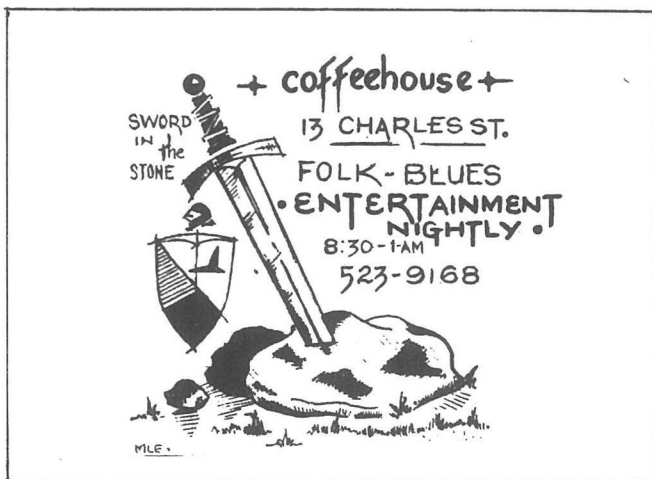
by jan chartier

Amid their diverse schedule, the Seventh Circle occasionally adds a touch of theatre, and on Friday evening, May 21, the drama group from New England Conservatory was represented at this meeting place. Mary Elizabeth Leach and Susan Mardinly read from "Mary of Scotland," a poetic drama by Maxwell Anderson.

The Seventh Circle is an ideal place for a small cast reading. The room is intimate and the stage adjustable. The audience was extremely attentive and respectful of the actors, and I feel certain that these people were typical of the usual patrons. The reading itself was fairly well handled, but would have been more effective with some movement rather than the frozen stance each girl chose. Voice inflections were good.

"The Subject Was Roses," a prize-winning Broadway play, will be at the North Shore Music-Theatre in Beverly from June 19 to 24 with the Broadway cast of Maureen O'Sullivan, Chester Morris, and Walter McGinn. Performances are at 8:15 in the evening, with matinees on Wednesday and Saturday at 2:00. Ticket information may be obtained by writing to Box 62, Beverly, Mass. 01915.

Several positions are still open for apprentices to work during the regular summer season at the Music-Theatre in Beverly (which opens July 3 with Genevieve in "Can-Can"). A free brochure explaining the training program may be obtained by writing to the above address.



Saxon Coffee House

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The Brattle House Players presented scenes from Sean O'Casey's "Bedtime Story" and William Saroyan's "Hello Out There" at the Rose Coffeehouse on Friday May 19. The group comes from the Cambridge Center of Adult Education, where they study "Approach to Acting," a course taught by their directress Mrs. Samoiloff.

I saw only half of the people, as they did a second show with an alternate cast, but there was one young man who especially attracted my attention. His name is James McGinnes and he played the boy in the jail scene of "Hello Out There." It is no easy task to endlessly repeat three words ("hello out there") without becoming boring and pointlessly repetitious, yet Mr. McGinnes effectively relayed a significance to the lines. Although he was later called down for not sufficiently conveying an image of the jail's bars, he was by far the best actor on stage during the first show, and even surpassed the acting ability of others I've seen with more experience.

Before the audience discussion, Mrs. Samoiloff had her students present a few improvisations they evidently used in class. One began with them all frozen in a crouched position. They were instructed to slowly "awake," present a definite mood and maintain it. About mid-way the person beside me observed, "They look like seven people on a trip." And that they did - it was a high point of the evening (no pun intended)! Two of the actors initiated a mood of laughter, and soon it spread to the audience; it was a happy way to end a pleasant evening.



WANTED: A BOSTON COLUMNIST

It has been hoped by the editor of this magazine that just by mentioning the possibility of having a column of Boston Folk News included in future issues of this publication a large number of volunteers would storm our doors. Alas, nothing of the kind happened, and we are reduced to asking if there isn't someone among our Boston readers who would be interested in being responsible for such a project. If there is, they should immediately contact either Dave Wilson or Sandi Mandeville at UN 8-9788.

KNEE-DEEP IN BLUEGRASS

by Bob Jones



How do you find time to write amidst jam sessions? Tom Paley has kept his musical hand in and is certainly fun to join with. Tom and Claudia have a bouncing baby boy. There is a surprising collection of Americans in England at the moment, from Tom Rush on up. Bill Amateek (devotees of the old Phila. Folk Workshop will recall), bluegrass banjo player, is doing research at Keele University. He filled in on banjo with the Tennessee Playboys at a couple of English clubs.

Don't forget Grandpa Jones will be at Club 47 soon, as will Merle Travis. Rumor has it that the Osborne Brothers will be in the Boston area soon. That's good news.

Let's get on with the discussion begun in the last issue. In the end, of course, what country music really is will be decided by each individual listener for himself or herself. Nonetheless, it seems that there must be some kind of consistent standard by which to judge the quality and "validity" (that word, disturbing though it is, seems very big

amongst serious folk musicians at the moment) of "country" music productions.

Keep those cards and letters coming in. Let's hear your views on choral backing, drums, brass, string sections, electrification, etc. How about some comments on particular vocal and instrumental styles: Grady Martin's guitar style, Floyd Cramer's piano, Luther Perkins' guitar, Lefty Frizzell's singing, Alice Foster and Hazel Dickens, and anybody else you think of. Next week, "Mr. Five String" himself: Don Reno.



DAMAGED ANGEL ENDS SEASON

The Damaged Angel Coffeehouse which normally operates on Friday and Saturday evenings in the basement of the Arlington Street Church in Boston will present its final program for this season on Saturday night, June 16. It has announced that it will reopen for a third season in September.

One other coffeehouse, The Quest, has suspended operation for the summer, as noted in our last issue.

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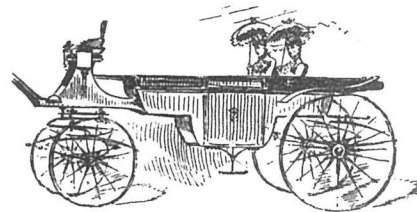
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JUAN MERCADAL IN CONCERT

The Portuguese/Spanish Folk Song Society and the Lexington Guitar Society present in concert Juan Mercadal, internationally-known concert guitarist, and Victor Stern, viola, member of the faculty at Miami University, performing 16th, 17th, and 18th century music for guitar and strings on June 14 at 8:30 p.m. at the First Congregational Church of Cambridge, 11 Garden Street. For reservations, call 876-4479 or 232-6808. Tickets are on sale at Magnoart Guitar Studios, 950B Mass. Avenue, Cambridge.

The Portuguese/Spanish Folk Song Society meets every Thursday night at Magnoart Guitar Studios, 950B Mass Avenue, Cambridge. The host is guitarist-singer Gil de Jesus. Performers are announced in advance to members. For membership information, please call 876-4479.



FOLK STRUMS HINTS FINI

The latest issue of Washington Folk Strums carried the following editorial.

"With this issue, we cease general free distribution at local concerts, stores, and folk events, at least till fall. Our subscribers will receive festival reports through the summer as we are able to publish. We plan our first such issue will contain the schedule for Newport, a report on the FSGW Get-a-way, and other bits of information available.

"If a sudden prosperity occurs in the fall, we will resume our present operation. Otherwise, we will, regretfully, declare Folk Strums atrophied."

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dear BROADSIDE

dear BROADSIDE:

I have enjoyed BROADSIDE for a number of years but have been increasingly disappointed with its format as it has slowly but surely changed over the years. I do not wish to imply, however, that I do not appreciate the improvement.

The letter from Hal J. Wilkins which you printed in the Dear Broadside column convinced me to write my own letter expressing my similar feelings. I have relied on BROADSIDE for so long to keep me abreast of people and events in folk music in Boston, Cambridge, and surrounding towns, that I am sad to find I often seem to have more information available on Washington, Cleveland, etc.

Most of the names of performers and coffee houses are completely unfamiliar to me. And I must say that the fact that "Phil and Marilyn... (are) getting married" (Philadelphia column) means nothing to me: perhaps I'm not reading the column enough to know them, but I don't want to know about Philadelphia. I doubt if most of your readers are constant travelers.

... My reasons for subscribing to BROADSIDE were that I found it helpful in telling me about coming events and kept me informed on performers. How about an article that introduces us to performers at the Loft, Turk's Head, etc. Many might attend if they knew the type of music offered or a bit about the performer. There are so many ways BROADSIDE might give our local area a boost, instead of so many others. I'd also enjoy a review of concerts after they take place; we occasionally get this, but it's not very often. Those who were unable to attend will appreciate hearing about the concert; and those who have attended will, I believe, enjoy hearing the opinion of someone else.

I hope many people are writing to help BROADSIDE know their likes and dislikes. But I must admit -- I hope they're on my side! I'd hate to see BROADSIDE leave us and go on to a wider scope. As Mr. Wilkins said in his letter, "Doesn't Sing Out...(etc.) adequately cover American folk music?"

Carol C. Lee
Newton, Mass.

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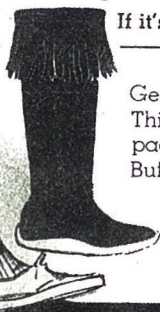
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