

THE

Volume VI Number 9

June 22, 1967

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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS





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This Issue's Cover

Summer Is Teamen In

We didn't get much of a taste of spring in these parts this year but summer cartwheeled over us a few weeks early, catching us in surprise. While some people are inclined to blame strange weather patterns upon things like atom bomb tests, satellites, saturation of the atmosphere with high frequency waves, smog, or sixty cycle hum, I'm inclined to suspect other reasons.

With each passing year we have dispensed with more and more of the folkways of our ancestors who lived in much greater harmony with the sky and the earth. All the customs and traditions which once welcomed spring have fallen into disuse. When was the last time you danced around a Maypole, or gave or received a Maybasket, or sacrificed a virgin to the fertility of spring? I assume then that spring has gotten tired of not being properly welcomed as it had been for thousands of years, and this year decided to skip it.

So, we got to shape up fast, spend the summer catching up on the spring rituals left undone, and be prepared for the approach of spring next year.

Spread the word.

dave wilson

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WELLFLEET TURKSHEAD OPEN

Contrary to previous reports, this paper has learned that the Turkshead Coffeehouse in Wellfleet on Cape Cod will be open again this summer.

The original report of the club's discontinuation came when its parent establishment, The Turkshead on Charles Street in Boston was sold and former owner, Dr. Arnold Comins announced that the Wellfleet operation would also be sold preparatory to opening a new location in Orleans. However, it has been decided to postpone the Orleans site to next summer.

THE BROADSIDE

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RAMBLIN' ROUND

w/dave wilson

If anything is going to cause the demise of folk music as a unique entertainment medium, it seems that success will be the villain. Success has shifted the idiom from a minor track supported by a limited minority of supporters over onto the freeway of the pop culture. It is a natural development, and we, you and I, whether we like it or not, have to share the responsibility, for in some part it is a result of all of our proselytizing. Good things have come out of it, mostly music, a richer, more varied heritage of music which provides contemporary musicians with a more diversified source of material, and modes with which they can create for us.

There are, however, disadvantages. One of these is that the merchant gains control not only of the artist, but the supply of the artist's product. Increasingly in the past few months, the patron has read advertisements announcing the appearance of an artist either in a concert or a club date only to find out at the appointed time that the announced artist will not be there. There are a number of reasons why this happens. Sometimes it's the artist himself, who either forgets, misjudges the time he needs for travel, or who doublebooks himself and is forced in the end to make a choice as to which commitment he will honor. Sometimes it is the concert promoter, or the club owner, who advertizes an artist to try and judge response as to what his patrons want to see and hear, or who through negligence fails to solidify arrangements. But of late, the factor which seems to be fast becoming the major cause of this phenomenon is to be laid at the door of the merchants of talent. It is becoming standard policy of late for the merchant to reach an agreement with a clubowner or promoter, issue contracts and upon receiving them



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

signed, sit on them. The signature on the contracts commits the clubowner or the promoter. As the performance date approaches he must advertise or take a chance on having little or no attendance at his performances. So when the merchant finally comes back and says they want more money, or they have decided to take another gig which is more lucrative, or more prestigious, or more convenient, the local promoter is left standing with his ads and his empty stage proclaiming a hypocrisy which patrons attribute to him. An audience seldom remembers that an artist did not show up. They always remember that a club which promised them something did not deliver.

Maybe you can suggest a resolution.



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THE FOLK SCENE: washington baltimore

by Mike Esterson

A very strange thing happened the other night on WCAO, Baltimore's only remaining "contemporary music" station. "Society's Child" by Janis Ian was aired. Since WCAO is not known for being overly daring on controversial records (unfortunately we don't yet have a Max Floyd, Carol), I called Gene Creasy, the station's program director to find out the station's position on such matters. "Society's Child" was not played because there was "no demand" for it to be aired, and "all it had going for it was controversy" and a beautiful job of production (which to me seems to be reason enough to air it). Now that the song is no longer an "underground classic," thanks to CBS-TV and Leonard Bernstein, it seems there is a demand for it (it now is number 81 on the Billboard list and still climbing). This policy has one especially fascinating ramification: the station doesn't play a song until there is adequate public demand for it, a song the public cannot possibly have heard. Does the record create its own demand or does the radio station create the demand for a new record by playing it? The answer is obvious.

By the way the word "censorship" didn't come up. There was no censorship, just no demand for the record. Effective, isn't it?

The newest thing here is SLURPEE which is the best new drink since Great Shakes. Wow! You haven't lived till you've slurped. Besides, the Slurpee radio ads are fantastic.

So, till next time, Happy Slurping.

Andy Wallace, who has been around Washington longer than I can remember was over at Patches' 15 Below recently for a very successful weekend. He gave his usual performance, which is to say he was one of the

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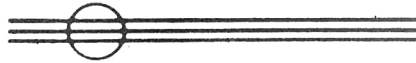
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most charming people the place has seen lately. His traditionally oriented performance lit the place up. I had the chance to speak to Andy, and he said that he is going to be up in the Boston-Cambridge area for a good part of the summer before he starts at the University of Pennsylvania Folklore school come fall. By all means if you get the chance, see him, and you'll have one of the most enjoyable evenings you'll have had in a long time. By the way, Andy will be at the Hickory House in Lancaster, Pa., over the weekend of June 23 - 25.

The last event of the season sponsored by the Greater Washington Folklore Society will be the annual picnic which will be held this year on June 25 in Fort Ward Park over in Alexandria. It is always a fun afternoon full of good, informal picking and singing with a lot of fine, fine folks. It's a great way to spend a Sunday.

Back in Baltimore, Johns Hopkins' campus coffeehouse, the Room at the Top, has closed for the summer after one of its most successful years. Plans are already set for the Room to reopen around October 1, probably with a policy similar to that which has been so successful in the past: open stage plus featured performers on Fridays and Saturdays.

New York News & Notes

by Kathy Kaplan

The New Lost City Ramblers closed the current series of workshop/concerts presented by the Loeb Program Board and the Pinewoods Folk Music Club at NYU. No matter how good I remember the NLCR as being, somehow they are always better. (In spite of occasional adverse circumstances.) Their program was divided into two parts. The first part dealt with style, tracing mountain music from the cappella ballad to early bluegrass. The second part examined content. The program, as usual, was well executed and I'm sure some of the non-mountain music fans in the audience learned something. (At least I hope so!) It's always hard to pick out outstanding things; to mention a few, "Sunnyside of Life," "Battleship of Maine," "F.D.R.'s Back Again"... Tracy's singing, especially the unaccompanied ballad, Mike's mandolin and autoharp playing (especially on "Sailor on the Deep Blue Sea"), John's guitar runs and humor... (Even in his intros, while introducing "Stone's Rag" he was playing "Rainy Day Women" on the guitar.) It's always good to see the Ramblers; it ought to be more often...

And speaking of the NLCR--I hear that Tom Paley has formed a new group with Bobby Campbell & Joe Lockyer. (A Scottish-American string band?)...

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The Mt. Dew Country Music Review returns to Palisades Amusement Park this month. It will be on Thursdays, from 8-9 pm. and I guess will be broadcast live on WJRZ. Among the names to appear in the early weeks Elton Britt and Reno & Harrell...

Which reminds me, the Osborne Bros.' "Roll Muddy River" has achieved the rating of an "extra" on the WJRZ hit list. It certainly isn't the Osbornes at their best, but it's still better than 3/4 (and then some) of the material played there...

I hear that Ramblin' Jack Elliott is ramblin' over to Columbia... that Phil Ochs will be recording for A&M Records... that Theodore Bikel and the Penny-whistlers will be making an album with backing by the Blues Project--that I cannot believe. (Does anyone know?)

Theater critic William Raidy, who claims to like the Fugs and all, was not too happy with the Mothers' show, "Absolutely Free." Wanting to get even with the group for "such an excruciating evening," he decided to "...take the Mothers to a Kate Smith concert and lock them in the auditorium then... turn on Kate as loud as can be and throw away the key."...

The Star-Spangled String Band matched the Knucklebusters in a battle of strings at the Folklore Center. Unfortunately, it was the one night the whole month I couldn't get out. I'm not familiar with the second group, but I would like to say a few words about the SSSB. I have heard them several times over the past year or two. While they are not exceptional, they are good and always improving. I think it's admirable the way they keep their music the way they do. NYC has produced many excellent country-type musicians. Unfortunately, I don't say the same for groups. It seems that when the musicians get together, too often they try to outdo each other, without giving any consideration to over-all effect. I think if a few more people concentrated on group sound, they might have made a more lasting contribution. (With that thought, I'll leave you.)...

Judy Collins at Lambertville, N. Y., on June 19...

BUTTERFIELD, PONEYS, BUCKLEY AT 47

Celebrating the end of spring and the beginning of summer, Club 47 will finish up June by bringing back an old favorite and introducing two new acts to its audiences. The old favorite, the Paul Butterfield Blues Band, now includes horns, and will appear every evening from June 19 - 25. Capitol Records' folk-rock group, the Stone Poneys, from the southwestern part of the country, will perform June 26 - 28. Singer/songwriter Tim Buckley, long overdue to appear in these parts, will finish up June at the Club.

we're putting up with
PHILADELPHIA

chuck klein & rachel rubin

Hey, has anybody seen spring? It seems to have passed us by this year. A few weeks ago, I was debating taking the snow tires off my car, and now it's over eighty degrees. Really, we have gone from winter right into summer with a spring that must have lasted three and a half days at the outside. Weird!

So here I am on a hot Sunday afternoon, lying around in my apartment, having just finished my third listening in two days to the new Beatles album. What can I say? It's beautiful. Fantastically imaginative and perfectly done. These people are really into something. They have consistently opened up new fields in music over the past few years, and they have now done it again. It was worth sitting and waiting these many months, as the album was due out every "next week." Great!

Here is a bit more on the Philadelphia Folk Festival - we have been told that the following bookings are definite and can be released: Theodore Bikel, Pete Seeger, Judy Collins, Steve Gillette. Hold onto your proverbial hats for further developments.

Has anybody heard of the Music Circus? If not, it is in Lambertville, New Jersey, and is going to feature some fantastic shows this summer. I have picked out a few to mention. If you want further information, write to: St. John Terrell's Music Circus, Lambertville, New Jersey. June 18 - Judy Collins; July 3 - Simon & Garfunkel; July 9 - Ian & Sylvia; Aug. 13 - Flatt & Scruggs; Aug. 20 - New Vaudeville Band; Sept. 3 - Buffy Sainte-Marie.

There will be folk dancing every Tuesday, Wednesday, and Thursday night at the Art Museum here in Philly, until the end of August.

As for here in the city, the Fret will be closed all of July for vacation, but the Main Point will be open all summer, with some very good names appearing. So watch the schedule page for what's going on, and you won't be disappointed. I'm going to close now, since it's getting really hot outside (and inside), and a nice cold bath seems like a great idea. Take care.



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MARIPOSA FOLK FESTIVAL

The Mariposa Folk Festival is now in the planning stages for its seventh season. The Executive, under the direction of Tom Bishop, is presently involved in all areas of preparation of the Festival which will be held August 11th, 12th and 13th at Innis Lake Park, Ontario; the third year at this location.

Apart from this year's expanded entertainment policy that will include 4 major concerts, a special children's concert, plus a tentative Sunday morning Gospel Sing, the accent in the Mariposa Folk Festival will be planned festivities, celebrations, events and happenings. These will be highlighted day and night throughout the entire 3 days of the Festival with radio, television and newspaper celebrities as hosts.

Because of this fresh approach and new influence on the Executive of the Mariposa Folk Festival, we are looking forward to an attendance that will be the largest and most responsive to date. We are in the process of making arrangements to expand the grounds at Innis Lake Park to accommodate such an audience.





Each year at the Newport Folk Festival there have been innovations in the programming concepts. Last year the children's program was expanded into a Children's Day organized by Oscar Brand. It will be repeated again in 1967 on Wednesday, July 12th, from 11:00 a.m. to 5:00 p.m. Some of the artists scheduled throughout the day are Oscar Brand, Jean Ritchie, Judy Collins, Pete Seeger, Mike Seeger, Jim Kweskin, Jimmie Driftwood, the Galax String Band and the Bread and Puppet Theater. In addition to puppet shows, an ancient folk art, there will be demonstrations of puppet making. The figures range in size from the smallest hand puppets to 16-foot high figures that will be on stage Friday night. Demonstrations of traditional folk crafts will again be a feature of Children's Day, and will continue for the rest of the week. Campers, young people's groups, school groups, children with their parents will find this day a wonderful experience.



For the first time folk dancing will be a part of the Folk Festival. On Monday evening and Tuesday during the day there will be an opportunity for all those who want to watch, learn, or brush up on the European and American folk dances. The Country Dance Society, May Gadd, Margot Mayo, the Taylors, the Hermans, and Ralph Page will be on hand to call, demonstrate and teach. A tireless Festival Band will be on hand.

Tuesday evening will be devoted to an important aspect of folklore—storytelling. The program entitled "Tales and Tunes" will intersperse the folk stories and anecdotes with musical pauses, so that Moishe Bressler, Jimmie Driftwood, Norman Kennedy, Jean Ritchie and J. B. Smith can recall another yarn.

Thursday night through Sunday night there will be four major evening concerts, Thursday afternoon a hootenanny for the first time, Friday and Saturday all-day workshops, Sunday morning a free concert of religious music, and Sunday afternoon "Songwriters and the Contemporary Scene."

"New York, New York" is the title of the Friday evening concert of the Newport Folk Festival, July 14. The huge festival stage, built last year to accommodate the Metropolitan Opera Company, will be a dance floor, a puppet stage, and a platform for a variety of international singers who contribute to the rich and varied cultural fabric of this city, New York, New York.

Theo Bikel, Oscar Brand, and Pete Seeger will act as hosts for the evening. Bikel, known through his performances on the screen, stage, and T.V., will draw material from his repertoire of songs in seven languages. Brand is known to New Yorkers through his weekly folk music program on WNYC, and Seeger has lived in New York during several periods of his life.

German-born puppeteer Peter Schumann will bring his troupe of twelve to Newport in addition to enlisting the aid of some sixty school children and college students in a production of the classic tale, "Chicken Little." The puppets are sixteen feet high.

Antonio Mosquera will be carrying on the ancient tradition of bagpipe music which has lived in northern Spain and throughout western France since the middle ages. Mosquera will perform with a troupe which includes two drummers, as well as dancers and singers from his native Galicia.

Although classical opera is the most common Chinese music found in New York, a group of musicians and singers from the U.N. will perform traditional folk music of their native country.

From a store-front Pentecostal church, the Hunter Singers will present their original gospel songs which they share with their congregation.

Twenty-five teenage singers and dancers, most of them children of Russian-born immigrants, have rehearsed weekly for six years to become one of the nation's finest folk dance companies, the Glinka Dancers. Under the direction of Mr. Al Kosik, they will present a program of the spirited songs and dances of Russia.

Tickets are now available at the Festival Box Office on Connell Highway, Newport, Rhode Island, or at your local ticket agency.

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July 10 - 16, 1967

Festival Field

Newport, Rhode Island

- Monday 6:00 pm Folk Dancing & Demonstrations
- Tuesday 10:00 am to 5:00 pm Dance Workshops
Country Dance Society, May Gadd, The Hermans, Margot Mayo,
The Taylors, Ralph Page
8:00 pm Tales and Tunes
Moishe Bressler, Jimmie Driftwood, Norman Kennedy,
Jean Ritchie, J. B. Smith, and others
- Wednesday 11:00 am to 5:00 pm Children's Day
Bread & Puppet Theater, Craft Demonstrations, Judy Collins,
Jimmie Driftwood, Galax String Band, Koasati Indians, Jean Ritchie,
Mike Seeger, Jim Kweskin, Oscar Brand, and others
- Thursday 2:00 pm Hootenanny
8:00 pm Topical Songs from '76 to '67
Teatro Campesino, Judy Collins, Bob Davenport, Balfa Freres,
Jimmie Driftwood, New Lost City Ramblers, Staple Singers,
J. B. Smith, and others
- Friday 11:00 am to 5:00 pm Workshops
8:00 pm New York, New York
Theo Bikel, Oscar Brand, Pete Seeger, Bread & Puppet Theater,
Chinese New Year Dragon, Los Gallegos d'Espana,
Glinka Russian Dancers, Turkish Singers and Dancers, and others
- Saturday 11:00 am to 5:00 pm Workshops
8:00 pm Country Music and Blues
Maybelle Carter, Dave Dudley and the Road Runners, J. B. Smith,
Grandpa Jones, Bill Monroe & the Blue Grass Boys, Merle Travis,
Chambers Brothers, Sippie Wallace, Robert Pete Williams,
Muddy Waters & the Blues Band with Otis Spann
- Sunday 11:00 am Concert of Religious Music
2:00 pm Songwriters and the Contemporary Scene
Leonard Cohen, Judy Collins, Arlo Guthrie, Staple Singers,
Siegel-Schwall Blues Band, Teatro Campesino, Gordon Lightfoot,
The Young Tradition
8:00 pm Closing Concert (Pete Seeger, M.C.)
Herman Benton, Dillard Chandler, Bob Davenport, Louis Killen,
Norman Kennedy, Galax String Band, Jim Kweskin & the Jug Band,
Buffy Ste. Marie, Buffalo Springfield, Sister Rosetta Tharpe

(Program is subject to change without notice.)

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the veer city rider

by Peter Stampfel & Antonia



Album time! Looks like everyone has come up with a new album this month. As expected, the Who album is out, and is one of the finest sounds around. There's a long cut at the end called "A Quick One While He's Away," that blends many forms of music into a sort of miniature operetta. There isn't a dull cut on the album, and the Who are better than ever. That's saying a lot.

We also got to hear part of the new Country Joe & The Fish album. What fine guitar playing on this one. A new version of "Section 43," a long instrumental, is included. Another A-1 job is "The Death Sound" a beautiful blues piece. I'm anxious to hear the rest - I heard about 1/2.

"Hey Joe" by Jimi Hendrix has finally been released as a single record.

The Kinks also have a new album out, Face to Face. The Kinks have a great sense of style and their songs are always structurally interesting. Their bag is basically ragtime, but wanders to pseudo-Eastern in "Fancy" and several other places. Other Kinks goodies include "Most Exclusive Residence for Sale," "Too Much On My Mind," and "Rainy Day in June."

We also got to hear part of the Grateful Dead album. They're very Country & Western-influenced and very good also. Hope to hear more of them soon.

Great single record: "Sunday Will Never Be the Same" by Spanky & Our Gang. Really pretty.

Now for the record of the month. Get Jeff Beck's, "Hi Ho Silver Lining." Turn it over. Hidden away on the B side is something called "Beck's Bolero." Play this for an unforgettable musical experience. Play it three times in a row for best results. It will change the sound of anything you hear after it. Very strange.

Oh, wow, isn't Winter ever going to leave? We're still wearing our winter clothes and are sick of looking at ourselves. Springtime, arise! Fight back! Stomp winter now! Are you a man or a mouse?

More wahoo records:

"Pay You Back With Interest"	the Hollies
"No Easy Way Down"	the Germz
"Purple Haze"	Jimi Hendrix

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NEW DAY SALES

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We recently received a tape of records currently being played in England which have not been released here. Yes, there is a Pink Floyd! They are currently storming the charts in England with "Arnold Layne," the story of a transvestite which they have managed to do both musically and tastefully - no mean feat! Also included was a group called The Soft Machine, whose "Love Makes Sweet Music" is one of the finest records ever heard. A real mover. It's a shame that these records aren't released simultaneously in both countries. Instead we get junk like "Release Me" and "I Was Kaiser Bill's Batman." UGH.

"Peace, peace, peace, peace, boogie for peace" - Woody Guthrie, 25 years ago.

"Nashville swings, but Memphis boogies."
- Bill Barth

More shriek discs:

"Janey's Blues"	Janis Ian
"The Collector"	Number One
"Can't Seem to Make You Mine"	the Seeds
"Pictures of Lilly"	the Who
(One of the best records in history!)	
"Morning Glory Days"	Pleasure Fair
(beautiful)	
"I Blew It"	the Vacant Lot
(funny)	
"Without Her"	Nilsson
(This is one of the finest contrapuntal constructions I ever heard. Brilliant record.)	
"Big Leg Emma"	the Mothers

The Youngbloods have recorded "Euphoria" as their latest single, exactly four years after we started playing it. Can't keep a good song down. Remaily could use the bread too.



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THE BUREAUCRAT

words & music by
Charles O' Hegarty

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is composed of eighth and quarter notes. Chords are indicated by letters C, Bb, F, and C above the staff. The lyrics are: 'WOULD YOU LIKE TO MEET A MAN, WHO KNOWS YOU VE-RY WELL, - HE HAS GOT YOUR'. The second staff continues the melody with similar note values and chords (Bb, F, C, F, Bb, F, C, F). The lyrics are: 'PHO-TO AND YOUR FIN-GERPRINTS, AS WELL- HE WANTS TO KNOW YOUR PAST - AND YOUR FU-TURE PLANS- BUT HE'LL STEP ON YOUR'. The third staff has a double bar line followed by the word 'REFRAIN' in brackets. The melody continues with chords Bb, Dm, and C. The lyrics are: 'TOE, - AS YOU GO TO SHAKE HIS HAND, - HERE HE COMES, - HERE HE COMES, RAISE YOUR HAT. IT'S THE'. The fourth staff continues the melody with chords Bb, Dm, and C. The lyrics are: 'JA-DED UP - GRAD-ED BU-REAU-CRAT.' The score ends with a double bar line.

His oak desk is heavy like the stuffy office air,
And just like his thoughts it's empty and bare,
His eyes they are hollow like the words that he speaks,
The walls they are yellow the colour of his cheeks.

(REFRAIN)

Deafened by his eloquence he can't hear much at all.
Drunk with his position he's the master of it all,
He's got a thousand cabinets where he files away the freaks,
Between the file of you and me his dirty books he sneaks.

(REFRAIN)

Frozen like an ice cube in his sycophantic style,
When the fleas begin to bite he smiles his crooked smile,
He employs a pet vulture that's simply unique,
It fits you in his system with it's pointed bloody beak.

(REFRAIN)

Like a surgeon he works with meticulous care,
He'll give you a number for the children you bear,
With a sterilized knife he'll make the first cut,
With clamps and forceps he'll open you up.

(REFRAIN)

Intestines are checked and measured by length,
Ridicule laughter to test their strenght,
Hands of rubber will prove inside,
There is no place for you to hide.



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COFFEEHOUSE

THEATRE

by jan chartier

The Fourteenth Annual Drama Competition of the NEW ENGLAND THEATRE CONFERENCE was held at Brandeis the first weekend of June. The Hovey Players Inc., winners of 1966 competition, played host to the sixteen groups competing for top honors.

I was able to join the audience on Sunday evening and was most fortunate in seeing the over-all winner - The Concord Players, directed by Patricia Butcher, who performed a few scenes from their production of "A Taste of Honey." Complete with live music, two excellent actresses, two good supporting males, delightful choreography, a well-planned set, and fine direction, The Concord Players well deserved the high recognition they received.

The other entries on Sunday evening's agenda were "Gallows Humor" by The Sudbury Players, and "The Lover" by The Chelmsford Players. The first is a cleverly written play by Jack Richardson, but was somewhat overplayed by the people from Sudbury. The second, a dialogue exposing fantasy by Harold Pinter, was fairly well performed, yet done so straight that it approached the line of boredom. This performance is still bothering me, because I'm not quite sure how it could be improved; certainly over-acting would kill it.

This year's N.E.T.C. judges are well worth mentioning: David Wherler, Director Theatre Company of Boston; Ruth Osborne, Concord, N.H., Community Players; Albert Cohen, Rhode Island School of Design.

The Broadway Underground is closing The Rose on a successful note. Their last performance is Sunday the 18th, when the Rose will lock its doors until next fall.

Frank Carroll, a talented young man, conceived, produced, and directed the Broadway Underground, an entertaining show devoted to the lesser known, would-be hits from Broadway's past.

Frank was unable to appear during the performance I saw, but even with a cast of three, and with several numbers forced to be temporarily deleted, I highly recommend this production.

Piano player John Johnson should first take a bow for his necessary and skilled support. In the cast, Ellen Colton, Judi Scheri, and Ed Campbell all did a fine job.

Judi would be more effective, however, if she were "less stiff" - it is distracting to watch someone on stage with unsure footing. Example - if you're going to lean against a pole, you should glide up to it and lean back, you should not glide up to it, check to see if it's still there and then lean back. Small movements like this mark the difference between a polished and a not quite so professional performance.

Ed is most delightful when playing an older man rather than a straight part. The extra dimension of slightly overacting is what he seems to handle best.

...and so this season for "coffeehouse theatre" approaches its end; have a GOOD summer.



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Main Point

June		
Th	15	
F	16	
Sa	17	Doc Watson; Jim Croce
Su	18	
Th	22	
F	23	
Sa	24	Tim Buckley; John Bassette
Su	25	
Th	29	
F	30	The Mitchell Trio; Chip Bond
July		
Sa	1	
Su	2	The Mitchell Trip; Chip Bond

La Cave

June		
Tu	20	
thru		The Stone Poneys
Su	25	
Tu	27	
thru		James Cotton's Chicago Blues Band
F	30	
July		
Sa	1	James Cotton's Chicago Blues Band
Su	2	

Jabberwock Berkeley, Cal.

June		
F	16	
Sa	17	The New Age
Su	18	Paul Arnoldi
M	19	Hoot
Tu	20	
W	21	David & Tina Meltzer
Th	22	
F	23	The Cleanliness & Godliness Skiffle Band
Sa	24	
Su	25	
M	26	Charles River Valley Boys
Tu	27	
W	28	
Th	29	Tajmahal
F	30	



OUT OF STATE

... AND COFFEE TOO

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Hickory Tree Lancaster, Pa.

June		
F	16	
Sa	17	
Su	18	Michael Cooney; hoot
F	23	
Sa	24	
Su	25	To be announced; hoot
F	30	Paul Malecot; hoot
July		
Sa	1	
Su	2	Paul Malecot; hoot

Riverboat 134 Yorkville Ave. Toronto

June 16 - 18	Junior Wells Chicago Blues Band
June 20 - July 2	Richie Havens

SECOND FRET Philadelphia

June 16 - 26 Arlo Guthrie, also, camp films
Note: the Second Fret will be closed during the month of July for summer vacation.

Tete A Tete

June		
F	16	
Sa	17	Paul Gadoury or Allen Stoney
Su	18	Hoot
M	19	Closed
Tu	20	
W	21	
Th	22	Full Moon Celebration
F	23	
Sa	24	Bill Madison
Su	25	Hoot
M	26	Closed
Tu	27	
W	28	Brow-moppers Rites
Th	29	
F	30	Pam Coulihan
July		
Sa	1	Pam Coulihan
Su	2	Hoot
M	3	Closed
Tu	4	
W	5	Post-Lenten Festivities



Sword in the Stone

June 523-9168,
F 16 The Whinin' Boys
Sa 17 Bill Schustik
Su 18 Closed
M 19 Hoot & Auditions w/ Dan Gravas
Tu 20 Special
W 21 John Synnott
Th 22 United Farmers - folk & country
F 23 Dan Gravas
Sa 24 Bill & Renee
Su 25 Closed
M 26 Hoot & Auditions w/ Dan Gravas
Tu 27 Best of Hoot
W 28 Folk & Blues - Guest Special
Th 29 John Synnott
F 30 The Whinin' Boys

July
Sa 1 Bill & Renee
Su 2 Closed
M 3 Hoot & Auditions w/ Dan Gravas
Tu 4 Best of Hoot
W 5 To be announced

King's Rook 1-356-9754

June
F 16 } Go-go dancing to 2 bands
Sa 17 }
Su 18 Bill & Renee
M 19 Hoot
Tu 20 }
W 21 } Open House
Th 22 }
F 23 } Go-go dancing to 2 bands
Sa 24 }
Su 25 Chris Smither
M 26 Hoot
Tu 27 }
W 28 } Open House
Th 29 }
F 30 Go-go dancing to 2 bands

July
Sa 1 Go-go dancing to 2 bands
Su 2 Bill & Renee
M 3 Hoot
Tu 4 } Open House
W 5 }

White Whale Beverly, Mass.

June
F 16 Dan Gravas
Sa 17 Chris Wertenbaker & Felicity Johnson
F 23 John Synnott
Sa 24 To be announced
F 30 Dan Gravas
July
Sa 1 To be announced

Adam's Rib Lynn, Mass. 592-5305

June
F 16 Rick & Pat Janey
Sa 17 Jaime Brockett
Su 18 The Whinin' Boys
F 23 Carolyn Culpepper
Sa 24 Bruce Nickerson
Su 25 Bill Madison
F 30 Mary & Eileen
July
Sa 1 Jug Band
Su 2 To be announced

Where It's At

June
F 16 } To be announced
Sa 17 }
Su 18 Beacon Street Union
M 19 }
Tu 20 } Closed
W 21 }
Th 22 Mixer with Ron Landry & 2 bands
F 23 } The Ramrods
Sa 24 }
Su 25 Beacon Street Union
M 26 }
Tu 27 } Closed
W 28 }
Th 29 Mixer with Ron Landry & 2 bands
F 30 Closed for vacation
July
Sa 1 }
Su 2 }
M 3 } Closed for vacation
Tu 4 }
W 5 }

Seventh Circle 247-8729

June
F 16 Discussion
Sa 17 Live Performers
Th 22 Open House; bring your guitar
F 23 Discussion
Sa 24 Live Performers
Th 29 Open House; bring your guitar
F 30 Discussion
July
Sa 1 Live Performers

MASSACHUSETTS AREA

... AND COFFEE TOO

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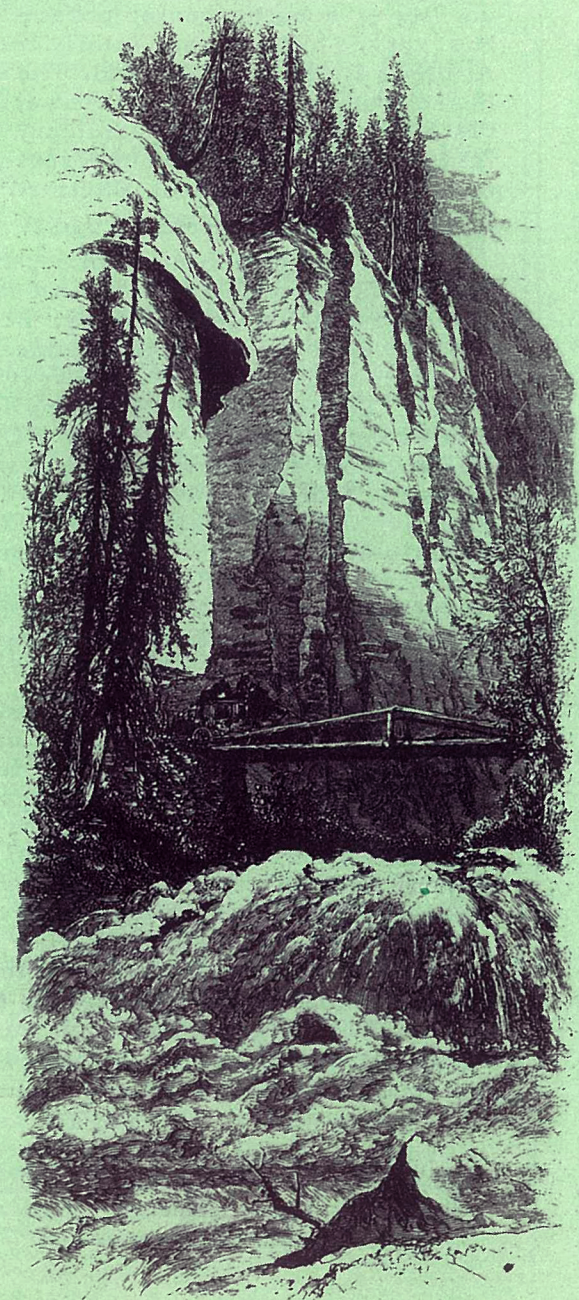
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June 227-3524
F 16 Nancy Michaels
Sa 17 Chris Smither
Su 18 Steve Koretz
M 19 To be announced
Tu 20 John Juliano
W 21 Paul Geremia
Th 22 Bill Madison
F 23 Nancy Michaels
Sa 24 Chris Smither
Su 25 Steve Koretz
M 26 To be announced
Tu 27 John Juliano
W 28 Paul Geremia
Th 29 Bill Madison
F 30 Nancy Michaels
July
Sa 1 Chris Smither
Su 2 Steve Koretz
M 3 To be announced
Tu 4 John Juliano
W 5 Paul Geremia

Club 47 UN 4-3266

June
F 16 } Jackie Washington
Sa 17 }
Su 18 Hoot
M 19 }
Tu 20 } Butterfield Blues Band
W 21 }
Th 22 }
F 23 }
Sa 24 }
Su 25 }
M 26 }
Tu 27 The Stone Ponies
W 28 }
Th 29 }
F 30 } Tim Buckley
July
Sa 1 Tim Buckley
Su 2 Hoot
M 3 }
Tu 4 } The Howlin' Wolf Blues Band
W 5 }



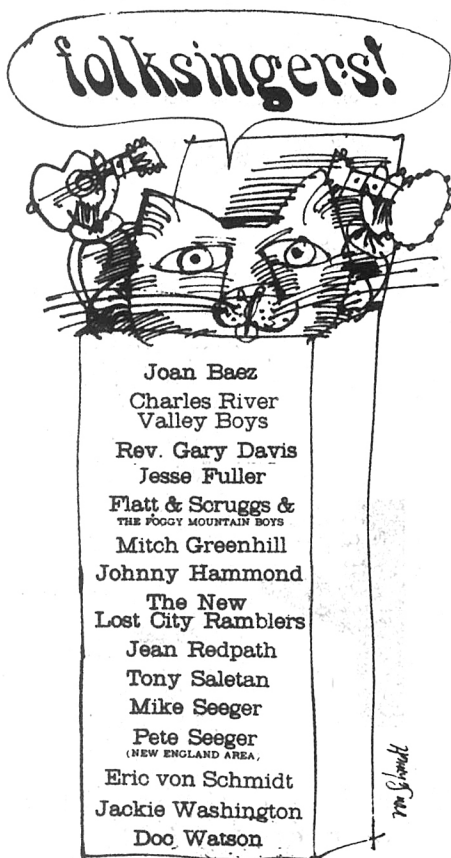
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Broadside

JOHN HARTFORD LOOKS AT LIFE

RCA Victor

LPM-3687

Can you imagine what Bob Dylan would have sounded like if he had come from a country background and been infused with the gentleness one hears in Paxton's gentle songs? Neither can I. That isn't really what John Hartford is all about, but it's about as close as you can get. He's weird, interesting, mundane, dull, exciting, and many other more or less contradictory things usually in rapid succession. There is a strong temptation to accuse John Hartford of being pointlessly obscure. Hartford sometimes comes on like a country-contemporary poetaster. His verses often seem totally meaningless. At other times he's beautiful. The same verse heard twice in succession can seem foolishly tasteless or beautifully profound. All of the foregoing is more easily understandable when one realizes that one of Hartford's chief influences was Bob Dylan.

In "Corn Cob Blues" one can hear the direct influence of Dylan's "Tombstone Blues" and overtones of Chuck Berry. In Hartford's "When the Sky Began to Fall" one hears most of the melody of "It's All Over Now, Baby Blue." There is even something like a "protest" song in "A Man Smoking a Cigar." The influence of Roger Miller appears in Hartford's amusing "I Shoulda Wore My Birthday Suit." Equally Miller-ish and equally delightful is "Jack's In the Sack." John Hartford has produced a very pretty love song in "Minus the Woman." It would be really lovely if it weren't for somebody's metronome ticking away in the background.

John Hartford has a pleasant voice and uses it to good advantage. His banjo (that's right! Everything on the record is accompanied by banjo, among other things, in a very non-bluegrass manner) playing is quite good. Hartford shows a brief glimpse of Scruggs rhythm and quite a bit of rather Keith-ish melodic picking (his "break" on "Front Porch") at which he does rather well. Among his vocal, lyrical, musical, and instrumental influences, John Hartford seems to be one of the most important. Although he shows bits of other people's styles, Hartford has a very personal touch to his music.

Bob Jones



Reviews

B. B. KING:

Blues Is King

Bluesway BL-6001

JOHN LEE HOOKER:

Live at Cafe au-Go-Go

Bluesway BL-6002

OTIS SPANN:

Blues Is Where It's At

Bluesway BL-6003

THE NEW JIMMY REED ALBUM

Bluesway BL-6004

ABC Records has released these four albums on their Bluesway label. Each one is a fine example of the blues as performed by four artists of distinctly different approaches to this music.

Riley B. King, alias Blues Boy King and therefore B. B. King, is probably the most famous of the four by virtue of the fact that he has sold more albums and singles than any other living blues singer. Although he was born on a plantation near Itta Bena, Mississippi, and had done considerable playing and singing before he left for Memphis, his music has lost almost all its Delta sound. His early influences were his cousin Bukka White, his idol Lonnie Johnson and the first Sonny Boy Williamson. One aspect of the Delta sound which remains in his city blues style is his trilling of notes to get a sustained, penetrating sound, originally an attempt to imitate Bukka White's bottleneck style.

The King album is the most polished one in the sense of playing for an audience. His blues are harmonically inventive and he has obviously put some thought into balancing his band of organ, tenor sax, trumpet, bass and drums. His own singing sounds extemporaneous than most blues singers, who tend to sing set verses. Especially on "DON'T Answer the Door" he alternates between a feeling of singing and speaking in an unrefined, very natural manner. From an entertainment point of view this is the best album of the four.

John Lee Hooker's blues are often called "primitive," in the sense that they tend to be harmonically simple. ("I'm Bad like Jesse James" is five minutes of the same chord.) But there is something in Hooker's voice which is more serious, more somber than most bluesmen and therefore more thoughtful, per-

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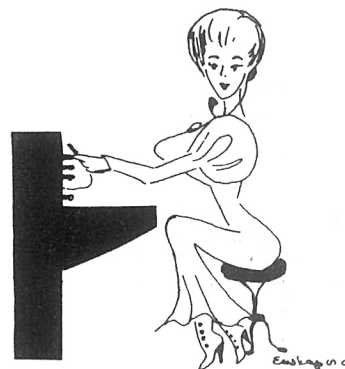
sonal and introspective. Hooker is always very much in control of his music, very purposeful and, I can not help but feel, a little suspicious or at least skeptical of his audience's ability to appreciate his work.

Here he is backed by quite a band: Muddy Waters, guitar; Otis Spann, piano; Sammy Lawhorn, guitar; Luther Johnson, guitar; Mac Arnold, bass; Francis Clay, drums; and George Smith, harmonica. With the exception of "She's Long, She's Tall" the eight cuts are slow, soulful blues, somewhat loosely played. The band is very good, especially Mac Arnold, as anyone who heard him play with the Siegal-Schwall Band at the Unicorn will recognize. Hooker's blues are not the most immediately appealing in the sense that some blues make

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Broadside

you feel good to feel so low. These blues just make you feel bad.

During the same month that the Hooker album was being recorded, August, 1966, the Otis Spann album was being cut in ABC's studios, although enough friends and hangers-on showed up to provide a good-sized audience. The producer decided to throw a party and this relaxed, lubricated record resulted. It is a very good one in the sense mentioned above; it reflects the fun everyone was having that night. The band is the same as on the Hooker album, but they swing out more here so that their talents can be appreciated, such as Lawhorn on "T'aint Nobody's Business If I Do" and Smith on "Nobody Knows Chicago Like I Do." Most of the tunes are Spann's with a couple of his half-brother's, Muddy Waters, added, the better of which is "My Home Is on the Delta." And the album shows off Spann's individualistic piano playing in fine style, especially on "Spann Blues."

Of the four, The New Jimmy Reed Album is the most distinctive, because of its unique character and deliberate style. The unique sound comes from the instrumentation, four guitars, electric bass, and drums, and Reed's voice, which is high-pitched and has an edge to it which carries it further than most blues singers. The cuts tend to run to the same medium tempo and Reed's harp is sometimes sharp, and in this league these shortcomings are enough to keep the album from being up with the best. But the firm, driving beat still makes it a pretty fair record.

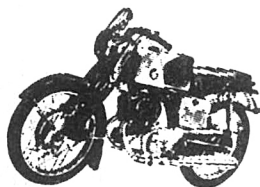
My preference is for the Otis Spann album, but that is chiefly due to the presence of Mac Arnold. Each one in a decidedly different vein, all can be recommended.

Ralph Earle



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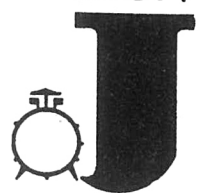
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WOMAN, LET ME
SING YOU A SONG

Vernon Oxford

RCA Victor LPM-3704

Even the over-arranging RCA's production people put on some cuts can't hide the true country sound in Vernon Oxford's fine singing. Oxford could well be one of the country music discoveries of recent years. He has a sound strongly reminiscent of the late and great Hank Williams. Oxford's rendition of such sentimental songs as "Baby Sister" is really heart rending. Less ornate arrangements and better songs (the general level is not really tops) could have produced a truly great album. As it is, this is a very, very good record. One of the nice features of this record is the presence of the steel guitar, which RCA has neglected lately in favor of pseudo-country

Reviews

piano and Anita Kerr. The piano and chorus do crop up on some cuts to the detriment of the record.

If RCA Victor will give Vernon Oxford a chance to record some straight country music (one lovely idea is Vernon Oxford singing Hank Williams), we might hear the best country music of the decade. Vernon Oxford's first album is worth having, but it could have been so much better.

Bob Jones



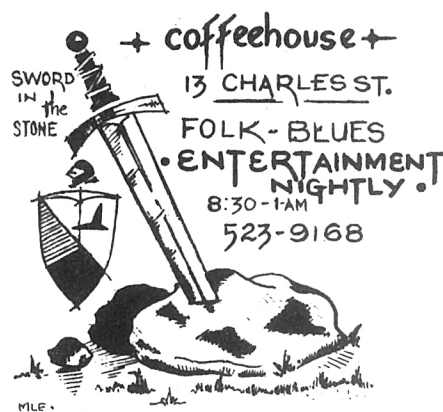
WAYLON SINGS OL' HARLAN

Waylon Jennings

RCA Victor LPM-3660

With this album Waylon Jennings shows that he really can sing country music. Nobody needs to be told that Harlan Howard can write. With a couple of exceptions the songs are terrific. That isn't too surprising since they come from "Ol' Harlan." For some reason Harlan Howard adapted Edgar Allan Poe's "Annabel Lee" to music, calling it "Beautiful Annabel Lee." It almost works. Howard's "Woman, Let Me Sing You a Song" has been recorded quite a bit lately. It's not really clear why: it certainly isn't one of his best. Waylon does it rather well, but it's just not a great song. The same might be said for "Sunset and Vine": it's pretty good, but... Harlan Howard's "The Everglades" was recorded several years ago by (shudder!) The Kingston Trio. It's really not a bad song (being sort of a spiritual cousin to "Miller's Cave," though less grisly), but doesn't lend itself to a Nashville arrangement any more than a pop-folk arrangement. "Busted," even though written as a country song, came off better by Ray Charles than it does in a country version. The foregoing says just about every bad thing that could possibly be said about this record, all that remains is to say that it is in fact one of the best records to come out of Nashville lately. The fact that the weakest material on the record just misses being quite good gives some indication of the general quality of this album.

Very good songs are plentiful on this record. Nobody needs to be told very much about "Heartaches by the Number" or "Tiger by the Tail." They are both presented here in very much the same sort of way as they were in the hit recordings but with Waylon's



touch. It's amazing how good Waylon Jennings can be when he isn't chorused and pianoed to death. "She Called Me Baby" and "She's Gone, Gone, Gone" are relatively well known and done very nicely here. "Foolin' 'Round" is less well known, but is a good, solid up-tempo country song. "Heartaches for a Dime" and "In This Very Same Room" haven't had much exposure, but they are both terrific. Best song on the record is probably "Heartaches for a Dime," wherein a suitor, rejected after having called his girl, remarks, "That's a lot of heartaches for a dime." It is a fabulous song. It is a fabulous record.

Bob Jones

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Broadside

ALL OF ME BELONGS TO YOU

Bonnie Owens and The Strangers

Capitol T-2660

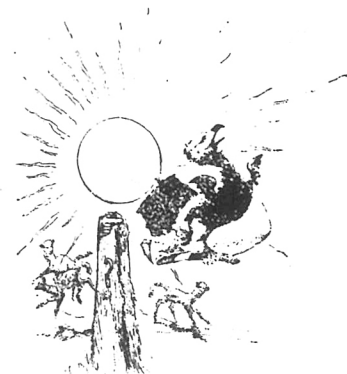
In the album notes we are informed that "Bonnie Owens was voted the 'Top Female Vocalist' for 1966 by the Academy of Country/Western Music." It figures. She really sings country music and she sings it country. Vocal choruses are used on only two cuts ("Somebody Else You've Known" and "You Don't Even Try") and even then with restraint. Piano crops only rarely and is subdued, never featured. What does appear often is a good country steel guitar. The pedal steel, played very well here, is featured on several numbers with rather nice instrumental breaks. Bonnie Owens has as good a country voice as any girl in the business and she uses it very well.

All the songs are good, some very good. Probably the best song on the record is Bonnie Owens' hit "Consider the Children," penned by her husband, singing star Merle Haggard (remember "Swinging Doors"). On several songs (such as "Souvenirs") there is some

nice harmony singing. It sounds like Bonnie Owens twice by means of double tracking, but might just be another voice.

This album is unusual in that the back-up group is given billing on the jacket and record. Usually the star gets all the billing and the accompaniment remains totally anonymous. The names of the sidemen are not mentioned individually, but The Strangers are mentioned and with good reason. The instrumental accompaniment on this record is some of the best ever. Both the pedal steel and the electric guitar are handled expertly. More should be heard from The Strangers. Let's hope that more recordings are forthcoming from Bonnie Owens and from The Strangers both together and separately.

Bob Jones



GRASSROOTS COUNTRY

Stu Phillips

RCA Victor LPM-3717

Here we have another record from syrupy Stu. Note carefully that the album is entitled Grassroots Country, then ask yourself how come it includes a Tom Paxton song ("The Last Thing on My Mind") done rather badly (Phillips seems to have mislaid the melody somewhere). The album also includes a very old (apparently traditional) lullaby (usually known as "All Through the Night," here called "Through the Night") for which Stu Phillips is given composer's credit.

Admittedly, my thoughts on this album are tempered by the sharp disappointment I felt because I was expecting music that was actually grassroots country. Nonetheless, I don't think it would be overly harsh to refer to this album as abominable. Phillips doesn't hurt "Green, Green Grass of Home" too much, but the things that he does to "Each Season Changes You" (like singing only one verse) should be criminal or something. Bill Anderson's "Bad Seed" is far below Anderson's standard: a virtually worthless song, in fact. Phillips struggles through "Guess Things Happen That Way," which Johnny Cash did so well, without doing too much harm. Stu Phillips comes through on one song: his

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Reviews

treatment of "I'd Just Be Fool Enough" is quite good, or would be if it weren't orchestrated to pieces.

Despite two bad albums in a row, Stu Phillips may yet produce some good music. He has a pleasant voice when you can hear it over the chorus. If Stu Phillips would kick MacNamara's Band and Glee Club out of the studio and sing some songs straight country he could be very good.

Bob Jones



LIVE AT THE SWORD IN THE STONE

Bill Schustik

Bill Schustik sings tales of the sea and of the men who sail it, but he is also a storyteller. And the narratives in which he places his chanteys and ballads add to his performances by creating for his songs a time and place for them to live in. Bill's interest in the lore of the sea has been complemented by his interest in American history which he pursued at Boston University. He has given concerts on Nantucket for the past three summers and has reconstructed a cider house, a replica of a sailors' inn, on the island. Most recently he has sung and accompanied himself on the guitar, concertina and harmonica at The White Whale in Beverly, The Cellar in Westboro, and the Unicorn North in Nashua.

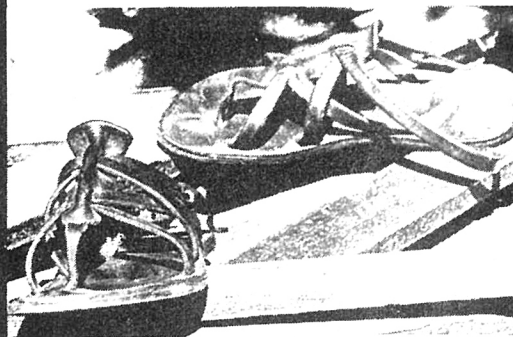
May 27th at The Sword in the Stone Bill sang with a strong, pleasant voice, which was

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especially appropriate to the rowdy and robust sailing tunes. He needs to modulate his voice somewhat in the songs which are not quite so lusty and he should be wary of suddenly lapsing into soft passages which are out of character with what has gone before, but these are minor points which do not detract from the entertaining and interesting pattern into which he weaves his songs.

Especially when he sings and tells of the many facets of life on the North Atlantic, Bill Schustik is not only a good entertainer but also a valuable keeper of tradition. New England is exceptionally rich in the heritage of the sea; its traditions should be kept alive in recreations of their times, as Bill does. He provides an enjoyable and, if you are from the coast, nostalgic evening. (And he can really yodel.)

Ralph Earle



SUMMER CAMP COUNSELLOR BLUES

new words by Emmett Lake

old music by Les Pine

I GOT THE SHAKES N GOATS N FROGS N RATS N
BEES N BUGGS' LL DRIVE ME BATS BLUES YEAH GOT THE
DAMN THOSE FLIES N SUN IN YOUR EYES, TAKE ANOTHER HORSEY RIDE
BLUES YEAH WHEN I COME UP I WAS FEELIN
FINE, NOW I'M WORN OUT ALL THE TIME, GOT THE SOME YA CAN, SOME YA CAN'T
SUMMER CAMP COUNSELLOR BLUES

I got the poison oak ain't no joke
Itch 'n' scratch until I croak blues yeah got the
Write a letter to your folk's or you won't get a can a coke
Blues yeah when I come up I was feelin o.k. now I
Pray for the end of the day got the yes ya can, no ya can't
Summer camp counsellor blues

I got the gee this kool-ade sure is keen-have another pile
A beans blues; got the pick up papers, sweep the tent, wonder
Where everybody went blues. When I come up I was feelin alright,
Now if I could only sleep at night, got the some ya can...etc

I got the waiter, guide, 'n' nurse 'n' teacher; chauffeur, doctor,
Part-time preacher blues; got the ping-pong, fun, swim; sorse-
Shoe, run, gym blues. When I come up I was feelin fit, now
My teeth are beginnin' t' grit, got the yes ya can...etc

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THE RICHARD FARINA ANNUAL AWARD COMPETITION

PURPOSE

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

RULES

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. Winning entries become the property of 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.

FOLK NEWS: CLEVELAND

by Dave Loebel

At long last, Cleveland has a place that presents good local talent at reasonable prices. 1864 is such a place—an antique shop with a real old-fashioned soda fountain which has installed a stage. In addition to Cleveland singers, local talent from neighboring cities will be presented. Dick Wedler, musical director, sees 1864 as the antithesis to the idea that because talent is local it is automatically bad and void to talent.

WRUW-FM is off the air for the summer, but Cleveland has a new folk show on the radio—"Folk Music, 1967" is heard Monday through Friday on WZAK-FM from 11 pm to Midnight.

Dick Wedler will be making a record soon. He will probably be backed by Lance Wakley and Rick Curtis, an excellent local guitarist.

Janis Ian's "Society's Child" is back on the charts making it into the top 15 on two of the local rock stations. Janis will appear at La Cave later this summer.

The New Christy Minstrels will appear with the Cleveland Pops Orchestra July 14.

Musicarnival will present concerts by the Lovin' Spoonful (July 23) and Simon and Garfunkel (July 30).

Richard Farina's Been Down So Long..... will be published in paperback soon.

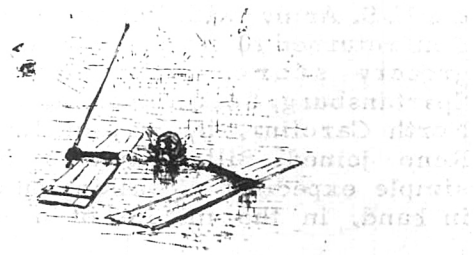
There is now a "Personality Poster" with Eric von Schmidt on it.

Paul Butterfield has re-signed with Elektra. Phil Ochs has left Elektra and is not on A&M.

Doc Watson has made a record with Flatt and Scruggs on Columbia.

Verve/Folkways will soon release new albums by Odetta, James Cotton's Chicago Blues Band, and Tim Hardin.

This column marks one year that this writer has been writing for The BROADSIDE. Many thanks to all who made it possible, but especially to BROADSIDE for providing the opportunity to show that Cleveland is not musically sterile.



KNEE-DEEP IN BLUEGRASS

by Bob Jones



Although the most important part of bluegrass music (if it can indeed be broken up into parts) is the vocal work, many listeners and, in fact, many musicians place a great deal of emphasis on instrumental techniques. The instrumental foundations of bluegrass are in the fiddle (and also the mandolin, to a large extent), but many listeners and even serious fans identify bluegrass primarily with the five-string banjo. The position which this instrument has attained with respect to the record buying public is really one of prominence. While Earl Scruggs (a great musician by any standard) is the most famous bluegrass banjo player, there are several other recognized masters of the instrument. One of the best banjo pickers in the business is Don Reno, known to many as "Mister Five String."

Don Reno was born on the 27th day of May, 1927, in Buffalo, South Carolina. He started playing music very early and was playing the banjo by the age of five. Don began his professional career with Wiley and Zeke Morris (of "Salty Dog" fame, also Mainer's Mountaineers) in 1940 at radio station WSPA in Spartansburg, South Carolina. After working with the Morris Brothers, Reno formed a band called the "Carolina Hillbillies."

A few months later (in 1941) Don Reno joined Arthur Smith with the Crackerjacks. They worked out of station WBT in Charlotte, North Carolina. A couple of their instrumental recordings have become classics. Their "Duelin' Banjos," recorded on a four-string and a five-string, has set the standard for many a mandolin-versus-banjo battle. The Crackerjacks (with Don Reno and Arthur Smith) recorded "Guitar Boogie" to use as a flipside. It sold two and a half million copies.

While working with Arthur Smith, Don Reno met Bill Monroe at a jam session in Spartansburg. After hearing Don play, Bill offered him a job with the Blue Grass Boys. At the time, Don was about to be inducted into the army, and so was unable to join the Monroe band. After serving for two years in the U.S. Army, with distinction in the Orient, Don returned to South Carolina and opened a grocery store. After travelling from Spartansburg, South Carolina, to Taylorsville North Carolina, by way of Nashville, Don Reno joined Bill Monroe's band by the simple expedient of walking on stage, banjo in hand, in the middle of a show. Reno



stayed with the Blue Grass Boys for about two years.

After leaving Monroe, Don Reno, with one of Reno's nephews, joined with fiddler Tommy Magness to form the Tennessee Cutups. Late in 1949 or early in 1950, Reno became associated with Red Smiley. In 1951, Reno worked for a while with Toby Stroud. Reno and Smiley worked together (with a few brief interruptions) until 1965, when Red gave up the extensive road travel necessary for road shows because of his health. Much of the time the Tennessee Cutups featured (in addition to Reno and Smiley) Don's son, Ronnie Reno, on mandolin, and Mac Magaha, on fiddle.

The Tennessee Cutups have been in a state of flux for the past couple of years, but appear to have settled down now. With the addition of that fine lead singer Bill Harrell on guitar and George Shuffler on bass, this group (with Ronnie on mandolin) makes the most powerful four-piece band in bluegrass music. This current band will be the subject of a column sometime in the not-too-distant future.



CLASSIFIED ADS

If there is anyone who will be heading to CALIFORNIA soon and could use an extra passenger, please write Cathy, 29 Oak St., Hyannis, Mass., or phone 775-3992. Must make this trip as soon as possible.

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West Virginia State Folk Festival
P. O. Box 127
Glenville, West Virginia

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Lake Erie, Pennsylvania
June 16 - 18

for information, write:

Gary Jacobs
2344 Glenwood Avenue
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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
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NEWPORT FOLK FESTIVAL
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for information, write:

The Newport Folk Foundation
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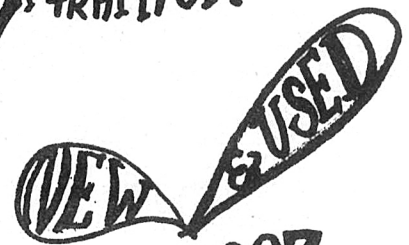
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dear BROADSIDE

dear BROADSIDE

I have sat and grumbled to myself for a long time trying to decide what to do about the offenses I feel I have received at your hands. I am willing to grant that you probably don't even know you have offended me till now, but that is an indication of even greater wrong on your part.

Having been an avid reader of BROADSIDE for a long time and feeling a strong sense of kinship with you when I decided to answer one of your requests to help (which you seem to make often and at great length) I expected that you would at least have the courtesy to extend yourself enough to answer my letter offering whatever talents I have. You didn't.

Later, not hearing from you, I called, and talked I guess to an answering service which was very nice. I understand that you returned my call, but when I was not here, and you didn't call again.

This same process has been duplicated several times.

I would still like to help you, but I don't know why I should knock myself out for you

if you don't even care enough to have the courtesy to contact me after I have offered to put my talents at your disposal.

Iratelly,

Paula Romaine

dear Paula

I can well understand the way you feel, and I'm sure many other would-be BROADSIDE volunteers feel the same way. I will try and explain to you why it happens this way.

The entire staff of BROADSIDE is volunteer. We have found over a period of time that a volunteer organization has special problems. The only reward a staff member has is the satisfaction of his contribution. Through experience we have found that people who come into the organization early with us extending ourselves to get them, don't last long and generally gang us up at some point, because they really don't care enough and as soon as the work begins to get a little rough, they split. People who come into the organization through their own efforts tend to stick longer and work harder. And that's the way it has to be....dave wilson

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These performers have appeared on the cover of BROADSIDE.

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