

The Business Of Singles (Editorial) . . . Is Singles  
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Underway; Ales  
Exec VP, GM Of  
Label . . . Italy's

August 2, 1969

# Cash Box

75¢

'Cantigiuro' Ends With Doubts Cast On Fes-  
tival's Promo Value . . . Newport Folk Festival:  
Peace & Harmony . . . Cheers To The Moon Astros!



JACKIE DE SHANNON: 'LOVE' MAKES HER WORLD GO 'ROUND

Int'l Section Begins on Pg. 45



# Coughi's Southern Hospitality Graces Hi/London's 10th Anniversary Gathering

MEMPHIS — If personal relationships have anything to do with the quantity of product a record company sells, Joe Coughi will be moving tons of his Hi label's LP's for years to come.

The warm, round-faced record company exec was definitely the most gracious host anyone could hope to have as he entertained 172 people who attended his Hi Records Convention in Memphis last week.

He greeted his record distributors with a banquet held at the Rivermont Hotel in this city and entertained them with a roster of his leading Hi artists including performances by Willie Mitchell, Ace Cannon, Don Bryant, newcomers Ann Peebles, Al Green, as well as veterans Gene "Bowlegs" Miller and Mitchell's lead vocalist Don Bryant.

On the Friday schedule after introducing the seven new LP's (See last week's issue) being issued during this 10th Anniversary Hi-London association, Coughi personally barbecued 350 lbs. of ribs along with chicken, sausages and a host of other goodies at the Lake Alpe, Arkansas, shore line. The Hi festivities were continued later that evening when Coughi hosted a Mississippi river boat ride for his distributors. Food and drink along with a six-piece jazz band accompanied the guests.

Other festivities saw Herb Goldfarb and Walt Maguire London Records execs, present Coughi with a deluxe plaque commemorating the 10th Anniversary that London Records has been distributing Hi product in this country and internationally.

The seven new albums in the Hi release included packages by Willie Mitchell, Ace Cannon, the Bill Black Combo, Ann Peebles, Al Green, Don Bryant and an LP dubbed "Hi Presents the Greatest Hits from Memphis."

Whether it was Coughi's hospitality or the quality of the product released, it was announced that the billing at

## FORE Outlines Goals At NATRA Confab, Offers Seminars

NEW YORK — FORE, the newly-formed Fraternity of Recording Executives, will explain in detail its purposes at the business meeting of the National Association of Radio & TV Announcers' convention in Washington, D. C. next month (13-17).

The organization, under the leadership of Warren Lanier, national chairman, has been organized to train and generally upgrade the quality of executive talent in the music industry.

At the NATRA confab, FORE will sponsor a series of seminars at which top exec talent will participate. On Thursday (2-5) afternoon, a seminar will be held on promotion—company and distribution level; on Friday morning (9-12), the topic will be sales—company, distribution and retail level; from 2 to 5 that same day, the topic will be production and publishing, distributor operations and trade relationships.

Among the execs on hand will be Al Bell, Henry Allen, Don Graham, Matty Singer, Herbie Cohen, Ernie Leaner, Ron Alexenberg, Lou Simon, Stu Schwartz, Buddy Killen, Gamble & Huff, Neil Bogard, Holland-Dozier-Holland, Arman Boladian and Rick Hall.

FORE will also host NATRA's Product Demonstration or Exposure Day. This non-broadcast feature of the convention will be open only to labels with representation in FORE.

Besides Lanier, FORE's officers are Allan Orange, vice-chairman; Carl Proctor, secretary; Bob Frazier, treasurer; Dave Clark, Sgt. at Arms. Board members are Buddy Scott, Matt Parsons, Juggy Murray, and Bunky Sheppard.

this year's Hi product meeting exceeded that enjoyed by Hi at any of the company's previous meetings in its ten year history.

## Mitchell, Hi Exec, Gets Stock In Label

MEMPHIS — Joe Coughi, president of Hi Records, announced at his Hi Records distributor convention held in this city last week that he was giving Willie Mitchell, one of Hi Records' most successful artists as well as one of its most productive producers, stock in the Hi Record Corporation. In addition he announced that Mitchell had been named executive vice president of the Memphis based diskery.

Mitchell has been with Hi Records since he joined the company as an artist in 1961. Since that time he has developed into Coughi's top producer as well as an engineer on many recording sessions for other artists in the Hi stable.

Mitchell as an artist is represented in the Hi catalog with 11 different albums, his latest titled "Soul Bag" which was just introduced at the Hi Convention.

Mitchell's first big single for the label which brought him national prominence was titled "2075."

In Cash Box' annual survey of the leading artists of each year, Willie Mitchell was named the Record Industry's leading instrumentalist in the R&B field.

## Bastille Show-Clubs Set Nat'l Franchise

WASHINGTON, D.C. — Following a year-and-a-half of internal expansions, the Club Bastille and its entire retinue of operations has embarked on a series of moves to franchise nationally. Having grown from a D.C. nightclub, talent showcase into what owner Sam Holliday calls "a pleasure complex," the Bastille is now lining up affiliates for other urban openings.

Already firm is a franchise commitment in Philadelphia, and negotiations are underway in Cleveland and Atlanta. New York is being considered for the near future as well as Orlando, Fla., and possibly San Francisco.

Since its opening, the Bastille has risen to a highly prominent position as one of Washington's leading clubs with live acts. The young talent policy has offered D.C. audiences their first look at new talents including the Winstons, New York R&R Ensemble, Stony Brook People and other acts which have yet to gain record exposure.

Internally, the Bastille became more than a supper-club/discotheque through a number of Playboy-type inclusions.

### Total Pleasure Club

Offering environment, cuisine and entertainment that keep the Club Bastille in taste with a 21-35 crowd appetite, the nightclub recently added a membership privilege that carries with it the services of other branches of Bastille's parent company, The Young World Corp. This brought the club concept out of location limits and into a "total pleasure complex" picture as supper club, social club and travel club, much in the manner of Playboy

## James & Roulette Ink \$1 Mil Disk/Pub Deal

NEW YORK — Tommy James has signed a renewal deal with Roulette Records and the company's Big Seven Music guaranteeing payments of \$1 million over the next 10 years, according to Morris Levy, president. The artist-writer is presently hitting with his third smash in 1969, "Crystal Blue Persuasion," a million-seller along with "Crimson & Clover" and "Sweet Cherry Wine." The artist and the Shondells have had a total of 15 chart successes.

## Newport Folk Fest-Peace & Harmony

NEWPORT, RHODE ISLAND — The 1969 Newport Folk Festival was a happy and peaceful event. The crowds, large but not enormous, were never in a mood to rumble, as they did once at the recent Jazz Festival, and there were only minor invasions of the box seats and the press area. Peace, the theme of so many folk songs, prevailed, and the music was, as it should be, the central concern.

The Festival opened on Wednesday, July 16, with a Children's Day and a small evening concert and dance. The traditional hootenanny, hosted this year by Oscar Brand and Pete Seeger, was held on Thursday afternoon. The performers chosen by lot, were allowed one song each, and a variety of good, if not extraordinary young talent did its thing. Among those who stood out were Tret Pure, a young lady who sang and played guitar nicely; the Ham Fat Spasm Band, a guitar and banjo duo; Norman Freedman, who offered a groovy harmonica solo; Chris & Barbara, who run a Hatha Yoga school and sang "Buddah's Birthday"; Jay Silver, who did a parody of a slick deejay show; the Newport Bridge & American Devil Association, a sporty three-guy, two-gal aggregation; and the Panacea Jug Band, who got the biggest hand of the hoot (the group also got another big hand at one of the workshops.)

### Thursday Evening

The Thursday evening concert proper began with Spider John Koerner and Willie Murphy (the Key West Junkanoo Band entertained prior to the concert and won the approval of

the audience with some very facile limbo dancing). Koerner and Murphy play in a style that draws upon folk, ragtime, blues, jazz and a little bit of rock. Koerner is an excellent guitarist (he plays a nine-string electric) and he has a funky voice that goes well with his material. Murphy plays a pleasant piano and does occasional vocals.

Singer-songwriter-guitarist Len Chandler was next on the bill. A topical writer who was active in the Civil Rights movement and still concerns himself mainly with the cause of freedom for oppressed minorities, Chandler is, as a performer, too effusive for our taste and not quite believable. His songs, because of their

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## May Phono Sales Down, Year-To-Date Pace Up

WASHINGTON — Distributor sales of phonos, radio & TV to dealers were generally off the May 1968 pace. However, radios, phonographs and television, year-to-date sales, are about even with 1968, and the industry's major product, color TV, was ahead of 1968 by almost 10 percent, the Electronic Industries Association's marketing services department reported last week. Console phono sales in May were 9.5 percent over May of 1968 with total phono sales declining 0.2 percent.

Distrib sales of color television sets to dealers were down 16.1 percent during May 1969 as compared with sales during the same month the year before. In May, 256,284 sets were sold to dealers, compared with 305,629 the same month last year, EIA reported. Color TV sales to dealers were 2,106,203 sets for the year-to-date, 9.5 percent ahead of the 1,924,083 sets sold in the same period in 1968.

Monochrome TV sales in May, at 278,686 sets were down 11.4 percent from the 314,514 sets sold in the same month in 1968. Total TV sales to dealers dropped 13.7 percent from the same month last year, 534,970 sets in 1969 to 620,143 sets in 1968. However, total TV set sales for the year-to-date remained 2.5 percent over the same period in 1968.

Home radio sales for May were 538,920 units, down 17.9 percent from the 656,393 units sold in May 1968, and down 7.7 percent from the 1968 sales for the five month period.

In other major consumer electronic categories, auto radio sales declined 18.6 percent in May but maintained a 4.1 percent increase on a year-to-date comparison.

## Yaskiel Is A&M's European Director

HOLLYWOOD — Larry Yaskiel has been named to the newly-created post of European director of A&M Records, according to Jerry Moss, partner with Herb Alpert in the label.

Yaskiel, who will be based in the new A&M office in London, has been working for the past eight years in Germany, where he formed Stigwood-Yaskiel International with Robert Stigwood in Hamburg in Jan., 1967. The company promoted Polydor artists and a publishing company, Rudolf Slezak Music. In 1968, DGG appointed Yaskiel to head-up Antenna Public Relations, a subsid of the label. In this capacity, he worked with many leading international acts.

A&M's entire European division will be coordinated by Jerry Moss, Gil Friesen and Dave Hubert, who is the label's international director out of Hollywood. A&M has more than 41 foreign affiliates throughout Europe.

## AF Buys Kiddie Line

NEW YORK — Audio Fidelity Records has purchased a kiddie line of LP's called Tiger Tale Records. The label will have a specially merchandised cover to enhance its sales to the children's market, according to Herman Gimbel, chairman of the board of AF. Mort Hillman, sales vp, has already brought word of the line to the label's distributors. Slick books and samples were shipped last week.

# Talent On Stage

## THE DOORS

AQUARIUS THEATRE, LOS ANGELES — The Doors, fully cleansed from the unfortunate after-effects of their highly-publicized Miami exhibition, emerged from many months of self-exile to give to a native Los Angeles crowd one of the best and most powerful exhibitions of music performance ever witnessed locally. The Elektra group, who did two 90-minute sets, recorded their efforts live for the group's next lp.

In totality, the Doors (or, for that matter, no group) has ever been so tight, yet so loose. From an instrumental context, Robby Kreiger on guitar, Ray Manzarek on organ (and organ-bass) and John Densmore on drums combined to emit some of the freest-flowing, yet melodically-intact instrumental bridges they've ever attempted. And their backing to vocalist Jim Morrison was equally effective and, in the process, musically economical.

But Jim Morrison was the big story. The lines of people didn't form around the circumference of the theatre to dig instrumentation (though, after the performance, many were converted). They came to see the man who was criminally charged with that "immoral" act; could he, indeed, stage a comeback?

Morrison came-back . . . and then some. His new visual appearance (biblical-like hair and beard, untight

slacks and a loose-fitting shirt) and new ease-of-stage-presence (as opposed to his previous routine of mock falls and faints) combined to create a new image . . . sort of a "thinking man's singer." Morrison can no longer be stereotyped simply as a "rock singer."

Following a short speech ("For a long time, we've wanted to record a live album. Tonight's the night. But we're gonna keep it loose, almost casual. Ready? Let's Go!"), Morrison and group burst into gutsy versions of "Back Door Man" and "Break On Through", illustrating both Morrison's crystal-clear vocal phrasing (through an excellent sound system) and the Doors flair (and apparent ease) for improvisation . . . lyrically and instrumentally. Then Morrison, his mouth on the verge of swallowing the microphone, went through his personal brand of vocal dramatics on familiar Doors tunes like "When the Music's Over" and "Light My Fire". Of the ample new material The Doors displayed, it ran the gamut from hard rock to uptempo blues to ballads . . . all led by the new, more confident Jim Morrison. They ended their set, on encore, with a rare performance of their chilling (literally) theatrical piece, "The Celebration of the Lizard," which combined poetry and song in a truly sardonic (but artistically successful) mixture.

p.s.

## LITTLE ANTHONY AND THE IMPERIALS

COPACABANA, N.Y. — Watching Little Anthony and the Imperials is like taking both a pleasant and nostalgic step back into the past and a bright new trip into the future, for this superlative quartet has found bridges that reach from era to era and from style to style. They've been in the business almost twelve years. They sound like it. But they also sound fresh, vital, original. I've never seen performers who so obviously enjoy their work. They are not concerned with games like loving their audience. Instead, they concentrate on loving their music, and it really works.

Little Anthony is still little. His talent is still very big. Everyone in the room knew that he works hard, that his men work hard with him, and that the kind of smooth, perfect sound that they make does not come of idle evenings and few rehearsals. Little Anthony and the Imperials gave more to their performance last Thursday night than many performers seem to give in a lifetime of performances.

One does not wisely listen to Little Anthony and the Imperials. One watches and listens. Choreography,

graceful, tasteful, and light, combines with sound and soul to create a show that is sprightly, invigorating, and just plain fun. Maybe that's the word. That's what Little Anthony and the Imperials are. They're fun.

Moving through strings of hits, "Goin' Out Of My Head," "On The Outside Looking In," and "Tears On My Pillow," Anthony and his men proved that he is already a veteran of a gloriously successful show business career. But it was doing a medley of Jimmy Webb classics, "Up! Up! And Away!," and "MacArthur Park," and "Let the Sunshine In" from "Hair," that Little Anthony proved himself to be as much a part of today's evolving pop scene as any other vocalist.

Excitement was the key note for the evening, music was the means, but Little Anthony and the Imperials themselves shone from the stage like nothing but stars. The show was out of sight. And that's what Little Anthony and the Imperials are: out of sight, never out of mind.

b.h.

## PETULA CLARK

CAESAR'S PALACE, LAS VEGAS — There's a kind of meticulous, almost antiseptic quality about Miss Clark's readings on even her most elevated chart disks. But in the flesh that precise, plasticized and exacting execution is overshadowed by a shoulder shaking, hip twisting, pulsating, whirling dervish warmth. With a figure less than Greek, there's still a hunk of elegant sexiness in that demitasse filly out of Epsen, England.

Clark has been singing for about thirty years now. Which means she started as a bassinet soprano. No question — she seems to improve with the lapse of each split second.

In this, her first live appearance in almost a year (and her first Vegas date in over two) she strolls the gamut of twenty bright and ballad titles, eliciting chills with an insinuating sigh, a glance or sweet toothpaste grin. She is a near consummate chanteuse, a tiny, turbulent damsel constantly perfecting her craft.

Miss Clark's performance is dedicated to "peace," a promise made to Paul McCartney a few weeks back. Still her vignette treatment of Lennon-McCartney's "Fool on the Hill," "Hey Jude" and "Yesterday" are pyrotech-

nic affairs. Repertoire also includes the usual percentage of chart items: "Downtown," "Don't Sleep in the Subway," "I Know a Place," "My Love" and "This is My Song" (the uncut version which offers a far more literate verse than refrain) and her latest ballad "You and I," one which she'll be vocalizing in the soon-to-be-released "Goodbye, Mr. Chips," a musical remake of the Robert Donat-Greer Garson forties flick. Pet also offers "How Are Things in Gloccamora" (from "Finian's Rainbow"), a medley of tunes from "My Fair Lady" and a special material number, "My Name is Petula," a happy excuse to display her bilingual talents. A few seasons back the powers that be at Warners got a little carried away and released a Clark LP which was subtitled "The World's Greatest Singer." On the basis of her current act at Caesars, it's difficult to dispute the allegation.

Opening act is rotund dialectician-singer-comic-impressionist George Kirby, a somewhat superfluous addition to the evening's proceedings. Nevertheless he's impressive with his aping of Count Basie, Bill Cosby, Dean Martin, Nat Cole and Louis Armstrong.

h.g.

## THE WINSTONS

BASTILLE CLUB, WASH. D.C. — Going in to see the Winstons, one might have thought of them as an act with one hit; coming out of the Bastille, everybody knew that they were a group with its first hit.

On stage, they were showcased under trying conditions — five sets a night, tight space and a condition that the team's material had to begin with MOR styling for the early supper-clubbers and progress into a rock bag for dancers arriving late in the evening.

Strange as it might sound, though, these very hardships gave the act a sensational opportunity to prove its worth! The smoky sax pair flashed into action on early ballads, several culled from the Classics IV; while the organist displayed his flair for gentle soul in soft treatments of songs popularized by the Rascals and Booker T. Into the later sets, the same threesome picked up excellent support from a fine pair of guitarists and possibly the best drummer north of Memphis.

Very little of the Winstons' material was new, but the way the group got its treatments together created complete knockouts. Moving easily from soul to pop, changing the act's pace and talking to the filled house, the

performers kept the audience active and involved while spacing out energetic bursts for full effectiveness.

Surprisingly with the full five sets finished, the Winstons had only repeated two numbers during the entire night: their own "Color Him Father" and Jr. Walker's "What Does It Take." Otherwise it was Winston filtered tops with a particular penchant for songs by Jerry Butler, Wilson Pickett and the Classics IV — all re-styled as original presentations.

Probably the key to their success, aside from excellent musicianship, is personality. Both vocalists who work with the Winstons are amazingly capable of delivering material. Their manner is one of narrative, informative, story-telling rather than volume and sheer rhythmic appeal.

For the majority who have only had contact with the team through their top ten (and million-selling) "Color Him Father," much of this style is shown there, but the act is extraordinarily capable of handling just about any kind of material for dance sets and show sets.

Try to remember when you last sat through five complete shows by one act. See the Winstons, they'll revise your thinking!

m.g.

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subject, have a ready audience, but as songs, they are not, in our opinion, very exciting.

Buffy St. Marie had rock backing for some of her performance. Whether it was the first time she had it, we don't know, but it worked nicely without causing too much of a stir. A few years back, when Bob Dylan went rock, there was a riot, but since then, styles have been mixed so often by so many artists that almost no change could cause a disturbance. It would, of course seem strange to see Pete Seeger with an electric guitar, but that will never happen.

Buffy Ste. Marie got good hands for her now very familiar songs ("Unknown Soldier," "Piney Wood Hills" and others), and for an encore, she sang a cappella one of the songs of the Cree Indian tribe, of which she is a member.

The Oldtimer's String Band, three gentlemen from North Carolina, gave a very pleasant performance of traditional music and were extremely well received by the audience, who wanted an encore (which time did not allow). Oscar Jenkins played banjo, and Fred Cockerham and Tommy Farrell were on fiddle. One of them, we couldn't tell which, sang.

Billy Ed Wheeler, country artist and songwriter ("Jackson" and "High Flying Bird" are among his compositions) won over the crowd with his quiet, low-keyed humor. His most successful number was "The Interstate Is Coming Through My Outhouse."

Johnny Cash and his troupe brought the evening to its climax. First, the Tennessee Three, Cash's back-up group, came out and played a couple of numbers. They were then joined by Carl Perkins, who sang three or four tunes, including his famous rock and roll hit, "Blue Suede Shoes." A young performer-writer, Chris Christofferson, did a few of his own songs. The excitement really began with Doug Kershaw, Cajun singer and violinist and writer of "Louisiana Man." Kershaw, who is on stage (and some say offstage) an engaging madman, played and sang and stomped about with an abandon that totally won over the audience. He could conceivably become a left field star.

Cash himself was for some reason nervous, but he gave the audience what it wanted. He sang "Folsom Prison Blues," "I Still Miss Someone" and several other numbers solo, and then he and his wife, June Carter, did "Jackson." Carl Perkins came back on and helped them do his own song, "Daddy

Sang Bass." Cash was not at his most powerful, but he got a big ovation and was called back for an encore.

### Workshops

On both Friday and Saturday afternoon, from 11 am to 4 pm, workshops were set up on Festival Field. A wide variety of music could be heard at close quarters within a short period, and admission was only \$2.00 per person for each afternoon. For this reason and because in many cases they approximated the conditions under which much folk music was originally performed (i.e. a bunch of people getting together informally to play and sing for their own pleasure), the workshops were more enjoyable to some people than the evening concerts.

Among the many workshop categories were Guitar Styles And Instruction, Ballads, Fiddle Styles, Contemporary, Religious, Piano, String Bands, Topical, Blues Styles, Ragtime, Harmonica and Bluegrass. A number of the concert performers, as well as many other artists took part in the workshops. Jean Ritchie, Theodore Bikel, Oscar Brand, Jim Rooney, Doug Kershaw, Frank Profit, Jr., Artie and Happy Traum, John Hartford, Jerry Jeff Walker and Joni Mitchell are just a few of the artists who participated.

On Saturday, the Contemporary Workshop drew a great many people and became, in effect, a series of small concerts. Jerry Jeff Walker got a good hand for his well-known "Mr. Bojangles." Joni Mitchell did very well, though the amplifiers kept going out while she was on. James Taylor, who records for the Beatles' Apple label, got a standing ovation, as did Jamie Brockett, a folksinger and songwriter who's been around for several years but who waited to make a record until he could make it the way he wanted. His first album, "Remember The Wind And The Rain," on the new Oracle label, was released a few months ago. Brockett earned his ovation with a long song about how the Titanic sunk because the crew was stoned on grass. In an unscheduled workshop, a gospel group called the B. C. Harmonizers caused a lot of excitement, and the Key West Junkanoo Band drew a nice crowd. The Songs Of Liberation workshop turned into an event of some size. Pete Seeger sang a fine new song (whose title we didn't get) and one of his earlier compositions, the

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# 1969 Newport Folk Festival



June Carter & Johnny Cash



Arlo Guthrie



The Everly Brothers



Joni Mitchell



Pete Seeger



Oscar Brand At A Workshop



B. C. Harmonizers Restrain Leader



Muddy Waters



Pete Seeger & Friend



A Fan From The Press



Buffy Ste. Marie

# Peace & Harmony Prevail At 1969 Newport Folk Festival

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powerful "Letter To Eve," and he got everyone to sing along with him.

## Friday Evening

Two concerts were held simultaneously on Friday evening — the main concert at Festival Field, and a subsidiary concert, "Fiddle Around The World," at Newport's Rogers High School. Performers at the Fiddle concert, which we didn't see, were Bozinos Belios, Lera and the Macedonian Ensemble, Tex Logan and Don Stover, the Old Fiddler's Club Of R.I., the Penn. Tambouritza Orchestra, the Riendeau Family, Mike Seeger, Bjorn Stabi & Ole Hjorth and the Turkish Cabaret Orchestra. Theodore Bikel was the host.

The main concert was devoted to the blues. Sleepy John Estes and Yank Rachel did a nice set, with Estes playing a pleasant guitar and Rachel playing an equally pleasant electric mandolin. Big Mama Thornton, a blues belter who was born and reared in Alabama, really turned the crowd on. Not only did she sing; at one point she pranced back to the drummer, usurped his post and grooved on the sticks to everyone's delight.

Jesse Fuller, famous for writing "San Francisco Bay Blues," offered that song and a number of others. A sort of one-man band, Fuller sings and plays guitar, harmonica, a foot pedal-operated string base of his own design called a "Fotdella," and a small, muted, high-hat cymbal.

The Muddy Waters Blues Band closed the evening with a long set of gutsy Chicago blues. Water stood on the stage like the proverbial immovable object and sang and played his electric guitar with a strength that expressed itself through solidity rather than the wild motions that some blues artists employ. Muddy's methods were effective, and he got a standing ovation. His harmonica player, whom we think, but aren't sure, was James Cotton, involved his whole body in playing and turned in a very strong performance.

## Saturday Night

As with Friday evening, the Festival offered two concerts on Saturday night. The Rogers High School concert, which, again, we didn't see, was called "The Bluegrass Story" and included Bill Monroe and the Bluegrass Boys; the Oldtimer's String Band; Carlton Haney; Bill Keith; Tex Logan & Don Stover; Don Reno and Bill Harrell and the Bluegrass Cutups; Jean Ritchie; and Mac Wiseman.

The New Lost City Ramblers (Mike Seeger, John Cohen and Tracy Schwartz) opened the main Saturday evening concert. The Ramblers specialize in string band music of the 1920's and 30's, and they are technically excellent performers who play fiddle, guitar, mandolin, autoharp and banjo with perfection. Their singing is pleasant, and their performance in general, good, but we wished they would cut loose once in awhile.

The Everly Brothers gave what to us seemed one of the best performances at the Festival. Fine showmen, their material, consisting mainly of their old rock and roll hits ("Wake Up, Little Susie," "Bye, Bye Love," "Dream") and medleys of currently popular tunes such as "Aquarius" and "Hey Jude," did not seem out of place at the Folk Festival. The Everlies can trace their roots back to country folk music, as was proved by the presence of their father, Ike Everly, who displayed some facile picking on the guitar solos he did. The Everlies had good electric backing, which tended to drown out or at least subdue the effect of, their own acoustic guitars, but they obviously wanted things set up as they were, and their vocal harmonies, which were the strongest aspect of their performance, came through loud and clear. The Everlies have matured and mellowed considerably since they were teenage stars, and their old material sounds, or at least sounded at the Festival, better than it did on their hit records.

After their performance, Don Everly introduced Doug Kershaw for a special appearance, and Kershaw again did his thing to the audience's delight.

Joni Mitchell, probably now the foremost female songwriter-performer on the contemporary scene, gave a very successful performance. Her songs, among them "Both Sides Now" (or "Clouds"), "Night In The City," "Chelsea Morning" and "Circle Game" are widely respected for their beauty, depth and imaginativeness, and she performs them excellently. Her voice has a very wide range, her guitar style is fresh, and she plays good piano. With her album, "Clouds," currently selling quite well, she is on her way to becoming a star.

The Rev. F.D. Kirkpatrick and his brother, the Rev. J.L. Kirkpatrick, were also on the bill. F.D. Kirkpatrick is a freedom fighter, dedicated to the cause of equality for the black man, and the songs he sings deal, directly or indirectly, with the problems of the Negro. J.L. Kirkpatrick, singer and electric guitarist, plays blues in the style of B.B. King.

The Cook County Singing Convention, a mixed gospel group from Chicago, offered a program of a cappella spiritual numbers, which they sang in a very dedicated manner. So involved, in fact, was the leader, that he went into a rapture, knocked over a microphone, bumped into the singers and had to be restrained.

The all-male B.C. Harmonizers had electric backing. Their gospel singing, the highlight of which, of course, is harmony was extremely exciting to the crowd, which gave the group a standing ovation.

The last performer at the Saturday night concert was Arlo Guthrie, who is now 20 years old and who has been a folk-contemporary star since his long song-monologue, "Alice's Restaurant" catapulted him to fame at the 1967 Folk Festival. At the 1969 Festival he turned his wit on Moses, and preceded a performance of "Oh, Mary Don't You Weep" with a tale about how Moses got his people to cross the Red Sea by getting them stoned on grass (any resemblance to Jamie Brockett's Titanic song is, as far as we know, coincidental). Arlo also sang "Meeting At The Building," "Walkin' Down The Line" and some of his own material. He exchanged his guitar for piano for about half of his performance (he's a fine guitarist and plays enjoyable piano). Needless to say, his set was a great success.

## Young Performers

On Sunday afternoon, following a free gospel concert in the morning, a young performers concert was held. John Allen Cameron, a singer and guitarist from Cape Breton, Canada, was the first performer. Cameron came on decked out in Scottish finery, kilts and all, and he gave a pleasant performance of traditional tunes. Frank Proffit, Jr., son of the well-known Smokey Mountain folk singer, sang and played dulcimer and banjo in a style learned from his father. The banjo he plays is fretless and was made by Frank Proffit, Sr.

Singer-songwriter-guitarist Van Morrison came next. Morrison, who had a rock hit or two on the Bang label a couple of years ago, seemed to maintain a distance between himself and the audience. He performed with a funky inner intensity which got to some people but not everyone.

Happy and Artie Traum did a set which caught fire when a sing-along number got the whole audience happily involved. The two brothers, who sing, play guitar and write songs, were accorded a standing ovation.

Another singer-songwriter-guitarist (there are so many of them around that the term ought to have an abbreviation), Steve Young, who has an album out on A&M, turned in a good, but not exciting set.

The Pentangle, a group whose style is made up of folk, jazz, rock, contemporary and gospel elements, got the second standing ovation of the afternoon. The group, which records for Reprise, has a two-record album out called "Sweet Child."

It was a day for standing ovations, and Jerry Jeff Walker got the next one. Jerry Jeff, who is (guess what) a singer-songwriter-guitarist, wrote

a song called "Mr. Bojangles" a while back, and his recording of it on Atco hit the charts. He sang that number and several others he's written. Great interest was shown in his lead guitarist, David Bromberg, about whom a lot more may well be heard.

James Taylor, who closed the young performers concert, got a huge ovation, the biggest of the afternoon. His singing and guitar playing, and his material, which he himself writes, are straightforward, and his message obviously gets across without obstruction. He was the first artist signed to the Beatles' Apple Records, which is something of a distinction in itself.

## Sunday Evening

The closing concert of the Festival, held on Sunday evening, July 20, began with Pete Seeger and the Hudson Sloop Group. The Hudson Sloop Group is made up of crew members of the sloop Clearwater, built and sponsored by the Hudson River Sloop Restoration, Inc. The purpose of this organization, the brainchild of Pete Seeger and his wife, Toshi, is to get the people of the Hudson River Valley to renew their pride in the river, to recall the days when it was beautiful and unpolluted and to start cleaning it up. The Clearwater sails up and down the Hudson, docking frequently to let people come on board. The crew sings songs, and townspeople are invited to join in. Membership in the Hudson River Sloop Restoration, Inc., is open to everyone for \$10 (students \$5). Contributions may be sent to P.O. Box 265, Cold Spring, N.Y. 10516.

While at Newport for the Festival, the Clearwater was docked by the Goat Island causeway, and a workshop was held on board her on Saturday afternoon. At the Sunday concert, the crew was joined by the Rev. F.D. Kirkpatrick, Jimmy Collier and Len Chandler, as well as Pete Seeger. Many songs relating in one way or another to the cause were sung. A group of rousing sea chanties, performed by the entire ensemble, was one of the highlights of the performance, and the group got a standing ovation for "This Land Is Your Land." Another standing ovation was given to Jimmy Collier, a freedom singer who often performs with F.D. Kirkpatrick, when he sang "Burn, Baby, Burn."

Jean-Bosco Mwenda, a singer and guitarist who was born in Lubumbashi, Africa, was brought all the way from his native land for the Festival. His "picking" style is interesting and really not so different from American folk styles as one might think. The songs he sang at the Festival were graceful and low pressure, and the crowd enjoyed his performance.

Swedish fiddlers Bjorn Stabi and Ole Hjorth, who had participated in the workshops and the "Fiddle Around The World" concert, were invited to make a special appearance on Sunday evening. Stabi and Hjorth play in a folk style derived from Swedish country dances. The style, known as The Spelmarslage, calls for the players to improvise in harmony and with much ornamentation upon old Swedish tunes. This Stabi and Hjorth did with great facility.

Contemporary songwriter-performer John Hartford came on with his banjo (he also plays guitar) and sang some of his own material, including the famous "Gentle On My Mind." He got a nice hand.

Ramblin' Jack Elliot was in an engaging "I don't give a damn" mood and told the audience, among other things, that he had twenty-six albums out from which he didn't receive royalties and he didn't care whether anyone bought the records or not. Among his numbers was a very contagious version of "San Francisco Bay Blues."

Sonny Terry and Brownie McGhee, two of the most famous folk-blues artists, turned in a pleasing performance. Terry sings and plays harmonicas, which he keeps in a special shirt full of pockets. McGhee sings and plays guitar in a low-keyed but very facile manner. One of the highlights of their performance was the title

song from their current BluesWay album. "A Long Way From Home"

## Leadbelly Tribute

"The Leadbelly Legacy," a tribute to the great black folksinger, Huddie Ledbetter (known as Leadbelly), closed the Sunday evening concert and the Festival. The tribute was not as well organized as it might have been. No one person was in charge. Leadbelly records were played sporadically over the loudspeakers, and pictures of Leadbelly and scenes of Southern Negro life were projected at odd intervals on a screen set up at the back of the stage. Leadbelly was not explained thoroughly enough by the brief addresses made by some of the participants in the tribute.

Still, there was pleasant singing, and some idea of what Leadbelly was and did could be gleaned from the proceedings. Those who wanted to know more could read Frederic Ramsey, Jr.'s excellent article, "Leadbelly: A Great Long Time" in the Festival program.

Leadbelly was born about 1885 in Louisiana. He left home at sixteen and did a lot of rambling, working at odd jobs and as a ranch hand. He performed on Saturdays at pool halls and saloons and picked up different kinds of music, including dance tunes, blues and cowboy songs. Negro life in the south was rough, and so was Leadbelly. He did long stretches for assault and murder, crimes of which he was probably guilty, though the conditions under which he committed them, might, if fully known, show him in a kinder light. In 1934, he was brought to New York by the American folklorist and song collector, John A. Lomax, and came in contact with other folksingers such as Woody Guthrie, Cisco Houston and the young Pete Seeger. His powerful voice and twelve-string guitar playing impressed many, but he never became known to the general public. He made an abortive trip to Hollywood, and in 1949, he died of amyotrophic lateral sclerosis, a disease which is especially severe when it strikes a very muscular person (Leadbelly, who had been "the number one man in the number one gang on the number one farm on the state" in the Texas pen, was immensely strong). After his death, Leadbelly's reputation grew, and when the folk boom came in the 1950's he acquired many new listeners (though, perhaps unfortunately, perhaps not, never so many listeners as young stars like Bob Dylan and Joan Baez). Leadbelly's recordings, most of them available now on the Folkways label, are as rough as he was, but his freshness, strength and vitality come through. Tracks like "Fort Worth And Dallas Blues," "The Ox Driving Song" and "C.C. Rider" are overpowering. There is nothing else like them on the face of the earth.

Performers who participated in "The Leadbelly Legacy" were Pete Seeger, Sonny Terry & Brownie McGhee, the Rev. F.D. Kirkpatrick, Bernice Reagon and Fred Gerlach. The biggest disappointment of the Festival, to us at any rate, was that the Weavers, probably the greatest of all folk groups, were not able to make their scheduled appearance in the tribute. Why we don't know. Among the songs sung in the tribute were "Grey Goose," "Ha, Ha Thisaway," "We Shall Walk Through The Valley," "Black Girl," "Bourgeois Blues" and "Rock Island Line." For the final number, "Goodnight, Irene," the participants in the tribute were joined by a flock of people from the wings.

How many of the songs he sang were Leadbelly's own compositions is uncertain. Many of them are traditional tunes which he changed here and there in performance. "Bourgeois Blues," is definitely Leadbelly's work, and he insisted that "Good Night, Irene" was his own tune.

With the final chorus of "Good Night, Irene" sung, the 1969 Newport Folk Festival was over. Withal, it was an enjoyable event and one which affirmed the enduring qualities of folk music.

j.k.