

THE BROADSIDE

OF BOSTON

Volume III, No. 1

Cambridge, Massachusetts

March 4, 1964



2ND ANNIVERSARY ISSUE

FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



Felicitations

to

BROADSIDE

from

FOLK CITY - U.S.A.



bob LURTSEMA

on

"Boston's Music Stations"



1330 AM / FM 102.5

BROADSIDE

Volume III, No. 1

March 4, 1964

258 Harvard Street
Cambridge, Massachusetts 02139

Phone: 491-8675

A Bi-Weekly Publication
All Rights ReservedSigned articles do not necessarily represent
the opinion of the Staff of BROADSIDE.

Managing Editor	Jill Henderson
Business Manager	Bill Rabkin
Assistant	Karen Dodge
Production Assistant	Dick Sullo
Distribution Assistant	Barry Mushlin
Staff Artist	Denise Kennedy
Contributing Editor	Dick Waterman
 Publisher	 Dave Wilson

Application to mail at second-class postage
rates is pending at Boston, Mass. Subscription
price: \$3.00 a year (26 issues). Address all
correspondence to 258 Harvard Street,
Cambridge, Mass., 02139.

© Broadside Publications 1964
No part of this publication may be
reproduced without prior written per-
mission from Broadside Publications.

THIS ISSUE'S
COVER
BROADSIDE
Volume II

FROM
THE
PUBLISHER:

TWICE-TOLD LIES or TWO YEARS BEFORE THE MASTHEAD

If you think you detect a note of levity in our tone as you read this birthday greeting from us to you, be not dismayed, for indeed we are in a temper of well-being.

And Why Not?

We are really not half as happy about this being our second birthday issue as we are about its being whole number 51. Fifty-one issues? Why, dear reader, we quit at least once after every one of the first 20!

Last year, in the first annual installment of this serial, "The Chronicle and Odd History of BROADSIDE," hereafter TCOHB, we explained how the mysterious and charming Byron Lord Linardos, using an ancient tech-

nique for clouding men's minds and planting deep hypnotic impulses in his fellow men (a skill taught to him by the sole remaining wizard of the Middle East whose life Byron saved one day after being shipwrecked on an isle when his experimental craft, Bucethalus-Gaggia I, foundered) (another story we leave you to find elsewhere) dropped a spare impulse on the unsuspecting head of Dave Wilson, Local Do-Nothing. Short of William Batson's first whim to pronounce the fanciful phrase SHAZAM, no brainstorm has ever produced so radical a change in the life of an individual. An international cartel membered by investors of businesses related to coffee-houses and folk music manipulated DWFLDN to strive with greater effort by supporting the venture, BROADSIDE, with enough paid notices to keep it barely alive. The League of Unsung Folksingers, Local Chapter 47, despite factional difficulties, united to swing its support to the venture in an attempt to keep the cartel from gaining a complete upper hand. At the end of the first year, the constant running of the gamut between the above-mentioned factions began to acquire a slight polish. After a sumptuous first anniversary masquerade ball sponsored by the Cafe Yana and dominated by the ritual cake cutting of a masterpiece sent over by Wur-litzer, the editor and staff of BROADSIDE looked forward to their second year.

A new spirit gripped BROADSIDE. Dave Wilson promoted hard-working Jill Henderson from scapegoat to associate editor although she had been doing most of the work for a long time. Lynn Musgrave, who had been coerced into trying to straighten out the bookkeeping, took such an active part that when Dave withdrew his editorial hand she became editor. A number of changes occurred soon after. The literary quality improved, justified columns became the order of the day. Upon receiving an epistle from an obscure reader which suggested some improvements for BROADSIDE, Lynn invited the author to join the staff. Meek and mild-mannered William Rabkin became our business manager, but in short order emerged in stature to where these days he is known to staff members as ... The Rab. Dedicated, fearless, inspired, constantly urging us to our best performance ("What do you mean you can't have 6 Ramblin' Rounds and 4 reviews ready by 5:00 tonight?"). Lynn graduated to a national mag where she is now assistant to the editor (Bob Shelton's "Hoot-enanny"). Jill Henderson, in the face of impending chaos, was then prevailed upon to assume the role of managing editor.

continued on page 4

TWO YEARS BEFORE THE MASTHEAD, continued from page 3

Resigning from the Treasury Department, after solving a case involving the illegal importation of Gaelic spirits, former sports writer and free-lance journalist Dick Waterman joined our nerveless band and set a new pace as our Feature Writer. Denise Kennedy, drama student from London and talented as a singer and topical song writer, extended her extraordinary skills at graphics to us and has since been our Staff Artist.

Our forecasts having attained the reliability of Don Kent during his weakest moments, we are reluctant to make predictions about what is soon to come. But what we would most like to see is more contributions from you, our readers. The pages of BROADSIDE will remain, in the future, open to all views, as they have in the past. We still consider this to be your magazine.

And as we say to ourselves each night, "Thank God we have yet to have a subscriber adept at making the 'bomb plastique.'"

dw

SYRACUSE UNIVERSITY FOLK FESTIVAL

The Syracuse University Bookstores have announced their sponsorship of the Second Annual Syracuse University Folk Festival, to be held on the University Campus from Friday, March 20 through Sunday, March 22, 1964. Jerry Silverman, noted author, musicologist, and performer, will be the host for this event. Mr. Silverman, who for many years has been music editor of "Sing Out!" Magazine, is author of Folk Blues, a standard work in the blues field.

Among the performers already agreed to attend the Festival are Doc Watson, Jean Ritchie, The Greenbriar Boys, Rev. Gary Davis, Gil Turner, The Shanty Boys, and Roger Sprung.

The Festival will include two formal concerts and several informal concerts, hootenannies, seminars, and workshops. Advance tickets for this entire event will be only \$2.00 until March 18. After that date tickets for the Festival will be \$2.50. Tickets may be purchased for individual events, each event costing \$1.00 or \$1.50.

For tickets or further information, write Syracuse University Bookstores, Corner Store Branch, Syracuse 10, New York.

CONCEPT OF A CROSSROAD

Let me begin by defining the term "folklore center." It is a place where you, the aficionado, may come to learn the difference between a dulcimer and a balalaika, an oud or a lute; in short, a hub of all activity pertaining to folk music and its related fields,

Now you may think, "Related fields? Just what are they?" Jazz would be my first choice. Is it folk music? Definitely. From its early beginning in New Orleans to the present, jazz has expressed the feelings and times of its writers; and that, basically, is the definition of folk music.

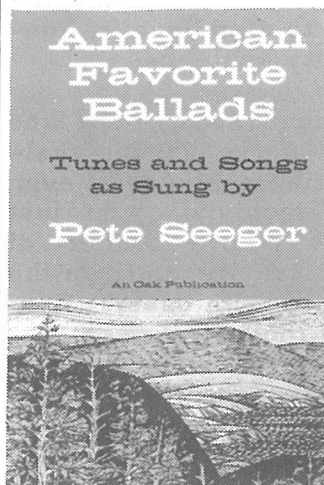
Returning to the folklore center idea (and it is an idea that has been realized in many communities), we know that the prime example is in the Greenwich Village area of New York City. There, before the popularity of folk music is now enjoying, Izzy Young has perpetuated for a number of years a shop devoted to literature, instruments, and just plain information about current events in the folk music field. A crossroad, you might say.

With the rising interest in folk music during the past 4 to 5 years, there has become an increased need to fill its wants — such as coffeehouses, newspapers, shops like Izzy Young's, and music schools devoted to the teaching of folk-music techniques. Boston and Cambridge have been second to none in the realization of these needs. We (and I say that quite collectively, for there are so many who have contributed) have produced the finest in live folk-music exposure through our ever-thinking coffeehouse owners; produced a probing newspaper; produced a group of folksingers ranked among the best in the country, and last, but far from least, produced a folklore center. There has been a change of hands in this last aspect of our community, but because of its definite need it is still continuing very strongly at the Folk Shop of Boston at 316A Newbury Street.

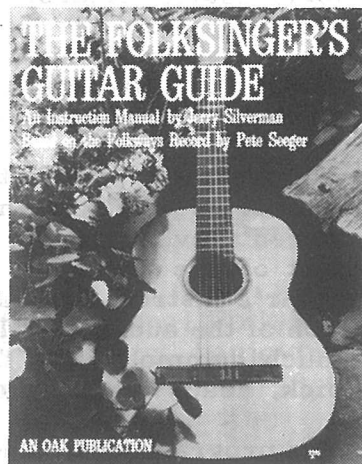
I believe we here in Boston are a focal point for the entire New England area and we should keep our enthusiasts and potential enthusiasts to the north, west, and south of us well informed of the delights of folk music. For folk music offers untold wealth to young and old, in the education of our American heritage as well as that of other countries.

¡Viva, la musica de la gente!

Don West



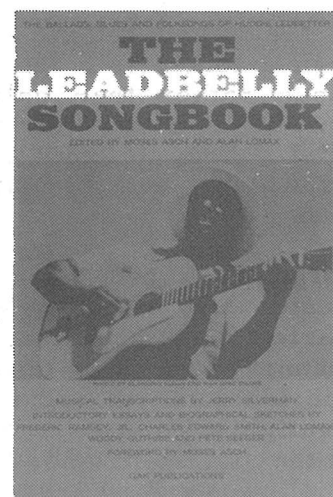
AMERICAN FAVORITE BALLADS, as sung by Pete Seeger. 84 traditional folk songs as popularized by America's favorite folksinger. Paper, \$1.95; Cloth, \$3.95.



THE FOLKSINGER'S GUITAR GUIDE, by Pete Seeger and Jerry Silverman. The most popular guitar instruction manual ever published. \$2.95.



REPRINTS FROM SING OUT!, Vols. 1 thru 6. Song collections from SING OUT! Approximately 60 songs in each book. \$1.00.



THE LEADBELLY SONGBOOK, Edited by Moses Asch and Alan Lomax. Over 70 songs by the famous Huddie Ledbetter. \$1.95.

These are just a few of the many best-selling OAK PUBLICATIONS folk music books. Write for our complete catalog of folk titles. Here are some of the newest books from OAK. Many more on the way.

THE ART OF THE FOLK-BLUES GUITAR, by Jerry Silverman. The first and only instruction manual on folk-blues guitar method. Presents the styles of Josh White, Leadbelly, Big Bill Broonzy, others. Tablature, Blues Arpeggio, Instrumental Breaks, Walking Bass and Boogie Woogie, Blues Strums. Plus many songs, completed with words, music, chords, and tablature (both Meltab and Gitab). Extensively illustrates with photographs by David Gahr. 72 pages \$2.95

LITTLE BOXES AND OTHER HANDMADE SONGS, by Malvina Reynolds. Over 50 songs by Berkeley's famed ballad-maker and commentator on the times. Includes Little Boxes, Turn Around, Battle of Maxton Field, The Emperor's Nightingale, Faucets Are Dripping, From Way Up Here, You Can't Make A Turtle Come Out, The Pets, others. Original illustrations by Jodi Robbin. Words, music, guitar chords. 96 pages \$2.45

SONGS FOR ALL YEAR LONG and GOSH, WHAT A WONDERFUL WORLD! by Gil Slat. Two dozen children's songs especially composed for elementary school social studies programs. (As recorded on Folkways). Includes teaching

guide, full piano arrangements (also guitar chords), spiral binding for piano use. 96 pages \$2.95

REPRINTS FROM SING OUT! (Vol. 6)—A sixth exciting collection from the pages of America's Favorite Folk Song Magazine. Includes approximately 60 songs such as Blowin' in the Wind, Guantanamera, The First Time Ever I Saw Your Face, Tom Joad, Stewball, The Butcher's Boy, many more. Words, music, guitar chords. 64 pages, illustrated \$1.00

BALLAD MAKIN' IN THE MOUNTAINS OF KENTUCKY, by Jean Thomas, Kentucky's famous Traipsin' Woman. The paperback edition of a long out-of-print folk music classic. "She knows her people and their songs...and has framed them in a book-scheme that is an admirable accomplishment." Carl Sandburg. A narrative concerning her Cumberland informants and traditions, the book also includes over 20 songs—words, melody, and guitar chords. 276 pages \$2.95

OAK PUBLICATIONS, INC.

165 West 46th Street / New York 36, New York

FOLK MUSIC USA or THE BEACON
HILLBILLIES

At the outset, let me confess: I have never been a folk music fan, though out of ignorance rather than deliberate avoidance. I am writing now as an outsider who has had a brief chance to look in, and who has been by turns delighted, disgusted, and confused by what he has seen.

I produce a television series called Folk Music USA on WGBH-TV every week. It started last September, after ABC's "Hootenanny" had been on the air for some months. The idea was to provide a chance for "authentic" folk music of all kinds to be heard on the air. To provide that chance, we meant to allow performers to display their own styles without control or censorship of any kind. At last, there would be a forum for the controversial: for the less popular, if not the downright unpopular.

Here's the rub: to satisfy that ideal, to do justice to the full range of folk music, to please those already in the know, to broadcast a program which will interest some reasonable portion of the general television audience, and to avoid undue violence to the producer's personal sense of taste — these are often totally inconsistent aims. Suppose, for instance, that the producer finds one kind of folk music very unpleasant. Blues, ragtime, and ballads he loves, but even the smallest dose of bluegrass causes an immediate allergic reaction. Does he then have the right to exclude bluegrass from the series, although it is an important part of American folk music? Remember, if he doesn't exclude it, he's being untrue to his own standards, whether right or wrong. If he does exclude it, he's being untrue to his stated purpose in undertaking the show in the first place. Bluegrass, of course, is no problem; we all love it. But no matter who the producer is, there will be some styles, and some individual performers, who are bound to present him with this dilemma.

In general, I think the purpose of the show has to come first, and the producer's taste second. You can't exclude bluegrass. You can't exclude anything which rightfully belongs in the format you have decided to adopt just because you don't like it.

So now, on to the department of friendly complaints. Our purpose is to provide an honest cross-section of folk music in all its forms. (We once thought of calling the show "Folkswagon — An Omnibus of Folk Music." We thought better of it.) Providing an honest

continued on page 17

IN THE FOLK CITY

It was a Monday night. A cold winter rain blew outside. The year's second issue of BROADSIDE was being put to bed. And the last thing you expected to find in a coffee-house was a near-capacity audience.

But there they were, a hundred or more who had scoffed at the storm and sought the shelter of the 47. And the enticement wasn't even folk music. Andrew Caponigro, who just two weeks earlier had given a concert of classical and Spanish guitar pieces from the same stage, had teamed up with bassist Kent Carter for an evening of modern jazz.

And "teamed" was just the right word. It was almost as though the players themselves weren't even there. Their attention, like that of the audience, was focused on each other's instrument. Rapt is a mild description of the audience. If anyone had made as much commotion as the dropping of a flat pick, heads would have turned in reproach.

The program was standard enough, improvisations on old jazz chestnuts like "Gone with the Wind," "Stella by Starlight," and "Imagination." But the performance was rewardingly above standard. Instead of the stock "your turn, my turn" idiom, the lead voice was passed back and forth as gently as a baby kitten, with contrapuntal configurations offered in exchange.

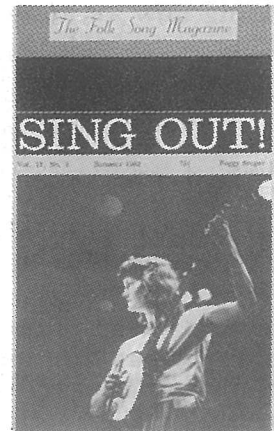
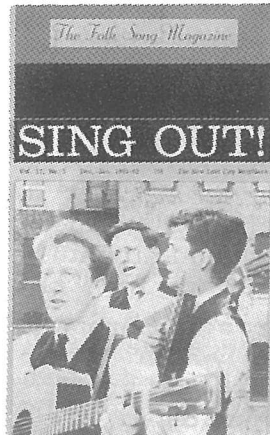
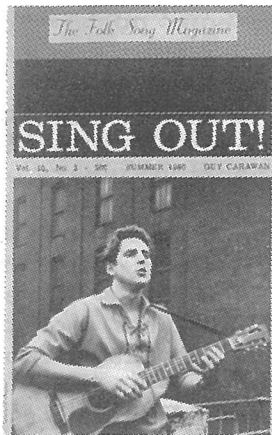
The standard riffs were there but just as frequently there were runs and figures that had the delightful sound of just having been discovered. And the rhythmic patterns, though certainly not as complex as some Afro-jazz forms where both beat and meter are varied, pitted one signature against another that were, when each was syncopated, a delight to follow.

Kent Carter, a former Berklee student, is a very capable bassist with a good feeling for jazz forms, though occasionally he seems to want to stretch the instrument beyond its own innate capacity. Andy Caponigro, on the other hand, knows well the limitations of a guitar, and in fact has such an astute predilection for understatement that I found myself completely forgetting that the instrument was amplified, an achievement of no small dimension.

Mr. Caponigro gave a highly successful illustration of his technical versatility when, for his penultimate set, he appeared on stage with an unamplified guitar for a solo performance of classical pieces. He offered

continued on page 18

SING OUT! SING OUT!



SING OUT! is the National Folk Song Magazine -- for singers (professional and amateur), guitarists, banjo-pickers, teachers, students, and just plain fans. Here is what more than 16,000 readers get six times a year in each issue of SING OUT!

SONGS

Twelve to fifteen songs in each issue; folksongs, songs of other countries, new songs; with guitar chords. Among the songs which have appeared in past issues: The Hammer song, MTA, Michael Row the Boat Ashore, Peggy-O, First Time Ever I Saw Your Face, Doctor Freud, Where Have All The Flowers Gone, Water Is Wide, Wildwood Flower, etc.

ARTICLES

Leading scholars, performers and critics write for SING OUT. Feature articles concern folksong history, background on traditional singers, news of the folksong revival, discussions of controversial issues, etc. Among those whose articles have appeared in SING OUT are Sam Hinton, John Jacob Niles, Ruth Rubin, Alan Lomax, A. L. Lloyd, Richard Dyer-Bennett, and many others.

FEATURE COLUMNS

Regular features in every issue of SING OUT include Pete Seeger's column of personal comment, "Johnny Appleseed, Jr.," "Frets and Frails," by Israel Young, and reviews of new books and records relating to folk music.

LETTERS

SING OUT'S "Letters to the Editor" pages are among the liveliest pages in each issue. They include reader comments on every phase of the folksong world, with no holds barred.

ADVERTISING

Yes, even the advertising pages in SING OUT make fascinating reading, as record companies, publishers and instrument manufacturers announce their latest products.

But even all this doesn't tell the complete story. Get a copy of SING OUT! for yourself and see. Or, better yet, become a regular reader by getting a subscription.

1-year subscription: \$3.00. 2-year subscription: \$5.00. Single copy: 75 ¢.

SING OUT! SING OUT!

165 West 46th Street / New York 36, New York

REQUIEM FOR A HOOTENANNY

Hey you blacklist you blacklist I've seen what you have done
 I've seen the men you've ruined and the lives you've tried to run
 but the one thing that I've found is the only ones you spare
 are those that do not have a brain or those that do not care
 and you men who point your fingers and spread your lies around
 you men that left your souls behind to drag us to the ground
 you can put my name right down there I will not try to hide
 for if there's one man on the blacklist I'll be right there by his side
 for I'd rather go hungry and beg upon the street
 than earn my bread on dead men's souls and crawl beneath your feet
 and I will not play your hater's game and hate you in return
 for it's only through the love of man the blacklist can be burned
 — from a song on John Henry Faulk

If you swallowed something poisonous and had to throw up immediately you might use your thumb, eggs and mustard, or perhaps tune in the ABC-TV Hootenanny Show. This documentary series on the degeneration and corruption of American folk music has no equal in the annals of cultural castration.

However, like the McCarthy hearings, I invariably end up watching it whenever I have the masochistic opportunity. When the show started, it wasn't half as bad as it is now, mainly because it was only half as long. Throughout the series, they have had a steady group of good commercial singers like Bob Gibson, Ian and Sylvia, and Judy Collins, who have all been an important factor in helping Jack Linkletter to keep a straight face on the air. Smilin' Jack, folk sideburns and all, comes ambling up to the camera and usually says something like, "Hi, there. Welcome to the scenic Birmingham Military Academy, deep in the beautiful Caucasian Valley. We have a special treat for you tonight. The local citizens' council is sponsoring a new group, the Marauders, singing a song they wrote themselves, "Freedom Later."

After about one minute of singing, they cut to Jack again, who says, "Hi, there. Just a reminder that our sponsors tonight are Hootenanny Enterprises, dealers in Hootenanny shoes, socks; pants, shirts, perfumes, and your friendly Loyalty Oath Insurance Company," ad nauseam.

This travesty is supposedly watched by several million families each week. Fortunately, many of the country's finest folk musicians have refused to appear on the show, ranging from relative unknowns to folk music's major selling artists — Joan Baez, Bob Dylan, Kingston Trio, PP+M, Jack Elliott, Tom Paxton, Jackie Washington, Barbara Dane, John Herald, and Jim Kweskin.

continued on page 20

THE ANTHOLOGY OF AMERICAN FOLK MUSIC

The trouble with modern folkophilia is that it is too much like hemophilia: the living body has been neglecting its sanguinary origins. In a manner similar to epic poetry, early folk music was transmitted from one generation to the next. The song and musical style, usually confined to small, defined regional areas, were altered somewhat by time, as is natural to the evolutionary process. The increased mobility which new transportation methods created brought the folk music of different locales into contact and frequently words to songs were exchanged, while style transplants took place more slowly. Today, the results of modern civilization have accelerated the integration of originally quite diverse folk music styles.

Available to the enthusiast are two basic groups of performers, the rural and the urban. The rural performer is generally an individual, representing a certain environment in which his particular style and repertoire have thrived for many generations. The urban performer, because cities tend to have no "folk music process", must adapt himself to the style and song of one (or often more) of the many specific regions. Because the renaissance in folk music has been generated by an urban audience, the urban performers seem to be both more numerous and more successful.

These facts increase the value of listening to available old recordings and collections of re-recordings of rural folk musicians. It provides an essential familiarity with an earlier period of development and with many of the songs rendered by contemporary urban artists.

In 1952, Harry Smith and The Folkways Records and Service Co. copyrighted "The Anthology of American Folk Music", a monumental collection of 84 recordings released between 1927 and 1932. As Mr. Smith explains in the 26-page booklet accompanying "The Anthology", 1927 marked the year "when electronic music made possible accurate musical reproduction" and in 1932, "the depression halted folk music sales."

Distributed in three albums of two records each, "The Anthology" sets are divided into three groups: Ballads, Social Music, and Songs. Numerous important artists are included in the collection: Blind Lemon Jefferson, The Carter Family, Clarence Ashley, and The Memphis Jug Band among the

continued on page 10

VANGUARD

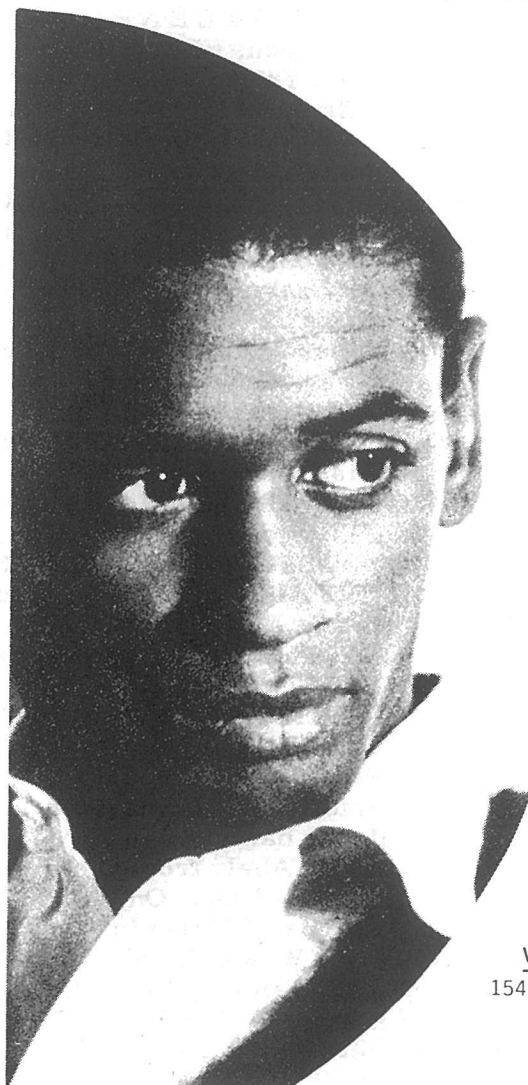


NEW RELEASES!

It's my way!

*Buffy
Sainte-Marie*

VRS-9142 (MONO) & VSD-79142 (STEREO)

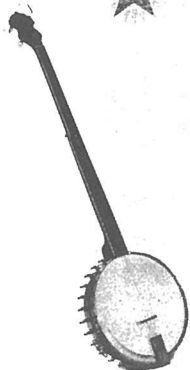


Jackie
Washington / VOL. 2

VRS-9141 (MONO) & VSD-79141 (STEREO)

VANGUARD RECORDING SOCIETY, INC.
154 WEST 14th STREET, NEW YORK 11, N. Y.

Folk Banjos by VEGA



The pre-eminent banjo of all times is the VEGA. The PETE SEEGER MODEL is used by the great majority of the prominent folk artists, such as The Kingston Trio, Bob Gibson, The Limelighters, The Cumberland Three, The Brothers Four, Eric Darling, and others.

The EARL SCRUGGS MODEL is now available and features the novel "Scruggs Tuners" to change pitch. It is distinctive in construction and just the perfect tone for country-western music.

Regular models are also available from \$148.00 up. Write for free circular. Ask your local dealer.

THE VEGA CO. - 42 Leon Street, Boston, Mass.

B. U. NEWMAN CLUB, ORLEANS PRESENT FOLK CONCERT

Friday night, March 13, the Orleans Folk Productions will produce their first Boston concert. The concert will be held at the Sherman Student Union Ballroom, B.U. Featured performers will be Susan Garfield, Tim Sawyer, and The Flinthill Singers. While this concert will be in conjunction with the B. U. Newman Club, Orleans Folk Productions has produced shows in New Hampshire, Maine, and at The Surf in Nantasket. The performance on March 13 will begin at 8:30.

Bits and Pieces

Hallelujah! At long last, the Brookline Ave. Bridge to the CAFE YANA is open to motor vehicles. MANNY GREENHILL recently journeyed to London. BONNIE DOBSON's roommate in New York is JUDY RODERICK. MIRIAM MAKEBA delighted more than 3000 at Symphony Hall in the Folklore Concert Series with her captivating African sounds and rhythms. The FOLKLORE WORKSHOP in Manchester, Mass., is now presenting entertainment on weekends. It is operated by ZOLA and her husband. Congratulations to JERRY and LEELA CORBETT, who were married on February 21. Watch for a contest sponsored by Columbia Records, Folk City USA, and BROADSIDE. RONNIE GILBERT continues her career as a "singing" Weaver. She is currently at the Bitter End in NYC. MITCH GREENHILL will be at the 2nd Fret in Philly early in April, appearing with BONNIE DOBSON and BERNIE KRAUSE. THEODORE BIKEL has been signed for a costarring role in a new Broadway musical, "Cafe Crown." This role marks Bikel's return to Broadway, where he last played opposite Mary Martin in "The Sound of Music." Rumor has it that all performers at this year's NEWPORT FOLK FESTIVAL will be traditional performers rather than commercial. Ridiculous names department: from Houston, Cain and Abel; from the west coast, The Five Gorillas Less One Rhinoceros. TONY SALETAN's children's concert at Jordan Hall on Washington's birthday was full of surprises, among them IRENE KOSOY and JACKIE WASHINGTON. United Artists has released a disk called 50 Fabulous Folk Hits. It's done by the Greenhill Singers (no relation to you-know-who).

ANTHOLOGY, continued from page 8

better known. Several currently popular folk tunes are also in the collection, including 'John Henry', 'John Hardy', 'Engine 143', 'Frankie', and 'White House Blues'. 'The Anthology' covers all areas of folk music except bluegrass, which developed fully in the post-war '40s. It contains some of the most vibrant and vivid artists and songs ever put on record. Three of the artists in the collection, Mississippi John Hurt, Furry Lewis, and Dock Boggs, whose whereabouts were unknown in the years following the depression, have been rediscovered and are performing again.

'The Anthology of American Folk Music' is presented in an educational form. The booklet accompanying the records may be used at any level: to identify each cut and its performer; for a condensation of the song's text; or for information on each text and artist and references to other recordings or a particular song and to written works on folk music in which either the song or the artist are mentioned.

The Folkways 'Anthology' thus serves as a primary vehicle acquainting the audience with the vital origins of recorded folk music.

Art Silbergeld

w/dave wilson

In the past year we have often sounded forth upon the responsibilities of many groups and individuals and their obligations to the music and each other. Perhaps it is time we charged you, if you at any time make up a part of that amorphous organism termed an audience, with your responsibility and your obligation.

Boston has been reputed to be a city of bad audiences among show business people for a long time, especially in the night club and supper club circuit. It is significant that the coffeehouse in Boston, and folk music audiences here, have generally escaped that indictment.

It is a mistake to think, as a member of the audience, that it is the obligation of the performer to seduce you from your private conversation with your date or your neighbor to paying attention to them. Some performers, granted, are capable of doing this, but it is beside the point. However, the working rules of the game are that you are there because you suspect the performer has something to say to you with his talent, not to challenge him to take your attention away from something else. You owe it to him, in that you are taking a position in his presence, to give him your attention. If you don't like or appreciate what he is presenting, you are free to leave, he is not. That is in essence your responsibility to the performer and it should be obvious to you. It does, however, still leave your obligation to your fellow audience members to be dealt with.

Regardless of your feelings about a performer, your privileges and rights end where you begin to infringe upon the pleasure of the rest of those in attendance. There are no small number of performers who when in an audience forget this same axiom — the one to which they would most violently subscribe when they were on stage. It is a situation much analogous to the switch in roles accomplished by motorists and pedestrians.

"FESTIVAL" ON WBCN-FM

"Festival of Folk Music," heard on WBCN (104.1 FM) on Saturday evenings from 6:10 to 7:00 PM, is now being done from the Boston studios of the Concert Network. The new series is hosted each week by Tom Heathwood and Dave Lyman and features all kinds of folk music. The program invites requests from the audience via letter or post-card

GREETINGS FROM FOLKLORE PRODUCTIONS BALANCE OF

FOLKLORE CONCERT SERIES

MARCH 20 CHAD MITCHELL TRIO
JOHN HANCOCK HALL \$4.50 \$3.50 \$2.80 \$2.20

APRIL 4

FLATT & SCRUGGS WITH GRANDPA JONES
JORDAN HALL \$4.00 \$3.25 \$2.80 \$2.20

APRIL 15 JOAN BAEZ

SYMPHONY HALL \$4.50 \$3.50 \$2.80 \$2.20

APRIL 18 NEW YORK PRO MUSICA

JORDAN HALL \$4.00 \$3.25 \$2.80 \$2.20

CAN BE ORDERED BY MONEY ORDER ONLY.

SEND TO: FOLKLORE PRODUCTIONS
PO BOX 227, BOSTON, MASS.

AND GREETINGS
IN BEHALF OF THE MANY FOLK SINGERS WE REPRESENT

JOAN BAEZ
CHARLES RIVER VALLEY BOYS
REV. GARY DAVIS
BONNIE DOBSON
BOB DYLAN
JACK ELLIOTT
FLATT & SCRUGGS
JESSE FULLER
MITCH GREENHILL
JOHNNY HAMMOND
LIGHTNIN' HOPKINS
JIM KWESKIN & THE JUG BAND
LILLY BROS & DON STOVER
NEW LOST CITY RAMBLERS
JEAN REDPATH
JEAN RITCHIE
TOM RUSH
TONY SALETAN
MIKE SEEGER
PETE SEEGER
JACKIE WASHINGTON
AND OTHERS

folklore 176 FEDERAL STREET
productions BOSTON 10, MASS.
TEL.: HUBBARD 2-1827

Manuel Greenhill, mgr. / Arthur Gabel, assoc.

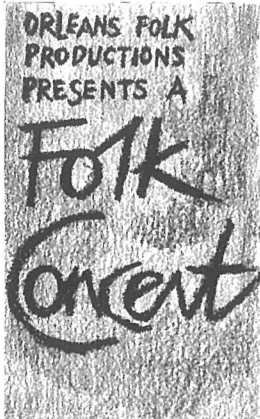
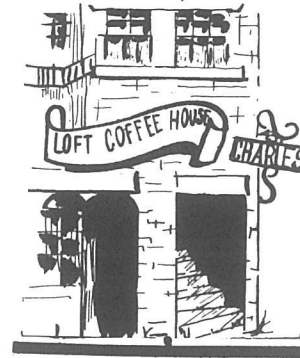
... AND COFFEE TOO



CLUB 47 SCHEDULE:

February	
29	Carol Langstaff & Robt. L. Jones
March	
1	Brunch 11 AM-1 PM w/N.Y. Times Premier of Reinhardt Guitar, 3 PM Hoot w/Ray Pong, evg.
2	Tom Rush
3	Jackie Washington
4	Jerry Corbett
5	Charles River Valley Boys
6	NEW STRANGERS (Danny Kalb, Sam Charters)
7	Commonwealth Rag Pickers, Carol Langstaff
8	Brunch 11 AM-1 PM w/N.Y. Times Charles String Quartet, 3 PM Hoot w/John Cooke
9	Tom Rush
10	Jackie Washington
11	Charles River Valley Boys
12	ELIZABETH COTTEN
13	ELIZABETH COTTEN & R. L. Jones
14	Jerry Corbett and Tim Hardin
15	Brunch 11 AM-1 PM w/N.Y. Times Andrew Caponigro, 3 PM Hoot w/Robert L. Jones
16	Tom Rush
17	THE
18	OSBORNE
19	BROTHERS

the Loft
43 Charles St.
Boston
La 3-8443
Monday Hoot
entertainment
Nightly



Friday, March 13, 8-30
Sherman Union, B. U.
* TIM SAWYER
* SUSAN GARFIELD
* FLINTHILL SINGERS
Sponsored by Newman Club
of Boston University
Admission, 99¢

TURK'S HEAD SCHEDULE:

Monday	Gil DeJesus Classical Guitar
Tuesday	Sallie Ballads from Everywhere
Wednesday	Anita & Judi Folksongs
Thursday	Dave Dreyer Classical Flute
Friday	Dave Briggs Flamenco
Saturday	Ed Freeman Elizabethan Songs

SOMEPLACE ELSE SCHEDULE:

February	
28	JOHNNY HAMMOND
29	JOHNNY HAMMOND
March	
1	JOHNNY HAMMOND
2	Hoot & Auditions
3 to	REVEREND
8	GARY DAVIS



UNICORN SCHEDULE

Now thru March 8	BOB CAREY
March 9- March 22	SONNY TERRY and BROWNIE MCGHEE

KING'S ROOK AT IPSWICH SCHEDULE:

February

28 Tex Koenig &
The Seekels
29 Tex Koenig &
The Seekels

March

2 Hoot & Audition
5 Gil DeJesus
6 Dave Evans
7 Dave Evans
9 Hoot & Audition
12 Gil DeJesus
13 Martin Wood
14 Martin Wood
16 Hoot & Audition



CAFE YANA SCHEDULE:

February

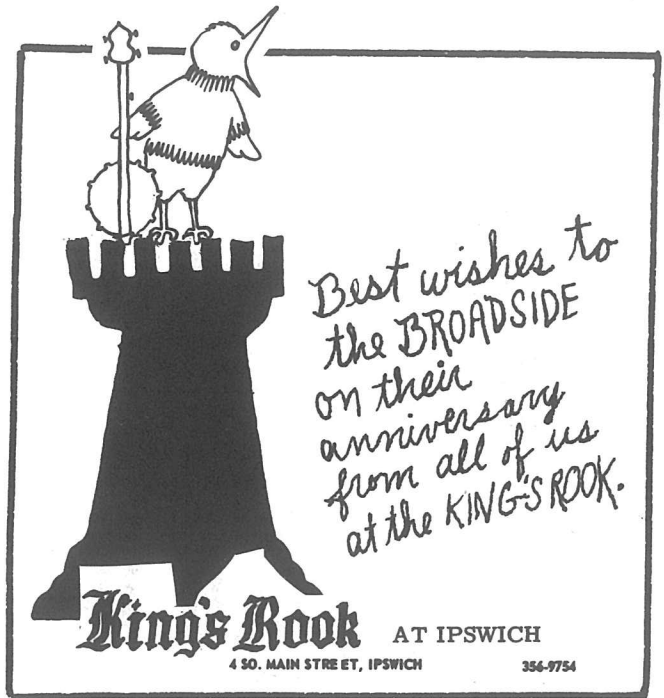
28 Denise Kennedy
29 Bill Lyons

March

1 Hoot w/Dusty 3-6 PM
Hoot w/Bill Lyons 8-12
2 Bob Sproul &
Judi Campbell
3 Peter Rowe
4 Norm Paley
5 Norm Greenbaum
6 Don MacSorely
7 To be announced
8 Hoot w/Dusty 3-6 PM
Hoot w/Bill Lyons 8-12
9 Bob Sproul &
Judi Campbell
10 Norm Paley
11 Peter Rowe
12 Denise Kennedy
13 Norm Greenbaum
14 Bill Lyons &
Ann Kostick
15 Hoot w/Dusty 3-6 PM
Hoot w/Bill Lyons 8-12 PM
16 Bob Sproul &
Judi Campbell

ORLEANS SCHEDULE:

Sunday John Rowlinson
Monday Susan Garfield
Tuesday Open
Wednesday Hoot with Max
Thursday Open
Friday To Be Announced
Saturday Philippe from Haiti



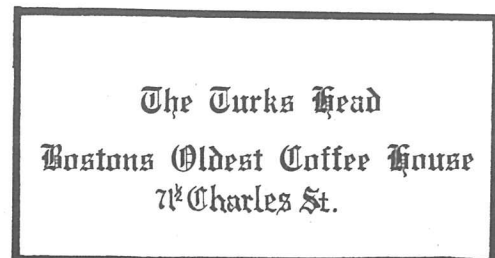
LOFT SCHEDULE:

February

29 Eddie Motteau &
Joe Hutchinson

March

1 Closed
2 Steve Koretz & Hoot
3 Denise Kennedy
4 Dave Evans
5 Toni Carroll
6 Eddie & Joe
7 Eddie & Joe
8 Closed
9 Steve Koretz & Hoot
10 BILL VANAVER
11 Eddie & Joe
12 Bill Vanaver
13 Eddie & Joe
14 Bill Vanaver
15 Closed
16 Hoot w/Steve Koretz
17 Bill Vanaver
18 Bill Vanaver



Felicitations!

To BROADSIDE

AND OUR *Best Wishes* FOR
MANY MORE ANNIVERSARIES

from ERNIE + AL, TIM, BOB + PHIL - AT

E. U. WURLITZER INC.

76 BEDFORD ST. BOSTON

Fine Fretted instruments by --- MARTIN - GIBSON
EPIPHONE - GUILD - GOYA - FRAMUS - ESPANA -
HARMONY - VEGA - FENDER - REGAL - ROSITA -
GAGLIANO - KAY - and selected imports.

HOME OF FAMOUS WURLITZER "Custom Craft" STRINGS

CONCERT PROGRAM

- March 6, 7 10th annual International Festival, B. U. Sherman Student Union. Friday, 8:00; Saturday, 3:00 pm.
- March 7 BOB DYLAN, Cousens Gym, Tufts University, 8:30 pm.
- March 8 GOSPEL SHOWCASE, New Fellowship Baptist Church, 616 Blue Hill Ave., Dorch., 3:00 pm.
- March 13 SUSAN GARFIELD; TIM SAWYER, The FLINTHILL SINGERS, Sherman Student Union Ballroom, B. U., 8:30.

INTERNATIONAL SONGS AT B. U. FESTIVAL

Highlighting the 1964 International Festival at the Sherman Student Union, B. U., will be "The Showtime International," featuring singing, dancing, and scenes from many lands performed by the students on Friday, March 6, at 8:00 pm and Saturday, March 7, at 3:00 pm.

All proceeds from tickets costing \$1 will be given to the International Student Fund. Tickets are available at B. U.'s International Student Center, 182 Bay State Road, or by calling CO 7-2100, ext. 137.

WGBH-TV SCHEDULE:

March

- 4 Dave Van Ronk, Danny Kalb & Sam Charters, Nancy Michaels
- 11 Dave Van Ronk, Bob Carey, Steve Kuzamjian & Arim Schefrin (Flamenco)

JUG BAND TV APPEARANCE



Jim Kweskin's Jug Band will be the guests of Steve Allen on his network TV show on Wednesday, March 4th. They are scheduled to be the first act of that evening. Consult your local paper for time and channel.

In a recent Ramblin' Round (BROADSIDE, Feb. 5, 1964), Dave Wilson forlornly related the sorry prospects for the prospective coffeehouse manager. The situation is regrettable particularly because it seems that the public attitude toward coffeehouses is unlikely to be changed even with the noble television efforts of Dusty Rhodes. The more important other-side-of-the-coin, however, is the even more regrettable attitudes of coffeehouse personnel toward the public and toward their own customers.

The fact is that some coffeehouses in town almost seem to go out of their way to be unfriendly, inhospitable places. They rarely have an atmosphere in which a stranger can feel at home. Consider the usual scene on entering one of these typical Boston coffeehouses:

As you enter, you are confronted by a girl sitting at a desk who has chosen to try to make herself look like Dracula's daughter with four pounds of make-up. Instead of "Good evening," she snarls, "That'll be one dollar," or whatever the price may be. If you manage to find a seat, one leg of the chair is probably broken, and your arm sticks to the never-washed table. Your eyes begin to smart from the smoke and CO₂ because they have something against ventilation. The performer on stage seems to be singing either to himself or to the microphone. If you are hungry that is too bad, unless you wish to pay an outrageous fee for a few crackers and cheese or some other miniscule snack along with your already-expensive cup of coffee.

The situation is tolerable if you are already a folk-music enthusiast like this correspondent. I, and probably most BROADSIDE readers, have spent many enjoyable evenings in local coffeehouses. The point is that their general atmosphere creates a negative effect on the stranger or new-comer. Apparently the situation during the day is similar. I used to work on the street near the coffeehouse to which Dave referred in his column, and the hostility toward the place in nearby shops is almost universal. But as a defense mechanism the coffeehouse people seem to have maintained an unfriendly aloofness which only worsens the situation.

One day I walked into this place in quest of the price of an instrument advertised for sale there. Before I could say a word, I was greeted with a gruff, "We're closed." An isolated case, perhaps, but had I been a reporter for a city newspaper, that one impression would probably have stuck.

JUST OUT
BARRY KORNFELD'S
FOLK GUITAR
MANUAL

AMERICAN FOLK GUITAR
TECHNIQUES AND SONGS

\$1²⁵

HARGAIL MUSIC

157 WEST 57TH STREET

NEW YORK 19, N. Y.

The answer is so simple that it seems almost trite to put in writing. Greet the public or customers in a friendly manner. Brighten up the atmosphere a bit, and let in some air occasionally. Instruct amateur performers to try to sing to and with the audience instead of to themselves of those in the front row. Be conscious of how your window looks to the public (blotchy paint looks pretty bad on a window). An occasional offer of a decent cup of coffee to daytime neighbors can go a long way toward a better situation. And a free second cup to customers is a good gesture. A little thoughtfulness can make four walls and a few tables into a place that's fun to go to. Even the bartender on the street with Wilson's (former) place usually gives you a greeting to make you feel welcome when you step up for a pint.

Martin Klein

GUITARS
FOLK INSTRUMENTS
RECORDS
BANJOS

267-2114

The
Folk Shop
of BOSTON

316A NEWBURY ST.

"All the News that's Fit to



CELIA

After World War II a civil war erupted in the Phillipines and an American marine named Bill Pomeroy joined the rebel Huk army as a writer and teacher. He married a Phillipino girl named Celia and after a couple of years of living with the guerillas they were captured by the government and sentenced to life imprisonment.

When the Huks were defeated, the government allowed a general amnesty. After ten years separation, Pomeroy was sent to the States while Celia was not granted a passport. He started a letter-writing campaign to get his wife out of the Phillipines. One of the letters was sent to Pete Seeger, who arranged for me to meet Pomeroy. The day I met him he received a cablegram from Celia saying she just got her passport after a year and a half out of jail. She wasn't allowed in the United States, so they're living in England now.

Moderately

by PHIL OCHS

1. When the wind from the is-land is roll-in' thru the trees. When a kiss from a pris-on cell is car-ried in the breeze That's when I won-der how sad a man can be Oh when will Ce-lia come to me. me. Oh when will Ce-lia come to me. me.

2. I still remember the mountains of the war
Sierra Madre and the Philipino shore
When will I lie beside my Celia neath the trees
Oh when will Celia come to me.

3. So many years were stolen, so many years are gone
And the vision of my Celia made dreams to dream upon
Each hour is a day filled with memories
Oh when will Celia come to me.

4. I wake each morning and I watch the sun arise
Wonder if my Celia sleeps, wonder if she cries,
If hate must be my prison lock, then love must be the key,
Oh when will Celia come to me.

5. The guns have stopped their firing, you may wander
thru the hills,
They kept my Celia thru the war, they keep her from
me still,
She waits upon the island, now a prisoner of the sea
Oh when will Celia come to me.

6. (Repeat first verse)

© Copyright 1963 APPLESEED MUSIC, Inc.
200 West 57th Street
New York 19, New York

FOLK MUSIC USA, continued from page 6

cross-section has meant that our program doesn't often look much like ABC's show. But it does not mean that everything heard on "Hootenanny" must be excluded from our show. We have, on occasion, had what are called "commercial" groups on the show, and objections have been voiced, even in the pages of BROADSIDE.

Why? Because the songs had no "authentic" basis? They were older songs than Bob Dylan's. Because the songs, even if aged, were originally popular songs rather than folk songs? So were almost all of the blues and ragtime numbers done by folk singers today. Because the performers, within the framework of the style congenial to them, play to the audience as impressively as they can? So do all good professional folk singers, whether they admit it or not. Because they lack genuine conviction that their work expresses something that they feel? They are as sure of the musical worth and beauty of what they do as anyone we've met in the business, believe it or not. Because their style is currently a commercial success? I doubt that the Kingston Trio could have drawn a crowd as large as Pete Seeger did at the Arts Festival last summer.

No. All of these reasons might be given, but the truth is that some people's senses of taste are offended by some kinds of music. That doesn't mean any kind of folk music should be systematically excluded from a series which attempts an honest view of the entire field. We intended to be controversial, after all. Too often controversy means something other people object to because they are not as sophisticated as we are. After all, how often does "controversial" mean right wing?

In other words, if the producer must on occasion displease even himself in order to do a fair job, then he would be failing if he did not displease you on occasion too, whoever you are.

David Sloss

GOSPEL SHOWCASE

Two stars of the Black Nativity, Professor Alex Bradford and the Bradford Singers and Princess Stewart, will be joined by the new Sally Martin Singers of Chicago and Boston's own Lord's Messengers in a Gospel Showcase on Sunday, March 8th. The Showcase will begin at 3:00 pm in the New Fellowship Baptist Church, 616 Blue Hill Avenue, Dorchester. For tickets and information, call Randy Green at 445-6488.

SECOND ANNUAL SYRACUSE UNIVERSITY
FOLK FESTIVAL

MARCH 20, 21, 22, 1964

AN EXCITING ROUND-ROBIN OF CONCERTS, HOOTENANNIES, SEMINARS,
WORKSHOPS, CLINICS, AND TALENT COMPETITION

—FEATURING AMERICA'S FINEST FOLK ARTISTS—

DOC WATSON · JEAN RITCHIE · THE GREENBRIAR BOYS

REV. GARY DAVIS · GIL TURNER · ROGER SPRUNG

THE SHANTY BOYS · THE ALL-NIGHT SINGERS
AND MANY OTHERS.

YOUR FESTIVAL HOST

JERRY SILVERMAN

AUTHOR, PERFORMER, MUSICOLOGIST, ASSOCIATE EDITOR OF SING OUT

GENERAL ADMISSION TICKET FOR ENTIRE FESTIVAL \$2.50

SPECIAL ADVANCED SALE - TO MARCH 18 ONLY - \$2.00

FESTIVAL SPONSORED BY

SYRACUSE UNIVERSITY
BOOKSTORES

FESTIVAL HEADQUARTERS

CORNER BOOKSTORE MUSIC DEPARTMENT
943 SO. CROUSE AVE. SYRACUSE, N.Y., 13210
PHONE 476-5571 EX2008

TICKETS AND FULL INFORMATION AVAILABLE AT FESTIVAL HEADQUARTERS
AND AT FAMOUS ARTISTS TICKET OFFICE - CLARK MUSIC BLDG., SALINA ST.

100 LP RECORDS --- GUITARS --- SONG BOOKS WILL BE GIVEN AWAY

NEW RAGTIME GROUP FORMS IN
BOSTON

The Rag Pickers, a talented new Boston ragtime group, will appear at Club 47 on March 7 and 21. The members are Dave Freidel, leader, vocalist, and second guitar; Tom Clark, vocalist and first guitar; Tony Ackerman, mandolin and banjo; Huck White, spoons, kazoo, and harmonica; Fred Barron, washtub bass and occasionally piano.

The Rag Pickers were formed by some students at The Commonwealth School in Boston in the fall of 1963. The group's original purpose was to play at school hoots and parties. At the suggestion of Fred Barron the group went to the WHRB Folk Orgy in January at the Club 47. Despite some confusion with microphones, resulting in a poor broadcast, they were enthusiastically accepted by the 47 audience. The Club asked this vibrant group of performers to come back on the following Sunday to audition, at which time an arrangement was made for The Rag Pickers to appear at the Club in March. Because they are a new group they will be sharing the spotlight with well-known Boston folksingers.

Their individual personalities add a certain bounce and vitality to their music that ragtime needs.

Tom Barron

IN THE FOLK CITY, continued from page 6

works of Bach, Sor, Tarrega, and Villa-Lobos, all of which received enthusiastic approval.

A significant point, though, was that the audience was not just jazz and classic fans. There was a good percentage of the regular folk fans who seemed to be enjoying the evening just as much as if Jackie Washington or the Jug Band were on stage. In fact, there were a number of folk performers there. Mitch Greenhill was sitting on the steps concentrating on Caponigro's fingers as though he were analyzing and making mental note of every chord progression, which he probably was. Bob Siggins and John Cooke of the CRVB were attentive members of the audience, as were Don MacSorley and Ray Pong.

This interest by an essentially folk audience in Jazz and the classics shouldn't be too surprising. After all, blues and ragtime are as integral a part of folk music as they are of jazz and the roots of both are found in the classic forms of chamber music as evidenced by recent issues of Bach arranged for jazz vocalists and instrumental combos ("Bach's Greatest Hits" on Phillips and the three volume "Play Bach Jazz" on London). Brahms, Dvořák, Sibelius, Vaughn Williams, the aforementioned Villa-Lobos, and even Beethoven were just a few of the great composers who used folk music for melodic material in their compositions. The recent issue by Prestige of Dave Van Ronk and the Red Onion Jazz Band is an excellent example of the close ties between jazz and folk music.

And the idea of Jazz and chamber music in coffee houses certainly isn't a startling innovation. I guess it's been tried in just about every coffee house around at one time or another with varying degrees of success. But the combination of all three on this particular night brought to mind an old pet theory, and that's what's prompted the writing of this article.

What better place for a good chamber group or jazz combo than a coffeehouse? Now, I don't espouse booking the I Musici into the Unicorn or trying to squeeze Herb Pomeroy's group into the Yana. But Boston has a wealth of gifted young musicians currently studying at Longy, Berklee, the Conservatory, or any of the many University Music Schools who would be eager to perform and grateful for the opportunity to bolster their student's budget by doing what they're being trained to do.

Coffee houses haven't begun to tap the vast potential of the available mass audience and it seems to me that this policy of mixed booking might be one way of presenting a much wider appeal without sacrificing integrity or losing their present clientele. The lower talent expense is an obvious advantage to the folk emporia.

Now on the surface it might appear that the benefits were to be paid for by the folk artists themselves who would suffer their loss by displacement, but in the long run it should prove more profitable to them than anyone else. A major threat to a local performer's prestige is over-exposure. The fewer high calibre performers and the fewer places to perform, the more imminent the threat. Boston is at present in need of and will have more coffee houses, and many of these will have to rely heavily on local talent. With a varied bill of fare there will be more quality acts for these newer establishments to draw from. With a greater number of places to perform, the local folksingers will receive not only more bookings but, more important, a wider, less confined exposure and concurrently, but commensurate with their ability, a greater demand.

So Hat's Off to the Club 47, who with their movies, children's concerts, Square Dances, the Caponigro recitals, and chamber concerts seem to be setting the pace and proving that they are still the leaders in the field. Let's hope it marks the beginning of another trend and that the other coffee houses will take notice and follow suit.

Robert J. Lurtsema



REINHARDT GUITAR PREMIER

The Club 47, Inc., invites you to the premier of the Reinhardt Guitar of the Stringed Instrument Workshop on Sunday, March 1, at 3:00, at 47 Palmer Street, Cambridge.

The program will include jazz and classical music and a discussion of the Reinhardt Guitar by Don Gadbois. All are welcome at no charge.

The Reinhardt Guitar is available in two models: a 6-string, and a newly-designed 12-string.

BRIGGS & BRIGGS

new home of

   **EPIPHONE**   
guitars, banjos, and amplifiers.

also a good supply of

Gibson, Guild, Vega & Harmony folk instruments,
Dulcimers, Autoharps, Harmonicas, Recorders
Liberal Trade-in Allowances.

 **BRIGGS & BRIGGS** 

1270 Mass. Ave. - Harvard Sq. - KI-7-2007

CAMBRIDGE

SOMEPLACE ELSE REOPENS

Boston's newest coffeehouse, the Someplace Else, has reopened after untangling their previous snag over proper licenses. The first weekend saw performances by Bonnie Dobson and Bernie Krause, along with other local jazz and folk acts. Scheduled for performances Monday through Saturday, February 24 through 29 were Jean Redpath and John Hammond Jr. When the schedules become available, they will, of course, be listed in BROADSIDE.

BROADSIDE visited Someplace Else last week and spoke with owners Mike Schick and Bruce Eckler. Both spoke hopefully of their future intentions, in providing Boston with top-flight folk entertainment and reintroducing good jazz to coffeehouse audiences.

The house itself is divided into three rooms, each with its own stage. Sets are performed alternately in each room, with jazz sets always occurring in the center room.

BROADSIDE joins the rest of the coffeehouse community in extending a warm welcome and best wishes to this new venture.

BILL VANAVER TO BOSTON

Bill Vanaver, winner of the "old timey" banjo contest at the 1963 Philadelphia Folk Festival, will be in Boston this month. He will perform at both Club 47 and the Loft. His proficiency with the traditional banjo is no slight to his ability with the guitar. Check the schedules for the exact dates.

BROADSIDE wishes to extend its thanks to the following people for their photographs, which appeared on the covers of Volume II. Credits are listed by issue number, subject, and photographer.

4, Joan Baez; 22, Jackie Washington; 24, Mississippi John Hurt; 25, Dave Van Ronk — Rick Stafford.

7, Folklore Center; 8, Arts Festival Coffee Houses; 13, Pete Stampfel and Steve Weber — Allen Walker.

11, Joan Baez and Bob Dylan at Newport — John Cooke.

17, Bob Dylan; 19, Judy Collins; 20, Kentucky Colonels; 21, Manny Greenhill — Dick Waterman.



REQUIEM FOR A HOOTENANNY, continued from page 8

A fairly recent development has been that several performers who appeared on the show at first now refuse to go on any longer. This list includes Judy Collins and Leon Bibb. Aside from the poor quality of the show, the inane censorship and reshaping of material to fit their Bugs Bunny concept are among the main reasons for these late drop-outs.

A little while ago Hootenanny reached a new low even at their level. They had a show with only one known folk group, the New Christy Minstrels. The rest of the program was Nina Simone, the Four Preps, and a couple of comedy acts. Usually a big-name group is allowed to do four numbers in the hour-long show. This time the Christys did close to ten songs. From all appearances, it seemed that for the first time a network television show actually was hard up for acts.

Many of the arguments about the show seem to me to be irrelevant. For example, some people carry the notion that any kind of show on folk music is better than none. This is simply avoiding the basic issue of the blacklist. We're not just talking about Pete Seeger who is among the lucky few who can command a huge audience without the aid of a 21-inch tube. We're talking about countless numbers

of unknown writers and actors and others working in the arts who are virtually destroyed by the poison pen.

Every time a singer agrees to go on that show, he's driving the blacklist dagger deeper and deeper into the backs of the very people who would be most likely to improve the show's quality and the quality of television in general. Is the phony applause worth the lives and careers of so many people?

It's really unbelievable. These people go on the show playing a banjo that was popularized by Pete, using arrangements originating with Pete, even doing songs actually written by Pete. They sing about freedom, they sing about John Birch, they sing about Pastures of Plenty (leaving out the verse that ends, "we'll work in this fight and we'll fight till we win"). They think they're working within the system while the system ends up working within them. I wonder if Robert Welch and H. L. Hunt feel the enemy coming closer when they watch Hootenanny.

It is somewhat surprising that neither of the other two networks has not tried to compete with Hootenanny without a blacklist. Supposedly the networks want the highest rating and the best reviews. I think a show starring Pete Seeger, Joan Baez, Bob Dylan, and the Kingston Trio might make a small dent in the ranks of the New Christy Minstrel following.

Ironically, the formation of this show on folk music may turn out to be one of the most powerful blows ever struck against the blacklist by giving it so much unwanted publicity and making so many people aware of a well-disguised problem. It has also forced many singers to analyze their principles and their roles as folk performers. If the show is renewed for another thirteen weeks, there is a good chance that the original dissenters and those who were later disillusioned will combine in signed statements and other levels of action against the blacklist.

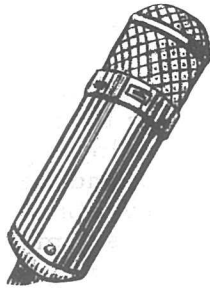
One of the worst aspects of blacklisting is the runaround you get from various producers and executives. First you hear the story that they don't want Pete or the Weavers because they want to fill their show with quality acts like the Smothers Brothers. Last week one of their quality folk acts was the Gisenslaw Brothers. The next logical step would appear to be Jack walking out and saying, "Hi, there. And now we take great pride in presenting a Hootenanny discovery Jack Ruby and the Avengers, singing, 'Don't Think Twice, It's All Right.'"

continued on page 21

FINEST RECORDINGS & DEMO TAPES

by

PETRUCCI & ATWELL



Dedicated to producing recordings of the highest quality, we offer the finest recording equipment and a comfortable, unhurried atmosphere in our studios — A small company, we have, until recently, specialized in theatrical sound and performance recordings — Our prices are competitive with any in New England — Call us — You may be surprised how inexpensive a recording can be

21 CARVER ROAD, NEWTON HLDS., MASS. 02161

LA 7-5514

continued from page 20

Now they come to the old weapon of political controversy, the loyalty oath. "Sure we all love Pete, but you understand, ha ha, it's not up to us. We're only the producers." I guess the only answer is a Hootenanny coloring book with the first page reading, "I am a list, color me black."

I think Hootenanny and all the other shows of our vast wasteland have been best summed up by one man, Bob Gibson. At the end of one of the shows he was on, they were scheduled to sing, "Kumbaya" as the closing sing-along. All of a sudden an executive runs up and says, "Hey, we're running out of time; you'll have to do Kumbaya twice as fast."

"You can't do that, it's a lullaby," said Gibson. "Let's do another song."

"Sorry, Bob, it's listed in the program. Ha ha. You understand."

Comes the end of the show and the first singer sings, "Someone's prayin', Lord."

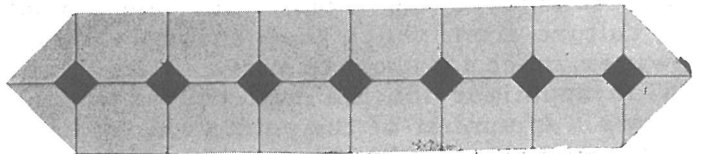
The second sings, "Someone's sleepin', Lord."

Gibson walks up to the microphone, smiling ever so slightly, and sings, "Someone's kidding, Lord."

Phil Ochs

UNICORN PRESENTS BROWNIE AND SONNY

Sonny Terry and Brownie McGhee will make their first extended visit to Boston in several years when they open for two weeks at the Unicorn Coffeehouse in Boston. This team of traditional Negro musicians won many encores when they appeared at the Boston Arts Festival two years ago, and have long had a strong following of folk and blues fans in this area. Their engagement at the Unicorn runs from March 9 through March 22.



Congratulations
to
BROADSIDE
on its

2nd Anniversary

Broadside Reviews

SINGING COWBOY

A Book of Western Songs

Collected/edited by Margaret Larkin
Oak Publications \$2.95



This is a song book which was originally printed by Knopf back in 1931 and has just been reprinted by Oak in paperback form. A rather thorough perusal of the text gives no indication that this edition has been updated or changed in any way, so I assume it is the same in its entirety with the possible exception that the guitar chords added by Ethel Raim and the additional pictures by Asch and Silber are peculiar to this reissue.

The book contains forty-two songs which range from the familiar "Chisolm Trail" and "Jesse James" to some more obscure heroic ballads such as "Billy Venero" and "Fuller and Warren." The book also includes a number of songs which may be found in the repertoires of many of our contemporary performers, "Rusty Jiggs, and Sandy Sam," "The Buffalo Skinners," and a particular favorite of mine, "The Zebra Dun."

We would be happier if the individual introductions to the songs concentrated more upon the specifics of the song which follows, rather than on the general conditions which contributed to that facet of the genre which the song expresses, but on the whole they are informative and of interest.

The introduction by the author makes an attempt to analyze the roots of the songs and the culture from which they sprung. It is, however, much too short to serve as anything but an appetizer for the main course which follows. A number of the points which Miss Larkin makes will, I am sure, be objected to by many of the performers and chroniclers of this facet of folk music.

To be sure, this is not an exciting addition to your collection, but good solid substance for the gaps which are bound to exist.

dwilson

BIG JOE WILLIAMS

Delmar DL-604 Blues on Highway 49

Highway 49	That Thing's in Town
Poor Beggar	Walk On, Little Girl
Blues Left Texas	Tiajuana Blues
No. 13 Highway	45 Blues
Down in the Bottoms	Arkansas Woman
Overhaul Your Machine	Four Corners of the World

Big Joe Williams and his self-made nine-string guitar are back to take us on a nationwide Blues travelogue. Big Joe has always been a wanderer and he gives us many stories and true events of his life in this LP. Probably the most impressive song in this collection is his emotion packed "Poor Beggar," which relates his wife's recent death in Mount Pleasant, Texas. This LP will make an excellent addition to your collection, but when is Delmar going to give us some of Big Joe's bottleneck technique? It is among the best that this writer has heard.

Laurie Forti

MISSISSIPPI JOHN HURT

Piedmont 13157

Avalon Blues	Casey Jones
Richland Women Blues	Louis Collins
Spike Driver Blues	Candy Man Blues
Salty Dog	My Creole Belle
Cow Hooking Blues	Lisa Jana/God's Unchanging
Spanish Fandang	Hand
	Joe Turner Blues

This LP heralds the return of still another great bluesman, Mississippi John Hurt, after a thirty-five year lapse in his recording career. In March of last year, collector Tom Hoskins went to Avalon, Mississippi, on the off chance that John would still be living there. The hunch that John's lyrics, "Avalon's my home town, always on my mind," were still true paid off and brought one of the greatest legendary bluesmen back into the public eye. Although nearing his seventieth year, John Hurt has lost none of his remarkably agile guitar work and soft, flowing vocal style.

Laurie Forti

CLASSIFIED ADVERTISEMENTS

Wanted: Man to assemble and adjust string instruments. Must have experience and ability. Apply only by letter stating qualifications. Vega Co., 40 Leon St., Boston 15, Mass.

Now booking concerts, hootenannies, and festivals. Many, many fine performers. **UNITAL ASSOCIATES**, 236 Erie Boulevard East, Syracuse 2, New York, GRanite 6-5495 area 315.

FOLKWAYS RECORDS PRESENTS...

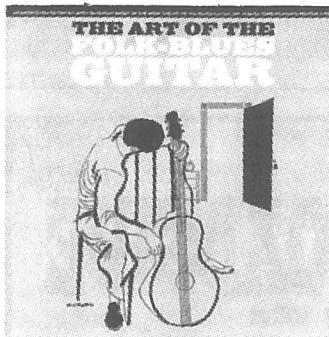
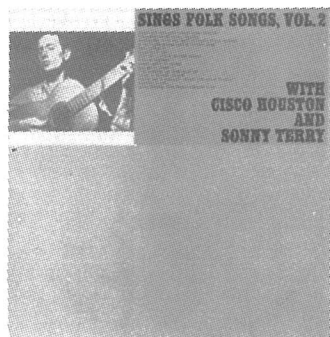
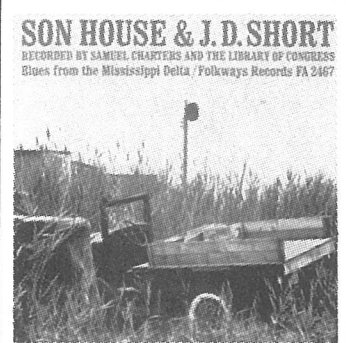
FOLKWAYS RECORDS presents just a few of its new folk releases. Here are Blues, Bluegrass, Old-Time, Topical, Folk, and Country Music LPs, both newly-recorded and in priceless reissues. Jean Ritchie, Doc Watson, The New Lost City Ramblers, Dave Van Ronk, Pete Seeger, Woody Guthrie, Sleepy John Estes, Peter La Farge, Clarence Ashley, Mark Spoelstra, and many others are all well represented. Send for complete catalog today.

FA 2491 THE "NEW" NEW LOST CITY RAMBLERS (Cohen, Seeger, Schwarz) with great old-timey songs. \$5.95.

RF-1 THE COUNTRY BLUES, edited by Sam Charters. Reissues of old-time blues classics from old 78 rpm discs. \$4.98.

FA 2370 PROGRESSIVE BLUEGRASS, and other instrumentals. Roger Sprung, Doc Watson, and others tear it up! \$5.95.

FA 2467 SON HOUSE AND J. D. SHORT, recorded by Sam Charters and the Library of Congress. Delta blues. \$5.95.



FA 2309 OLD LOVE SONGS AND BALLADS. From the Big Laurel, North Carolina. Recorded by John Cohen, Peter Gott. \$5.95.

FA 2484 WOODY GUTHRIE SINGS FOLK SONGS, Vol. 2. With Cisco Houston, Sonny Terry. 15 Guthrie performances. \$5.95.

FI 8355 THE ART OF THE FOLK-BLUES GUITAR, by Jerry Silverman. Complete blues guitar instruction. \$5.95.

FA 2433 FOLK SONGS FROM THE SOUTHERN MOUNTAINS, performed by the Lilly Brothers and Don Stover. Superb Bluegrass. \$5.95.

NEW RELEASES:

RF-6 THE JUG BANDS, compiled by Sam Charters. An anthology from old 78 rpm records of the great jug bands in classic performances. \$4.98.

RF-7 THE PIANO ROLL, edited by Trebor Tichener. Both machine-cut and hand-played (Joplin, James P. Johnson) ragtime and early jazz. \$4.98.

RF-8 SLEEPY JOHN ESTES, 1929-1940. A selection from the earliest recordings of a blues legend. Compiled by Sam Charters. \$4.98.

RF-9 THE COUNTRY BLUES, Volume 2, edited by Sam Charters. Out-of-print 78 rpm discs by Bukka White, Texas Alexander, others. \$4.98.

RF-203 NEW ORLEANS JAZZ — THE '20s. A historical panorama of the important jazz bands of that era, all recorded in New Orleans. 2 LPs. \$9.96.

AND: JEAN RITCHIE AND DOC WATSON AT FOLK CITY (FA 2426), PETER LA FARGE SINGS OF THE COWBOYS (FA 2533), PETE SEEGER (solo) on BROADSIDE, Volume 2 (BR-302), THE VIRTUOSO 5-STRING BANJO played by Barry Hall (FG 3533), DUST BOWL BALLADS by Woody Guthrie (FH 5212), THE PENNYWHISTLERS (FW 8773), and many others.



CLUB 47, INC.
presents



MARCH 17TH
TUESDAY



MARCH 18TH
WEDNESDAY



MARCH 19TH
THURSDAY



OSBORNE
BROS.
BLUEGRASS



CLUB 47, INC., 47 PALMER STREET, HARVARD SQUARE, CAMBRIDGE, MASSACHUSETTS, UN413266

THE BROADSIDE
OF BOSTON
FOLK MUSIC AND COFFEE HOUSE NEWS

SUBSCRIPTION...\$3.00 for 26 issues

All Folk Music Schedules,
Concert Announcements,
Record Reviews,
Performer News
Published Bi-weekly
.....

SUBSCRIPTION BLANK

please enter _____ as a subscriber.
I am enclosing a \$3.00 check ☐ money order ☐
for a one year subscription to BROADSIDE

name: _____
address: _____

New ☐ Renewal ☐ Gift ☐
Gift Card Signed _____

send to
258 harvard st. cambridge, mass.

BROADSIDE
258 Harvard Street
Cambridge, Massachusetts

TO:

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE