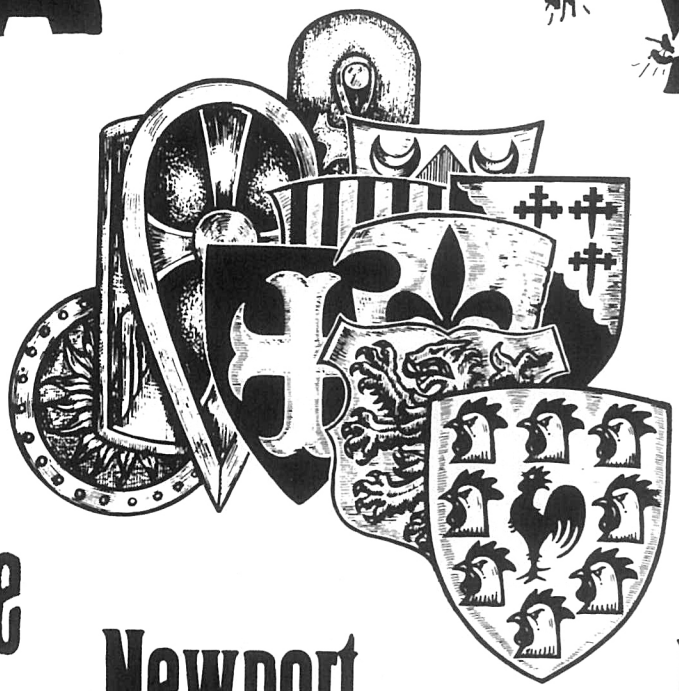
THE BROADSIDE

OF BOSTON

Volume III, No. 10 Cambridge, Massachusetts July 8, 1964

FOLK MUSIC AND COFFEE HOUSE NEWS ❋ TEN CENTS

A SALUTE TO



the Newport Folk Festival

ON

FOLK CITY U S A

Featuring *Robert J Lurtsema*

WCRB

1330 AM/FM 102.5 BROADCAST in STEREO

LISTEN FRIDAY NIGHTS FROM 11:15 PM TO 1:00 AM

BROADSIDE

Volume III No. 10 July 8, 1964

80 Wendell Street
Cambridge, Massachusetts 02138

Phone: 491-8675

A Bi-Weekly Publication
All Rights Reserved

Signed articles do not necessarily represent the opinion of the Staff of BROADSIDE.

Editor Dave Wilson
Business Manager Bill Rabkin
Art Editor Bob Lurtsema
Adv. & Circ. Phil Guptill
Staff Artists Denise Kennedy
Liz Shapiro
Layout Technician Dick Sullo
Copy Chief Chris Murray
Copy Assistants Bonnie West
Claudette Bonnevie
Administrative Assistants Karen Dodge
Sara Nutter
Distribution Assistant Barry Mushlin

Published by Broadside Publications

Second class postage paid at Boston, Mass. Subscription price: $3.00 a year (26 issues). Address all correspondence to P. O. Box 65, Cambridge, Massachusetts 02139

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

Photos of Jackie Washington, John Hurt, and Jack Elliott by Rick Stafford of Three Cats.

THIS ISSUE'S COVER
SUMMER FOLK
CONCERT ARTISTS

HOW I LEARNED TO BE A FOLK MUSIC ENTREPENEUER AND STOP WORRYING ABOUT ITA.

"Well," I explain, "We're presenting Judy Collins and Jack Elliott on July 9th and Mississippi John Hurt and Jackie Washington on July 21st." I smile in pleasant anticipation.

"Why that should be fun, Jim," comes the reply. "Yes, it really is," I respond, "and besides all four of the performers are truly great!" A short silence ensues. Then comes quizzically out of the silence, "Who's Judy Collins?" or, "What kind of performers are they--this Hootenanny stuff?" and my delight in the world slips a notch.

Or somebody looks at the red and black poster, scans it from top to bottom, sees the pictures of the performers, reads "Rindge Technical School Auditorium, Cambridge," passes the dates and prices, turns to me and says, "Those look like really good concerts, Jim." I smile.

"When are they?"

Being a neophyte at concert promotion as I am--these are my first---is a great game. No IBM programmed instruction book, no firm guidelines, no guarantees of success. Hardly a deadline that is certain. It's a hunch, a gamble. And a puzzle: guess, experiment, proceed on an assumption--or twenty assumptions.

What's a good date? With what does it conflict? What does lighting cost? (and there are MANY varieties) Hall Rental? Janitors? Union regulations? Deposits, fees. And advertising, the bottomless pit--radio spots, sunday papers, theatre programs, etc., until one cannot count them all or differentiate their value.

How should the house be divided? And at what price per seat? Should we have programs, and at how much per page?

The printer makes a mistake and tickets are late. A contract doesn't arrive. An ad deadline passes. Someone you must talk to won't be back until Monday, is out to lunch, hasn't had a chance to check that information yet, or is certain he sent it to you in yesterday's mail.

But the biggest decision--and the biggest riddle--remains the choice of performers. Men make their livelihoods at it, and since there are no hard rules, everyone has his own hard opinion, and his own corroborating evidence.

"Hello. Could you give us an idea of what it would cost to hire F--- T--- for an evening in July?"

"How big is your hall?" (a direct answer)

"Twelve hundred seats."

"I think we could give him to you for fifteen hundred." (some gift)

"I'm afraid that's expensive for us."

"Expensive? You must be kidding! Why only last week..."

"He may be worth that in some cities, but he's not that well known in Boston."

"You underestimate his potential. After all, think of all his national television exposure in the last few months."

"Even so, fifteen hundred is high. Would you consider an offer of one thousand even?"

"I'm sorry, we couldn't even consider a price that low. (slight pause, in hopes I'll reconsider) But, perhaps we could arrange something. After all, July is a slow month...."

"Hi, Mr. G---. I have a chance to hire F--T-- at $1200. What do you think?"

"Well, that's not bad. But you could hire A--N-- from me for the same money and I think she would do better for you..."

continued overleaf

BRIGGS & BRIGGS

FOR ALL YOUR FOLK MUSIC NEEDS--

GIBSON · GUILD · MARTIN · EPIPHONE · HARMONY ·

guitars banjos mandolins ukuleles

VEGA Banjos ★ FAVILLA guitars

KÜNG-ADLER DOLMETSCH RECORDERS

HOHNER HARMONICAS KAZOOS JAW-HARPS

PICKS, CAPOS, STRINGS ALL ACCESSORIES

DULCIMERS AUTOHARPS VIOLINS

1270 MASS. AVE. HARVARD SQ. KI-7-2007 CAMBRIDGE

cont. from page 3.

"Hello, John. I have a chance to hire F-- T-- at $1200. What do you think?"

"Great! With his new record coming out next month, it's a steal."

"Hello, Mr. T---. What's your thinking on F--- T--- at $1200 in Rindge?"

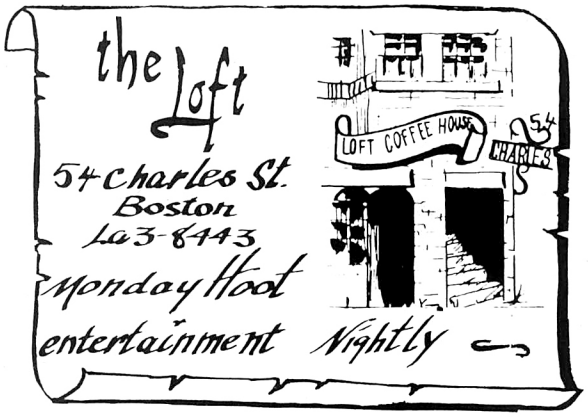
"You're kidding. He's a has-been! His last record sold abominably. Save your money."

"Listen, Frank. I've got the opportunity to get F-- T-- for $1200. Think that's reasonable?"

"Well, that depends on several factors...."

Still and all, it is really fun. And besides, all four performers are great. I hope you'll come.

Jim Mecklenburger
The Summer Folk Concerts



B
HOLY MODAL
I
THER

by Peter Stampfel

NATURAL RHYTHM EXPOSED

Natural rhythm is a real thing like gravity. City people who are civilized don't usually have any. That is what being civilized means to a certain extent.

Natural rhythm comes from nature, of course, which country people are closer to. So they have more natural rhythm from watching the plants grow, the beasts in the field, etc. So country people tend to keep the best better.

Often city people who play folk music, however, can't keep the beat because they have no natural rhythm to help them and they go faster and faster. This is called rushing, and is bad. If you rush a lot the gypsies will steal you and make you drink goat's milk.

To get natural rhythm is hard but not impossible. Ask any jazz musician. Try watching pile drivers. Observe the great starry wheels in the sky and how they spin. Pay attention to the phases of the moon and the passing seasons. Listen to your heart beat. Soon you will have natural rhythm. But not for sure. The modern world is very uncertain.

Other ways to get natural rhythm. Eat a lot of prunes. Blow your nose regularly. Boil plenty of water. Take d---s.

CAROUSEL OPENS IN HYANNIS

The newest summer folk spot on the Cape has opened on rte. 132 in Hyannis. The Carousel will operate as a coffeehouse and will feature hoots on Sunday, Monday, Tuesday, and Friday. Other nights will be filled with solo or group performers including Tom Danaker, Stephen Hayes, and Gary Goldsmith.

The Carousel, opened and operated by Antioch students, begins festivities each night at nine pm, and is located on rte. 132 in a large A frame building on your right as you approach Hyannis from Boston.

DOWN TO THE NITTY GRITTY,

A QUESTION OF CONSCIENCE

rita weill

Recently, the owner of one of the more traditional clubs in the mid-west was informed by the local folk music society that it'd no longer avail itself of his facilities. The reason given was that the club had become "too commercial".

What does this cryptic phrase mean? As many of us have discovered, it appears to mean all things to all people. Perhaps if we could settle upon a common definition, many of the theoretical squabbles that rend us apart would end. To some people "commercial" means the using of folk music for pecuniary success. To others, anyone engaged in folk music who gains a modicum of pecuniary success is "commercial". Both camps are, of course, correct. In the strict sense of the word any commodity that sells is commercial. Now, however, the semantic snake rears its ugly head. To many people who profess allegiance to the more traditional forms of music, the word "commercial" is tainted ----green! Money is a dirty word! Any folk performer who earns money automatically becomes worthless as an artist.

Mr. Charles Seeger, in rebuttal to G. Legman's article, "Who Owns Folklore?" published in The Journal of American Folklore, pointed out that artists and artisans of yore expected monetary recompense for their offerings. Did their attitude necessarily denigrate their art? There is quite a difference between selling well and selling out!

This brings us to one of the strangest problems extant in folk music circles. For want of a better term, we might call it "The Ostrich Attitude". Many of those who claim to care about traditional music spill time and energy engaging in heated discussions among themselves. A grail-full of idealism can be a wonderful thing. It can provide the energy the prophet needs in order to proselytise. But the duty of the prophet is to preach among the people in order to win new disciples. How then can we justify our negative attitudes toward those why sao; "In order to win converts I must be heard. In order to be heard I must be hired. In order to be hired I must be commercial enough to appeal to the club owners"? It seems to me that intent must be taken into consideration apart from both means and end.

If a performer, albiet one who loves folk music, really mucks it up and also happens to be a commercial success, does anyone have the right to use the term "commercial" epithetically?

Folk music today is so different from what it ever before was. Never before was it a business. It prospered in totally different climates and for less complex reasons. In the past, the changes wrought upon it were endemic---results of human creativity. The changes were neither intentional or accellerated. People prided themselves upon recreating (with the exception of blues) as accurately as possible the sounds they heard. There were no throny copyright hassles encouraging them to change the songs on purpose, for profit. As singing was a pasttime rather than a pursuit, there was no competition, as we know it today. Neither were there scores of abstract problems such as "What is Folk music?", "Whither Folk Music? and "Commercial versus Traditional Music".

But, much as the traditionalists may dislike the idea, there have been many changes in standards simply because today is today. One cannot turn back the clock. There is no way to arrest "progress". Viewing the problems of change in terms of yesterday is as unnatural as are many of the changes themselves. If the owner of the mid-west club feels that, in order to keep his club alive, he must interlard his traditional programmes with more commercial ones, the local ostriches should try to understand that this hardly makes him a traitor to the "cause." It should be their role to support his efforts, realising that a voice in the wilderness is superior to silence. In this case, as in many others across the country, censure makes no sense. Traditionalists would do better to raise their voices in song rather than in protest! #

RAYBURN
MUSICAL INSTRUMENT CO.

"WE MAINTAIN THE LARGEST INVENTORY OF PARTS IN THE NORTHEAST"

Banjos-
Guitars

(and all other band instruments)

EPIPHONE
GOYA
GRECO
HARMONY
MARTIN
TATRA
VEGA

INSTRUMENT RENTALS
REPAIR SHOP
.....
267 HUNTINGTON AVE,
(next to Symphony Hall)
BOSTON CO-6-4727

Ramblin' Round

w/dave wilson

Let's see...hmm...armor looks ok outside of a few dents here and there. Check the lance, well it doesn't look too bad. All we need now is a dragon or two and we will be all set. Hey! What's all that smoke over there. It looks like....it is....To horse! Charge!

Pete Seeger performed at the Boston Arts Festival on Sunday night, June 21st. It was the only folk event scheduled for the Festival this year and was arranged at the last moment seeming as an afterthought, rather than with any serious intent. This year there will be no programs of ethnic dancing, no dancing in the streets, and not even the exhibition of folk arts and crafts which has become a tradition in its own.

GENUINE U.S. GOV. APPROVED GRADE AA
EXTRA LARGE HOMOGENIZED PASTEURIZED
STRICTLY FRESH NO ART. COLORING ~ OR
FLAVORING MENTHOLATED CRUSH-PROOF
FOLK GUITAR LESSONS!
TAUGHTEN BY INTERNATIONALLY
FAMOUS ELIZABETHAN TRAVIS-PICKER
ED. FREEMAN!
WHO LIVES NEAR HARVARD SQ.!
AND WHOSE PHONE NO. IS UN8-9097!
AND WHO DISLIKES FIERCELY BEING WOKEN
UP EARLY SO DO NOT CALL BEFORE NOON!

Why should this be? Well, there are a few possible reasons. One is that last year, despite the theme of the show, the Festival was rather overladed with folk dancing and folk concerts. They took place practically every night. Another reason is that the directors of the Festival are not very aware of folk music, each of them having their own pet art form, whether it be theatre, ballet, or something else.

On the other hand, there are a number of facts which do demand some attention. One such fact is that this will be the first year that folk dancing and singing has been omitted from the program since its institution several years ago. Another is that the folk events have done more to support the Festival at the box office than any other, and in fact, one year, were the only events which showed a profit for the Festival. A third fact, and the most important to my eyes, is that the folk arts are valid arts and deserve representation in any program which proposes to represent the Arts.

Is there anything that anyone can do about it? Well, hell, of course there is! But you know what that is. You write letters. You make telephone calls. You send telegrams. You make such a nusiance of yourself that they can't help but take notice of what you want.

The response which you readers made in behalf of the pending cancellation of Folk Music USA has been noted by many people, and they are only beginning to realize how many and how vocal you can be when you want to be. If you do want to register your displeasure at the exclusion of folk music, folk dancing, and folk arts, start protesting now. There are still open dates at the Festival. We may be dancing in the streets with you yet this summer. Address your letters, cards, telegrams, phone calls etal to Mrs. Alicia Ridley Evans, c/o Boston Arts Festival, 31 Newbury Street Boston, Mass.

As Pete Seeger had a full house at his concert Sunday night, with as many people still outside trying to get in, and this was with little advance publicity, I'm sure that the indication can be plainly stated to the Art's Festival committee. The question is, "are you willing to do it?"

#

"All the News that's Fit to SING"

AUTOMATION SONG

Words and Music by
PHIL OCHS

Moderately

G Em D7 G

Oh I laid down your rail-roads ev-'ry mile of track With the
laid down your high-ways all a-cross the land With the

Em D7 G G7

mus-cles on my arm and the sweat up-on my back And
ring-in' of the steel and the pow-er of my hand

C G C G C

now the trains are roll-in' they roll to ev-'ry shore You tell me that my
And now the roads are there like rib-bons in the sky You tell me that my

G A7 1. D 2. D

job is through there ain't no work no more. Though I
job is through but still I won-der why. For the

Em Bm Em

wa-ges were low and the ho-urs were long And the la-bor was all I could

D7 Em Bm

bear Now you've got new ma-chines for to take my place And you

Am7 D7 G Em D7

tell me it's not mine to share Though I lay down your fac-'tries and lay down you

G Em D7 G G7

fields With my feet on the ground and my back to your wheels And

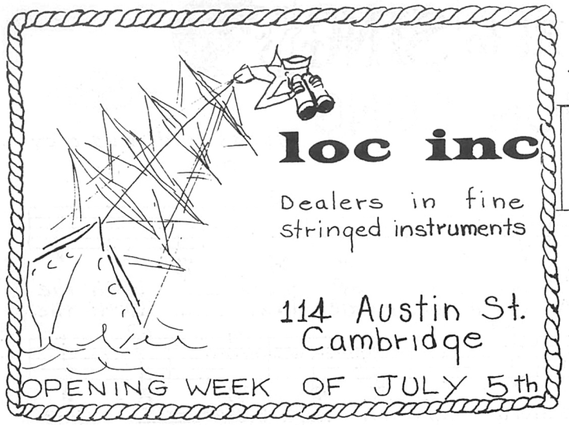
C G C G C G

now the smoke is ris-in' the steel is all a-glow I'm walk-in' down a job-less road and

D7 1. G 2. Em Am D7 G

where am I to go. For the go, Tell me where am I to go.

© Copyright 1963 APPLESEED MUSIC INC., 200 W. 57th St., New York 19, N.Y.



AND COFFEE TOO

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

FOLK CITY USA SCHEDULE
WCRB-1330 am-102.5 fm

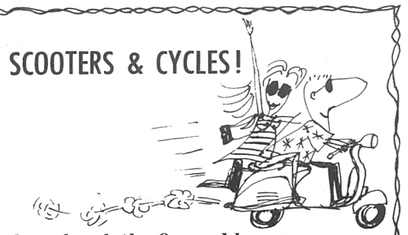
July 3	Listener's Choice (Guest-RITA WEILL)
10	1959 Newport Festival
17	1960 Newport Festival
24	1963 Newport Festival

BERKSHIRE MUSIC BARN SCHEDULE

July 5	Louis Armstrong
July 11*	Pete Seeger
July 12	Pete Seeger
July 18*	Olatunji
July 19	Lionel Hampton
July 22	Chad Mitchell Trio
July 26	Woody Herman
Aug. 1*	Carlos Montoya
Aug. 2	Dave Brubeck
Aug. 8*	Judy Collins
	John Hammond Jr.
	Greenbriar Boys
Aug. 9	Thelonious Monk
Aug. 12	Miriam Makeba
Aug. 15*	Odetta
Aug. 16	Dizzy Gillespie
Aug. 19	Peter, Paul & Mary
Aug. 22*	Ian and Sylvia
Aug. 23	Duke Ellington

*matinee performance

RENT NEW SCOOTERS & CYCLES!



Low hourly, daily & weekly rates
NO MILEAGE CHARGE!
CRIMSON SCOOTER RENTAL
AT THE CRIMSON GARAGE
55 Boylston St., Cambridge
Tel. 547-2975

THE ORLEANS SCHEDULE

July 3	Al Sears & Harry Palmer
4	Al Sears & Harry Palmer
6	Tex Konig
7	Ben Robinson
8	Bob Gahtan
9	Sierra Madre Mountain Bouncers
10	Michael Cooney
11	Al Sears & Harry Palmer
12	No Entertainment
13	Tex Konig
14	Ben Robinson
15	Carol Gorden
16	Bob Gahtan
17	Michael Cooney
18	To Be Announced
19	No Entertainment
20	Jack Grant
21	Carol Gordon
22	Bob Gahtan

KING'S ROOK SCHEDULE

July 3	FAMOUS
4	WOODY GUTHRIE
5	DISCIPLE
6	Hoot & Auditions
7	Jazz in the Evening
8	The Loblollies
9	Mike Cooney
10	BONNIE
11	DOBSON
12	BONNIE DOBSON
13	Hoot & Auditions
14	Jazz in the Evening
15	The Folklores
16	Mike Cooney
17	ED
18	MC CURDY
19	ED MC CURDY
20	Hoot & Auditions
21	Jazz in the Evening
22	Dusty Rhodes & Sandy

THE UNICORN SCHEDULE

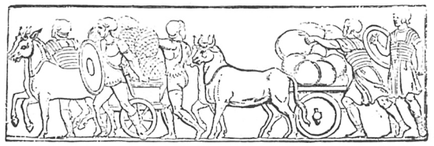
Through July 5th
Dusty Rhodes
July 6th - 16th
THE KENTUCKY COLONELS
July 17th - 23rd
JESSE FULLER

THE BOAR'S HEAD SCHEDULE
Kennebunkport-Me.

July 3rd-5th
Tex Konig
July 7th-12th
Alex Lukeman
July 14th-19th
Denise Kennedy
July 21st-26th
Ed Freeman

THE LOFT SCHEDULE

July 3	Zola
4	Zola
5	Closed
6	Hoot
7	Eddie Mottau
8	Mike Cooney
9	Paul McNeil
10	Zola
11	Zola
12	Closed
13	Hoot
14	Toni Carroll
15	Mike Cooney
16	Paul McNeil
17	Zola
18	Zola
19	Closed
20	Hoot
21	Toni Carroll
22	Mike Cooney



CLUB 47 SCHEDULE

July 3	THE KENTUCKY COLONELS
4	Hoot w/Taj Mahal
5	Jim
6	Kweskin
7	&
8	The
9	Jug
10	Band
11	Hoot w/Don MacSorley
12	PATRICK
13	SKY
14	Tom Rush
15	Geoff, Maria, & Mel
16	Charles River Valley Boys
17	SANDY BULL
18	Hoot w/Jerry Corbett
19	MIKE
20	SEEGER
21	Charles River Valley Boys

TURK'S HEAD SCHEDULE

Mon	Ed Freeman Elizabethan Songs
Tues	Al Sears & Harry Palmer-Folk Songs
Wed	Paul McNeil Guitar & Autoharp
Thurs	Rogelio Reyes Spanish Music
Fri	Paul McNeil Guitar & Autoharp
Sat	Dave Briggs Flamenco
Sun	Joel Cohen & Sandra Robbins-Lute & Soprano

THE MOON CUSSER SCHEDULE
Oak Bluffs-Martha's Vineyard

July 3rd - 5th
Tom Rush
Lydia Wood
July 7th - 12th
Tom Rush
Alan Arkin
July 14th - 19th
New Strangers
Eric Andersen
July 21st - 26th
Jose Feliciano
The Simon Sisters

the freebies... by Lurtsema®

LAST MONTH

JUNE

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

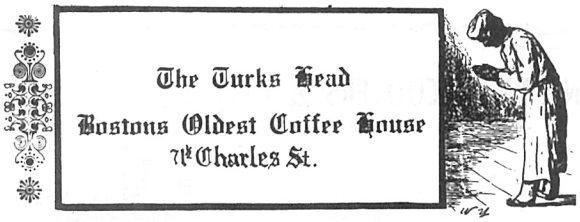
1964 JULY 1964

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NEXT MONTH

AUGUST

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					



FOLK MUSIC YEARBOOK AVAILABLE FROM BROADSIDE

Jandel's 1964 Yearbook of Folk Musicians is available by mail from BROADSIDE. The Yearbook is crammed with pictures of practically every performer you can name, and three times as many you have yet to hear of.

You will find it a valuable handbook, whether you are going to be at the Newport Folk Festival or not. Mail check or money order for two dollars to Folk Music Yearbook, P. O. Box 65, Cambridge, Mass. 02139.

CLUB 47 PRESENTS SANDY BULL

Sandy Bull, whose guitar pyrotechnics have developed a legion of admirers for him, will make one of his extremely rare local appearances when he performs at Club 47 on Saturday, July 18th. Sandy's art may be listened to on the Vanguard Record Label.

NONAMEYET COFFEEHOUSE: A Civic Project!

Thanks to the efforts of Rev. Ashley Doane of Woburn, that town now has a coffeehouse. The Reverend, a devotee of folk music, and a handful of supporters have initiated the coffeehouse on a once each week basis, and use a room in the Woburn YMCA for their program.

The room was decorated and set up by the teenagers themselves, and they further add to the expediency of things by working in the kitchen, waiting on tables, and cleaning up after. A frequent coffeehouse patron himself, The Reverend began to take some of his younger members along with him to Club 47, and discovered that they quickly became adherents to the informal atmosphere and the folk music. It was this which made him decide to try and open a coffeehouse in Woburn which would be more easily available to the youth of his town.

While the coffeehouse has opened with No Name Yet, a contest is being held for the suggestion of names. The winner will get a couple of free evenings with his or her date at the Club. Operating each Tuesday night, from 8 til midnight, the club will make use of Boston talent, and with an eye to expansion both to more nights, and/or to a location of its own.

DEAR BROADSIDE

An open letter to John Cooke --

Dear Mr. Cooke:

As loyal CRVB enthusiasts we felt compelled to answer your letter that appeared in the June 24th issue of Broadside. We think you have done yourselves a great injustice.

Your second record is of a quality far inferior to that which you demonstrate on a stage. While none of us claim to be experts in the field of bluegrass music, we do feel qualified to judge a performance of the CRVB. (We hope you don't feel that this is overly presumptuous of us.)

Therefore we beg your indulgence in making the following brief criticisms of your record. For instance, on the frailing songs, the fiddle drowns out the excellent banjo playing of Bob Siggens. And we do feel that most of your fans are interested in hearing the CRVB and not Tex Logan. As for those who have yet to hear a live performance of the CRVB, this record is certainly not an adequate introduction. We are sure by now, Mr. Cooke, you have written us off as complete dolts, but do not misunderstand us. We most definitely appreciate the excellence of Tex Logan's fiddle playing, we merely have reservations as to the overpowering role he plays on your record.

As for the technical flaws on the record, they obviously detract from the pleasure one would ordinarily derive from listening to a live performance of the CRVB.

It is not our intention to be too critical, but we do feel that you do yourselves an injustice by claiming that this is an adequate sample of your ability.

Respectfully submitted;

Lisa Lieberman
Helen Andrews
Evelyn Sullivan

P. S.: However, love conquers all and we still bought the record.

(OK gang, don't you think that that just about takes care of it from all angles..... Ed.)

LOCAL FOLK FIND SON HOUSE

Two well known local folk, Phil Spiro, who hosts Folkside over WTBS - FM, and Dick Waterman, journalist and photographer, and an unknown friend, followed a faint trail over 3700 miles of the Eastern half of the U. S. A. and finally found Son House, a Blues singer long presumed to be dead, in Rochester, New York. Discovery was soon followed by an invitation to the Newport Folk Festival, where he will appear at the Blues Workshop, and the Sunday Afternoon concert. A feature article in the next issue of BROADSIDE, by Phil Spiro will tell the whole story of the hunt and discovery.

BERKSHIRE MUSIC BARN PLANS 18-CONCERT JAZZ/FOLK SERIES

The Berkshire Music Barn, the oldest jazz and folk concert series in the country, will observe its 10th anniversary this summer, and an 18 concert schedule has been announced by Donald L. Soviero, president and general manager.

The Jazz offerings will include long-time favorite Louis Armstrong, Duke Ellington, Lionel Hampton, Woody Herman, Dizzy Gillespie, Dave Brubeck and Thelonious Monk. Peter, Paul and Mary head the folk artists on the schedule. Others appearing are the Chad Mitchell Trio, Pete Seeger, Judy Collins with John Hammond, Jr., and the Greenbriar Boys Odetta, Miriam Makeba, and Ian and Sylvia.

Special attractions are flamenco guitarist Carlos Montoya and Michael Olatunji and his African dancers, drummers and singers.

Matinee performances will begin at 3:30 pm and evening concerts at 8:30. Tickets are available at the Music Barn box office in Lenox, England Brothers in Pittsfield, Jenifer House in Great Barrington, Peeble's Jewel Shop in North Adams, Ten Eyck Record Shop in Albany, and Music in the Round in Springfield.

RONNIE GILBERT OPENS AT POTTING SHED

Ronnie Gilbert, for years the distaff member of the Weavers, and now a highly touted solo performer will be the first presentation of the Potting Shed, the famous Lenox, Mass., supper club.

Ronnie will perform every night except Mondays from July 3rd through the 12th. Juan Serrano, noted Flamenco guitarist, and Brother John Sellers will follow, opening on July 14th.

CLUB 47, INC.

47 PALMER STREET
HARVARD SQUARE
CAMBRIDGE

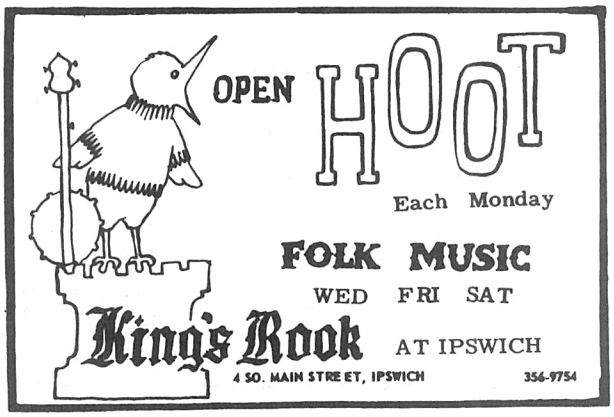
OPEN EVERY NIGHT

BITS & PIECES

SKIP JAMES, another legendary Blues Singer is reported to have been found***MITCH GREENHILL now playing at SEVEN CITIES OF SPAIN, a coffeehouse in Santa Fe***Two acts of NEWPORT FOLK FESTIVAL to which we direct your especial attention, ROBERT PETE WILLIAMS, and THE SWAN SILVER TONES***JACKIE WASHINGTON has headed for MISSISSIPPI on his own, but will join the FOLK CARAVAN from time to time***LEON BIBB on two month concert tour of Europe and Great Britain***MIKE COONEY, a BROADSIDE RECOMMENDED PERFORMER now regularly scheduled at The LOFT*** AL SEARS, who joins DAYLE STANLEY and RAY PONG on FOLK SINGERS AROUND HARVARD SQUARE, Volume II, a mystery up til now, will be performing at the ORLEANS, and the TURKSHEAD this month. **********

MIKE SEEGER TO SOLO AT 47

Mike Seeger, who is more often heard playing with the New Lost City Ramblers, will command the Club 47 stage by himself when he makes his next local appearance on July 20th and 21st. Mike has just had a solo album released on the Vanguard label, and will make this Boston visit enroute from the west coast to the Newport Folk Festival.



Broadside Reviews

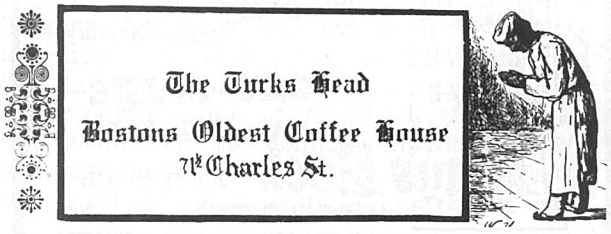
RITA WEILL AT THE CLUB 47 -
Thursday, June 25, 1964

When you describe a young songstress as a girl who looks like a cross between Sylvia Fricker and Carolyn Hester and sings like a cross between Jean Ritchie and Jean Redpath, it's obvious that, not only are you up tight for a serviceable comparison, but more to the point, she is unique enough to defy being pigeon-holed.

Such is the like of Rita Weill, a winsome waif from California, who made her debut at the Club 47 in Cambridge last Thursday night to an audience that filled less than half the house. Miss Weill sings without accompaniment because, as became readily apparent, she needs none. She hinted at the outset that hers was an academic and devoted approach to folk music. It took her very little time to prove it. Miss Weill approaches her material with the attitude of a devout ethno-musicologist and presents it with simple and refreshing authenticity. Her between-song patter is not the standard "sweet little girl saying something cute", but actually, informative, educational, interesting, and ample evidence of a thorough knowledge of the material, considerable research, and, I imagine, numerous field trips. And to complete the picture she has a quick, delightful, and seemingly spontaneous sense of humor.

Somehow we couldn't help but think of the many times we had seen knee-quivering novices perch timidly on the stage and work their tight-throated way through a couple of numbers at an open-hoot cowed by the formality and reputation of this eminent mecca as we watched this frail young stranger in her first few moments roll the formidability of the 47 into a little ball and bounce it out the window.

Lest I lead you astray, I do not mean to intimate that Miss Weill was a resounding hit. Quite the contrary. Before she had completed her second set, half the audience that had been there was no longer. But, somehow, this wasn't at all surprising or unexpected. The only parallel I can draw is that some middle-of-the-weekers had come seeking the sugared blatancies of Tschaikowsky and Romberg and were unable to cope with the unfamiliar intricacies of Telemann and Corelli.



This was a concert that catered to the taste of the cognoscenti. The hint of whatwas to come was there in her opening number. "Unquenching Fire" was a song taught to her by A. L. Lloyd, another itinerant collector and inveterate archive analyst. Had I heard no more than this one song, I could have written a glowing review. Miss Weill displays an admirable perception of the subtle melodic intricacies inherent in country blues. She employs no gimmiks and, though the song is paramount, she is primarily an instrumentalist.

Much the same as a concert violinist she uses her voice as an instrument, but with the added advantage of conveying import and containing emotion. This was even more evident with her next two numbers, some Scottish mouth music and "Dirty Old Piper" wherein her voice became an actual imitation of the bagpipe.

Miss Weill concluded her set with a series of ballads. The first typical of the many stories taken from the Apocryphal tales, where the Holy Family is treated like next door neighbors, was called "Bitter Withy". She followed this with a song from the west of Ireland, "Rocking the Cradle", the melody of which we use in our own "Get along Little Doggies" Roger the Miller" was next followed by "When I was a little Boy" and "Jack Munro" with its melody somewhat akin to "Which Side Are You On?"

Her penultimate number, a song about a cobbler, called "Long Pegging Awl", was rife with double-entendre. Perhaps the only song that was familiar to a majority of the audience was the one with which she concluded, a faultless rendition of "Friendless Mary-Oh". Prior to singing this, Miss Weill had confided her perturbation at the fact that, of necessity in this society, bawdry has been censored out of the great body of published folk music. She teased her audience with the hooker that "on the platform that singing about sex can be fun" she would return for her second set to sing bawdy songs ranging from subtle to graphic, which she did.

Robert J. Lurtsema

FRED MCDOWELL
Mississippi Delta Blues
arhoolie F-1021

America's oldest continuing musical tradition, Country Blues, is a rapidly dying art. As opposed to the hundreds of Blues singers active in the 30's, there are less than a dozen men presently singing Country Blues. Most

THE 1964 **Summer Folk Concerts**

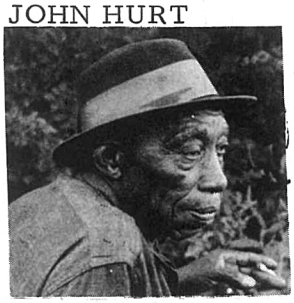
PRESENTS

JUDY COLLINS

JACK ELLIOTT

July 9 1964, 8:30 PM

JOHN HURT



JACKIE WASHINGTON

July 21, 1964 8:30 PM

RINDGE TECHNICAL SCHOOL AUDITORIUM

1700 Broadway, Cambridge

Tickets available at The Coop, at the door, or by mail. Send self-addressed envelope to.....

SUMMER FOLK CONCERTS
14 Plympton Street
Cambridge 38, Massachusetts

of them have been rediscovered only recently, and brought back to the recording business after more than 20 years of recording inactivity. Only two--Robert Pete Williams, and, now, Fred McDowell -- may be considered new discoveries, brought to light by the current high interest in Blues among music researchers.

Ever since Alan Lomax stumbled upon Fred McDowell a couple of years ago and released a few cuts on his Atlantic and Prestige projects, McDowell has been recognized not only as one of the best Country Blues singers, but also as the finest living bottleneck guitar player. McDowell was born near Memphis ca. 1904 and spent his early years working in the Buck-Eye Feed Mill. In 1928 he moved to Mississippi and found work on the cotton farms. Until recently, farming was his only means of support, and his music was heard by his family and friends alone. Now, however, with this record and his appearance at last year's University of Chicago Folk Festival and this year's Newport Folk Festival, Fred McDowell is on the threshold of a profitable career in music.

The spiritual, "When I Lay My Burden Down," is sung by Fred's wife.....EXCELLENT!

Laurie Forti

BLUES AND GOSPEL RECORDS: 1902-1942

Robert M. W. Dixon and John Godrich

Finally! After several years of waiting by impatient Blues enthusiasts this gigantic discography is off the press. It is the first and only serious attempt "to list every distinctively Negroid record made up to the end of 1942." Its 765 pages hold valuable information such as artist name, title name, record number, matrix number, recording location and date, and accompanyment details for some twenty-five to thirty thousand (!!!) Blues and Gospel titles issued before 1942. In addition to the commercial record companies efforts an exhaustive listing of the unissued titles of Negroid origin that are currently resting unnoticed in the archives of the Library of Congress, is included. This book has immediately become the discographical bible of Blues enthusiasts around the world and belongs on your bookshelf if you have even the remotest interest in Country Blues or Gospel.

U.S. inquiries go to: J. Robert Mantler, 3235 Cambridge Avenue, Riverdale 63, New York,

U.K. inquiries to: Brian Rust, 38 Grimsdyke Road, Hatch End, Middlesex, England.

Laurie Forti

SSS Banjo Sale

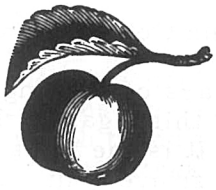
Soiled Scratched Shopworn
See Sensational Savings
See Superlative Selection
Sample Super Service

GIBSON – RB-170 Special
Mastertone
RB-180
RB-175

EPIPHONE – EB-188
EB-88

E.U. WURLITZER INC.
76 BEDFORD ST.
BOSTON, MASS.
HA 6-3897 HA 6-3898

(Plenty of Martins Too)



SCRAPPLE FROM THE APPLE

by Alex Lukeman

Tonight I'm sitting in the Gaslight Cafe, Greenwich Village, New York City, and waiting for the next show to start. A good crowd for a Wednesday night; bus tours, which luckily hit one of the few places in the village where you get your money's worth in entertainment. I'd like to tell you about the Gaslight, and I'm not the first or the last who's tried to write down what he feels about the place. It's one of a kind, and the best folk club in the village. Just to mention a few of the people who've worked here, they've had Mississippi John Hurt, Jack Elliot, Jesse Fuller, John Hammond, Phil Ochs, Buffy Ste. Marie, Dave Van Ronk, Bob Dylan, Pete Seeger, Len Chandler, Bill Cosby and many, many others. Practically everybody has played here at one time or another. If you want to go even farther back, you'll find people like Maxwell Bodenheim on the list of Gaslight Regulars, back in the 20's when the place was a famous speakeasy and a favorite meeting place for the people who originally gave the village its Bohemian reputation.

The Gaslight is run by the Hoods, Clarence and Sam, Elder and Younger, and everyone feels pretty strongly about them, good or bad, usually some of both, but never indifferent. Even their enemies or detractors will grudgingly admit that their club is the best around. Performers feel that the Gaslight is a second home, their place, and between the ornery stubborness of folk musicians and the many hassles the Hoods go through running the place there is bound to be a lot of friction. But arguments are always smoothed over a few days or a few weeks later, and everyone forgets it. You try running a good club some time, with blustering cops and sour-faced firemen pouring through the doors everytime you turn around, and see how long you keep your temper. The battle lines between the Gaslight and vested authority were laid down some time ago when John Mitchell ran the club. And the stories of Mitchell's reign at The Gaslight would make Erroll Flynn's "My Wicked, Wicked Ways" look like Golden Book Fairy Tales.

The kitchen is maybe the most important part of The Gaslight. That's where you always find 60 people and 17 guitars underfoot, and two people, Kevin Sweeney and Ray Freed. Ask Kevin to show you this beautiful watch he's got sometime. He's the kind of guy that really digs beautiful things and nice people, abstract and concrete. I guess that's why he's working at the Gaslight.

There's not much more you can say about the Gaslight, or rather there's a whole lot more, but I don't have room to say it, so I'll just close off and go next door to The Kettle for a beer. #

BROADSIDE NEXT ISSUE: Newport Special

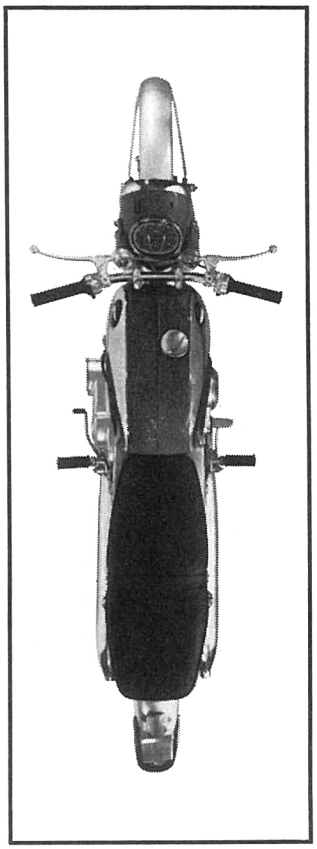
The next issue of BROADSIDE will be a special issue for the Newport Folk Festival. We expect to be almost twice our normal size, with a number of special reports on performers appearing at the festival, a brief guide to points and places you might find interesting, how to get around in Newport, beaches you can sleep on, and any other information which comes our way. Watch for us on the stands about July 17th.

WTBS ADDS SECOND SUMMER FOLK PGM.

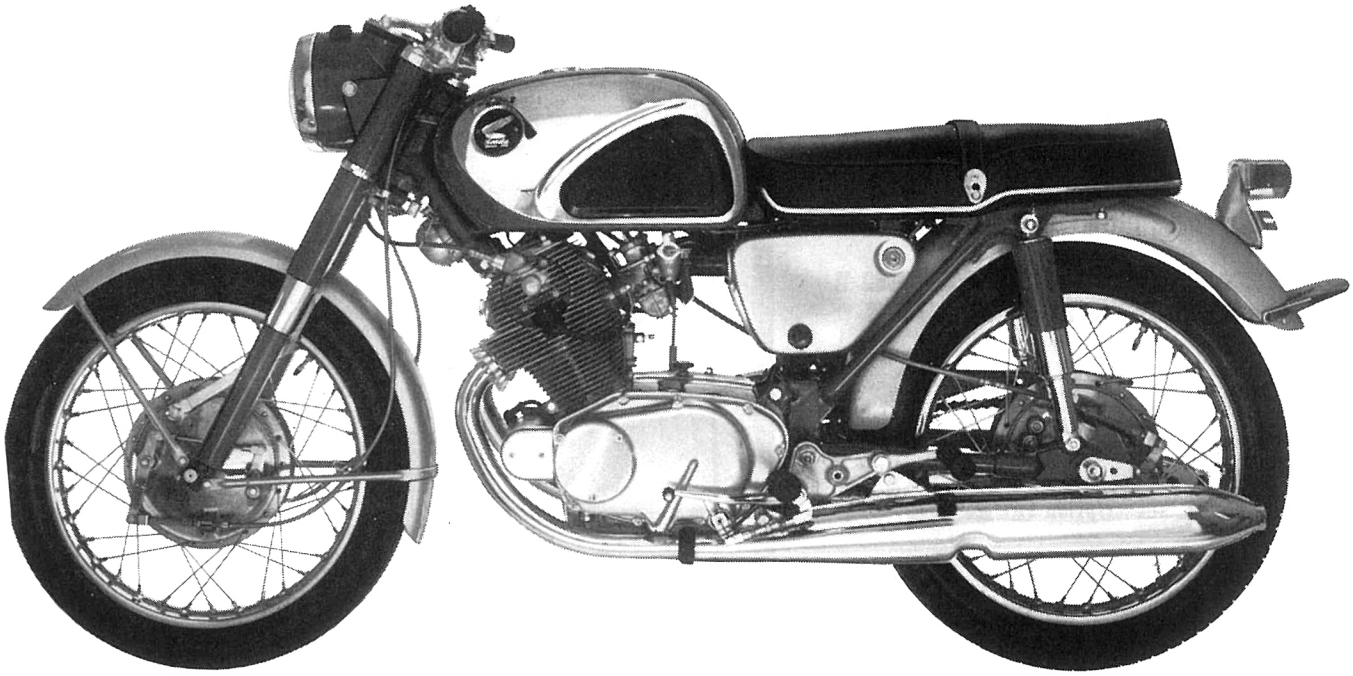
WTBS-FM, M.I.T.'s educational broadcasting station, which is operating on a limited basis this summer has announced an additional folk music hour. The new show will be broadcast on Wednesday evenings, from 7-8 pm. Hosts for the show will be Dave Wilson and Dave Udin who will alternate as they do on the Thursday night 8-10 program. WTBS FM broadcasts at 88.1 on the fm band.

24 reasons why you can't beat a Super Hawk

- 305cc over-square, overhead cam engine.
- 27.4 HP @ 9,000 RPM. Specific output exceeds 1½ HP per cubic inch.
- Compression Ratio – 10:1.
- Dual carburetors with dual non-restricting air cleaners.
- Dual ignition system for better high-speed performance and more accurate timing. Two sets of coils, condensers, points. One for the right and one for the left cylinder.
- 12 volt electrical system of alternator type.
- Front and rear brakes of 8″ diameter with double leading shoes on both. Both are full width hubs of aluminum alloy with cast-in liners for better cooling and lower unsprung weight.
- Crankshaft rests in 4 main bearings. Two outers are ball, and the two inner mains are of roller type.
- Connecting rods ride on needle bearings.
- Centrifugal oil filter.
- Engine and transmission of unit construction for lower weight, oil tightness, and compact design, plus added rigidity to eliminate vibration.



- The transmission main shaft is totally suspended in ball bearings that are pressure fed. This is unique with Honda. Entire high gear train carried in needle bearings.
- Electric starting – standard.
- 18″ wheels. Race-proved best diameter for finest handling.
- Sealed-beam headlight (not found on most Continental machines).
- Tachometer and speedometer standard equipment.
- Rear shock absorbers are adjustable to three degrees of ride control.
- Rider's foot pegs are adjustable in three positions as are foot controls. This provides normal spacing between peg and lever at all times.
- Exhaust system is factory tuned for best HP output.
- Dual saddle for greater comfort.
- Key-locked steering head.
- Top speed 110 mph.
- The Super Hawk combines the riding quality of a heavy weight, with the performance and handling qualities of a racing machine.



HONDA

world's biggest seller!

OF

BOSTON

916 COMMONWEALTH **dial RE-HONDA**

Bavarian MOTORS, INC.

near HARVARD SQUARE

Offers a **wide selection** OF IMPORTED AUTOMOBILES

120 BEACON ST., corner of KIRKLAND ST.

SPORTS CARS — SEDANS — Competition Cars

STARTING AT $ 195 $ student specials

EACH CAR HAS BEEN THOROUGHLY CHECKED IN OUR SHOP AND CARRIES A written guarantee

FINE TUNING ALL IMPORTED CARS

TUNING & SET-UP COMPETITION CARS

BRING IN THIS AD for an INTRODUCTORY

10% discount

on SERVICE or USED CAR PURCHASE

CALL JOB FABRICIUS (SERVICE MGR.)

UN 4-7666

for appointment

THE BROADSIDE

OF BOSTON

FOLK MUSIC AND COFFEE HOUSE NEWS

ALL FOLK MUSIC AND CONCERT SCHEDULES ✻ RECORD REVIEWS ✻ PERFORMER NEWS

subscription

$3.00 for 26 issues

I am enclosing $3.00, check ☐ money order ☐ for a one year subscription to BROADSIDE

NAME _____

ADDRESS _____

NEW ☐ RENEW ☐ GIFT OF _____

send to: P.O. Box 65, Cambridge, Mass. 02139

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE

SECOND CLASS MAIL

Broadside
P. O. Box 65
Cambridge, Mass. 02139

TO:

PLEASE USE YOUR ZIP CODE WHEN WRITING BROADSIDE