

# THE BROADSIDE

VOLUME I No. 7

Boston, Massachusetts

June 1, 1962

## PETE SEEGER WINS APPEAL

Last week, the United States Court of Appeals in New York reversed the Federal District Court's decision against Pete Seeger which was made last year. In an exclusive telephone interview with BROADSIDE, Pete said that the decision by the three member court was not so much a victory for him as it was a victory for the thousands of people which have worked so hard in his behalf. When we asked him if he had thought that he would be acquitted, he replied that he had never really believed that he would end up in jail. Frankly neither did we. Although we could not gather all the details, we understand that Pete was acquitted on the grounds that the original indictment was too vague, and that the lower court's convictions was improper. We have also been informed that unless the federal attorneys act by the 30th of June, there will be no further disposition of the case. When we receive more detail, we will pass it on to you.

## MANUEL GREENHILL & MARCEL KISTIN NAMED TO 47's BOARD OF DIRECTORS

Club 47 Mt. Auburn announced this week that Manny Greenhill and Marcel Kistin have been appointed to the club's Board of Directors.

Manny is one of the country's leading producers of Folk Music Concerts and has done a remarkable job of promoting interest in Folk Music in the New England Area.

Marcel Kistin has been President of the Folk Song Society of Greater Boston for the last few years and has been a constant and untiring worker in the Society's endeavor to offer a fine program to the people who have a more active interest in folk music and its roots.

Congratulations to Club 47 for a fine accomplishment.

## THE RACE RECORD

The specific sources of the repertoires of modern urban folksingers range from Scottish broadside ballads to Alan Lomax field recordings, however, probably the greatest single source, especially in the blues-oriented Boston folk scene, has been the early Race records. For those who are unaware of what the Race records are, the best modern examples would be Hank Ballard and the Midnighters and other rhythm and blues recordings on labels like Chess, VeeJay, Excello and Apollo, in short, commercial music directed at the negro market.

In 1923, Berry Bradford, an enterprising negro songwriter took a girl named Mamie Smith into Ralph Peer's office in New York and signed a contract to make the first Race record. Her first record didn't sell well, but her second, "It's Right Here For You", "Crazy Blues" sold quite well. Soon Okeh, Paramount, Columbia, Gennett, Vocalion, and Victor were holding regular recording sessions in Chicago studios and sending field crews into the deep south to record blues singers. They would record anyone who could play a guitar or sing and send all the masters back to the home office, where editors would throw away everything unworthy of being put on record. Most of the records were sold by mail order into the south. After the depression, northern urban negro audiences began to buy the records and the market expanded and became the profitable venture it still is today.

cont.

what  
do  
you  
mean  
sublimation?

