

THE BROADSIDE

BOSTON'S FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

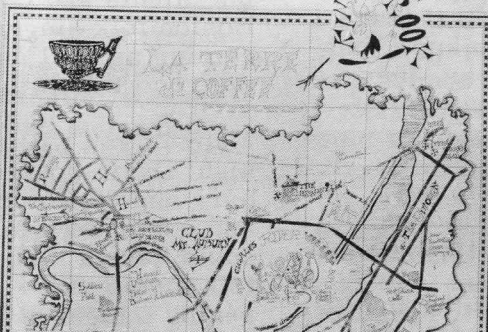
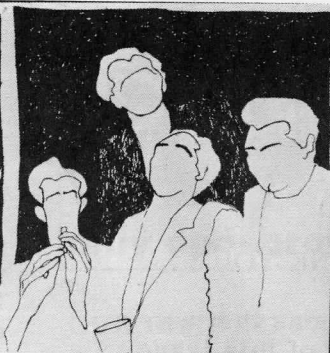
Volume II, No. 1

Cambridge, Massachusetts

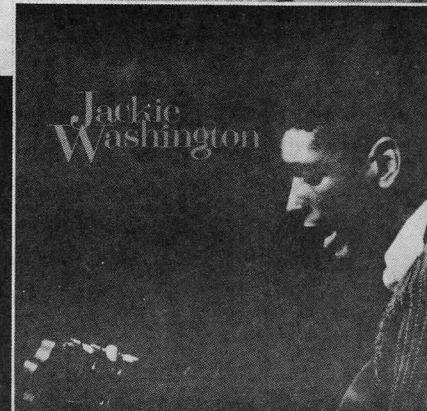
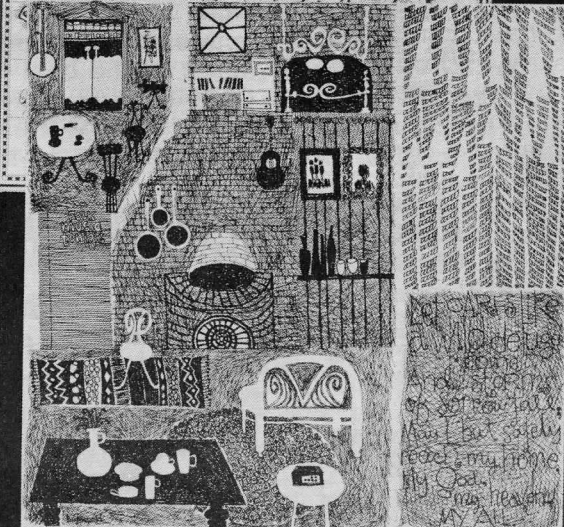
March 8, 1963



SPECIAL
ARTS FESTIVAL
EDITION



ODETTA



Jackie
Washington

FIRST ANNIVERSARY ISSUE



THIS ISSUE'S COVER

The cover of our Anniversary issue was created by Joan Bujnowski, our Art Director, showing once more the fine talent and taste she has used throughout our first year of publication.



FROM THE PUBLISHER:

ON OUR BIRTHDAY - THANK YOU...

It is with many mixed emotions that we set ourselves to the writing of this issue. In one sense, we are surprised that a whole year has passed since we put the first issue to bed. In another, it is a relief to know that we have survived for one whole year, the period of time in which an enormous percentage of new born publications fail.

We are hardly pretentious enough to believe that it is through our efforts alone that we have survived and grown stronger.

Without the initial support of the Unicorn and its manager at that time, Byron Lord Linardos, BROADSIDE would have remained an idea, rather than an actuality. Without the support of its first advertizers; The Unicorn, Cafe Yana, Club 47, The Loft, Sportscar Specialists, Rick Stafford, Bob Jones, and the New Scene Folklore and then Boston Music Company, Cholmondeleys, The King's Rook, and Cantabrigia Book Store, and then again Vega, Wurlitzer, Briggs & Briggs, Club Jolly Beaver and the Turkshead. We thank you all very much as well as the rest of our fine advertizers which have joined us in the past year.

And we owe a great deal to our subscribers those faithful people who put enough trust in us that they sent their dollars to us without knowing whether or not we would survive long enough to fulfill their subscriptions. You have really been patient with us.

The people who help to put BROADSIDE together are numerous. We don't have room to mention them all here, but Dick Miller deserves great credit for his role in getting the publication to take its first toddling steps while he served as Associate Editor, and Chuck Sheffreen who served in so many capacities as well as being our first Advertising Manager; Joan Bujnowski who gave BROADSIDE a spark of life with her artwork and artistic sense; and Jill Henderson, our Associate Editor whose devotion to this publication far exceeds what we could possibly expect from anyone. To these and to the rest of the staff, and to all of our readers, we say thank you, thank you very much.

D. W.

...as a postscript to the above, I would like to add a few words about a person who deserves the most thanks and admiration in regards to not just BROADSIDE, but in all areas of folk music here in Boston; namely David Wilson. Few people realise the part that Dave plays in folk circles here. Not only does he act as Editor and Publisher of our paper, but is involved in a great many activities which help to promote and nourish the talents and careers of not only our own Boston folk singers but many other up and coming as well as established talents to gain the recognition they well deserve.

Many of you will remember how night after night Davie opened his home both at 250 Newbury and 96 Columbia to folk fans, musicians and out of town folk enthusiasts so that they could have a place to gather, play and share folk music of all types. In fact, "What's happening tonight at Broadside?" became the pass word on weekend nights after the folk houses were closed. Although this was chaotic, some of the best folk music I have ever had the pleasure of hearing was spontaneously performed at these informal gatherings - memories to be treasured for a long time.

We feel that Dave through his hard work and deep interest in folk music has unofficially done more than any other one person in making Boston the center of folk music on the East Coast that it is fast becoming today.

It is a pleasure and a source of inspiration to be associated with someone as deeply devoted to folk music as he is and I can only send him thanks and love from the staff and the many many friends he has across the country for the work he has done.

J. H.

BROADSIDE

VOLUME II, No. 1
80 Wendell Street
Cambridge, Massachusetts
Phone: KISKIDI

March 8, 1963

All Rights Reserved
A Bi-weekly Publication

Publisher and Editor
Associate Editor
Assistant
Art Director
Special Artist
Layout
Business Manager
Subscriptions
Advertising Manager
Contributor

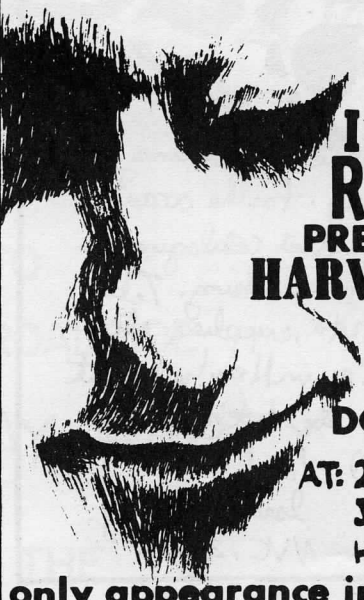
Dave Wilson
Jill Henderson
Betty Starratt
Joan Bujnowski
Landy Faia
Barry Waldman
Lynn Musgrave
Dick Brown
Tom Sullivan
Priscilla DiDonato

WHAT TO EXPECT FROM BROADSIDE THIS COMING YEAR

We have been promised a number of columns which we will be printing this coming year. In this issue, notice two articles that comment on Folk Music in the general terms by two of Boston's folk people; Mitch Greenhill and Joe Boyd. In the future, we hope to have articles by Jackie Washington, Bonnie Dobson (which will be published under her favorite pseudonym), Rolf Cahn, Guy Carawan, Logan English and a number of others

HOTENANNY NOT FOR BOSTON

The ABC-TV network show "Hootenanny" which will feature many of this country's finest folk acts will not be shown in the Boston area we were informed by Boston's ABC outlet. Rumor has it that a committee has been formed since this news has become known and that some form of protest will be made. Details will be given as we get them.



IN CONCERT
ROLF CAHN
PRESENTED BY THE
HARVARD COLLEGE
LIBERAL
UNION
DONATION \$2.00
AT: 2 DIVINITY AVE.
JUST OFF KIRKLAND ST.
HARVARD SQUARE
only appearance in Camb. this year

OUR BEST TO PAUL AND TERRY

We are very excited over several bits of news concerning Paul Rothchild and Prestige Records. First, the two records which Paul engineered and produced of the Charles River Valley Boys and Keith and Rooney have been sold to Prestige Record Company, and secondly, Paul has been made an A & R man for the company in 5 departments (i.e. finding new folk talent, doing field recordings and documentaries etc.) which means that Terry and Paul and their new baby will be moving to New York very shortly to take up residence there. We are extremely sad to see them leaving us, but realise what a wonderful job this will be for Paul. BROADSIDE sends best wishes to the Rothchilds - please don't forget us - we have put you on the mailing list and hope that we will hear from you often.

We have just celebrated
our first Anniversary
& wish to congratulate
BROADSIDE on theirs.

Best wishes for success in the future from
Peter Winters & staff of The

***** FOLKLORE CENTER *****

SEE OUR REGULAR ADD ON BACK PAGE

the original folkline Center



Congratulations Broadside for lasting twelve months already. For the occasion we have printed our first catalogue in seven years. Free for the asking. Tells all about books, records, supplies, etc. of course when you're in New York just drop in for personals etc. We're always there Jack and/or I love

110 MacDougal St

Israel G. Young
NYC 12, NY

RAMBLIN' ROUND w/dave wilson

With all the activity in the area, one is hard put to keep track of what is going on. Thankfully there are moments of mirth which amuse us so much that with a moment's breather we can plunge back into the midst of it all.

Some of these are: a mildly capable young folksinger doing his bit at a local hoot, very carefully giving credits and history to each song that he does in his intricutions and then introducing Scottish born and bred "Blow the Candles Out", as a song from the British West Indies.

A radio program of religious folk music with recorded illustrations done by an eclectic assortment of performers played "Will the Circle be Unbroken" first by the Carter Family and then by the Staple Singers and proceeded to credit it to the Carter Family and Harry Belafonte.

The there is the billing of P, P & M's records as Folkmusic without gimmicks.

And lastly the young female who couldn't quite make out the words on the record she copies and sang "I will cry in my mingles of waving back air"




THE KINGSTON TRIO
JOHN STEWART BOB SHANE NICK REYNOLDS

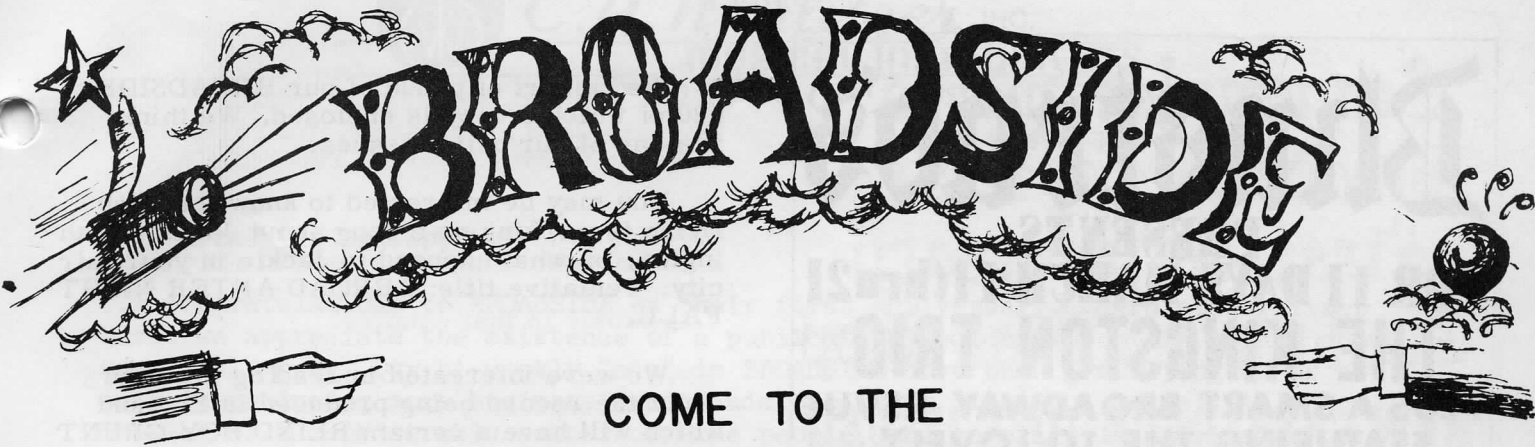
POPULAR KINGSTON TRIO AT BLINSTRUBS

Blinstrubs will play host to the Kingston Trio for several days (see ad for dates) this month. The group, originally founded by Dave Guard, who learned his banjo technique from Pete Seeger's manual, was the first of its kind to successfully popularize folk music. When Dave Guard left to form a group of his own, which has since, we are told, become extinct, the Kingston Trio continued, drawing John Stewart formerly of the Cumberland Three to fill the vacancy. One of John Stewart's finest talents is the ability to write richly imagined, well organized songs and doubtless their performances will be liberally sprinkled with them. Musically the group is a technically competent one and fun to watch as they add a glitter and bounce to their numbers which are greatly lacking in the more traditional interpretations of the same music.



SPIN 
folksong magazine of england - 10
issues \$4.00 per year - 34 thirlmere
street - wallasey, cheshire, england

HAPPY BIRTHDAY



COME TO THE
GALA BROADSIDE
BIRTHDAY PARTY

AT THE
CAFÉ YANA



SATURDAY MARCH 16 4-7

EVERYBODY INVITED

MARCH 8,9,10 ROLF CAHN

MARCH 15-24 GUY CARAWAN

CAFÉ YANA

50 BROOKLINE AVE

KENMORE SQ.

Blinstrub's
PRESENTS
FOR 11 DAYS MARCH 11 thru 21
THE KINGSTON TRIO
PLUS A SMART BROADWAY REVUE
FEATURING THE 10 LOVELY
LAS VEGAS DANCERS
2 SHOWS NIGHTLY 8:15 • 11 P.M.
NO COVER CHARGE
304 BROADWAY
RESERVATIONS
AN 8-7000

I Letters I

Dear Dave:

Just finished reading the February 8th issue of BROADSIDE and would like to offer my congratulations to a fine folk publication. Being involved in the field of folk music as I am, I feel that anyone who makes an honest, worthwhile and constructive contribution to the field is of infinite value to us all. Best wishes for continued success in your efforts.

Regards,

CASEY ANDERSON

Dear Dave Wilson:

I want to start by apologizing for not sending you our Broadside with the same steady regularity with which you have been sending us yours. We'll put you on our permanent mailing list.

We read your "The" BROADSIDE thoroughly and are envious in the way it has improved in layout and everything else since it was launched a year ago. Congratulations on your first birthday which must be just about now.

We're sort of proud of our BROADSIDE #20 of which a copy is enclosed. We think it's one of our better issues.

You may be interested to know that Bob Dylan is working on a song about Jackie Washington, on what happened to Jackie in your fair city. Tentative title: ABROAD AFTER NIGHT-FALL.

We were interested in reading the item about the record being produced in England which will have a certain BLIND BOY GRUNT on it. We'd like to make a guess (don't publish the guess!) that his real initials are _ _.

All best wishes for continued success.

Sis Cunningham, Editor
 BROADSIDE
 P.O. Box 193
 New York 25, New York

BROADSIDE'S FIRST ANNUAL FOLK MUSICIANS POLL

A ballot and an invitation to vote will be printed in the April 5th issue of BROADSIDE. The categories to be voted on are as follows:

BEST BOSTON FOLK PERFORMER
 (MALE)

BEST BOSTON FOLK PERFORMER
 (FEMALE)

BEST BOSTON FOLK GROUP

BEST VISITING FOLK PERFORMER

BEST VISITING FOLK CONCERT
 PERFORMER

BEST NEW BOSTON FOLK PERFORMER



Friday 7:30-8:30
 WBUR 90.9 mcs.F.M.

Harry Rosenblum
 & Dave Jacobs



E.U. Wurlitzer INC.

MUSICAL INSTRUMENTS

76 BEDFORD STREET

BOSTON 11, MASS.

HAcock 6-3897-3898

Dear Broadside Reader;

Our congratulations to BROADSIDE on their first Anniversary. Here at Wurlitzer Music we appreciate the existence of a publication dedicated to folk doings about our local area. Our bi-weekly "ads" in BROADSIDE have been gratifying to us not only in producing more business (which admittedly we like) but as well in the meeting of a considerable number of fine people, and several close friendships.

Generally we shout our wares in BROADSIDE but we thought we should use the 1st Anniversary issue to introduce ourselves to those of you who haven't as yet visited us.

Pop Wurlitzer started us back in 1890, a most small concern specializing in construction and repair of musical instruments. The rest of us entered at various points as apprentices and out younger days were highlighted by considerable broom-pushing, broken nails and skinned fingers. We were trained by Old-World standards, oftentimes physically so, to regard proper craftsmanship as the only standard. We still think this way today.

Through the years we grew into merchandising - some of you will remember our jammed quarters back at LaGrange St. - to our location of today which, although larger, finds us just as jammed as ever! This is understandable as we now carry a perpetual stock of over 250 fretted instruments, this as well as a full complement of all other band and orchestral instruments and accessories.

Looking back we note that life with the guitar industry has not been easy. With the growth of interest in fretted instruments we have been deluged by new makes, models, imports all urged upon us by voluble salespeople. Some have proved out well and we stock them. Many others have shown themselves to be incompatible with our New England climate and you'll find us strong in our avoidance of them. Generally we stick with recognized makes as offering the best value and least cussing. "Headaches" are hard on the pocketbook and discouraging to musical interest.

Seven years ago we found ourselves dissatisfied with the general run of commercial strings. Experimenting with modern alloys and with precision gauges we developed our CUSTOM CRAFT strings, handmade here in the U.S.A. We feel that these are the finest anywhere despite their low price. Response to these strings has exceeded our expectations in fact we're achieving a continental flavor with a large number of requests from foreign parts. (Anyone saving stamps?)

That's part of our story. Immediate availability, each instrument completely guaranteed by Wurlitzer as well as the maker. Lots to choose from and you'll find us somewhat informal. You'll meet Ernie and Al Wurlitzer, Tim, Bob and Phil. You'll find horseplay and serious discussion....and you'll find realistic prices. You'll be welcome whether you only try.....or buy.

E.U. Wurlitzer
mc

Congratulations to Broadside on their First Anniversary Cantabrigia Book Shop

NEW CATALOGUE JUST ISSUED

drop in for one- nearly

**800 books on folkmusic,
folklore & anthropology**



OPEN:

10-5

CANTABRIGIA BOOK SHOP
18 Palmer St., Harvard Square
Cambridge 38, Mass., U.S.A.

WE ARE NOT ALONE

We are certainly not alone. We have a number of other folk publications in this country most of whom have exchange subscriptions and even a couple overseas.

BROADSIDE New York is a publication devoted to the printing of topical songs by some of the best young writers active today. They began shortly before we did and have improved steadily. We wish we had the room to print some of the things they do. Good luck to BROADSIDE of NYC.

BROADSIDE Los Angeles, which also started about the same time we did covers the Los Angeles Folk music scene handsomely and prints a number of articles of which we are envious.

LITTLE SAND REVIEW has assumed the unenviable task of reviewing as many folk records as they possibly can and as such are the constant target of many hatchets from both sides of the fence, some deceived gives promise of many fine issues to come.

TUNE-UP is the monthly bulletin of the Philadelphia Folk Song Society which is extremely active. Their publication keeps Philly audiences well up on what is going on in their area.

SING & STRING is Canada's Folkmusic magazine and the one issue we have re-

SPIN which comes to us from Liverpool England prints articles of criticism, of research and great songs. We really look forward to each issue we receive.

SING is published in London and is the national folk music magazine of England, giving news, pring songs and articles of folk music in that country.

SING OUT which grew out of the PEOPLE'S SONG pamphlet is of course American's voice of folk music and is professionally the best of them all.

Anyone who desires information on any of the above may contact us for details.

WTBS SWITCHES RAMBLIN' ROUND AND FOLKSIDE

Ramblin' Round w/Dave Wilson has been switched back to Thursday night where it will feature practically all field recordings and traditional music.

Folkside will be heard Tuesday nights and will feature the newer interpreters.

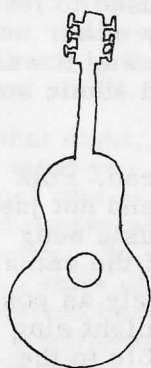
Ramblin' Round can be heard from 7 to 8:45 PM and Folkside from 7 to 8:30 PM over WTBS-FM, 88.1 on the FM dial.

VEGA COMPANY
MAKERS OF FINE
FOLK INSTRUMENTS
FOR GENERATIONS
WISHES CONTINUED
SUCCESS TO
BROADSIDE
on their
FIRST
ANNIVERSARY

VEGA guitars and banjos as used
by PETE SEEGER and the LIMELITERS
inquire at your local dealer

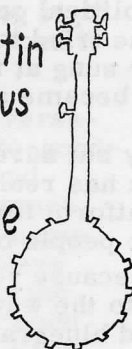
Briggs & Briggs

"for all your folk music needs"



Gibson · Goya · martin
gild · favilla · framus
guitars

vega · gibson · muse
banjos



You may search from the
"Green Grass of Ireland
to the Blue Grass of
Kentucky" but you will not
find a better selection of
folk music on Records

Clancy Bros & Tommy Makem
Charles River Valley Boys · Jim & Jess

Briggs & Briggs

1270 mass. Ave. - Harvard Sq.

TED ALEVIZOS AND SALLY SCHOENFELD TO SING FOR SCITUATE ARTS FESTIVAL

The Scituate Arts Association will present for the first time in the town of Scituate a "Folk Song Evening". On Saturday March 30th at 8:30, Dreamwold will be transformed into a true coffee house atmosphere complete with avant-garde paintings which will lend to the authenticity of the occasion. Ted Alevizos and Sally Schoenfeld, popular artists from Boston, have been seen and heard many times in the Boston coffee houses.

The "Folk Song Evening" will be the first presentation of the 1963 season of the Art's Association under the auspices of the new officers and directors of the 1962-1963 season.

MOONSHINERS AT JORDAN HALL

The Moonshiners with several more concerts under their belt and a much tighter program will return to Jordan Hall for another concert on Saturday night, March 23rd. Sponsored by the Jr. Class at Bentley College, the Moonshiners will once again deliver their message that "Man can not live by bread alone; he needs his peanut butter too".

GUY CARAWAN OPENS AT CAFE YANA

Guy Carawan, folklorist, collector and singer will open at the Cafe Yana, Friday evening March 15 and will continue to perform throughout a period of 15 days. Guy became well known to Boston audiences through his engagements at the Golden Vanity and via his many records. He spent a great deal of time in England with Peggy Seeger and Ewan McColl and has a repertoire which can only be described as enviable. For a preview of Guy, take a listen to the Prestige Recording: The Best of Guy Carawan.

ROLF TO PLAY AT CHOLMONDELEYS

Although we don't get a very steady stream of information as to what is happening in the coffee house world at Brandeis, we do know that Rolf will be playing at Cholmondeleys on March 15th. Again, for those of you newcomers, this is a coffee house on the Brandeis University Campus with we might add, a very nice kitchen!



**Gala St. Patrick's Day
Festival**

**THE CLANCY BROS.
and
TOMMY MAKEM**



**FRI. NIGHT MAR. 15 8:30
ONE PERFORMANCE ONLY
DONNELLY THEATRE
205 MASS. AVE. BOSTON**

22 Hours of Dynamite

AND IT ALL STARTED HERE

The Anniversary issue of **BROADSIDE** brings to mind some general thoughts about folk music in general and Boston folk music in particular. It has been observed often that all this coffee house and guitar business began about 20 years ago when the Lomaxes arrived in town with Leadbelly in tow and Woodie Guthrie soon to follow. The music of these two men and others like Big Bill Broonzy, Josh White and Brownie McGhee was "taken over" by the New York group of folksingers led by the Seeger family.

The post-war atmosphere around this group was full of anti-Nazi and pro-World brotherhood sentiments. It was only natural that these feelings should carry over to the music of these early pioneers of the American Folky Movement. Unfortunately, this spirit was carried out to absurd extremes and it became the fashion to sing blues, hillbilly, Scotch ballads and African lullabys all in a one plunk-a-plunk style just to show everyone that men are all the same the world over. The Weavers of course, are outstanding examples of this unfortunate concept. Pete Seeger is about the only one who could do this and get away with it.

But they were the firstest with the mostest and the New York style became the style and was the dominant force in folk music until the last few years.

A few years ago, as all you chillun know, there was this girl, and she had long black hair, and one day she sang at the Newport Folk Festival and she signed a record contract and it sold many many copies and she became a national heroine and bought a house in Big Sur and a sports car. The important thing about this was that her success called attention to a new approach to folk music which had been brewing in Boston for several years and was very different from the approach which has been so popular for so long. It wasn't that she cared any less about peace and integration and things like that. Far from it. But she refused to let her political opinions get in the way of her music. She tried to sing everything the way it was really sung at the headwaters. And ethnic suddenly became a household word.

Slowly but surely the word has spread. Folk music has real potential as music and not just as platform for liberalism. The music sung by the people of the world is not all the same. Just because you sing blues as closely as possible to the way a Southern Negro might sing it, and bluegrass as close as possible to the way Lester Flatt sings it does not mean that you are a segregationist.

Joan Baez' Letter To The New Yorkers ushered in the ear of the specialist. Eric Von Schmidt doesn't sing "Homestead on the Farm". Jim Rooney doesn't sing "Goin' Down Slow". Don McSorely doesn't sing "Rag Mama". Jim Kweskin doesn't sing "Wee Cooper o' Fife".

The tide has turned. Being ethnic is beginning to sell. Bobby Darrin recorded Blind Lemon's "See that My Grave is Kept Clean" And it all started here. Aintcha proud?

J. Boyd

	<p><i>Mount Auburn</i> Club and Gallery</p>
	<p>47 Mount Auburn Street Cambridge 38, Massachusetts UN 4-3266</p>

Club 47, kiddies, and it was jammed. Before I get into the meat of the situation, let me compliment the management on getting to actually join, and for maintaining two of the coffee-housiest cats I have ever seen. Diverisment aplenty is the word in Harvard Square!

* * . * * *

But I was touched that night, and I did enjoy myself enormously. For one thing, the house has a feel. You feel as if something could happen here, and even if it isn't happening right now. There is the smell of art there, and it is a good smell.

Also, that night, I met a poet. Not a verse-writer mind you, but a real, hoesst-to-goodness poet who performed in poetry, and created poetry when he played. His stance was poetry. So was his attitude. His name all that I know of it is Fritz, and he plays the wash-tub bass. If he errs, it is on the side of a trifle too much volume. But when he plays softly - well - the only thing I can say is that Mozart would have like it. He sauntered to the stage, flung his long leg onto the tub and quite simply spoke through his instrument with a communication that I would not have believed possible. He was performing the true artistic rite by taking what was at hand and creating beauty from it. What a crime that such a sound was teamed with the raucous wheezings of VS's unsympathetic harmonica playing! This man's subtle and evocative presentation deserves partnership with

the most highly refined and acutely linear of guitars alone. He is no accompanist but a virtuoso of first calibre, and the audience knew it. In a final build-up song, it was the gradual controlled crescendo of the bass, together with the spontaneous, gentle audience singing (mostly in thirds) that turned the house into a temple for just one, magic moment. Let us have an instrumental program featuring Fritz, for both he and we deserve it.

torquemada

(Ian Peerless)



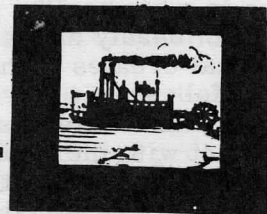
--- and this is the way we'll do it
at the BROADSIDE birthday party!

**CONGRATULATIONS TO BROADSIDE
ON THEIR FIRST BIRTHDAY FROM**

*** RIVER BOAT ENTERPRISES**
producers of folk concerts-----▶

EXCLUSIVE DISTRIBUTORS IN NEW *
ENGLAND OF....* arhoolie, delmar, *
!!!folk lyric, folk legacy, origin jazz *
library, dionysius, old timey & euphonic

eighty Wendell Street
Cambridge mass.



then again, they'd sort of have to have Lisa's special brand of gusto to make it live. She is an honest, conscientious professional folk artist; and I for one feel that there's a desperate need for more of her kind in our little corner of the show-biz world. Folk roses for LISA KINDRED

Follyfolk Platitude: FIVE STRING BANJOS DO NOT EAT THEIR YOUNG.

CASEY'S CAGE: Any good commercial folk performer who is worth his weight in guitar strings realizes the infinite value of good ethnic and traditional artists. It is their work that is the rock foundation of any commercial interpretation. Likewise any ethnic performer worth his weight in banjo heads recognizes the worth of a commercial folk artist and his ever modern contribution to the folk process.

PEEVES: Folkscene New York seems to have more than its share of milk-on-the-breath, wet behind the ears kids, who while putting on their Noxema to get rid of their you know whats, listen to a couple of Library of Congress Field Recordings and suddenly consider themselves authorities of the folk industry. They go to all the Folkshows in town, to blood suck and pick the bones of the performing artists. Then they stand around and sound off (to anyone who will listen) with pseudo-intellectual critiques that soon show them up as idiot-ignoramuses to those who even know a thimble-ful more. Ask them a couple of pertinent questions and they begin unglued at their dental braces. WHAT TEVER HAPPENED TO THE KIDS WHO USED TO COME TO FOLKSHOWS AND ENJOY THEMSELVES, AND THE ARTISTS WHO DIDN'T GIVE A HANG WHETHER THE PERFORMERS WERE ETHNIC OR COMMERCIAL AS LONG AS THEY HAD A GOOD TIME AND WERE ENTERTAINED?

A word in parting: NEVER HOCK A PIEBALD GUITAR.

Nantucket's
oldest coffee
house
now located at
Harvard Square

56 Boylston Street

On our first anniversary
we wish the BROADSIDE
Continued success on
their first anniversary

Club Jolly Beaver

INTRODUCING FOLKSCENE - NEW YORK by Casey Anderson

Casey Anderson has asked us if we would be interested in a regular column which he would undertake to do and which would give the proponents of commercial folk music an occasional voice. We would be highly suspicious if this offer were made by anyone but Casey, for we know him to have a fine voice and a background knowledge of traditional music. It was a pleasant surprise to receive his recent letter, and we send thanks for his first contribution which you will find below.

FOLK SCENE - NEW YORK by Casey Anderson

I do believe that LISA KINDRED is a winner! She is a big healthy gal with a striking kind of beauty and a strength of personality that creates a truly exciting figure on the folk stage. Her comrade-in-arms is a jumbo twelve string guitar and she plays it with the facility that usually far exceeds the hum drum strummings of the typical female folk atrist. She uses her deep contralto voice with pleasing variety sometimes soft and warm like wild honey and sometimes heavy and strident with the urgency of true purpose and meaning. Her repertoire includes ballads, blues and other good things as well...her particular treatment of Jesse Fuller's San Francisco Bay Blues will make you wonder why more female folk artists haven't given it a go, but

The Turk's Head

Boston
11 1/2 Charles Street
coffee house



**THE CLANCY BOYS AND TOMMY MAKEM
FROM IRELAND TO SHOW BUSINESS
ON VOICE AND TIN WHISTLE**

In 1953, three brothers, Paddy, Tom and Liam Clancy from County Tipperary, and Tommy Makem, a handsome lad from County Armagh, met briefly in Ireland. Now it was a legend among the fine, simple country folk that the Clancy Brothers had voices to charm the bees from Shamrock and Tommy Makem could penetrate even the cold heart of a leprechaun with the lilt of his little penny whistle. But the Clancys were from the South of Ireland and Tommy from the North and they met not again for many a year.

One by one the four boys left the dell and stream of Irish country side to come to the United States to seek their fortune. Being enterprising young men, each pursued his own career. The oldest, being Paddy, now called Pat -- started a record company called Tradition Records; Tom, the middle boy became a successful actor appearing in three

Broadway plays and many television shows, and the youngest, Liam, was also getting a start on an acting career. Tommy Makem was working as a solo singer.

On most weekends, the three brothers and Tommy whom they met again in 1956 would get together to sing songs of the old country "out of the sheer joy of it" and to bring them back in spirit to the green hills of the land of song. As is often the case with young singers, their friends urged them to sing together professionally. Finally they succumbed to the pressure and cut a record with Pat's company.

But with each of the boys having prior commitments, it was not possible to bring them together to perform. Finally in January of 1961, the Clancy Brothers and Tommy Makem auditioned at New York's "Blue Angel" night club.



**The Golden Vanity
Production**

CORDIALLY INVITES YOU
TO ATTEND A

CAFE ROYALE



IN HONOR OF THE



OF **THE SILVER VANITY**
640 Main Street, Worcester

AT SEVEN O'CLOCK IN THE EVENING
ON FRIDAY, MARCH EIGHTH
NINETEEN HUNDRED AND SIXTY-THREE

They started slowly that night, each reaching into his own heart and memories to find the meaning of each song. They sang of the things they knew the best -- Ireland, its people, its legends, its quiet brooks, its lovely colleens, its joy and heartbreak. But the meanings were instantly clear, even to that urbane New York audience. They sang of Ireland, but it was everyone's home, everywhere. And through it all Tommy Makem's penny whistle piped its bitter-sweet lament. And all the critics raved about the boys from Ireland.

After that the boys threw aside all their other careers and plans except the record company. In the months that followed, they brought their music again to the "Blue Angel", Chicago's "Playboy Club" and the "Gate of Horn", "Freddie's" in Minneapolis, and the "Hungry I" in San Francisco. Their songs filled Carnegie Hall and Town Hall in New York and reached into the hearts of America's television viewers when they appeared on the "Ed Sullivan Show", "Tonight" show, and half a dozen other programs. Their songs have been also recorded by Columbia records and their own Tradition records.

Under consideration for a weekly television show of their own, and a lineup of night club and concert dates reaching far into the future, the Clancys, and Tommy can still charm the bees off the Shamrock and reach into the hard hearts of the Little People.

Those rollicking blades of Oulde Sod, THE CLANCY BROTHERS AND TOMMY MAKEM descend upon Boston Friday, March 15 in concert at Donnelly Memorial Theatre. The two and a half hour performance will be a Gaelic gala, overflowing with wild whimsical songs of Erin. All Irish and Irish - for - the - day are welcome.

... AND COFFEE TOO




This, my children, is the only column which has been in every single issue of BROADSIDE that has come out and we are quite pleased that we have been that consistent. For a change, this issue, we would like to editorialize not at all, but just be a little newsy and a little chatty and leave the schedule for the end as we have been doing lately.



A fire at the LOFT has forced the management to close it down for awhile, but we are sure that they will return soon. Meanwhile, the TURKSHEAD is only a few steps down the street and with both sets of partons mingling there it must be pretty cozy. Surprised and delighted to find Tom Long at the controls of the espresso machine when we dropped in there last week.

Difficulties have forced postponement of the KING'S ROOK AT IPSWICH until the first of April. Seems as if the tables and chairs are coming all the way from Oregon and it will take a little time.

BOSTON MUSIC CO.



HEADQUARTERS FOR
ALL FOLK MUSIC
AND INSTRUMENTS

MARTIN - HARMONY
GOYA - GUILD
Guitars
BALALAIKAS
DULCIMERS - LUTES

116 BOYLSTON ST.
BOSTON, 16, MASS.
Tel. Hancock 6-5100



The Silverleaf Quartet was a moment of magic at CLUB 47 last week and if you missed them we are sorry for you. They will be back and we urge you to drop over and see them.

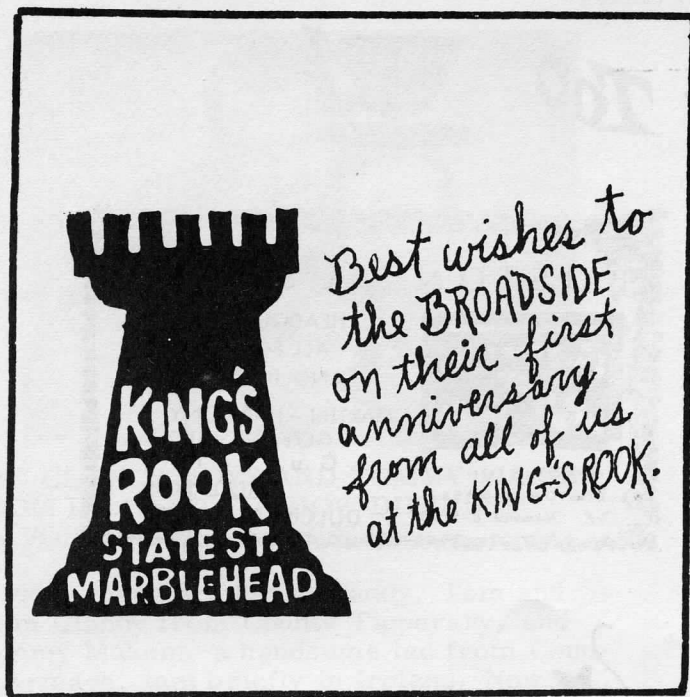
A NEW ADDRESS FOR BROADSIDE

All correspondence to BROADSIDE should be addressed to 80 Wendell Street, Cambridge. The phone number has not as yet been translated from it's original state, so for the moment is 491-8675.

Two 35¢ Hootenanies

**AT THE HUNTINGTON AVE. YMCA
MARCH 22 and APRIL 19 8:30 P.M.
F.S.S.G.B. MEMBERS FREE**

**come down and join the F.S.S.G.B. now
FOLK SONG SOCIETY of GREATER BOSTON**



Tablecloths at the CAFE YANA and a new stage and a live radio show and some of the best music these ears have heard in years are fast making that club in Boston the place to be for people really interested in Folk Music.



Although the publicity release on Bobby Clancy and Sharon Collen who were at the UNICORN last week raved about their professional acclaim, we were surprised and charmed to find out that their only prior professional appearance was one week before at the GATE OF HORN in Chicago. Their performance at the UNICORN was so informal as to draw you in and make you a part of their act. We thought they were wonderful.

CLUB JOLLY BEAVER has just finished celebrating its first birthday and has established itself solidly within the hearts of its dedicated core of patrons. We can't really think of a more comfortable place to be in ourselves.

COFFEE HOUSE SCHEDULES:

* CLUB 47

- 3/8 Jim Kweskin, Dayle Stanely, Geoff Muldaur
- 3/9 Charles River Valley Boys
- 3/10 Hootenanny with Jim Kweskin
- 3/11 Film: "Little Ceasar"
Chaplin Short
Serial: Kit Carson
- 3/12 Jackie Washington
- 3/13 Tom Rush
- 3/14 Rooney, Val and Applin
- 3/15 Jim Kweskin, Dayle Stanley, Geoff Muldaur
- 3/16 Charles River Valley Boys
- 3/17 Hootenanny with Dayle Stanley
- 3/18 Film: "W. C. Fields Festival"
Chaplin Short
New Serial
- 3/19 Jackie Washington
- 3/20 Tom Rush
- 3/21 Charles River Valley Boys
- 3/22 Jim Kweskin, Carol Langstaff and Mitch Greenhill
- 3/23 Rooney, Val and Applin

* CAFE YANA

- Through 3/10 Rolf Cahn
- 3/11 Robert L. Jones
- 3/12 Sally Schoenfeld
- 3/13 Dave Greenberg
- 3/14 Bill Lyons
- 3/15 for 15 days GUY CARAWAN

* UNICORN

- Through 3/17 Ian & Sylvia

* SILVER VANITY

- 3/8 Tom Rush
- 3/9 Tom Rush

THE COCK-EYED DOVE

specializing in the work of
American Artisans

40 Centre Street, Nantucket Mass.
52 Boylston Street, Cambridge, Mass.



A WORD FROM MITCH:

Folkmusic, my roommate once told me is a figment of folksinger's imaginations. Now while at the time he said this he was grasping for arguments to get me to put down my guitar and go to sleep, he did have a point. The truth is that once a certain version of a song becomes standard, the point of reference, not only is it no longer a folk song, but it thereby closes in on the point of sterility. In most cases, I think the qualities which make a folk song (using the word in its broadest sense) interesting and well, attractive, are just those aspects which depend upon a certain growingness or dynamism. And these qualities are, of course, lost when somebody in the back of the room turns to her date and says "But that just isn't the way Joan does it."

The most extreme answer to this problem (or rather, the approach which most uses the problem as justification) can be seen in the steady stream of crap that has followed the success of the Kingston Trio: folkmusic

in its anal stage perhaps. Of this group, the less said the better. For the most part, it's just lousy music.

A more reasonable and from my point of view the most generally successful answer has been to concentrate one's energies on a single type of music closely related to folk idioms, but wherein songs already have to an extent been standardized by people whose heritage has been on those idioms. The Boston area's two fine country music bands or to be specific Bill Keith's genius on the banjo point this out.

Others, (Geoff Muldaur, Tom Rush) have channelled their talents into "race record" blues and rhythm & blues, styles noted for the importance of the "original" recording as at least the point of departure if not the standard.

The final answer to the problem is the one most commonly tried and the onemost likely to fail. This is to combine two or three folk styles into something new but still "folk", an approach whose proponents include such diverse performers as Pete Stanley, Jackie Washington and Eric Von Schmidt. Now each of these three is a very good musician, and well worth hearing, but it seems to me that, of them, and if fact of all those in Boston who use this approach, only Von Schmidt with his combination of traditional blues, New Orlean's Jazz, ragtime and work songs

EVERYTHING FOR THE MUSICIAN

Jack's DRUM SHOP Inc.

NEAR HOTEL STATLER

BOSTON'S BEST DUYS

on Guitars & Banjos

<p>FOLK GUITARS</p> <p>martin • goya</p> <p>gretsch • fender</p> <p>many others</p>	<p>CLASSICAL GUITARS</p> <p>martin • goya • espana</p> <p>gretsch • kay • denelectro</p> <p>and more</p>	<p>BANJOS</p> <p>gretsch (bacon)</p> <p>vega</p> <p>harmony and others</p>
--	---	---

ALSO: 2 COMPLETE LINES OF INSTRUMENTS FOR THE NON-FOLK MUSICIAN

credit arranged

238 STUART ST.
HA. 6-5222
BOSTON, MASS.

Boston's Only Exclusive Drum Shop

has produced a fully successful style. It's that difficult an accomplishment.

To sum up, then, folkmusic (still in its broadest sense) may very well be reduced in time to that part which my roommate calls a figment of the imagination. The "real" folksingers are becoming fewer and fewer. To make that remaining part worth listening to it is important it include as much of its origins as possible without becoming a scratchy record.

Mitch Greenhill



Who cares what shape it's in...
Let's go to the BROADSIDE birthday Party.

THE FOLKLORE CENTER

83 HARVARD SQUARE ~ BEACON HILL

BROWSE AMONGST:

GOYA-GIBSON
GUILD-MARTIN
BANJOS • DULCIMERS
LUTES • HARMONICAS • RECORDERS
BOOMBASPOIES • AUTOHARPS • BALALAIKAS
ALL ACCESSORIES • HAND MADE INSTRUMENTS



DEDICATED TO THE:

MAKING OF,
DEALING IN, TRADING,
REPAIRING, TEACHING AND
SELLING OF FINE FOLK - CLASSIC
GUITARS, BANJOS & ALL OTHER INSTRUMENTS
TRADE-INS, LESSONS, NEW & USED 12 STRINGS

telephone ~ 491-0190 ~

83 MT. AUBURN ST.
CAMBRIDGE

telephone ~ 523-4103 ~

84 W. CEDAR ST.
BOSTON

LISTEN WEEKLY TO RAISE A RUCKUS FOR A REPORT OF WHAT'S WHAT IN THE
FOLK WORLD AS SEEN BY BROADSIDE'S ASSOCIATE EDITOR, MISS JILL HENDERSON

CLASSIFIED ADS

1960 Lambretta Motor Scooter
Excellent Condition - Low Mileage
Will Dicker Over Price
TOM SULLIVAN
CALL Three Million Two Hundred
Fifty One Thousand Eight Hundred
Seventy One

GIRL IN CAMBRIDGE—PART TIME
FEW HOURS A WEEK—LOW PAY
EXCEPTIONAL FRINGE BENEFITS
CALL KISKIDI FOR INFORMATION

BROADSIDE extends special
thanks to:
bonnie Lynn goodwin
richard jay solomon
for their help on this issue.

*****SUBSCRIPTIONS*****
*
* If you cannot get to any of the places *
* which carry BROADSIDE, we are now *
* offering you the chance to subscribe. *
* For the outrageous sum of \$3.00, we *
* will mail you your very own copy of each *
* issue. Many back issues are still avail- *
* able to those who request them. Mail *
* check or money order to BROADSIDE, *
* 80 Wendell St. Cambridge, Mass. *

SUBSCRIPTION BLANK

BROADSIDE
80 WENDELL ST.
CAMBRIDGE, MASSACHUSETTS

Please enter my name as a subscriber. I
am enclosing \$3.00 check () money order ()
for 1 year (26 issues).

Name _____

Address _____