

# THE BROADSIDE

## OF BOSTON

Vol. II, No. 14

Cambridge, Massachusetts

September 18, 1963



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



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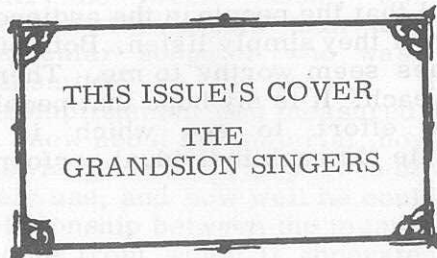
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## NEW CABARET OPENS IN HOTEL TOURAINÉ

"Journey's End" is the name of a new nightclub which opened September 13th at the Hotel Touraine located at the corner of Boylston and Tremont Streets. Serving both liquor and soft drinks, the club seats 400 people and plans to feature folk music as its main entertainment. The Journey's End will be open 6 days a week (closed Monday) from 7 PM to 1 AM Sunday through Friday and from 7 PM to Midnight on Saturdays. Two shows will be held nightly at 9:15 PM and 11:15 PM with an entertainment charge of \$1.50.

The first bill of entertainment features the gospel group, The Grandison Singers and Adam Keefe, a comedian who will be appearing there through September 22nd.

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## GRANDISON SINGERS TO OPEN JOURNEY'S END

The Grandison Singers, primarily known for their up-tempo gospel type numbers, but whose repertoire ranges from pop standards, rythmn and blues, rock 'n rock to pure folk music will be featured at the new nightclub, The Journey's End through September 22nd. This group appeared ar the Unicorn coffee house last year in Boston and are as captivating to watch as they are to listen to. The group consists of Mary and Helen Grandison and their cousins Dorothy Webster and Floyd Bibbins (who accompanies the group on piano as well as vocally).

The Grandisons have just returned from a European tour, and will appear as part of a gospel presentation on NBC-TV's "Dialogue" on September 22nd. The have a current single release, "Daddy Roll 'Em" out on RCA Victor Label. After their engagement at the Journey's End, the Grandison Singers will open at Faragher's Club in Cleveland, and then begin a cross-country concert tour which will also take them into Canada.

## BOSTON PERFORMERS TO SING AT CARNEGIE HALL HOOTENANNY

The annual hootenanny for the benefit of "Sing Out" will be held at Carnegie Hall in New York City on September 21st. Among the performers who will be entertaining at the hootenanny will be Boston's Charles River Valley Boys, Tony Saletan, and The Jug Band.

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#### A LETTER TO MY READERS:

It has come to my attention that there are some college age people who think that one thing to do at any folk concert is clap along to the music. There is room for audience participating in folk music. There are times when performers invite the audience to clap or sing. I remember Jackie Washington at the Boston Arts Festival encouraging his listeners to sing harmony and teaching them the beat he wanted them to clap in one number. But this invitation should be given by the performer and not forced on him by the audience.

Each performer has his own individual approach to audience participation just as he has his own interpretation of the music he sings. Many performers want an audience to listen quietly. They want the audience to hear their own arrangement of a song.

Especially since the advent of the ABC Hootenanny Show where audience members are rehearsed in "spontaneous" clap-smile-sing participation, students are beginning to make clapping along a habit. They think that clapping is expected of them. In some cases it is.

However, many performers are annoyed and occasionally thrown off the beat by uninvited clapping. In a large hall, the sound of clapping gets back to the performer after the beat. Giving a performance is hard enough with out such barriers. The Weavers have a new album released by Vanguard which was taped live at Carnegie Hall. This record provides an example of what a performer hears when people clap. The Weavers maintain their beat and so does the audience, but in large Carnegie Hall, these two beats are hardly one.

I'm not trying to discourage people from clapping altogether. In a sense folk music belongs to everybody and part of folk tradition has been the gathering of people to sing together songs which express common feelings and life experiences. However, it is a part of the role of the artist that he can communicate experiences shared by many which few are capable of expressing.

Some artists feel that the audience will profit more from the music if they participate in it. Some feel that the people in the audience will gain more if they simply listen. Both of these approaches seem worthy to me. There is a time for each. It is my hope that people will make an effort to see which is more appropriate for each individual performer.

L. M.

1 BLOCK FROM KENMORE SQ.

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## RAMBLIN' ROUND w/dave wilson

Now and then, though more often now than then, the editor of this publication and myself find us at loggerheads over one idea or another. After reading our editor's column a few issues ago about singers who were really ethnomusicologists and not performers and how they would have to be judged as performers when and if they performed on stage, I decided that here was a point where I would have to sacrifice my usual restraint and leap into the breach with banner unfurled.


Listeners to Folk Music, for the most part, until the recent boom, were far more interested in music than they were in the particular songster who was primarily a transmitter of the music. The singer's accomplishment was measured by how much he knew about his material, how much of his knowledge he could impart to his audience for their use, and how well he could express the relationship between the music itself and the people from which it generated. Naturally there were people who were easier on the ear than were others, and these became better known to a larger audience. However, audiences were constituted by people who were far more interested in learning and/or understanding a little more about the music than they were in being lightly entertained for an evening. However, I suspect most of them would declaim any attempt to state that there was not entertainment in the mere process of learning more about a musical form in which we were already interested, and which, besides, we enjoyed singing as well.

Nowadays, while we are playing host to the migrant bandwagoners, the majority of performers can impart little knowledge of their music to an audience, because they are pretty strapped for it themselves. So, before you lower the boom of criticism on what you think is an ethnomusicologist coming on as a performer, because you don't find yourself excited by strong emotional reactions or soaring vocal pyrotechnics, stop for a moment and see if maybe you are not being reached at some other point which is every bit as much worthwhile, and entertaining to boot.

## CONSCIENCE OF A MINSTREL

by Peter LaFarge Copyright by the Author

"Who's this guy just recorded mining songs for Folkways, did you know him?" Yeah, I knew him, Alex Lukeman, the 'Frisco kid. "Hell I've knowed him fifty years or more", as Cisco would have said. How did I know him last year when I first heard him in that basket joint with the hardcase owner and the coffin for a collection? I heard him, man. I heard him singing at Cripple Creek+Colorado out among the gold mine tailings, I heard him backing old John L. Lewis up, just as tough and cranky and ready to organize your heart into listening to a coal mine baby cry with the silicosis rot for a future and the gas getting down, dropping to another level, your level buddy, and mine. One of the new era people, the kids that are rewiring this country for freedom, digging copper ore with truth as a bucket, and a Martin to warm your hands on. Yeah man, I knew him - He's an old friend of Woody's and he never met him, and I've never seen which road we all come down, but what does it matter? We're all here. Listen to my buddy, listen and he'll sing, not to you brother, and not to entertain you, Miss, but for you. I like him. Cisco would have liked him. Here he is, and look again friend, here you are, and if not, look once more, then tell me why not.



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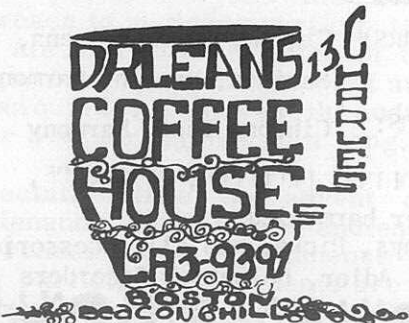
JUG BAND, JUDY RODERICK, JOHN HAMMOND Jr., HEDY WEST HEADLINE YANA FALL PROGRAM

Jim Kweskin and the Jug Band, Geoff Muldaur, Fritz Richmond, Dave Simon and new banjoist, Mel Lyman will make their last scheduled Boston performance before they open at the Bitter End in New York, at the Cafe Yana the weekend of September 13 and 14th. This distinctly different group has recently been recorded by Vanguard Records and the LP will be released in the near future.

Following the Jug Band and beginning her engagement on Monday, September 16th, Judy Roderick, a blues singer and surprise guest at this year's Philadelphia Folk Festival will appear every night of that week with the exception of Wednesday, concluding her engagement on Saturday night September 21st.

John Hammond Jr. who in a scant six months has set the blues minded folk audiences back on their heels will begin a one week engagement at the Cafe Yana on Monday, September 23rd through Saturday September 28th, with the exception of that Wednesday. John's first LP for Vanguard has been released and has already drawn considerable praise from widely separated areas, including a fine review in Cash Box magazine.

Hedy West will make her first appearance of the Boston Season at the Cafe Yana starting on Monday, September 30th, and finishing October 5th. Hedy's latest LP, also on Vanguard has become a treasure trove for a number of young singer's looking for new material.



## CLUB 47 SCHEDULE:

### September

13	Geoff Muldaur, Robert L. Jones and Bob Neuwirth
14	Hootenanny
15	Hootenanny with Robert L. Jones
16	John Cooke and Jim Kweskin
17	Bob Neuwirth and Robert L. Jones
18	Charles River Valley Boys
19	PETER STAMPFEL &
20	STEVE WEBER
21	Tom Rush and Tim Hardin
22	Hootenanny with Geoff Muldaur
23	Charles River Valley Boys
24	Tom Rush
25	THE
26	OSBORNE
27	BROTHERS
28	Tom Rush and Geoff Muldaur



## CAFE YANA SCHEDULE:

### September

13	Jug Band
14	Jug Band
15	Closed
16	JUDY RODERICK
17	JUDY RODERICK
18	Nancy Michaels
19	JUDY RODERICK
20	JUDY RODERICK
21	JUDY RODERICK
22	Closed
23	JOHN HAMMOND JR.
24	JOHN HAMMOND JR.
25	Ray Pong
26	JOHN HAMMOND JR.
27	JOHN HAMMOND JR.
28	JOHN HAMMOND JR.



## JUG BAND TO PLAY AT "BITTER END"

The Jug Band, consisting of Jim Kveskin on guitar, comb and vocal; Geoff Muldaur on guitar, washboard and vocal; David Simon on kazoo, harp and vocal; Fritz Richmond on wash tub bass, jug and stovepipe; and Mel Lyman on banjo, harp and vocal will be performing at the "Bitter End" coffee house in Greenwich Village, N. Y., from September 18 through the 30th.

## JACKIE WASHINGTON AND FREEDOM SINGERS AT ASH GROVE

Jackie Washington and the Freedom Singers will be featured at the Ash Grove in Los Angeles, California from September 10th through the 29th.

## KING'S ROOK AT IPSWICH SCHEDULE:

### September

13	Ray Pong
14	Peter Rowe
18	JUDY RODERICK
20	to be announced
21	to be announced
25	JOHN HAMMOND JR.

## LOFT SCHEDULE:

### September

13	Zola
14	Zola
15	To be announced
16	Mel Lyman
17	Mel Lyman
18	To be announced
19	To be announced
20	Steve Koretz
21	Steve Koretz
22	To be announced

## DAYLE STANLEY TO PLAY WEEK AT ORLEANS; THEN TO CANADA

Dayle Stanley will be performing nightly at the Orleans Coffee House at 13 Charles Street in Boston from September 16th through the 21st. After finishing that engagement, she will travel to Ottawa where she will be playing at L'Hibou Coffee House from September 24th through the 28th and then will do a concert at Syracuse University on September 29th.

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## ORLEANS SCHEDULE:

### September

16 to 21 DAYLE STANLEY

There will be folk music every evening at the Orleans except Sunday.  
 Auditions held Monday evenings.

## FOLK MUSIC ON RADIO SCHEDULED FOR NEXT ISSUE

The next issue of BROADSIDE will list as comprehensively as possible the schedules of folk music which may be heard on AM & FM radio in this area.

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## THE PHILADELPHIA FOLK FESTIVAL IN REVIEW

The Philadelphia Folk Festival held on the Wilson Farm in Paoli, Pennsylvania proved to be an informal gathering place for people interested in folk music rather than a carefully organized meeting ground. Casually dressed people lounged in the grass to hear the music or talk with each other or eat their meals.

An example of the informality was the length of the Saturday Night Concert which began at 7:30 PM and was allowed to ramble on past 3:00 AM. Despite the concert length however, and the fact that the microphones were so poor that many performers were hard to hear, the audience was very receptive.

New to many listeners was Jim Kweskin's Jug Band. This group under the handicap of performing after midnight, earned the greatest response from the audience. With lively humor, quick beat, and their usual array of instruments this group brought such uncontrollable shouts for "More" that Jim Kweskin finally had to return to the stage to ask for quiet so that the program could continue.

The most impressive performance of the evening however, was given by unscheduled performers Dave Snaker Ray, Tony Little Son Glover, and John Koerner. These young white blues singers from Minnesota sometimes singing with guitar and harmonica, sometimes singing unaccompanied held the audience at 2:30 AM with blues performed as naturally as those sung by many of the older negro blues singers. Unrehearsed, trading off verses as they went, this group sang not as performers trying to entertain but as if there were nobody there except themselves. Their informality and the informality of the audience, so characteristic of the whole Festival made possible one musical experience which many will not soon forget.

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### "HOOTENANNY HOOT".....A Review

Hollywood has discovered folk music...

Just what gave the movie makers the totally erroneous impression that folk music needed to be "discovered" is a matter of conjecture. However, the evidence is upon us.

To call "Hootenanny Hoot" a flagrant insult to folk music is belaboring the obvious. It is worse than just being poorly acted, poorly directed and sprung from the most banal of hackneyed story lines. It commits the unpardonable sin of being in grossly poor taste.

This cinematic monstrosity would have you believe that American folk music is the product of young men in three button suits, tight pants, and pinched collars while the girls are a collection of addle-brained fizzes with a cornucopia of dimpled cheeks, billowing petticoats and enough sweetness-and-light for a dozen Biblical epics.

The movie was obviously made in a rush to capitalize on the current popularity of folk music. The songs are a sad representation and many of them are poorly dubbed into the sound track having been prerecorded.

But what baffled this viewer was finding Judy Henske and Johnny Cash, singers of talent and appreciable stature within the folk music community, lending themselves to this travesty.

Miss Henske sang "Little Romy" in a particularly offensive poolside setting and then shimmied and bumped her way through "Wade in the Water" with enough male dancers romping around to make it look like a segment left over from a Dinah Shore show.

Mr. Cash eased his way through "Frankie and Johnny", an early recording of his which in this film does nothing to enhance his reputation as a leader in the field of Country and Western music.

Someday, perhaps Hollywood will make a movie that will capture a part of American rich heritage of folk music. However, "Hootenanny Hoot" certainly is not such a film and this nonsensical pap can do nothing but great harm if it leaves people with the impression that it is representative of what has caused the upsurge in folk music popularity.

It's probably better if Hollywood forgets all about folk music. It could have been much worse than "Hootenanny Hoot", after all. They're liable to do a biography of Woody Guthrie and have a grand finale of Bobby Darin walking into a purple sunset as the Norman Luboff choir sings "The Happy Wanderer".

Dick Waterman



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## NOTES ON MEL LYMAN

It has taken Mel Lyman many years to get from Eureka, California to Boston. The journey has been a long slow haul, but if one can hear him play his banjo and sing the songs that he has learned on his travels, he will think that the trip has been well worth while. From Canada to the Mexican border and from coast to coast, Mel has worked, hitched, sung and played in railroad freight yard, bars and southern cane fields.

A great admirer of Woody Guthrie, Mel has made more than one pilgrimage to the bedside of this famous American folksinger. Lyman has been strongly influenced by Guthrie and one time listening to him will convince the most critical listener that Woodrow Wilson Guthrie's style is in no danger of being corrupted by the current crop of pop singers. Mel is a purist, and in the tradition of the true folk singer, will not be influenced by the demands of commercialism - "They take me as I am or they don't take me at all" said Woody Guthrie and this is the philosophy of his disciple who has refused many profitable propositions because he was not allowed to sing as he felt.

An able teacher of banjo and harmonica, he has worked with such men as Brother Percy Randolph, Bill Ryan, and Obray Ramsay. In 1960, Mel and his friend Ron McElderry toured the United States on an antibomb mission passing the hat and delivering the word through song from small town to small town throughout the country. Mel has now turned away from the topical motif in his songs though he still writes many of his own lyrics. He likes a song "to come out like a good conversation".

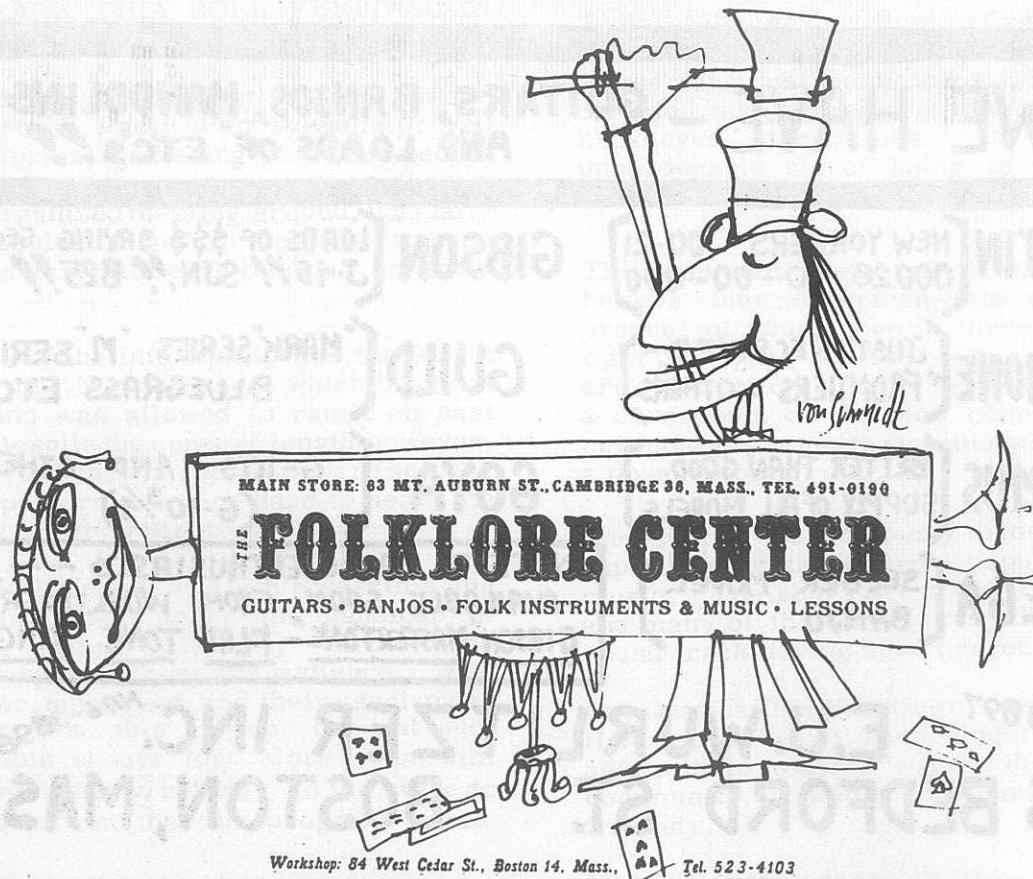
If Mel Lyman stays around Boston for awhile, it would give us all an opportunity to hear authentic music sung in a way that deserves to be perpetuated.

E. C. & F. L.

## CLASSIFIED ADS

Talent wanted for hootenanny at The Surf in Nantasket on October 6, 1963 from 5-9 PM. Call Orleans Productions, LA 3-9391.

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