

# THE BROADSIDE

OF BOSTON

Vol. II, No. 16

Cambridge, Massachusetts

October 16, 1963



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



presents

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With Robert J. Lurtsema as your host, FOLK CITY U.S.A. will be heard from midnight to one a.m. monday through friday evenings in response to many requests from WCRB listeners.

The program will be broadcast live from the Unicorn Coffee House and will feature live performances and interviews with folk artists appearing in the Boston area, recorded music, and news of folk events happening in and around Boston.

Monday through Friday, Midnight until 1 A.M.

**1330 AM / FM 102.5**



VOLUME II, No. 16

October 16, 1963

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Phone: 491-0766

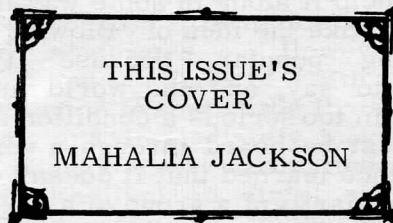
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L.W.L.Y.	Lynn Musgrave
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### MAHALIA JACKSON

On October 25th, Folklore Productions will present Mahalia Jackson in concert at the Donnelly Memorial Theatre in Boston.

Mahalia Jackson was born in New Orleans. From the age of five, she sang in her father's church choir. Though her interests ranged from blues to opera, her great love was sacred music. Miss Jackson made a recording entitled "Move On Up A Little Closer" for a small recording company. Two million copies later, it had revolutionized the gospel singing field.

Mahalia takes her religion seriously, and has refused many offers to sing in night clubs. She has appeared on all the leading television shows and has sung in concert halls throughout the world.

"There are certain women singers who posses, beyond all the boundaries of our admiration for their art, an uncanny power to evoke our love. We warm with pleasure at mere mention of their names; their simplest songs sing in our hearts like the remembered voices of old dear friends, and when we are lost within the listening anonymity of darkened concert halls, they seem to seek us out

unerringly. Standing regal within the bright isolation of the stage, their subtlest effects seem meant for us and us alone; privately, as across the intimate space of our own living rooms. And when we encounter the simple dignity of their immediate presence, we suddenly ponder the mystery of human greatness. Mahalia Jackson is one of these...who reminds us that while not all great singers posses this quality, those who do, no matter how obscure their origin, are soon claimed by the world as its own."

### The Saturday Review

This is the first concert in the 1963-1964 Folklore Productions Series, and we think an excellent way to start off the fall season in Folk Music.

### SILVER LEAF SINGERS, DUSTY RHODES, HEADLINE FOLK SONG SOCIETY OPENING HOOT

Boston folk audience's favorite gospel group, The Silver Leaf Singers, and Dusty Rhodes, country and western balladeer, will headline the traditional opening hoot of the Folk Song Society of Greater Boston, which will be presented on stage at Bates Hall in the Huntington Avenue YMCA of Boston, October 19th. Also included on the program will be Ray Pong, Nancy Michaels, Denise Kennedy, and a host of other prominent Boston folk musicians whose names can not be listed due to possible commitments, plus a number of nationally known performers such as Lisa Kindred.

Many performers donate their talent to this organization's opening and closing hoots in recognition of the Society's attempts to present worthwhile folk music workshops and lectures to an ever expanding cross section of local and college audiences.

The show begins at 8:15 PM, members are admitted free.

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**ODETTA** In Person and In Concert

Last Saturday evening, October 5, the MIT Baton Society presented Odetta in concert at Kresge Auditorium.

Included in her repertoire were blues, prison and work songs, sea shanties, children's folk songs and a very beautiful freedom song. Backed by two very able musicians, Bruce Langhorne on guitar and Leslie Grinhge on bass, Odetta accompanied herself on the guitar. Her strong, rich voice, supplemented by extremely intricate and harmonious backing, captivated the audience, and it was a good evening for folk music.

During the evening when she was not on stage, I was in Odetta's dressing room, which was an education in itself. There is a great deal of mutual respect and solid friendship between Odetta and her accompanists. At one point during the last half of the concert, after Leslie Grinhge had finished his bass intro to a blues song, Bruce Langhorne got so carried away with his twangy blues-jazz picking that Odetta turned to him in amazement. Bruce, so wrapped up in what he was playing was completely oblivious to why the audience (and Odetta) were breaking up with laughter.

The next day, Sunday, Odetta answered some questions before returning to New York. When asked if she preferred night club work to concert performances, Odetta replied, "It didn't take long after I started working the clubs to find that the clubs and my ego didn't get along too well."

As to her repertoire, Odetta described the "twenties and thirties blues" as having "no more significance than its being a part of the musical development of this country," and continued "country blues have much more social implication. I can feel much more serious about them. The old Ma Rainey, the Bessie Smith blues, classical music and jazz are abstract in relation to folk music because folk music deals with things we feel directly and the other categories give us joy and we can weave into them whatever we want. I love classical music. I started folk music as a hobby, and I have changed the role now."

The final question was in regard to her thoughts on the current surge in popularity which folk music is receiving. "I'm very happy about the popularity that folk music is having, in that there's so much to be learned through folk music and I think that whatever can be contributed to all of us as a whole in this country to help it along in some way is good. I especially like the idea of 'Blowing in The Wind' being popular, because it's got something to say, and the world and this country are in too serious a condition for folk music to just be heard through a very few. I've long since learned that it doesn't matter what the popularity of a group or a person is, it's their individual interpretation of a song that you have to listen to."

betty starratt

**CONCERT SCHEDULE:**

**October**

25 Mahalia Jackson  
 Donnelly Memorial Theatre  
 8:15 PM

26 Highwaymen  
 Kresge Auditorium at MIT  
 8:30 PM

**November**

2 Bob Dylan  
 Jordan Hall  
 8:15 PM

**FIRST COMMUNITY CHURCH FOLK CONCERT POSTPONED**

The Ray Pong, Nancy Michael's concert scheduled for Sunday, October 13th, has been postponed. The new date will be announced in the near future.



## BLACK NATIVITY OPENS IN BOSTON

On Monday, October 14th, Black Nativity, the gospel narrative written by Langston Hughes, and featuring Marion Williams and the Stars of Faith, The Alex Bradford Singers, and Princess Stewart at the Shubert Theatre, and will run for two weeks.

Veteran readers of BROADSIDE will remember the review printed in this publication back in April of 1962, of a concert given at Wellesley College by Marion Williams and the Stars of Faith. Ecstatic would be an understatement.

Black Nativity began two years ago as an off-Broadway production, and while gospel addicts were leaving the theatre, stunned by the amazing performance they had just witnessed, the show received little notice from legitimate theatre reviewers. However, Marion Williams and the Stars of Faith were invited to Washington to sing at the President's Jazz Festival, and immediately took the city by storm. Black Nativity was invited to a Summer Musical Festival in Italy, and European Promoters were so impressed by their performance that the show was immediately booked throughout the continent.

Black Nativity returned to the United States to open Lincoln Center for the Performing Arts in New York last Christmas week. If you listened to the Westinghouse radio broadcast of the opening and caught the wave of excitement rustling through that first night audience as they caught the spirit during the first half of the show, you are indeed more fortunate than those who saw only the taped TV presentation of an English appearance which lacked lustre and an appreciative audience.

After their Lincoln Center appearance, Marion Williams et al. returned to Europe to play before packed theatre audiences for six months. This will be Boston's first chance to see them live. Their "Tell Me When Was Jesus Born" alone is worth the admission.

## CAFE YANA ANNOUNCES GOSPEL SERIES

The Cafe Yana has announced that on Sunday Evening, October 27, they will present the first of a Series of Gospel programs which will be hosted by Randy Green and the Silver Leaf Singers, and feature many local gospel groups through out the year. The programs will begin every Sunday at 8:30 PM.

## CAFE YANA



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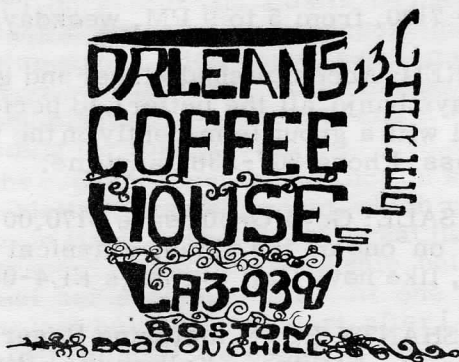
# ... AND COFFEE TOO



## CLUB 47 SCHEDULE:

### October


- |    |                                  |
|----|----------------------------------|
| 11 | Bobby Neuwirth & Geoff Muldaur   |
| 12 | Eric Von Schmidt                 |
| 13 | Hoot with Mitch Greenhill        |
| 14 | Jim Kweskin                      |
| 15 | LILLY BROS. & DON STOVER         |
| 16 | Tom Rush                         |
| 17 | Charles River Valley Boys        |
| 18 | Bobby Neuwirth & Don MacSorely   |
| 19 | Tim Hardin & Robert L. Jones     |
| 20 | Hoot with Robert L. Jones        |
| 21 | Tim Hardin                       |
| 22 | JUDY RODERICK                    |
| 23 | Tom Rush                         |
| 24 | Charles River Valley Boys        |
| 25 | JUDY RODERICK & Robert L. Jones  |
| 26 | Bobby Neuwirth & Carol Langstaff |



## CAFE YANA SCHEDULE:

### October

- |          |                                                               |
|----------|---------------------------------------------------------------|
| 11       | REVEREND                                                      |
| 12       | GARY DAVIS                                                    |
| 13       | 3 - 6 PM, Folk Fest with Dusty Rhodes                         |
| 14 to 19 | LISA KINDRED                                                  |
| 20       | Folk Fest with Dusty Rhodes                                   |
| 21 to 26 | HOLY MODAL ROUNDERS (Pete Stampfel, Steve Weber & Luke Faust) |



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## Club Jolly Beaver

## LOFT SCHEDULE:

### October

- |         |                                                       |
|---------|-------------------------------------------------------|
| 11      | ZOLA                                                  |
| 12      | ZOLA                                                  |
| 13      | Chauncy Johnson                                       |
| 14 & 15 | George and Marjie Geisser will run Hoot and Auditions |
| 16      | Denise Kennedy                                        |
| 17      | Denise Kennedy                                        |
| 18      | STEVE KORETZ                                          |
| 19      | STEVE KORETZ                                          |
| 20      | Chauncy Johnson                                       |
| 21 & 22 | George and Marjie Geisser will run Hoot and Auditions |
| 23      | Denise Kennedy                                        |
| 24      | Denise Kennedy                                        |

**SPIN** 

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

## KINGS ROOK AT IPSWICH SCHEDULE:

### October

- |    |                     |
|----|---------------------|
| 14 | Hootenanny          |
| 16 | Bobby Neuwirth      |
| 18 | HOLY MODAL ROUNDERS |
| 19 | HOLY MODAL ROUNDERS |
| 21 | Hootenanny          |
| 23 | JUDY RODERICK       |



SUBURBAN FOLK EVENTS:

October

- 11 Charles River Valley Boys  
Cholmondeley's, Brandeis  
University, 8:30 PM
- 13 Jug Band  
Holy Cross Homecoming  
Fish and Game Pavillion  
Northborough, Mass. 1:30
- 19 Jim Kveskin  
Temple Emmanuel  
Worcester, 8:00 PM
- 22 Charles River Valley Boys,  
Tony Saletan, Irene Kossoy  
Memorial Auditorium  
Webster, Mass. 8:00 PM
- 23 Charles River Valley Boys  
Tony Saletan, Irene Kossoy  
Oxbridge High School  
Oxbridge, Mass. 8:00 PM
- 25 Jackie Washington & Charles  
River Valley Boys, Nivvins  
Hall, Framingham, Mass.  
8:00 PM
- 26 Jackie Washington, & Charles  
River Valley Boys  
Northeastern U. Theatre  
8:30 to 11:00 PM

MORE FOLK MUSIC ON RADIO

WTBS announces the following Folk  
Music listings:

- \* Sunday 5-7 PM  
This is the Blues with Lauri Forti
- \* Monday 6-7 PM  
Perloo, Stomp & Glee, C&W, Bluegrass  
with Dusty Rhodes
- \* Tuesday 7-8 PM  
Folkside with Phil Spiro
- \* Thursday 6-9 PM  
Ramblin' Round with Dave Wilson
- \* Friday 7-9 PM  
Coffee House Theatre  
9-10 PM  
Raisin' a Ruckus, Live from Cafe Yana

# HOOTENANNY

or

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LOFT NOTES

Beacon Hill may now claim the distinction of having discovered its own home grown folk singer. Steve Koretz, a young Emerson College student with great professional potential, has been singing in his natural free-wheeling style in the Charles Street area for the last two years. He started singing for his own amusement, but is now emerging with his own distinctive flair that will soon lead to his recognition as a leading personality in folk music.

Steve has the rare ability to be immediately at ease with any audience, coupled with a voice and guitar style that hold the listener. Folk music is many things to many people and to Steve it means adherence to what he calls the urban style. Jokingly he says "I'm lucky I didn't have to ride a blind freight or ride the rods to find an audience; all that it took was a ride on the M.T.A."

Admitting that he has much to learn, Steve will go out of his way to listen to any one that he feels that he can learn from. On the other hand, he doesn't feel that his knowledge is to be hidden away and never hesitates to share his experiences with an interested novice.

Steve had recently been contracted by one of the local folk music programs and before too long, we all may have an opportunity to hear him sing for a larger audience.

F.L.

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"There can be no progress except in the individual and by the individual himself."

Charles Baudelaire (1821 - 1867)

Some weeks ago while listening to a female folk singer of somniferous talent and allowing my thoughts their amorphous liberty, I overheard a young lady at the next table mutter, "She's got some nerve. That's Joan Baez's song."

Indeed? I could not help but ask her just what it was that made the song the exclusive property of Miss Baez?

"It's 'Wildwood Flower'" she replied. "no one does 'Wildwood Flower' like Joan Baez."

Obviously the young lady had confused the singer's intent with her actual performance but it does serve to illustrate a noteworthy point of interest. Folk song are becoming increasingly identified with performers who have recorded them.

Under this guise, an unhealthy aura hangs generally over all folk music and particularly over that music which has become commercially popular.

Any vocal group doing "Scotch and Soda" must contend with persons claiming it as "stolen" from The Kingston Trio. Thus, in a similar situation, "Walk Right In" must belong to the Rooftop Singers and "Puff" to Peter, Paul and Mary.

This, in effect, would bring about the antithesis of all that folk music embodies. To an art form that gains strength and stature as it moves along and among people, it would mean that a stagnant atmosphere - a sterile vacuum wherein individual creativity would languish - was about to descend.

There is simply no one way to sing a song. As the performers lend inimitable styling to the words and music, the song undergoes an irrevocable change. It is the listener's prerogative to decide if this version pleases him but no critic can deny the artist the right to give of himself.

No version of any song could ever be the finished product. It must be a part of a continually metamorphic process that never ends. The quietus of folk music will begin only when artist cease to bring changes to it. As singers - both professionals and amateurs alike - lend their own interpretations and improvisations to the music, they are only bringing back to the people that which is rightfully theirs.

The folk music of this country is for the participating enjoyment of every person. To allow it to become the property of recording artists exclusively is the betrayal of that very factor which is its life blood.

dick waterman

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October

hours  
Sunday through Friday  
9 p.m. ~ 1 a.m.  
Saturday  
8 p.m. ~ 12 mid.

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
SUNDAY	1 JACKIE WASHINGTON	2 CHARLES RIVER VALLEY BOYS	3 Tom Rush MARK SPOELSTRA	4 THE COUNTRY GENTLEMEN	5 Von Schmidt		
MONDAY	6 Bob Newirth	7 ROBERT L. JONES	8 JIM KWESKIN	9 TOM RUSH	10 CHARLES	11 Bobby Newirth GEOFF MULDAUR	12 ERIC VON SCHMIDT
TUESDAY	13 MITCH GREENHILL	14 JIM KWESKIN	15 LILLY BROS. & DON STOVER	16 RUSH	17 RIVER	18 BOB NEUWIRTH Don MacSorley	19 Tim Hardin
WEDNESDAY	20 ROBERT L. JONES	21 Tim Hardin	22 Judy Roderick	23 Tom Rush	24 VALLEY	25 JUDY RODERICK ROBERT L. JONES	26 Bobby Newirth CAROL Langstaff
THURSDAY	27 Don Mac Sorley	28 Tim HARDIN Mitch Greenhill	29 Jackie Washington	30 TOM RUSH	31 BOYS		

## BLUES NEWS

We were very pleasantly surprised a week or two ago when we dropped into the Cafe Yana to hear Judy Roderick, whose capabilities as a Blues singer were lauded to us by Yana Manager, Dave Wilson.

Quite frankly, we had our doubts after being disappointed by several young, white pseudo-Blues singers who go through the motions, but lack the sincerity and ability to communicate emotion that is so necessary to sing Blues. Besides, there hasn't been a female Blues singer worthy of the name since the days of Ma Rainey and Memphis Minnie some thirty years ago.

Our doubts, however, were quickly dispelled as soon as Judy appeared on stage. Although she has been singing Blues publicly only since last April, she has developed a rough, expressive voice and her guitar technique is second-best to no young artist.

Judy tells us that she started doing Blues "for herself" about two years ago after meeting Ed O'Riley, a Van Ronk sound alike,

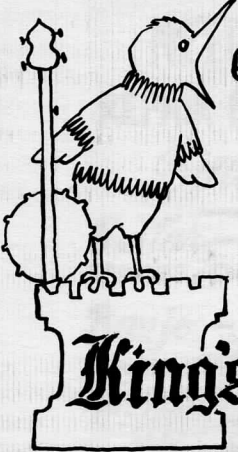
in New York. A few months later she gave up the pretty, but pointless, ballads that most of the girl singers are doing today in favor of the rougher, more expressive Blues idiom because "Blues have more meaning."

Judy has been playing the coffee-house circuit from Berkeley to NYC and was a guest at the Philly Folk Fest this year. If you missed her recent Boston appearance, we suggest that you make it a point to see her when she comes back in the near future. You will be seeing today's best young female Blues singer — Judy Roderick.

Laurie Forti

## LOFT ANNOUNCES HOOTENANNY AND AUDITIONS

Seeking to expand its base of "regular" performers, The LOFT began a continuing series of Monday night open hootenannies with George and Marjie Geisser. Future hoots and auditions will be held on October 14 and 21st. By singing in these hoots, performers give themselves a chance to add their names to The LOFT schedule in the future.



**OPEN HOOT**  
Each Monday

**FOLK MUSIC**  
WED FRI SAT

**King's Rook** AT IPSWICH  
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### SEEGER FAMILY TREATED LIKE "V.I.P.'s"


Pete Seeger concluded a very successful three week tour in Australia recently marking the first part of the Seeger Family's world wide tour. Pete played before capacity crowds in Sydney, Melbourned, Brisbane, and other cities and appeared on Australian television shows.

Pete's wife Toshi wrote that "There hasn't been a minute of free time...interviews, television schedules, concerts, more interviews, receptions...no time for ourselves".

Reviews acclaimed Pete: "He preaches in song the things he believes, brotherhood and the dignity of man and desegregation. Peace is a proud word"...

The next stop on the Seeger tour will be Indonsia where they will remain for ten days as the guests of the Ministry of Basic Education.

Harold Leventhal News Release



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**the Left**

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### RAMBLIN' ROUND

w/dave wilson

"Folk music is to the guitar what the eight-lane turnpike is to the automobile. Never have so many people shot through so much country."

And thusly Margo Miller opens her column on the theatre page of the Boston Sunday Globe of September 29th.

Her column is essentially an interview with Guy B. Simeone, a man who is known to us to be an excellent guitarist with a wide knowledge of the instrument and its history. Mr. Simeone, we feel, is certainly entitled to the opinions expressed for him, we are in accord with most of them, even up to the point that he makes about some coffeehouses serving bad coffee. Our real argument is with Margo Miller and the journalistic approach to Folk Music as a whole. With the exception of Robert Shelton's articles and reviews in the New York Times, the third estate invariably takes one of two approaches. Either they take the banner of the super slick, musically trite, "let's-call-this-folk-music" performers and wave it enthusiastically, or they take Mr. Simeone's attitude and condemn the commercially appealing groups, with the sincere musicians catching their share of non-directed scorn.

It would be nice if Margo Miller would take time to find out about the media she deigns to pass off as a conglomerate "shadow-untrained players and singers" so that she might be able to determine some of the differences that do exist, but we doubt that she, no less than the rest of her co-columnists in this city, will find either the time or the desire to approach some sincere music with any other attitude but to find a gimmick with which to write an ultra sophisticated "my-aren't-we-clever" column. Even so, we can still hope.

### ELEKTRA ADDS TO FOLK ROSTER

Elektra Records recently announced that they have signed The Even Dozen Jug Band of New York; Jean Carignan, French-Canadian fiddler; and the trio of blues musicians, "Spider" John Koerner, Dave "Snaker" Ray, and Tony "Little Sun" Glover to its folk music stable.

The trio recorded "Blues, Rags, and Hollers", their first Elektra album, originally offered in a limited edition by Audiophile, and Jean Carignan recorded his solo album within the last month in Canada which will be released in January.



# folk song society of greater boston presents a showcase of folk music

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Dusty Rhodes · Silver Leaf Gospel Singers  
Ray Pong · Nancy Michaels  
Lisa Kindred · plus many others



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Bates Hall, YMCA Huntington Ave.

\$1.00

FSS members free

## CONSCIENCE OF A MINSTREL by Peter LaFarge

I don't really thing this song needs any introduction. It speaks for itself.

### THE SENECA

(As Long As The Grass Shall Grow) Words and Music by Peter LaFarge

The Senecas are an Indian tribe,  
Of the Iriquois nation,  
Down on the New York Pennsylvania line,  
You'll find their reservation,  
After the U. S. revolution,  
Corn planter was a chief,  
He told the tribe these men they could trust  
That was his true belief,  
He went down to Independance Hall,  
And there was a treaty signed,  
That promised peace with the USA,  
And Indian rights combined,  
George Washington gave his signature,  
The Government gave it's hand,  
They said that now and forever more,  
This was Indian land.

As long as the moon shall rise,  
As long as the rivers flow,  
As long as the sun will shine,  
As long as the grass shall grow.

On the Seneca reservation,  
There is much sadness now,  
Washington's treaty has been broken  
And there is no hope, no how,  
Across the Allegheny River,  
They're throwing up a dam,  
It will flood the Indian Country,  
A proud day for Uncle Sam,  
It has broke the ancient treaty  
With a politician's grin,  
It will drown the Indians grave yards,  
Cornplanter can you swim?  
The Earth is Mother to the Senecas,  
They're trampling sacred ground,  
Change the mint green earth to black mud flats,  
As honor hobbles down...

The Indians used to rule,  
From Canada way South,  
But no one fears the Indians now,  
And smiles the liars mouth,  
The Senecas hired an expert  
To figure another site,  
But the great good army engineers,  
Said that he had not right,

Washington, Adams and Kennedy,  
Now hear their pledges ring,  
The treaties are safe, we'll keep our word,  
But what is that gurgaling?  
It's the black water from perfidy lake  
It's rising all the time,  
Over the homes and over the fields,  
Over the promises fine,  
No boats will sail on lake perfidy,  
In winter it will fill  
In summer it will be a swamp,  
And all the fish will kill,  
But the Governement of the USA  
Has corrected George's vow,  
The father of our country must be wrong,  
What's an Indian, anyhow...  
Although he showed them another plan,  
And showed them another way,  
They laughed in his face and said no deal  
Kinuza dam is hear to stay,  
Congress turned the Indians down,  
Brushed off the Indians plea,  
So the Senecas have renamed the dam,  
They call it lake perfidy...



### SUBSCRIPTIONS

If you cannot get to any of the places which carry **BROADSIDE**, a one year subscription is available for \$3.00. Many back issues are still available to those who request them. Mail money order or check to **BROADSIDE**, 258 Harvard Street, Cambridge, Massachusetts.

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