

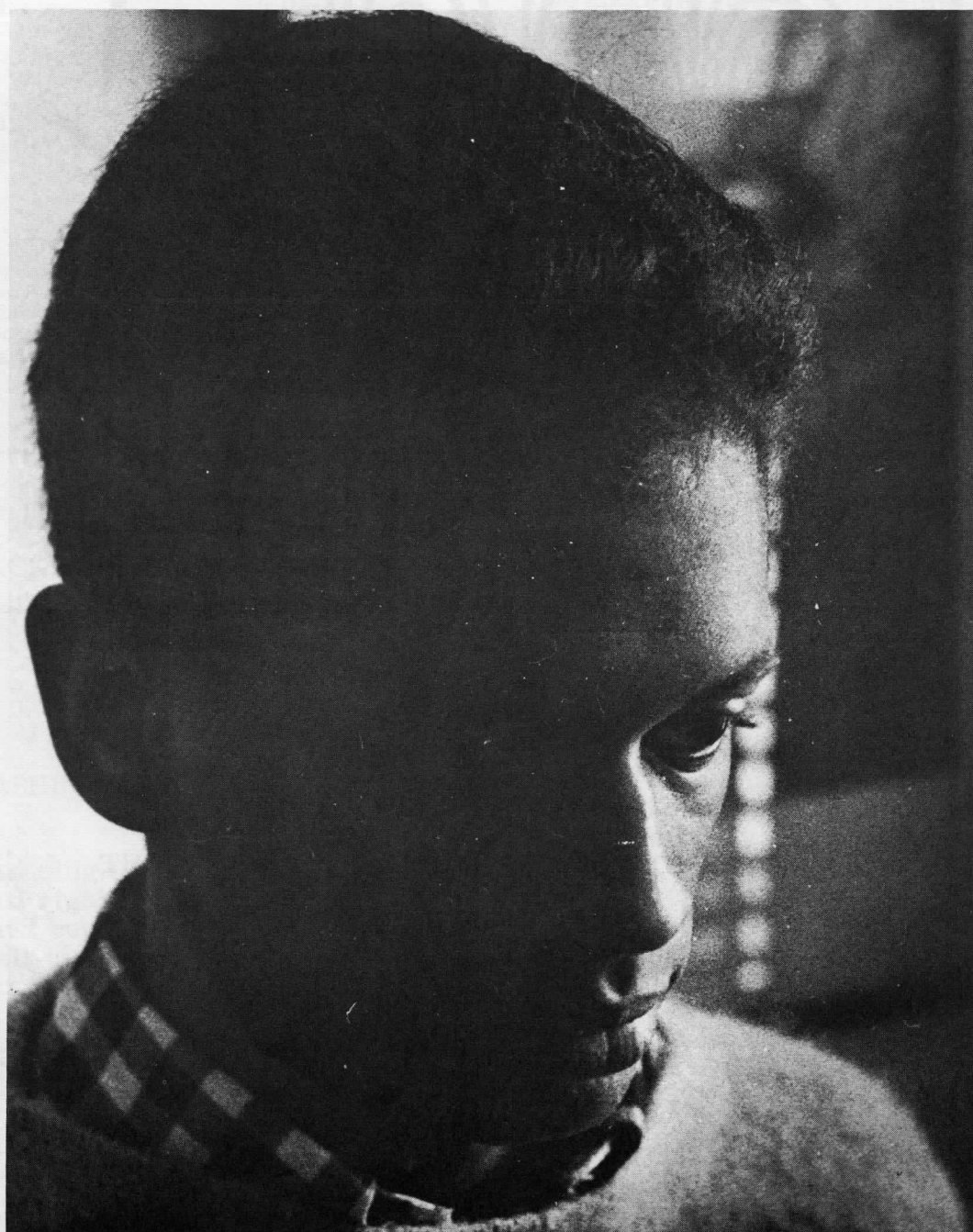
THE BROADSIDE

OF BOSTON

Volume II, No. 22

Cambridge, Massachusetts

8 January 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



YUP! ANOTHER CHANGE...

FOLK CITY U.S.A. IS ON THE AIR AT A NEW TIME
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NEW SCHEDULE:

- JAN. 10 BROADSIDE'S
COVER FOLK
- JAN. 17 ANALYSIS OF
THE BLUES
- JAN. 24 SONGS OF
WOODY GUTHRIE

BROADSIDE

Volume II, No. 22

January 8, 1964

258 Harvard Street
Cambridge, Massachusetts, 02139

Phone: 491-0766

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Cambridge, Mass., 02139.



by

RICK STAFFORD

JACKIE WASHINGTON

"Others shall sing the song.
Others shall right the wrong.
Finish what I began,
And all I fail to win."

John Greenleaf Whittier (1807-1892)

When I was first asked to write this article on Jackie Washington, I thought it would be fairly simple to do. Just tell people what Jackie is like, what his personality and moods are and what makes him the person he is.

But the more that I thought about it - the deeper that I went into my own recollections and private glimpses of Jackie Washington - the harder it became. In truth, there is no single way to describe him and get across the many facets of his personality.

"Oh, babe, it ain't no lie. . .
Oh, babe, it ain't no lie. . .
Oh, babe, it ain't no lie. . .
You know this life I'm leading is mighty high."

Jackie is a part of everything that he does and somehow takes away a small part of everyone who has ever met him. Maybe that's the secret that enables him to send out that indefinable magic that touches you and the person sitting next to you. He makes everyone feel that what he is doing is so important that he can't do it alone and he needs your help.

I've seen Jackie when the audience is a good one and everyone is chorusing "Roo-roo-roo-roo" and the place is really breaking up. Jackie is having a hell of a good time as the sets get longer, the breaks get shorter and Jackie is all smiles. He's in a Gee Whiz Oh Boy Crazy Man Crazy mood and the people mistakingly think that this is the real Jackie Washington. It's one Jackie Washington, all right, but it's only one of the many.

"But if two and two and 50 make a million,
We'll see that day come round. . .
We'll see that day come round. . ."

But then they'll come a night when a good President has been shot or a church in Birmingham has been blown up or maybe just some night when the little things pile up.

That's when Jackie sings "Delia's Gone" and "Black and Blue" and this same guy that can break you up laughing some nights is now reaching out for your heart and you give it to him because he's putting his right out on the line for you.

I've seen Jackie perform many times before many diverse audiences and their reaction is always the same. They come willingly or they come hesitantly but in the end they come and they give to Jackie and he gives back to them.

At the Newport Folk Festival, he shared the Sunday afternoon concert with Dave Van Ronk, John Hammond, Ian & Sylvia and a whole bunch of pretty fair talent. The crowd sat under a broiling sun and seemed oblivious to the heat. They loved Dave and John and Ian & Sylvia, but it was Jackie, backed so superbly by Mitch Greenhill and Fritz Richmond, that they brought back for encores.

At Bassin's 'Top of the Walk,' a rather plush watering hole in downtown Washington, Jackie alternately fought and cajoled a noisy audience that had come to drink. He told jokes, taught them songs and in the end they were irrevocably his, unequivocally his. cont.



THIS IS WHERE I CAME IN

When I was a kid I used to read a lot of books about space travel and time machines and telepathy and stuff. All of a sudden one day this girl tells me that this is a real special thing called SCIENCE FICTION, and that there are whole magazines devoted to it. Each "mag" had its own specialty, and nobody could even agree on a definition of what Science-Fiction was (No! No! you idiot, that story is FANTASY) but most of us were pretty sure we knew what it was, and that it was great stuff. There were authors who wrote nothing but S-F, and who knew what they were doing. They knew all the traditions, and what was currently "in". A few authors were venerated, but little read (Jules Verne, H. G. Wells) and a couple were literate and commercial, and therefore somehow suspect (Huxley, Orwell).

Well, suddenly S-F became a popular fad. The fans were delirious. Serious book companies published it, critics criticized it, new mags appeared at an incredible rate, and Hollywood acted as if they'd invented it. When the initial shock passed, we discovered that most of this new stuff was trash. The public ate it up for a while, then got sick on it, the resulting crash was impressive. The old hands (and some really good new talent) went back to producing reasonably good material in more reasonable quantity, and the hacks took the Spaceships out of their stories and went back to calling them Westerns. The movies are still on late T.V.

When I was a kid I used to sing a lot of songs about seduced maidens and lilly-white steeds and murders and stuff. All of a sudden one day. . . .

bob sproul

"Where will it end. . .
Ain't got a friend. . .
My only sin. . .
Is in my skin. . .
What did I do. . .
To be so black and blue. . ."

When Jackie Washington pauses between numbers and talks about Freedom Riders or integrated schools or de facto segregation, people know that this is not just Jackie Washington Folksinger but also Jackie Washington American. He is a fiercely proud person who asks that you don't give him any extra as long as you don't give him any less either. If, in assessing Jackie Washington as a performer, it becomes a factor to you that he is a Negro, then you are dealing a crooked game with a crooked deck. Somewhere along the line, the wrong values have become too important to you.

Judge him good or judge him bad. Like the way he sings or don't like the way he sings. But don't feel sorry for him and don't ever be condescending toward Jackie Washington.

"Now I am a wiser man. . .
I have found out first hand. . .
I am both a thief and a king. . .
All man is one man. . .
All man is one man. . ."

dick waterman

MITCH GREENHILL RECORDS FOR PRESTIGE

It was announced recently that Mitchell Greenhill, backed by Geoff Muldaur on guitar and Bill Lee on bass would record his first single record for Prestige International Records during the first week in January. The record will be a combination of vocal and instrumental blues and will be released in April 1964.

WE SHALL OVERCOME! - Compiled by Guy and Candie Carawan for the Student Non-Violent Coordinating Committee, Oak Publications, \$1.95

From the Introduction:

"On February 1, 1960, four Negro college students sat at a lunch counter in Greensboro, North Carolina and asked for service. Their single act has grown into a great historic movement that has stirred the conscience of the South and of the nation. This collection of songs is meant to help document that growth and give support to the testimony of those who have seen the movement in action - that it has developed a singing spirit that moves the hearts of all who hear. . ."

"... New songs about events in Albany and some of the surrounding counties in South-West Georgia, about the voter registration work going on in many small towns in the Mississippi delta, and about the new student demonstrations in places like Talldega and Gadsden, Alabama keep appearing regularly. This book represents just the beginning of the story. There will be many more songs and chapters to be written in this struggle for human dignity."

We Shall Overcome contains sixty songs, which are grouped in five sections. The sections are titled, Sit-ins, Freedom Rides, Albany, Georgia, Voter Registrations, Greenwood, Birmingham, . . . The musical notation is clear and easily read, with guitar chords and changes included for each song. Selections range from simple melodies for single performers to the complex four part harmonies of the now classic song, "Dogs."

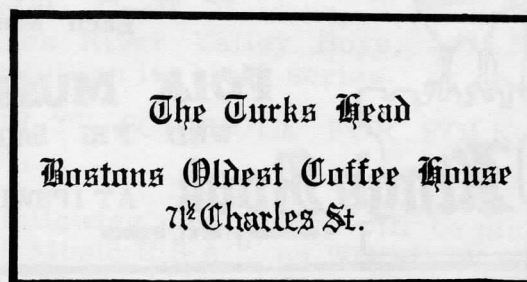
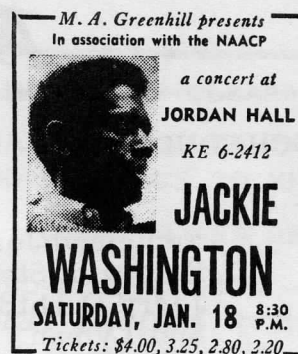
Here at last is a song book which brings together a substantial part of the great bulk of protest music which has sprung from the civil rights movement of the last three years. It contains more singable and more singworthy songs than any collection we have come across in a long while.

The added value of this book is that it is a superb document of the movement, but even more important to many of us is that it is a testament to the effectiveness of music in action, a living music, strengthening its singers, and in turn being enriched itself through a constant growing and changing. In a note on Carawan at the end of the book, Wyatt Tee Walker, Martin Luther King's assistant notes that "It's an oddity that the introduction of the Negro spiritual (with new freedom lyrics) into the movement as a means of clear

group expression of common goals and unified efforts was through a young white folksinger, Guy Carawan".

If Guy Carawan had made no previous contribution to folk music, and if he were to make no further, this book and its motivation would have marked all his efforts as the worthiest which benefit any man.

dw



"FOLK CITY U.S.A." SALUTES BROADSIDE

On January 10th, "Folk City U.S.A." whole two hour program will be a salute to BROADSIDE. Recorded selections will be by artists whose photo has appeared on the cover of BROADSIDE during 1963, beginning with the first January 1963 issue and going through chronologically to December.

Highlights of the various issues will serve to spotlight a history of the past year in FOLK MUSIC around Boston.

Other January programs will be:

- | | |
|---------|-------------------------|
| Jan. 17 | Analysis of Folk Blues |
| Jan. 24 | Life & Songs of Guthrie |
| Jan. 31 | Comparison of Jug Bands |

Bob Lurtsema

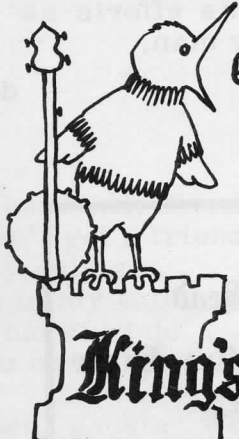
... AND COFFEE TOO



LOFT SCHEDULE:

January

12	Eddie and Joe
13	Hoot with Steve Koretz
14	Jerry Corbitt
15	Mel Lyman
16	Mel Lyman
17	Eddie and Joe
18	Jerry Corbitt
19	Eddie and Joe
20	Hoot with Steve Koretz
21	Jerry Corbitt
22	Mel Lyman
23	Mel Lyman
24	Eddie and Joe



OPEN

Hoot

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253 Harvard Street
Brookline

George's

Folly

Chamber music
Saturday 'til midnight
Louise Green, Harpsichord



CAFE YANA

January

6	Closed
7	Closed
8	Bill Lyons
9	To be announced
10	To be announced
11	Bill Lyons
12	Folk Fest in afternoon Gosepl Fest in evening
13	Closed
14	Closed
15	Bill Lyons

CHOLMONDELEY'S


January

11	ROLF CAHN
17	RED ALLEN

CLUB 47 SCHEDULE:

January

7	Charles River Valley Boys
8	Lisa Kindred
9	ROLF CAHN
10	ROLF CAHN
11	Robert L. Jones and Mitch Greenhill
12	Sunday Brunch (11-1) WHRB Folk Orgy Live (9-1)
13	ROLF CAHN
14	Tom Rush
15	RED ALLEN,
16	FRANK WAKEFIELD
17	& THE KENTUCKIANS
18	Tim Hardin and Jerry Corbitt
19	Sunday Brunch (11-1) Hoot with Carol Langstaff
20	Evening of Jazz with ANDY CAPONIGRO
21	To be announced
22	Tom Rush

SPIN 

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

KINGS ROOK AT IPSWICH SCHEDULE:

January

5	Hoot & Auditions
10	RAY PONG
11	RAY PONG
12	Hoot & Auditions
17	LISA KINDRED
18	LISA KINDRED

JACKIE WASHINGTON IN CONCERT

Jackie Washington will be presented in solo concert for the first time at Jordan Hall, Saturday evening, January 18, 1964.

The concert is one in the Folklore Concert Series and is being given in association with the Boston Chapter of the National Association for the Advancement of Colored People. As such, proceeds will go to the Boston Chapter of the NAACP.

From a relatively unknown youngster born in Boston, Mr. Washington has achieved a stature in the world of folk music in which he is highly regarded by his colleagues as well as the community.

His popularity began soon after his weekly appearances at Club 47 in Cambridge. In the short space of two years, he has performed at the Boston Arts Festival, Newport Folk Festival, numerous clubs and coffee houses throughout the country, many colleges and schools, and for dozens of fraternal, civic and religious organizations. Jackie is an accredited artist for "Young Audiences", an organization which presents musical programs to public school children. In addition, Jackie Washington has recorded two albums for Vanguard Records, the second scheduled for release early next month.

Tickets are available at the box office or at Folklore Productions, P.O. Box 227, Boston.

DUSTY RHODES IN HOSPITAL

BROADSIDE was very sorry to hear that Dusty Rhodes was admitted to the Veteran's Hospital in Jamaica Plain shortly after Christmas for a throat operation. We are sure that our readers join us in wishing Dusty a speedy recovery and we look forward to having him back with us soon.

ORLEANS SCHEDULE:

January

- 7 Open Hoot w/Max
- 8 Tim Sawyer
- 9 Open Hoot
- 10 **DIANE & ARNE**
- 11 **PETEY & RESERVES**
- 12 John Rowlinson
- 13 Carol Gordan
- 14 Max
- 15 Tim Sawyer
- 16 To Be Announced
- 17 **DIANE & ARNE**
- 18 **PETEY & RESERVES**
- 19 John Rowlinson

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PRESTIGE 14000 SERIES PARALLELS
COLUMBIA

It is interesting to note that back in the '30's, Columbia Record Company recorded such noted musicians as Blind Willie Johnson, Peg Leg Howell, Barbecue Bob, Charlie Lincoln, Barefoot Boy, Kansas Joe and Memphis Minnie, Otis Harriss, Bessie Smith and the Dallas String Band in its 14000 series. Some 35 years later, Prestige International Record Co. has recorded Boston Musicians Eric Von Schmidt, Geoff Muldaur, Tom Rush, The Charles River Valley Boys, and Mitchell Greenhill on its 14000 series.

WGBH-TV SCHEDULE FOR FOLK MUSIC
U.S.A.

The following performers will be playing on "Folk Music U.S.A.", on WGBH-TV (Channel 2) during the month of January. This program is shown on Wednesdays at 8:30 P.M. and rebroadcast on the following Saturdays at 6:00 P.M.

January

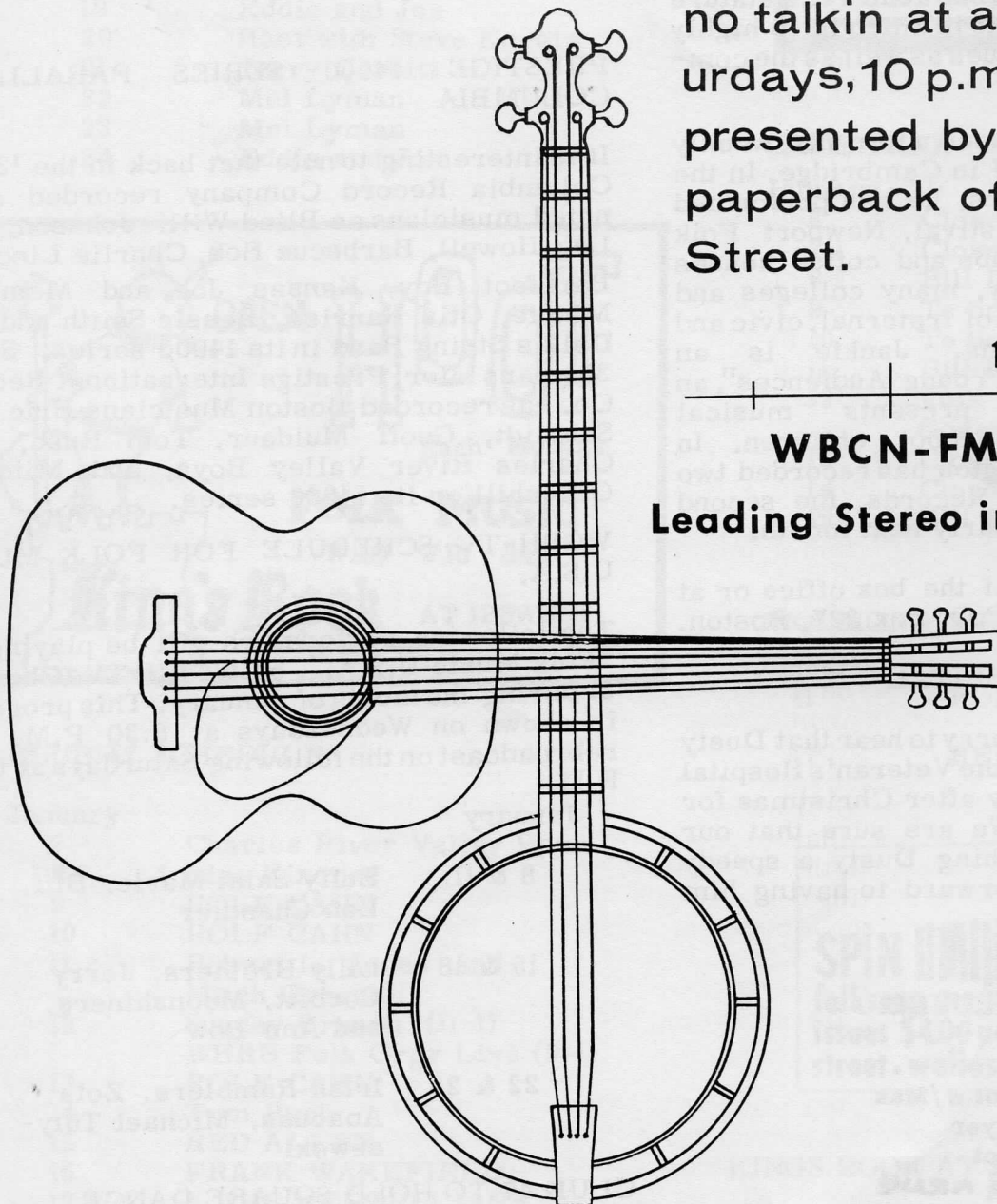
- 8 & 11 Buffy Saint Marie, Biff, Len Chandler
- 15 & 18 Lilly Brothers, Jerry Corbitt, Moonshiners, and Ann Dow
- 22 & 25 Irish Ramblers, Zola, Abacuas, Michael Tulysewski

CLUB 47 TO HOLD SQUARE DANCE

On January 27, from 9PM to 12 Midnight, Club 47 will hold a square dance for members and guests at 47 Palmer Street in Cambridge. The Charles River Valley Boys will be the musicians; as of yet the caller has not been chosen. Be sure to get there early if you want to participate for we know the Club will be packed.

no talking ?

WBCN-FM features folk music with hardly no talkin at all. Saturdays, 10 p.m. to 2 a.m. presented by Spiral paperback of Charles Street.



104.1

WBCN-FM

Leading Stereo in Boston

RAMBLIN' ROUND

w/dave wilson

At one point in one of the many fragmented conversations we enjoyed with Jean Redpath during her last visit to Boston, we fell upon the subject of Robert Burns' collection of Folk-Bawdry, The Merry Muses Of Caledonia. Jean seemed to regard the collection with some affection and mentioned what a great shame it was that the Muses had never been recorded as well as they might. She pointed out that the great variety of material demanded a wider variety in approach than any one artist might give them. We were in total agreement.

To our mind, the best job done on them to date, and one of the most valuable records for any record collection is Ken Goldstein's production on the Dionysius label. Ewan MacColl sings twenty-four of the Merry Muses in what is the strongest and most sensitive performance we have yet to hear by him. A twenty-four page booklet accompanies the boxed record, giving completed texts of all the songs and references to sources.

We are quite curious as to why this record has not become more widely listened to than it has. Most performers of the material know of it of course and a few pedantic collectors, but the bulk of folk music buying public obviously does not.

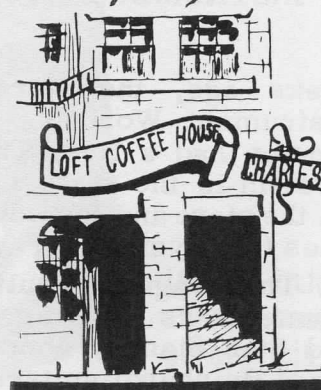
There are no attractive pictures on the cover, the material is, we confess without any apology the bawdiest to be found of any like record, and as far as we know, there has been no promotion of the record. It sits in the record racks of stores waiting for that curious individual who will take it to a booth, play one or two cuts and walk out clutching what they are sure must be an as yet undiscovered gem; it is.

Quoting Ewan MacColl in his introductory notes:

"Love, the feeling and the act, is not a subject for the smart titter, or the snigger behind the hand. It is an important phenomenon and needs an honest approach. It can be laughed at, yes, but not in falsetto. It needs to be approached with warmth and understanding. For the most part, Burns did just that with The Merry Muses. May I do the same?"

And he certainly did.

the Loft
43 Charles St.
Boston
La 3-8443
Monday Hoot
entertainment
Nightly



DAYLE STANLEY RECEIVES ACCLAIM

Dayle Stanley, chosen last year as Boston's best female folksinger in a poll held by BROADSIDE, recently received this review in Canada.

"A quiet and sincere folksinger by the name of Dayle Stanley stole thunder from the big names billed at Friday night's Hootenanny at the Capitol Theatre.

Her sensitive and overpowering presentation of the Freedom Rider Hymn "We Shall Overcome" stilled a capacity audience.

STIRRING PERFORMANCE

Tranquillity and bliss muted her stirring and powerful assertion for the Negro in a manner that overshadowed even Ian and Sylvia's current hit "Four Strong Winds"

It was music of the people unqualified.

Miss Stanley was recently named tops in folk music quarters in Boston.

Ian and Sylvia, the Canadian duo from Toronto matched Miss Stanley in their professional excellence..."

Ottawa Journal
December 7, 1963




Welcome Back to
Jackie Washington
 and
Rolf Cahn
 whose records are always
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 1270 Mass Ave. - Harvard Sq. - K1-7-2007

STRINGED INSTRUMENT WORKSHOP IS FLOODED

Several weeks ago, the store above the Stringed Instrument Workshop on Kingston Street in Boston had a fire. The automatic sprinkler system in the store turned on and flooded both the store and the workshop below for 15 minutes (the system sprays 50 gallons per minute). This tragedy resulted in ruining many instruments as well as undoing Don Gadbois' and Stan Stansky's months of work on their line of Reinhardt guitars and left the workshop a mess. Stan and Don are in desperate need of some people skilled in woodworking and cabinetry who would be willing to donate some of their free time to help repair some of the damage done by the flood. Any persons interested please contact them by calling the Stringed Instrument Workshop, 426-3690.

CLUB 47, INC.



47 PALMER STREET
 HARVARD SQUARE
 CAMBRIDGE
OPEN EVERY NIGHT

NEW FOLK MUSIC PLACE IN PENNSYLVANIA

The ROSE & THE BRIAR, a new folk music club will open January 6, 1964 in Bethlehem, Pennsylvania. Located at 564 Main Street, the R&B will feature folk music and art exhibits.

LOFT NOTES

We at the LOFT are proud to point out that a glance at Coffee House schedules shows that the other shops recognize the fact that we have a flair for choosing the up and coming new talent that comes into town.

With the Jug Band is Mel Lyman, who played at the Loft for a few months before he was picked up by Jim Kweskin. We plan to have Mel back in January.

Denise Kennedy, with her distinctive manner of playing and singing was an instant success at the King's Rook at Ipswich. Denise has curtailed her regular schedule at the Loft but we hopefully expect to have her back with us from time to time.

The Club 47 is now using Jerry Corbitt as an M.C. for one of their scheduled hootenannies. He still appears with us playing his twelve string guitar and singing the blues as only he can.

Ed Motteau and Joe Hutchinson are at the Yana after playing at the Loft on a continuing basis since October. They have just cut a record released in California, and we wish them the success in the world.

We are always willing to give new talent an audience and a platform. We run our hoots on Monday evening with Steve Koretz. Steve is a very sympathetic M.C. and so distinctive in his own singing style.

If you feel you have something to contribute, we are waiting to see and hear from you any and every Monday night at the Loft.

WHRB-FM (Harvard Radio Station) FOLK ORGY SCHEDULE:

January	
12	Live Orgy from Club 47 1 PM to 8PM
19	Canadian 1 PM to 6:30 PM
25	Country and Western 8 AM to 1 PM
25	Russian 6:30 PM to Midnight

Announcing the

YOUNG FOLK SONG BOOK



30 Songs

JOAN BAEZ: What Have They Done to the Rain? Lily of the West, John Riley, El Preso Numero Nueve, Silver Dagger

BOB DYLAN: Song to Woody, Fare Thee Well, The Ballad of Hollis Brown, Boots of Spanish Leather, Masters of War

JACK ELLIOTT: Hard Travelling, Railroad Bill, Howjido, Little Sacka Sugar, San Francisco Bay Blues

GREENBRIAR BOYS: McKinley, Levee-Breaking Blues, Stewball, Bound to Ride, Amelia Earhart's Last Flight

NEW LOST CITY RAMBLERS: I'm a Man of Constant Sorrow, Sal Got a Meatskin, The Coo-Coo Bird, Black Jack David, Battleship of Maine

PEGGY SEEGER: Katy Cruel, Matty Groves, Wedding Dress Song, First Time Ever I Saw Your Face, Come Fill Up Your Glasses

It's been waited for and talked about for many months. It's just off press.

In the *Young Folk Song Book*, the most-requested songs of JOAN BAEZ, BOB DYLAN, JACK ELLIOTT, THE GREENBRIAR BOYS, THE NEW LOST CITY RAMBLERS and PEGGY SEEGER are published for the first time in the singers' own arrangements.

Earl Robinson has transcribed 30 songs—from live performance or recordings—for voice, piano, mandolin, fiddle, banjo, guitar and autoharp, and presented them in a book that at last gives followers of folk music the chance to fully understand, appreciate and duplicate the style and technique of their favorite artists.

In addition: Pete Seeger has written an introduction; there's commentary on the singers by Nat Hentoff, Robert Shelton, Alan Lomax, Irwin Silber, and many photographs—all in a handsome 8½ x 11 book, available paperbound \$2.95.

Hootenanny Song Book

Volume 44 Music for Millions Series



Reprints from Sing Out!
The Folk Song Magazine

165 Traditional and Contemporary folk songs from the singing of Blind Blake, The Carter Family, Woody Guthrie, Cisco Houston, Leadbelly, Ewan MacColl, The New Lost City Ramblers, Jean Ritchie, Peggy Seeger, Pete Seeger, and others.

\$2.50

With instructive articles on the Guitar, chord charts and reading and record lists. Melody line, guitar chords and complete text.

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