

# THE BROADSIDE

OF BOSTON

Volume II, No. 23

Cambridge, Massachusetts

January 22, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



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JAN. 24 SONGS OF  
WOODY GUTHRIE

# BROADSIDE

Volume II, No. 23 January 22, 1964

258 Harvard Street  
Cambridge, Massachusetts, 02139

Phone: 491-0766

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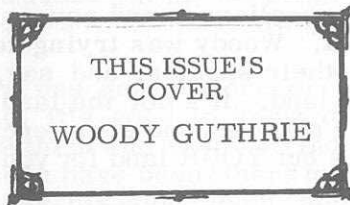
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## WOODY GUTHRIE

"Hey, Woody Guthrie, but I know  
That you know. . .  
All the things that I'm a-sayin' and  
Many times more. . .  
I'm singin' you this song, but I can't  
Say enough. . .  
'Cause there's not many men done  
The things that you done. . .

Bob Dylan ("Song To Woody")

When I heard that a program was being  
prepared to honor the music of Woody Guthrie,  
it rather reminded me of comedian Dick  
Gregory saying, "I love National Brotherhood  
Week. That's when the people who avoid me  
the rest of the year call up and want to buy me  
lunch."

Thankfully, the work of Woody Guthrie doesn't  
suddenly appear before the public for a week  
or a month or a year and then vanish into a

musical land of limbo. It has remained  
because Woody's songs are meant to be sung.  
Sung well or sung poorly but sung by everyone  
who is thankful in some small way that a guy  
named Woodrow Wilson Guthrie came down  
the road and the rails and had the words and  
music for their thoughts.

\* \* \*

"Oh we ramble and we roam . . .  
And the highway is our home . . .  
It's a hot old dusty highway . . .  
For the Dust Bowl Refugee . . ."

("I'm a Dust Bowl Refugee")

\* \* \*

Woody Guthrie was born in the little town of  
Okemah in Okfuskee County, Oklahoma. Little  
is known of his early years but it probably  
wasn't too long before the restlessness that  
characterized his later life took a firm hold  
and sent him out to the open road.

He bummed his way back and forth across the  
Southwest, never staying too long in one place  
and always with ears and eyes open to the  
world around him. He found music everywhere  
- in the rattle of trash cans in the alley, a little  
boy trailing a stick against a picket fence as  
he ran by and the sounds of the people.

Times changed, towns changed, and the faces  
changed but Woody never forget the sound of  
his people. They cursed, they courted, they  
sweated, they had good times . . . and bad times.

\* \* \*

"I was down and out and didn't have a dime  
I was down and out and didn't have a dime  
I was down and out and didn't have a dime  
Every man gets a little hard luck sometime

("New York Town")

\* \* \*

As he wandered - sometimes walking,  
sometimes hitching a ride and sometimes  
catching an empty freight train - Woody lived  
a life that was never confused with angelic. In  
a time of bar room brawls, cold jails and not-  
so-cold women, Woody had his share of each.  
And always he remembered with thoughts that  
later were his songs.

Sometime during the late 1930's, Woody ended  
up in California where he had a radio program



and published his book of songs and sayings entitled "On a Slow Train Through California." It sold for twenty-five cents per copy and this was living money for Woody, Cisco Houston and anyone with bad luck and a good story.

Those were the years of the Okies and the Arkies - people who had heard of the land of the plenty that bordered the Pacific. They loaded clothes, furniture and everything moveable onto a rickety truck of ancient vintage and headed West.

Some found the true paradise but others - too many others - found only that they had moved their unemployment, hunger and frustration to another area. John Steinbeck immortalized them in "The Grapes Of Wrath" but immortality would have to wait for another time. The kids were hungry, the truck needed repairs, and the money was running low. Woody saw them coming by the thousands and tried to give warning . . .

\* \* \*

"California's a Garden of Eden . . .  
A paradise to live in or see . . .  
But believe it or not,  
You won't find it so hot . . .  
If you ain't got the Do Re Mi . . .

("Do Re Mi")

\* \* \*

Woody loved to write children's songs because - to him - the youngsters were uncomplicated by the complexities of the adult world. His songs to them were simple, happy little tunes that pleased the ear and touched the senses. They had melodies that were easily remembered and lyrics that came out straight and said what people were trying to say to their kids.

There are no hidden meanings or subtle nuances to cope with. Just pure and uncomplicated . . .

\* \* \*

"Hey, hey, hey, little sacka sugar . . .  
Ho, ho, ho, little sacka sweet . . .  
Hey, hey, hey, my tootsie wootsie . . .  
Ho, ho, ho, I could eat you up . . .

("Little Sack of Sugar")

\* \* \*

When World War II came, Woody joined the National Maritime Union and shipped out of a freighter bedecked with guitar, mandolin and

fiddle. He crossed the Atlantic several times and twice had ships torpedoed out from under him. Just as he had seen men live and die during peace, so he now saw them live and die during war. The first American ship to be sunk during the war was the "Reuben James" and the anonymity of the casualty statistics moved Woody to write a song . . .

\* \* \*

"What were their names?  
Tell me what were their names?  
Did you have a friend  
On the good 'Reuben James'?"

("Reuben James")

\* \* \*

In the years following the War, Woody continued to write songs. Not the music of Tin Pan Alley which he hated so much but songs with words that told of real people. It was as if he had his finger on the pulse of the country and every beat meant something to him and he brought it forth in his work.

He was trying to tell the American people of their own country's majesty and glory and his own pride in being one of them. Too many people were having their lives dictated by television sets, appliances and new comforts that sated them. Woody was trying to lay a quiet hand on their shoulder and say, "This land is YOUR land. It's not the land of one month songs or sixty second commercials or jiffy car washes but YOUR land for you to take pride in."

In the early 1950's, Woody began to show the first signs of Huntington's Chorea, a disease of the nerve fibre that eventually incapacitated this man who had helled and hauled through every state in the Union.

He is now in Brooklyn State Hospital where he is periodically visited by Pete Seeger - (who travelled many miles and towns with Woody), Bob Dylan, his relatives and others who feel that it is virtually a pilgrimage to see the man to whom so much is owed.

Just how many songs, essays, poems and stories Woody wrote are still unknown. The estimate runs to "over a thousand" although no one is sure and Woody himself never bothered to count them. They were written by hand, typed, scribbled on wrappers or old envelopes wherever and whenever he was.

A pleasant surprise was discovered last week when "Boston BROADSIDE" confirmed a constant rumor that a huge load of unknown and unpublished Guthrie material does exist.

Two trunks containing songs, the manuscripts for at least two books and a diary of Woody's recollections now safely reside in an apartment on Waverly Place in New York where a person of integrity and unquestionable ability is editing and cataloging the papers. A few of the songs have been released intact including "Mail Myself To You," which was printed in SING OUT! and sung by Pete Seeger at Carnegie Hall last June.

This treasure is the property of the Woody Guthrie Children's Trust Fund which was set up in 1956 to protect the copyright interests of his work. The trustees of the Fund are Harold Leventhal, Lou Gordon and Pete Seeger. They give of their time willingly and without pay to insure - as if such insurance were indeed needed - the immortality of Woody's songs.

Robert Shelton of The New York Times recently said that Woody Guthrie is the poet of the American people just as Scotland's Robert Burns or Spain's Garcia Lorca wrote of the hearts and minds of their countrymen. The music of Woody Guthrie will never die as long as people care. As long as they care that a plane load of deportees crashed at Los Gatos Canyon, as long as they realize that hard times can come with a little bad luck, as long as they can laugh at the children's song that makes no sense yet all the sense in the world, then Woody's music will always live on.

Whatever has gone before or whatever will lie ahead, it's good to know that there is a Woody Guthrie who wasn't afraid to follow his star. There have been others much influenced by his songs, his style, and his human qualities.

In a time when conformity threatens to cast a blanket over individual endeavor, it's no small amount of solace to think of Woody Guthrie - with guitar, mandolin, and fiddle hanging from him - grabbing the caboose of a slow freight and laughing at unrepentant pasts and unknown future.

\* \* \*

"So long, it's been good to know you. . .  
So long, it's been good to know you. . .  
So long, it's been good to know you. . .  
But I've got to be moving along. . .

\* \* \*

dick waterman

BROADSIDE EXTENDS ITS SINCERE APPRECIATION TO BOB LURTSEMA AND FOLK CITY U.S.A. FOR ITS SALUTE TO BROADSIDE WHICH WAS BROADCAST ON WCRB, JANUARY 10, 1964.

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## SPECIAL SALE!

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*now Harvard Square's only  
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#### FRITZ RICHMOND FINDS JOSEPH SPENCE

Several years ago, Samuel Charters discovered a guitarist in the Bahamas by the name of Joseph Spence, and recorded him on the spot (Folkways, "Music Of The Bahamas," Vol. 1) whereupon Joseph Spence "walked on down the beach, never to be seen again". Fritz Richmond decided it was about time that someone found Joseph Spence, for his unique style of guitar playing had generated a great deal of interest among folk musicians and listeners and it was obvious that here was a great contribution to folk music.

Fritz left for the Bahamas with the promise of an A&R man from a major NY folk music recording company that if Fritz found Joseph Spence, the company would record him. Last week, Fritz found Joseph Spence in Nassau and Spence agreed to be recorded if he were given 6 sets of medium bronze strings.

Needless to say, Joseph Spence is going to get his strings, and soon we hope to print news of his first recording session.



# ... AND COFFEE TOO



## KING'S ROOK AT IPSWICH SCHEDULE:

January	
17	Lisa Kindred
18	Lisa Kindred
20	Hoot and Auditions
24	Jerry Corbitt
25	Jerry Corbitt
27	Hoot and Auditions
31	Eddie Motteau & Joe Hutchinson
February	
1	Eddie Motteau & Joe Hutchinson
3	Hoot and Auditions

## CLUB 47 SCHEDULE:

January	
18	Tim Hardin and Jerry Corbitt
19	Sunday Brunch 11 AM - 2 PM Hoot with Carol Langstaff 9PM - 1 AM
20	Eve of Jazz with Andy Caponigro
21	To Be Announced
22	Tom Rush
23	Charles River Valley Boys
24	Lisa Kindred and Bill Lyons
25	Robert L. Jones and Tim Hardin
26	Sunday Brunch 11 AM - 2 PM
27	47 SQUARE DANCE, Dudley Briggs as Caller, Music by CRVB
28	Lisa Kindred
29	Tom Rush
30	Charles River Valley Boys
31	Robert L. Jones and Carol Langstaff
February	
1	Tony Saletan and Irene Kossoy
2	Sunday Brunch 11 AM - 2 PM Hoot with Don MacSorely

*Fine portraits  
and publicity photos  
by  
• Rick Stafford  
26 Wadsworth Rd., Allston  
for information: AL4-7536*

## CAFE YANA SCHEDULE:

January	
20	Bob Sproul, Judy Campbell
21	Barbara Bodin
22	Peter Rowe
23	Bill Lyons
24	Don MacSorely
25	Peter Lenz
26	Folk Fest w/Dusty 3-6 PM Gospel Fest w/Silverleaf 8 PM to Midnight
27	Bob Sproul, Judy Campbell
28	To Be Announced
29	To Be Announced
30	Peter Rowe
31	Bill Lyons
February	
1	Peter Lenz
2	Folk Fest w/Dusty 3-6 PM Gospel Fest w/Silverleaf 8 PM to Midnight

## LOFT SCHEDULE:

January	
18	Eddie Motteau & Joe Hutchinson
19	Eddie & Joe
20	Hoot with Steve Koretz
21	Jerry Corbitt
22	Mel Lyman
23	Mel Lyman
24	Eddie & Joe
25	Eddie & Joe
26	Eddie & Joe
27	Hoot with Steve Koretz
28	Jerry Corbitt
29	Mel Lyman
30	Mel Lyman
31	Jerry Corbitt
February	
1	Jerry Corbitt
2	Eddie & Joe
3	Hoot with Steve Koretz
4	Jerry Corbitt

## OF SUBURBAN INTEREST:

January	
25	Charles River Valley Boys, Lisa Kindred, Mitch Greenhill Watertown High, 8:00 PM

# CALIFORNIA TO THE NEW YORK ISLAND

.....and BOSTON by the way...

Folk Song Society Press Release:

Woody Guthrie fans - it won't be raining inside on Sunday, January 26th, inside Bates Hall at the Boston YMCA, that is. . .

Scheduled so that you can bring the kids, the Folk Song Society of Greater Boston will present "California To The New York Island," a musical narrative, and all from the guitar and pen of Woodrow Wilson Guthrie.

This two hour production with a cast of more than 30, including leading folk singers from the greater Boston area is a moving, dramatic and memorable experience.

Woody's words and music are peculiarly and completely 20th century American. He rode the freights, picked the fruit, sailed the boats, plunked his guitar and thumbed his nose, but never lost his basic belief in laughter and his fellow man.

He scorned hypocrisy and had a special way with kids. He made Robin Hood come alive in "The Ballad of Pretty Boy Floyd", created a mysterious heroine in "The Ranger's Command" and told the kids to "make things pretty and shiny-O".

He explored the destructiveness of natural forces in "High Floods and Low Waters," and described their taming in "The Grand Coulee Dam", with such unforgettable phrases as, "I stand on a high marbleplace and look down" and "In the misty crystal glitter of her wild and windward spray".

The Folk Song Society of Greater Boston considers it a great pleasure and privilege to pay tribute to the folkpoet laureate of the United States of America with this production of "California To The New York Island".

Under the imaginative direction of Bob Lurtsema, Woody's words and music come forth with new vitality. Bob Lurtsema will be familiar to all who have heard his Folk City U.S.A. program over WCRB.

There will be plenty of audience participation in the singing of familiar songs and a number of Woody's songs which you most likely have never heard before. Also there will be square dancing and a strong poetic narrative so characteristic of this great folk artist that will create an unforgettable experience for all who attend.

**The Turks Head**  
**Boston's Oldest Coffee House**  
**71 Charles St.**

## ROLF CAHN AT CHOLMONDELEY'S A REVIEW:

With a year's passing since our last hearing of Rolf and our last visit to Cholmondeley's, it was somewhat like taking a trip home after a long absence. We arrived a half hour before Rolf's first set and already the house was full.

Although last year we had come to the conclusion that Rolf Cahn had attained full flowering in his music, we were proved to have been wrong. The year gone by has shown a remarkable change in Rolf's performing. That change is not a matter of technical ability, but a remarkable shift in terms of his approach to the way in which he plays. The songs are not new to him. He has been singing and playing most of them for many years. But where he used three, four or five notes to embellish or underline a statement before, he now uses one note, the one which makes the same statement which it previously took the total five to make. The result of this change is some of the purest, crystalline music which this reviewer has ever heard.

His spanish songs and dance accompaniments are now enhanced by many more of his own creative improvisations. But it is in his singing of American folk songs and blues that the change is most evident. The best example of this change is his arrangement of "Alberta", long a favorite with us the way Rolf used to sing it. He has revitalized the song, clarified it with his new approach, and refined its musical line to its essential statement.

Two years ago, Cholmondeley's audiences were characterized by their apathy and lack of knowledge of folk music. Now that they have been educated by some of the finest performers in the country, including many of Boston's best, they are both critical and appreciative. Although Rolf tried to end his last set after about 40 minutes, it last for a little over an hour.

## RAMBLIN' ROUND

w/dave wilson

**GEORGE'S FOLLY**COR. HARVARD AVE. & LONGWOOD ST.  
BROOKLINE**ANTIQUE & CONTEMPORARY  
HANDCRAFTS,  
ODDITIES ~ TEA SHOP****FRIDAY ~ FOLK MUSIC  
SATURDAY ~ CHAMBER MUSIC**

9~12 pm



There are all kinds of artists. Usually when we speak of an artist in this column we mean a folk musician. But there are a host of other people who are involved with the music without being musicians. Some of these are artists to one extent or another. A few of them are good, and occasionally one is great.

We used to be highly suspect of any attempt to apply the term, art, to a photograph. After all, how could there be any art involved with pointing a machine at something and pushing a button? Sure, we recognized that capabilities varied somewhat among photographers, but basically we reduced the differences to matter of enough lighting, correct shutter speed, and a proper lens; all simply a case of technical proficiency.

Then we met a man whose pictures captured not the flesh and blood dressings of his subjects, but their naked souls, and we knew we had met an artist. We take Rick Stafford pretty much for granted these days. We wax a lot less enthusiastic over the pictures he shows us simply because we have come to expect so much more from him than we do from anyone else.

A few months ago we had the chance to look through a series of about fifty portraits which resulted from Rick's attending the Newport Folk Festival, and which were intended at that time for a showing at the Club 47. Although we began our inspection with masked apathy, (we had been asked to look at so many photos in the weeks since Newport) we ended up somewhat in awe. Every picture we saw was good, and some of them, especially those of Dave Van Ronk, Mother Maybelle, Jean Redpath, Mississippi John Hurt, and Pete Seeger were ultimate statements.

At this time, a showing of these pictures has still not materialized, but there is hope, and possibly they might be printed in a portfolio if we have to do it ourselves. They deserve to be seen.

Often Rick will spend a whole day with his subjects, getting to know them so that he can capture that one moment, that one expression, that most expresses the whole person. If you want to see your soul on paper, go see Rick Stafford.

**DON WEST TO OPEN FOLK STORE AND SCHOOL**

Don West has announced that he plans to open a new "Folk Shop of Boston" on the corner of Newbury and Hereford Streets in Boston approximately the 22nd of January. The shop will carry a complete line of folk music instruments, books, music and eventually records. Dusty Rhodes will be the Sales Manager. Directly across the street, in conjunction with the "Folk Shop" will be a folk music school. We will print information on the details of Don's new enterprise in our next issue.

**CLUB 47, INC.****47 PALMER STREET  
HARVARD SQUARE  
CAMBRIDGE****OPEN EVERY NIGHT****PETE SEEGER'S "WE SHALL OVERCOME"  
ON BEST SELLER LIST**

Pete Seeger's newest LP for Columbia Records, "We Shall Overcome", has made top 100 chart of Billboard Magazine. In the past weeks, the LP has been climbing into best selling position. Take from the LP, the song "Little Boxes" (Malvina Reynolds) was released some weeks ago as a single, and this too has been edging its way on the single best selling charts on Billboard.



AN INTERVIEW WITH LINDA SOLOMON,  
EDITOR OF ABC-TV HOOTENANNY MAGAZINE

Linda Soloman, the Editor of the ABC-TV Hootenanny magazine, we found out recently hails from Brookline, Massachusetts.

In an interview with her not too long ago, during which she reassured us that the magazine had not editorial affiliation with either the network or the Hootenanny Show, we were surprised to discover that Linda had even served a short term as a waitress at the Cafe Yana, which at that time was located on Beacon Street.

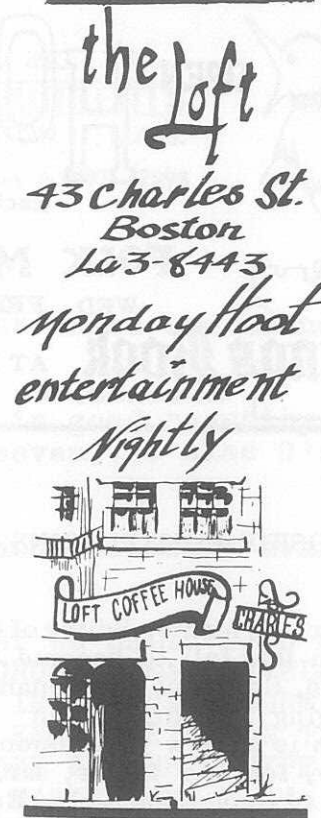
How does a coffee house waitress get to be the Editor of a national magazine? Well, from Linda's telling, it's a pretty roundabout trek. She graduated from Brookline High School in 1955 after having attended some fifteen other schools as she was moved around the country. After graduating from Syracuse University she became a TV ad writer for the Howdy Doody TV show. Linda's only comment about leaving that job was that her employers did not seem to appreciate some of her "offbeat" ideas.

After working for the McCann Ericksen Agency as a copywriter, and authoring a weekly column, "New York On A Shoestring" for a Brooklyn paper, she picked up her meager savings and self and spent some time travelling around Europe.

Eight months later she was back, making the rounds with her portfolio, and finding agencies most reluctant to hire a female copywriter. It was during this period while cashing her unemployment checks at the Record Centre in New York that she rediscovered the music with which she had been reared, the songs of Guthrie, Leadbelly, and Cisco Houston.

After working for a Design and Ad agency as a Girl Everything, and as an Editorial Assistant for a toy design consultant, she started writing for the Village Voice, primarily folk and jazz reviews. Since that time, Linda has written for Escapade, Cosmopolitan, Caper, and an article on Judy Henske for "the other Hootenanny magazine".

Linda's folk articles and reviews won her the Editorship of this new folk magazine. And the reason she was in Boston when we talked with her was to gather material and photographs for a feature spread on folk music in Boston. That issue will hit the stands about the first of February and will contain articles by Bob Lurtsema and other local writers and performers.



When we asked Linda if she felt it odd, that she has ended up in the Folk Idiom, she replied, "Sometimes, but not when I stop to think and remember that I grew up listening to folk music on records at home, and my brother does play one helluva banjo."

dw

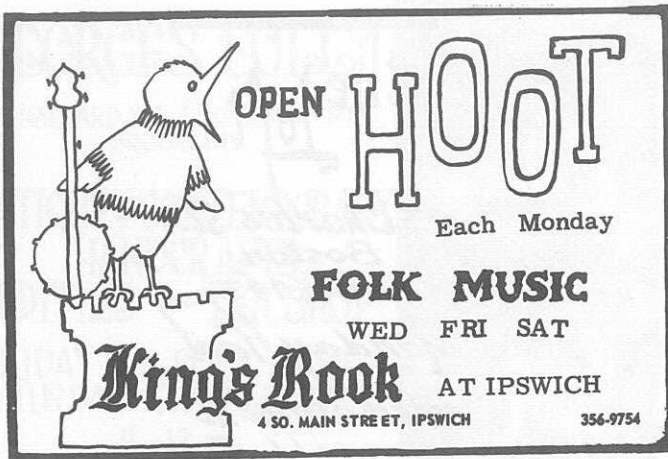
SNCC OFFERS FREIGHT FOR FREEDOM  
GOSPEL CONCERT

Boston's top Gospel talent will be featured in the unique Friday evening concert at 8:00 PM on January 24th. The program, headlined by The Silverleaf Gospel Singers, is scheduled in conjunction with a "Freight For Freedom" drive currently being sponsored by the Student Non-Violent Coordinating Committee.

Food and clothing, desperately needed is being collected during the month long drive. All items will be shipped by freight car to Negro sharecroppers in the Mississippi Delta and Southwest Georgia on February 1st, 1964.

Admission to the concert at the Saint Mark's Social Center, 216 Townsend Street, Roxbury, is 3 cans of food, or by donation.

If you would like to donate, but can't make the concert, call 868-8895 for information.



# EX BROADSIDE EDITOR JOINS SHELTON'S STAFF

Lynn Musgrave, former Editor of BROADSIDE left Boston this fall to become Assistant to Bob Shelton, Editor of "Hootenanny, National Folk Singing Magazine" in New York. Journalism is no new profession to Lynn or her family, for her father, Dr. Arthur B. Musgrave, Professor of English and Journalism at the University of Massachusetts, received a Neiman Fellowship to Harvard and currently besides his academic position, writes occasional articles for national newspapers. Lynn was active in school publications in Amherst, Mass., was Editor of a summer French newspaper at Northampton School for Girls, and in April 1963 became Editor of BROADSIDE of Boston.

The first issue of Shelton's magazine came out this winter, featuring Peter, Paul and Mary on the cover. The second issue has just been released with a national distribution of 200,000 copies. Joan Baez and Bob Dylan grace the cover with the lead story titled "Voice Meets Poet", discussing the influence of Baez and Dylan on each other. Baez says: "He speaks for me"; Dylan says: "She speaks for me." Included in this second issue which should hit Boston news stands shortly are the following articles: Bikel on Freedom Songs, Robert Burn's contribution to Folk Music, Boston Folk Music by Betsy Siggins, Song Section, Dylan's column, Oscar Brand speaks on Canadian Folk Music, Weavers disbanding, Judy Collins "Why I Quit The ABC-TV Show", Basic Guitar Playing Part II, and many others.



## AP RELEASE ON WEAVERS DISBANDING

Associated Press released the following story in Chicago on December 30, 1963.

After 15 years of success on the Hootenanny Circuit, the Weavers have called it quits.

Often described as the standard in folk music, the quartet put on its farewell concert yesterday before a capacity audience at Orchestra Hall that rose in standing tribute for the final song, "So Long, It's Been Good To Know You".

The audience gave its loudest applause to "Goodnight Irene" and "Tzena Tzena Tzena", an Israeli folk song.

It was the recording of those two songs in the early 1950's that sent the Weavers on their way to fame and fortune.

The quartet made its professional debut in 1948 at the Village Vanguard in New York.

Of the original four Weavers, only Pete Seeger, with his boisterous banjo and soft high tenor voice was absent from the group last night. In 1958 he left the others -- Lee Hayes, Fred Hellerman and Ronnie Gilbert -- to begin a series of personal appearances. Since then Erik Darling, Frank Hamilton and recently Bernie Krause have filled his spot.

"We've been asked a million times why we're breaking up," said Hellerman. "We just felt it was time."

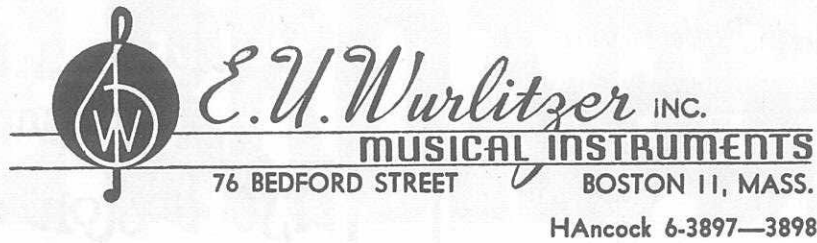
## DOBSON AND KRAUSE SING TOGETHER IN BALTIMORE

Two nationally known folk singers who have appeared often in the Boston area, Bonnie Dobson and Bernie Krause are appearing together at the Gallery Flambeau in Baltimore, Maryland from January 15 through the 19th. We have heard they are singing many numbers together -- a new folk duo perhaps?

## CLASSIFIED ADS:

The suffolk County String Band members have the following assorted instruments for sale: Martin (217) guitar vintage 1926, \$125.00 firm; Epiphone Texas Guitar with soft shell case, \$135.00; Epiphone long neck Banjo with case, \$135.00; Cole Eclipse Banjo vintage around 1894, \$90.00; Anonymous flat back Brand X mandolin, \$20.00. Call KE 6-2364 for information.





Dear Broadside Reader:

Our temporary Xmas exhaustion of "goodies" has ended and we now have a good supply of hard-to-get instruments:

MARTIN GUITARS: most all models in stock and in good quantity including difficult to obtain D 28's! (we have seven)... also 0's, 00's, 000's and both N.Y.'s...

12 STRING GUITARS: Freshly arrived Gibsons and Epiphones available. And at Wurlitzer prices...

FOR BANJO ENTHUSIASTS...WE HAVE OBTAINED WHAT WE BELIEVE TO BE THE FINEST SCRUGGS DETUNERS EVER!!! THE KEITH-SCRUGGS PEG, DEVELOPED AND USED BY BILLY KEITH AND EARL SCRUGGS COMBINE IN ONE UNIT NORMAL TUNING ACTION PLUS ADJUSTABLE DETUNING. THE ENGINEERING ON THESE PEGS IS SUPERB AND WE FIND THESE TO BE ULTIMATE OF THEIR TYPE. We have a set mounted on a Gibson "Flathead" MASTERTONE Banjo for you to try... MATCHING GEARED 5th PEGS ALSO AVAILABLE!!!

We have also received new model GIBSON "F" series guitars. These are a true folk model with 12 fret necks using either nylon or light metal strings as you please. An excellent and recommended choice for the one instrument owner.

GUILD CLASSIC GUITARS: MARK SERIES MODELS ARE IN... I'S: II'S: III'S: IV'S AND V'S... These are constructed in true classic tradition and offer a lot of guitar for the price. We believe these guitars to be the most authentically classical of commercially available models.

\$\$\$\$\$ Savers! Attention... Top make, top quality extended neck banjos at lowest possible price (four only) ALSO excellent beginner models at \$90.00...

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Note #2. Because of our close association with all of the major fretted instrument manufacturers we can arrange for custom work and modification on new construction. This would be a personal "tailoring" done for you at the factory. Guarantees would still apply. "Lefties" can get truly modified left-handed guitars with reversed internal bracing, etc. Changes of dimension, finish, engineering, etc. are possible. Consult us...

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