

# THE BROADSIDE

OF BOSTON

Volume II, No. 25

Cambridge, Massachusetts

February 19, 1964

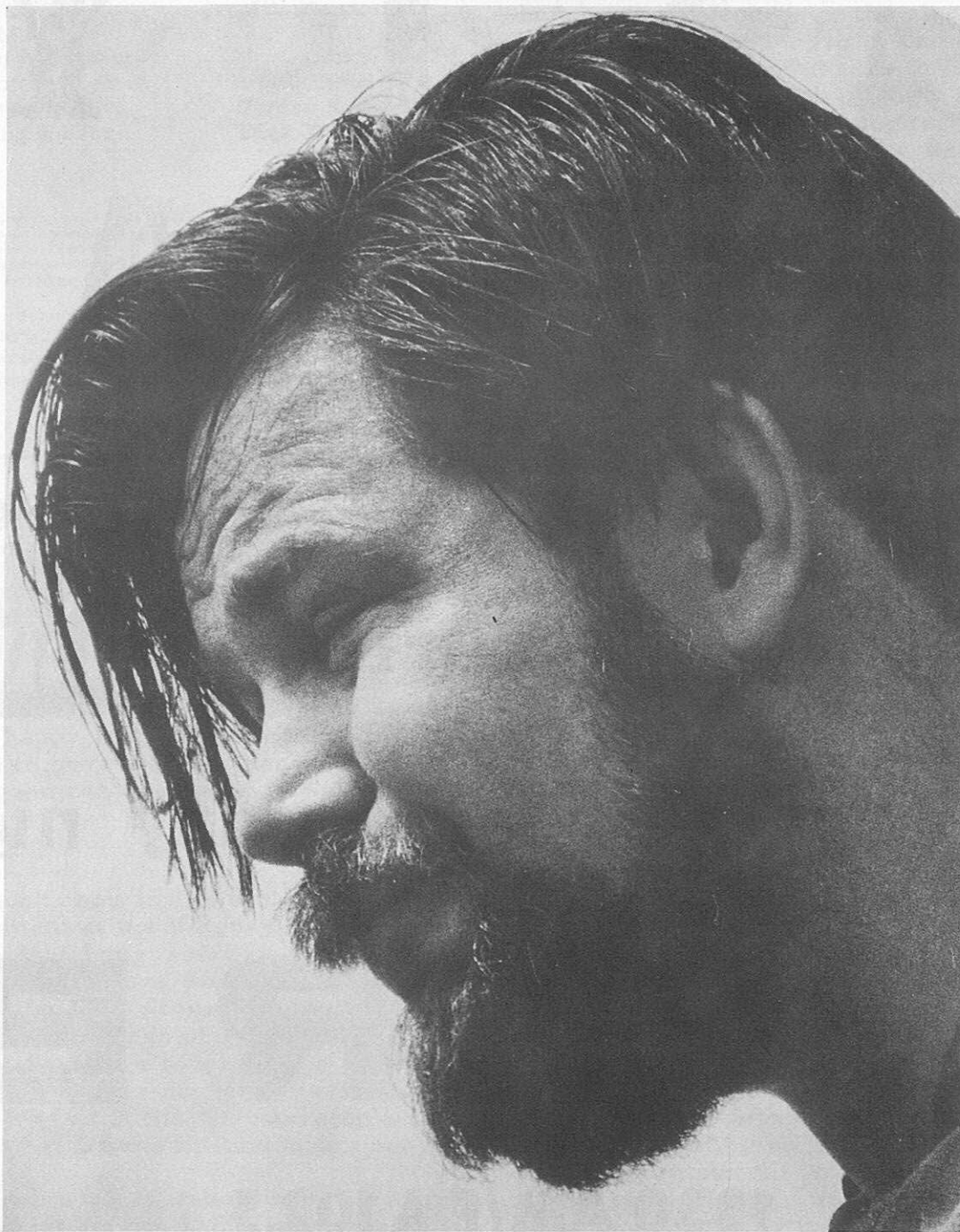
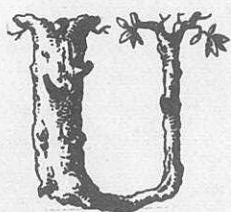
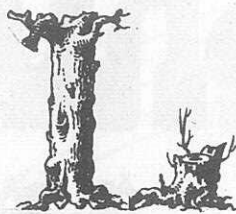


Photo by Rick Stafford

FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

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**1330 AM/FM 102.5**



**BROADSIDE**

Volume II, No. 24

February 19, 1964

258 Harvard Street  
Cambridge, Massachusetts 02139  
New Phone Number: 491-8675

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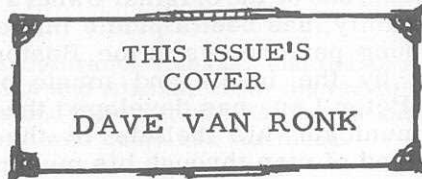
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Application to mail at second-class postage  
rates is pending at Boston, Mass. Subscription  
price: \$3.00 a year (26 issues). Address all  
correspondence to 258 Harvard Street,  
Cambridge, Mass., 02139.

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**DAVE VAN RONK**

"The artist who retains his integrity is the only really happy man in the modern world. He is unable to envy anybody because nobody has anything he can use which is not his already."

—William McFee

Dave Van Ronk, now in the middle of a two-week engagement at the Unicorn, is a person upon whom identifying labels are always being hung. There is a tendency, however, to oversimplify this procedure until it becomes merely a process of stuffing Dave into a bag. It's usually a blues bag, a jug band bag, a traditional jazz bag or any other kind of a bag as long as it fits the narrator's assumption of what Dave Van Ronk sings best.

Sam Charters, a close friend of Van Ronk and a member of his jug band, takes just the opposite stand. He adamantly refuses to classify him as anything but "a complete folk singer."

"The blues of jug band or traditional jazz are all parts of Dave but none of them comes even close to being the entire person. Dave can sing gospel songs, Scottish ballads, or Anglo-American music extremely well. In addition to being a fine guitar player, he also is excellent on the banjo and autoharp. People have been putting far too much emphasis on the Negro blues that he does and just don't realize that Dave has tremendous latitude within the folk idiom."

Van Ronk, who is highly ranked with Eric Von Schmidt on Gillette's Most Wanted list, has been influenced by the singing of Leadbelly, Furry Lewis, Blind Lemon Jefferson, Mance Lipscomb and others to the extent that he has acquired much of their often slurred phrasing and dogged playing techniques. For this reason there are many detractors who lament that anyone young, White, and born in Brooklyn should attempt the guttural Negro blues.

The answer — pure and simple — is that he wants to. In a time of vacillating integrity, Van Ronk sings the Negro blues because he damn well wants to.

It is to his credit that he has gained success not because of what he sings but rather in spite of it. Those who would condemn him for performing music that is not his by tradition have gone away with admiration that he is doing it so well that it matters not how or why he does it.

Dave has become such a dominant figure in folk music that hordes of imitators have scurried out not only to buy his records but also those of the original sources. He is especially careful to note from whom he learned a song and not brush by this point by merely crediting those famous writers of folk songs, Anon. and Trad.

But while the imitators have remained stagnant, Van Ronk is constantly forging ahead. He often appears to have reached the absolute limitations of folk music and then pushed them back farther and farther until he creates entire new dimensions for expressive folk music.

On his records with the jug band and Red Onion Jazz Band, Van Ronk shows the unique ability to retain the traditional music while adding something of himself. Rather than detract from the original, he instead molds it into a final product that is alive with freshness.

continued on page 11

## CHICAGO FOLK FESTIVAL HELD

The Fourth Annual University of Chicago Folk Festival was held on the weekend of February 2nd in Chicago. In keeping with the personal taste of the U of C folk club, the main theme of the Festival was Old Time Music. Ralph Rinzler, formerly of The Greenbriar Boys and a member of the Friends of Old Time Music, provided educational footnotes in his introductions of performers at the concerts. Featured performers included Doc Watson and his family (soon to be in Boston), Furry Lewis, Maybelle Carter, who has recently come out of retirement, Boston's Lilly Brothers and Don Stover, Big Joe Williams, Larry Older, Muddy Waters, Dock Boggs, and the New Lost City Ramblers. The best of the four concerts was on Saturday afternoon, when Ralph Rinzler spoke on the development of the string band, and illustrated his lecture with songs by the various performers. The most lucid performer was Dock Boggs, an elderly southerner who recorded in the late 20's and was recently rediscovered by Mike Seeger. Boggs' style of singing 'blues ballads' with banjo accompaniment is unduplicated by any contemporary performer. It was warming to see Maybelle Carter performing in person. She seems to lack somewhat the self-confidence she must have had when playing as a member of The Carter Family in the 30's, but her singing and one-finger picking still come across in full force. The Festival, as always, was a complete success. And the central theme proved its point: be you performer or fan, the appreciation and comprehension of folk music is heightened intensively through the knowledge of the older, more authentic styles of folksinging.

Art Silbergeld

(Ed. Note: Art Silbergeld is the host of "This Is Your Land," heard each Saturday night at 10:00 PM on WBCN-FM.)

## 2ND BROADSIDE POLL COMING UP

The 2nd annual BROADSIDE Poll will be presented in the near future. Present planning indicates that the reader ballot will be printed in Volume III, No. 2. There will be a few changes in this year's poll. Categories will include the word "favorite," rather than "best," and at least one new category, Favorite New Recording by local Folk Performer, will be included. There is also the possibility of a record contract being offered as a prize to the winner of the Favorite New Performer polling. Begin thinking of your selections now, and watch for the 2nd annual ballot soon.

## BANNED IN BOSTON FOLKSONG CONCERT AT COMMUNITY CHURCH

Friday night, February 28, at 8 PM, an unusual folk concert will be presented at the Community Church Art Center, 565 Boylston Street, Copley Square, in Boston. Banned In Boston will be a performance of traditional and contemporary folk songs which, according to their performers, Bill Lyons and Peter Lenz, lend themselves to the disapproval of authorities through their lack of patience with and respect for the political and moral order of Boston's established institution.

A similar program was presented early this past summer at the Cafe Yana, but since that time, Peter Lenz and Bill Lyons have created a number of new songs in order to keep up with the events of the last few months and fill in some gaps they considered worthy of plugging, and they have learned a number of earlier traditional songs which will add authenticity for those members of the audience whose interest is primarily historical.

Bill Lyons has become one of the most respected balladeers in Boston during the past five years. His interest in ballad singing was encouraged by his friend and mentor, Burl Ives, and Bill's style and approach to the ballad has made him one of those few singers who can surround his listener with the fabric of the ballad's story as well as the melody.

Peter Lenz, one of the original owners of The Golden Vanity, has been a prime influence on many young performers in the Boston area. Inspired by the ideals and music of Pete Seeger, Peter Lenz has developed the ability to communicate his beliefs in the basic brotherhood of man through his music.

Singing together, Lyons and Lenz presented an evening of entertainment and inspiration, well seasoned with laughter and a startling insight into the incongruities of our political and moral facades.

## ALL THE NEWS THAT'S FIT TO SING

This will be a series of topical, satirical, and protest songs. There will be songs about Birmingham, Vietnam, Thresher, Davey Moore, capital punishment, travel ban to Cuba. All the songs are dedicated to the Little Sandy Review and other freedom fighters around the world. For further details on what the songs mean, contact Dave Wilson, J. Edgar Hoover, or Rob Williams.

The first tune, Power and Glory, is one I usually start an evening's singing with. I wrote it last March when I was working at Gerde's Folk City with John Hammond and Paul Clayton. The chord structure, as in many of my songs, shows the influence of Bob Gibson.

Phil Ochs



# THE POWER AND GLORY

by PHIL OCHS

*Brightly*  
Verse

1. C'-mon and take a walk with me through this green and grow-in' land,  
Walk through the mead-ows and the moun-tains and the sand, Walk through the val-leys and the  
riv-ers and the plains, Walk through the sun and walk through the rain.

Chorus  
Here's a land full of pow-er and glo-ry  
Beau-ty that words can-not re-call \_\_\_\_\_ Oh her  
pow-er shall rest on the strength of her free-dom, Her glo-ry shall  
rest on us all. \_\_\_\_\_ 2. From all, \_\_\_\_\_ on us all. \_\_\_\_\_

*For repeat* *Final ending*

## Additional Lyrics

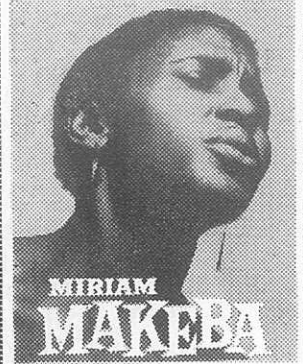
2. From Colorado, Kansas, and the Carolinas, too,  
Virginia and Alaska, from the old to the new  
Texas and Ohio and the California shore  
Tell me who could ask for more.  
(Chorus)
3. Yet she's only as rich as the poorest of the poor  
Only as free as a padlocked prison door  
Only as strong as our love for this land  
Only as tall as we stand.  
(Chorus)
4. (Repeat 1st verse and Chorus)

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200 West 57th Street  
New York 19, New York

## BUFFY SAINTE-MARIE DEBUTS ON VANGUARD

Vanguard Records has announced the release of a first record by Buffy Sainte-Marie, entitled It's My Way!. Buffy's record will be of interest to many BROADSIDE readers, since she is a native of Wakefield, Mass., and has recently appeared on the WGBH-TV program, Folk Music U.S.A. She has in the last few months become the recipient of much comment due to her writing of a controversial song, "The Universal Soldier," which has been banned airing on a number of radio stations across the country.

M. A. GREENHILL presents  
at SYMPHONY HALL



FRI., FEB. 21, 8:30 P.M.  
Tickets: \$4.50, 3.50, 2.80, 2.20

at JORDAN HALL  
a CHILDREN'S CONCERT  
with TONY SALETAN  
Sat. Aft., Feb. 22 at 2:30 p.m.  
Tickets: \$1.75, (group rates available)



## FOLK SONG SOCIETY PRESENTS "WHALER OUT OF NEW BEDFORD"

When the Folk Song Society of Greater Boston meets on Friday night, February 28th, at the Huntington Avenue YMCA in Boston, it will be to view for the second year in a row the prize winning film, "Whaler Out of New Bedford."

The film relates the history of the whaling profession by scanning a fantastically lengthy hand-painted panorama, and is accompanied by a soundtrack which features the songs and singing of Ewan MacColl and Peggy Seeger. Since the film drew a turnaway crowd last year, we suggest you arrive a little early this trip.

## PHONE SERVICE RESTORED TO BROADSIDE—PLEASE NOTE NEW NUMBER

Our many friends who have been trying unsuccessfully to reach BROADSIDE by telephone recently will be glad to know that we are again with a phone. New number: 491-8675.

## ... AND COFFEE TOO



## LOFT SCHEDULE:

## February

15	Eddie Motteau & Joe Hutchinson
16	Closed
17	Steve Koretz & Hoot
18	Denise Kennedy
19	Dave Evans
20	Toni Carroll
21	Eddie Motteau & Joe Hutchinson
22	Eddie Motteau & Joe Hutchinson
23	Closed
24	Steve Koretz & Hoot
25	Denise Kennedy
26	Dave Evans
27	Toni Carroll
28	Eddie Motteau & Joe Hutchinson
29	Eddie Motteau & Joe Hutchinson

## CLUB 47, INC.




47 PALMER STREET  
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OPEN EVERY NIGHT

## WGBH-TV SCHEDULE:

## February

12 & 15	Bagpipers, Middle East Band, Israeli and Indian Music
19 & 22	Mandrell Singers, Dayle Stanley, Joe Val & Herbie Applin
25 & 29	Phil Ochs; Marjie, George and Georgie Jr. Geisser; Dusty Rhodes & Don West



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## TURK'S HEAD

Monday	To be announced
Tuesday	Sally
Wednesday	Anita & Judy
Thursday	Music of the Flute



## ORLEANS SCHEDULE:

## February

15	Phillipe from Haiti
16	John Rowlinson
17	Sue Garfield
18	John Rowlinson
19	Max's Open Hoot
20	Yvette Gayle
21	Dianey and Arnie
22	Phillipe from Haiti
23	John Rowlinson
24	Sue Garfield
25	Max's Open Hoot
26	Carol Gordon
27	Yvette Gayle
28	Dianey and Arnie
29	Phillipe from Haiti

## March

1	John Rowlinson
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## YANA SCHEDULE

## February

- 15 MISSISSIPPI JOHN HURT  
 16 Hoot w/Dusty 3-6 PM  
 Hoot 9 - 1 AM  
 17 Bob Sproul & Judi Campbell  
 18 Barbara Bowden  
 19 Norm Paley  
 20 Nancy Michaels  
 21 Bill Lyons  
 22 Peter Lenz  
 23 Hoot w/Dusty 3-6 PM  
 Hoot 9 - 1 AM  
 24 Bob Sproul & Judi Campbell  
 25 Barbara Bowden  
 26 Norm Paley  
 27 Denise Kennedy  
 28 Don MacSorely  
 29 Bill Lyons

## March

- 1 Hoot w/Dusty 3 - 6 PM  
 Hoot 9 - 1 AM

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*Monday Hoot*  
*entertainment*  
*Nightly*



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 SATURDAY ~ CHAMBER MUSIC  
 9~12 pm



## KING'S ROOK AT IPSWICH SCHEDULE:

## February

- 14 & 15 PAT SKY  
 21 & 22 Natasha Lorenz  
 28 & 29 Tex Koenig

## The Turks Head

Boston's Oldest Coffee House  
 71 Charles St.

## CLUB 47 SCHEDULE:

## February

- 14 LEN CHANDLER  
 15 Irene Kossoy & Jerry Corbett  
 16 Hoot w/Robt. L. Jones  
 17 Tom Rush  
 18 DOC WATSON  
 19 DOC WATSON  
 20 DOC WATSON  
 21 Charles River Valley Boys  
 22 Tim Hardin & Robt. L. Jones  
 23 Brunch w/N. Y. Times 11-1PM  
 Bach to Mozart Players 3 PM  
 24 Tom Rush  
 25 Jackie Washington  
 26 Square Dance w/Dudley Briggs  
 27 Charles River Valley Boys  
 28 Lilly Bros. & Don Stover  
 29 Carol Langstaff & Robt. L. Jones  
 March  
 1 Brunch 11 AM - 1 PM w/N. Y. Times  
 1 Hoot w/Ray Pong  
 2 Tom Rush  
 3 Jackie Washington



RAMBLIN' ROUND w/dave wilson

"I WILL NOT APPEAR AGAIN ON THE A. B. C. 'HOOTENANNY' SHOW AS IT IS CURRENTLY CONSTITUTED. I HAVE NO CONTROL OVER RE-RUNS OF THE THREE APPEARANCES I'VE ALREADY MADE, BUT I HAVE TURNED DOWN ONE BID FROM A. B. C. ALREADY."

That statement was made by Judy Collins, and quoted by Bob Shelton in an article entitled Judy Collins/Why I Quit the A. B. C. Show, which is printed in the current issue of "Hootenanny," a national folk magazine.

Well, Miss Collins, ... Well, Mr. Shelton... I'm not sure that I know exactly what to say.

I would ordinarily be elated to hear such a firm statement made by a performer of Miss Collins' stature, but to me the grounds for her stand make it a reprehensible public statement of misplaced values.

She is further quoted, "It's almost intangible, the things about the show that disturb you as an artist. I knew the people running the show had very little esthetic concept or feeling for folk music, but I went on anyway, hoping that I could do something good... But my quitting has nothing to do with the Pete Seeger issue. ... As of now, I would suggest an artistic boycott of the 'Hootenanny' show."

When I was admitted to one of the first meetings of folk singers in New York this past Spring which was called to discuss what action, if any, would be taken as a group in reaction to the alleged blacklisting of Pete Seeger and the Weavers from the "Hootenanny" show, I was allowed only upon my promise that I would not report the views of individuals so that no one would be afraid to state his opinion for fear of "public exposure." It was a reasonable request, and even today I would certainly not betray that promise. But some things are evident to anyone who examines Mr. Shelton's article. He states that Judy "...had participated in early meetings of the committee to oppose that blacklist." It seems obvious that Judy did not favor a boycott of the show by performers over the moral issue of the "blacklist," because she continued to appear on the show. Now she has asked for a boycott based on the issue of artistic merit. What, dear reader, does this mean to you? I'll tell you what it means to me. It means that Miss Collins is publicly stating that while the morality of the blacklist, and therefore infringements upon the rights and freedoms of individuals is less important to her than the artistic presentation of a television show, that the destruction of

## LETTERS TO THE EDITOR

Dear Sirs:

As a former and slightly sour-graped folksinger, I would like to express my substantial agreement with Mr. Kravet's observations (BROADSIDE: 5 February) on the current fadism of the Boston-Cambridge folk community.

Yours sincerely,

Paul J. Nagy

Gil De Jesus, B.M.

Teacher of

Classical Guitar, Flamenco and  
right-hand Technique as Applied  
in General Finger Style

Boston - 522-8605

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an individual's career, be he large or small, talented or a hack, is not as important as is the show's treatment of performers, their cutting of songs, or the quality of the show.

We are glad to note that Miss Collins is not entirely ignorant of the issues at stake. She is reported by author Shelton to have said that "...it is regrettable that Seeger, whose work had been responsible for the whole folk-music boom, was excluded from the show."

Furthermore, I can't quite understand why Miss Collins is so concerned over censorship of her songs when she does not seem to be concerned about the censoring of a whole individual.

How many writers have you heard of who have refused to write for TV because other writers are blacklisted, actors who refuse because actors are blacklisted, pop, jazz, or classical musicians who refuse because their counterparts are blacklisted? In no other idiom have so many members of that form taken so strong a stand in their determination not to support an immoral practice as have the members of the folk music profession. Miss Collins' request for an artistic boycott of the A. B. C. show muddies the issue, provides an excuse for the network to drop a hot potato while avoiding the real issue, and slights the efforts of many members of her own profession, some of whom have been instrumental in helping her attain her current stature.

If such an award existed, we would consider Judy Collins as our nomination for this year's "Ayn Rand of Folk Music."



## TONY SALETAN CHILDREN'S CONCERT

TONY SALETAN, popular New England folk singer, will give a children's concert on Saturday afternoon, February 22, at 2:30 pm at Jordan Hall.

Mr. Saletan is perhaps best known in New England through his "21 inch classroom" TV music series which is being seen for the 5th consecutive year by children in 180 communities. A new series, being shown this year in the schools, shows Mr. Saletan visiting and singing about Plymouth Plantation, Lexington and Concord, "Old Ironsides," Sturbridge Village, and the Mystic Seaport in Connecticut.

In May 1961 Mr. Saletan completed a two-year tour of the far East, singing and playing in cities of Taiwan, India, Japan, Iran, Indonesia, and Burma. The trip was sponsored by the International Recreational Assn., and the International Exchange Service.

Since his return, Tony Saletan has appeared at the Arts Festival, the Newport and Philadelphia Folk Festivals, Carnegie Hall, New York, and in numerous schools and coffee houses.

His varied program will appeal not only to children but to their parents and grandparents as well.

Tickets are available at the Jordan Hall box office. Group rates are available upon request.

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BOSTON, MASS.**

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### TIM HARDIN IN CONCERT

The Franklin Pierce College, now in its first year of operation in Rindge, New Hampshire, has announced that as a part of their Winter Carnival they will present a blues concert by Tim Hardin.

Tim, a native of the Northwest, has been performing in the Boston area for the last few months and has often been featured at Club 47. While still on the other coast, Tim was at one point arranger for a group familiarly tagged by folk buffs as the New Crunchy Monsters, but he left that job in dismay at what he considered their musical ineptitude, and a conviction that they were economically a doomed group. He now muses that at least he was half right.

FOLK-MUSIC PERFORMER TO APPEAR  
AT TUFTS

The sophomore class of Tufts University is pleased to announce a concert to be held on March 7 featuring an upcoming young figure in the folk-music world. Robert Dylan, a twenty-two year old song writer from Minnesota, made his first solo concert appearance in the Boston area last November second and was greeted warmly although perhaps somewhat indiscreetly. His appearance at Tufts will be his first solo concert at a college in this area.

His performance, whether playing guitar, harmonica or singing, creates a mood that envelops the audience. Mr. Dylan has two recordings on Columbia which are selling well.

If I were you I'd jump a stringbean to see him.

bill nowlin

## LOFT NOTES

Patrons of the Loft (Charles Street's midwife for new talent, with whose aid have been born some of Boston's best folk performers) are waxing eloquent, and rightfully so, in praising that room's latest talent, David Evans.

Featured at The Loft each Wednesday, Dave has entranced even the most reticent listener with the presence, honesty, and authority with which he handles and shapes the 'Blues' into his own fresh, unique mold. Managing to avoid the pitfalls of strict imitation in a musical form where songs have 'standard' interpretations, Dave has retained the essence from each of his many sources while incorporating it within his own understated style. Whether delivering the oldest, newest, most familiar, or most obscure song he invests it with fresh and valid power.

Dave succeeds where many others fail, mingling an affection and respect for past artists — he numbers Robert Johnson, Leadbelly, Sleepy John Estes, and Big Joe Williams as major influences — that Loft audiences find infectious. When Dave announces, "This is an old Leadbelly number," the listener soon feels that Leadbelly would approve.

Whether playing bottleneck — his own favorite — or traditional blues, boogie-woogie, or an occasional ballad or ragtime, Dave is always worth the listening. A native of Massachusetts and student in Boston, Dave is no stranger to Boston folk music; the Loft should spring him into widespread popular favor.

FOR ALL YOUR FOLK MUSIC NEEDS

**BRIGGS & BRIGGS**

**bob dylan:**  
"the Times they are a-Changin'"  
Record & Song Book  
available at  
1270 Mass. Ave. - Harvard Sq. - KL-7-2007

## ATTENTION:

## FOLK SINGERS, FOLK LOVERS, PEOPLE

As union apathy keeps pace with rising unemployment, there has been a non-union strike in Hazard, Kentucky, where men are demanding decent work rather than accepting low wages or a life of relief checks.

There will be a four-day conference in Hazard, Ken., on unemployment and automation from March 26 to 29th. This is a follow-up to the successful food and clothing Christmas drive in which 40 students, mostly from New York and Philadelphia, spent their vacations distributing goods, seeing the area, and meeting people who are forced to live in poverty amidst plenty.

Danny Kalb and Phil Ochs went with the Christmas drive and spent many hours singing in the local union hall. They would, we understand, like to see as many singers and all others interested come down this time.

"Aside from badly needed publicity it might give the area, it would add some understanding about the role of the folk singer," they said recently. "We would like to get people thinking beyond the benefit level of action."

"If you ever sang some of Woody Guthrie's songs and know something about his life, I think you would know that folk music and folk singers belong in other places and should be doing other things besides singing in coffee houses," Phil added.

Transportation will be one of the major problems, and any available cars will be greatly appreciated. Sleeping quarters will be provided. ... It is a valuable experience. For further information contact BROADSIDE at 491-8675.



DAVE VAN RONK, continued from page 3

Away from the performing stage, Dave is still one of folk music's most influential guidances although he steadfastly refuses the role of a spokesman. He will not appear on the "ABC Hootenanny" program or write for the magazine that bears its name but firmly believes that this is a matter for the individual conscience. He feels that people within folk music should make up their own minds and not be influenced by others.

Those who heard Van Ronk last November at Club 47 may discern subtle changes in some of his songs. This is because he is constantly finding new modes of expression through his music. What is "the right way" at one time may be deemed inadequate as personal insight brings about these alterations.

To those who yet insist on stuffing Van Ronk into pigeonholes of specialization, it might be well to remember Sam Charters' definition — "a complete folk singer."

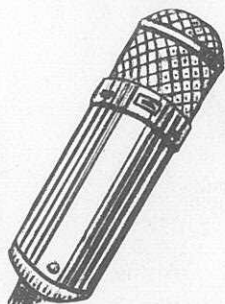
dick waterman



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by

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## BITS AND PIECES

The TURK'S HEAD coffee house has started scheduling folk music. Check BROADSIDE for names and dates. The JUG BAND will be performing at The Cabale in Berkeley after they finish at The Troubadour. IRENE KOSOY is replacing LISA KINDRED on February 15th at Club 47 as LISA has gone to California for a while. DOC WATSON, ALMEDA RIDDLE, and JACK ELLIOTT all have solo LP's coming out on Vanguard. BOB DYLAN'S latest record "The Times, They Are A-Changin'" is now available in record stores around Boston. Articles on DYLAN will appear in Saturday Evening Post and Life Magazines soon. Be sure to order tickets for the JOAN BAEZ concert (April 15th) from Folklore Productions, P. O. Box 227, Boston, now, or you won't get in. The seventh concert of the FC Series is February 21st, featuring MIRIAM MAKEBA at Symphony Hall. Boston is and will be receiving a veritable wealth of out-of-town performers: Currently DAVE VAN RONK is at the Unicorn; MISSISSIPPI JOHN HURT has just left the Cafe Yana; and LEN CHANDLER was followed at Club 47 by DOC WATSON. Coming to Club 47 in March will be JEAN REDPATH, The OSBORN BROTHERS, and ELIZABETH COTTON. PHIL OCHS will be scheduled at the Club in April.

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