

THE BROADSIDE

BOSTON'S FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

Volume II, No. 3

Cambridge, Massachusetts

April 5, 1963



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Volume II No. 3
80 Wendell Street
Cambridge, Massachusetts
Phone: 491-8675

April 5, 1963

A bi-weekly publication
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THIS ISSUE'S COVER

Ramblin' Jack Elliot is the subject of this issue's cover. Jack will be performing at the Unicorn from April 12th through the 21st. He is one of the leading exponents of the songs of Woody Guthrie, as well as having an extensive repertoire of his own.



FEW TICKETS STILL AVAILABLE FOR JOAN BAEZ

Folklore Productions informed us today that there are still a few tickets left for the Joan Baez concert at Donnelly Memorial Theatre on April 20th, but not many. Better get them immediately.

CONTROVERSIAL "HOOTENANNY" TO BE SHOWN IN BOSTON

The first show of ABC-TV's new series, Hootenanny, will be shown over Boston TV for the first time Saturday afternoon, April 11th over Channel 7 at 4:30 PM. The show has become the center of conflict over the alleged network blacklisting of Pete Seeger, and the

Weavers. The producer of the show, when asked if Pete and the Weavers were not being used because of the blacklist, stated that he had listened to a large number of acts and that in his judgement, neither Pete Seeger, nor the Weavers could hold an audience's attention long enough.

SILVER VANITY



640 MAIN STREET
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OPEN FRIDAY & SATURDAY NIGHTS

APRIL 5-6 - Golden A Sextet

APRIL 12-13 - LISA KIMBER

WEAVERS AT KRESGE AUDITORIUM, MIT

The Weavers, folk music's grand old group, will appear at Kresge auditorium Saturday night, April 13th, sponsored by MIT Class of 1963. Tickets will be available at the door.

The Weavers will celebrate their 15th anniversary with a concert at Carnegie Hall on May 2nd, when Weavers of old will reappear to help celebrate. Both Pete Seeger and Erik Darling will appear with them...plus a surprise.

AFRICAN DRUM AND DANCE TROUPE PERFORM IN CELEBRATION OF AFRICAN FREEDOM DAY

Ilori Ghadegesin, formerly from Nigeria and Ghana, with his African musicians and dancers will perform Friday night, April 12th at Kresge Auditorium, under the auspices of the Pan African Students Organization of the Americas. The performance will be given in celebration of African Freedom Day which falls on April 15th. We were told that because so many African nations received their independence on different dates, April 15th has been chosen to celebrate the freedom of all the nations at one time.

The troupe, which has performed in New York City, including an appearance at the United Nations, will present, we have been promised, an entirely traditional performance. Tickets are available at the Kresge Auditorium Box Office.



STONEHILL FOLK FESTIVAL

Last Saturday evening, March 30th was the date of the first annual Stonehill College Folk Festival and it was a tremendous success. The concert hall was filled with nearly 1000 persons in attendance, enjoying an evening with Mitch Greenhill, Bonnie Dobson and Jackie Washington all of whom were in good form and high spirits. The audience itself took a while to warm up, but as the evening progressed, everyone got into the swing and had a great time.

A few notes about the performers themselves, well known to Boston audiences. Bonnie Dobson announced that she will have a forthcoming record "A Merry-go-round" of Children's Songs" which we might expect around June. We'll welcome this with interest, for people in many quarters rank Bonnie right at the top among female performers. She'll be on the Cape this summer. Her rendition of "The First Time" was as usual a show stopper.

Jackie Washington included his medley of children's songs. We're looking forward to the record that Jackie shares with many Boston favorites which will be for children and out next fall.

Mitch Greenhill and Jackie revived memories of last summer as they played and sang together; Mitch playing both banjo and guitar. They were billed as "Jackie Washington and Mitch" when they played at the Ballad and Banjo in Hyannis, Mass. After about five songs, Bonnie came out and joined in to bring the evening to a climax. A reception was held afterwards.

Tom Byron, President of the Class of 1965 at Stonehill which sponsored the concert (it was Tom's idea) said that this was "the greatest concert Stonehill has ever produced". About 50% of the entire student body was there. The Stonehill Folk Festival is an annual event now. Tom was really pleased with the success of the concert and said that it was "far beyond what we expected". He's already thinking about next year. So are those of us who were fortunate enough to attend this year.

REVIEW: LIGHTNIN', SONNY TERRY & BROWNIE MCGHEE

Jordan Hall, March 30, 1963

We had looked forward to "An Evening of the Blues" for a long time, and arrived at the hall much earlier than we generally do, just to make sure we didn't miss a moment of it.

We are sad to say that there wasn't very much blues at Jordan Hall that night. There was a great deal of skittle, a little bit of fun, and most of the audience seemed to be enjoying themselves - they applauded each number long and enthusiastically, but where were the blues?

Sonny Terry and Brownie McGhee have become not much more than a vaudeville act, employing little nuggets of repartee between themselves to inspire audience empathy. Lightnin' has managed to weed out about 90% of his blues, most of which last ad absurdum and singing only those songs with "popular appeal" and blatant humour.

We hope that Lightnin' is still a blues singer and has not become completely a performer. Anyway, we still have those old records of his... that's one compensation.

REVIEW: THE WYNDIGOS

John Hancock Hall, March 30, 1963

Much of what can be said about "Commercial" vs. "Ethnic" folk music has been said over and over and really bears no meaning in regards to this group.

We have been told that the Wyndigos were an indian tribe which became extinct, and whose ghosts returned to sing around campfires. Perhaps this explains the pale performance presented by the new Wyndigos. This reviewer became almost physically ill when he considered this act was being passed off on its audience as entertainment, rather than punishment as well as folk music.

It seems that the entire act was made up of blown lines, false starts, badly played guitars, and complicated by all of the instruments being out of tune with each other. They attempted to bring together folk songs of all types from many nations but accomplished only a hodgepodge of all but meaningless noise.

We hesitate to condemn them completely, however, for we get the feeling that their major fault is that this premier performance was far too early. A few years seasoning and they might well be a passable act.

LOFT SURVIVES FIRE AND SMOKE DAMAGE

Early on the morning of February 10th, smoke and flame poured out of 43 Charles St., the building in which the LOFT coffeehouse resides. Martin Cornell, well known Charles Street photographer, on discovering the fire, went to the apartment of John Long, who was already partially succumbed to smoke inhalation, and managed to rouse him. John was noticed a short time later, scantily clad, capering back and forth in front of the building. The fire, of supposed electrical origin was put under control by the Boston Fire Department, but not before severe damage was done to the walls and ceiling of the building. The LOFT received slight damage from smoke, but nothing more serious, although they were forced to close until repairs could be made on the rest of the building.

The LOFT which is owned by the Loft Corporation, consisting of Tom Long, Jim Pope, and Frank Levine (who was a crew member of the Exodus by the way), plans to be open early this coming week.

The reopening will find the LOFT with a new policy. Entertainment will once again be presented, starting first on the weekends, (yes, it will be folk music) with a drop in and play invitation for week nights.

The gallery at the LOFT is expanding their line with a large selection of fine prints and they will be handling a quality line of paperback books for sale.

On warm spring and summer nights, their cross ventilation makes this one of the coolest coffeehouses in town!

CLUB 47 PRESENTS FRANK HAMILTON

Over the weekend of April 19-21, Club 47 will present Frank Hamilton of the Weavers. He will sing with Geoff Muldaur on the 19th and Robert L. Jones on the 20th. Sunday afternoon, Frank will direct a folk music workshop in banjo and guitar at the Club. Be sure to drop by, for this is one of the finest instrumentalists in the country and should be a fine teacher.

GRANDISON SINGERS LEAVE FOR EUROPEAN TOUR

The Grandison Singers, who delighted Unicorn audiences several weeks ago, sailed for the Continent Tuesday March 25th. They will tour Europe, giving many performances during their eight weeks there before returning to the USA and shortly we hope for Boston.



BROADSIDE BALLOT FOR FIRST ANNUAL POLL DELAYED ONE ISSUE

In order to present its readers with as complete a ballot as possible, BROADSIDE will not print their reader's ballot until next issue. This delay will allow the counting of a number of nomination ballots which have yet to be returned. Readers who intend to vote had better sharpening up their memories as well as their pencils for they will be hard put to remember everyone for instance, who visited Boston as a performer in 1962 without a great deal of thought. Professional members who have not yet received a nomination ballot and are interested in voting are asked to contact BROADSIDE as soon as possible.

SILVER VANITY TO PRESENT GOLDEN 4 SEXTET, THEN LISA KINDRED

Worcester's shiny new coffeehouse, the Silver Vanity will present a weekend of Gospel music when it presents the Golden 4 Sextet Friday and Saturday nights, April 5th and 6th. The group will be remembered by many who heard them at the old Golden Vanity.

The following weekend, the SV will showcase the talent of Lisa Kindred who has become a visitor of some favor to the audiences of the Cafe Yana here in Boston. Worcester audiences, we are sure will love her every bit as much.

We're SPRING Cleaning!

AND in preparation for some coming showcase juggling and stock rearrangement, we have: ON SALE:

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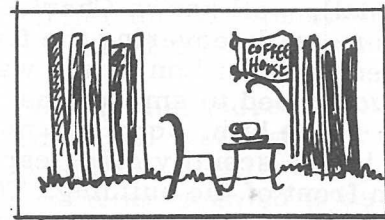


Spring has lurched upon us from wherever it has been hiding and as Spring is symbolic of rebirth, it is small wonder so many Coffee-houses are being born, and reborn.

Right here in Boston, the LOFT at 43 Charles Street has announced their reopening with a return to a policy of folk entertainment and we have heard that there is a strong possibility that Ruth Ellen will once again be singing there.

Also on Charles Street, the ORLEANS should be reopened by now. This will make Charles Street again the coffeehouse center of the City.

The CATACOMBS we have been told is being held up by licensing red tape, but will be open as soon as they can untangle their way through the requirements.



Up on the North Shore, THE KING'S ROOK at IPSWICH now plans to be open the 15th of April. They are still waiting to receive those chairs which are en route from the West Coast.

Up in Rockport, we have word from Barry Waldman of the intended April opening of the Zamindar, a coffee house which will feature folk music, jazz and chamber music.

In order to protect their BROADSIDE sign with a jolly beaver on it, CLUB JOLLY BEAVER wrapped it in netting. Lasted a whole week before someone figured out how to untangle the netting and make off with the attached copy.



CAFÉ

YANA

COFFEE HOUSE ENTERTAINMENT

Folk-Fest
with JIM KWESKIN
every Sunday afternoon

APR 11-20 Greg Hildebrand * Jazz w/ Sam Rivers
TWO

Sundays
7-9

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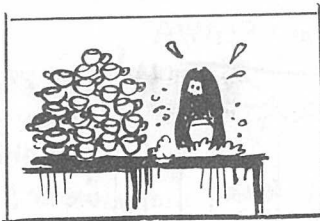
50 BROOKLINE AVE.... 1 BLOCK FROM KENMORE SQ.



Here are your schedules:

CLUB 47

- 4/5 Tom Rush, Dayle Stanley and Don McSorely
- 4/6 Rooney, Val, Applin and Siggins
- 4/7 Hootenanny with Dayle Stanley
- 4/8 Movie: "Kind Hearts and Coronets"
Serial: #4 Zombies of Stratosphere
- 4/9 Jackie Washington
- 4/10 Jim Kweskin and Geoff Muldaur
- 4/11 Charles River Valley Boys
- 4/12 Tom Rush, Carol Langstaff, Robert L. Jones
- 4/13 Rooney, Cal and Applin
- 4/14 Hootenanny with Jack Parmley
- 4/15 Movie: "Passage to Marseilles" with Bogart, Lorre and Greenstreet
Serial: # 5 Zombies of Stratosphere
- 4/16 Jackie Washington
- 4/17 Tom Rush
- 4/18 Charles River Valley Boys
- 4/19 FRANK HAMILTON (of the Weavers) and Geoff Muldaur
- 4/20 FRANK HAMILTON and Robert L. Jones
- 4/21 Sunday Folk Music workshop with Frank Hamilton at 47 in afternoon



CAFE YANA

Through April 6th
April 7th

JOHN HAMMOND JR.
Folk Fest 3-7 (Kweskin)
Jazz w/Sam Rivers 7-9
Banned in Boston w/Pete
Lenz & Bill Lyons 9-1 AM

April 8th

Robert L. Jones

April 9th

Sally Schoenfeld

April 10th

Bill Lyons

April 11-20th


Greg Hildebrand

Sneak Surprise Show April 19th and 20th

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THE ABC'S OF FOLK MUSIC

House Un-American Activities Committee. But by being part of "Hootenanny," they have aligned themselves with exactly the same vigilante "justice" which the HUAC represents.

With the President

Pete Seeger and the Weavers were also involved in another rainbow sign of our times. This past January, "Dinner with the President" was seen on CBS under the auspices of the Anti-Defamation League of the B'nai

or another, of Seeger and the Weavers. And I don't know if they knew what had happened behind the scenes of our democratic heritage (tv-network division). I wonder whether they will now ask, as does Joan Baez, what the exclusionary quota is on future television shows on which they are invited to appear.

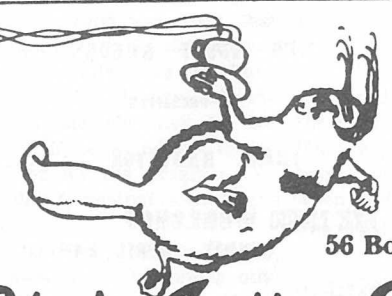
B'rith. The program was a corollary of the ADL's fiftieth anniversary and of its award to the President for "his distinguished contributions to the enrichment of our democratic heritage" (The Bay of Pigs? The case of William Worthly? The carefully ineffectual Executive order prohibiting racial discrimination in certain areas of federally supported housing? The management of news?).

As a further footnote to the "end" of McCarthyism, there is the invitation Pete Seeger received on December 5 from the Director of Cultural Activities of the Queens College Student Council. Pete was asked to participate in a folk festival there starting April 10. One of the students subsequently informed Pete's manager that Seeger was not going to "pass" the scrutiny of the college administration.

Leventhal wrote to Dr. Harold Stoke, President of Queens College, and Dr. Stoke's predicate

DAYLE TO PLAY GALLERY LE FLAMBEAU

Dayle Stanley will be heading south to open a six day engagement on April 16th at a new coffeehouse in Baltimore Maryland called Gallery Le Flambeau.



Nantucket's
oldest coffee
house

now located at
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56 Boylston Street

Club Jolly Beaver

JOHN HAMMOND Jr. AT YANA THROUGH SATURDAY APRIL 6th

John Hammond, young Delta Blues singer who has been the recipient of a great deal of verbal praise from the older and more established performers in his field, will be appearing at the Cafe Yana through Saturday night, April 6th. This is John's first professional appearance in Boston, but not likely to be his last.

IN THE STILL OF THE NIGHT

If persons were seen assembling at the door of E. U. Wurlitzer Co., at 10 PM on Saturday night, March 30th, it is our fault. The Bacon and Day Banjo was slotted to go on sale at 10 AM. not PM as we stated in their be reopened by now. This will make Charles Street again the coffeehouse center of the City.

The CATACOMBS we have been told is being held up by licensing red tape, but will be open as soon as they can untangle their way through the requirements.



CAFÉ

JAZZ SUNDAY EVENINGS AT CAFE YANA

Jazz with Sam Rivers Trio, featuring Sam Rivers on sax, John Neves on bass and Randall Dash on drums will be featured each Sunday evening from 7PM to 9PM following Jimmy Kwekin's Folk Fest.



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FRANK HAMILTON

of The Weavers

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SUNDAY APRIL 2 1st

1-3 PM GUITAR WORKSHOP

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JACK ELLIOTT • BLIND GARY DAVIS
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PRESTIGE INTERNATIONAL 13071

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ORLEANS COFFEEHOUSE RETURNS

Frank Borsay and Joseph Bartuccia, new owners of the Orleans coffeehouse on Charles Street have announced that they should be open by the time this issue is published. The new owners have promised to keep the traditions established by former owner Bill Baldwin of serving only the finest quality beverages, in a pleasant atmosphere with courteous and pleasant attendance.

They also plan some experiments of their own, to wit, a fashion show, being open from noon on and serving light lunches, and the introduction of some exotic Italian beverages.

The decor of the Orleans, we might mention is that of a traditional New Orleans garden and it does have the oldest, largest espresso machine in Boston; it is beautiful.

EDFRED AND FLAVIA



Printed below are the two articles by Nat Hentoff, printed in New York's Village Voice of March 14th and March 21st which sparked NYC folk singers to organize against network blacklisting. An attempt is being made in Boston to form a similar organization.

SECOND CHORUS:

That Ole McCarthy Hoot

by Nat Hentoff

"Hootenanny," a weekly folk-music series, starts on the American Broadcasting Company on April 6. In the current issue of "Broadside" (East Coast version), the charge is made that Pete Seeger has been blacklisted by the new program. The story goes on to report that Joan Baez was approached to appear, but her answer was that she would go on only if Seeger were hired. Miss Baez is not going to be on the show.

I've checked out the story at ABC and with several other sources, and it's true. Worth adding is the fact that this is not the first time Joan Baez has turned down television offers because Pete isn't "pure" enough politically to be on the same show with her. As is disgustingly customary in the blacklist syndrome (which exists at the other networks as well), no one professes to know who turned the definitive thumb down. As one conscience-sore consultant to the

program put it, "It's always somebody else who made the decision, but you can never find out who that somebody is." The Kafkaesque judge at ABC, by the way, has also ordained that the Weavers do not belong in "Hootenanny." The term "hootenanny," incidentally, was first popularized in its present context by Pete Seeger and Woody Guthrie. (The irony of Pete's exclusion is similar to those years when Charlie Parker was banned from Birdland.) I'm sure, incidentally, that if Woody were well enough to appear, he wouldn't pass clearance either.

The Tarriers, on the other hand, will be seen on "Hootenanny." It looked for a time as if they too were to be banned because the group is racially mixed. In their case, however, "Hootenanny" was threatened with public disclosure of its apparent reason for their exile, and the program yielded.

'Why This Show?'


It is also true that a couple of performers who once were blacklisted are now "safe" enough to be hired by "Hootenanny," and I have heard it said in the past few days that "at least we've broken the blacklist to this extent, and that's a sign of progress." Another, non-musical participant in "Hootenanny" added, "Well, at least we'll be getting folk music to a lot more people than ever before through this series, and that's a sign of progress. It's tough on Pete, but after all, he's been turned down by all three networks. Why pick on this show?"

It seems to me that it's not necessary to dwell long on this grubby, upwardly mobile morality. Joan Baez is absolutely correct in her position. I do wonder, however, whether some of the other performers who have agreed to be on "Hootenanny"—and they include a number of resplendent liberals—know about the Seeger blacklisting. And I wonder how, if they do know about it, they rationalize their abandonment of Pete. It's a simple

question of solidarity. The only way this faceless corroding of civil liberties is going to be effectively countered in this kind of situation is by reverse boycott. It would be far better for folk music, for the performers involved, and for public moral health if there were no "Hootenanny" series rather than a series from which one man has been egregiously excluded.

Some of the singers who are going to appear have called fiercely for the abolition of the

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the village VOICE, March 14, 1963

House Un-American Activities Committee. But by being part of "Hootenanny," they have aligned themselves with exactly the same vigilante "justice" which the HUAC represents.

With the President

Pete Seeger and the Weavers were also involved in another rainbow sign of our times. This past January, "Dinner with the President" was seen on CBS under the auspices of the Anti-Defamation League of the B'nai

B'rith. The program was a corollary of the ADL's fiftieth anniversary and of its award to the President for "his distinguished contributions to the enrichment of our democratic heritage" (The Bay of Pigs? The case of William Worthly? The carefully ineffectual Executive order prohibiting racial discrimination in certain areas of federally supported housing? The management of news?).

Anyway, some weeks before "Dinner with the President," Harold Leventhal, the manager of Seeger and Weavers, was told by CBS that there was some interest in those two of his clients for the program. Afterwards, however, a man from the Anti-Defamation League called and said it was "unlikely" Seeger and the Weavers would be used. The conversation was such that it was quite clear the man meant that the blacklist was on. Then this same functionary of the ADL had the chutzpah to ask Leventhal if he would try to get Joan Baez for the program. To his credit, Leventhal explosively refused.

The "Dinner with the President" went on with, among others, Odetta, the Clancy Brothers and Tommy Makem, Josh White, Judy Collins, and Will Holt. All of them, I expect, regard themselves as admirers, in one way

or another, of Seeger and the Weavers. And I don't know if they knew what had happened behind the scenes of our democratic heritage (tv-network division). I wonder whether they will now ask, as does Joan Baez, what the exclusionary quota is on future television shows on which they are invited to appear.

As a further footnote to the "end" of McCarthyism, there is the invitation Pete Seeger received on December 5 from the Director of Cultural Activities of the Queens College Student Council. Pete was asked to participate in a folk festival there starting April 10. One of the students subsequently informed Pete's manager that Seeger was not going to "pass" the scrutiny of the college administration.

Leventhal wrote to Dr. Harold Stoke, President of Queens College, and Dr. Stoke's predictably evasive answer denied that Seeger had even been invited.

Pete is indeed becoming an invisible man in some areas of the current renaissance of interest in folk music. But I expect that the absence of his presence will gnaw at some of the folk singers who are cooperating in the expunging of his voice from network television. It'll be extremely interesting to see if any one of them, however, joins Joan Baez in the act of saying "No" to scared power. But then again, there is all that bread and all that exposure. On the other hand, what are you exposing when you go out there and leave Mr. Seeger behind?

continued on page 10



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MISSISSIPPI JOHN HIRT FOUND ALIVE

Another legendary king of the Blues has been found alive. Mississippi John Hirt has been found on a Texas sharecropper's farm where he has been for the last twenty years. Long thought to be dead, John is very much alive and kicking and capable of playing. He is to be brought North in the near future.

CONCERT PROGRAM

- 4/6 Silver Leaf Gospel Singers
 Folk Song Society Workshop & Concert
 8:15 PM Bates Hall, Huntington Ave
 YMCA
- 4/12 African Music and Dance Troup
 Pan African Students of America
 8:30 PM, Kresge Auditorium, MIT
- 4/13 Jackie Washington
 Saturday evening, Malden, Mass.
 Congregation Tifereth Israel
- 4/13 The Weavers
 sponsored by MIT Class of 1963
 8:30 PM, Kresge Auditorium, MIT
- 4/20 Joan Baez
 Folklore Productions
 8:30 PM, Donnelly Memorial Theatre
 Massachusetts Ave, Boston, Mass.
- 4/14 Easter Gospel Spectacular
 3 PM
 Boston Arena

SECOND CHORUS:

Ole Mac's Hoot, Part 2

by Nat Hentoff

the village VOICE, March 21, 1963

Michael Santangelo, a television producer for the Westinghouse Broadcasting Company, was interviewed in the New York Standard on March 15. "In television," said Santangelo, "no one talks ideas. Everybody talks deals. . . .

What's happened to the 'let's try something' school . . . the people with imagination?" But Mr. Santangelo, if I understand the gravamen of the interview, is different. He does care about ideas. After all, he produced a two-part series on folk music, due in the fall. Mr. Santangelo is proud of what the series reveals of the American tradition. "You know," he proclaims, "Americans are the last ones to discover their heritage."

'Useful Advance'

As it happens, Pete Seeger appears to have been blacklisted from that Westinghouse series, too. You're right, Mr. Santangelo, that old American heritage does appear to be evanescent, particularly in the executive offices of television. I spoke to someone who had been connected with this show and who had fought for Seeger's inclusion. The man was angry at his failure to get Pete on the program, but he felt that the two-parter would be a useful advance for civil liberties in television because there are people on the show who once would not have been cleared. It seemed to me that this kind of reasoning accepts Pete Seeger—and the Weavers—remaining the folk singers' scapegoats. The man ruefully agreed.

There are others, however, who may not be willing to be accomplices in scapegoating. There is the beginning of a

movement—details I cannot yet supply—to organize a counter-boycott of television programs which are closed to Pete Seeger and the Weavers on other than musical grounds. Folk singers throughout the country are going to be asked to declare themselves.

The March 13 Newsweek, incidentally, carried an enthusiastic appraisal of the ABC Hootenanny series. The line which seemed to me the most unwittingly poignant was: "The folkniks thought that we Madison Avenue types were going to lock them in a room and destroy their honesty," a weary ABC executive said into his drink late one night last week." The implications of the piece are that no such thing happened. At least not in terms of the performers' music. But to consider oneself musically free within a Kafka-like microcosm is at best ingenuous.

Pete Seeger, incidentally, is going to appear at the Queens College folk festival in April. Dr. Harold Stoke, president of the college, having seen proof that Pete had indeed been invited by the students, has now confirmed that invitation. So Pete is now safe enough for Queens, if not for Michael Santangelo, the Anti-Defamation League, and those weary, sensitive executives at ABC who tell their drinks how much they are misunderstood.

THE WEAVERS

MIT

Kresge Auditorium

SATURDAY APRIL 13 8:30 PM

TICKETS: \$3.00 \$2.50

Mail orders Kresge Box Office MIT

CAMBRIDGE

for information call Un-4-6900 ext 2910

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good books
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(AND THIS SUMMER, PERHAPS, DELICIOUS Italian Slush)

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GUILD-MARTIN
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